| | | rage |
|----------------------------------|---|------|
| Contents | Introduction | 9 |
| Confents | The CD + | 9 |
| | Before You Start | 11 |
| | Checklist: Topics covered in Vol. 1 | 12 |
| Chapter 6: | Fourths and Elevenths | 13 |
| Elevenths, fourths | Suspended Fourth Chords | 14 |
| and quartal | Postbop Harmony | 1.5 |
| harmony | □ Reflections* | 16 |
| narmony | Modal Improvisation over Sus 4 Chords | 18 |
| | Sharp Eleven Chords | 19 |
| | The Lydian Mode | 19 |
| | 2 Eleventh Hour | 20 |
| | Playing in 3/4 Time | 24 |
| | Polyrhythms | 25 |
| | Sus 4 Chords and II – Vs | 27 |
| | Minor Eleventh Chords | 30 |
| | Quintal Harmony | 30 |
| | Hot and Cold | 31 |
| | Hot and Cold – Montuno | 31 |
| | Two-Handed II – V Voicings | 33 |
| | Major Scales and Quartal Harmony | 34 |
| | Quartal Minor Seventh Chords | 35 |
| | The 'So What' Voicing | 36 |
| | 'So What' Voicings for Other Chords | 37 |
| | | 38 |
| | Pentatonic Scales and Fourths | 41 |
| | Octave Displacement | 41 |
| | Walking Bass Lines for Modal Tunes | 42 |
| | Playing Chords on Every Note of the Dorian Mode | 44 |
| | Quartal Comping | 45 |
| | Modal Improvisation | 47 |
| | Going Outside | 48 |
| | ☑ First Impression | 50 |
| | Dustbiter | 52 |
| | Quartal II – V – I | 54 |
| | Final Checkpoint: Quartal Harmony | 56 |
| Chapter 7: | Thirteenth Chords | 57 |
| Thirteenth chords | The Message | 58 |
| | Playing Thirteenth Chords in One Hand | 61 |
| | ☐ Thirteenth Groove | 62 |
| | Playing Rhythms in Triplet Feel | 64 |
| | Playing Left-Hand Chords Off the Beat | 67 |
| | Short II – V Patterns | 68 |
| | □ Short II – V Workout | 71 |
| | Rootless II – V Voicings | 72 |
| / | Two-Handed II – V Voicings | 73 |
| | ☑ II – V Comping | 74 |
| | Playing Melodies using Two-Handed Voicings | 7.5 |
| | Four- and Five-Note II – V – I Voicings | 76 |
| · All pieces are by Tim Richards | □ Ladybird Tadd Dameron | 78 |
| unless otherwise indicated. | ☑ Swinging Comping #1 | 81 |

| | | | Page |
|--|------|---|------|
| | | Comping Rhythms | 82 |
| | | Three- and Four-Note Rootless II - V - I Voicings | 84 |
| | [15] | Swinging Comping #2 | 85 |
| | | The Chord/Scale Lick | 86 |
| | | Encircling Notes with Arpeggios | 89 |
| | | How to Make Scales Swing | 90 |
| | | The Major Bebop Scale | 91 |
| | [16] | Dominant Seventh Workout #2 | 94 |
| | | The Dominant Seventh Cycle | 95 |
| | | The Bossa Nova | 96 |
| | 17 | Bossa Nova Comping #2 | 97 |
| | | The Dominant Bebop Scale | 98 |
| | 18 | Dominant Bebop Scale Workout | 99 |
| | | Encircling the Fifth of the Dominant Chord | 100 |
| | | The Minor Bebop Scale | 101 |
| | | Revisiting the Bridge of 'Rhythm Changes' | 102 |
| | [19] | Bebop Bridge | 103 |
| | | Long II - V Patterns | 105 |
| | 20 | Misty Erroll Garner | 106 |
| | | Some Stride Piano Techniques | 109 |
| | | Tenths | 110 |
| | 23 | Turnaround Workout #1 (Eb) | 112 |
| | | Chord Substitution | 114 |
| | | Playing in Triplets | 115 |
| | | Playing in Double Time | 117 |
| | | Pacing your Solo | 118 |
| | | Daily Practice Routine | 119 |
| | | Final Checkpoint: Cycles | 120 |
| | | Diminished Chords | 121 |
| | | The Diminished Seventh as III° in a Major Key | 122 |
| | 72 | Crossing the Tracks | 123 |
| | | Other Uses of the Diminished Seventh | 126 |
| | 四 | Don't Stop the Carnival Traditional | 127 |
| | | The Flattened Ninth Chord | 129 |
| | 24 | Summertime George Gershwin | 130 |
| | | Varying the Left-Hand Accompaniment | 132 |
| | | Vertical Improvisation over Summertime | 134 |
| | | Playing Dominant Sevenths as Diminished Chords | 135 |
| | | The Chord/Scale Lick for Flat Nine Chords | 136 |
| | [2] | Dominant Seventh Flat Nine Workout | 137 |
| | | Vertical Improvisation with R235 Patterns | 138 |
| | 25 | Turnaround Workout #2 (C) | 139 |
| | | Developing the R235 Pattern | 140 |
| | | Double-Time Playing with R235 Motifs | 141 |
| | | The Sharpened Ninth Chord | 143 |
| | 团 | Caravan Duke Ellington & Juan Tizol | 144 |
| | | Interpreting Lead Sheets | 146 |
| | | Caravan as a Solo Piano Piece | 148 |
| | | Caravan as a Group Piece | 150 |
| | | The 19 Pentatonic Scale | 152 |
| | | The Diminished Scale | 153 |

Chapter 8: Diminished chords and scales

| | | Page |
|----------------|--|------|
| | ■ Diminished Scale Workout | 154 |
| | Getting to Know Diminished Scales | 156 |
| | Resolving Diminished Scale Patterns | 157 |
| | Three Ways to End a Blues | 158 |
| | The Diminished Scale and the Blues | 158 |
| | ☑ Tension & Release Blues #1 (F) | 159 |
| | Two-Handed Voicings for 19 and #9 Chords | 160 |
| | ■ Bird Blues Comping | 161 |
| | ♭9 and ♯9 Polychords | 162 |
| | I - VI - II - V Turnarounds | 163 |
| | Blues Turnaround Workout | 164 |
| | Final Checkpoint: Polychords | 167 |
| Chapter 9: | Polychords | 169 |
| Altered chords | Altered Chords | 170 |
| and scales | ■ Blue In Green Bill Evans & Miles Davis | 172 |
| and states | The Altered Scale | 174 |
| | Improvising over Blue in Green | 175 |
| | Rootless Voicings for Altered Chords | 177 |
| | Tritone Substitution | 178 |
| | ■ Tension & Release Blues #2 (B) | 180 |
| | Two-Handed Rootless Voicings | 182 |
| | ☐ Tune Up Miles Davis ☐ | 183 |
| | Building Bebop Lines | 185 |
| | Thicker Textures | 188 |
| | Seven-Note Block Chords | 188 |
| | Rhythm Changes | 191 |
| | ■ Rhythm Changes Comping #1 | 192 |
| | Improvising at Fast Tempos | 194 |
| | ■ Rhythm Changes Comping #2 | 196 |
| | Building Lines for 'Rhythm Changes' | 198 |
| | Short II - V Patterns with 'Rhythm Changes' | 200 |
| | Using the Metronome | 200 |
| | ☑ Seventh Heaven | 202 |
| | M On Green Dolphin Street Bronislau Kaper | 206 |
| | The Lydian Dominant Scale | 210 |
| | Long II - Vs with Altered Dominants | 211 |
| | Oscar Peterson's Solo in On Green Dolphin Street | 214 |
| | Upper and Lower Neighbours | 218 |
| | Transcribing Solos | 220 |
| | Final Checkpoint: Dominant Seventh Scales | 222 |
| Chapter 10: | The Locrian Mode and Natural Minor Scale | 223 |
| Minor II-V-I | Blue Bossa Kenny Dorham | 224 |
| | The Partido Alto | 226 |
| | Playing the I Chord as a Minor Sixth | 227 |
| | Minor Turnaround Bass Lines | 229 |
| | Yesterdays Jerome Kern | 230 |
| | Hampton Hawes' Solo on Yesterdays | 232 |
| | Minor II - V - I Choices | 234 |
| | The Harmonic Minor Scale | 235 |
| | Softly as in a Morning Sunrise Sigmund Romberg | 236 |
| | Tritones for Minor II - V - I | 239 |
| | | |

| The Diminished Scale in Block Chords 24 Playing Diminished Chords as Major Triads 24 Tension and Release with R235 Patterns 24 The Melodic Minor Scale 24 R235 Patterns for Minor II − V − I 25 Minor Turnaround Workout − Comping 25 Minor Turnaround Workout − Improvisation 25 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda <th></th> <th></th> <th>Page</th> | | | Page |
|--|------|--|------|
| The Diminished Scale in Block Chords 24 Playing Diminished Chords as Major Triads 24 Tension and Release with R235 Patterns 24 The Melodic Minor Scale 24 R235 Patterns for Minor II − V − I 25 Minor Turnaround Workout − Comping 25 Minor Turnaround Workout − Improvisation 25 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The 32 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 | | Wynton Kelly's Solo on Softly | 240 |
| Playing Diminished Chords as Major Triads 24 Tension and Release with R235 Patterns 24 The Melodic Minor Scale 24 R235 Patterns for Minor II − V − I 25 Minor Turnaround Workout − Comping 25 Minor Turnaround Workout − Improvisation 25 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 | , | | |
| Tension and Release with R235 Patterns 24 The Melodic Minor Scale 24 R235 Patterns for Minor II − V − I 23 Minor Turnaround Workout − Comping 23 Minor Turnaround Workout − Improvisation 23 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Ef Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VII Chord Voicings Chart 28 <th></th> <th>Reach an improved the first time and a series of the serie</th> <th></th> | | Reach an improved the first time and a series of the serie | |
| The Melodic Minor Scale 24 R235 Patterns for Minor II − V − I 23 Minor Turnaround Workout − Comping 23 Minor Turnaround Workout − Improvisation 23 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The 13 Pentatonic Scale Revisited 26 Eff Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VIII Symbols Used in this Book 28 < | | | |
| R235 Patterns for Minor II − V − I 25 Minor Turnaround Workout − Comping 25 Minor Turnaround Workout − Improvisation 25 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The k3 Pentatonic Scale Revisited 26 Effect Break Points Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | H T T T T T T T T T T T T T T T T T T T | 248 |
| ☑ Minor Turnaround Workout – Comping 25 ☑ Minor Turnaround Workout – Improvisation 25 Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 ☑ Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II – V – I 26 ☑ Blues in Fourths 26 The ⅓3 Pentatonic Scale Revisited 26 ☑ Twelve by Three 27 Final Checkpoint: Minor II – V – I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VIII Symbols Used in this Book 28 Quiz Answers 28 | | A COLUMN TO THE | 249 |
| Image: Bild of Turnary (a) Minor Turnary (a) Minor Turnary (b) Minor Turnary (c) Minor Turnary (c) Minor (c) Min | ema | | |
| Half-Diminished Eleventh Voicings 25 Treating Half-Diminished Chords as Dominant Chords 25 The Bebop Scale with Half-Diminished Chords 25 The Fifth Mode of the Harmonic Minor 25 Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 El Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | | 252 |
| Treating Half-Diminished Chords as Dominant Chords 2.5 The Bebop Scale with Half-Diminished Chords 2.5 The Fifth Mode of the Harmonic Minor 2.5 Modes of the Melodic Minor 2.5 Classification of R235 Patterns 2.5 Ambiguous Voicings 2.5 Beautiful Love Victor Young 2.6 The Melodic Minor Bebop Scale 2.6 Minor Blues 2.6 Two-Handed Comping for Minor II − V − I 2.6 Blues in Fourths 2.6 The 3 Pentatonic Scale Revisited 2.6 Twelve by Three 2.7 Final Checkpoint: Minor II − V − I Cycle 2.7 Chord Quiz 2.7 Coda 2.7 Further Study 2.7 V Suggested Listening (Other Instruments) 2.7 VI Chord Voicings Chart 2.8 VIII Symbols Used in this Book 2.8 Quiz Answers 2.8 Index 2.8 | [43] | | 253 |
| The Bebop Scale with Half-Diminished Chords 2.5 The Fifth Mode of the Harmonic Minor 2.5 Modes of the Melodic Minor 2.5 Classification of R235 Patterns 2.5 Ambiguous Voicings 2.5 Beautiful Love Victor Young 2.6 The Melodic Minor Bebop Scale 2.6 Minor Blues 2.6 Two-Handed Comping for Minor II − V − I 2.6 Blues in Fourths 2.6 The 1-3 Pentatonic Scale Revisited 2.6 If Twelve by Three 2.7 Final Checkpoint: Minor II − V − I Cycle 2.7 Chord Quiz 2.7 Coda 2.7 Further Study 2.7 V Suggested Listening (Other Instruments) 2.7 VI Chord Voicings Chart 2.8 VII Practice Routines 2.8 VIII Symbols Used in this Book 2.8 Quiz Answers 2.8 Index 2.8 | | | 255 |
| The Fifth Mode of the Harmonic Minor 2.5 Modes of the Melodic Minor 2.5 Classification of R235 Patterns 2.5 Ambiguous Voicings 2.5 Beautiful Love Victor Young 2.6 The Melodic Minor Bebop Scale 2.6 Minor Blues 2.6 Two-Handed Comping for Minor II − V − I 2.6 Blues in Fourths 2.6 The \3 Pentatonic Scale Revisited 2.6 Twelve by Three 2.7 Final Checkpoint: Minor II − V − I Cycle 2.7 Chord Quiz 2.7 Coda 2.7 Further Study 2.7 V Suggested Listening (Other Instruments) 2.7 VI Chord Voicings Chart 2.8 VII Symbols Used in this Book 2.8 Quiz Answers 2.8 Index 2.8 | | The state of the s | 255 |
| Modes of the Melodic Minor 25 Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | | 256 |
| Classification of R235 Patterns 25 Ambiguous Voicings 25 Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Efford Scale Revisited 26 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | | 256 |
| Ambiguous Voicings 25 ■ Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II – V – I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II – V – I Cycle 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | | 257 |
| ■ Beautiful Love Victor Young 26 The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II – V – I 26 Blues in Fourths 26 The b3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II – V – I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | | 257 |
| The Melodic Minor Bebop Scale 26 Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The 1-3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | Name and the same | 258 |
| Minor Blues 26 Two-Handed Comping for Minor II − V − I 26 Blues in Fourths 26 The 1/3 Pentatonic Scale Revisited 26 Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | 11 | | 260 |
| Two-Handed Comping for Minor II − V − I 26 Is Blues in Fourths 26 The 1-3 Pentatonic Scale Revisited 26 Image: Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | | 263 |
| ⊞ Blues in Fourths 26 The 1-3 Pentatonic Scale Revisited 26 Æ Twelve by Three 27 Final Checkpoint: Minor II − V − I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | 1,1111111111111111111111111111111111111 | 264 |
| The № Pentatonic Scale Revisited 26 Image: Twelve by Three 27 Final Checkpoint: Minor II – V – I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | Two-Handed Comping for Minor II – V – I | 265 |
| Twelve by Three 27 | [45] | | 266 |
| Final Checkpoint: Minor II – V – I Cycle 27 Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | The 3 Pentatonic Scale Revisited | 268 |
| Chord Quiz 27 Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | [46] | Twelve by Three | 270 |
| Coda 27 Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | Final Checkpoint: Minor II - V - I Cycle | 274 |
| Further Study 27 V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | Chord Quiz | 274 |
| V Suggested Listening (Other Instruments) 27 VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | Coda | 276 |
| VI Chord Voicings Chart 28 VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | Further Study | 276 |
| VII Practice Routines 28 VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | V Suggested Listening (Other Instruments) | 278 |
| VIII Symbols Used in this Book 28 Quiz Answers 28 Index 28 | | VI Chord Voicings Chart | 280 |
| Quiz Answers 28 Index 28 | | VII Practice Routines | 282 |
| Quiz Answers 28 Index 28 | | VIII Symbols Used in this Book | 284 |
| Index 28 | | | 285 |
| CD Total Lindow Vol. 2 | | Index | 286 |
| CD Track Listing: vol. 2 | | CD Track Listing: Vol. 2 | 304 |

Appendices