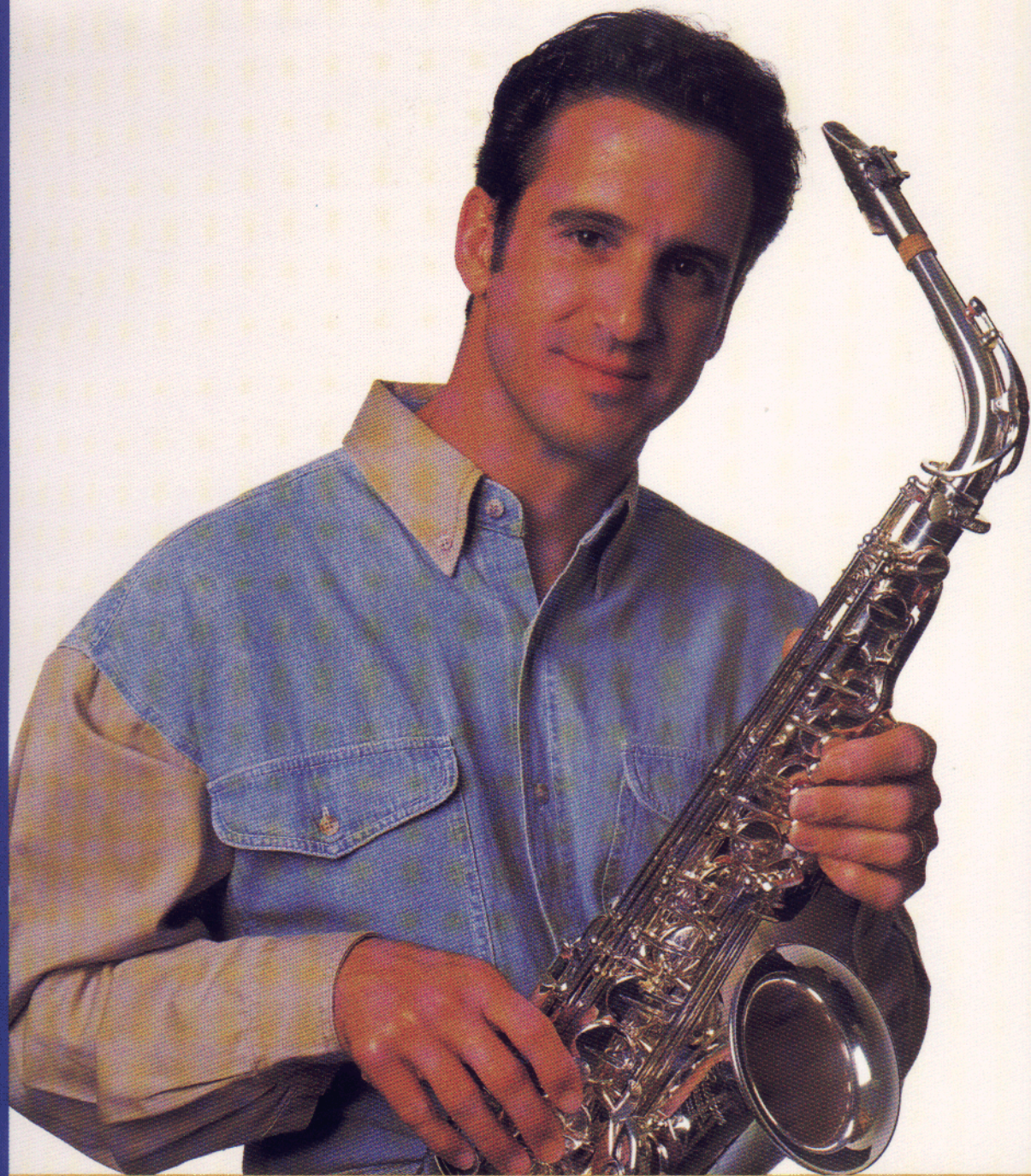


Eric Marienthal's
**COMPREHENSIVE JAZZ
STUDIES & EXERCISES**
for all instruments



JAZZ

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Introduction

The inspiration for writing this book was to create a series of technique building exercises as well as some useful melodic and harmonic studies and incorporate them into one format. Setting up a daily practice routine is vital to becoming a more proficient player. This book uses various scales and melodic motifs to explore ways of approaching different chord types. The idea is to study these scales and exercises in a way that will be useful for improvisation while, at the same time, providing a practice routine that simply helps improve your technique.

This book is based on the six chord scales most commonly used in improvising, no matter what style of music. They are:

1. The Major Chord Scale
2. The Minor Chord Scale (specifically Dorian Minor)
3. The Dominant Chord Scale (The Mixolydian Mode)
4. The Melodic Minor Scale
5. The Diminished Scale
6. The Pentatonic and Blues Scales

Each chapter is dedicated to a different scale and is divided into five parts:

PART ONE: "CHORD SCALE EXERCISES"

Part One introduces the chord scale of each chapter. Each key has its scale and corresponding exercise and each exercise has a different melodic and rhythmic treatment. It's important to learn each scale and working on them in this way creates a more interesting and useful practice routine.

PART TWO: "MOTIF EXERCISES"

This is an exercise that starts with a single short melodic idea. The idea, or motif, is first played in half-steps both ascending and descending. With each successive exercise the interval between motifs grows wider by half-steps until the interval between motifs reaches an octave. Even though the motif stays the same, as the interval widens, each exercise presents a new technical challenge.

PART THREE: "FINGER BUSTERS"

The idea behind this set of exercises is to help build strong technique and endurance, just as the name implies. Each "FINGER BUSTER" corresponds with the chord type of its chapter. The most benefit will come if each exercise is repeated at least four times. Try to build up to the point where you can make it to the end of number 50 with as few breaks as possible. You can almost think of this as the "workout" portion of each chapter and if you stay with it, you should really notice the benefit.

PART FOUR: "EXTENDED MOTIFS"

One valuable way to practice is to take a melodic phrase and practice in every key. Part Four uses this idea and is based on five different phrases written chromatically. Each phrase is derived from the chord type emphasized in that chapter. As the phrase changes key, keep the key of the chord in mind as well. Some of these exercises tend to be quite long in order to cover as much of an instrument's range as possible so feel free to break them up to make them easier to finish.

PART FIVE: "IDEAS FOR IMPROVISATION"

This final section of each chapter deals with a solo that was written to show different ways to use the chord scales over various sets of chord changes. As you play through each solo you'll see phrases pointed out to show how they relate to the chords and how various scales are used. I'm sure that, as you play through them, you'll find many more ways to use these chord scales and melodic ideas.

Tips on How To Use This Book

1. Try to always use a metronome to practice with. As I said before, this is as much of an exercise book as it is a harmonic studies book. The metronome is an important technique building tool because it guides you and makes sure that all your notes are being played evenly. Make sure that you can hear it as loudly as you can hear yourself and keep each note right in time. As you practice, set the metronome at different tempos and never play an exercise faster than you can control. The best way to become faster on your instrument is to first practice slowly and be very definite with each note.
2. Before you sit down to practice, decide which exercises you want to work on and set a goal for yourself. For example, practice parts One, Two and Three of a chapter one day and Four and Five the next. Or take certain lines out of each chapter and create your own routine. However it's put together, if you set a goal for yourself before you start, you'll probably be more likely to stick with it and really maximize your practicing time.
3. This book was written as a way of showing how you can use melodic ideas to become more familiar with certain chords and chord scales while building technique at the same time. But it's just the beginning! The optimum way to use this book is to work on the written exercises first and then challenge yourself by coming up with some of your own ideas and motifs and practice them in the same format. By practicing ideas off the top of your head, you'll be exercising your brain as well as your fingers!

Notes

This book was designed to fit the range of most instruments. Since certain instruments don't have a range lower than low B or higher than high F#, optional notes are provided so that all of the exercises can be played on just about any instrument. These optional notes are written in parentheses and hopefully don't create too much of a distraction.

Also, during all the time I spent working on this book I struggled with the question of "courtesy accidentals" and whether or not to use them. It's important to practice remembering accidentals written early in a measure so that you don't forget to use them on the same notes later in the measure. But, at the same time, concentrating on playing an exercise correctly can be hard enough without having to think about remembering accidentals in measures that are more complicated. I suppose that the bottom line is to just keep your eyes open!

I'd like to thank Chick Corea, Michael Brecker, John Patitucci, Frank Gambale, Pat Kelley and Eddie Daniels for their valuable advice during the writing of this book.

CHAPTER ONE MAJOR CHORD SCALE EXERCISES

Part One: Scales and Exercises

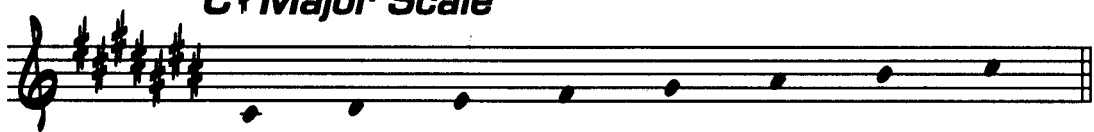
C Major Scale



Exercise



C# Major Scale



Exercise



Three staves of musical notation for the D major scale in treble clef. The first staff shows the ascending scale with slurs. The second staff shows the descending scale with slurs. The third staff shows the scale with a final cadence.

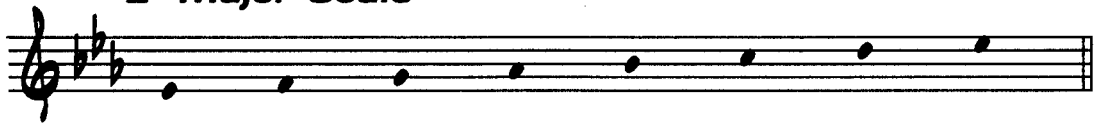
D Major Scale 1673, 2714, 3125, etc.

A single staff of musical notation for the D major scale in treble clef, showing the ascending scale with slurs.

Exercise

Five staves of musical notation for the D major scale exercise in treble clef. The first staff shows the ascending scale with slurs. The second staff shows the descending scale with slurs. The third staff shows the scale with a final cadence. The fourth staff shows the ascending scale with slurs. The fifth staff shows the descending scale with slurs.

E^b Major Scale



Exercise



E Major Scale



Exercise



F Major Scale**Exercise**

Musical notation for the F Major Scale exercise, consisting of five staves of rhythmic patterns in 4/4 time. The exercise includes eighth and sixteenth note runs, triplets, and slurs, all starting on the F note.

F# Major Scale**Exercise**

Musical notation for the F# Major Scale exercise, consisting of four staves of rhythmic patterns in 4/4 time. The exercise includes eighth and sixteenth note runs, triplets, and slurs, all starting on the F# note.

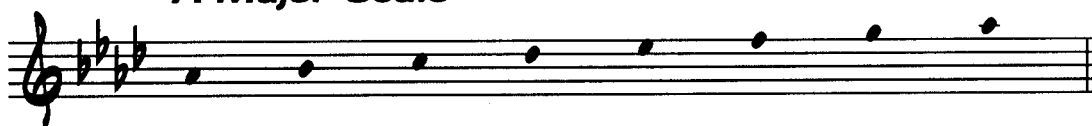
G Major Scale



Exercise



A^b Major Scale



Exercise



Four staves of musical notation in G major (one sharp) and 4/4 time. The first three staves contain eighth-note patterns: the first staff has a descending eighth-note scale, the second and third staves have ascending eighth-note scales. The fourth staff concludes with a final G note held for two measures.

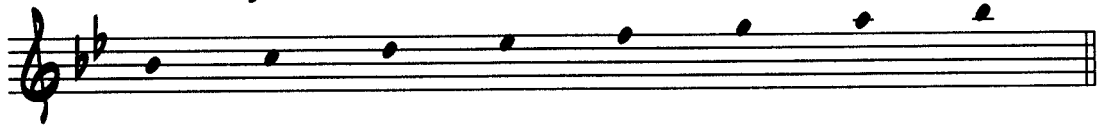
A Major Scale

A single staff of musical notation showing the A major scale (three sharps) in treble clef, consisting of a single ascending eighth-note line.

Exercise

Three staves of musical notation in A major (three sharps) and 4/4 time. The first staff has an ascending eighth-note scale. The second and third staves have descending eighth-note scales. The third staff concludes with a final A note held for two measures.

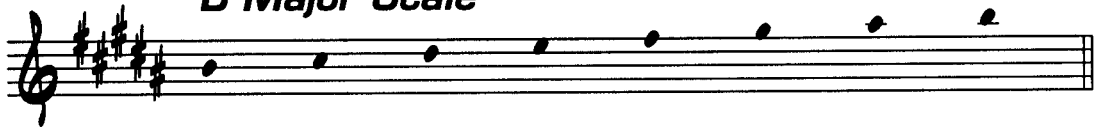
B^b Major Scale



Exercise



B Major Scale



Exercise



Part Two: Motif Exercises

1

Minor 2nd's

The exercise consists of nine staves of music in treble clef with a key signature of one sharp (F#). The notes are as follows:

- Staff 1: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 2: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 3: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 4: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 5: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 6: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 7: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 8: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4
- Staff 9: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4

Major 2nd's

Musical notation for Major 2nd's exercise. It consists of four staves of music in treble clef, 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of eighth notes with various accidentals (sharps, naturals, flats) and rests. The second and third staves continue the melody with similar rhythmic patterns and accidentals. The fourth staff concludes the exercise with a final note and a double bar line.

Minor 3rd's

Musical notation for Minor 3rd's exercise. It consists of three staves of music in treble clef, 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of eighth notes with various accidentals (sharps, naturals, flats) and rests. The second and third staves continue the melody with similar rhythmic patterns and accidentals. The third staff concludes the exercise with a final note and a double bar line.

Major 3rd's

Musical notation for Major 3rd's exercise. It consists of two staves of music in treble clef, 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of eighth notes with various accidentals (sharps, naturals, flats) and rests. The second staff continues the melody and concludes with a final note and a double bar line.

Perfect 4th's

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Tri-Tones

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Perfect 5th's

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Minor 6th's

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Major 6th's

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Minor 7th's

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Major 7th's

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

Octaves

Two staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, followed by a double bar line and a whole note C4.

2

Minor 2nd's

The image displays a musical exercise titled "Minor 2nd's" on a single staff in treble clef. The exercise is written in 4/4 time and consists of eight measures. The notes are as follows:

- Measure 1: C4, D4, E4, F#4, G4, A4, B4, C5
- Measure 2: B4, A4, G4, F#4, E4, D4, C4, B3
- Measure 3: A3, G3, F#3, E3, D3, C3, B2, A2
- Measure 4: G2, F#2, E2, D2, C2, B1, A1, G1
- Measure 5: F#1, E1, D1, C1, B0, A0, G0, F#0
- Measure 6: E0, D0, C0, B0, A0, G0, F#0, E0
- Measure 7: D0, C0, B0, A0, G0, F#0, E0, D0
- Measure 8: C0, B0, A0, G0, F#0, E0, D0, C0

Major 2nd's

Four staves of musical notation for a Major 2nd's exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with various accidentals (sharps and flats) indicating the intervals. The second and third staves continue the exercise with similar rhythmic patterns and accidentals. The fourth staff concludes the exercise with a final note and a fermata.

Minor 3rd's

Three staves of musical notation for a Minor 3rd's exercise. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with various accidentals. The second and third staves continue the exercise. The third staff concludes with a double bar line and a fermata.

Major 3rd's

Two staves of musical notation for a Major 3rd's exercise. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with various accidentals. The second staff concludes the exercise with a double bar line and a fermata.

Perfect 4th's

Two staves of musical notation for the 'Perfect 4th's' exercise. The first staff shows a sequence of notes: G4, C5, F#5, Bb5, E6, A6, D7, G7, C8. The second staff shows a sequence: Bb4, E5, A5, D6, G6, Bb6, E7, A7, D8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Tri-Tones

Two staves of musical notation for the 'Tri-Tones' exercise. The first staff shows a sequence of notes: G4, Bb4, D5, F#5, A5, Bb5, D6, F#6, A6, Bb6, D7, F#7, A7, Bb7, D8, F#8. The second staff shows a sequence: Bb4, D5, F#5, A5, Bb5, D6, F#6, A6, Bb6, D7, F#7, A7, Bb7, D8, F#8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Perfect 5th's

Two staves of musical notation for the 'Perfect 5th's' exercise. The first staff shows a sequence of notes: G4, C5, F#5, Bb5, E6, A6, D7, G7, C8. The second staff shows a sequence: Bb4, E5, A5, D6, G6, Bb6, E7, A7, D8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Minor 6th's

Two staves of musical notation for the 'Minor 6th's' exercise. The first staff shows a sequence of notes: G4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. The second staff shows a sequence: Bb4, G#4, F#4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Major 6th's

Two staves of musical notation for the 'Major 6th's' exercise. The first staff shows a sequence of notes: G4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. The second staff shows a sequence: Bb4, G#4, F#4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Minor 7th's

Two staves of musical notation for the 'Minor 7th's' exercise. The first staff shows a sequence of notes: G4, F#4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. The second staff shows a sequence: Bb4, G#4, F#4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Major 7th's

Two staves of musical notation for the 'Major 7th's' exercise. The first staff shows a sequence of notes: G4, F#4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. The second staff shows a sequence: Bb4, G#4, F#4, E5, C#5, Bb5, A5, G#5, F#5, E6, C#6, Bb6, A6, G#6, F#6, E7, C#7, Bb7, A7, G#7, F#7, E8, C#8, Bb8, A8, G#8, F#8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

Octaves

Two staves of musical notation for the 'Octaves' exercise. The first staff shows a sequence of notes: G4, C5, F#5, Bb5, E6, A6, D7, G7, C8. The second staff shows a sequence: Bb4, E5, A5, D6, G6, Bb6, E7, A7, D8. Both sequences are played in a 4/4 time signature with a key signature of one flat (Bb).

3

Minor 2nd's

The musical exercise consists of ten staves of music in treble clef, with a key signature of one flat (B-flat) and a time signature of 8/8. The exercise is titled "Minor 2nd's". The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with accidentals (sharps, flats, and naturals) to indicate specific intervals and chromatic movements. The exercise is designed to practice the interval of a minor second.

Major 2nd's

The first system contains four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a key signature of two flats (Bb, Eb). The third and fourth staves continue the melodic lines with various accidentals and note values.

Minor 3rd's

The second system contains six staves of music. The first staff starts with a treble clef and a key signature of two flats (Bb, Eb). The subsequent staves show various melodic patterns, including intervals of minor thirds, as indicated by the section header. The system concludes with a double bar line.

Major 3rd's

Three staves of musical notation for the 'Major 3rd's' exercise. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/1. The melody consists of eighth and quarter notes, with some notes marked with sharp symbols. The second and third staves continue the exercise with similar rhythmic patterns and intervals, ending with a double bar line and a fermata over the final note.

Perfect 4th's

Three staves of musical notation for the 'Perfect 4th's' exercise. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/1. The melody consists of eighth and quarter notes, with some notes marked with sharp symbols. The second and third staves continue the exercise with similar rhythmic patterns and intervals, ending with a double bar line and a fermata over the final note.

Tri-Tones

Three staves of musical notation for the 'Tri-Tones' exercise. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/1. The melody consists of eighth and quarter notes, with some notes marked with sharp symbols. The second and third staves continue the exercise with similar rhythmic patterns and intervals, ending with a double bar line and a fermata over the final note.

Perfect 5th's

Two staves of musical notation for the 'Perfect 5th's' exercise. The first staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The exercise concludes with a double bar line and a final C4 note.

Minor 6th's

Two staves of musical notation for the 'Minor 6th's' exercise. The first staff shows a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff shows a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The exercise concludes with a double bar line and a final C2 note.

Major 6th's

Two staves of musical notation for the 'Major 6th's' exercise. The first staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The exercise concludes with a double bar line and a final C4 note.

Minor 7th's

Two staves of musical notation for the 'Minor 7th's' exercise. The first staff shows a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff shows a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The exercise concludes with a double bar line and a final C2 note.

Major 7th's

Two staves of musical notation for the 'Major 7th's' exercise. The first staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The exercise concludes with a double bar line and a final C4 note.

Octaves

Two staves of musical notation for the 'Octaves' exercise. The first staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The exercise concludes with a double bar line and a final C4 note.

Part Three: "Finger Busters"

This musical score consists of 27 numbered measures, each presented as a short melodic phrase on a single staff. The measures are arranged in seven rows, with three measures per row. Each measure is enclosed in a square box with its number (1 through 27) above it. The notation includes treble clefs, key signatures with sharps and flats, and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a double bar line at the end of measure 27.

Musical score for guitar, measures 28-50. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of a sequence of measures, each marked with a measure number in a box. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots at the end of measure 50.

28 29 30
31 32 33
34 35 36
37 38 39
40 41 42
43 44 45
46 47 48
49 50

Part Four: Extended Motifs

The musical score consists of ten staves of music, all written in treble clef. The first staff begins with a boxed number '1' above the first measure. The notation includes a variety of note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and a fermata over the final note on the tenth staff.

2

The image shows a page of musical notation for guitar, consisting of ten staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). A box containing the number '2' is located at the top left of the first staff. The music is written in a single system across the ten staves.

3

The musical score consists of seven staves of music. The first staff begins with a circled number '3'. The music is written in a key with one sharp (F#) and one flat (Bb), and a 4/4 time signature. The notation includes various note values, rests, and accidentals.

4

Musical notation for exercise 4, consisting of five staves of music in 4/4 time with a key signature of two flats. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

5

Musical notation for exercise 5, consisting of five staves of music in 4/4 time with a key signature of two flats. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

Part Five: Ideas for Improvising

This section deals with a solo written over the tune, "Confirmation". Because this tune involves Major chords, a lot of the ideas in this chapter can be applied. As you play through this solo, try to see how each phrase fits into the chord above. The strong parts of the chord (root, 3rd, and 5th) are used as pivot points and the scale tones and chromatic passing tones are used to help shape the phrases.

D maj7 C#m (b5) F#7 (b9) Bm Bb7

Am D7 G7 F#m B7

E7(b9) Em A7

#1

D maj7 C#m (b5) F#7 (b9) Bm Bb7

Am D7 G7 F#m B7

Em A7 D maj7

#2

Am D7 G maj7

Cm F7

B \flat maj7 **Em** **A7** **D maj7**
C \sharp m (b5) **F \sharp 7 (b9)** **Bm** **B \flat 7** **Am** **D7**
G7 **F \sharp m** **B7** **Em** **A7** **D maj7**
D maj7 **C \sharp m (b5)** **F \sharp 7 (b9)** **Bm** **B \flat 7**
Am **D7** **G7** **F \sharp m** **B7**
E7 (b11) **Em** **A7** **D maj7**
C \sharp m (b5) **F \sharp 7 (b9)** **Bm** **B \flat 7** **Am** **D7**
G7 **F \sharp m** **B7** **Em** **A7**

The musical score consists of five staves of music in the key of D major. The chords and their positions are as follows:

- Staff 1: D maj7, Am, D7
- Staff 2: #3 (indicated by a dashed line), G maj7, Cm
- Staff 3: F7, Bb maj7, Em, A7, D maj7
- Staff 4: C#m (b5), F#7 (b9), Bm, Am, D7, G7, A
- Staff 5: F#m, B7, Em, A7, D maj7

#1. This is a good example of a phrase that emphasizes the strong parts of each chord and uses scale and passing tones to create a melody.

#2. This is one of many 2-5-1 progressions in this tune. As you can see by the chart below, the II and the V chords are related or "Diatonic" to the I chord. All the notes of any scale are referred to as being diatonic to that scale. If you use a C Major scale, for example, and build on each degree of that scale, you can see how the diatonic chords are formed:

Ex. 1

Diatonic Chord Chart

The Diatonic Chord Chart shows two staves of music. The first staff illustrates the I chord in C major, with the notes C, E, G, and B. Below the staff, the chords are labeled as I maj7 and C maj7. The second staff illustrates the II chord in D major, with the notes D, F, A, and C. Below the staff, the chords are labeled as II m7 and D m7.

III m7
Em7

IV maj7
F maj7

V7
G7

VI m7
A m7

VII m7(b5)
B m7(b5)

The root, 3rd, 5th, and 7th of each chord tells you what type of chord it is. As you can see in this case, the "II", "V", and "I" chords become Dm7, G7, and CMaj7. Of course, there are many different types of II-V-I's. This is only one example and as you can see, this tune is based on II-V-I's.

#3. Most types of chords include notes that do not appear in the basic chord scale but sound good and add a different color or characteristic to your melody. These notes are called "tensions". Here are the available tensions for Major chords:

Ex.2
C Major

9th #11th 13th

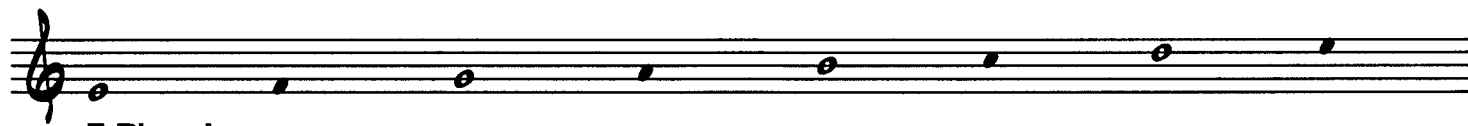
Available "Tensions"

Take another look at the diatonic chord chart. Each of the scales are diatonic to the key of "C". Each of these seven scales are called "Modes". Here is the same chart with the names of each mode:

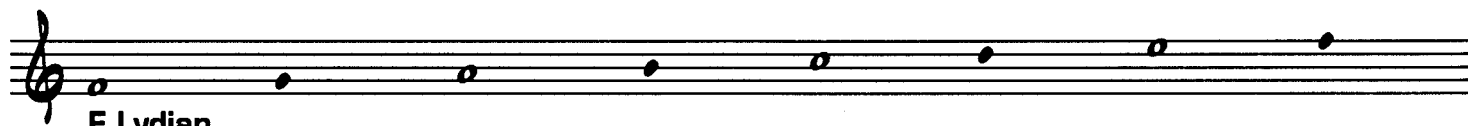
Ex.3
Modes

C Ionian

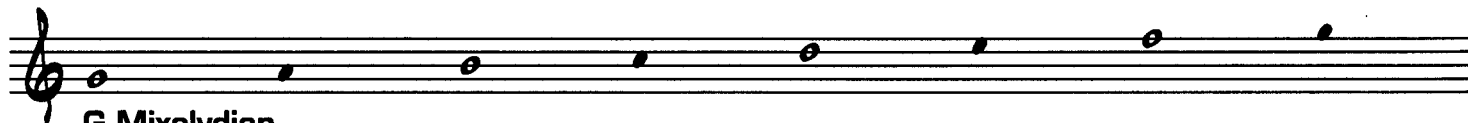
D Dorian



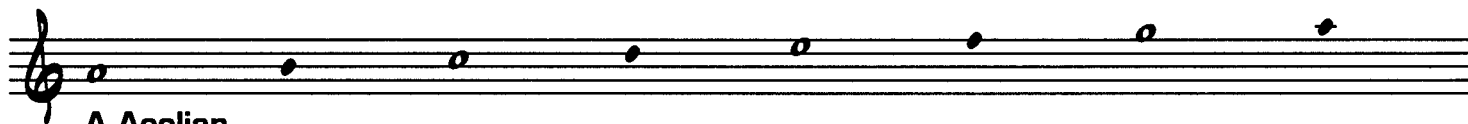
E Phrygian



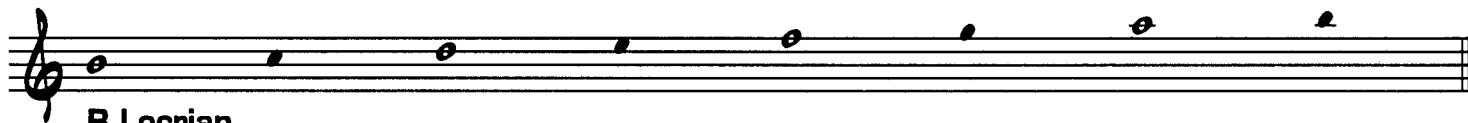
F Lydian



G Mixolydian



A Aeolian



B Locrian

An F Maj7 chord with the tension (#4) or (#11) would be called F Maj7(#11) and would use an F Lydian scale as its chord scale. Here are some melodic examples:

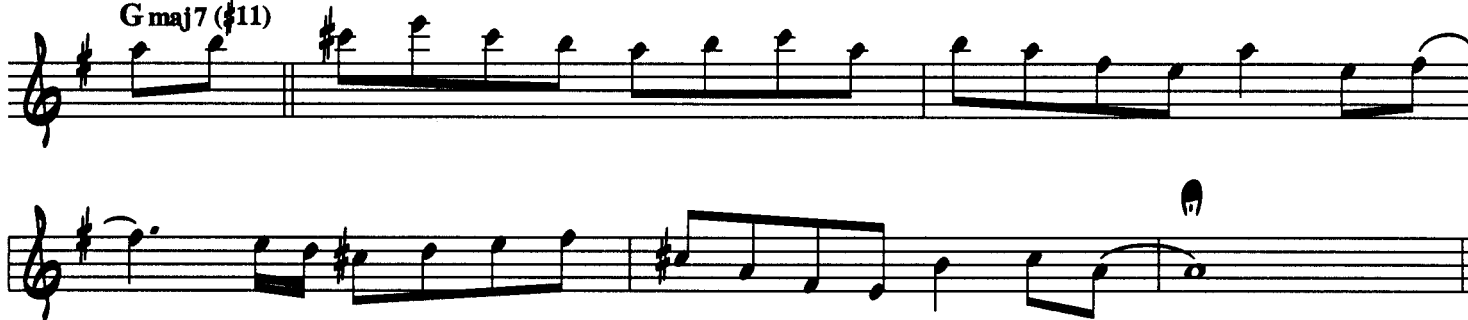
Ex.4

F maj7(#11)



Ex.5

G maj7(#11)



Ex. 6

E maj⁷(#11)

Quick Reference

<u>CHORD SCALE:</u>	Major	Maj.(#11) or Lydian
<u>CHORD TYPE:</u>	Maj. Triad	Maj. 7th(#11)
	Maj. 6th	Maj. 13th(#11)
	Maj. 7th	
	Maj. 9th	
	Maj. 6/9	
	Maj. 13th	
	*min. 7th(#5)	

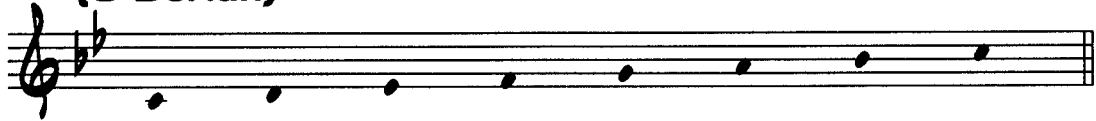
*You can use the Major scale a minor 3rd above the root of the chord. Cm7(#5), for example, would use an Eb Major scale starting on C as its chord scale.

CHAPTER TWO

Minor Chord Scale Exercises

Part One: Scales and Exercises

C Minor 7th Scale (C Dorian)



Exercise

F Minor 7th Scale (F Dorian)



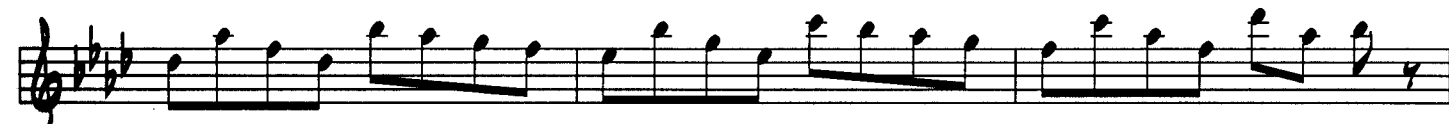
Exercise



***B \flat Minor 7th Scale
(B \flat Dorian)***



Exercise



The first five staves of musical notation show the Eb Minor 7th Scale (Eb Dorian) in a melodic style. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody consists of eighth and quarter notes, starting on Eb and moving through the scale. The second and third staves continue the melodic line with various rhythmic patterns. The fourth staff shows a similar melodic progression. The fifth staff concludes the scale with a final Eb note and a whole rest, followed by a double bar line.

***E♭ Minor 7th Scale
(E♭ Dorian)***

A single staff of musical notation showing the Eb Minor 7th Scale (Eb Dorian) in a simple, stepwise manner. It starts on Eb and moves through the scale notes in a single line.

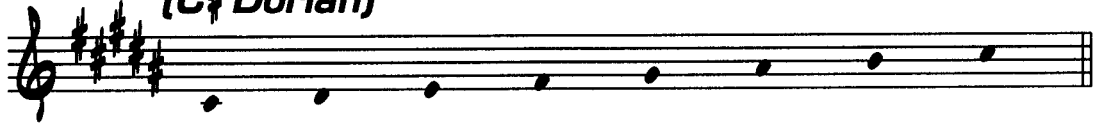
Exercise

The exercise consists of three staves of musical notation. The first staff features a treble clef, a key signature of three flats, and a 4/4 time signature. It contains several triplet patterns of eighth notes. The second and third staves continue the exercise with various rhythmic patterns, including chords and eighth notes.

***A \flat Minor 7th Scale
(A \flat Dorian)***

Exercise

**C# Minor 7th Scale
(C# Dorian)**



Exercise



**F# Minor 7th Scale
(F# Dorian)**

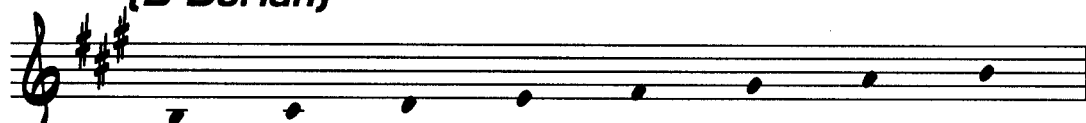


Exercise





**B Minor 7th Scale
(B Dorian)**



Exercise



Three staves of musical notation for the E Minor 7th Scale (E Dorian) in treble clef, key of E major (two sharps). The first staff shows the ascending scale, the second shows the descending scale, and the third shows the scale with a final whole note on E.

**E Minor 7th Scale
(E Dorian)**

A single staff of musical notation showing the E Minor 7th Scale (E Dorian) in treble clef, key of E major (two sharps), with notes on a single line.

Exercise

Five staves of musical notation for an exercise in the E Minor 7th Scale (E Dorian) in treble clef, key of E major (two sharps). The exercise includes slurs and fingering numbers (5) for various patterns.

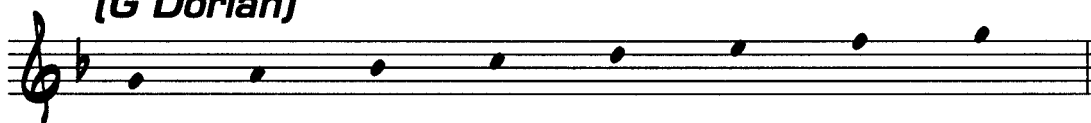
**D Minor 7th Scale
(D Dorian)**



Exercise



**G Minor 7th Scale
(G Dorian)**



Exercise



Part Two: Motif Exercises

1

Minor 2nd's

The musical score consists of ten staves of music, each containing a sequence of notes connected by lines. The notes are primarily eighth notes, and the intervals between them are mostly minor seconds. The key signature changes throughout the piece, indicated by sharp and flat symbols. The first staff starts with a key signature of one sharp (F#) and a common time signature. The second staff changes to two sharps (F#, C#). The third staff changes to one flat (Bb). The fourth staff changes to two flats (Bb, F). The fifth staff changes to one flat (Bb). The sixth staff changes to two flats (Bb, F). The seventh staff changes to one flat (Bb). The eighth staff changes to two flats (Bb, F). The ninth staff changes to one flat (Bb). The tenth staff changes to two flats (Bb, F) and ends with a double bar line.

Major 2nd's

The first section, titled "Major 2nd's", consists of seven staves of musical notation. Each staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one sharp (F#), likely F# major or C# minor. The exercise focuses on playing major second intervals, with the number '5' written below the notes to indicate a five-finger fingering. The notes are primarily eighth and quarter notes, often beamed together in pairs. The sequence of intervals covers the entire major scale: C#-D, D-E, E-F#, F#-G, G-A, A-B, B-C#.

Minor 3rd's

The second section, titled "Minor 3rd's", consists of four staves of musical notation. It uses the same notation as the first section: treble clef, 4/4 time signature, and one sharp (F#). The exercise focuses on playing minor third intervals, with the number '5' written below the notes. The notes are primarily eighth and quarter notes, often beamed together in pairs. The sequence of intervals covers the entire minor scale: C#-E, E-G, G-B, B-D, D-F, F-A, A-C#.

Major 3rd's

Two staves of musical notation for Major 3rd's. The first staff shows a sequence of major triads (root position) in G major: G3, A3, B3, C4, D4, E4, F#4, G4. The second staff shows the same sequence in first inversion: A3, B3, C4, D4, E4, F#4, G4, A4.

Perfect 4th's

Two staves of musical notation for Perfect 4th's. The first staff shows a sequence of perfect fourths in G major: G3-A3, A3-B3, B3-C4, C4-D4, D4-E4, E4-F#4, F#4-G4. The second staff shows the same sequence in first inversion: A3-B3, B3-C4, C4-D4, D4-E4, E4-F#4, F#4-G4, G4-A4.

Tri-Tones

Two staves of musical notation for Tri-Tones. The first staff shows a sequence of tri-tones in G major: G3-B3, A3-C4, B3-D4, C4-E4, D4-F#4, E4-G4. The second staff shows the same sequence in first inversion: A3-C4, B3-D4, C4-E4, D4-F#4, E4-G4, F#4-A4.

Perfect 5th's

Two staves of musical notation for Perfect 5th's. The first staff shows a sequence of perfect fifths in G major: G3-B3, A3-C4, B3-D4, C4-E4, D4-F#4, E4-G4. The second staff shows the same sequence in first inversion: B3-D4, C4-E4, D4-F#4, E4-G4, F#4-A4, G4-B4.

Minor 6th's

Two staves of musical notation for the 'Minor 6th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth notes, many of which are beamed in groups of three and marked with a '3' above them. The second staff continues the sequence and ends with a double bar line and a repeat sign.

Major 6th's

Two staves of musical notation for the 'Major 6th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth notes, many of which are beamed in groups of three and marked with a '3' above them. The second staff continues the sequence and ends with a double bar line and a repeat sign.

Minor 7th's

Two staves of musical notation for the 'Minor 7th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth notes, many of which are beamed in groups of three and marked with a '3' above them. The second staff continues the sequence and ends with a double bar line and a repeat sign.

Major 7th's

Two staves of musical notation for the 'Major 7th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth notes, many of which are beamed in groups of three and marked with a '3' above them. The second staff continues the sequence and ends with a double bar line and a repeat sign.

Octaves

Two staves of musical notation for the 'Octaves' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth notes, many of which are beamed in groups of three and marked with a '3' above them. The second staff continues the sequence and ends with a double bar line and a repeat sign.

2

Minor 2nd's

Major 2nd's

Minor 3rd's

Two staves of musical notation for the 'Minor 3rd's' exercise. The first staff contains a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7. The second staff contains a sequence of notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Major 3rd's

Two staves of musical notation for the 'Major 3rd's' exercise. The first staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains a sequence of notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Perfect 4th's

Two staves of musical notation for the 'Perfect 4th's' exercise. The first staff contains a sequence of notes: G4, C5, F5, Bb5, E6, A6, D7, G7, C8. The second staff contains a sequence of notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Tri-Tones

Two staves of musical notation for the 'Tri-Tones' exercise. The first staff contains a sequence of notes: G4, Bb4, D5, F5, Ab5, C6, Eb6, G6, Bb6, D7, F7, Ab7, C8. The second staff contains a sequence of notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Perfect 5th's

Two staves of musical notation for the 'Perfect 5th's' exercise. The first staff contains a sequence of notes: G4, D5, A5, E6, B6, F7, C8. The second staff contains a sequence of notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Minor 3rd's

Five staves of musical notation for the 'Minor 3rd's' exercise. The first staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. The subsequent staves are in bass clef with the same key signature and time signature. The exercise consists of a sequence of eighth and quarter notes, with some measures containing rests or accidentals.

Major 3rd's

Four staves of musical notation for the 'Major 3rd's' exercise. The first staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. The subsequent staves are in bass clef with the same key signature and time signature. The exercise consists of a sequence of eighth and quarter notes, with some measures containing rests or accidentals.

Perfect 4th's

Two staves of musical notation for the 'Perfect 4th's' exercise. The first staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. The second staff is in bass clef with the same key signature and time signature. The exercise consists of a sequence of eighth and quarter notes, with some measures containing rests or accidentals.

Major 7th's

The first system of the 'Major 7th's' exercise consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/1. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a repeat sign. The bottom staff continues the sequence: G5, F5, E5, D5, C5, Bb4, A4, G4, ending with a repeat sign.

Octaves

The first system of the 'Octaves' exercise consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/1. It contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a repeat sign. The bottom staff continues the sequence: G5, F5, E5, D5, C5, Bb4, A4, G4, ending with a repeat sign.

Part Three: "Finger Busters"

The musical score for "Finger Busters" Part Three consists of 27 measures of music, arranged in seven rows of three measures each. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). Each measure is numbered from 1 to 27 in a small box above the staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots at the end of measure 27.

28 29 30

Musical notation for measures 28, 29, and 30. Measure 28 contains a sequence of eighth notes: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 29 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 30 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

31 32 33

Musical notation for measures 31, 32, and 33. Measure 31 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 32 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 33 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

34 35 36

Musical notation for measures 34, 35, and 36. Measure 34 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 35 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 36 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

37 38 39

Musical notation for measures 37, 38, and 39. Measure 37 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 38 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 39 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

40 41 42

Musical notation for measures 40, 41, and 42. Measure 40 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 41 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 42 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

43 44 45

Musical notation for measures 43, 44, and 45. Measure 43 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 44 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 45 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

46 47 48

Musical notation for measures 46, 47, and 48. Measure 46 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 47 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4. Measure 48 contains: G4, F#4, E4, D4, C4, B3, A3, G3.

49 50

Musical notation for measures 49 and 50. Measure 49 contains: G4, A4, Bb4, Bb4, A4, G4, F#4, F#4. Measure 50 contains: G4, A4, Bb4, A4, G4, F#4, G4, A4.

Part Four: Extended Motifs

1

The musical score consists of ten staves of music, all in treble clef. The first staff begins with a boxed number '1'. The music is written in a single melodic line across all staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The key signature is not explicitly shown but appears to be C major or a related key based on the accidentals used. The piece concludes with a final double bar line on the tenth staff.

2

3

The first system of music consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic values. The third staff shows a change in the key signature to one flat (Bb). The fourth staff concludes the system with a final note and a fermata.

4

The second system of music consists of eight staves. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The key signature changes to one flat (Bb) in the fourth staff. The system concludes with a final note and a fermata in the eighth staff.

The first system of music consists of five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a melodic style with eighth and sixteenth notes. The second staff continues the melody with some chromaticism. The third staff features a more rhythmic pattern with eighth notes. The fourth staff concludes the first system with a double bar line. The fifth staff is a continuation of the melody from the first staff, ending with a final cadence.

5

The second system of music is marked with a box containing the number '5'. It consists of five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a melodic style with eighth and sixteenth notes. The second staff continues the melody with some chromaticism. The third staff features a more rhythmic pattern with eighth notes. The fourth staff concludes the second system with a double bar line. The fifth staff is a continuation of the melody from the first staff, ending with a final cadence.

The image displays seven staves of musical notation in G major. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Accidentals (sharps and flats) are used throughout to indicate specific notes. The music is written in a single melodic line on a treble clef staff. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is arranged in a continuous sequence across the seven staves, with some measures containing multiple notes beamed together. The final note of the seventh staff is a half note G5 with a fermata.

Part Five: Ideas for Improvising

This section deals with a solo written over a minor blues progression and it incorporates both min.7th and Dom.7th chords. As before, play through the solo and see how the phrases fit into the chord changes above.

Dm Gm Dm

D7Alt Gm

Dm Eb7Alt Bb7Alt

A7Alt Dm

Dm Gm Dm

D7Alt Gm

Dm Eb7Alt Bb7Alt

A7Alt Dm

Dm Gm Dm

D7Alt Gm

Dm Eb7Alt Bb7Alt

A7Alt Dm

Dm Gm Dm

D7Alt Gm

Dm Eb7Alt Bb7Alt

A7Alt Dm

The image displays eight staves of musical notation in treble clef. Each staff contains a sequence of notes and rests, with chord labels positioned above the staff. The chords are: Dm, Gm, Dm (Staff 1); D7Alt, Gm (Staff 2); Dm, Eb7Alt, Bb7Alt (Staff 3); A7Alt, Dm (Staff 4); Dm, Gm, Dm (Staff 5); D7Alt, Gm (Staff 6); Dm, Eb7Alt, Bb7Alt (Staff 7); A7Alt, Dm, Dm (Staff 8). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Throughout this solo, various types of minor scales are used. The one you choose depends on your melodic preference. Since we've covered the dorian minor scale, here are some ideas using other minor scales over the Min.7th chord.

Ex.3
D Natural Minor

Dm

Musical notation for Example 3: D Natural Minor scale over a Dm7 chord. The first staff shows the scale ascending and descending. The second staff shows a melodic line using the scale over the Dm7 chord.

Ex.4
G Harmonic Minor

Gm

Musical notation for Example 4: G Harmonic Minor scale over a Gm7 chord. The first staff shows the scale ascending and descending. The second staff shows a melodic line using the scale over the Gm7 chord.

*** B \flat Melodic Minor**

Musical notation for Example 5: B \flat Melodic Minor scale. The staff shows the scale ascending and descending.

* In this context, the Melodic Minor scale is the same both ascending and descending.

B \flat m

Musical notation for Example 6: B \flat minor scale over a B \flat minor 7th chord. The first staff shows the scale ascending and descending. The second staff shows a melodic line using the scale over the B \flat minor 7th chord.

Quick Reference

CHORD SCALE MINOR (including Dorian, Natural, Harmonic, & Melodic)

CHORD TYPE:

- Min. 7th
- Min. 9th
- Min. 11th
- Min. 13th
- *Min. (Maj7th)
- **Dom. 7th(♭9)(♭13)
- ***Dom. 7(alt)

*Use a Harmonic or Melodic Minor scale.

**Use Harmonic Minor scale starting on the 5th degree.

For example, for C7(♭9)(♭13) you could use an F Harmonic Minor scale starting on C.

***You can use the Melodic Minor scale a half-step above the root of the altered chord as discussed in Chapter 4.

CHAPTER THREE

UNALTERED DOMINANT CHORD SCALE EXERCISES

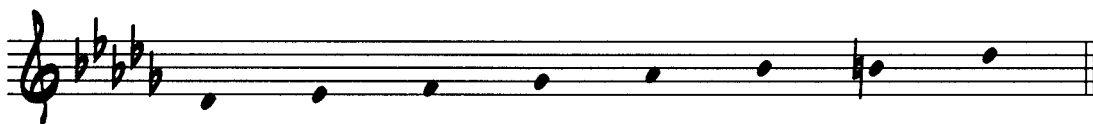
Part One: Scales and Exercises

C Dominant 7th Scale

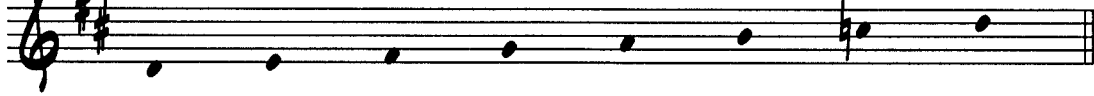
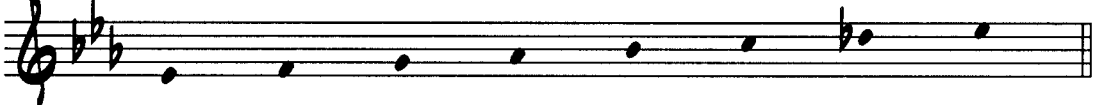


Exercise

D^b Dominant 7th Scale



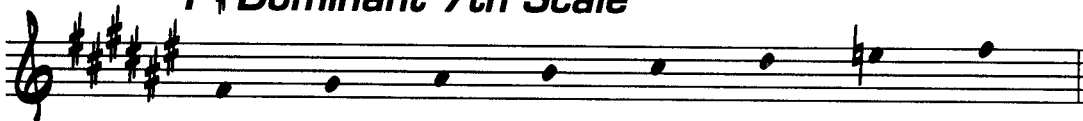
Exercise

D Dominant 7th Scale**Exercise**
E \flat Dominant 7th Scale**Exercise**

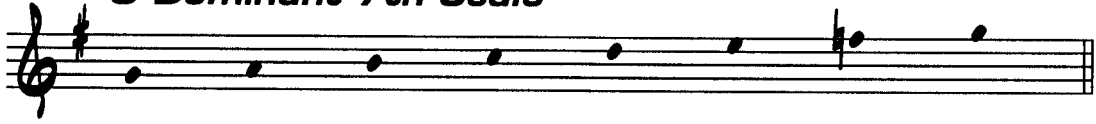


Exercise



F Dominant 7th Scale**Exercise**
F# Dominant 7th Scale**Exercise**

G Dominant 7th Scale



Exercise

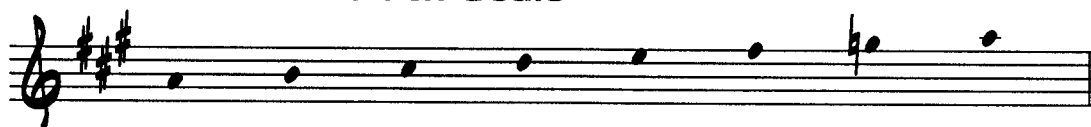


A \flat Dominant 7th Scale

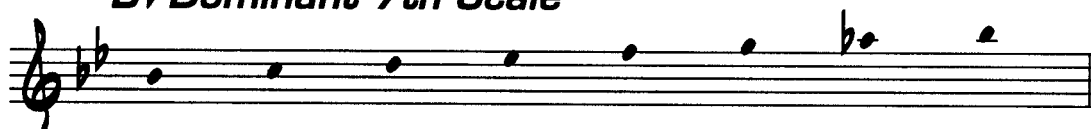


Exercise



A Dominant 7th Scale**Exercise**

Musical exercise for the A Dominant 7th Scale. It consists of four staves in treble clef with a key signature of three sharps and a 4/4 time signature. The exercise is written in eighth notes and includes sixteenth-note runs. The first staff shows the scale in both ascending and descending directions. The second and third staves show the scale in ascending and descending directions with a bass line of sixteenth notes. The fourth staff shows the scale in ascending and descending directions with a bass line of sixteenth notes, ending with a whole note chord.

B \flat Dominant 7th Scale**Exercise**Musical exercise for the B \flat Dominant 7th Scale. It consists of four staves in treble clef with a key signature of two flats and a 4/4 time signature. The exercise is written in eighth notes and includes sixteenth-note runs. The first staff shows the scale in both ascending and descending directions. The second and third staves show the scale in ascending and descending directions with a bass line of sixteenth notes. The fourth staff shows the scale in ascending and descending directions with a bass line of sixteenth notes, ending with a whole note chord.

B Dominant 7th Scale



Exercise



Part Two: Motif Exercises

1

Minor 2nd's

The 'Minor 2nd's' exercise is presented in seven staves of music. Each staff begins with a treble clef and a 4/4 time signature. The first staff contains a sequence of eighth notes with a '5' above each note, indicating a five-finger fingering. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1. The third staff continues with: A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1. The fourth staff continues with: G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1. The fifth staff continues with: F-1, E-1, D-1, C-1, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1, F-1. The sixth staff continues with: E-1, D-1, C-1, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1, F-1, E-1. The seventh staff concludes with: D-1, C-1, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-1, A-1, G-1, F-1, E-1, D-1.

Major 2nd's

The 'Major 2nd's' exercise is presented in three staves of music. Each staff begins with a treble clef and a 4/4 time signature. The first staff contains a sequence of eighth notes with a '5' above each note, indicating a five-finger fingering. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1. The third staff concludes with: A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1.

Minor 3rd's

Two staves of musical notation for the 'Minor 3rd's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Major 3rd's

Two staves of musical notation for the 'Major 3rd's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Perfect 4th's

Two staves of musical notation for the 'Perfect 4th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Tri-Tones

Two staves of musical notation for the 'Tri-Tones' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Perfect 5th's

Two staves of musical notation for the 'Perfect 5th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Minor 6th's

Two staves of musical notation for the 'Minor 6th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Major 6th's

Two staves of musical notation for the 'Major 6th's' exercise. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains two measures of music, each with a triplet of eighth notes. The second staff continues the exercise with two measures of music, also featuring triplet eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Minor 7th's

A single musical staff in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The exercise consists of two measures of eighth notes, each with a '5' below it, followed by a repeat sign. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, 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F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, 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F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C3

Perfect 4th's

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with quarter notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2. The piece ends with a double bar line and repeat dots.

Tri-Tones

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4. The second staff continues the melody with quarter notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3, C3, Bb2, Ab2, G2, F2. The piece ends with a double bar line and repeat dots.

Perfect 5th's

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4. The second staff continues the melody with quarter notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3, C3, Bb2, Ab2, G2, F2. The piece ends with a double bar line and repeat dots.

Minor 6th's

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4. The second staff continues the melody with quarter notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3, C3, Bb2, Ab2, G2, F2. The piece ends with a double bar line and repeat dots.

Major 6th's

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4. The second staff continues the melody with quarter notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3, C3, Bb2, Ab2, G2, F2. The piece ends with a double bar line and repeat dots.

Minor 7th's

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody with quarter notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2. The piece ends with a double bar line and repeat dots.

Major 7th's

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4. The second staff continues the melody with quarter notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3, C3, Bb2, Ab2, G2, F2. The piece ends with a double bar line and repeat dots.

Octaves

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4. The second staff continues the melody with quarter notes: D4, C4, Bb3, Ab3, G3, F3, E3, D3, C3, Bb2, Ab2, G2, F2. The piece ends with a double bar line and repeat dots.

3

Minor 2nd's

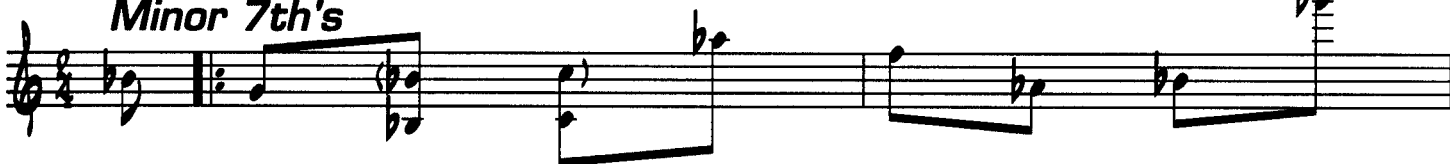
The musical exercise consists of eight staves of music in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The exercise is titled "Minor 2nd's". The notation shows a sequence of notes and rests, with accidentals (sharps and flats) indicating the specific intervals. The notes are primarily eighth and quarter notes, with some rests. The exercise is designed to practice the interval of a minor second.

Major 2nd's

Musical notation for Major 2nd's exercise, consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on G4 and moves up stepwise to A4, B4, C5, D5, E5, and F#5. The second staff continues the sequence from G#4 to A#4, B#4, C#5, D#5, E#5, and F#5. The third staff continues from G5 to A5, B5, C#6, D#6, E#6, and F#6. The fourth staff continues from G#5 to A#5, B#5, C#6, D#6, E#6, and F#6. The fifth staff concludes the exercise with a final G#5 note.

Minor 3rd's

Musical notation for Minor 3rd's exercise, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on G4 and moves down stepwise to F#4, E4, D4, C4, B3, and A3. The second staff continues the sequence from G#4 to F#4, E4, D4, C4, B3, and A3. The third staff concludes the exercise with a final G#4 note.

Minor 6th's**Major 6th's****Minor 7th's****Major 7th's****Octaves**

Part Three: "Finger Busters"

Musical score for Part Three: "Finger Busters". The score consists of 27 numbered measures, arranged in nine rows of three measures each. The notation is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. Each measure is marked with a number in a box (1-27) and contains a sequence of notes and rests. The notes are primarily eighth and quarter notes, often beamed together. The key signature is B-flat major (two flats: B-flat and E-flat). The score is designed for finger dexterity training.

Musical score for a single melodic line, measures 28-50. The score is written on a single staff in treble clef. It consists of 23 measures, each marked with a measure number in a box. The key signature is one sharp (F#), and the time signature is 2/4. The melody is composed of eighth and quarter notes, with various accidentals (sharps and flats) and repeat signs. The measures are numbered 28 through 50.

28 29 30
31 32 33
34 35 36
37 38 39
40 41 42
43 44 45
46 47 48
49 50

Part Four: Extended Motifs

The musical score consists of ten staves of music, all in treble clef. The first staff begins with a first ending bracket labeled '1' over the first measure. The music is composed of eighth and sixteenth notes with various accidentals (sharps, flats, and naturals). The notation is dense and rhythmic, typical of a technical exercise or a specific musical motif. The key signature is not explicitly stated but appears to be C major or a related key based on the accidentals used.

The first system consists of four staves of musical notation. The first three staves contain a single melodic line with various rhythmic values and accidentals. The fourth staff features a more complex texture with multiple voices and a fermata over the final note.

2

The second system consists of eight staves of musical notation. The first staff begins with a square box containing the number '2'. This system is characterized by the use of triplets, indicated by the number '3' above groups of notes. The notation includes various rhythmic patterns and accidentals across all staves.



This page contains ten staves of musical notation. The notation is written in a single system, likely for guitar, and includes various notes, rests, and accidentals. A circled number '4' is present on the fourth staff, indicating a specific measure or section. The notation is complex, featuring many accidentals and a variety of note values.

5

The musical score consists of six staves of music, all in treble clef. The key signature is one flat (B-flat). The music is written in a single melodic line with a complex and somewhat chromatic character. It features numerous accidentals, including sharps and naturals, which are often used to alter the pitch of notes. There are several slurs and ties throughout the piece, indicating phrasing and continuity. The notation is dense, with many notes and accidentals per staff. The piece concludes with a final chord consisting of a whole note G2, a whole note B-flat2, and a whole note D3.

Part Five: Ideas for Improvising

This section deals with a solo written over a set of "Blues" Changes. As you play through this solo, as in the last chapter, see how each phrase fits into the chord above. The strong parts of the chord (root, 3rd, and 5th) are used as pivot points and the scale and chromatic passing tones are used to help shape the melodies.

#1

Musical notation for the first solo section, labeled #1. The notation is in G major, 4/4 time. The chords are: G7, C7, G7, C7, G7, E7Alt, Am7, F7, G7, D7Alt, G7, C7, G7, C7, G7, G7, E7Alt, Am7, F7, G7, D7Alt.

#2

Musical notation for the second solo section, labeled #2. The notation is in G major, 4/4 time. The chord is G7sus.

This musical score is written for guitar in the key of G major (one sharp) and 4/4 time. It consists of 12 staves of music. The notation includes eighth and sixteenth notes, rests, and various chord symbols. A dashed line at the top of the first staff indicates a specific fingering or technique. The chord symbols are: C7, G7, E7Alt, Am7, F7, G7, D7Alt, G7, C7, G7, C7, E7Alt, Am7, F7, G7, D7Alt, G7, C7, G7, E7Alt, Am7, F7, G7, D7Alt, and G7.

#1. Note how this first phrase emphasizes the strong parts of each chord and uses scale and chromatic passing tones to shape the melody.

#2. On a Dom.7(sus4) chord the 4th replaces the 3rd in the chord voicing and becomes a strong sound in the chord. This phrase pivots on the note, "C" which is the 4th of the G7(sus4) chord.

The Dominant 7th scale (or the Mixolydian Mode) comes from the 5th degree of the Major scale. For example, the G Mixolydian scale has the same notes as the C Major scale. You can also think of the Mixolydian scale as a Major scale with a flatted 7th. If you relate this scale to its Major scale origin, it may make it easier to play.

Ex. 1

C Ionian

D Dorian E Phrygian F Lydian

G Mixolydian A Aeolian B Locrian

As you already know, "tensions" are notes that do not appear in the basic chord but sound good and give the chord different colors and characteristics. Here are the available tensions for Dominant 7th chords:

Ex. 2 Tensions

1 2 3 4 5 6 7 8 9 9 9 11 11 13 13

The scales used for playing over altered Dominant chords which may be notated as C7(alt), for example, are discussed in Chapters 4 and 5. Here are some other ideas for playing over Dom.7th chords:

Ex. 3

C7

Ex.4 B \flat 7

Musical notation for Example 4, showing a melodic line in B-flat major with a B-flat 7 chord indicated. The melody consists of eighth and quarter notes, ending with a half note on the 4th line.

Ex.5

A7

Musical notation for Example 5, showing a melodic line in A major with an A7 chord indicated. The melody consists of eighth and quarter notes, ending with a half note on the 4th line.

The Dom.7(sus4) chord shifts the emphasis of the phrase or melody from the 3rd to the 4th:

Ex.6

Musical notation for Example 6, showing a scale with notes numbered 1 through 8. The notes are: 1 (G), 2 (A), 3 (B), 4 (C), 5 (D), 6 (E), 7 (F), 8 (G).

Here are some other ideas for playing over Dom.7(sus4) chords:

Ex.7

D7sus

Musical notation for Example 7, showing a melodic line in D major with a D7sus chord indicated. The melody consists of eighth and quarter notes, ending with a half note on the 4th line.

Ex.8

E7sus

Musical notation for Example 8, showing a melodic line in E major with an E7sus chord indicated. The melody consists of eighth and quarter notes, ending with a half note on the 4th line.

Ex. 9

B7sus

One type of Altered Dominant chord scale that should be mentioned in this chapter is the Dom.7(#4) or the Lydian Dominant scale. Here is an example of a C7(#4) chord scale:

Ex. 10

Here are some other ideas for playing over Dom.7(#4) chords:

Ex. 11

G7(#11)

Ex. 12

C7(#11)

Ex. 13

A7(#11)

Quick Reference

<u>CHORD SCALE:</u>	<u>DOM. 7TH or MIXOLYD.</u>	<u>LYD. DOM.</u>
<u>CHORD TYPE</u>	Dom. 7th	Dom. 7th(#11)
	Dom. 9th	Dom.7th(#11)(13)
	Dom.11th	*Maj7th(#5)
	Dom. 13th	
	Dom. 7th(sus4)	

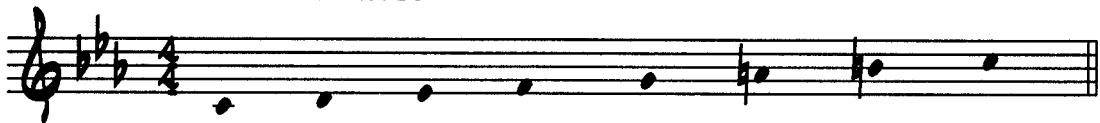
*Use Lyd. Dom. scale a whole step above the root of the chord. For example, over C Maj7(#5) you can use the D Lyd. Dom. scale starting and ending on C. (It may be helpful to note that the D Lydian Dominant scale has the same notes as the A Melodic Minor Scale.)

CHAPTER FOUR

MELODIC MINOR CHORD SCALE EXERCISES

Part One: Scales and Exercises

C Melodic Minor



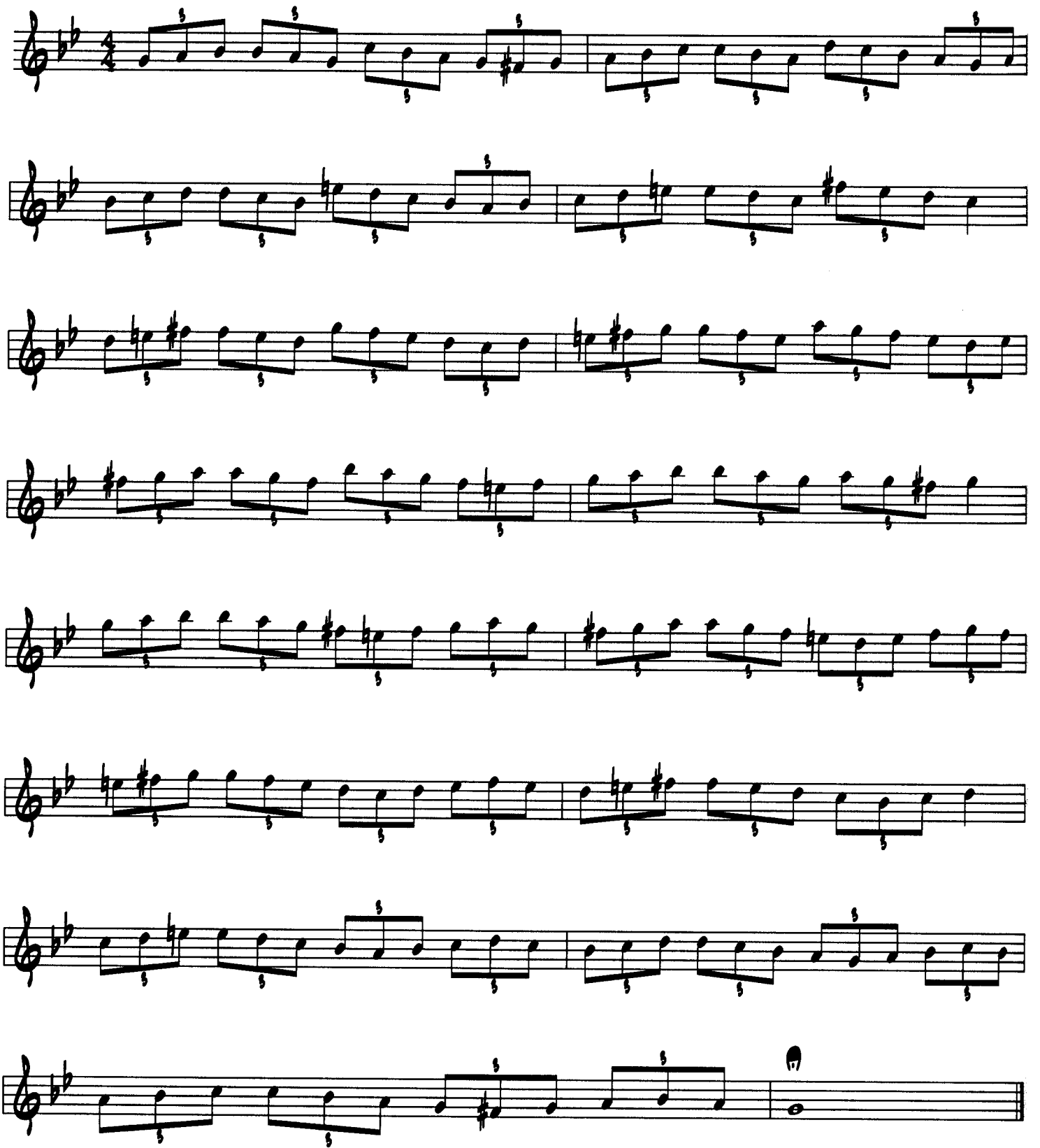
Exercise



G Melodic Minor



Exercise



A Melodic Minor



Exercise



E Melodic Minor



Exercise



Two staves of musical notation in B major. The first staff contains a sequence of eighth-note patterns, including a triplet. The second staff continues the sequence, ending with a triplet and a final note.

B Melodic Minor

A single staff of musical notation showing the B Melodic Minor scale: B, C, D, E, F, G, A, B.

Exercise

Seven staves of musical notation for an exercise in B major. The first staff features a sixteenth-note run with sixteenth-note chords. The second and third staves continue with similar sixteenth-note patterns. The fourth and fifth staves feature sixteenth-note runs with sixteenth-note chords. The sixth and seventh staves continue the exercise, ending with a final note.

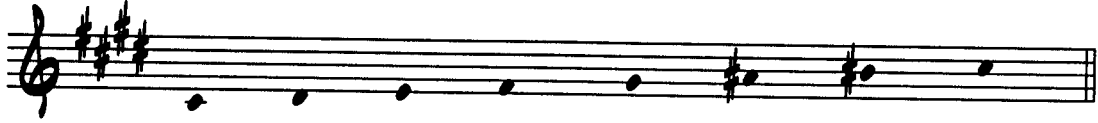
F# Melodic Minor



Exercise

A series of ten musical staves in treble clef, all in the key of F# Melodic Minor (three sharps). The exercise consists of various melodic patterns and runs. The first staff is a simple eighth-note scale. The second staff features eighth-note runs with slurs and accents. The third staff has eighth-note patterns with slurs. The fourth staff contains eighth-note runs with slurs and accents. The fifth staff has eighth-note runs with slurs and accents. The sixth staff features eighth-note runs with slurs and accents. The seventh staff has eighth-note runs with slurs and accents. The eighth staff contains eighth-note runs with slurs and accents. The ninth staff has eighth-note runs with slurs and accents. The tenth staff is a simple eighth-note scale.

C# Melodic Minor



Exercise



A \flat Melodic Minor



Exercise



E \flat Melodic Minor



Exercise



B \flat Melodic Minor***Exercise***

Four staves of musical notation for B-flat Melodic Minor exercises. The first staff contains eighth-note runs in both ascending and descending directions. The second and third staves feature eighth-note runs with chords, showing the scale's application in a harmonic context. The fourth staff continues with eighth-note runs and concludes with a whole note chord on F.

F Melodic Minor***Exercise***

Four staves of musical notation for F Melodic Minor exercises. The first staff contains eighth-note runs in both ascending and descending directions. The second and third staves feature eighth-note runs with chords, showing the scale's application in a harmonic context. The fourth staff continues with eighth-note runs and concludes with a whole note chord on F.



Major 2nd's

Musical notation for Major 2nd's exercise. It consists of four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a repeat sign at the beginning. The second staff continues the melody with a key signature change to two flats (Bb, Eb). The third and fourth staves continue the exercise with various rhythmic patterns and accidentals, ending with a double bar line and a fermata over the final note.

Minor 3rd's

Musical notation for Minor 3rd's exercise. It consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a repeat sign at the beginning. The second and third staves continue the exercise with various rhythmic patterns and accidentals, ending with a double bar line and a fermata over the final note.

Major 3rd's

Musical notation for Major 3rd's exercise. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a repeat sign at the beginning. The second staff continues the exercise with various rhythmic patterns and accidentals, ending with a double bar line and a fermata over the final note.

Five staves of musical notation in treble clef, 2/4 time. The first staff starts with a key signature of one sharp (F#) and a common time signature. The second staff changes to a key signature of one flat (Bb). The third staff changes to a key signature of two flats (Bb, Eb). The fourth staff changes to a key signature of two sharps (F#, C#). The fifth staff changes to a key signature of three flats (Bb, Eb, Ab). Each staff contains a sequence of eighth notes, some beamed together, with a '5' written below them, indicating a five-finger fingering. The exercise concludes with a double bar line and a fermata over the final note.

Major 2nd's

Five staves of musical notation in treble clef, 2/4 time. The first staff starts with a key signature of one sharp (F#) and a common time signature. The second staff changes to a key signature of one flat (Bb). The third staff changes to a key signature of two flats (Bb, Eb). The fourth staff changes to a key signature of two sharps (F#, C#). The fifth staff changes to a key signature of three flats (Bb, Eb, Ab). Each staff contains a sequence of eighth notes, some beamed together, with a '5' written below them, indicating a five-finger fingering. The exercise concludes with a double bar line and a fermata over the final note.

Minor 3rd's

Musical notation for the 'Minor 3rd's' exercise. It consists of four staves of music in 4/4 time. The first staff begins with a key signature of one sharp (F#) and a common time signature. The exercise features a sequence of eighth notes with a '3' above them, indicating a triplet. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, 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G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, 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G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D36

Tri-Tones

Two staves of musical notation in 4/4 time, featuring tri-tone intervals (augmented 2nds and diminished 4ths) in both directions. The first staff starts with a C4 to E#4 interval, and the second staff starts with a C4 to Bb4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Perfect 5th's

Two staves of musical notation in 4/4 time, featuring perfect fifth intervals in both directions. The first staff starts with a C4 to G4 interval, and the second staff starts with a C4 to F4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Minor 6th's

Two staves of musical notation in 4/4 time, featuring minor sixth intervals in both directions. The first staff starts with a C4 to Ab4 interval, and the second staff starts with a C4 to Bb4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Major 6th's

Two staves of musical notation in 4/4 time, featuring major sixth intervals in both directions. The first staff starts with a C4 to A4 interval, and the second staff starts with a C4 to G4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Minor 7th's

Two staves of musical notation in 4/4 time, featuring minor seventh intervals in both directions. The first staff starts with a C4 to Bb4 interval, and the second staff starts with a C4 to Ab4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Major 7th's

Two staves of musical notation in 4/4 time, featuring major seventh intervals in both directions. The first staff starts with a C4 to B4 interval, and the second staff starts with a C4 to Ab4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Octaves

Two staves of musical notation in 4/4 time, featuring octave intervals in both directions. The first staff starts with a C4 to C5 interval, and the second staff starts with a C4 to C4 interval. The exercise is divided into two measures by a double bar line with repeat dots.

Perfect 4th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a repeat sign after the first measure. The second staff continues the melody, ending with a double bar line and repeat dots.

Tri-Tones

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features tri-tone intervals (augmented 4ths and diminished 5ths) and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Perfect 5th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features perfect fifth intervals and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Minor 6th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody features minor sixth intervals and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Major 6th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features major sixth intervals and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Minor 7th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features minor seventh intervals and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Major 7th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody features major seventh intervals and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Octaves

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody features octave intervals and is marked with a repeat sign. The second staff continues the exercise, ending with a double bar line and repeat dots.

Part Three: "Finger Busters"

The image displays a musical score for a piano exercise titled "Part Three: 'Finger Busters'". The score is written on a single treble clef staff in 4/4 time. It consists of 18 numbered exercises, each presented as a two-measure phrase. The exercises are arranged in pairs across nine lines of music. Each exercise is marked with a number in a box at the beginning of its first measure. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, and often feature a '5' below the notes, indicating a five-finger scale or similar fingering. The key signature changes throughout the exercises, including natural, one sharp (F#), and two flats (Bb, Eb). The exercises are as follows:

- 1: Quarter notes, eighth notes, quarter notes, quarter notes.
- 2: Quarter notes, eighth notes, quarter notes, quarter notes.
- 3: Quarter notes, eighth notes, quarter notes, quarter notes.
- 4: Quarter notes, eighth notes, quarter notes, quarter notes.
- 5: Quarter notes, eighth notes, quarter notes, quarter notes.
- 6: Quarter notes, eighth notes, quarter notes, quarter notes.
- 7: Quarter notes, eighth notes, quarter notes, quarter notes.
- 8: Quarter notes, eighth notes, quarter notes, quarter notes.
- 9: Quarter notes, eighth notes, quarter notes, quarter notes.
- 10: Quarter notes, eighth notes, quarter notes, quarter notes.
- 11: Quarter notes, eighth notes, quarter notes, quarter notes.
- 12: Quarter notes, eighth notes, quarter notes, quarter notes.
- 13: Quarter notes, eighth notes, quarter notes, quarter notes.
- 14: Quarter notes, eighth notes, quarter notes, quarter notes.
- 15: Quarter notes, eighth notes, quarter notes, quarter notes.
- 16: Quarter notes, eighth notes, quarter notes, quarter notes.
- 17: Quarter notes, eighth notes, quarter notes, quarter notes.
- 18: Quarter notes, eighth notes, quarter notes, quarter notes.

Musical score for guitar, measures 19-36. The score is written in treble clef and consists of 18 measures, each with a measure number in a box above it. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Many notes are beamed together in groups of five, indicating a five-finger exercise. The key signature changes from one flat (B-flat) to one sharp (F#) between measures 21 and 22. The piece concludes with a double bar line and repeat dots at the end of measure 36.

Part Four: Extended Motifs

1

The musical score consists of ten staves of music in treble clef, 4/4 time. A box with the number '1' is placed above the first staff. The music features various melodic motifs, including eighth and sixteenth notes, and rests. The key signature changes from one flat to two flats across the staves.

2

Musical score for a single melodic line in 4/4 time, consisting of ten staves of music. The key signature has one flat (B-flat). The melody is written in a single voice on a treble clef staff. It begins with a quarter rest followed by a quarter note B-flat. The first staff contains 10 measures. The second staff contains 10 measures. The third staff contains 10 measures. The fourth staff contains 10 measures. The fifth staff contains 10 measures. The sixth staff contains 10 measures. The seventh staff contains 10 measures. The eighth staff contains 10 measures. The ninth staff contains 10 measures. The tenth staff contains 10 measures. The piece concludes with a double bar line and a fermata over the final note.

3

The musical score consists of 11 staves of music, all in treble clef. The key signature is one sharp (F#). The music is a single melodic line with a complex, chromatic character. It begins with a circled '3' in a box above the first staff. The notation includes numerous accidentals (sharps, naturals, and flats) and slurs, indicating a highly technical and expressive piece. The piece concludes with a fermata over the final note on the eleventh staff.

4

This page contains ten staves of musical notation, likely for a guitar or piano. The notation is written in a single system, with each staff containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat), and the time signature is 4/4. The music is organized into measures, with some measures containing multiple notes. The notation includes various accidentals (sharps, flats, naturals) and rests. The overall style is that of a technical exercise or a short piece of music.

A musical score consisting of four staves in treble clef. The key signature is one flat (B-flat). The first staff contains 12 measures of music, primarily consisting of eighth and sixteenth notes. The second staff contains 12 measures, including some beamed sixteenth notes. The third staff contains 12 measures, featuring a mix of eighth and sixteenth notes. The fourth staff contains 12 measures, ending with a final whole note chord on the fifth line of the staff.

Part Five: Ideas For Improvising

This section deals with a solo written over several different types of chords that can all use the Melodic Minor scale as their chord scale. As you practice the solo study how the scale is being used and how it relates to the chord above.

#1

C#m7(b5)

#2

F#7Alt

Cm7(b5)

F7Alt

Bmi7(b5)

E7Alt

#3

Am7

#4

D13(#11)

C#m7(b5)

F#7Alt

Cm7(b5)

F7Alt



Bm7(b5)

E7Alt



Am7

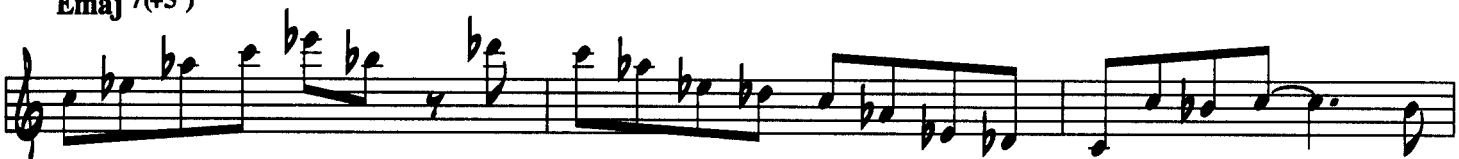


#5

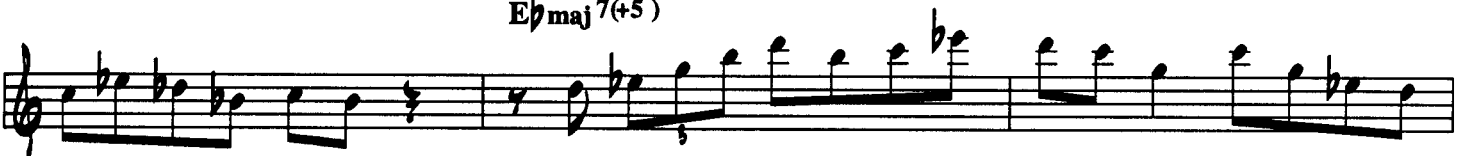
Fmaj7(+5)



Emaj7(+5)



Ebmaj7(+5)



Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. A chord symbol **Dmaj7(+5)** is positioned above the staff towards the right side.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. Chord symbols **C#m7(b5)** and **F#7Alt** are positioned above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. A chord symbol **Cm7(b5)** is positioned above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. Chord symbols **F7Alt** and **Bm7(b5)** are positioned above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. A chord symbol **E7Alt** is positioned above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. Chord symbols **Am7**, **E7Alt**, and **Am7** are positioned above the staff.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals. Chord symbols **E7Alt**, **Am7**, **E7Alt**, and **Am7** are positioned above the staff.

#1. On min.7(\flat 5) chords, you can use the Melodic Minor scale a minor 3rd above the root of the chord. For example, on a C \sharp m7(\flat 5) chord, use E Melodic Minor starting and ending on C \sharp .

Ex. 1
E Melodic minor

Scale used over C \sharp m7(\flat 5)

#2. On altered chords (that include \flat 13's in their voicings), you can use the Melodic Minor scale a half-step above the root of the chord. For example, on an F \sharp 7(alt) use G Melodic Minor starting and ending on F \sharp .

Ex. 2
G Melodic Minor

Scale used over F \sharp (Alt)

#3. On any minor triad or min.(Maj7) chords, you can use the Melodic Minor scale starting on the root of the chord. For example, on an Am or Am(Maj7), one scale you can use is A Melodic Minor.

#4. On a 13(\sharp 11) chord or any Lydian Dominant chord, (C7(\sharp 11) for example), you can use the Melodic Minor scale a 5th above the root of the chord. For example, on D13(\sharp 11) use A Melodic Minor starting and ending on D.

Ex. 3
A Melodic Minor

Scale used over D13 (Lyd)

#5. On Maj7(\sharp 5) chords, you can use the Melodic Minor scale a minor 3rd below the root of the chord. For example, on F Maj7(\sharp 5) use D Melodic Minor starting and ending on F.

Ex. 4
D Melodic Minor

Scale used over F Maj7(\sharp 5)

Quick Reference

<u>CHORD SCALE:</u>	<u>MELODIC MINOR</u>
<u>CHORD TYPE:</u>	Minor 7th Minor 9th Minor 11th Minor 13th Min.(Maj7th) *Min.7(♭5) **Dom.7(♭9)(♭13) **Dom.7(♭9)(♯9) **Dom.7(♭9)(♯11) **Dom.7(♭9)(♯11)(♭13) **Dom.7(♯9)(♯11)(♭13) **Dom.7(♭9)(♯9)(♯11)(♭13) **Dom.7(♯9)(♯11)(♭13) ***Maj7(♯5)

* For Min.7(♭5) chords, use the Melodic Minor scale a min. 3rd above the root of the chord.
 Ex. For Cm7(♭5), use E♭ Mel. Min. starting on C.

**For all of these Dom.7(alt) chords, use the Melodic Minor scale a half-step above the root of the chord (as long as the 13th is flat).
 Ex. For C7(alt), use D♭ Mel. Min. starting on C.

*** For Maj7(♯5) chords, use the Melodic Minor scale a minor 3rd below the root of the chord.
 Ex. For CMaj7(♯5), use A Mel. Min. starting on C.

CHAPTER FIVE

DIMINISHED CHORD SCALE EXERCISES

Part One: Scales and Exercises

C Diminished Scale



Exercise

C# Diminished Scale



Exercise

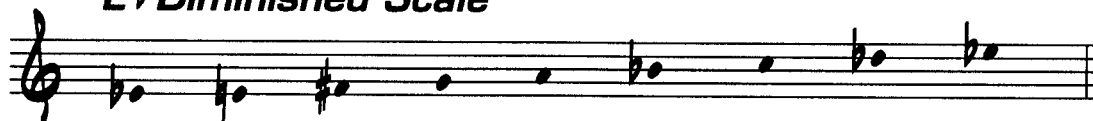
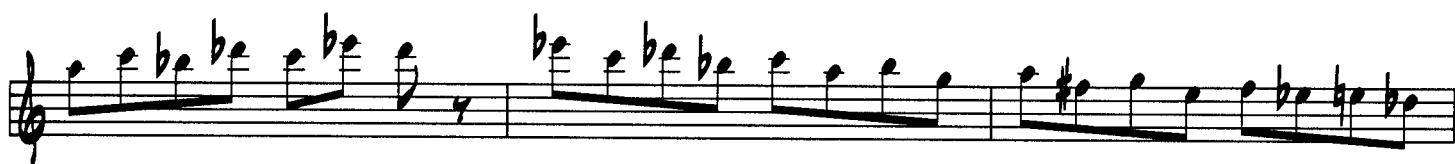
Five staves of musical notation in treble clef, 4/4 time signature. The notation includes various rhythmic patterns and accidentals (sharps, flats, naturals) across the notes.

D Diminished Scale

A single staff of musical notation in treble clef showing the D Diminished Scale: D, E-flat, F, F-sharp, G, A-flat, A, B-flat.

Exercise

Four staves of musical notation in treble clef, 4/4 time signature, featuring complex rhythmic patterns and slurs.

E \flat Diminished Scale***Exercise******E Diminished Scale******Exercise***

F Diminished Scale



Exercise



F# Diminished Scale



Exercise



G Diminished Scale



Exercise



A^b Diminished Scale



Exercise



A Diminished Scale



Exercise



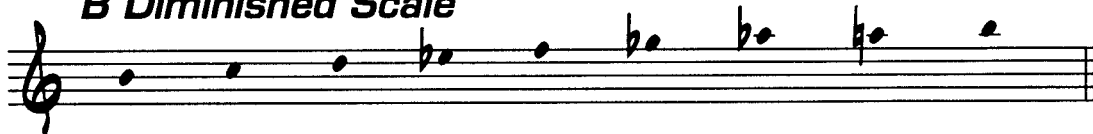
B \flat Diminished Scale



Exercise



B Diminished Scale



Exercise



Part Two: Motif Exercises

1

Minor 2nd's

A musical exercise titled "Minor 2nd's" consisting of ten staves of music in treble clef. The key signature has one flat (B-flat). The exercise focuses on ascending and descending melodic lines using intervals of a minor second. The first staff begins with a half note G4, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, 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G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, 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A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370,

Major 2nd's

Musical notation for Major 2nd's exercise, consisting of five staves. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals (sharps, flats, naturals). The second and third staves continue the melody with similar rhythmic patterns. The fourth and fifth staves conclude the exercise with a final cadence.

Minor 3rd's

Musical notation for Minor 3rd's exercise, consisting of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The second and third staves continue the melody, ending with a final cadence.

Major 3rd's

Musical notation for Major 3rd's exercise, consisting of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The second and third staves continue the melody, ending with a final cadence.

Minor 2nd's

The musical exercise consists of ten staves of music in 8/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with various intervals and accidentals. The second staff continues the melody, showing a mix of ascending and descending lines. The third staff introduces a key signature change to two flats (B-flat and E-flat). The fourth staff continues with a key signature of two flats. The fifth staff changes to a key signature of one flat. The sixth staff changes to a key signature of two flats. The seventh staff changes to a key signature of one flat. The eighth staff changes to a key signature of two flats. The ninth staff changes to a key signature of one flat. The tenth staff concludes the exercise with a key signature of one flat and a final note with a fermata.

Major 2nd's

Musical notation for Major 2nd's exercise, consisting of four staves of music in 8/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with various accidentals (sharps and flats) indicating the intervals. The second and third staves continue the exercise with similar rhythmic patterns and accidentals. The fourth staff concludes the exercise with a final note and a double bar line.

Minor 3rd's

Musical notation for Minor 3rd's exercise, consisting of four staves of music in 8/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with various accidentals (sharps and flats) indicating the intervals. The second and third staves continue the exercise with similar rhythmic patterns and accidentals. The fourth staff concludes the exercise with a final note and a double bar line.

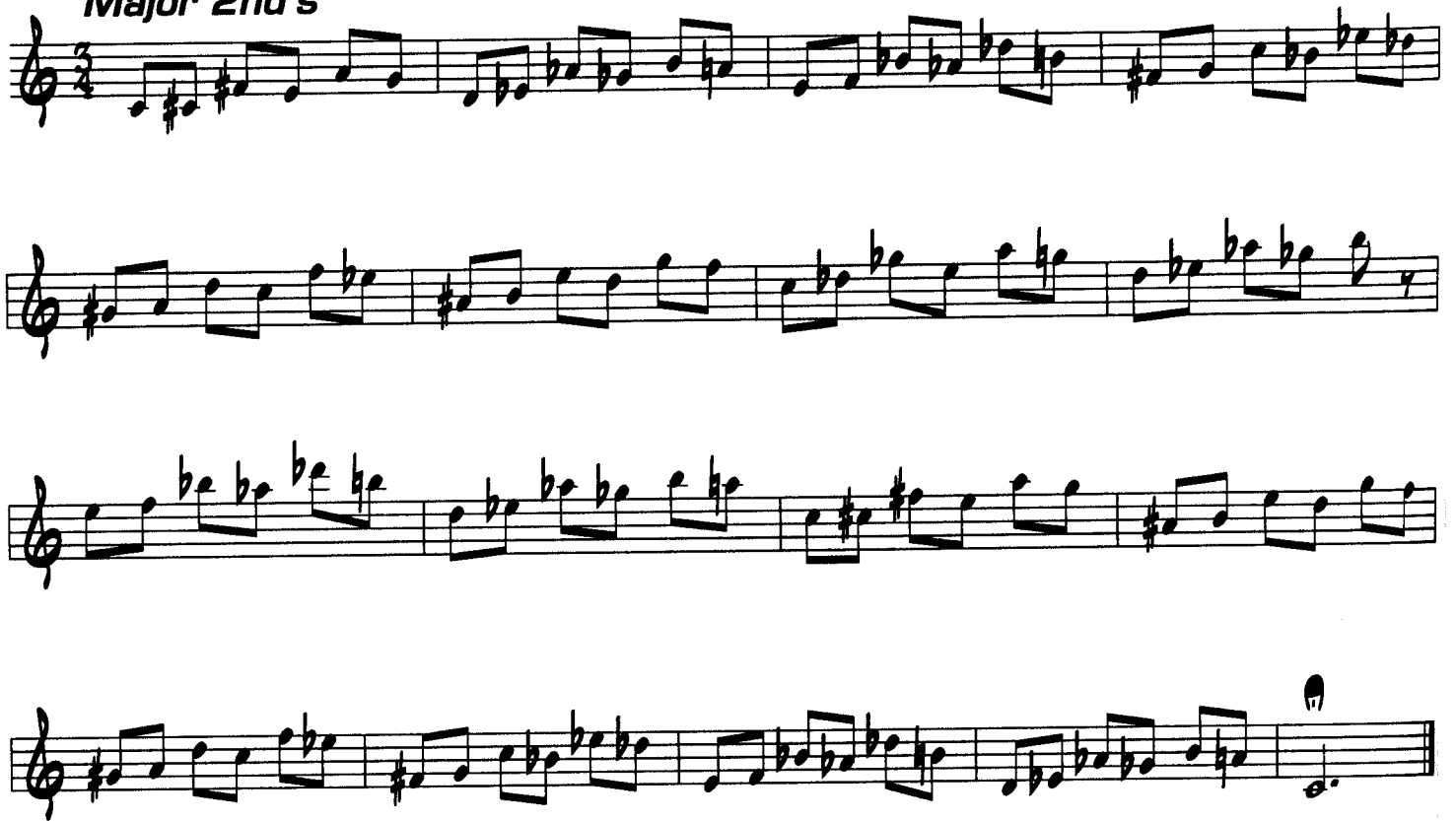
Major 3rd's

Musical notation for Major 3rd's exercise, consisting of three staves of music in 8/8 time. The first staff begins with a treble clef and a key signature of one sharp (F-sharp). The melody consists of eighth and quarter notes, with various accidentals (sharps and flats) indicating the intervals. The second and third staves continue the exercise with similar rhythmic patterns and accidentals. The third staff concludes the exercise with a final note and a double bar line.

3

Minor 2nd's

The musical score consists of nine staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is a single melodic line that moves through various intervals, with a specific focus on minor seconds. The notes are often beamed together in pairs to illustrate the small interval. The exercise concludes with a final note on the ninth staff.

Major 2nd's

Musical notation for Major 2nd's exercise, consisting of four staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with various accidentals (sharps, flats, naturals) indicating intervals of a major second. The second staff continues the sequence, showing the interval in different positions. The third staff further develops the exercise with more complex rhythmic patterns. The fourth staff concludes the exercise with a final cadence.

Minor 3rd's

Musical notation for Minor 3rd's exercise, consisting of four staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with various accidentals (sharps, flats, naturals) indicating intervals of a minor third. The second staff continues the sequence, showing the interval in different positions. The third staff further develops the exercise with more complex rhythmic patterns. The fourth staff concludes the exercise with a final cadence.

Major 3rd's**Perfect 4th's****Tri-Tones****Perfect 5th's**

Minor 6th's



A musical staff in 3/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The notes are: F#4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

Major 6th's



A musical staff in 3/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Minor 7th's



A musical staff in 3/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The notes are: F#4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

Major 7th's



A musical staff in 3/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Octaves



A musical staff in 3/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Part Three: "Finger Busters"

The musical score for "Finger Busters" Part Three consists of 24 numbered measures, arranged in eight rows of three measures each. The notation is in treble clef with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Each measure is marked with a number in a box at the beginning. The notes are primarily eighth and quarter notes, often beamed together. The piece concludes with a double bar line and repeat dots at the end of measure 24.

1 2 3
4 5 6
7 8 9
10 11 12
13 14 15
16 17 18
19 20 21
22 23 24

25 26 27

28 29 30

31 32 33

34 35 36

37 38 39

40 41 42

43 44 45

46 47 48

49 50

Part Four: Extended Motifs

1

The image displays a musical score for page 150, consisting of ten staves of music. The notation is written in a single system. The first staff begins with a treble clef and a key signature of two flats. The music is primarily composed of eighth and sixteenth notes. A second ending bracket labeled '2' is placed above the first two staves of the second system. The score concludes with a double bar line and a repeat sign.

3

The musical score consists of 11 staves of music. The first staff begins with a circled number '3'. The music is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of the eleventh staff.

4

The musical score consists of eight staves of music in a single melodic line. The time signature is 4/4. The key signature contains two flats (B-flat and E-flat). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, frequently beamed together. The first staff starts with a circled number '4'. The piece ends with a final whole note chord on the eighth staff.

5

This musical score, labeled '5' in a box at the top left, consists of ten staves of music. The notation is primarily in treble clef and includes various rhythmic values such as eighth and sixteenth notes. A significant feature is the use of the number '5' above or below notes, indicating a fifth-fretting technique. The music is characterized by frequent accidentals, including flats and naturals, which suggest a complex harmonic structure. The staves are connected by a single horizontal line, and the piece concludes with a double bar line and repeat dots at the end of the final staff.

Part Five: Ideas for Improvising

This section deals with a solo written over several different types of chords that can all use the Diminished scale as their chord scale. As you practice this, try to see which Diminished scale is being used and how it relates to the chord above.

#1

Exercise #1 consists of six staves of music in 4/4 time, each with a specific chord label above it. The notes are written in a melodic line, often using eighth and sixteenth notes. The chords and their corresponding diminished scales are:

- Staff 1: $G\sharp 7(\flat 9)(13)$ and $C\sharp m11$
- Staff 2: $G\sharp 7(\flat 9)(13)$
- Staff 3: $C\sharp m11$ and $F\sharp 7(\flat 9)(13)$
- Staff 4: $Bm11$
- Staff 5: $F\sharp 7(\flat 9)(13)$ and $Bm11$
- Staff 6: $B\flat m7(\flat 5)$

#2

Exercise #2 consists of one staff of music in 4/4 time with the following chord labels above it:

- $E\flat 7(\flat 9)$
- $A\flat m11$

#3

Exercise #3 consists of one staff of music in 4/4 time.

Musical staff 1: Treble clef, key signature of one sharp (F#). Chord: C#m. The staff contains a sequence of eighth and quarter notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chord: Cdim7. The staff contains a sequence of eighth and quarter notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords: C#m and Bbdim7. The staff contains a sequence of eighth and quarter notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). Chord: Bm11. The staff contains a sequence of eighth and quarter notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords: Bbdim7 and Bm11. The staff contains a sequence of eighth and quarter notes.

Musical staff 6: Treble clef, key signature of one sharp (F#). Chord: Bbm7(b5). The staff contains a sequence of eighth and quarter notes.

#4

Musical staff 7: Treble clef, key signature of one sharp (F#). Chords: F#G and Abm11. The staff contains a sequence of eighth and quarter notes.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

G#7(b9) C#m11

G#7(b9)

C#m11 F#7(b9)

Bm11

F#7(b9) Bm11

Bbm7(b5)

Bb/B Abm11

#1. Any altered Dom.7th chord with a natural 13th can use a Diminished scale as it's chord scale.

Ex. 1

G#(b9)(13)

1 b9 #9 3 b5 5 13 7

#2. If a Dominant chord is altered in some way, (in this case with a b9th), and doesn't indicate a flat 13th or a natural 13th, you can use the Diminished scale.

#3. On Diminished chords, it usually sounds better to use the traditional whole step/half step Diminished scale.

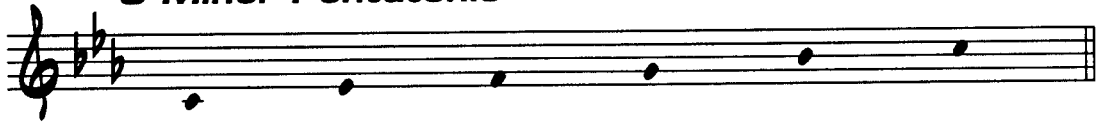
#4. A Major triad with the minor 2nd in the base, (F#/G), can use an F# Diminished chord.

CHAPTER SIX

PENTATONIC AND BLUES SCALE EXERCISES

Part One: Scales and Exercises

C Minor Pentatonic



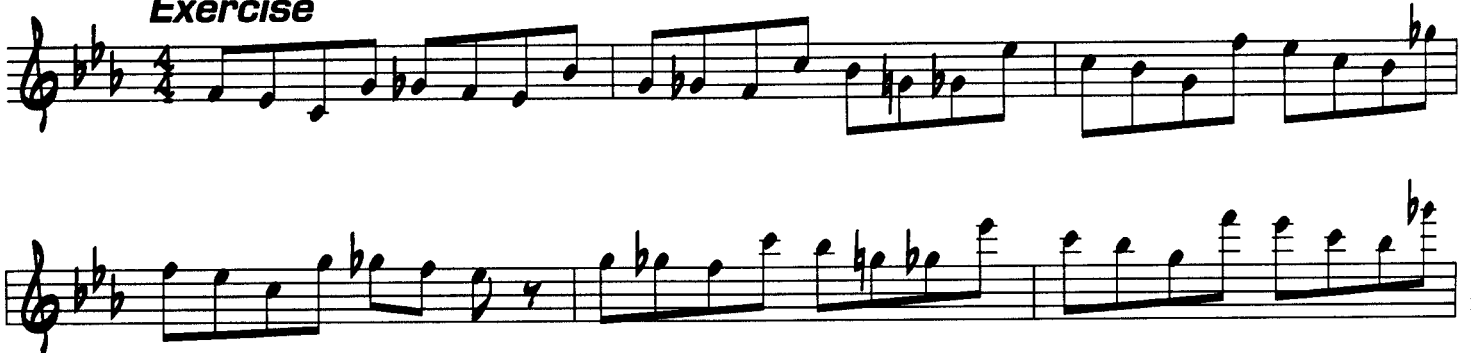
Exercise



C Blues Scale



Exercise



Three staves of musical notation in C# minor. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns. The third staff contains two measures of eighth-note patterns, followed by a whole note chord consisting of C#4, E4, G4, and B4.

C# Minor Pentatonic

Musical notation for the C# Minor Pentatonic scale, consisting of five notes: C#4, E4, G4, B4, and C#5, written on a single staff.

Exercise

Seven staves of musical notation for an exercise in C# minor. Each staff contains eighth-note patterns with fingering numbers (1, 2, 3, 4, 5) indicated below the notes. The exercise starts with a C#4 and ends with a C#5.

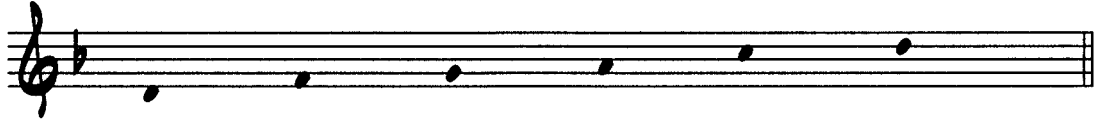
C# Blues Scale



Exercise



D Minor Pentatonic



Exercise



D Blues Scale



Exercise



E♭ Minor Pentatonic



Exercise



E♭ Blues scale

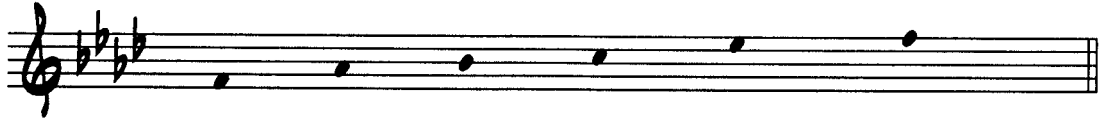


Exercise



E Minor Pentatonic**Exercise****E Blues Scale****Exercise**

F Minor Pentatonic



Exercise



F Blues Scale



Exercise



F# Blues Scale



Exercise



G Minor Pentatonic



Exercise



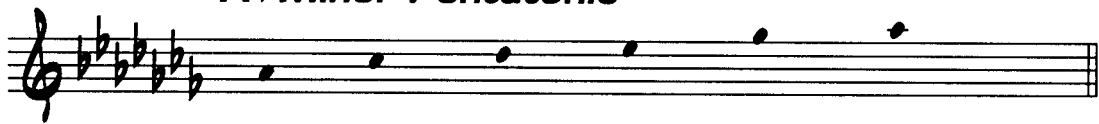
G Blues Scale



Exercise



A \flat Minor Pentatonic



Exercise



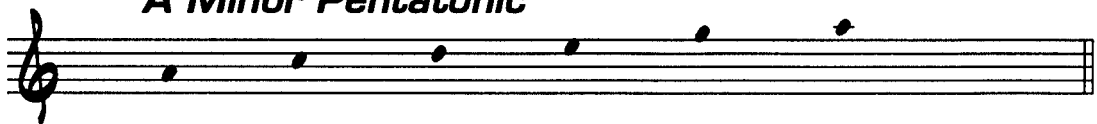
A \flat Blues Scale



Exercise



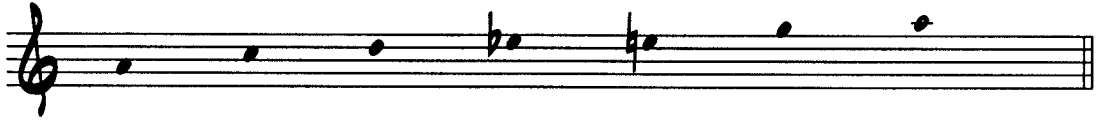
A Minor Pentatonic



Exercise



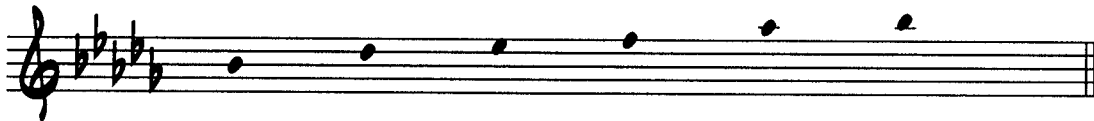
A Blues Scale



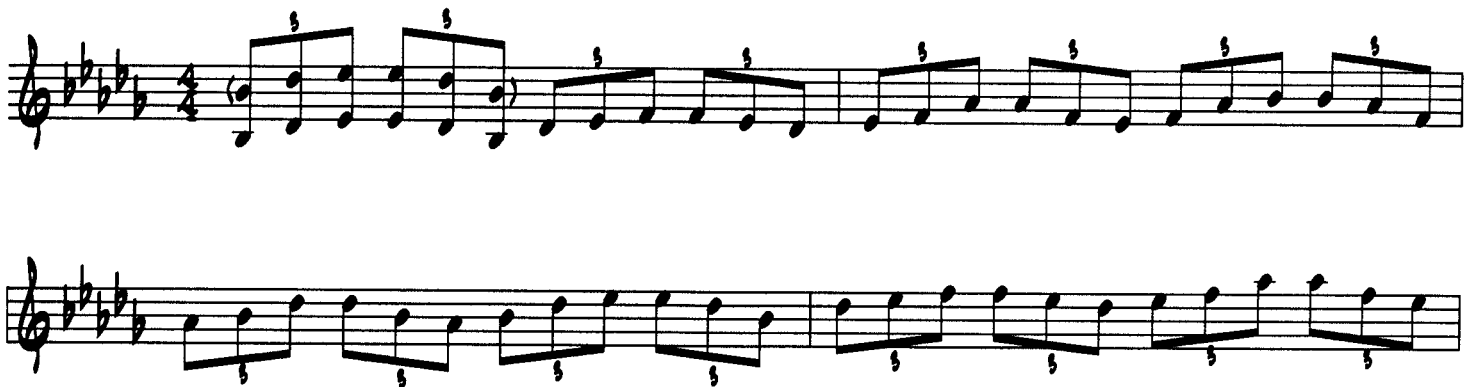
Exercise



B \flat Minor Pentatonic



Exercise



Three staves of musical notation in B-flat major. The first two staves show a simple eighth-note scale. The third staff shows a more complex eighth-note scale with triplets and a final whole note chord.

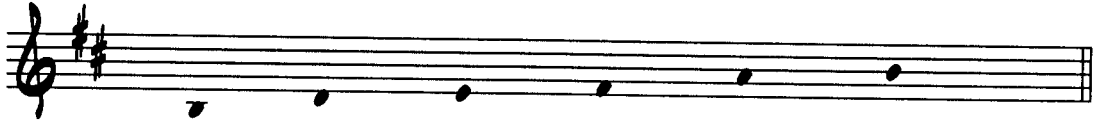
B \flat Blues Scale

A single staff of musical notation showing the B-flat Blues Scale in a simple, slow-moving format.

Exercise

Eight staves of musical notation in B-flat major. The first staff is in 4/4 time with chords. The following staves show eighth-note and sixteenth-note patterns with triplets and various articulations.

B Minor Pentatonic



Exercise



B Blues Scale



Exercise



Part Two: Motif Exercises

1

Minor 2nd's

Musical notation for the Minor 2nd's exercise, consisting of eight staves of music in treble clef, 4/4 time. The exercise is a chromatic scale starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with accidentals (sharps and flats) indicating the chromatic movement.

Major 2nd's

Musical notation for the Major 2nd's exercise, consisting of three staves of music in treble clef, 4/4 time. The exercise is a chromatic scale starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with accidentals (sharps and flats) indicating the chromatic movement.

A series of six musical staves in treble clef, each containing a sequence of notes with a '5' below them, indicating a fifth finger exercise. The notes are mostly eighth notes, with some beamed together. The key signature changes from one sharp (F#) to one flat (Bb) across the staves.

Major 2nd's

A series of six musical staves in treble clef, each containing a sequence of notes with a '5' below them, indicating a fifth finger exercise. The notes are mostly eighth notes, with some beamed together. The key signature changes from one sharp (F#) to one flat (Bb) across the staves.

Minor 3rd's

Four staves of musical notation for the 'Minor 3rd's' exercise. Each staff begins with a treble clef and a 4/4 time signature. The first staff starts with a key signature of two flats (B-flat and E-flat). The exercise consists of continuous eighth-note patterns, with some measures containing triplets. The patterns move through various keys, including B-flat major, E-flat major, and A-flat major, as indicated by the changing key signatures and accidentals.

Major 3rd's

Three staves of musical notation for the 'Major 3rd's' exercise. Each staff begins with a treble clef and a 4/4 time signature. The first staff starts with a key signature of one flat (B-flat). The exercise consists of continuous eighth-note patterns, with some measures containing triplets. The patterns move through various keys, including B-flat major, E-flat major, and A-flat major, as indicated by the changing key signatures and accidentals.

Perfect 4th's

Three staves of musical notation for the 'Perfect 4th's' exercise. Each staff begins with a treble clef and a 4/4 time signature. The first staff starts with a key signature of two flats (B-flat and E-flat). The exercise consists of continuous eighth-note patterns, with some measures containing triplets. The patterns move through various keys, including B-flat major, E-flat major, and A-flat major, as indicated by the changing key signatures and accidentals.

Tri-Tones

Two staves of musical notation in 4/4 time, featuring tri-tone intervals (augmented 2nds and diminished 7ths) marked with a '3' above the notes. The first staff starts with a key signature of one flat (B-flat) and the second with two flats (B-flat and E-flat). Both staves include repeat signs and end with a fermata.

Perfect 5th's

Two staves of musical notation in 4/4 time, featuring perfect fifth intervals marked with a '5' above the notes. The first staff starts with a key signature of one flat (B-flat) and the second with two flats (B-flat and E-flat). Both staves include repeat signs and end with a fermata.

Minor 6th's

Two staves of musical notation in 4/4 time, featuring minor sixth intervals marked with a '6' above the notes. The first staff starts with a key signature of one flat (B-flat) and the second with two flats (B-flat and E-flat). Both staves include repeat signs and end with a fermata.

Major 6th's

Two staves of musical notation in 4/4 time, featuring major sixth intervals marked with a '6' above the notes. The first staff starts with a key signature of two sharps (F# and C#) and the second with one sharp (F#). Both staves include repeat signs and end with a fermata.

Minor 7th's

Two staves of musical notation in 4/4 time, featuring minor seventh intervals marked with a '7' above the notes. The first staff starts with a key signature of one flat (B-flat) and the second with two flats (B-flat and E-flat). Both staves include repeat signs and end with a fermata.

Major 7th's

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes with slurs and fingering numbers (1-5) indicating a major 7th interval exercise. The second staff continues the exercise with similar notation, including a repeat sign and a final measure with a fermata.

Octaves

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes with slurs and fingering numbers (1-5) indicating an octave exercise. The second staff continues the exercise with similar notation, including a repeat sign and a final measure with a fermata.

3

Minor 2nd's

Five staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes with slurs and accents, indicating a minor 2nd interval exercise. The subsequent staves continue the exercise with similar notation, including a repeat sign and a final measure with a fermata.



Major 2nd's



Minor 3rd's

Four staves of musical notation for the 'Minor 3rd's' exercise. The first staff shows a sequence of eighth notes with stems pointing down, starting on G4 and moving down stepwise to G3. The second and third staves show chords (dyads) for each interval, with stems pointing up for the lower note and down for the higher note. The fourth staff shows a sequence of eighth notes with stems pointing up, starting on G3 and moving up stepwise to G4.

Major 3rd's

Four staves of musical notation for the 'Major 3rd's' exercise. The first staff shows a sequence of eighth notes with stems pointing down, starting on G4 and moving down stepwise to G3. The second and third staves show chords (dyads) for each interval, with stems pointing up for the lower note and down for the higher note. The fourth staff shows a sequence of eighth notes with stems pointing up, starting on G3 and moving up stepwise to G4.

Perfect 4th's

Three staves of musical notation for the 'Perfect 4th's' exercise. The first staff shows a sequence of eighth notes with stems pointing down, starting on G4 and moving down stepwise to G3. The second and third staves show chords (dyads) for each interval, with stems pointing up for the lower note and down for the higher note. The fourth staff shows a sequence of eighth notes with stems pointing up, starting on G3 and moving up stepwise to G4.

Part Three: "Finger Busters"

The musical score consists of 27 measures of music, organized into seven rows of three measures each. Each measure is numbered in a small box above the staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots at the end of measure 27.

Musical score for guitar, measures 28-50. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten lines of music, each containing three measures. The measures are numbered 28 through 50. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat dots at the end of measure 50.

Part Four: Extended Motifs

1

The musical score consists of nine staves of music, all in treble clef. The first staff begins with a first ending bracket labeled '1'. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and a wide range of accidentals (sharps, flats, naturals, and double flats) across the staves. The overall style is that of a technical exercise or a study in extended motifs.



Musical score for guitar, consisting of ten staves of music in a single system. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff begins with a circled '3' indicating a triplet, followed by a complex rhythmic pattern. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a final chord.

4

Musical score for guitar, consisting of eight staves of music. The first staff is marked with a box containing the number '4'. The music is written in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many triplets and slurs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a final double bar line and a fermata over the last note.

5

The musical score consists of ten staves of music written in treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. There are numerous accidentals, including sharps (#), flats (b), and naturals (♮), scattered throughout the piece. A small box containing the number '5' is positioned at the start of the first staff. The music appears to be a single melodic line for guitar.

Part Five: Ideas for Improvising

This section deals with a written solo that shows some ideas for using Pentatonic and Blues scales over various types of chords. These are only a few examples of chords that these scales work over but, as you can see by the "Quick Reference" at the end of the chapter, there are many more.

#1

D7

#2

A musical staff in treble clef with a 4/4 time signature. The key signature has one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord D7 is indicated above the staff.

Em7

A musical staff in treble clef with a 4/4 time signature. The key signature has one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord Em7 is indicated above the staff.

Cm7

A musical staff in treble clef with a 4/4 time signature. The key signature has one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord Cm7 is indicated above the staff.

D11

A musical staff in treble clef with a 4/4 time signature. The key signature has one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord D11 is indicated above the staff.

#3

F/G

A musical staff in treble clef with a 4/4 time signature. The key signature has one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord F/G is indicated above the staff.

#4

Dmaj7

A musical staff in treble clef with a 4/4 time signature. The key signature has two sharps (F# and C#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord Dmaj7 is indicated above the staff.

Em7

A musical staff in treble clef with a 4/4 time signature. The key signature has two sharps (F# and C#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs. The chord Em7 is indicated above the staff.

A musical staff in treble clef with a 4/4 time signature. The key signature has two sharps (F# and C#). The staff contains a melodic line with eighth and quarter notes, including some ties and slurs.

Musical score for guitar, consisting of ten staves of notation. The score includes various chord labels: Cm7, Dm7, Gm7, Bbm7, Abm7, Bbm7, Ebm11, Gsus, Bbm7, Abm7, and G11. The notation includes treble clefs, stems, and notes with accidentals (sharps, flats, naturals).

A7(b9) Dm7

Em7

Cm7

Dm7 Gm7

#1. Here is an example of a Pentatonic and a Blues scale used over Dominant 7th chords.

#2. Pentatonic and Blues scales work great over Minor chords.

#3. On Major(sus) chords you can use the Major Pentatonic scale which starts and ends on the 2nd degree of the Minor Pentatonic scale and uses the same notes.

Ex. 1

D Major Pentatonic

B Minor Pentatonic

1 2 3 5 6 8

Quick Reference

<u>CHORD SCALE:</u>	<u>MAJ. PENT.</u>	<u>MIN. PENT.</u>	<u>BLUES SCALE</u>
<u>CHORD TYPE:</u>	All Maj6 chords All unalt. Doms. *Dom.7(#5)(#9)	All min. chords (including min. sus chords). **Maj7(#11) * * * All Dom.(sus) chords.	All min. chords. All alt. & unalt. Doms.

*Use Major pent. scale a minor 6th above the root of the chord. For example, on C7(#5)(#9), you can use the A \flat Major pent. scale.

** Use minor pent. a half step below the root of the chord. For example, on CMaj7(#11), you can use the B minor pent. scale.

*** Use minor pent. a 4th below the root of the chord. For example, on C7(sus), you can use the G minor pent. scale.

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- Chord Scale Exercises • Motif Exercises • Finger Busters
 Extended Motif Exercises • Ideas For Improvisation

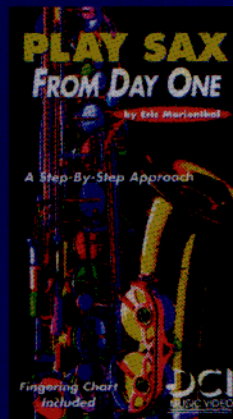


Eric Marienthal has played on literally hundreds of records, T.V. shows, and films. Eric attended the Berklee College of Music and recently was given the 1995 Distinguished Alumnus Award. He has recorded six solo albums for GRP records and is now recording albums for Polygram Records. Eric has performed concerts and given master classes in over fifty countries throughout the world. In addition to the Chick Corea Elektric Band, Eric has recorded and performed with Lee Ritenour, Dave Grusin, Elton John, Barbra Streisand, Billy Joel, Johnny Mathis, Liza Minelli, David Benoit, The Rippingtons, Patti Austin and many more.

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