

Ex. 1

CHROMATIC SCALE INTERVALS W/PEDAL POINT

(TRITONE)

Musical staff showing chromatic scale intervals with labels: m2, MA2, m3, MA3, P4, AUG4 - DIM5, P5, AUG5 - m6, MA6, m7, MA7, P8.

Ex. 2

$C\Delta = MA3 + P5 + MA7$

$C7 = MA3 + P5 + m7$

Musical staff showing chromatic scale for C major and C7 with interval labels: MAJOR 3RD, MINOR 3RD, MAJOR 3RD, MINOR 3RD, MAJOR 3RD, MINOR 3RD.

$C-7 = m3 + P5 + m7$

$C\ominus = m3 + DIM5 + m7$

Musical staff showing chromatic scale for C-7 and C diminished with interval labels: MINOR 3RD, MAJOR 3RD, MINOR 3RD, MINOR 3RD, MINOR 3RD, MAJOR 3RD.

$C\circ = m3 + DIM5 + DIM7$

$C+7 = MA3 + AUG5 + m7$

Musical staff showing chromatic scale for C minor and C+7 with interval labels: MINOR 3RD, MINOR 3RD, MINOR 3RD, MAJOR 3RD, MAJOR 3RD, MAJOR 3RD. Includes label m7 (OCTAVE).

Ex.3

$CMA7$ $C\Delta$ $C7$ $Cm7$ $C-7$ $Cm7(b9)$ $C-7b9$ $C\ominus$ $Cdim7$ $C\circ$ $CAUG7$ $C+7$ $Cm(m7)$ $C-\Delta$

Musical staff showing alternate spellings for seventh chords.

SEVENTH CHORDS WITH ALTERNATE SPELLINGS

ENHARMONIC SPELLINGS ARE USED IN JAZZ TO AVOID THE USE OF DOUBLE FLATS/SHARPS. E.G. THE 7TH IN $Cdim7$ IS WRITTEN AS 'A'

Ex.4

THIS SERIES OF THIRDS LIES WITHIN ONE OCTAVE:

Musical staff showing a series of thirds from root to 13th.

CONTINUE THE SERIES INTO THE SECOND OCTAVE THESE INTERVALS ARE CALLED THE UPPER EXTENSIONS

NOW PLACE THESE SEVEN NOTES IN A HORIZONTAL STEPWISE SEQUENCE, WITHIN ONE OCTAVE, BY MOVING THE UPPER EXTENSIONS DOWN ONE OCTAVE, AND A SCALE IS FORMED

Musical staff showing a scale formed by moving upper extensions down one octave.

EX.5 CHORDS AND MODES BASED ON C MAJOR SCALE

C Δ 7 D-7 E-7 F Δ 7 G7 Am-7 B-7 \flat 5

IONIAN DORIAN PHRYGIAN LYDIAN MIXOLYDIAN AEOLIAN LOCRIAN

IONIAN

DORIAN

PHRYGIAN

LYDIAN

MIXOLYDIAN

AEOLIAN

LOCRIAN

EX.6

D-7 (DORIAN)

G7 (MIXOLYDIAN)

C Δ 7 (IONIAN)

EX. 7 BASIC BLUES PROGRESSION

EX. 8 THESE 5 STEPS OF THE MAJOR SCALE FORM THE MAJOR PENTATONIC
A FLAT MAJOR PENTATONIC

EX. 9 THE RELATIVE MINOR PENTATONIC STARTS ON THE 6TH STEP OF THE MAJOR SCALE
F MINOR PENTATONIC

EX. 10 F BLUES SCALE

EX. 11

EX. 12

FIRST FIVE NOTES OF MAJOR SCALE

FLAT THE 3RD

FLAT THE 5TH

FIRST FIVE NOTES OF MAJOR SCALE, BEGINNING ON THE TRITONE FROM THE ABOVE SCALE

FLAT THE 3RD

FLAT THE 5TH

JOIN TOGETHER THE TWO DIMINISHED SCALES TO FORM THE WHOLE STEP/HALF STEP DIMINISHED SCALE

EX. 13

DIMINISHED CHORDS 1/2 STEP APART



DDIM CHORD TONES STEPWISE SEQUENCE COMBINING BOTH CHORDS

CDIM CHORD TONES

C7 + Db° = C7b9 C7 COMMON TONES OF BOTH CHORDS Db°

ASCENDING FORM OF MELODIC MINOR DESCENDING FORM OF MELODIC MINOR

The image shows two musical staves. The first staff is labeled 'ASCENDING FORM OF MELODIC MINOR' and contains the notes C, D, E-flat, F, G, A, B, C. The second staff is labeled 'DESCENDING FORM OF MELODIC MINOR' and contains the notes C, B, A, G, F, E, D, C.

(JAZZ) MELODIC MINOR

The image shows a musical staff for the jazz melodic minor scale: C, D, E-flat, F, G, A, B, C, B, A, G, F, E, D, C. There are double-headed arrows under the ascending and descending sequences with the text 'ASCENDING AND DESCENDING' between them.

EX. 15

C-Δ MINOR - MAJOR MODE

The image shows a musical staff for the C minor-major mode scale: C, D, E-flat, F, G, A, B, C. The notes E-flat and B are marked with 'mi 3RD' and 'MA7' respectively.

Dsus^{b9} PHRYGIAN MODE VS. 2ND MODE OF MEL. MINOR. THE ONLY DIFFERENCE IS THE 6TH - PHRYGIAN HAS B6 (b13). BOTH SCALES WORK WITH A SUSB9.

The image shows a musical staff for the Dsus b9 scale: D, E-flat, F, G, A, B, C, D. The note E-flat is marked with 'mi 9TH'.

E^bΔ#5 LYDIAN AUGMENTED

THE RAISED 11TH (4TH) = LYDIAN
THE RAISED 5TH = AUGMENTED

The image shows a musical staff for the E-flat Lydian augmented scale: E-flat, F, G, A, B, C, D, E-flat. The notes G and B are marked with 'AUG 4TH' and 'AUG 5TH' respectively.

F7#11 LYDIAN DOMINANT

THE RAISED 11TH (4TH) = LYDIAN
THE MINOR 7TH = DOMINANT

The image shows a musical staff for the F Lydian dominant scale: F, G, A, B, C, D, E-flat, F. The note G is marked with 'AUG 4TH'.

C-Δ/G (G7b13) NOT COMMONLY USED, EXCEPT AS INVERSION OF TONIC

The image shows a musical staff for the C minor-major mode scale with a G7b13 chord indicated above the notes: C, D, E-flat, F, G, A, B, C.

A^o LOCRIAN #2/ HALF DIMINISHED

LOCRIAN MODE VS. LOCRIAN #2:
2ND NOTE IS LOWERED IN LOCRIAN MODE (mi 9TH)
2ND NOTE IS NATURAL IN LOCRIAN #2

The image shows a musical staff for the A half-diminished scale: A, B-flat, C, D, E, F, G, A. A bracket under the first two notes (A and B-flat) is labeled 'WHOLE STEP'.

B7ALT H/W DIMINISHED SCALE

ALTERED = DIMINISHED WHOLE TONE SCALE

DIM 5 OR AUG 4TH AUG 5TH OR MI 13TH

The image shows a musical staff for the B7 altered scale: B, C, D, E, F, G, A, B. Brackets under the notes E and F are labeled 'WHOLE TONE SCALE'. The notes F and G are marked with 'DIM 5 OR AUG 4TH' and 'AUG 5TH OR MI 13TH' respectively. The notes B and C are marked with 'mi 9TH' and 'AUG 9TH' respectively.