

Scales -3-

Lesson 3

1   
*Lydian, or major a fifth above*

2   
*Jazz Minor*

3   
*Dorian, or major a tone below*

4   
*Locrian, or major a semi tone above*

5   
*Jazz minor a fifth above*

6   
*Diminished*

7   
*Altered, or jazz minor a semi tone above*

*II-V-I -3-*

1  $D_{m9}$   $G^7$   $C^{\Delta}$

2  $G_{m9}$   $C^7$   $F^{\Delta}$

3  $C_{m9}$   $F^7$   $B_{b}^{\Delta}$

4  $F_{m9}$   $B_{b}^7$   $E_{b}^{\Delta}$

5  $B_{bm9}$   $E_{b}^7$   $A_{b}^{\Delta}$

6  $E_{bm9}$   $A_{b}^7$   $D_{b}^{\Delta}$

7  $G_{\#m9}$   $C_{\#}^7$   $F_{\#}^{\Delta}$

8  $C_{\#m9}$   $F_{\#}^7$   $B^{\Delta}$

9  $F_{\#m9}$   $B^7$   $E^{\Delta}$






10  $B_{m9}$   $E^7$   $A^{\Delta}$

11  $E_{m9}$   $A^7$   $D^{\Delta}$






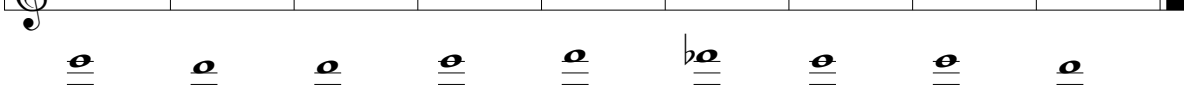
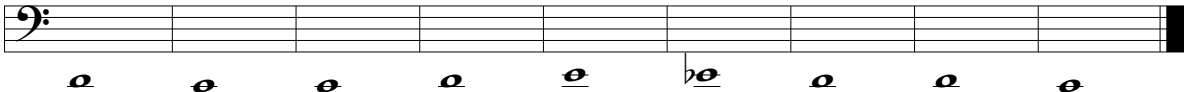
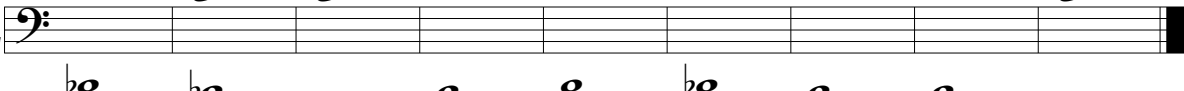

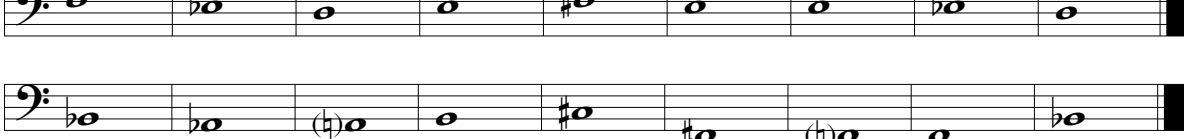
12  $A_{m9}$   $D^7$   $G^{\Delta}$

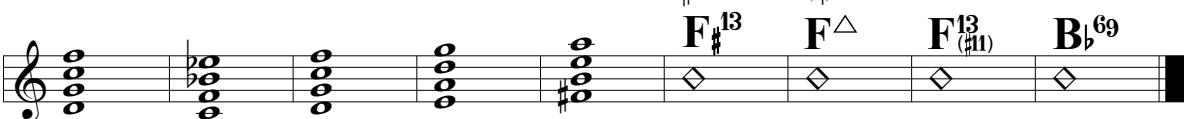



### Choral -3- (transposed)

alto 1   
alto 2   
ten. 1   
ten. 2   
bari 

*This is a call & response exercise.*

tpt 1   
tpt 2   
tpt 3   
tpt 4   
FH   
tb 1   
tb 2   
tb 3   
tb 4   
tb 5 

chords   
bass 

*Drummer, play time on drums set throughout*

# Theory: The Major Scale

**B $\flat$  $\Delta$ 9**   **C $m$ 9**   **D $m$ 7**   **E $\flat$  $\Delta$ 9**   **F $^9$**    **G $m$ 9**   **A $\emptyset$**    **B $\flat$  $\Delta$ 9**

I   II   III   IV   V   VI   VII   VIII

*Roman numerals represent the scale degrees. They, as well as the chord qualities, remain the same for all keys.*

**E $\flat$  $\Delta$ 9**   **F $m$ 9**   **G $m$ 7**   **A $\flat$  $\Delta$ 9**   **B $\flat$ 9**   **C $m$ 9**   **D $\emptyset$**    **E $\flat$  $\Delta$ 9**

I   II   III   IV   V   VI   VII   VIII

*The tritone between the third and seventh of the V chord is the motor that propels the V towards the I.*

**A $\flat$  $\Delta$ 9**   **B $bm$ 9**   **C $m$ 7**   **D $\flat$  $\Delta$ 9**   **E $\flat$ 9**   **F $m$ 9**   **G $\emptyset$**    **A $\flat$  $\Delta$ 9**

I   II   III   IV   V   VI   VII   VIII

As a rule, m7 or m9 is a II, 7 is a V, MAJ7 is HOME (I).

**D $\flat$  $\Delta$ 9**   **E $bm$ 9**   **F $m$ 7**   **G $\flat$  $\Delta$ 9**   **A $\flat$ 9**   **B $bm$ 9**   **C $\emptyset$**    **D $\flat$  $\Delta$ 9**

I   II   III   IV   V   VI   VII   VIII

*Also notice that the third and seventh degrees only have four note chords. That is to avoid illegal minor ninths.*

**G $\flat$  $\Delta$ 9**   **A $bm$ 9**   **B $bm$ 7**   **C $\flat$  $\Delta$ 9**   **D $\flat$ 9**   **E $bm$ 9**   **F $\emptyset$**    **G $\flat$  $\Delta$ 9**

I   II   III   IV   V   VI   VII   VIII

**B $\Delta$ 9**   **C $\sharp m$ 9**   **D $\sharp m$ 7**   **E $\Delta$ 9**   **F $\sharp$ 9**   **G $\sharp m$ 9**   **A $\sharp$  $\emptyset$**    **B $\Delta$ 9**

I   II   III   IV   V   VI   VII   VIII

E<sup>△9</sup> F<sup>♯m9</sup> G<sup>♯m7</sup> A<sup>△9</sup> B<sup>9</sup> C<sup>♯m9</sup> D<sup>♯∅</sup> E<sup>△9</sup>

I II III IV V VI VII VIII

A<sup>△9</sup> B<sup>m9</sup> C<sup>♯m7</sup> D<sup>△9</sup> E<sup>9</sup> F<sup>♯m9</sup> G<sup>♯∅</sup> A<sup>△9</sup>

I II III IV V VI VII VIII

D<sup>△9</sup> E<sup>m9</sup> F<sup>♯m7</sup> G<sup>△9</sup> A<sup>9</sup> B<sup>m9</sup> C<sup>♯∅</sup> D<sup>△9</sup>

I II III IV V VI VII VIII

G<sup>△9</sup> A<sup>m9</sup> B<sup>m7</sup> C<sup>△9</sup> D<sup>9</sup> E<sup>m9</sup> F<sup>♯∅</sup> G<sup>△9</sup>

I II III IV V VI VII VIII

C<sup>△9</sup> D<sup>m9</sup> E<sup>m7</sup> F<sup>△9</sup> G<sup>9</sup> A<sup>m9</sup> B<sup>∅</sup> C<sup>△9</sup>

I II III IV V VI VII VIII

F<sup>△9</sup> G<sup>m9</sup> A<sup>m7</sup> B<sup>♭△9</sup> C<sup>9</sup> D<sup>m9</sup> E<sup>∅</sup> F<sup>△9</sup>

I II III IV V VI VII VIII