

Scales -3-

Lesson 3

1 E_b E_b^6 E_b^{69} E_b^Δ

Lydian, or major a fifth above

2 E_{bm} E_{bm}^6 E_{bm}^{69} $E_{bm}^{min^\Delta}$

Jazz Minor

3 E_{bm}^7 E_{bm}^9 E_{bm}^{11}

Dorian, or major a tone below

4 E_b^\emptyset $E_{bm}^7(b_9)$ D^\emptyset $D^\#m^7(b_9)$

Locrian, or major a semi tone above

5 E_b^7 E_b^9 E_b^{13} $E_b^7(\#11)$ $E_b^{13}(\#11)$

Jazz minor a fifth above

6 $E_b^7(b_9)$ $E_b^{13}(b_9)$

Diminished

7 E_b^{7alt} $E_b^7(b_9)(\#9)$ $E_b^7(\#9)(\#5)$

Altered, or jazz minor a semi tone above

II-V-I -3-

1 G_m^9 C^7 F^Δ
 C_m^9 F^7 B_b^Δ

2 F_m^9 B_b^7 E_b^Δ
 $B_b m^9$ E_b^7 A_b^Δ

3 $E_b m^9$ A_b^7 D_b^Δ
 $A_b m^9$ D_b^7 G_b^Δ

4 $C\#m^9$ $F\#^7$ B^Δ
 $F\#m^9$ B^7 E^Δ

5 Bm^9 E^7 A^Δ
 Em^9 A^7 D^Δ

6 Am^9 D^7 G^Δ
 Dm^9 G^7 C^Δ

7 Dm^9 G^7 C^Δ

Dots -3-

1
2
3
4
5
6
7
8
9
10
11
12

Choral -3- (transposed)

The musical score consists of 15 staves. The first 14 staves are for individual instruments: alto 1, alto 2, tenor 1, tenor 2, baritone, trumpet 1, trumpet 2, trumpet 3, trumpet 4, French Horn, trombone 1, trombone 2, trombone 3, and trombone 5. The 15th staff is for chords, with chord symbols F^{13} , F^Δ , $F^{13}_{(\#1)}$, and B_b^{69} placed above it. The bass line is on the bottom staff. The music is written in a common time signature with a key signature of one flat. The notes are primarily half notes and whole notes, with some accidentals and dynamic markings.

Theory: The Major Scale

B_b^{△9} C_m⁹ D_m⁷ E_b^{△9} F⁹ G_m⁹ A[∅] B_b^{△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_b^{△9} F_m⁹ G_m⁷ A_b^{△9} B_b⁹ C_m⁹ D[∅] E_b^{△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_b^{△9} B_{bm}⁹ C_m⁷ D_b^{△9} E_b⁹ F_m⁹ G[∅] A_b^{△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_b^{△9} E_{bm}⁹ F_m⁷ G_b^{△9} A_b⁹ B_{bm}⁹ C[∅] D_b^{△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_b^{△9} A_{bm}⁹ B_{bm}⁷ C_b^{△9} D_b⁹ E_{bm}⁹ F[∅] G_b^{△9}

I II III IV V VI VII VIII

B^{△9} C_{#m}⁹ D_{#m}⁷ E^{△9} F_#⁹ G_{#m}⁹ A_#[∅] B^{△9}

I II III IV V VI VII VIII

E^{△9} F^{♯m9} G^{♯m7} A^{△9} B⁹ C^{♯m9} D^{♯∅} E^{△9}

I II III IV V VI VII VIII

A^{△9} B^{m9} C^{♯m7} D^{△9} E⁹ F^{♯m9} G^{♯∅} A^{△9}

I II III IV V VI VII VIII

D^{△9} E^{m9} F^{♯m7} G^{△9} A⁹ B^{m9} C^{♯∅} D^{△9}

I II III IV V VI VII VIII

G^{△9} A^{m9} B^{m7} C^{△9} D⁹ E^{m9} F^{♯∅} G^{△9}

I II III IV V VI VII VIII

C^{△9} D^{m9} E^{m7} F^{△9} G⁹ A^{m9} B[∅] C^{△9}

I II III IV V VI VII VIII

F^{△9} G^{m9} A^{m7} B^{♭△9} C⁹ D^{m9} E[∅] F^{△9}

I II III IV V VI VII VIII