

Scales -2-

Lesson 2

1 Musical staff 1: C Lydian scale. Chords: C, C⁶, C⁶₉, C^Δ. The scale is written in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The notes are C, D, E, F#, G, A, B, C.

Lydian, or major a fifth above

2 Musical staff 2: Jazz Minor scale. Chords: C_m, C_m⁶, C_m⁶₉, C_{min}^Δ. The scale is written in treble clef with a key signature of two flats (Bb, Eb) and a 6/4 time signature. The notes are C, Bb, Ab, G, F, Eb, D, C.

Jazz Minor

3 Musical staff 3: Dorian scale. Chords: C_m⁷, C_m⁹, C_m¹¹. The scale is written in treble clef with a key signature of two flats (Bb, Eb) and a 6/4 time signature. The notes are C, D, Eb, E, F, G, A, C.

Dorian, or major a tone below

4 Musical staff 4: Locrian scale. Chords: C[∅], C_m^{7(b9)}. The scale is written in treble clef with a key signature of three flats (Bbb, Ebb, Abb) and a 6/4 time signature. The notes are C, Bbb, Ab, G, F, Ebb, Dbb, C.

Locrian, or major a semi tone above

5 Musical staff 5: Jazz minor a fifth above scale. Chords: C⁷, C⁹, C¹³, C^(#11)₇, C¹³_(#11). The scale is written in treble clef with a key signature of one flat (Bb) and a 6/4 time signature. The notes are C, D, Eb, F, G, Ab, Bb, C.

Jazz minor a fifth above

6 Musical staff 6: Diminished scale. Chords: C^{7(b9)}, C^{13(b9)}. The scale is written in treble clef with a key signature of one flat (Bb) and a 6/4 time signature. The notes are C, D, Eb, F, G, Ab, Bb, C.

Diminished

7 Musical staff 7: Altered scale. Chords: C^{7alt}, C^{7(b9)}₍₊₅₎, C⁷⁽⁺⁹⁾₍₊₅₎. The scale is written in treble clef with a key signature of three flats (Bbb, Ebb, Abb) and a 6/4 time signature. The notes are C, D, Eb, F, G, Ab, Bbb, C.

Altered, or jazz minor a semi tone above

II-V-I -2-

1 A_{m9} D^7 G^{Δ}

2 D_{m9} G^7 C^{Δ}

3 G_{m9} C^7 F^{Δ}

4 C_{m9} F^7 B_b^{Δ}

5 F_{m9} B_b^7 E_b^{Δ}

6 B_{bm9} E_b^7 A_b^{Δ}

7 E_{bm9} A_b^7 D_b^{Δ}

8 $G_{\#m9}$ $C^{\#7}$ $F^{\# \Delta}$

9 $C_{\#m9}$ $F^{\#7}$ B^{Δ}

10 $F_{\#m9}$ B^7 E^{Δ}

11 B_{m9} E^7 A^{Δ}

12 E_{m9} A^7 D^{Δ}

Dots -2-

1

2

3

4

5

6

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10

11

12

Choral -2- (transposed)

The musical score consists of the following parts:

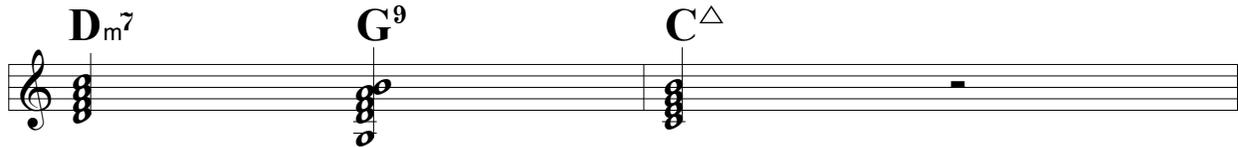
- alto 1
- alto 2
- ten. 1
- ten. 2
- bari
- tpt 1
- tpt 2
- tpt 3
- tpt 4
- FH
- tb 1
- tb 2
- tb 3
- tb 4
- tb 5
- chords
- bass

The chord line is as follows:

B_b^Δ	G^7_{alt}	C_{m^9}	F^{13}	D^7_{alt}	$G^{13}_{(b9)}$	$C^\#^\emptyset$	F^7_{alt}	B^Δ
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Theory: Harmonic Movement

The basic harmonic movement most prevalent in tonal jazz is **II-V-I**. This stems from the most basic form of this: **V-I**. Up a fourth, or down a fifth. You can stretch this all the way to: **VII-III-VI-II-V-I**. In all cases, The defining motion is **V-I**, and the strongest form of it is the dominant chord to a major or minor chord.



This works because there is a very strong force that pushes the **V** to resolve into the **I**.

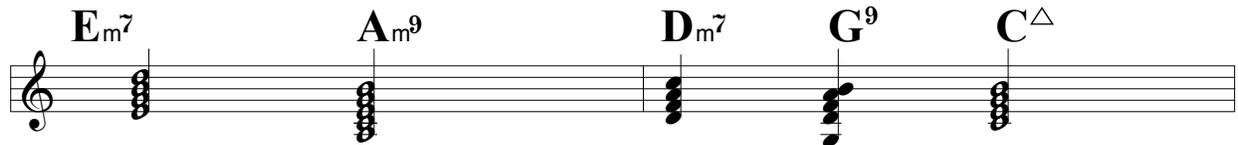
What makes the **V** want to go to **I**? The tritone between the third and seventh of the chord. In the above example, between the **F** and the **B** in the **G9**.

There are two things you should notice in the above example:

- 1-We are in the key of **C** for the entire example.
- 2-There is very little movement between the Dm7 and the G9, in what would be the right hand voicing, the only thing moving is the C going to the B (or the 7th of **II** going to the third of **V**).

We can therefore infer:

- 1-If you know the **m7** is the **II** chord, you can find the **I** easily, and the **I** is your key.
- 2-If you have a dominant chord, you know it is a **V**, therefore you can find the **I** (a fifth below the **V**)



The above is a purely diatonic **III-VI-II-V-I**, meaning we are in the key of C throughout.



The above is not a purely diatonic movement. Here we have tonicized the **II**, using a **A7alt**, in effect making the first portion of the example a **II-V-I** in **Dm**, which in turn becomes the **II** in C major. We have therefore modulated from **D** minor to C major, reducing the example to a suite of **II-V**'s.