



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

*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 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, and the 16th staff is for bass. The music is written in 4/4 time with a key signature of one flat (B-flat). The notes are mostly half notes. The chord staff shows the following chords: F#13, FΔ, F#13, and Bb69.

*Drummer, play time on drums set throughout* 17

# 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