

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 C_m^9 F^7 B_b^Δ

2 F_m^9 B_b^7 E_b^Δ

3 B_bm^9 E_b^7 A_b^Δ

4 E_bm^9 A_b^7 D_b^Δ

5 A_bm^9 D_b^7 G_b^Δ

6 $C^\#m^9$ $F^\#7$ B^Δ

7 $F^\#m^9$ B^7 E^Δ

8 Bm^9 E^7 A^Δ

9 Em^9 A^7 D^Δ

10 Am^9 D^7 G^Δ

11 Dm^9 G^7 C^Δ

12 Gm^9 C^7 F^Δ

Dots -3-

The image displays a musical score for guitar, consisting of 12 numbered staves. Each staff contains a sequence of notes, primarily quarter notes, with various accidentals (sharps, flats, naturals) and a key signature of one flat. The notes are arranged in a way that suggests a specific melodic or harmonic exercise. The staves are numbered 1 through 12, and the music concludes with a double bar line at the end of the 12th staff.

Choral -3- (transposed)

The musical score consists of 15 staves. The first four staves are for vocal parts: alto 1, alto 2, tenor 1, and tenor 2. The next five staves are for woodwinds: bari, fl 1, fl 2, fl 3, and fl 4. The next three staves are for brass: FH, Vla 1, Vla 2, Vla 3, and tb 4. The final two staves are for the basso continuo: chords and bass. The score is written in 4/4 time and features a variety of notes, rests, and accidentals. The chord staff includes specific chord symbols: F#13, FΔ, F#11, and Bb69.

Theory: The Major Scale

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

I II III IV V VI VII VIII

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