

USE PENCIL

THEORY ASSIGNMENTS

Consult the SCALE SYLLABUS or NOMENCLATURE pages for further info concerning building scales.

The next few pages are used for study and practice at the Summer Jazz Workshops. Let me encourage you to try them on your own. If you do not have a teacher or band director who can help you correct your exercises when you're done, feel free to mail them to us and we will correct them and mail them back to you!

- Jamey Aebersold

H = Half Step, W = Whole Step, -3 = Minor Third (3 half steps)

Major Scale = W W H W W W H

Minor Scale = W H W W W H W

Dominant 7th Scales = W W H W W H W

Half-Diminished Scales = H W W H W W W

Half-Diminished #2 Scales = W H W H W W W

Lydian = W W W H W W H (Major with #4)

Whole Tone Scales = W W W W W W

Dim. Scale = W H W H W H W H (begin with W)

Dim. Scales = H W H W H W H W (begin with H)

Dim. Whole Tone Scales = H W H W W W W

Blues Scales = -3 W H H -3 W

Lydian Dominant = W W W H W H W

[# and + means to raise 1/2 step. b or - means to lower 1/2 step. -3 means 3 half steps]
For additional study, I highly recommend Dan Haerle's book, "The Jazz Language."

WRITE THE NOTES TO THE FOLLOWING SCALES

(use the above whole and half-step sequences as a guide)

1. B \flat B \flat C D E \flat F G A B \flat
2. A \flat 7 A \flat B \flat C D \flat E \flat F G \flat A \flat
3. B-7 B C \sharp D E F \sharp G \sharp A B
4. B \flat B C D E F G A B
5. D- D E F G A B C D
6. C \sharp 7 C \sharp D \sharp F F \sharp G \sharp A \sharp B C \sharp (F COULD BE E \sharp)
7. F \sharp -7 F \sharp G \sharp A B C \sharp D \sharp E F \sharp
8. E \flat E F G A B \flat C D E
9. F-7 F G A \flat B \flat C D E \flat F
10. D7 D E F \sharp G A B C D
11. G- G A B \flat C D E F G
12. C7 C D E F G A B \flat C
13. F F G A B \flat C D E F
14. A \flat #2 A B C D E \flat F G A
15. B \flat Major #4 B \flat C D E F G A B \flat
16. A \flat - A \flat B \flat C \flat (B \flat) D \flat E \flat F G \flat A \flat
17. E \flat 7 E \flat F G A \flat B \flat C D \flat E \flat
18. E- E F \sharp G A B C \sharp D E
19. B7 B C \sharp D \sharp E F \sharp G \sharp A B
20. C7#4 C D E F \sharp G A B \flat C

NOTE: A MINOR SYMBOL WITH A TRIANGLE (B- Δ) CAN MEAN EITHER HARMONIC OR MELODIC MINOR.

Jamey Aebersold Theory — Summer Jazz Workshops

WRITE THE SCALES TO THE FOLLOWING CHORD SYMBOLS. WRITE THE NAME OF THE SCALE

SCALE NAME:

- | | | |
|---------------------|--|-----------------------|
| 1. A7#4 | A B C# D# E F# G A | LYDIAN DOMINANT |
| 2. B- Δ | B C# D E F# G# A# B | MELODIC MINOR |
| 3. C7+9 | C D ^b D# E F# G# B ^b C | DIM. WHOLE-TONE |
| 4. Bb Δ #4 | B ^b C D E F G A B ^b | LYDIAN |
| 5. D \emptyset | D E ^b F G A ^b B ^b C D | HALF-DIMINISHED |
| 6. Ab Δ #4 | A ^b B ^b C D E ^b F G A ^b | LYDIAN |
| 7. C \emptyset #2 | C D E ^b F G ^b A ^b B ^b C | HALF-DIM #2 |
| 8. F Δ #4,#5 | F G A B C# D E F | LYDIAN AUGMENTED |
| 9. Bb- Δ | B ^b C D ^b E ^b F G A B ^b | MELODIC MINOR |
| 10. E7#4 | E F# G# A# B C# D E | LYDIAN DOMINANT |
| 11. F7+5 | F G A B C# E ^b F | WHOLE-TONE |
| 12. Eb7 #4, #5 | E ^b F G A B D ^b E ^b | WHOLE-TONE |
| 13. A Δ #4 | A B C# D# E F# G# A | LYDIAN |
| 14. Db7b9 | D ^b D E F G A ^b B ^b C ^b D ^b | DIMINISHED (H) |
| 15. B7b9 | B C D E ^b F F# G# A B | DIMINISHED (H) |
| 16. G- Δ | G A B ^b C D E ^b F# G | HARMONIC MINOR |
| 17. C7b9 | C D ^b D# E F# G A B ^b C | DIMINISHED (H) |
| 18. G \emptyset | G A ^b B ^b C D ^b E ^b F G | HALF-DIMINISHED |
| 19. D- Δ | D E F G A B ^b C# D | HARMONIC MINOR |
| 20. A7#9 | A B ^b C C# D# F G A | DIMINISHED WHOLE-TONE |

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THEORY ASSIGNMENTS

1. The 3rd tone of the Eb major scale is
2. The 4th tone of the A- scale is
3. The 6th tone of the Bb7 scale is
4. The 5th tone of the Ab-7 scale is
5. The 3rd tone of E-7 scale is
6. The 7th tone of Ab major scale is
7. The 2nd tone of F7 scale is
8. The 7th tone of E7 scale is
9. The 2nd tone of F#7 scale is
10. The 4th tone of F#-7 scale is
11. The 6th tone of Eb-7 scale is
12. The 7th tone of D-7 scale is
13. The 5th tone of Db7 scale is
14. The 3rd tone of B7 scale is
15. The 2nd tone of Gb major scale is
16. The 8th tone of B-7 scale is
17. The 4th tone of the Bb-7 scale is
18. The 1st tone of the F#7 scale is
19. The 5th tone of the E7 scale is
20. The 7th tone of the F-7 scale is
21. The 3rd tone of the G7 scale is
22. The 3rd tone of the F#-7 scale is
23. The 4th tone of the D7 scale is
24. The 6th tone of the Eb7 scale is
25. The 7th tone of the Db7 scale is
26. The 7th tone of the E major scale is
27. The 6th tone of the A7 scale is
28. The 5th tone of the Db-7 scale is
29. The 7th tone of the B7 scale is
30. The 4th tone of the Bb-7 scale is
31. The 8th tone of the Eb-7 scale is
32. The 2nd tone of the B major scale is
33. The 7th tone of the C-7 scale is
34. The 6th tone of the Gb7 scale is
35. The 9th tone of the Ab major scale is
36. The 9th tone of the E-7 scale is
37. The 9th tone of the B7 scale is
38. The 4th tone of the F7 scale is
39. The 3rd tone of the Ab-7 scale is

G
D
G
Eb
G
G
G
D
G#
B
C
C
Ab
D#
Ab
B
Eb
F#
B
Eb
B
A
G
C
Cb OR B
D#
F#
Ab
A
Eb
Eb
C#
Bb
Eb
Bb
F#
C#
Bb
B OR Cb

JAMEY DID THIS PAGE
IN:

53 SECONDS
7-8-1992
LOUISVILLE

58 SECONDS
7-8-93
LOUISVILLE

66 SECONDS
6-29-94
ELMHURST

7-6-94
57 SECONDS
LOUISVILLE

7-4-95
54.8 SECONDS
LOUISVILLE

6-26-96
56 SECONDS
LOUISVILLE

52.7 SECONDS
7-3-1996
LOUISVILLE

60 SECONDS
1997
LOUISVILLE

59.1 LONDON, ENGLAND
7-29-1997

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ii V7 I

ii - V7 - I sequences in major keys / ii - V7 - I sequences in minor keys

I have listed one of the three chord symbols and you are to fill in the other two chord symbols. The exercise reads from left to right. When in a minor key, the ii chord becomes half-diminished, and the V7 chord is usually altered with b9 and +9.

MAJOR KEYS

	ii	V7	I
1	E-	A7	D
2	D-	G7	C
3	F-	Bb7	Eb
4	Bb-	Eb7	Ab
5	D-	G7	C
6	Bb-7	Eb7	Ab
7	Ab-	Db7	Gb
8	Ab-	Db7	Gb
9	Ab-	Db7	Gb
10	B-	E7	A
11	D-	G7	CA
12	F#	B7	E
13	F-7	Bb7	Eb
14	A-	D7	G
15	C-	F7	Bb
16	C-	F7	Bb
17	B-7	E7	A
18	B-	E7	AΔ
19	Eb-	Ab7	Db
20	A-	D7	G

MINOR KEYS

	ii	V7	I
1	DØ	G7b9	C-7
2	EØ	A7+9	D-
3	AØ	D7+9	G-
4	EØ	A7b9	D-7
5	BbØ	Eb7+9	Ab-
6	GØ	C7b9	F-
7	FØ	Bb7+9	Eb-
8	CØ	F7+9	Bb-
9	CØ	F7b9	Bb-7
10	DØ	G7b9	C-
11	C#Ø	F#7+9	B-
12	AØ	D7b9	G-7
13	CØ	F7+9	Bb-
14	BØ	E7+9	A-7
15	G#Ø	C#7+9	F#-
16	AØ	D7b9	G-
17	FØ	Bb7+9	Eb-7
18	F#Ø	B7b9	E-
19	BØ	E7+9	A-
20	EbØ	Ab7b9	Db-

The distance from the root of the ii chord to the root of the V7 chord is a Perfect 4th. A Perfect 4th interval is equal to 5 half-steps. The distance from the root of the V7 chord to the root of the I chord is a Perfect 4th also. Try to memorize the sequences intact: ii/V7/I. Think of each chord as being related to the chord on either side of it. Remember, the scales which comprise ii/V7/I in major keys contain the same key signature.

EXAMPLE: ii V7 I

D- G7 C all contain no sharps and no flats.

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THEORY ASSIGNMENTS

ANSWER THE FOLLOWING QUESTIONS AS QUICKLY AS POSSIBLE

1. The +9 of B7+9 is D OR C# (DOUBLE SHARP)
2. The diminished scale has how many different tones? 8
3. How many notes are in a whole tone scale? 6
4. When you see the chord symbol C7+5, is the 4th also raised? YES
5. How many half steps equal a perfect 4th? 5
6. Write the cycle of fourths beginning with D, G, C, F, Bb, Eb, Ab, Db, Gb, B, E, A
7. Where does a V7 chord usually resolve to? I
8. Can a II chord sometimes be a dominant 7th instead of minor? Yes No
9. Write a Bb Blues progression. Be sure to use a II/V7/I in the last four bars.
4 || Bb7 | Eb7 | Bb7 | Bb7 | Eb7 | Eb7 | Bb7 | Bb7 | C-7 | F7 | Bb7 | F7 ||
10. Name the b9 and the +9 in the key of Bb. B C#
11. F# is the raised 4th of what scale? C LYDIAN
12. If Db is I, what is II? Eb-7
13. Write the chord symbols for II/V7/I in Eb-: F∅ Bb7+9 Eb-7
14. How many different major scales are there? 12
15. How many different tones are in the chromatic scale? 12
16. What two tones in the dominant 7th chord form the Tritone? The 3 & 7
17. What type (quality) chords are found in the regular Blues progression.
DOMINANT & MINOR
18. How many bars in a typical Blues? 12
19. What two keys is the Blues most often played in? Bb & F
20. What part of your body do you need to use more often in order to become a better musician?
MIND/EAR