

SCALES STUDIES FOR IMPROVISATION

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HOW TO USE THIS TEXT:

1) PRACTICE SLOWLY WITH A METRONOME! START WITH CLICK ON ALL 4 BEATS, WORK TOWARD CLICK ON 2 & 4.

2) PRACTICE ONE EXERCISE (EXAMPLE: ALL #1 EXERCISES) THROUGH ENTIRE BOOK EACH DAY. (MONDAY #1, TUESDAY #2, ETC....)

3) ALL 8TH NOTES ARE SWING 8THS. (TRIPLETS) 16TH NOTE EXERCISES MAY BE PLAYED STRAIGHT. USE THE ARTICULATION NOTATED ON THE FIRST 2 BARS OF THE FIRST EXERCISE THROUGHOUT. THE ACCENT IS ON "AND" OF EACH 8TH NOTE PAIR. DO NOT CLIP (PLAY SHORT) THE DOWNBEAT! THIS LEADS TO A VERY CHOPPY, DATED, "RICKY-TIC" SOUND TO BE AVOIDED!

4) THIS IS A TECHNIQUE DEVELOPMENT AND MAINTAINENCE TEXT. NO ATTEMPT IS MADE TO EXPLAIN THE THEORY BEHIND THE CHORD/SCALE RELATIONSHIPS. THERE ARE MANY FINE JAZZ THEORY TEXTS ON THE MARKET.

5) PRACTICE WITH AN ACCOMPANIMENT. IF YOU DON'T HAVE "BAND IN A BOX," PURCHASE IT NOW!

6) PRACTICE WITH A FRIEND OR IN AN ENSEMBLE. THE EXERCISES ARE ARRANGED IN CYCLES, ANY COMBINATION OF INSTRUMENTS CAN PLAY THEM TOGETHER BY SIMPLY STARTING AT A DIFFERENT PLACE IN THE CYCLE. EXAMPLE STARTING POINTS ARE NOTATED ON THE FIRST EXERCISE.

MAJOR SCALES

1

C MAJ7

F MAJ7

B^b MAJ7

E^b MAJ7

A^b MAJ7

D^b MAJ7

G^b MAJ7

B MAJ7

E MAJ7

A MAJ7 (E-FLAT INSTRUMENTS)

D MAJ7 (B-FLAT INSTRUMENTS)

G MAJ7

2

C MAJ7

F MAJ7

B^b MAJ7

E^b MAJ7

A^b MAJ7

D^b MAJ7

G^b MAJ7

B MAJ7

MAJOR SCALES

E MA7

A MA7



D MA7

G MA7



3

C MA7

F MA7



Bb MA7

Eb MA7



Ab MA7

Db MA7



Gb MA7

B MA7



E MA7

A MA7



D MA7

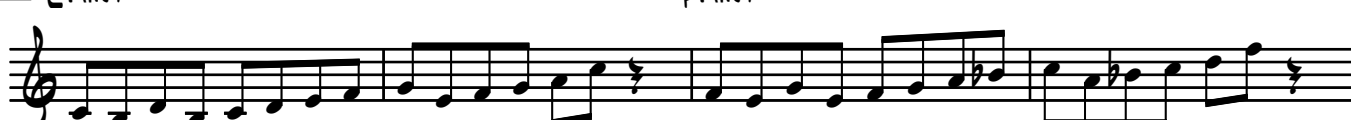
G MA7



4

C MA7

F MA7



Bb MA7

Eb MA7



MAJOR SCALES

Handwritten musical notation for Major Scales, organized in pairs of ascending and descending lines. The scales are written in treble clef with a key signature of one flat (Bb).

Scale 1: Ab Major (AbMA7) and Bb Major (BbMA7)

Scale 2: Gb Major (GbMA7) and B Major (BMA7)

Scale 3: E Major (EMA7) and A Major (AMA7)

Scale 4: D Major (DMA7) and G Major (GMA7)

Scale 5: C Major (CMA7) and F Major (FMA7)

Scale 6: Bb Major (BbMA7) and Eb Major (EbMA7)

Scale 7: Ab Major (AbMA7) and Db Major (DbMA7)

Scale 8: Gb Major (GbMA7) and Bb Major (BbMA7)

Scale 9: E Major (EMA7) and A Major (AMA7)

Scale 10: D Major (DMA7) and G Major (GMA7)

DORIAN

1

D MIN7

G MIN7



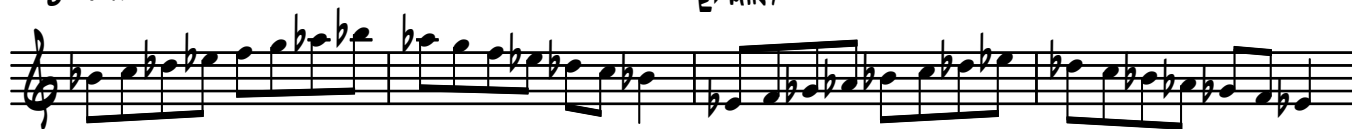
C MIN7

F MIN7



B^b MIN7

E^b MIN7



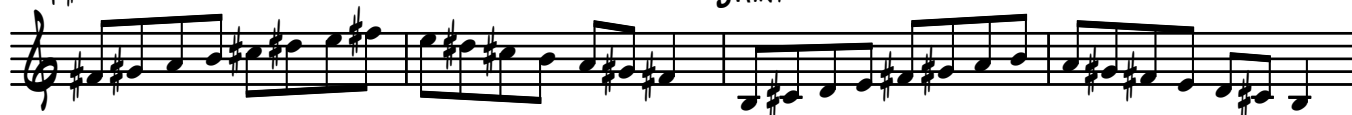
G[#] MIN7

C[#] MIN7



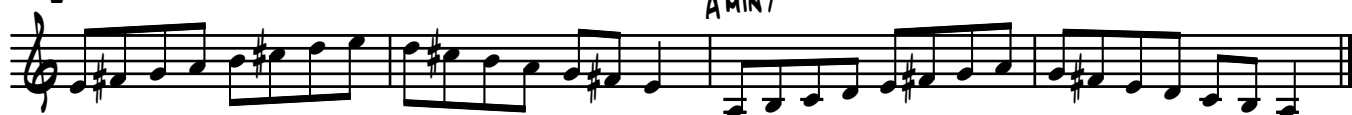
F[#] MIN7

B MIN7



E MIN7

A MIN7



2

D MIN7

G MIN7



C MIN7

F MIN7



B^b MIN7

E^b MIN7



A^b MIN7

C[#] MIN7



DORIAN



DORIAN

Handwritten musical notation for the Dorian mode, showing scales for various chords. The notation is written on a single staff in treble clef, with a key signature of one flat (Bb). The scales are as follows:

- Bb MIN7**: Bb, C, D, Eb, F, G, Ab, Bb
- Ab MIN7**: Ab, Bb, C, Db, Eb, F, G, Ab
- F# MIN7**: F#, G#, A, B, C, D, E, F#
- Em IN7**: E, F#, G, A, B, C, D, E
- Eb MIN7**: Eb, F, G, Ab, Bb, C, Db, Eb
- C# MIN7**: C#, D#, E, F#, G#, A#, B, C#
- B MIN7**: B, C, D, Eb, F, G, Ab, B
- A MIN7**: A, B, C, D, Eb, F, G, A

Handwritten musical notation for the Dorian mode, showing scales for various chords. The notation is written on a single staff in treble clef, with a key signature of one flat (Bb). The scales are as follows:

- D MIN7**: D, E, F, G, A, B, C, D
- G MIN7**: G, A, B, C, D, Eb, F, G
- C MIN7**: C, D, Eb, F, G, Ab, Bb, C
- F MIN7**: F, G, Ab, Bb, C, Db, Eb, F
- Bb MIN7**: Bb, C, D, Eb, F, G, Ab, Bb
- Eb MIN7**: Eb, F, G, Ab, Bb, C, Db, Eb
- Ab MIN7**: Ab, Bb, C, Db, Eb, F, G, Ab
- C# MIN7**: C#, D#, E, F#, G#, A#, B, C#
- F# MIN7**: F#, G#, A, B, C, D, E, F#
- B MIN7**: B, C, D, Eb, F, G, Ab, B
- Em IN7**: E, F#, G, A, B, C, D, E
- A MIN7**: A, B, C, D, Eb, F, G, A

PHRYGIAN

1 E MIN7

A MIN7



D MIN7

G MIN7



C MIN7

F MIN7



Bb MIN7

D# MIN7



G# MIN7

C# MIN7



F# MIN7

B MIN7



2 E MIN7

A MIN7



D MIN7

G MIN7



C MIN7

F MIN7



Bb MIN7

D# MIN7



PHRYGIAN



PHRYGIAN

C MIN7

F MIN7



B♭ MIN7

D# MIN7



G# MIN7

C# MIN7



F# MIN7

B MIN7



5 E MIN7

A MIN7



D MIN7

G MIN7



C MIN7

F MIN7



B♭ MIN7

D# MIN7



G# MIN7

C# MIN7



F# MIN7

B MIN7



LYDIAN

1 F \sharp MA7(#11)

B \flat MA7(#11)



E \flat MA7(#11)

A \flat MA7(#11)



D \flat MA7

G \flat MA7(#11)



BMA7(#11)

EMA7(#11)



AMA7(#11)

DMA7(#11)



GMA7(#11)

CMA7(#11)



2 F \sharp MA7(#11)

B \flat MA7(#11)



E \flat MA7(#11)

A \flat MA7(#11)



D \flat MA7(#11)

G \flat MA7(#11)

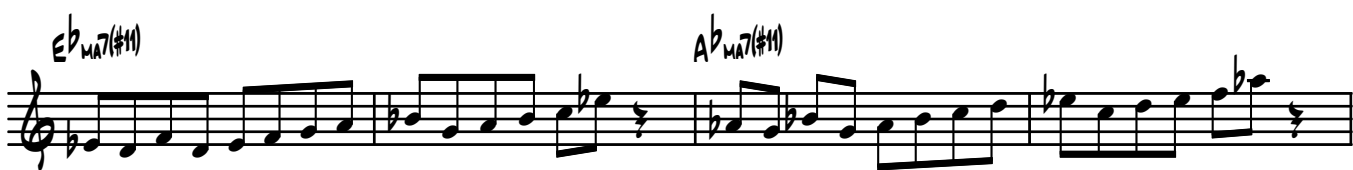
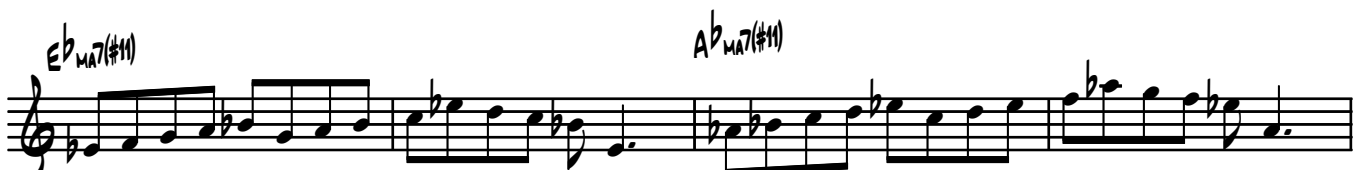


BMA7(#11)

EMA7(#11)



LYDIAN



LYDIAN

D^bMA7(#11)

G^bMA7(#11)



BMA7(#11)

EMA7(#11)



AMA7(#11)

DMA7(#11)



GMA7(#11)

CMA7(#11)



5 FMA7(#11)

B-flatMA7(#11)



E-flatMA7(#11)

A-flatMA7(#11)



D-flatMA7(#11)

G-flatMA7(#11)



BMA7(#11)

EMA7(#11)



AMA7(#11)

DMA7(#11)



GMA7(#11)

CMA7(#11)



MIXOLYDIAN

1

G7 C7

F7 Bb7

Eb7 Ab7

Db7 F#7

B7 E7

A7 D7

2

G7 C7

F7 Bb7

Eb7 Ab7

Db7 F#7

MIXOLYDIAN

B7

E7



A7

D7



3

G7

C7



F7

Bb7



Eb7

Ab7



D7

F#7



B7

E7



A7

D7



4

G7

C7



F7

Bb7



MIXOLYDIAN

The image displays a musical score for Mixolydian scale studies, organized into two systems of five staves each. The first system (measures 1-5) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes for the Mixolydian scale (B-flat, C, D, E, F, G, A) are written across the staves. Above the staves, the following chords are indicated: Eb7, Ab7, Db7, F#7, and B7. The second system (measures 6-10) continues the scale. Above the staves, the following chords are indicated: A7, D7, G7, C7, F7, Bb7, Eb7, Ab7, Db7, F#7, B7, and A7. A small box containing the number '5' is located at the beginning of the sixth staff. The score concludes with a double bar line at the end of the tenth staff.

AEOLIAN (PURE MINOR)

1 A MIN7

D MIN7



G MIN7

C MIN7



F MIN7

B^b MIN7



E^b MIN7

A^b MIN7



C[#] MIN7

F[#] MIN7



B MIN7

E MIN7



2 A MIN7

D MIN7



G MIN7

C MIN7



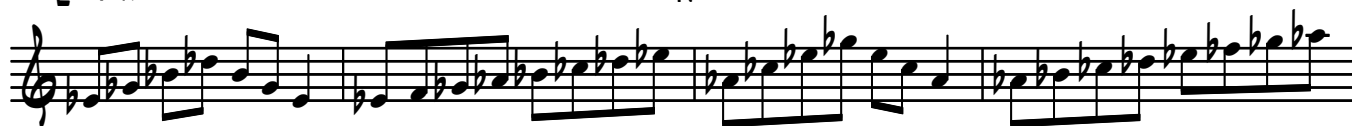
F MIN7

B^b MIN7



E^b MIN7

A^b MIN7



AEOLIAN (PURE MINOR)

C#MIN7

F#MIN7



BMIN7

E MIN7



3

A MIN7

D MIN7



G MIN7

C MIN7



F MIN7

Bb MIN7



Eb MIN7

Ab MIN7



C#MIN7

F#MIN7



BMIN7

E MIN7



4

A MIN7

D MIN7



G MIN7

C MIN7



AEOLIAN (PURE MINOR)

F MIN7

B^b MIN7



E^b MIN7

A^b MIN7



C[#] MIN7

F[#] MIN7



B MIN7

E MIN7



5

A MIN7

D MIN7



G MIN7

C MIN7



F MIN7

B^b MIN7



E^b MIN7

A^b MIN7



C[#] MIN7

F[#] MIN7



B MIN7

E MIN7



LOCRIAN

1

Bm7(b5) Em7(b5)

Am7(b5) Dm7(b5)

Gm7(b5) Cm7(b5)

Fm7(b5) Bbm7(b5)

D#m7(b5) G#m7(b5)

C#m7(b5) F#m7(b5)

2

Bm7(b5) Em7(b5)

Am7(b5) Dm7(b5)

Gm7(b5) Cm7(b5)

Fm7(b5) Bbm7(b5)

LOCRIAN

D[#]m7(b5)

G[#]m7(b5)



C[#]m7(b5)

F[#]m7(b5)



3

Bm7(b5)

E⁻m7(b5)



A⁻m7(b5)

D⁻m7(b5)



G⁻m7(b5)

C⁻m7(b5)



F⁻m7(b5)

B^bm7(b5)



D[#]m7(b5)

G[#]m7(b5)



C[#]m7(b5)

F[#]m7(b5)



4

Bm7(b5)

E⁻m7(b5)



A⁻m7(b5)

D⁻m7(b5)



LOCRIAN

Gm7(b5)

Cm7(b5)



Fm7(b5)

Bbm7(b5)



D#m7(b5)

G#m7(b5)



C#m7(b5)

F#m7(b5)



5

Bm7(b5)

Em7(b5)



Am7(b5)

Dm7(b5)



Gm7(b5)

Cm7(b5)



Fm7(b5)

Bbm7(b5)



D#m7(b5)

G#m7(b5)



C#m7(b5)

F#m7(b5)



HARMONIC MINOR

1 C_{mi}(Δ7)

F_{mi}(Δ7)



B^b_{mi}(Δ7)

E^b_{mi}(Δ7)



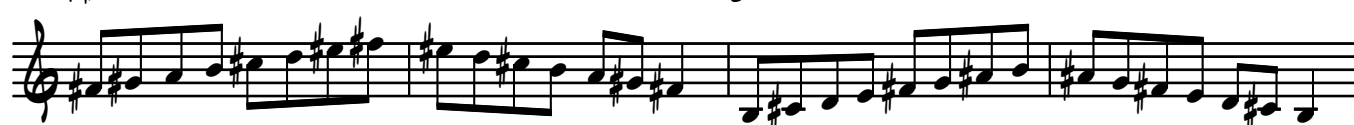
A^b_{mi}(Δ7)

C[#]_{mi}(Δ7)



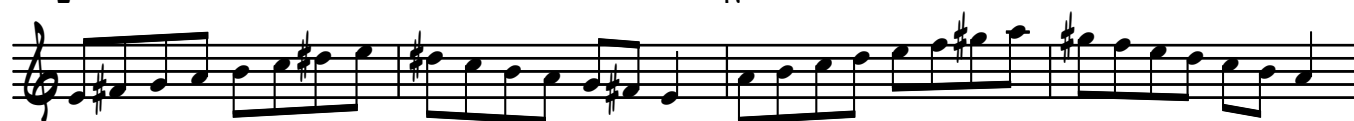
F[#]_{mi}(Δ7)

B_{mi}(Δ7)



E_{mi}(Δ7)

A_{mi}(Δ7)



D_{mi}(Δ7)

G_{mi}(Δ7)



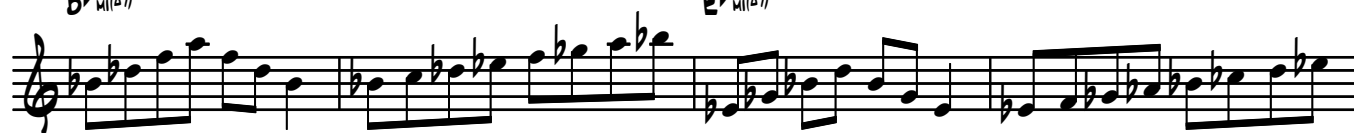
2 C_{mi}(Δ7)

F_{mi}(Δ7)



B^b_{mi}(Δ7)

E^b_{mi}(Δ7)



A^b_{mi}(Δ7)

C[#]_{mi}(Δ7)



F[#]_{mi}(Δ7)

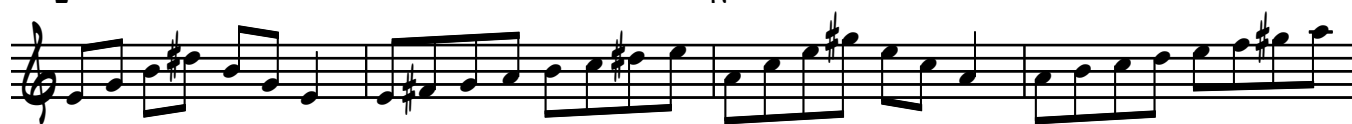
B_{mi}(Δ7)



HARMONIC MINOR

E_{mi}(Δ7)

A_{mi}(Δ7)



D_{mi}(Δ7)

G_{mi}(Δ7)



3

C_{mi}(Δ7)

F_{mi}(Δ7)



B_{mi}(Δ7)

E_{mi}(Δ7)



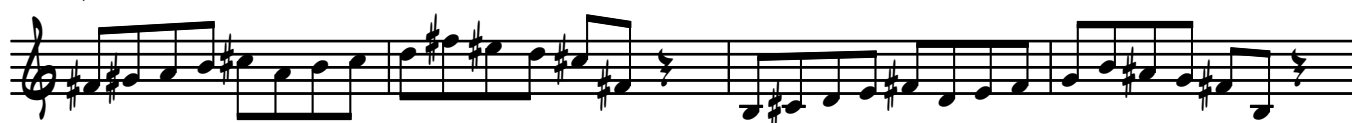
A_{mi}(Δ7)

C_{mi}(Δ7)



F_{mi}(Δ7)

B_{mi}(Δ7)



E_{mi}(Δ7)

A_{mi}(Δ7)



D_{mi}(Δ7)

G_{mi}(Δ7)



4

C_{mi}(Δ7)

F_{mi}(Δ7)



B_{mi}(Δ7)

E_{mi}(Δ7)



HARMONIC MINOR

A^b_{mi}(Δ7)

C[#]_{mi}(Δ7)



F[#]_{mi}(Δ7)

B_{mi}(Δ7)



E_{mi}(Δ7)

A_{mi}(Δ7)



D_{mi}(Δ7)

G_{mi}(Δ7)



5

C_{mi}(Δ7)

F_{mi}(Δ7)



B^b_{mi}(Δ7)

E^b_{mi}(Δ7)



A^b_{mi}(Δ7)

C[#]_{mi}(Δ7)



F[#]_{mi}(Δ7)

B_{mi}(Δ7)



E_{mi}(Δ7)

A_{mi}(Δ7)



D_{mi}(Δ7)

G_{mi}(Δ7)



5TH MODE OF HARMONIC MINOR

1 G7(b9)

C7(b9)



F7(b9)

Bb7(b9)



Eb7(b9)

Ab7(b9)



C#7(b9)

F#7(b9)



B7(b9)

E7(b9)



A7(b9)

D7(b9)



2 G7(b9)

C7(b9)



F7(b9)

Bb7(b9)



Eb7(b9)

Ab7(b9)



C#7(b9)

F#7(b9)



5TH MODE OF HARMONIC MINOR

B7(b9)

E7(b9)



A7(b9)

D7(b9)



3

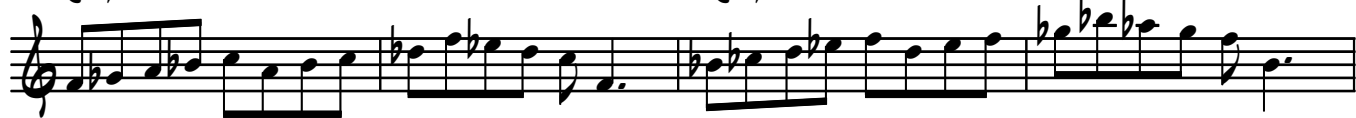
G7(b9)

C7(b9)



F7(b9)

Bb7(b9)



Eb7(b9)

Ab7(b9)



C#7(b9)

F#7(b9)



B7(b9)

E7(b9)



A7(b9)

D7(b9)



4

G7(b9)

C7(b9)



F7(b9)

Bb7(b9)



5TH MODE OF HARMONIC MINOR

Handwritten musical notation for the 5th mode of harmonic minor scale, showing 16 measures across 8 staves. The notation includes notes, accidentals, and chord symbols above the staff.

Chord symbols (written above the staff):

- Measure 1: $E^b7(b9)$
- Measure 2: $A^b7(b9)$
- Measure 3: $C^{\#}7(b9)$
- Measure 4: $F^{\#}7(b9)$
- Measure 5: $B7(b9)$
- Measure 6: $E7(b9)$
- Measure 7: $A7(b9)$
- Measure 8: $D7(b9)$
- Measure 9: $G7(b9)$
- Measure 10: $C7(b9)$
- Measure 11: $F7(b9)$
- Measure 12: $B^b7(b9)$
- Measure 13: $E^b7(b9)$
- Measure 14: $A^b7(b9)$
- Measure 15: $C^{\#}7(b9)$
- Measure 16: $F^{\#}7(b9)$
- Measure 17: $B7(b9)$
- Measure 18: $E7(b9)$
- Measure 19: $A7(b9)$
- Measure 20: $D7(b9)$

MELODIC MINOR (ASCENDING)

1 C_{mi}(Δ7)

F_{mi}(Δ7)



B♭_{mi}(Δ7)

E♭_{mi}(Δ7)



A♭_{mi}(Δ7)

C♯_{mi}(Δ7)



F♯_{mi}(Δ7)

B_{mi}(Δ7)



E_{mi}(Δ7)

A_{mi}(Δ7)



D_{mi}(Δ7)

G_{mi}(Δ7)



2 C_{mi}(Δ7)

F_{mi}(Δ7)



B♭_{mi}(Δ7)

E♭_{mi}(Δ7)



A♭_{mi}(Δ7)

C♯_{mi}(Δ7)



F♯_{mi}(Δ7)

B_{mi}(Δ7)



MELODIC MINOR (ASCENDING)



MELODIC MINOR (ASCENDING)

$A^b_{mi(\Delta 7)}$ $C^\sharp_{mi(\Delta 7)}$
 $F^\sharp_{mi(\Delta 7)}$ $B_{mi(\Delta 7)}$
 $E_{mi(\Delta 7)}$ $A_{mi(\Delta 7)}$
 $D_{mi(\Delta 7)}$ $G_{mi(\Delta 7)}$
 5 $C_{mi(\Delta 7)}$ $F_{mi(\Delta 7)}$
 $B^b_{mi(\Delta 7)}$ $E^b_{mi(\Delta 7)}$
 $A^b_{mi(\Delta 7)}$ $C^\sharp_{mi(\Delta 7)}$
 $F^\sharp_{mi(\Delta 7)}$ $B_{mi(\Delta 7)}$
 $E_{mi(\Delta 7)}$ $A_{mi(\Delta 7)}$
 $D_{mi(\Delta 7)}$ $G_{mi(\Delta 7)}$

DORIAN FLAT 2

1 DMIN7

G MIN7



C MIN7

F MIN7



B^b MIN7

E^b MIN7



G[#] MIN7

C[#] MIN7



F[#] MIN7

B MIN7



E MIN7

A MIN7



2 DMIN7

G MIN7



C MIN7

F MIN7



B^b MIN7

E^b MIN7



G[#] MIN7

C[#] MIN7



DORIAN FLAT 2

F#MIN7

B MIN7



E MIN7

A MIN7



3 D MIN7

G MIN7



C MIN7

F MIN7



Bb MIN7

Eb MIN7



G# MIN7

C# MIN7



F# MIN7

B MIN7



E MIN7

A MIN7



4 D MIN7

G MIN7



C MIN7

F MIN7



DORIAN FLAT 2

$B^b \text{ MIN7}$ $E^b \text{ MIN7}$
 $G^{\#} \text{ MIN7}$ $C^{\#} \text{ MIN7}$
 $F^{\#} \text{ MIN7}$ $B \text{ MIN7}$
 $E \text{ MIN7}$ $A \text{ MIN7}$

$D \text{ MIN7}$ $G \text{ MIN7}$
 $C \text{ MIN7}$ $F \text{ MIN7}$
 $B^b \text{ MIN7}$ $E^b \text{ MIN7}$
 $G^{\#} \text{ MIN7}$ $C^{\#} \text{ MIN7}$
 $F^{\#} \text{ MIN7}$ $B \text{ MIN7}$
 $E \text{ MIN7}$ $A \text{ MIN7}$

LYDIAN AUGMENTED

1

$E^b M7^{\#5}$ $A^b M7^{\#5}$

$D^b M7^{\#5}$ $G^b M7^{\#5}$

$C^b M7^{\#5}$ $E M7^{\#5}$

$A M7^{\#5}$ $D M7^{\#5}$

$G M7^{\#5}$ $C M7^{\#5}$

$F M7^{\#5}$ $B^b M7^{\#5}$

2

$E^b M7^{\#5}$ $A^b M7^{\#5}$

$D^b M7^{\#5}$ $G^b M7^{\#5}$

$C^b M7^{\#5}$ $E M7^{\#5}$

$A M7^{\#5}$ $D M7^{\#5}$

LYDIAN AUGMENTED

3

4

Gm7#5 Cm7#5

Fm7#5 Bbm7#5

Ebm7#5 Abm7#5

Dbm7#5 Gbm7#5

Cbm7#5 Em7#5

Am7#5 Dm7#5

Gm7#5 Cm7#5

Fm7#5 Bbm7#5

Ebm7#5 Abm7#5

Dbm7#5 Gbm7#5

LYDIAN AUGMENTED

C^bM7^{#5}

E^bM7^{#5}



A^bM7^{#5}

D^bM7^{#5}



G^bM7^{#5}

C^bM7^{#5}



F^bM7^{#5}

B^bM7^{#5}



5 E^bM7^{#5}

A^bM7^{#5}



D^bM7^{#5}

G^bM7^{#5}



B^bM7^{#5}

E^bM7^{#5}



A^bM7^{#5}

D^bM7^{#5}



G^bM7^{#5}

C^bM7^{#5}



F^bM7^{#5}

B^bM7^{#5}



LYDIAN DOMINANT

1

F7(#11) Bb7(#11)

Eb7(#11) Ab7(#11)

Db7(#11) Gb7(#11)

B7(#11) E7(#11)

A7(#11) D7(#11)

G7(#11) C7(#11)

2

F7(#11) Bb7(#11)

Eb7(#11) Ab7(#11)

Db7(#11) Gb7(#11)

B7(#11) E7(#11)

LYDIAN DOMINANT

A7(#11)

D7(#11)



G7(#11)

C7(#11)



3

F7(#11)

Bb7(#11)



Eb7(#11)

Ab7(#11)



Db7(#11)

Gb7(#11)



B7(#11)

E7(#11)



A7(#11)

D7(#11)



G7(#11)

C7(#11)



4

F7(#11)

Bb7(#11)



Eb7(#11)

Ab7(#11)



LYDIAN DOMINANT

D^b7(#11)

G^b7(#11)



B7(#11)

E7(#11)



A7(#11)

D7(#11)



G7(#11)

C7(#11)



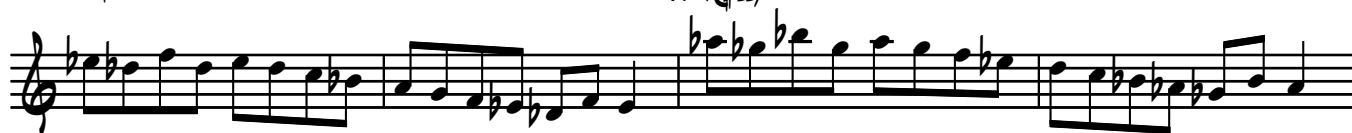
5 F7(#11)

B^b7(#11)



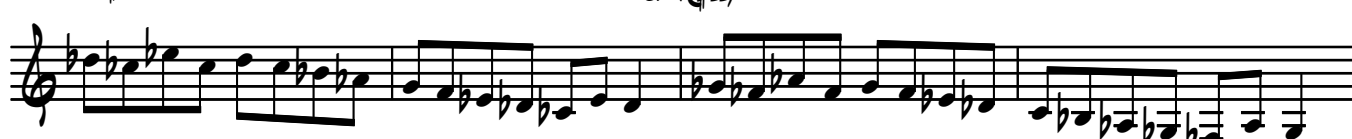
E^b7(#11)

A^b7(#11)



D^b7(#11)

G^b7(#11)



B7(#11)

E7(#11)



A7(#11)

D7(#11)



G7(#11)

C7(#11)



MIXOLYDIAN FLAT 6

1

G7^b₁₃ C7^b₁₃

F7^b₁₃ B^b7^b₁₃

E^b7^b₁₃ A^b7^b₁₃

C[#]7^b₁₃ F[#]7^b₁₃

B7^b₁₃ E7^b₁₃

A7^b₁₃ D7^b₁₃

2

G7^b₁₃ C7^b₁₃

F7^b₁₃ B^b7^b₁₃

E^b7^b₁₃ A^b7^b₁₃

C[#]7^b₁₃ F[#]7^b₁₃

MIXOLYDIAN FLAT 6

3

8 \flat $_{13}$ E7 \flat $_{13}$

A7 \flat $_{13}$ D7 \flat $_{13}$

G7 \flat $_{13}$ C7 \flat $_{13}$

F7 \flat $_{13}$ B \flat 7 \flat $_{13}$

E \flat 7 \flat $_{13}$ A \flat 7 \flat $_{13}$

C \sharp 7 \flat $_{13}$ F \sharp 7 \flat $_{13}$

B7 \flat $_{13}$ E7 \flat $_{13}$

A7 \flat $_{13}$ D7 \flat $_{13}$

4

G7 \flat $_{13}$ C7 \flat $_{13}$

F7 \flat $_{13}$ B \flat 7 \flat $_{13}$

MIXOLYDIAN FLAT 6

The musical score consists of 10 staves, each representing a different fret position on the guitar neck. The fret positions are indicated by labels above each staff: E^b7^b₁₃, A^b7^b₁₃, C[#]7^b₁₃, F[#]7^b₁₃, B7^b₁₃, E7^b₁₃, A7^b₁₃, D7^b₁₃, G7^b₁₃, C7^b₁₃, F7^b₁₃, B^b7^b₁₃, E^b7^b₁₃, A^b7^b₁₃, C[#]7^b₁₃, F[#]7^b₁₃, B7^b₁₃, E7^b₁₃, A7^b₁₃, and D7^b₁₃. Each staff contains a single melodic line in treble clef, showing the scale pattern for that fret position. The scale is Mixolydian Flat 6, which is a major scale with a flattened sixth degree. The notation includes various accidentals (sharps, flats, and naturals) to indicate the specific notes for each fret position. A small box with the number '5' is located to the left of the fifth staff.

LOCRIAN #2

1

A \flat m7(b5)

D \flat m7(b5)



G \flat m7(b5)

C \flat m7(b5)



F \flat m7(b5)

B \flat m7(b5)



D \sharp m7(b5)

G \sharp m7(b5)



C \sharp m7(b5)

F \sharp m7(b5)



B \flat m7(b5)

E \flat m7(b5)



2

A \flat m7(b5)

D \flat m7(b5)



G \flat m7(b5)

C \flat m7(b5)



F \flat m7(b5)

B \flat m7(b5)



D \sharp m7(b5)

G \sharp m7(b5)



LOCRIAN #2

C#m7(b5) F#m7(b5)

Bm7(b5) Em7(b5)

3 Am7(b5) Dm7(b5)

Gm7(b5) Cm7(b5)

Fm7(b5) Bbm7(b5)

D#m7(b5) G#m7(b5)

C#m7(b5) F#m7(b5)

Bm7(b5) Em7(b5)

4 Am7(b5) Dm7(b5)

Gm7(b5) Cm7(b5)

LOCRIAN #2

SUPER LOCRIAN (FULLY ALTERED)

1

B7#9b5 E7#9b5

A7#9b5 D7#9b5

G7#9b5 C7#9b5

F7#9b5 Bb7#9b5

Eb7#9b5 Ab7#9b5

C#7#9b5 F#7#9b5

2

B7#9b5 E7#9b5

A7#9b5 D7#9b5

G7#9b5 C7#9b5

F7#9b5 Bb7#9b5

SUPER LOCRIAN (FULLY ALTERED)

3

$E\flat_7\#_9\flat_5$ $A\flat_7\#_9\flat_5$
 $C\#_7\#_9\flat_5$ $F\#_7\#_9\flat_5$
 $B_7\#_9\flat_5$ $E_7\#_9\flat_5$
 $A_7\#_9\flat_5$ $D_7\#_9\flat_5$
 $G_7\#_9\flat_5$ $C_7\#_9\flat_5$
 $F_7\#_9\flat_5$ $B\flat_7\#_9\flat_5$
 $E\flat_7\#_9\flat_5$ $A\flat_7\#_9\flat_5$
 $C\#_7\#_9\flat_5$ $F\#_7\#_9\flat_5$
4 $B_7\#_9\flat_5$ $E_7\#_9\flat_5$
 $A_7\#_9\flat_5$ $D_7\#_9\flat_5$

SUPER LOCRIAN (FULLY ALTERED)

5

G7#9b5 C7#9b5
 F7#9b5 Bb7#9b5
 Eb7#9b5 Ab7#9b5
 C#7#9b5 F#7#9b5
 B7#9b5 E7#9b5
 A7#9b5 Db7#9b5
 G7#9b5 C7#9b5
 F7#9b5 Bb7#9b5
 Eb7#9b5 Ab7#9b5
 C#7#9b5 F#7#9b5

WHOLE-HALF DIMINISHED

1

Exercise 1 consists of 8 staves of music. The chords and scales are as follows:

- Staff 1: C^o7, F^o7
- Staff 2: B^bo⁷, E^bo⁷
- Staff 3: G[#]o⁷, C[#]o⁷
- Staff 4: F[#]o⁷, B^o7
- Staff 5: E^o7, A^o7
- Staff 6: D^o7, G^o7

2

Exercise 2 consists of 8 staves of music. The chords and scales are as follows:

- Staff 1: C^o7, F^o7
- Staff 2: B^bo⁷, E^bo⁷
- Staff 3: G[#]o⁷, C[#]o⁷
- Staff 4: F[#]o⁷, B^o7

WHOLE-HALF DIMINISHED

3

E7 A7

D7 G7

C7 F7

Bb7 Eb7

G#7 C#7

F#7 B7

E7 A7

D7 G7

WHOLE-HALF DIMINISHED

4

Exercise 4 consists of 8 staves of music. The chords labeled above the staves are: C^o, F^o, G^b^o, E^b^o, G[#]^o, C[#]^o, F[#]^o, and B^o. The notation includes various rhythmic values and accidentals, with a double bar line at the end of the eighth staff.

5

Exercise 5 consists of 5 staves of music. The chords labeled above the staves are: C^o, F^o, G^b^o, E^b^o, G[#]^o, C[#]^o, F[#]^o, and B^o. The notation includes various rhythmic values and accidentals, ending with a double bar line at the end of the fifth staff.

Handwritten musical notation for two staves. The first staff is labeled with $E^{\circ 7}$ and $A^{\circ 7}$. The second staff is labeled with $D^{\circ 7}$ and $G^{\circ 7}$. The notation consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

HALF-WHOLE DIMINISHED

Handwritten musical notation for seven staves, each starting with a measure number in a box (1, 2, 3, 4, 5, 6, 7). The notation is in treble clef and includes various accidentals. The staves are labeled with handwritten chord symbols: $C7^{\#9}$, $F7^{\#9}$, $B^b7^{\#9}$, $E^b7^{\#9}$, $A^b7^{\#9}$, $D^b7^{\#9}$, $F^{\#7^{\#9}}$, $B7^{\#9}$, $E7^{\#9}$, $A7^{\#9}$, $D7^{\#9}$, and $G7^{\#9}$.

HALF-WHOLE DIMINISHED

2

Handwritten musical notation for exercise 2, featuring a sequence of chords and melodic lines. The chords are: C7#9, F7#9, Bb7#9, Eb7#9, Ab7#9, Db7#9, F#7#9, B7#9, E7#9, A7#9, D7#9, and G7#9. The notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth and quarter notes, often beamed together in groups of four.

3

Handwritten musical notation for exercise 3, featuring a sequence of chords and melodic lines. The chords are: C7#9, F7#9, Bb7#9, Eb7#9, Ab7#9, Db7#9, F#7#9, and B7#9. The notation includes a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth and quarter notes, often beamed together in groups of four.

HALF-WHOLE DIMINISHED

4

E7#9 A7#9

D7#9 G7#9

C7#9 F7#9

Bb7#9 Eb7#9

Ab7#9 C#7#9

F#7#9 B7#9

E7#9 A7#9

D7#9 G7#9

5

C7#9 F7#9

Bb7#9 Eb7#9

HALF-WHOLE DIMINISHED

Ab7#9 C#7#9

F#7#9 B7#9

E7#9 A7#9

D7#9 G7#9

THE WHOLE TONE SCALE

1 C AUG7 F AUG7

Bb AUG7 Eb AUG7

Ab AUG7 Db AUG7

F# AUG7 B AUG7

E AUG7 A AUG7

THE WHOLE TONE SCALE

D^{aug7}

G^{aug7}



2

C^{aug7}

F^{aug7}



B^b^{aug7}

E^b^{aug7}



A^b^{aug7}

D^b^{aug7}



F[#]^{aug7}

B^{aug7}



E^{aug7}

A^{aug7}



D^{aug7}

G^{aug7}



3

C^{aug7}

F^{aug7}



B^b^{aug7}

E^b^{aug7}



A^b^{aug7}

D^b^{aug7}



THE WHOLE TONE SCALE

F#^{aug7} B^{aug7}

E^{aug7} A^{aug7}

D^{aug7} G^{aug7}

4 C^{aug7} F^{aug7}

B^b^{aug7} E^b^{aug7}

A^b^{aug7} D^b^{aug7}

F#^{aug7} B^{aug7}

E^{aug7} A^{aug7}

D^{aug7} G^{aug7}

5 C^{aug7} F^{aug7}

THE WHOLE TONE SCALE

The Whole Tone Scale is presented in 12 keys, each with an augmented 7th chord (AUG7) indicated above the staff. The scales are written in treble clef and consist of six eighth notes per measure.

- B^b AUG7**: B^b, C, D, E, F, G
- E^b AUG7**: E^b, F, G, A, B, C
- A^b AUG7**: A^b, B, C, D, E, F
- D^b AUG7**: D^b, E, F, G, A, B
- F[#] AUG7**: F[#], G, A, B, C, D
- B AUG7**: B, C, D, E, F, G
- E AUG7**: E, F, G, A, B, C
- A AUG7**: A, B, C, D, E, F
- D AUG7**: D, E, F, G, A, B
- G AUG7**: G, A, B, C, D, E
- C AUG7**: C, D, E, F, G, A
- F AUG7**: F, G, A, B, C, D

MAJOR PENTATONIC

The Major Pentatonic Scale is presented in 12 keys, each with a common time signature (C) indicated above the staff. The scales are written in treble clef and consist of five eighth notes per measure.

- C**: C, D, E, F, G
- F**: F, G, A, B, C
- B^b**: B^b, C, D, E, F
- E^b**: E^b, F, G, A, B
- A^b**: A^b, B, C, D, E
- D^b**: D^b, E, F, G, A
- G^b**: G^b, A, B, C, D
- B**: B, C, D, E, F
- E**: E, F, G, A, B
- A**: A, B, C, D, E
- D**: D, E, F, G, A
- G**: G, A, B, C, D

2

E A

D G

C F

E^b A^b

G^b B

E A

D G

MAJOR PENTATONIC

3

C

8^b F
A^b E^b
G^b D^b
E B
D G

4

C

8^b F
E^b A^b
D^b

MAJOR PENTATONIC

The image displays a musical score for the Major Pentatonic scale, organized into 10 staves. Each staff begins with a treble clef and a key signature. The notes are written in a sequence that follows the pentatonic scale pattern, with various accidentals (sharps, flats, and naturals) used to indicate different scale variations. The staves are labeled with letters (A, B, C, D, E, F, G) and numbers (1, 2, 3, 4, 5) to indicate specific scale positions or exercises. The notation includes eighth and sixteenth notes, rests, and bar lines. The overall layout is clean and professional, suitable for educational purposes.

THE BLUES SCALE

1

1

C7

F7

E \flat 7

A \flat 7

D \flat 7

F \sharp 7

B7

E7

A7

D7

G7

2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of four staves of music, each with a key signature of one flat (B-flat major or D minor) and a common time signature (C). The first staff is for guitar, with a capo on the 2nd fret, indicated by a "2" in a box. The second and third staves are for piano, with the right and left hands respectively. The fourth staff is for guitar, with a key signature change to two sharps (F# major or D# minor). Chord symbols are written above the staves: G7, F7, Bb7, Eb7, Ab7, Db7, F#7, and B7.

THE BLUES SCALE

The musical score for "The Blues Scale" consists of 12 measures of music, organized into three systems of four measures each. The key signature changes to one sharp (F#) after the second system. The time signature changes to 3/4 at the beginning of the third system. The chords and their corresponding measures are as follows:

- Measure 1: E7
- Measure 2: D7
- Measure 3: G7
- Measure 4: C7
- Measure 5: F7
- Measure 6: B \flat 7
- Measure 7: E \flat 7
- Measure 8: A \flat 7
- Measure 9: D \flat 7
- Measure 10: F#7
- Measure 11: B7
- Measure 12: A7

The score includes various musical notations such as eighth notes, quarter notes, and triplets. The key signature change to one sharp (F#) occurs at the beginning of the third system. The time signature change to 3/4 occurs at the beginning of the third system.

THE BLUES SCALE

$A\flat 7$ $D\flat 7$
 $F\sharp 7$ $B 7$
 $E 7$ $A 7$
 $D 7$ $G 7$
 5 $C 7$ $F 7$
 $B\flat 7$ $E\flat 7$
 $A\flat 7$ $D\flat 7$
 $F\sharp 7$ $B 7$
 $E 7$ $A 7$
 $D 7$ $G 7$