

INTRODUCTION

In order to maintain strong reading and improvisatory skills a musician must constantly challenge himself. By playing exercises that combine technique and theory this goal can be met in a musically satisfying and time-efficient way.

This book, the second in a series, presents some of the scale and chord superimposition concepts used in jazz and jazz-rock music. They are arranged in the form of examples, exercises, charts, and improvised solos organized within simplified standard jazz progressions.

The scales used in the first section of the book are presented in tonic and color scale categories. Tempo and phrasing are left to the discretion of the performer. Most of the exercises can be played as technical studies or as examples of scale and/or chord superimposition.

The above concepts can be applied to other scales and chords that are not included in this volume. In most of the exercises I avoided sequences, patterns, and other repetitive designs in order to make them more interesting to play.

The third volume in this series will include chromatic exercises, style analysis, and duets.

—*Lance Van Lenten*

SCALES AND THEIR RELATIVE CHORD TYPES

Generally speaking, the scales listed on the following charts fall into *three categories* when used with different chord types (this includes chords that have a *different root* than the *scale* used):

Tonic sound (T) – This scale “sounds” like a given chord because it contains some *chord* and possibly some *color* tones (see **Color Sound**). Below are listed some scales that sound like “C” Major.

(The darkened notes are chord or “color” tones.)

Major Scale (CΔ7)

Okinawa

B blues scale

Color sound (C) – This scale contains enough “color” tones to give it a “bright” or slightly dissonant quality. “Color tones” are extensions of a chord, altered notes, or any tones that “stand out.” They can give a scale a particular “jazzy” flavor. A color sound can sometimes be considered a tonic sound.

D7 “C” blues scale

F-7 “G” minor pentatonic

Passing sound (P) – This is a scale that is especially dissonant sounding against a given chord.

SUGGESTED APPROACHES FOR USING SCALES (Revised)

Scale	Approach
<p data-bbox="320 338 400 369">Major</p> 	<p>Contains strong diatonic sounds (C Major, D minor 7, E minor 7, F Lydian, etc.). Use in sequences and patterns (chords, thirds, fourths, etc.).</p>
<p data-bbox="316 501 395 533">Blues</p> 	<p>Phrase in a "vocal" style (vibrato, bends, etc.). Create riffs. Use space between ideas. Think rhythmically. Repeat notes, phrases, etc.</p>
<p data-bbox="229 665 469 696">minor Pentatonic</p> 	<p>Use patterns. Don't go outside of the scale unless for "effect." Repeat notes and phrases. Use with modal, funk, rock, latin, and many other styles.</p>
<p data-bbox="181 828 564 860">Harmonic minor Mixolydian</p> 	<p>"Mid-Eastern" quality. Short "ornamented" ideas (use trills and grace notes). Works well as a V7 sound in F minor. Implies iim7-V7 sound in F, Ab, Db.</p>
<p data-bbox="288 1037 432 1068">Diminished</p> 	<p>Can be structured in a multitude of sequences and patterns. Contains many C7, Eb7, F#7, and A7 color tones. Very recognizable when used.</p>
<p data-bbox="288 1200 432 1232">Wholetone</p> 	<p>Bright, open sound. Sounds good in patterns with or without chromatics. Works well with V7 chords of minor keys.</p>
<p data-bbox="236 1364 501 1395">Japanese Insempo</p> 	<p>Sounds very Japanese. Sounds good over modal vamps. Play rhythmically and economically. Implies "ii-V7" in Ab.</p>
<p data-bbox="229 1527 494 1559">Japanese Okinawa</p> 	<p>Sounds like C major. By restricting your ideas to these tones you create motion and an "open" sound. Works well as a color scale. Implies "ii-V7" in C.</p>
<p data-bbox="296 1691 440 1722">Composite</p> 	<p>This scale is made from two triads – "C" and "B." It compliments a C Major 7 sound. Create patterns based on the triads. It implies iim7-V7 in E minor.</p>

Chart I

SCALES AND THEIR RELATIVE CHORD TYPES (Revised)

Major	Blues	minor Pentatonic
C Maj 7 (T) *	C 7 (T)	C 7 (T)
D 7 (T)	D ^b Maj 7 (T)	C- 7 (T)
D- 7 (T)	D 7 (C)	D ^b Δ 7 (T)
E 7 (C)	E ^b Maj 7 (T)	D 7 (C)
E- 7 (C)	E 7 (T)	D- 7 (C)
F Maj 7 (T)	F 7 (C)	E ^b Maj 7 (T)
G 7 (T)	F- 7 (C)	E 7 (C)
A 7 (C)	G- (C)	F 7 (T)
A- 7 (T)	A ^b Maj 7 (C) (T)	F- 7 (T)
B 7 (C)	A 7 (C)	G- 7 (C)
B- 7 (C)	A- 7 (C)	A ^b Maj 7 (T)
	B 7 (C)	B ^b - (C) (T)
		B ^b - (C) (T)

* Darkened notes are chord or "color" tones

(T) = tonic sound

(C) = color sound

N.B. Notes are treated enharmonically.

Harmonic minor
Mixolydian

Diminished

Wholetone

C7 (7)	C7 (C07) (7)	C7(5) (7)
D ^b Maj7 (7)	C07 (7)	D ^b - (7)
D-7 (7)	D ^b - (7)	D7(+5) (7)
E ^b 7 (7)	E ^b 7 (7)	E ^b - (7)
E7 (7)	E ^b 0 (7)	E7(+5) (7)
F- (7)	F- (7)	F- (7)
G-7 (7)	F#7 (7)	F#7(+5) (7)
A ^b Maj7 (7)	F#0 (7)	G- (7)
B ^b -7 (7)	G- (7)	A ^b 7(+5) (7)
A7 (7)	A7 (7)	A- (7)
A0 (7)	B ^b 7(+5) (7)	B- (7)
B ^b - (7)	B- (7)	B- (7)

Insempo

Okinawa

Composite

C7 (and C-7) ©	LMaj7 ©	LMaj7 ©
D ^b Maj7 ©	D7 ©	D ^b - ©
D-7 ©	D- ©	D7 ©
E ^b 7 ©	E ^b 7 ©	E ^b 7 ©
E7 ©	E7 ©	EMaj7 ©
F7 ©	E- ©	E- ©
F- ©	FMaj7 ©	F#7 ©
G7 ©	F- ©	GMaj7 ©
G- ©	G7 ©	A7 ©
A ^b Maj7 ©	A7 ©	A-7 ©
B ^b 7 ©	B ^b 7 ©	B ^b - ©
B ^b -7 ©	B7 ©	B7 ©
B ^b -7 ©	B ^b -7 ©	B ^b -7 ©

SCALE CHART II (Revised)

In order of appearance in the tonic and color scale exercises.

Root:	Major	Blues	minor Pentatonic
C	<i>C D E F G A B C</i>	<i>C D E F G A Bb C</i>	<i>C D E G A Bb</i>
D	<i>D E F G A B C D</i>	<i>D E F G A Bb C D</i>	<i>D E G A Bb</i>
E	<i>E F G A B C D E</i>	<i>E F G A Bb C D E</i>	<i>E G A Bb</i>
F	<i>F G A B C D E F</i>	<i>F G A Bb C D E F</i>	<i>F G A Bb</i>
G	<i>G A B C D E F G</i>	<i>G A Bb C D E F G</i>	<i>G A Bb</i>
A	<i>A B C D E F G A</i>	<i>A B C D E F G A</i>	<i>A B C E F</i>
B	<i>B C D E F G A B</i>	<i>B C D E F G A B</i>	<i>B C E F</i>
C	<i>C D E F G A B C</i>	<i>C D E F G A Bb C</i>	<i>C D E G A Bb</i>
D	<i>D E F G A B C D</i>	<i>D E F G A Bb C D</i>	<i>D E G A Bb</i>
E	<i>E F G A B C D E</i>	<i>E F G A Bb C D E</i>	<i>E G A Bb</i>
F	<i>F G A B C D E F</i>	<i>F G A Bb C D E F</i>	<i>F G A Bb</i>
G	<i>G A B C D E F G</i>	<i>G A Bb C D E F G</i>	<i>G A Bb</i>
A	<i>A B C D E F G A</i>	<i>A B C D E F G A</i>	<i>A B C E F</i>
B	<i>B C D E F G A B</i>	<i>B C D E F G A B</i>	<i>B C E F</i>

Root

Harmonic minor
Mixolydian

Diminished

Wholetone

C	<i>b0 0 0 0 b0 b0 0</i>	<i>0 #0 #0 0 #0 0 0 b0 0</i>	<i>0 0 0 #0 #0 0 b0 0</i>
D	<i>#0 0 0 #0 #0 0 #0</i>	<i>#0 0 0 0 0 #0 #0 0 #0</i>	<i>b0 b0 0 0 0 b0 b0</i>
E	<i>0 b0 #0 0 0 b0 0 0</i>	<i>0 b0 0 #0 #0 0 0 0 0</i>	<i>0 0 #0 #0 #0 0 0</i>
F	<i>b0 b0 0 b0 b0 b0 b0</i>	<i>b0 b0 #0 0 0 b0 b0</i>	<i>b0 0 0 0 0 b0 b0</i>
G	<i>0 #0 0 0 0 0 0 0</i>	<i>0 0 0 #0 #0 0 #0 0 0</i>	<i>0 #0 #0 #0 #0 0 0</i>
A	<i>0 b0 0 b0 0 b0 b0</i>	<i>0 b0 b0 b0 0 0 0 b0 0</i>	<i>0 0 0 0 #0 b0 0</i>
B	<i>#0 0 #0 0 #0 0 0 #0</i>	<i>#0 0 0 #0 0 #0 #0 0 #0</i>	<i>b0 b0 b0 0 0 0 b0</i>
C	<i>0 b0 0 0 0 b0 0 0</i>	<i>0 b0 b0 b0 #0 0 0 0 0</i>	<i>0 0 0 #0 #0 0 0</i>
D	<i>b0 b0 0 b0 b0 b0 b0</i>	<i>b0 b0 0 0 0 b0 0 b0</i>	<i>b0 b0 0 0 0 b0 b0</i>
E	<i>0 b0 #0 0 0 0 0 0</i>	<i>0 b0 0 #0 #0 0 #0 0 0</i>	<i>0 0 #0 #0 0 0 0</i>
F	<i>0 b0 0 b0 0 b0 b0</i>	<i>0 b0 b0 b0 0 0 0 b0 0</i>	<i>0 0 0 0 #0 b0 0</i>
G	<i>#0 0 #0 0 #0 0 0 #0</i>	<i>#0 0 0 #0 0 #0 #0 0 #0</i>	<i>b0 b0 b0 0 0 0 b0</i>
A	<i>0 b0 0 0 0 b0 0 0</i>	<i>0 b0 b0 b0 #0 0 0 0 0</i>	<i>0 0 0 #0 #0 0 0</i>
B	<i>b0 b0 0 b0 b0 b0 b0</i>	<i>b0 b0 0 0 0 b0 0 b0</i>	<i>b0 b0 0 0 0 b0 b0</i>
C	<i>0 0 #0 0 #0 0 0 0</i>	<i>0 b0 0 #0 #0 0 #0 0 0</i>	<i>0 0 #0 #0 0 0 0</i>
D	<i>b0 b0 0 b0 0 b0 b0</i>	<i>b0 b0 b0 b0 0 0 0 b0 b0</i>	<i>b0 0 0 0 #0 b0 b0</i>
E	<i>0 0 #0 0 #0 0 0 0</i>	<i>0 0 0 #0 0 #0 #0 0 0</i>	<i>0 #0 #0 0 0 0 0</i>

Root	Insempo	Okinawa	Composite *
C	$\flat b \circ \circ \circ b \circ \circ b \circ$	$\sharp \circ \circ \circ \circ \circ \circ$	$\sharp \circ \circ \sharp \circ \circ \circ \circ$
D \flat (\sharp)	$b \circ \sharp \circ \circ b \circ \circ b \circ \circ b \circ \circ \sharp \circ$	$b \circ \circ b \circ \circ b \circ \circ b \circ$	$b \circ \circ \circ \circ b \circ \circ b \circ$
D	$\circ b \circ \circ \circ \circ \circ b \circ$	$\circ \sharp \circ \circ \circ \sharp \circ \circ$	$\circ \circ \sharp \circ \sharp \circ \circ \sharp \circ \circ$
E \flat	$b \circ \circ b \circ \circ b \circ \circ b \circ \circ b \circ \circ \sharp \circ$	$b \circ \circ b \circ \circ b \circ \circ b \circ$	$b \circ \sharp \circ \circ \circ b \circ \circ b \circ$
E	$\circ \circ \circ \circ \circ \circ \circ \circ$	$\circ \sharp \circ \circ \circ \sharp \circ \circ$	$\circ \circ \sharp \circ \sharp \circ \circ \sharp \circ \circ$
F	$\circ b \circ \circ b \circ \circ b \circ \circ b \circ$	$\circ \circ b \circ \circ \circ \circ \circ$	$\circ \sharp \circ \circ \circ \circ \circ \circ$
G \flat (\sharp)	$\sharp \circ \circ \circ \sharp \circ \circ \sharp \circ \circ$	$b \circ \circ b \circ \circ b \circ \circ b \circ$	$\sharp \circ \circ \sharp \circ \circ \sharp \circ \circ \sharp \circ$
G	$\circ b \circ \circ \circ \circ \circ b \circ$	$\circ \circ \circ \circ \circ \sharp \circ \circ$	$\circ \sharp \circ \circ \sharp \circ \circ \sharp \circ \circ$
A \flat	$b \circ \circ b \circ \circ b \circ \circ b \circ \circ b \circ \circ \sharp \circ$	$b \circ \circ b \circ \circ b \circ \circ b \circ$	$b \circ \circ \circ \circ b \circ \circ b \circ$
A	$\circ b \circ \circ \circ \circ \circ \circ$	$\circ \sharp \circ \circ \circ \sharp \circ \circ$	$\circ \circ \sharp \circ \sharp \circ \circ \sharp \circ \circ$
B \flat	$b \circ \circ b \circ \circ b \circ \circ b \circ \circ b \circ$	$b \circ \circ b \circ \circ \circ \circ b \circ$	$b \circ \sharp \circ \circ \circ \circ \circ b \circ$
B	$\circ \circ \circ \sharp \circ \circ \circ \circ$	$\circ \sharp \circ \circ \sharp \circ \circ \sharp \circ \circ$	$\circ \circ \sharp \circ \circ \sharp \circ \circ \sharp \circ \circ$

* Two triads 1/2 step apart combined.

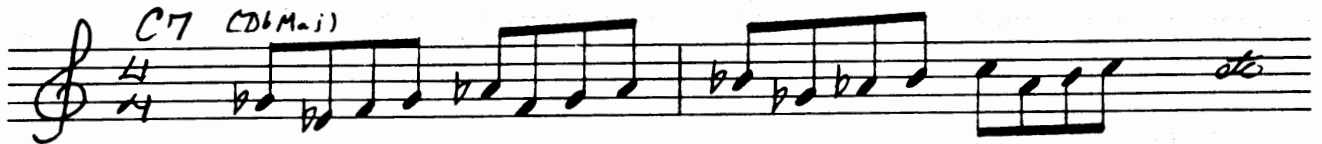
TONIC AND COLOR SCALES

The following exercises use tonic and color scales from the charts on pages 4 through 9. A tonic scale "sounds" like the chord or tonality it represents. Color scales are scales or modes that contain color tones such as 9ths, 11ths, 13ths, etc. When b9 or b13 tones are present the scale creates a "passing" or unresolved quality. These concepts are fairly general. The individual taste of the performer should determine choice.

By treating a scale as a "sound" or "color" a performer can use any of the musical devices that can be applied.

For example:

Diatonic sequence



or Scale sequence and Root pattern (4th)



or Pedal point



Please note:

Throughout this book chord tones are often treated enharmonically within the context of the melodic line.

TONIC AND COLOR SCALES

(Continued)

Scales like the minor pentatonic and Okinawa have fewer notes and allow the performer to play "horizontally" over more changes:

For example:

SCALE ABBREVIATIONS USED IN EXERCISES

Major	M
Blues	Bls.
minor Pentatonic	m.p.
Harmonic minor Mixolydian	H.m.m.
Diminished	dim.
Wholetone	W.T.
Insempo	Ins.
Okinawa	Ok.
Composite	Comp.

TONIC SCALE EXERCISE I

Blues G (G Maj)*

C7 (C B \flat)

G (G Maj)

G7 (G Maj)

C7 (dim)

C- (C)

B-7 (B \flat)

E7 (E Maj)

A-7 (A Min)

D7 (D Maj)

G (G Maj)

D7 (D Maj)

G (G Maj)

C7 (dim)

G (G Maj)

G7 (G Maj)

C7 (C Maj)

C-

B-7 (B \flat)

E7 (E Maj)

A-7 (A Min)

D7 (D Maj)

G (G Maj)

D7 (D Dim)

G (G Maj)

C7 (dim)

G (G Maj)

G7 (G Maj)

C7 (C Maj)

C-

B-7 (B \flat)

E7 (E Maj)

A-7 (A Min)

D7 (D Maj)

G (G Maj)

D7 (D Dim)

* Maj = M

Handwritten musical score consisting of six staves of music in G major. The notation includes treble clefs, a key signature of one sharp (F#), and various chord symbols with their constituent notes. The chords are: G (G Major), C7 (C Minor 7), G7 (G Dominant 7), C7 (C Minor 7), C7 (C Minor 7), B-7 (B Minor 7), E7 (E Dominant 7), A-7 (A Minor 7), D7 (D Dominant 7), G (G Major), D7 (D Dominant 7), G (G Major), C7 (C Minor 7), G (G Major), G7 (G Dominant 7), C7 (C Minor 7), C- (C Minor), B-7 (B Minor 7), E7 (E Dominant 7), A-7 (A Minor 7), D7 (D Dominant 7), G (G Major), D7 (D Dominant 7), and G (G Major). The notes are written in a rhythmic pattern, often using beams to connect eighth notes.

TONIC SCALE EXERCISE II

Staff 1: C (C Maj) A- D-7 G7 C A- D-7 G7
Staff 2: G-7 (G min) C7 (C Maj) F (F Maj) F- (F Min) E-7 (E Min) A7 D-7 (D Min) G7
Staff 3: C (C Maj) A- D-7 G7 C A- D-7 G7
Staff 4: G-7 (G Min) C7 (C Maj) F (F Maj) F-7 (F Min) D-7 (D Min) G7 C (C Maj)
Staff 5: B-7 (B Min) E7 (E Min) E-7 A7 (A Dim)
Staff 6: A-7 (A Min) D7 (D Maj) D-7 (D Min) G7
Staff 7: C (C Maj) A- D-7 (D Min) G7 C (C Maj) A-7 (A Min) D-7 (D Min) G7
Staff 8: G-7 (G Min) C7 (C Maj) F (F Maj) F- (F Min) D-7 (D Min) G7 (G Min) C (C Maj)
Staff 9: C (C Maj) A- D-7 (D Min) G7 C (C Maj) A- D-7 (D Min) G7

Handwritten musical notation on a page with seven staves. Each staff contains a sequence of notes and rests, with various chord symbols written above. The notation includes accidentals (sharps, flats, naturals) and stems with flags. The chords are often annotated with their constituent notes or specific voicings.

Staff 1: C (C Maj), C7, F (C Maj), F- (E♭ Maj), E-7 (A Dim), A7, D-7 (G Dim), G7

Staff 2: C (C Maj), A-, D- (D Maj), G7 (G Maj), C (C Maj), A-, D-7 (G Dim), G7

Staff 3: G-7 (C W.T.), C7, F (F Maj), F- (E♭ Maj), D-7 (D Maj), G7 (B♭ Maj), C (G Maj)

Staff 4: B-7 (E H. min), E7, (A H. min) E-7, A7

Staff 5: A-7 (D H. min), D7, (G H. min) D-7, G7 (G H. min)

Staff 6: C (C Maj), A-, D-7, G7 (G H.T.), C (C Maj), A- (D Maj), D-7, G7 (G W.T.)

Staff 7: G-7 (G Maj), C7 (C W.T.), F (F Maj), F- (F Maj), D-7 (D Maj), G7 (G H. min), C (G Maj)

TONIC AND COLOR SCALE EXERCISES

The following exercises are ordered in an additive way. Each pair introduces the new scale then adds the previous scale(s).

For example, the "minor Pentatonic scale" exercise is followed by the "Major, Blues, and minor Pentatonic scales combined" exercise.

The chords in the progression are treated vertically, that is, there is usually at least one scale per chord.

Dominant seven chords are often given scales that contain more color tones.

The progressions used in these exercises are simplified versions of the blues, "rhythm changes," and modal ("So What") changes. The performer should be able to "hear" these changes in his mind or with recorded, or preferably, live accompaniment. It would be good to use these exercises as a starting point for your own improvisations.

Major Scale

Blues C7 (FM) (B^bM) F7 (D^bM) C7 (CM.)

F7 (A^bM) (B^bM) C7 (E^bM) (FM) (A^bM)

G7 (CM) F7 (E^bM) C7 (A^bM) G7

C7 (FM) F7 (B^bM) C7 (D^bM)

F7 (E^bM) C7

G7 (CM) (B^bM) F7 C7 (FM) G7 (A^bM)

C7 (FM) F7 (B^bM) C7 (B^bM)

F7 (B^bM) (D^bM) C7 (E^bM) (FM)

G7 (CM) F7 (A^bM) C (GM)

Major Scale

modal F-7

The image shows a handwritten musical score for a Major Scale in F major, consisting of eight staves of music. The notation is in treble clef with a key signature of one flat (F major). The score includes various chord annotations above the notes, such as (A♭M), (G♭M), (E♭M), (D♭M), (A♭M), (E♭M), (A♭M), (G♭M), (A♭M), (G♭M), (A♭M), (G♭M), (F♯-7), (E♯M), (A♯M), (D♯M), (G♯M), (E♯M), (A♯M), (D♯M), (G♯M), (F-7), (D♭M), (G♭M), (E♭M), (A♭M), (D♭M), (A♭M), (D♭M), and (A♭M). The music is written in a modal style, with some notes marked with a 'p.' (piano) dynamic. The score is organized into four pairs of staves, with the first pair starting with the annotation 'modal F-7'.

Blues Scale

Handwritten musical score for the Blues Scale in G major, consisting of ten staves of music. The notation includes notes, rests, and various guitar chord symbols.

Staff 1: rhythm changes, G (F#Bb), E-7, A-7 (C#B), D7, G (E#), E-7, A-7 (B#), D7

Staff 2: G (E#), G7 (D#), C (C#), C-, B-7 (C#B), E7, A-7 (C#B), D7 (E#)

Staff 3: G (B#), E-7, A-7 (C#), D7, G (E#), E-7, A-7 (B#), D7

Staff 4: G (E#), G7, C (B#), C- (E#), B-7 (B#), E7, A-7 (A#), D7, G (F#B#)

Staff 5: F#-7 (B#), B7 (A#), B-7 (E#), E7 (D#)

Staff 6: E-7 (A#), A7 (G#), A-7 (D#), D7 (C#)

Staff 7: (4) G (F#), E-7, A-7 (C#), D7 (A#), G (E#), E-7, A-7 (B#), D7

Staff 8: G (B#), G7 (D#), C (B#), C- (E#), A-7 (B#), D7 (A#), G

Major and Blues Scales

blues Bb (A Bb) $Eb7$ (B M) Bb (F M) $F-7$ (G Bb) $Bb7$

$Eb7$ (C Bb) $Eb-7$ (E M) $D-7$ (C M) $G7$ (A Bb)

$C-7$ (Bb M) $F7$ (A Bb) Bb (F M) $F7$ (C Bb)

Bb (G Bb) $Eb7$ (B M) Bb (G Bb) $F-7$ (C Bb) $Bb7$

$Eb7$ (A M) $Eb-7$ (A Bb) $D-7$ (F M) $G7$ (C M)

$C-7$ (E Bb) $F7$ (G Bb) Bb (A Bb) $F7$ (D Bb)

Bb (G Bb) $Eb7$ (A Bb) Bb (F M) $F-7$ (F Bb) $Bb7$

$Eb7$ (C Bb) $Eb-7$ (E M) $D-7$ (F M) $G7$ (A Bb)

$C-7$ (Bb M) $F7$ (A Bb) Bb (F M) (G Bb) (F M)

minor Pentatonic Scale

modal D-7 (Dmp)

(Dmp) (Fmp)

(Amp) (Amp)

(Dmp) (Bmp)

E^b-7 (E^bmp) (Bmp) (E^bmp) (Bmp)

(E^bmp) (Fmp) (E^bmp) (Fmp)

D-7 (Emp) (Dmp) (Fmp)

(Dmp) (Emp) (Dmp) (Bmp) (Dmp)

Detailed description: The image shows a handwritten musical score for the minor Pentatonic Scale in D minor, spanning eight staves. The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The scale is written in a descending sequence: D4, C4, Bb3, A3, G3, F3, E3, D3. The score includes various chord markings and articulation symbols. The first staff is labeled 'modal D-7 (Dmp)' and features a series of eighth notes with a fermata over the final note. The second staff has '(Dmp)' and '(Fmp)' markings. The third staff has '(Amp)' markings. The fourth staff has '(Dmp)' and '(Bmp)' markings. The fifth staff has 'E^b-7 (E^bmp)' and '(Bmp)' markings. The sixth staff has '(E^bmp)' and '(Fmp)' markings. The seventh staff has 'D-7' and '(Emp)' markings. The eighth staff has '(Dmp)', '(Emp)', '(Dmp)', '(Bmp)', and '(Dmp)' markings. The notation includes slurs, accents, and dynamic markings like 'mp' (mezzo-piano).

Major, Blues, and minor Pentatonic Scales

Handwritten musical notation for Major, Blues, and minor Pentatonic Scales. The notation is organized into eight staves, each with a treble clef and a key signature of two flats (Bb and Eb). The scales are written in a rhythmic pattern of quarter notes. Chord symbols are written above the notes, often with alternative names in parentheses.

Staff 1: rhythm Eb (Ebm) C7 (C7b9) F-7 (G-7) Bb7 (Bm) Eb (Dbb) C7 F-7 (Abm) Bb7

Staff 2: Bb- (Cm) Eb7 Ab (Fbb) Ab- (F#m) G-7 (Ebm) C7 F-7 (G-7) Bb7 (Abm)

Staff 3: Eb (Bbm) C7 (Ebb) F-7 (G-7) Bb7 (Bm) Eb (Dbb) C7 (F-7) F-7 Bb7 (Fbb)

Staff 4: Bb- (Cm) Eb7 (C#m) Ab (Fbb) Ab- (F#m) F-7 (Dm) Bb7 Eb (G-7)

Staff 5: D-7 (Fm) G7 (Ab) G-7 (Bm) C7 (Dm)

Staff 6: C-7 (Gm) F7 (Dm) F-7 (Cbb) Bb7 (C#m)

Staff 7: Eb (Ebb) C7 F-7 (Ebm) Bb7 (Bm) Eb (Ebm) C7 F-7 Bb7

Staff 8: Bb- Eb7 (Bbm) Ab Ab- (F#m) F-7 (Ab) Bb7 Eb (Dbb)

Harmonic minor Mixolydian Scale

Blues

Chord voicings and scale runs are shown across ten staves. The chords used are:

- A (A^b H.m.m.)
- D7 (D H.m.m.)
- A (C# H.m.m.)
- E-7 (B H.m.m.)
- A7
- D7 (B H.m.m.)
- D- (A H.m.m.)
- C#-7 (F# H.m.m.)
- F#7 (D H.m.m.)
- B-7 (C# H.m.m.)
- E7 (C H.m.m.)
- A (G# H.m.m.)
- B-7 (C# H.m.m.)
- E7
- A (C# H.m.m.)
- D7 (B H.m.m.)
- A (G# H.m.m.)
- E-7 (A H.m.m.)
- A7
- D7 (B H.m.m.)
- D- (G H.m.m.)
- C#-7 (D# H.m.m.)
- F#7
- B-7 (E H.m.m.)
- E7 (C# H.m.m.)
- A
- F-7 (E H.m.m.)
- E7 (C H.m.m.)
- A (A^b H.m.m.)
- D7 (B^b H.m.m.)
- A (C# H.m.m.)
- E-7 (B H.m.m.)
- A7 (F# H.m.m.)
- D7 (B H.m.m.)
- D-7 (A H.m.m.)
- C#-7 (F# H.m.m.)
- F#7 (D H.m.m.)
- B-7 (C# H.m.m.)
- E7 (C H.m.m.)
- A (C# H.m.m.)

Major, Blues, minor Pentatonic, and Harmonic minor Mixolydian Scales

The image displays eight staves of handwritten musical notation, each representing a different scale. The notation is written in treble clef with a key signature of one flat (Bb). The scales are as follows:

- Staff 1:** Modal G-7 (D Harmonic minor), (A Harmonic minor), (A Harmonic minor), (G major)
- Staff 2:** (F major), (Eb major), (Bb major)
- Staff 3:** (Ab major), (C Blues), (Bb Blues), (G major)
- Staff 4:** (A minor), (C minor), (F minor), (G major)
- Staff 5:** Ab-7 (Eb Harmonic minor), (F# major), (Db Blues), (Bb major)
- Staff 6:** (Db Harmonic minor), (E major), (Bb major), (C major)
- Staff 7:** G-7 (A Harmonic minor), (B major)
- Staff 8:** (Cb major), (G major), (F major), (G major)

Diminished Scales (with Major Scales)

The image shows eight staves of handwritten musical notation in the key of E major. Each staff contains a major scale and a corresponding diminished scale. The notes are written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. Chord symbols are written above the notes, often with a circled letter and a slash and 'dim' to indicate a diminished chord.

Staff 1: Major scale: E, F#, G, A, B, C#, D, E. Diminished scale: E, F, G, A, B, C, D, E. Chords: E (E), E7 (E dim), F#7 (B dim), B7, E (E), E7 (E dim), F#7 (B dim), B7.

Staff 2: Major scale: F#, G, A, B, C#, D, E, F#. Diminished scale: F#, G, A, B, C, D, E, F#. Chords: B-7 (E dim), E7, A (A dim), A#0, G#7 (C# dim), C#7, F#-7 (B dim), B7.

Staff 3: Major scale: G, A, B, C#, D, E, F#, G. Diminished scale: G, A, B, C, D, E, F, G. Chords: E (E dim), C#7, F#-7 (B dim), B7, E (E dim), C#7, F#-7 (B dim), B7.

Staff 4: Major scale: A, B, C#, D, E, F#, G, A. Diminished scale: A, B, C, D, E, F, G, A. Chords: B-7 (E dim), E7, A (A dim), A#0 (A# dim), F#-7 (B dim), B7, E (E dim).

Staff 5: Major scale: B, C#, D, E, F#, G, A, B. Diminished scale: B, C, D, E, F, G, A, B. Chords: D#-7 (G# dim), G#7, G#-7 (C# dim), C#7.

Staff 6: Major scale: C#, D, E, F#, G, A, B, C#. Diminished scale: C#, D, E, F, G, A, B, C#. Chords: C#-7 (F# dim), F#7, F#-7 (B dim), B7.

Staff 7: Major scale: D, E, F#, G, A, B, C#, D. Diminished scale: D, E, F, G, A, B, C, D. Chords: E (E), C#7 (C# dim), F#-7 (B dim), B7, E (E), C#7 (C# dim), F#-7 (B dim), B7.

Staff 8: Major scale: E, F#, G, A, B, C#, D, E. Diminished scale: E, F, G, A, B, C, D, E. Chords: B-7 (E dim), E7, A (A dim), A#0, F#-7 (B dim), B7, E.

Major, Blues, minor Pentatonic, Harmonic minor Mixolydian, and Diminished Scales

Blues C (GM) F7 (A♭M) C (GM) G-7 (FM) C7

F7 (D♭M) F-7 (E♭M) E-7 (GM) A7 (CM)

D-7 (G B♭) G7 (F B♭) C (B B♭) D-7 (F A♭) G7

C (D B♭) F7 (F dim) C (B B♭) G-7 (C dim) C7

F7 (E♭M) F-7 E-7 (E♭M) A7 (F♯M)

D-7 (D♭M) G7 (A♭M) C D-7 G7 (F♯M)

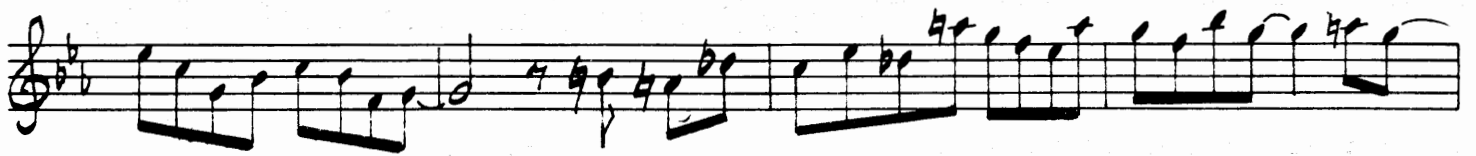
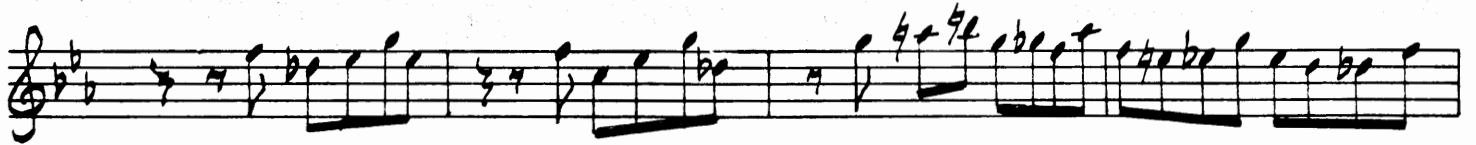
C (B Harmonic) F7 (D Harmonic) C (CM) G-7 (D Harmonic) C7

F7 (F dim) F-7 (E dim) E-7 (D♯ dim) A7 (A dim)

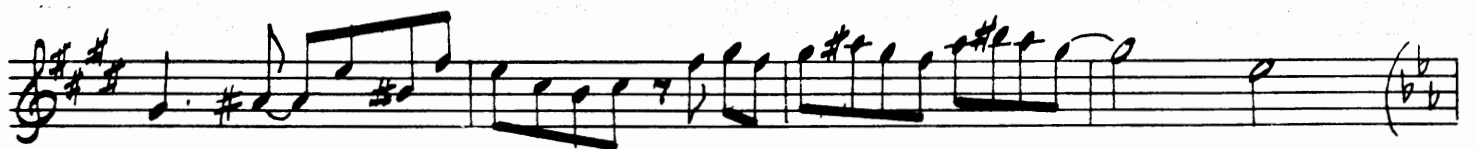
D-7 (CM) G7 (A♭M) C (GM) F7 (F♯M) C

Wholetone Scale (with minor Pentatonic scales and chromatic scale)

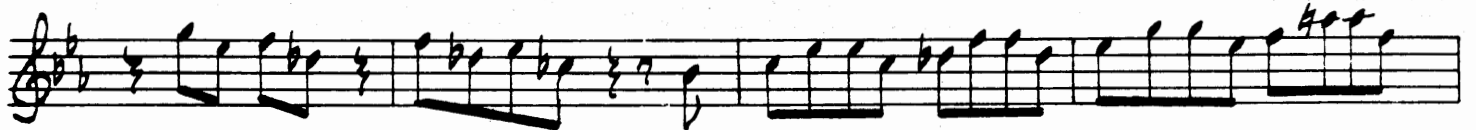
modal C-7



C#-7



C-7



Major, Blues, minor Pentatonic, Harmonic minor Mixolydian, Diminished and Wholetone Scales

The page contains eight staves of musical notation, each representing a different scale. The scales and their associated chord annotations are as follows:

- Staff 1:** Major scale. Chords: *rhythm* F (D^b), D7, G-7, C7, F (A^b), D7, G-7, C7.
- Staff 2:** Blues scale. Chords: F (C^M), F7 (E^bM), B^b (F^M), B^b-7 (A^bM), A-7 (G^M), D7, G-7 (F^M), C7.
- Staff 3:** minor Pentatonic scale. Chords: F (A^M), D7 (D^MW.T.), G-7 (B^bM^p), C7 (F^Mp), F (E^MHarmon.), D7 (C^M), G-7 (D^bM), C7 (C^MW.T.).
- Staff 4:** Harmonic minor scale. Chords: F, F7 (F^{dim}), B^b (B^bM), B^b-7 (A^bM), A-7 (A^Mp), D7, G-7 (G^Mp), C7, F (E^MHarmon.).
- Staff 5:** Mixolydian scale. Chords: E-7 (D^MHarmon.), A7, A-7, D7.
- Staff 6:** Diminished scale. Chords: D-7 (B^bM), G7, G-7, C7.
- Staff 7:** Wholetone scale. Chords: F (A^Mp), D7, G-7 (B^bM^p), C7, F (E^Mp), D7, G-7 (F^Mp), C7.
- Staff 8:** Another Wholetone scale. Chords: F (A^Mp), F7 (F^MW.T.), B^b (G^Mp), B^b-7 (F^MW.T.), G-7 (G^Mp), C7 (C^MW.T.), F (E^MHarmon.).

Insempo Scale

blues

The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a blues style with a 4/4 time signature. The chords and their voicings are as follows:

- Staff 1: G (F# Ins.), C7 (C Ins.), G (B Ins.), D-7 (E b Ins.), G7
- Staff 2: C7 (A Ins.), C-7 (B b Ins.), B-7 (E Ins.), E7
- Staff 3: A-7 (B Ins.), D7 (B b Ins.), G (F# Ins.), A-7 (A Ins.), D7
- Staff 4: G (B Ins.), C7 (G Ins.), G (F# Ins.), D-7 (E Ins.), G7
- Staff 5: C7 (F Ins.), C-7, B-7 (E Ins.), E7
- Staff 6: A-7 (A Ins.), D7, G (B Ins.), A-7, D7
- Staff 7: G, C7 (A Ins.), G (F# Ins.), D-7 (C Ins.), G7
- Staff 8: C7, C-7, B-7 (E Ins.), E7
- Staff 9: A-7 (B Ins.), D7, G, C7 (A Ins.), G (B Ins.)

Major, Blues, minor Pentatonic, Harmonic minor Mixolydian, Diminished, Wholetone and Insempo Scales

rhythm $B\flat$ ($D-9$) $G7$ $C-7$ $F7$ $B\flat$ $G7$ ($F\flat$) $C-7$ $F7$ ($A\flat$)

$B\flat$ ($G\flat$) $B\flat7$ $E\flat$ ($E\flat M$) $E\flat-7$ ($D\flat M$) $D-7$ ($E\flat$) $G7$ $C-7$ ($F\dim$) $F7$

$B\flat$ ($A\flat$) $G7$ $C-7$ ($C\flat$) $F7$ $B\flat$ ($D-9$) $G7$ ($G\flat$) $C-7$ ($C\flat$) $F7$ ($F\flat$)

$B\flat$ $B\flat7$ ($B\flat$) $E\flat$ ($D\flat M$) $E\flat-7$ $C-7$ ($F\flat$) $F7$ $B\flat$ ($A\flat$)

$A-7$ ($E\flat$) $D7$ ($A\flat$) $D-7$ $G7$

$G-7$ ($D\flat$) $C7$ ($B\flat$) $C-7$ ($E\flat$) $F7$

$B\flat$ ($G\flat$) $G7$ $C-7$ $F7$ $B\flat$ $G7$ $C-7$ $F7$

$B\flat$ ($A\flat$) $B\flat7$ ($A\flat$) $E\flat$ ($G\flat$) $E\flat-7$ ($F\flat$) $C-7$ ($B\flat$) $F7$ $B\flat$

Okinawa Scale

rhythm G $E-7$ $A-7$ $D7$ G $E-7$ $A-7$ $D7$

G $G7$ C $C-7$ $B-7$ $E7$ $A-7$ $D7$

G $E-7$ $A-7$ $D7$ G $E-7$ $A-7$ $D7$

G $G7$ C $C-7$ G $(F\#OK)$ (DOK)

$F\#-7$ $B7$ $B-7$ $E7$

$E-7$ $A7$ $A-7$ $D7$

G $E-7$ $A-7$ $D7$ G $E-7$ $A-7$ $D7$

G $G7$ C $C-7$ $A-7$ $D7$ G

Major, Blues, minor Pentatonic, Harmonic minor Mixolydian, Diminished, Wholetone, Insempo and Okinawa Scales

The image displays ten lines of handwritten musical notation, each representing a different scale. Each line consists of a single staff with notes and accidentals. Above each staff are handwritten labels indicating the scale name and its characteristics.

- Line 1:** *min. blues* E-7 (E m p) (B m p) (F# D b) (F# Harm.)
- Line 2:** A-7 (G m) E-7 (D# dim.)
- Line 3:** B7 (B W.T.) E-7 (D m)
- Line 4:** E-7 (G m p) (D and B OK)
- Line 5:** A-7 (C OK) (B OK) E-7 (E Ins.)
- Line 6:** B7 (F# Ins.) E-7 (B Harm.)
- Line 7:** E-7 (G OK) (F# OK) (B W.T.) (E m p)
- Line 8:** A-7 (B m p) (D m p) E-7 (E m p) (C m p) (E OK)
- Line 9:** B7 (G# Ins.) (G Ins.) E-7 (E D b)

Composite Scale (two major triads one half step apart)

blues D G7 D A-7 D7

G G-7 F#-7 B7

E-7 A7 D E-7 A7

D G7 D A-7 D7

G G-7 F#-7 B7

E-7 A7 D E-7 A7

D G7 D A-7 D7

G G-7 F#-7 B7

E-7 A7 D G7 D

Major, Blues, minor Pentatonic, Harmonic minor Mixolydian, Diminished, Wholetone, Insempo, Okinawa and Composite Scales

The musical score consists of eight staves of music, each representing a different scale. The scales and their corresponding key signatures are as follows:

- Staff 1: modal E_b-7 (F Comp.)
- Staff 2: (Fm.p)
- Staff 3: (D_bM)
- Staff 4: (EM)
- Staff 5: (Gbok)
- Staff 6: ($D_bm.p$)
- Staff 7: $E-7$ (E Bl.)
- Staff 8: (E In.)
- Staff 9: ($F\#H.m$)
- Staff 10: (G Comp)
- Staff 11: (B.W.T)
- Staff 12: ($F\#m.p$)
- Staff 13: E_b-7 (D dim.)
- Staff 14: (B_b Ins.)

PLAYING ON iim7-V7 PROGRESSIONS WITH TONIC AND COLOR SCALES

Use the scale charts for reference.

Pick a scale for the iim7 chord that's a tonic-type.

For example:

The dominant seven chord can be superimposed by chords that contain many colors. The key note to avoid, unless in a "passing" situation is the Major 7th chord related to the root. (G7 avoid "F#").

For example:

The "iim7-V7" progression can be treated entirely as a V7 chord sound.

For example:

When playing on an extended ii7 sound a V7 (relative) can be added and used as reference point for color scales.

For example:

PLAYING ON iim7-V7 PROGRESSIONS WITH TONIC AND COLOR SCALES

(continued)

For interest, scales can be put together into scale, chord, third, and fourth patterns.

For example:

Musical notation showing four scale patterns in 4/4 time. The first pattern is labeled *D-7 (D bbs.)* and the second *G7 (E bbs.)*. The third pattern is labeled *D-7 (E bM)* and the fourth *G7 (A bM)*.

Some scales have a iim7-V7 sound within them.

For example:

Three musical staves showing scale patterns in 4/4 time. The first staff is labeled *D-7 (E Ins.)* and *G7*. The second staff is labeled *D-7 (F omp.)* and *G7*. The third staff is labeled *D-7 (D bbs.)* and *G7*.

When iim7-V7 progressions appear in a series it is effective to transpose scales in sequence.

For example:

Two musical staves showing a sequence of transposed scale patterns in 4/4 time. The first staff includes *D-7 (Am.p.)*, *G7*, *Bbm.p.*, and *F-7 (Lm.p.)*. The second staff includes *Bb7 (Cb.p.)*, *E-7 (Bm.)*, and *A7 (Lm.p.)*.

SUGGESTED APPROACHES FOR USING SUPERIMPOSED CHORDS

By superimposing triads, seventh, and ninth chords (eleventh and thirteenth chords are not directly included in this book) over a chord sound you can introduce new color and passing tones in an interesting way.

For example:

Two staves of musical notation in 4/4 time. The top staff begins with a C major chord. The notes are C, D, E, F, G, A, B, A, G, F, E, D, C. A (Bm)(7) chord is superimposed over the B and A notes. The bottom staff begins with a C major chord. The notes are C, D, E, F, G, A, B, A, G, F, E, D, C. An (F-7)(9) chord is superimposed over the F and E notes.

Chords can be structured in arpeggios, "broken" patterns or in sequences by root.

For example: Arpeggios

A single staff of musical notation in 4/4 time. The first chord is D-7. The second chord is (E7+9)(T-C). The final chord has a sharp sign and is not explicitly named.

or "Broken" patterns

A single staff of musical notation in 4/4 time. The chords are G7, (DbMaj7)(C), (EbMaj7)(F), and (E-#7)(C).

or in sequences by root.

A single staff of musical notation in 4/4 time. The chords are G7, (D-#7)(T), F-#7 (T), and (Ab-#7)(P.C).

CHORD SUBSTITUTION CHARTS AND EXERCISES (Tonic, Color and Passing chords)

The following charts list many of the chords that can be superimposed over a major, minor, and dominant sound. The minor and dominant sounds carry the same superimposed chord possibilities.

Let your ear guide you when choosing a chord. Like the scale exercises in this book, the progressions here have been simplified. Altered chords can be defined by altering or changing superimposed chords.

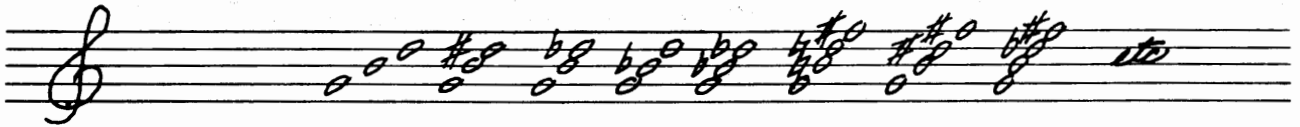
For example: D7b9 is changed to D7

CMajor7(#11) is changed to CMaj7

The exercises are meant to demonstrate the "sound" of one chord with another. By playing with accompaniment or "listening" to the progression in your mind you can hear the possibilities presented.

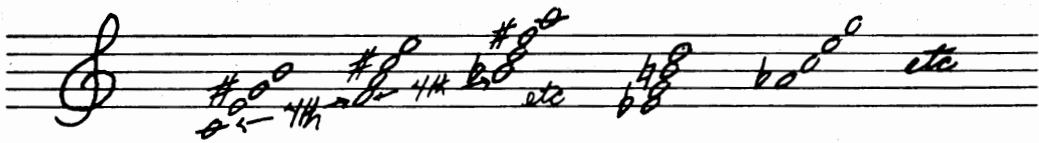
An excellent way to acquaint yourself with chords is to practice every possibility by root, throughout the range of your instrument.

For example: G root



Another way to practice is to follow the same chord type around a cycle.

For example: Maj7#5



TRIAD SUBSTITUTION CHART

Root	C Major					D Minor and G7				
	Maj.	min.	aug. 5	dim. 5	dim.	Maj.	min.	aug. 5	dim. 5	dim.
C	(T-C)	(P)	(T)	(T-C)		(T)	(P)	(C)		
D	(T)	(P)				(P-C)	(P-C)	(T)	(T-C)	(P-C)
E						(T)				(T-C)
F	(T-C)	(T)	(T-C)			(P)	(P-C)	(C)		
G	(P)	(P)				(C)	(T)	(T-C)	(C-P)	(P)
A						(T)	(T-C)	(T-C)	(T)	(T-C)
B										
C										
D										
E										
F										
G										
A										
B										
C										

- (T) = Tonic sound (sounds like chord)
- (C) = Color sound (contains two or more color tones)
- (P) = Passing sound (contains color tones that may be dissonant if sustained)
- (T-C) = Sounds like chord and contains one color sound
- (P-C) = Passing sound that is "moderately" dissonant

TRIAD SUPERIMPOSITION EXERCISE BASED ON "A" TRAIN CHANGES

The following table summarizes the chord changes for each of the ten staves in the exercise:

Staff	Chord Progression
1	D (D) (C#) (A) E7 (Bb) (b) (C) (Bb) (B)
2	E-7 (G) (F#) A7 (C) (F#) D (D) (G-) (A) (A+) (F#-)
3	D (Bb) (D) (E) E7 (D) (D+) (Ab b5)
4	E-7 (G) A7 (F#) D (E-) (D) (D) (G-) (G-)
5	G (B-) (F#) (A#-) (B-) (F#-) (F#)
6	E7 (C#) (F#) E-7 (G) A7 (F#)
7	D (D) (G) (A#) (Bb) E7 (D+) (Ab b5) (Bb)
8	E-7 (G-/G) A7 (C) (C# b5) D (D) (E) (F+) (G) (A)
9	D (D) (D) E7 (E+) (F#+)

TRIAD EXERCISE BASED ON "A" TRAIN CHANGES (continued)

The musical score consists of eight staves of music in G major. Each staff contains a sequence of notes with corresponding chord symbols written above or below. The chords include E-7, A7, D, G, F#, and various altered forms like (G-), (A+), (B+), (Bb+), (E-), (F#-), (G-), (A-), (B-), (B+), (F#-), (E-), (F#), (A7), (E-), (F#), (D), (E-), (F#), (D), (E-), (F#), (D).

TRIAD SUPERIMPOSITION EXERCISE BASED ON "CHEROKEE"

The following table summarizes the triads and chords indicated in the handwritten score across the ten staves:

Staff	Triads/Chords
1	G (G) (A) (D) (F#) G7 (B+) (Eb) (F+) (Ab+) (D-)
2	C (B) (B) (D#) C- (Eb+) (Bb) (D-) (Eb+)
3	G (D) (G) (C-) (G) (Eb) A7 (F#) (D) (D#)
4	A-7 (B) D7 (C) (B) G (G) (F#) (C-) (G)
5	G (D) (D+) (F#) G7 (C#-) (D0) (B+) (Db)
6	(E-) (Eb+) (E-) (B) (B-) C- (Eb) (A#-) (C-)
7	G (G) (B+) (G) (C) (C#) A7 (A+) (C) (Eb) (E#)
8	A-7 (E-) D7 (Eb-) G (F#) (G)
9	Bb-7 (A) (Ab) Eb7 (A-) (Bb) (Ab) (Db) (F0) (Eb)

TRIAD EXERCISE BASED ON "CHEROKEE" (continued)

The musical score is written on seven staves in treble clef with a key signature of one sharp (F#). The notes are primarily eighth and quarter notes, often beamed together. Above the notes, various triads and chords are indicated with handwritten text:

- Staff 1: $(B) A\flat-7$, $D\flat7 (A)$, $G\flat (A\flat)$, (F)
- Staff 2: $F\sharp-7 (A)$, $B7 (D)$, $E (E)$, (B) , $(F\sharp)$
- Staff 3: $E-7 (G)$, $A7 (F\sharp)$, $D (D)$, $(D\flat)$, $D7 (F)$, (B)
- Staff 4: $G (B-)$, (B) , (C) , $(D\sharp)$, $(B-)$, (F) , $G7 (E)$, $(B\flat)$, $(D\flat)$
- Staff 5: $(E-)$, (A) , $(B\sharp)$, (D) , $(E\flat)$, (D) , $(E\flat)$
- Staff 6: $G (D)$, (A) , $A7 (E-)$, $(E\flat-)$, $(A\sharp)$, (C) , $(B\flat-)$
- Staff 7: $A-7 (C)$, (F) , (D) , $D7 (G)$, $(A\flat)$, $G (D)$, $(F\sharp)$, (C) , $(C-)$, (G)

SEVENTH CHORD SUBSTITUTION CHART

C Major

Root	Major	minor	Dominant	diminished
C	(T-C) 			(T-C)
D		(P-C) (P) 	(T) (T-C) 	(P)
E				(T-C)
E	(P-C) (C) 	(T) (T) 	(C) (P-C) 	
F	(T-C) (C) 	(P) (P) (P) (P) 	(P-C) (P) 	(P)
F#		(T) 		(T-C)
G	(T) (T-C) 		(P-C) (P) 	
A	(P) (P-C) (P-C) 	(P) (P-C) (P-C) 	(P) (P-C) (P-C) 	(P)
A		(P) (T) (T-C) 		(T-C)
B		(T) (T-C) 	(C) (C) (P-C) 	(P)

SEVENTH CHORD SUBSTITUTION CHART (continued)

D minor and G dominant seven

Root	Major	minor	Dominant	diminished
C	(T) (T-C)	(T) (P-C)	(P) (P)	
D ^b	(C) (T-C) (T-C)	(P) (T-C) (T-C)	(C) (T-C)	(P)
D		(T) (T-C) (T)		(T)
E ^b	(P) (T-C) (T-C)		(P) (P) (P-C)	
E	(C) (C) (P-C)	(C) (T) (T-C)	(T-C) (T) (C)	(P)
F	(T) (T-C) (T)	(T) (T) (C) (P)	(C) (P-C) (C)	(T-C)
G		(P-C) (P)	(T) (T-C) (T-C)	(P)
A ^b	(P) (P-C) (C)	(P-C) (C)		(T-C)
A	(P) (P-C) (P)	(C) (P) (T) (T-C)	(T-C) (T) (P-C)	
B ^b	(C) (C)	(P) (P) (P) (P)	(P) (P-C)	(P)
B		(T)		(T-C)

SEVENTH CHORD SUPERIMPOSITION EXERCISE BASED ON "SATIN DOLL"

Staff 1: D-7 (F#m7) G7 (Em7D) D-7 (B-7) G7 (Bb-7) E-7 (Bm7) A7 E-7 (B-7) A7
Staff 2: D7 (CAm7b9) Db7 (Bbm7b9) C (A-7) B7 A7 (Ab7)
Staff 3: D-7 (F#m7b9) G7 (E-7) D-7 (F-7) G7 E-7 (G#m7b9) A7 (F#m7) E-7 (G-7) A7
Staff 4: D7 (F7) Db7 (Eb7) G7 C (D7) E7 G#m7b9 (E-7) G-7 (Bbm7b9) C7 (Dbm7b9) F (Cm7) D C#m7
Staff 5: G-7 (Bbm7b9) C7 (Dbm7b9) G-7 C7 (Dbm7b9) F (Cm7) D C#m7 C#m7
Staff 6: A-7 (CAm7b9) D7 A-7 D7 (B-7) G (A7) B-7 G7 (Em7) F#m7b9
Staff 7: D-7 (Bbm7) G7 (Am7) D-7 (Bbm7) G7 (E-7) E-7 (A7) A7 (F#m7) E-7 (E-7) A7 (Bm7)
Staff 8: D7 (F#m7) Db7 (Bbm7b9) C (B7) A7 (E-7) B7
Staff 9: D-7 (F#m7) G7 (Bbm7) D-7 (CAm7b9) G7 E-7 (Bbm7) A7 (F#m7) E-7 (D#m7b9) A7

SEVENTH CHORD SUPERIMPOSITION EXERCISE BASED ON A MINOR BLUES

The exercise is written in a 12-measure blues format. The key signature has one sharp (F#). The time signature is 4/4. The chords are written below the staff, often with a slash indicating superimposition. The notes are written on a treble clef staff.

Staff 1: A-7 (C#m7), (B7), (C7), (D7), (E Maj7), (F#m7)

Staff 2: D-7 (A-m), (G#m), (C#m7), (Dm7), A-7 (F#), (F#m7), (Bm7), (A-)

Staff 3: E7 (Dm7), (C#m7), (B7), A-7 (B7), (C#m7), (Bm7)

Staff 4: A-7 (Bm7), (B7), (Bm7), (A-), (G#m7), (G#m7), (E-)

Staff 5: D-7 (D-), (E6+5), (F#), A-7 (A-), (F#m7), (Bm7, b5), (Ebm7)

Staff 6: E7 (G#), 3 (F#), (C#) A-7 (Bm7, b5), (F#m7), (G#m7)

Staff 7: A-7 (A-), (E7), (Cm7), (D7), (C#m7), (Bm7), (Bm7), (A-)

Staff 8: D-7 (Bm7), (D-), (F#m7), A-7 (G#m7)

Staff 9: E7 (G#7/G#7), (B7), A-7 (B7), (C#m7), (D7)

Staff 10: A-7 (Bm7, b5), (A-), (B7), (B7)

Staff 11: D-7 (E7), (G), A-7 (E#m7), (F#m7), (G#m7)

Staff 12: E7 (G7), (D7), (A-), (D-), A-7 (E-), (F#7), (C#m7), (A-)

NINTH CHORD SUBSTITUTION CHART

C Major

Root	Major	minor	Dominant
C	(T-C) (T)	(T-C) (C)	
D		(T-C) (P)	(T) (P) (P) (P) (P-C) (P)
E-flat	(P-C) (P)		
E	(P) (P)	(T) (T)	(P) (P-C) (P-C) (P-C) (P) (P)
F	(T-C) (G-C)	(T-C) (P-C) (P) (P)	(P) (P) (P) (P) (P-C) (P-C)
F#		(P)	
G	(T) (T-C)		(T-C) (T-C) (P) (P)
A-flat			
A		(T-C) (C) (T) (T-C)	
B			(T) (T) (P) (T) (T) (T) (T-C)

NINTH CHORD SUBSTITUTION CHART (continued)

D minor and G dominant seven

Root	Major	minor	Dominant
C	(T) (T)	(T) (T-c)	(T-T) (C) (P) (P) (P) (P)
D ^b	(P-c) (P) (P-c)	(P-c) (P) (P) (P)	(P-c) (C) (P-c) (P) (C) (C) (P-c) (C) (T-c)
D		(T) (T-c) (T) (T-c)	
E ^b	(P-c) (C) (C)		(P) (C) (C) (P) (P-c) (C)
E			(T-c) (T-c) (C) (T-c) (T-c) (P-c)
F	(T) (T-c) (T)	(T) (T) (T-c) (P)	(T-c) (P-c) (T-c) (C) (P-c) (P)
G		(T-c) (C)	(T) (T-c) (T) (C) (P-c) (P) (C) (P-c) (C)
A ^b	(P) (P) (P)	(P) (P) (P)	
A	(T-c) (C) (P)	(T-c) (P-c) (T) (T-c)	(T-c) (T) (C) (T) (T) (P-c) (P) (P-c) (P)
B ^b	(T-c) (T-c)	(C) (C) (P-c) (C)	(P-c) (C) (P) (P) (C) (P-c)
B	(P) (P)	(C) (T-c)	(P-c) (P-c) (T-c) (C) (T-c) (T-c)

NINTH CHORD SUPERIMPOSITION EXERCISE BASED ON "PERDIDO"

The image shows a handwritten musical score for a guitar exercise based on the piece "Perdido". The score consists of nine staves of music, each with a treble clef and a 4/4 time signature. The notes are written in a rhythmic pattern, often with slurs and accents. Above each staff, various chords are written, including their standard symbols and their constituent notes in parentheses. The chords used include D-7, G7, C, E-9, A-9, D7, A7, and D9. Some chords are further specified with notes like (C#M#i9#5) or (F#M#i9#5). The score also includes fingering numbers (1-4) and triplet markings (3) over certain notes. The overall style is that of a personal practice sheet or a student's work.

Staff 1: D-7 (C#M#i9#5) G7 D-7 (F#M#i9#5) G7 C (G#M#i9#5) (E-9#7) (G#M#i9#5)

Staff 2: D-7 (F#M#i9#5) G7 D-7 (E7b9) G7 C (G#M#i9) (A-9)

Staff 3: D-7 (A#M#i9#5) G7 D-7 (A#M#i9#5) G7 C (B7b9) (E-9)

Staff 4: D-7 (A-9#7) G7 D-7 (G#-9#7) G7 C (B7b9) (C#M#i9#5) (E-9)

Staff 5: E7 (D#7#9) (G#M#i9) A7 (G7#9) (triplets)

Staff 6: D7 (E#i9) G7 (F7#9) (triplets)

Staff 7: D-7 (G9) G7 (A#M#i9) D-7 (A#M#i9) G7 C (F#M#i9) (A-9)

Staff 8: D-7 (A#7#9) G7 (A7#9) C (E7#9) (D9)

Staff 9: D-7 (E#M#i9) G7 D-7 (D#M#i9) G7 C (B7#9) (G#M#i9)

NINTH CHORD EXERCISE BASED ON "PERDIDO" (continued)

The musical score consists of seven staves of music in treble clef with a 7/8 time signature. Each staff contains a melodic line and handwritten chord symbols above it. The chords include D-7, G7, C, E7, A7, D7, and various 9th chords like (E7#9), (G#9), (Bb7#9), (F#Maj9#5), (A-9#7), (F#Maj9#5), (A#Maj9#5), (FMaj7), (GMaj7), and (C).

Staff 1: D-7 (E7#9) G7 D-7 G7 C (GMaj9#5) (A-9)

Staff 2: D-7 (E-9) G7 D-7 (G-9) G7 C (E-9#)

Staff 3: D-7 (Bb7#9) G7 D-7 G7 C (B7#9) (E-9)

Staff 4: E7 (B-9#) A7 (F#Maj7)

Staff 5: D7 (A-9#7) G7 (E7#9) (A#Maj9)

Staff 6: D-7 (F#9#5) G7 D-7 (F#Maj9#5) G7 C (B7#9)

Staff 7: D-7 (E-9#7) G7 (A#Maj7) D-7 (A9) G7 (E#9) C (A#Maj9#5) (FMaj7) (GMaj7) (C)

NINTH CHORD SUPERIMPOSITION EXERCISE BASED ON C BLUES

Staff 1: C7 (C7+9), F7 (F9), C7, (E6 7 +9)
Staff 2: F7 (A-9#5), C7 (dim. scale), A7
Staff 3: D-7 (F#9), G7 (E7#9), C, G7 (E6 9 +5)
Staff 4: C7 (C7+9), F7, C7 (C7+9), A7 (A7b9)
Staff 5: F7 (F-9), D-7 (D-9 #7 #9), C7 (Ab7#9), A7 (Ab-9#7)
Staff 6: D-7 (D-9 #7 #9), G7 (E6 9 +5), C7 (chrom. scale), G7 (Gdim scale)
Staff 7: C7 (F#M: scale), F7 (BbM: scale), C7 (dim. scale), Ab9
Staff 8: F7 (F9), (BbM: scale), C7 (dim. scale), A7 (E6-9)
Staff 9: D-7 (D m: scale), G7 (Bb7+9), C7 (E-9#9), G7 (F-9#7)
Staff 10: C7 (BbM: scale), F7, C7 (G-9), (F#-9)
Staff 11: F7 (BbM: scale), C7 (F#M: 9 +5), A7 (F#M: 9 +5)
Staff 12: D-7 (C#M: scale), G7 (E9#9), C (CM9), (E-9#9), (C)

SUPERIMPOSING CHORDS ON iim7-V7 PROGRESSIONS

Refer to the chord charts on pages 39, 44, 49.

The iim7 chord should be superimposed with "tonic" sounding chords.

A single musical staff in treble clef showing four chords with their notes in parentheses below the staff: D-7 (F) with notes F, A, C, E; (F Maj7) with notes F, A, C, E, F; FMaj7#5 with notes F, A, C#, E, F; and (A-7) with notes A, C, E, G. The staff ends with "etc".

Substitutes on the V7 chord can contain more "color" tones.

For example:

A single musical staff in treble clef showing three chords with their notes in parentheses below the staff: G7 (Ab) with notes G, Bb, D, F, Ab; (Bb-7) b9 with notes Bb, D, F, Ab, Bb; and (E Maj7) with notes E, G#, B, D#. The staff ends with "etc".

A iim7-V7 progression can be treated as a V7 sound and a minor seven chord can have its corresponding dominant chord added to it.

Below are some examples of iim7-V7 chord superimpositions:

A grid of musical staves showing various iim7-V7 chord superimpositions. Each staff contains two measures of music with chord names and notes in parentheses. The examples include:

- Staff 1: D-7 (F) and G7 (E); D-7 (F+) and G7 (C Maj7 +5)
- Staff 2: D-7 (C) and G7 (Db); D-7 (A-) and G7 (Eb9)
- Staff 3: D-7 (A-7) and G7 (Ab Maj7); D-7 (Bb) and G7 (A Maj7) #0
- Staff 4: D-7 (F Maj7) and G7 (Bb-7) b9; D-7 (E-) and G7 (Bb7)
- Staff 5: D-7 (Bb) and G7 (E7+9); D-7 (G9) and G7 (F9)

ii7-V7 PROGRESSIONS (continued)

Chords can be added when moving at a quicker pace:

For example:

Musical notation showing a ii7-V7 progression with added chords. The first measure contains D-7 (F) and G7 (Ab). The second measure contains D-7 (F) and G7 (A). The third measure contains D-7 (F) and G7 (A) with the text "change to" written above. The fourth measure contains D-7 (F) and G7 (Ab).

Chords can be "run up and down" or may be "broken up" to create interest.

For example:

Musical notation showing a ii7-V7 progression with "run up and down" motion. The first measure contains D-7 (F Maj7) and G7 (E Maj7). The second measure contains D-7 (F Maj7) and G7 (E Maj7) with the text "change to" written above. The third measure contains D-7 (F Maj7) and G7 (E Maj7).

A "composite" scale made up of two or more chords can be created.

For example:

Musical notation showing a ii7-V7 progression with a composite scale. The first measure contains D-7 (C Maj7) and G7 (Ab-). The second measure contains D-7 (C Maj7 and Ab-combined) and G7 (b b b).

Superimposed chords can be used on the "I" chord when the ii7-V7 progression resolves.

Musical notation showing a ii7-V7 progression with superimposed chords. The first measure contains D-7 (E-7) and G7 (F-7). The second measure contains C Maj7 (G Maj7). The third measure contains D-7 (F Maj7) and G7 (A Maj7). The fourth measure contains C Maj7 (B) and C.

SCALE AND CHORD EXERCISE

(continued)

SCALE

The musical score consists of ten staves of music, each featuring a scale and associated chords. The chords are annotated with their names and specific voicings or characteristics:

- Staff 1:** D-7 (A Int.), G-7, D-7, G-7
- Staff 2:** D-7 (Amp.), E-7 (B-n.p.), A7 (C-n.p.), D-7 (A.N.T.), A7
- Staff 3:** D-7 (C#m:7+5), G7 (D#m:7+5), D-7 (E#m:7+5), G7 (F#m:7+5)
- Staff 4:** D-7 (A#m:7), E-7 (B#m:7), A7, D-7 (E#m:7+5)
- Staff 5:** D-7 (C#m:7), G-7 (+5), G-7 (F), D-7 (D#), E7, G-7 (F)
- Staff 6:** D-7 (A-#7), E-7 (B-9#7), A7, D-7 (C-#7), (Bb-#7), (A-#7)
- Staff 7:** F (E#Bb), (D#Bb), D7 (C#Bb), (B#Bb)
- Staff 8:** G-7 (Fok) (Dok), E7, A (Eok), A7 (F#ok)
- Staff 9:** D-7 (A#m:7), G-7 (C#dim.), D-7 (C#dim.)
- Staff 10:** D-7 (E#m:7), E-7 (E#m:7), A7 (G#m:7), D-7 (E#m:7) (G#m:7), A7 (F#m:7)

SCALE AND CHORD EXERCISE (continued)

The following table summarizes the chord annotations found in the musical score, organized by staff:

Staff	Chord Annotations
1	D-7 (E♭Maj, 9♭5), G-7, D-7 (D♭Maj, 9♭5), G-7
2	D-7 (CMaj, 7+5), E-7 (B♭Maj, 7+5), A7, D-7 (CMaj, 7+5), A7 (E♭7)
3	D-7 (G), G-7 (A), D-7 (B♭), G-7 (C)
4	D-7 (D♭), E-7 (E♭), A7, D- (E-F Cont.)
5	F (E♭Maj), D7
6	G- (C♯Maj), E7, A (A♭Maj), A7 (A♭Maj)
7	D-7 (Dmaj), G-7, D-7, G-7
8	D-7, E-7 (A♭Maj), A7, D- (Dmaj), (Fmaj), (Dmaj)

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