



# Scales and Arpeggios

for Trumpet Players of all ages

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## Table of Contents

| <u>Page #</u> |                       |
|---------------|-----------------------|
| 3             | Introduction          |
| 4             | Sample Piano Keyboard |
| 5             | The Chromatic Scale   |
| 8             | Major Scales          |
| 12            | Minor Scales          |
| 19            | Arpeggios             |
| 32            | The Modes             |
| 34            | The Dorian Mode       |
| 37            | The Phrygian Mode     |
| 40            | The Lydian Mode       |
| 43            | The Mixolydian Mode   |
| 46            | The Locrian Mode      |
| 49            | Pentatonic Scales     |
| 52            | The Blues Scales      |
| 54            | Whole Tone Scales     |
| 56            | Diminished Scales     |
| 61            | Augmented Scales      |
| 62            | BeBop Scales          |

## Scales- Introduction

Scales and arpeggios are part of our basic training in the technique of our instrument. Fluency improves all aspects of our playing and allows our brains and fingers to recognize patterns quickly and efficiently.

The scales in this booklet are arranged so that musicians can tackle them in order. Players should memorize each page before moving on to the next step. Even brand-new beginners can start working on scales. When you have a scale memorized you must keep practicing it to keep in "in your fingers". Scale study is a cumulative process- we keep adding to our list of scales that we are practicing each day.

A metronome is an essential tool for practicing these "patterns"- fingers, tongue and brain work efficiently only when there is a steady pulse. You should play **ONLY** as fast as you can play perfectly- learning patterns are about muscle memory, and players will only improve through repetition. If you practice a scale incorrectly 5 times and correctly 1 time the body will remember whatever you did the most! So, go slow enough to get it right each time. Ultimately, this will lead to faster progress.

Each type of scale should be practiced slurred at first, to establish connected wind. After the pattern is memorized the player should practice with different articulations; all tongued, all legato tongued, slur two tongue two, etc.

This booklet serves as an introduction- advanced study requires other resources, such as Arban's Complete Conservatory Method, and Clarke's Technical Studies, etc. See your teacher for a list of these resources.



## The Chromatic Scale

The Chromatic Scale consists of ALL half-steps (adjacent keys on the piano keyboard).

Going up, we spell the chromatic scale with sharps (#), as sharps raise the pitch  $\frac{1}{2}$  step.

C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C

Going down, we spell the chromatic scale with flats (b), as flats lower the pitch  $\frac{1}{2}$  step.

C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C

Beginners benefit greatly from practicing the chromatic scale, as they are exposed to all the notes and fingerings.

More advanced players should be able to play the chromatic scale starting on any note and continuing throughout the player's full range.

Use a metronome! A steady pulse is crucial for pattern learning!

# Chromatic Scale- Beginner

The image displays a musical score for a chromatic scale exercise, titled "Chromatic Scale- Beginner". The score is presented in four staves, each labeled with a range of notes: g-g1, g1-g2, c1-c2, and c2-c3. The music is written in 4/4 time and uses a treble clef. Each staff contains a sequence of notes, including natural, sharp, and flat accidentals, with dynamic markings such as accents (>) and breath marks (<v>). The notes are arranged in a chromatic pattern, moving up and then down across the scale. The first staff (g-g1) starts with a natural G and ends with a natural G. The second staff (g1-g2) starts with a sharp G and ends with a natural G. The third staff (c1-c2) starts with a natural C and ends with a natural C. The fourth staff (c2-c3) starts with a sharp C and ends with a natural C. The score is designed for a beginner level, focusing on the basic chromatic scale exercise.

# Chromatic Scale

The image displays a musical score for a chromatic scale exercise in 4/4 time, consisting of ten staves. The notation is as follows:

- Staff 1 (g-g2):** Ascending chromatic scale from G4 to G5. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes accents (>) and a fermata over the final G5.
- Staff 2 (g2-g):** Descending chromatic scale from G5 to G4. Notes: G5, F5, E5, D5, C5, B4, A4, G4. Includes accents (>) and a fermata over the final G4.
- Staff 3 (f#-b):** Ascending chromatic scale from F#4 to B4. Notes: F#4, G4, A4, B4. Includes the instruction "add for full range" above the staff.
- Staff 4 (c1-c3):** Ascending chromatic scale from C4 to C6. Notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, B5, B#5, C6. Includes accents (>) and a fermata over the final C6.
- Staff 5 (c3-c1):** Descending chromatic scale from C6 to C4. Notes: C6, B5, B#5, A5, A#5, G5, G#5, F5, F#5, E5, E#5, D5, D#5, C5, C#5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. Includes accents (>) and a fermata over the final C4.
- Staff 6 (b-gb):** Ascending chromatic scale from B3 to G4. Notes: B3, Bb3, C4, Cb4, D4, Db4, E4, Eb4, F4, Fb4, G4. Includes the instruction "add for full range" below the staff.
- Staff 7 (f#-c#1):** Ascending chromatic scale from F#3 to C#4. Notes: F#3, G3, A3, B3, C#4. Includes the instruction "add for full range" above the staff.
- Staff 8 (d1-d3):** Ascending chromatic scale from D3 to D5. Notes: D3, D#3, E3, E#3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5. Includes accents (>) and a fermata over the final D5.
- Staff 9 (d3-d1):** Descending chromatic scale from D5 to D3. Notes: D5, C#5, C#4, C#3, C#2, C#1, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, E#3, D3. Includes accents (>) and a fermata over the final D3.
- Staff 10 (db1-gb):** Ascending chromatic scale from Db3 to Gb4. Notes: Db3, D3, D#3, E3, E#3, F3, F#3, G3, G#3, Ab4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, Ab5, A5, A#5, B5, B#5, C6, C#6, Db6, D6, D#6, Eb6, E6, E#6, F6, F#6, G6, G#6, Ab6, A6, A#6, B6, B#6, C7, C#7, Db7, D7, D#7, Eb7, E7, E#7, F7, F#7, G7, G#7, Ab7, A7, A#7, B7, B#7, C8, C#8, Db8, D8, D#8, Eb8, E8, E#8, F8, F#8, G8, G#8, Ab8, A8, A#8, B8, B#8, C9, C#9, Db9, D9, D#9, Eb9, E9, E#9, F9, F#9, G9, G#9, Ab9, A9, A#9, B9, B#9, C10, C#10, Db10, D10, D#10, Eb10, E10, E#10, F10, F#10, G10, G#10, Ab10, A10, A#10, B10, B#10, C11, C#11, Db11, D11, D#11, Eb11, E11, E#11, F11, F#11, G11, G#11, Ab11, A11, A#11, B11, B#11, C12, C#12, Db12, D12, D#12, Eb12, E12, E#12, F12, F#12, G12, G#12, Ab12, A12, A#12, B12, B#12, C13, C#13, Db13, D13, D#13, Eb13, E13, E#13, F13, F#13, G13, G#13, Ab13, A13, A#13, B13, B#13, C14, C#14, Db14, D14, D#14, Eb14, E14, E#14, F14, F#14, G14, G#14, Ab14, A14, A#14, B14, B#14, C15, C#15, Db15, D15, D#15, Eb15, E15, E#15, F15, F#15, G15, G#15, Ab15, A15, A#15, B15, B#15, C16, C#16, Db16, D16, D#16, Eb16, E16, E#16, F16, F#16, G16, G#16, Ab16, A16, A#16, B16, B#16, C17, C#17, Db17, D17, D#17, Eb17, E17, E#17, F17, F#17, G17, G#17, Ab17, A17, A#17, B17, B#17, C18, C#18, Db18, D18, D#18, Eb18, E18, E#18, F18, F#18, G18, G#18, Ab18, A18, A#18, B18, B#18, C19, C#19, Db19, D19, D#19, Eb19, E19, E#19, F19, F#19, G19, G#19, Ab19, A19, A#19, B19, B#19, C20, C#20, Db20, D20, D#20, Eb20, E20, E#20, F20, F#20, G20, G#20, Ab20, A20, A#20, B20, B#20, C21, C#21, Db21, D21, D#21, Eb21, E21, E#21, F21, F#21, G21, G#21, Ab21, A21, A#21, B21, B#21, C22, C#22, Db22, D22, D#22, Eb22, E22, E#22, F22, F#22, G22, G#22, Ab22, A22, A#22, B22, B#22, C23, C#23, Db23, D23, D#23, Eb23, E23, E#23, F23, F#23, G23, G#23, Ab23, A23, A#23, B23, B#23, C24, C#24, Db24, D24, D#24, Eb24, E24, E#24, F24, F#24, G24, G#24, Ab24, A24, A#24, B24, B#24, C25, C#25, Db25, D25, D#25, Eb25, E25, E#25, F25, F#25, G25, G#25, Ab25, A25, A#25, B25, B#25, C26, C#26, Db26, D26, D#26, Eb26, E26, E#26, F26, F#26, G26, G#26, Ab26, A26, A#26, B26, B#26, C27, C#27, Db27, D27, D#27, Eb27, E27, E#27, F27, F#27, G27, G#27, Ab27, A27, A#27, B27, B#27, C28, C#28, Db28, D28, D#28, Eb28, E28, E#28, F28, F#28, G28, G#28, Ab28, A28, A#28, B28, B#28, C29, C#29, Db29, D29, D#29, Eb29, E29, E#29, F29, F#29, G29, G#29, Ab29, A29, A#29, B29, B#29, C30, C#30, Db30, D30, D#30, Eb30, E30, E#30, F30, F#30, G30, G#30, Ab30, A30, A#30, B30, B#30, C31, C#31, Db31, D31, D#31, Eb31, E31, E#31, F31, F#31, G31, G#31, Ab31, A31, A#31, B31, B#31, C32, C#32, Db32, D32, D#32, Eb32, E32, E#32, F32, F#32, G32, G#32, Ab32, A32, A#32, B32, B#32, C33, C#33, Db33, D33, D#33, Eb33, E33, E#33, F33, F#33, G33, G#33, Ab33, A33, A#33, B33, B#33, C34, C#34, Db34, D34, D#34, Eb34, E34, E#34, F34, F#34, G34, G#34, Ab34, A34, A#34, B34, B#34, C35, C#35, Db35, D35, D#35, Eb35, E35, E#35, F35, F#35, G35, G#35, Ab35, A35, A#35, B35, B#35, C36, C#36, Db36, D36, D#36, Eb36, E36, E#36, F36, F#36, G36, G#36, Ab36, A36, A#36, B36, B#36, C37, C#37, Db37, D37, D#37, Eb37, E37, E#37, F37, F#37, G37, G#37, Ab37, A37, A#37, B37, B#37, C38, C#38, Db38, D38, D#38, Eb38, E38, E#38, F38, F#38, G38, G#38, Ab38, A38, A#38, B38, B#38, C39, C#39, Db39, D39, D#39, Eb39, E39, E#39, F39, F#39, G39, G#39, Ab39, A39, A#39, B39, B#39, C40, C#40, Db40, D40, D#40, Eb40, E40, E#40, F40, F#40, G40, G#40, Ab40, A40, A#40, B40, B#40, C41, C#41, Db41, D41, D#41, Eb41, E41, E#41, F41, F#41, G41, G#41, Ab41, A41, A#41, B41, B#41, C42, C#42, Db42, D42, D#42, Eb42, E42, E#42, F42, F#42, G42, G#42, Ab42, A42, A#42, B42, B#42, C43, C#43, Db43, D43, D#43, Eb43, E43, E#43, F43, F#43, G43, G#43, Ab43, A43, A#43, B43, B#43, C44, C#44, Db44, D44, D#44, Eb44, E44, E#44, F44, F#44, G44, G#44, Ab44, A44, A#44, B44, B#44, C45, C#45, Db45, D45, D#45, Eb45, E45, E#45, F45, F#45, G45, G#45, Ab45, A45, A#45, B45, B#45, C46, C#46, Db46, D46, D#46, Eb46, E46, E#46, F46, F#46, G46, G#46, Ab46, A46, A#46, B46, B#46, C47, C#47, Db47, D47, D#47, Eb47, E47, E#47, F47, F#47, G47, G#47, Ab47, A47, A#47, B47, B#47, C48, C#48, Db48, D48, D#48, Eb48, E48, E#48, F48, F#48, G48, G#48, Ab48, A48, A#48, B48, B#48, C49, C#49, Db49, D49, D#49, Eb49, E49, E#49, F49, F#49, G49, G#49, Ab49, A49, A#49, B49, B#49, C50, C#50, Db50, D50, D#50, Eb50, E50, E#50, F50, F#50, G50, G#50, Ab50, A50, A#50, B50, B#50, C51, C#51, Db51, D51, D#51, Eb51, E51, E#51, F51, F#51, G51, G#51, Ab51, A51, A#51, B51, B#51, C52, C#52, Db52, D52, D#52, Eb52, E52, E#52, F52, F#52, G52, G#52, Ab52, A52, A#52, B52, B#52, C53, C#53, Db53, D53, D#53, Eb53, E53, E#53, F53, F#53, G53, G#53, Ab53, A53, A#53, B53, B#53, C54, C#54, Db54, D54, D#54, Eb54, E54, E#54, F54, F#54, G54, G#54, Ab54, A54, A#54, B54, B#54, C55, C#55, Db55, D55, D#55, Eb55, E55, E#55, F55, F#55, G55, G#55, Ab55, A55, A#55, B55, B#55, C56, C#56, Db56, D56, D#56, Eb56, E56, E#56, F56, F#56, G56, G#56, Ab56, A56, A#56, B56, B#56, C57, C#57, Db57, D57, D#57, Eb57, E57, E#57, F57, F#57, G57, G#57, Ab57, A57, A#57, B57, B#57, C58, C#58, Db58, D58, D#58, Eb58, E58, E#58, F58, F#58, G58, G#58, Ab58, A58, A#58, B58, B#58, C59, C#59, Db59, D59, D#59, Eb59, E59, E#59, F59, F#59, G59, G#59, Ab59, A59, A#59, B59, B#59, C60, C#60, Db60, D60, D#60, Eb60, E60, E#60, F60, F#60, G60, G#60, Ab60, A60, A#60, B60, B#60, C61, C#61, Db61, D61, D#61, Eb61, E61, E#61, F61, F#61, G61, G#61, Ab61, A61, A#61, B61, B#61, C62, C#62, Db62, D62, D#62, Eb62, E62, E#62, F62, F#62, G62, G#62, Ab62, A62, A#62, B62, B#62, C63, C#63, Db63, D63, D#63, Eb63, E63, E#63, F63, F#63, G63, G#63, Ab63, A63, A#63, B63, B#63, C64, C#64, Db64, D64, D#64, Eb64, E64, E#64, F64, F#64, G64, G#64, Ab64, A64, A#64, B64, B#64, C65, C#65, Db65, D65, D#65, Eb65, E65, E#65, F65, F#65, G65, G#65, Ab65, A65, A#65, B65, B#65, C66, C#66, Db66, D66, D#66, Eb66, E66, E#66, F66, F#66, G66, G#66, Ab66, A66, A#66, B66, B#66, C67, C#67, Db67, D67, D#67, Eb67, E67, E#67, F67, F#67, G67, G#67, Ab67, A67, A#67, B67, B#67, C68, C#68, Db68, D68, D#68, Eb68, E68, E#68, F68, F#68, G68, G#68, Ab68, A68, A#68, B68, B#68, C69, C#69, Db69, D69, D#69, Eb69, E69, E#69, F69, F#69, G69, G#69, Ab69, A69, A#69, B69, B#69, C70, C#70, Db70, D70, D#70, Eb70, E70, E#70, F70, F#70, G70, G#70, Ab70, A70, A#70, B70, B#70, C71, C#71, Db71, D71, D#71, Eb71, E71, E#71, F71, F#71, G71, G#71, Ab71, A71, A#71, B71, B#71, C72, C#72, Db72, D72, D#72, Eb72, E72, E#72, F72, F#72, G72, G#72, Ab72, A72, A#72, B72, B#72, C73, C#73, Db73, D73, D#73, Eb73, E73, E#73, F73, F#73, G73, G#73, Ab73, A73, A#73, B73, B#73, C74, C#74, Db74, D74, D#74, Eb74, E74, E#74, F74, F#74, G74, G#74, Ab74, A74, A#74, B74, B#74, C75, C#75, Db75, D75, D#75, Eb75, E75, E#75, F75, F#75, G75, G#75, Ab75, A75, A#75, B75, B#75, C76, C#76, Db76, D76, D#76, Eb76, E76, E#76, F76, F#76, G76, G#76, Ab76, A76, A#76, B76, B#76, C77, C#77, Db77, D77, D#77, Eb77, E77, E#77, F77, F#77, G77, G#77, Ab77, A77, A#77, B77, B#77, C78, C#78, Db78, D78, D#78, Eb78, E78, E#78, F78, F#78, G78, G#78, Ab78, A78, A#78, B78, B#78, C79, C#79, Db79, D79, D#79, Eb79, E79, E#79, F79, F#79, G79, G#79, Ab79, A79, A#79, B79, B#79, C80, C#80, Db80, D80, D#80, Eb80, E80, E#80, F80, F#80, G80, G#80, Ab80, A80, A#80, B80, B#80, C81, C#81, Db81, D81, D#81, Eb81, E81, E#81, F81, F#81, G81, G#81, Ab81, A81, A#81, B81, B#81, C82, C#82, Db82, D82, D#82, Eb82, E82, E#82, F82, F#82, G82, G#82, Ab82, A82, A#82, B82, B#82, C83, C#83, Db83, D83, D#83, Eb83, E83, E#83, F83, F#83, G83, G#83, Ab83, A83, A#83, B83, B#83, C84, C#84, Db84, D84, D#84, Eb84, E84, E#84, F84, F#84, G84, G#84, Ab84, A84, A#84, B84, B#84, C85, C#85, Db85, D85, D#85, Eb85, E85, E#85, F85, F#85, G85, G#85, Ab85, A85, A#85, B85, B#85, C86, C#86, Db86, D86, D#86, Eb86, E86, E#86, F86, F#86, G86, G#86, Ab86, A86, A#86, B86, B#86, C87, C#87, Db87, D87, D#87, Eb87, E87, E#87, F87, F#87, G87, G#87, Ab87, A87, A#87, B87, B#87, C88, C#88, Db88, D88, D#88, Eb88, E88, E#88, F88, F#88, G88, G#88, Ab88, A88, A#88, B88, B#88, C89, C#89, Db89, D89, D#89, Eb89, E89, E#89, F89, F#89, G89, G#89, Ab89, A89, A#89, B89, B#89, C90, C#90, Db90, D90, D#90, Eb90, E90, E#90, F90, F#90, G90, G#90, Ab90, A90, A#90, B90, B#90, C91, C#91, Db91, D91, D#91, Eb91, E91, E#91, F91, F#91, G91, G#91, Ab91, A91, A#91, B91, B#91, C92, C#92, Db92, D92, D#92, Eb92, E92, E#92, F92, F#92, G92, G#92, Ab92, A92, A#92, B92, B#92, C93, C#93, Db93, D93, D#93, Eb93, E93, E#93, F93, F#93, G93, G#93, Ab93, A93, A#93, B93, B#93, C94, C#94, Db94, D94, D#94, Eb94, E94, E#94, F94, F#94, G94, G#94, Ab94, A94, A#94, B94, B#94, C95, C#95, Db95, D95, D#95, Eb95, E95, E#95, F95, F#95, G95, G#95, Ab95, A95, A#95, B95, B#95, C96, C#96, Db96, D96, D#96, Eb96, E96, E#96, F96, F#96, G96, G#96, Ab96, A96, A#96, B96, B#96, C97, C#97, Db97, D97, D#97, Eb97, E97, E#97, F97, F#97, G97, G#97, Ab97, A97, A#97, B97, B#97, C98, C#98, Db98, D98, D#98, Eb98, E98, E#98, F98, F#98, G98, G#98, Ab98, A98, A#98, B98, B#98, C99, C#99, Db99, D99, D#99, Eb99, E99, E#99, F99, F#99, G99, G#99, Ab99, A99, A#99, B99, B#99, C100, C#100, Db100, D100, D#100, Eb100, E100, E#100, F100, F#100, G100, G#100, Ab100, A100, A#100, B100, B#100, C101, C#101, Db101, D101, D#101, Eb101, E101, E#101, F101, F#101, G101, G#101, Ab101, A101, A#101, B101, B#101, C102, C#102, Db102, D102, D#102, Eb102, E102, E#102, F102, F#102, G102, G#102, Ab102, A102, A#102, B102, B#102, C103, C#103, Db103, D103, D#103, Eb103, E103, E#103, F103, F#103, G103, G#103, Ab103, A103, A#103, B103, B#103, C104, C#104, Db104, D104, D#104, Eb104, E104, E#104, F104, F#104, G104, G#104, Ab104, A104, A#104, B104, B#104, C105, C#105, Db105, D105, D#105, Eb105, E105, E#105, F105, F#105, G105, G#105, Ab105, A105, A#105, B105, B#105, C106, C#106, Db106, D106, D#106, Eb106, E106, E#106, F106, F#106, G106, G#106, Ab106, A106, A#106, B106, B#106, C107, C#107, Db107, D107, D#107, Eb107, E107, E#107, F107, F#107, G107, G#107, Ab107, A107, A#107, B107, B#107, C108, C#108, Db108, D108, D#108, Eb108, E108, E#108, F108, F#108, G108, G#108, Ab108, A108, A#108, B108, B#108, C109, C#109, Db109, D109, D#109, Eb109, E109, E#109, F109, F#109, G109, G#109, Ab109, A109, A#109, B109, B#109, C110, C#110, Db110, D110, D#110, Eb110, E110, E#110, F110, F#110, G110, G#110, Ab110, A110, A#110, B110, B#110, C111, C#111, Db111, D111, D#111, Eb111, E111, E#111, F111, F#111, G111, G#111, Ab111, A111, A#111, B111, B#111, C112, C#112, Db112, D112, D#112, Eb112, E112, E#112, F112, F#112, G112, G#112, Ab112, A112, A#112, B112, B#112, C113, C#113, Db113, D113, D#113, Eb113, E113, E#113, F113, F#113, G113, G#113, Ab113, A113, A#113, B113, B#113, C114, C#114, Db114, D114, D#114, Eb114, E114, E#114, F114, F#114, G114, G#114, Ab114, A114, A#114, B114, B#114, C115, C#115, Db115, D115, D#115, Eb115, E115, E#115, F115, F#115, G115, G#115, Ab115, A115, A#115, B115, B#115, C116, C#116, Db116, D116, D#116, Eb116, E116, E#116, F116, F#116, G116, G#116, Ab116, A116, A#116, B116, B#116, C117, C#117, Db117, D117, D#117, Eb117, E117, E#117, F117, F#117, G117, G#117, Ab117, A117, A#117, B117, B#117, C118, C#118, Db118, D118, D#118, Eb118, E118, E#118, F118, F#118, G118, G#118, Ab118, A118, A#118, B118, B#118, C119, C#119, Db119, D119, D#119, Eb119, E119, E#119, F119, F#119, G119, G#119, Ab119, A119, A#119, B119, B#119, C120, C#120, Db120, D120, D#120, Eb120, E120, E#120, F120, F#120, G120, G#120, Ab120, A120, A#120, B120, B#120, C121, C#121, Db121, D121, D#121, Eb121, E121, E#121, F121, F#121, G121, G#121, Ab121, A121, A#121, B121, B#121, C122, C#122, Db122, D122, D#122, Eb122, E122, E#122, F122, F#122, G122, G#122, Ab122, A122, A#122, B122, B#122, C123, C#123, Db123, D123, D#123, Eb123, E123, E#123, F123, F#123, G123, G#123, Ab123, A123, A#123, B123, B#123, C124, C#124, Db124, D124, D#124, Eb124, E124, E#124, F124, F#124, G124, G#124, Ab124, A124, A#124, B124, B#124, C125, C#125, Db125, D125, D#125, Eb125, E125, E#125, F125, F#125, G125, G#125, Ab125, A125, A#125, B125, B#125, C126, C#126, Db126, D126, D#126, Eb126, E126, E#126, F126, F#126, G126, G#126, Ab126, A126, A#126, B126, B#126, C127, C#127, Db127, D127, D#127, Eb127, E127, E#127, F127, F#127, G127, G#127, Ab127, A127, A#127, B127, B#127, C128, C#128, Db128, D128, D#128, Eb128, E128, E#128, F128, F#128, G128, G#128, Ab128, A128, A#128, B128, B#128, C129, C#129, Db129, D129, D#129, Eb129, E129, E#129, F129, F#129, G129, G#129, Ab129, A129, A#129, B129, B#129, C130, C#130, Db130, D130, D#130, Eb130, E130, E#130, F130, F#130, G130, G#130, Ab130, A130, A#130, B130, B#130, C131, C#131, Db131, D131, D#131, Eb131, E131, E#131, F131, F#131, G131, G#131, Ab131, A131, A#131, B131, B#131, C132, C#132, Db132, D132, D#132, Eb132, E132, E#132, F132, F#132, G132, G#132, Ab132, A132, A#132, B132, B#132, C133, C#133, Db133, D133, D#133, Eb133, E133, E#133, F133, F#133, G133, G#133, Ab133, A133, A#133, B133, B#133, C134, C#134, Db134, D134, D#134, Eb134, E134, E#134, F134, F#134, G134, G#134, Ab134, A134, A#134, B134, B#134, C135, C#135, Db135, D135, D#135, Eb135, E135, E#135, F135, F#135, G135, G#135, Ab135, A135, A#135, B135, B#135, C136, C#136, Db136, D136, D#136, Eb136, E136, E#136, F136, F#136, G136, G#136, Ab136, A136, A#136, B136, B#136, C137, C#137, Db137, D137, D#137, Eb137, E137, E#137, F137, F#137, G137, G#137, Ab137, A137, A#137, B137, B#137, C138, C#138, Db138, D138, D#138, Eb138, E138, E#138, F138, F#138, G138, G#138, Ab138, A138, A#138, B138, B#138, C139, C#139, Db139, D139, D#139, Eb139, E139, E#139, F139, F#139, G139, G#139, Ab139, A139, A#139, B139, B#139, C140, C#140, Db140, D140, D#140, Eb140, E140, E#140, F140, F#140, G140, G#140, Ab140, A140, A#140, B140, B#140, C141, C#141, Db141, D141, D#141, Eb141, E141, E#141, F141, F#141, G141, G#141, Ab141, A141, A#141, B141, B#141, C142, C#142, Db142, D142, D#142, Eb142, E142, E#142, F142, F#142, G142, G#142, Ab142, A142, A#142, B142, B#142, C143, C#143, Db143, D143, D#143, Eb143, E143, E#143, F143, F#143, G143, G#143, Ab143, A143, A#143, B143, B#143, C144, C#144, Db144, D144, D#144, Eb144, E144, E#144, F144, F#144, G144, G#144, Ab144, A144, A#144, B144, B#144, C145, C#145, Db145, D145, D#145, Eb145, E145, E#145, F145,

## The Major Scale

All scales (other than the chromatic) are patterns of whole and half steps. If you start playing on any note, play each note name in order and apply this pattern, you will have the "sound" of that type of scale.

Basic note names in order:

1-2-3-4-5-6-7-8 (1)

A-B-C-D-E-F-G-A

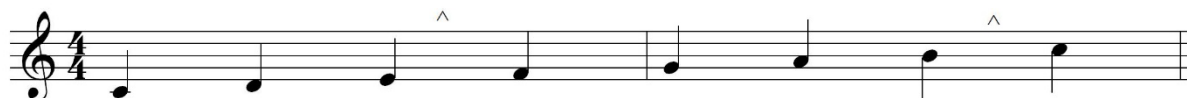
B-C-D-E-F-G-A-B

C-D-E-F-G-A-B-C

Etc.

Major scales have half-steps (^) between 3 and 4, and between 7 and 8; the rest are whole steps.

1-2-3^4-5-6-7^8



[C Major has no flats or sharps]



[G Major has 1 #- F#]



[F Major has 1 b- Bb]

Etc.

If you are new to music theory, discuss how this works with your teacher!

Practice the major scales through your playable range. This booklet has three options: 1 octave, 1 octave plus a 5<sup>th</sup>, and 2 octaves. Use a metronome!



# Major Scales- one 8ve no key signature

This musical score displays 12 major scales in 4/4 time, one octave, with no key signature. The scales are arranged vertically and labeled on the left as follows: F#, B, E, A, D, G, C, F, Bb, Eb, Ab, Db, and Gb. Each scale is written on a single staff in treble clef. The scales are: F# (F# G# A# B# C# D# E# F#), B (B C# D# E# F# G# A# B), E (E F# G# A# B C# D# E), A (A B C# D# E F# G# A), D (D E F# G# A B C# D), G (G A B C# D E F# G), C (C D E F G A B C), F (F G A Bb C D E F), Bb (Bb C D E F G Ab Bb), Eb (Eb F G Ab Bb C Db Eb), Ab (Ab Bb C Db Eb F Gb Ab), Db (Db Eb F Gb Ab Bb Cb Db), and Gb (Gb Ab Bb Cb Db Eb Fb Gb). Each scale consists of eight measures: four ascending and four descending, ending with a whole note on the tonic. The time signature is 4/4 for all scales.

# Major Scales- 8ve + 5th

This musical score displays twelve major scales, each spanning eight octaves and including a 5th interval. The scales are arranged vertically and labeled on the left as follows: F#, B, E, A, D, G, C, F, Bb, Eb, Ab, and Gb. Each scale is written on a single staff in 4/4 time. The notation for each scale consists of a sequence of notes: a whole note starting on the tonic, followed by two groups of eighth notes (ascending and descending), and finally a whole note on the fifth degree of the scale. The key signature for each scale is indicated by the number of sharps or flats at the beginning of the staff.

# Major Scales- two 8ve

Xmaj7 - X

This musical score displays 12 major scales, each spanning two octaves. The scales are arranged vertically and labeled on the left as F#, B, E, A, D, G, C, F, Bb, Eb, Ab, and Db. Each scale is written on a single staff in 4/4 time. The notation includes a treble clef, a key signature with sharps or flats, and a 4/4 time signature. The scales are presented in a stepwise fashion, starting with a half note followed by quarter notes. The first scale, F#, is in the key of F# major. The second scale, B, is in the key of B major. The third scale, E, is in the key of E major. The fourth scale, A, is in the key of A major. The fifth scale, D, is in the key of D major. The sixth scale, G, is in the key of G major. The seventh scale, C, is in the key of C major. The eighth scale, F, is in the key of F major. The ninth scale, Bb, is in the key of Bb major. The tenth scale, Eb, is in the key of Eb major. The eleventh scale, Ab, is in the key of Ab major. The twelfth scale, Db, is in the key of Db major. Each scale concludes with a double bar line and a repeat sign.

## The minor scales

All scales (other than the chromatic) are patterns of whole and half steps. If you start playing on any note, play each note name in order and apply this pattern, you will have the "sound" of that type of scale.

Basic note names in order:

1-2-3-4-5-6-7-8 (1)

A-B-C-D-E-F-G-A

B-C-D-E-F-G-A-B

C-D-E-F-G-A-B-C

Etc.

**Natural minor** scales have half-steps (^) between 2 and 3, and between 5 and 6; the rest are whole steps.

1-2^3-4-5^6-7-8



[a minor has no flats or sharps]



[e minor has 1 #- F#]



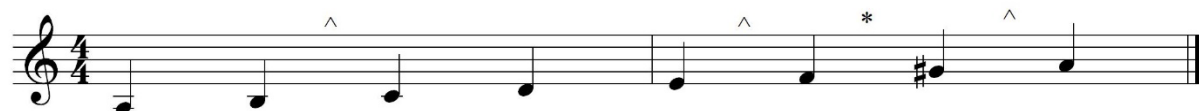
[d minor has 1 b- Bb]

There are two other forms of the minor scale: Harmonic minor, and Melodic minor. For these two forms we make an adjustment from the Natural minor.

For **Harmonic minor**, we start with the Natural minor and we raise the 7<sup>th</sup> step a half-step, by adding either a sharp sign or a natural sign (if the note was originally a flat note). This creates a half-step (^) “leading tone” into tonic. It also creates an augmented 2<sup>nd</sup> (\*) between step 6 and step 7, which gives the harmonic minor scale its distinctive sound. The harmonic minor scale is important in jazz and should be practiced starting on the tonic and the fifth.



[a natural minor]

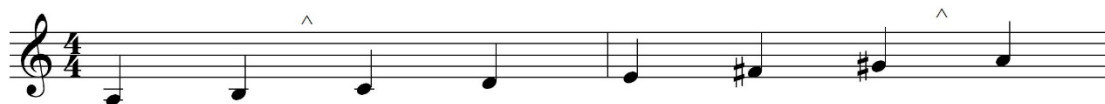


[a harmonic minor]

For **Melodic minor**, we start with the Natural minor and we raise the 6<sup>th</sup> AND 7<sup>th</sup> step a half-step, by adding either a sharp sign or a natural sign (if the note was originally a flat note) on the upward portion of the scale. We ONLY do this when the scale is going UP. When the scale is going DOWN we go back to Natural minor. The **jazz melodic minor** raises the 6<sup>th</sup> and 7<sup>th</sup> steps a half-step going up AND down.



[a melodic minor}



[jazz melodic minor]

Practice the minor scales through your playable range. Use a metronome!

natural minor scales

Xm7 - Xm

This musical score displays twelve natural minor scales, one for each key signature. The scales are arranged vertically from top to bottom: D major (D#), G major (G#), C major (C#), F major (F#), B major (B), E major (E), A major (A), D minor (D), G minor (G), C minor (C), F minor (F), Bb minor (Bb), and Eb minor (Eb). Each scale is written on a single staff in 4/4 time, starting with a treble clef. The notation includes a key signature with sharps or flats, a 4/4 time signature, and the scale notes written as quarter notes. The scales are presented in an ascending and then descending sequence. The final two notes of each scale are marked with a double bar line and repeat signs.

harmonic minor scales

This image displays a musical score for harmonic minor scales in 12 different keys. The scales are arranged vertically, each on a separate staff. The keys, from top to bottom, are: D major (D#), G major (G#), C major (C#), F major (F#), B major (B), E major (E), A major (A), D minor (D), G minor (G), C minor (C), F minor (F), and Bb minor (Eb). Each staff begins with a treble clef, a 4/4 time signature, and a key signature. The scales are written in a sequence of eighth notes, with the descending part of the scale featuring a raised seventh degree. The ascending part of the scale is written in a sequence of eighth notes. The descending part of the scale is marked with 'x' symbols above the notes, indicating the raised seventh degree. The scales are written in a sequence of eighth notes, with the descending part of the scale featuring a raised seventh degree. The ascending part of the scale is written in a sequence of eighth notes. The descending part of the scale is marked with 'x' symbols above the notes, indicating the raised seventh degree.

harmonic minor scales- starting on 5th

The image displays 12 staves of musical notation, each representing a harmonic minor scale starting on the 5th degree of a specific key. The scales are arranged in the following order from top to bottom:

- d#** (D major): Scale starting on A (5th degree), notes: A-B-C#-D-E-F#-G-A.
- g#** (G major): Scale starting on D (5th degree), notes: D-E-F#-G-A-B-C#-D.
- c#** (C major): Scale starting on G (5th degree), notes: G-A-B-C#-D-E-F#-G.
- f#** (F major): Scale starting on C (5th degree), notes: C-D-E-F#-G-A-B-C#-C.
- b** (B major): Scale starting on F# (5th degree), notes: F#-G-A-B-C#-D-E-F#-F#.
- e** (E major): Scale starting on B (5th degree), notes: B-C#-D-E-F#-G-A-B.
- a** (A major): Scale starting on E (5th degree), notes: E-F#-G-A-B-C#-D-E.
- d** (D minor): Scale starting on A (5th degree), notes: A-B-C-D-E-F-G-A.
- g** (G minor): Scale starting on D (5th degree), notes: D-E-F-G-A-B-C-D.
- c** (C minor): Scale starting on G (5th degree), notes: G-A-B-C-D-E-F-G.
- f** (F minor): Scale starting on C (5th degree), notes: C-D-E-F-G-A-B-C.
- bb** (Bb minor): Scale starting on F (5th degree), notes: F-G-A-B-C-D-E-F.
- eb** (Eb minor): Scale starting on Bb (5th degree), notes: Bb-C-D-E-F-G-A-Bb.

Each staff is written in 4/4 time and begins with a treble clef and a key signature. The notes are primarily quarter notes, with some eighth notes in the final measure of each scale. The 5th degree of each scale is marked with an 'x' in the original image.



melodic minor scales

This musical score displays twelve melodic minor scales, one for each key signature. The scales are arranged vertically from top to bottom: D major (D#), G major (G#), C major (C#), F major (F#), B major (B), E major (E), A major (A), D minor (D), G minor (G), C minor (C), F minor (F), and B-flat minor (Eb). Each scale is written on a single staff in 4/4 time, starting with a treble clef and a key signature signature. The scales are presented in two forms: an ascending line and a descending line. The ascending line consists of eight notes, and the descending line consists of seven notes. The notes are connected by stems and beams, indicating eighth-note intervals. The scales are: D# (D#, E, F#, G#, A, B, C, D), G# (G#, A, B, C#, D, E, F, G), C# (C#, D, E, F#, G, A, B, C), F# (F#, G, A, B, C, D, E, F), B (B, C, D, E, F#, G, A, B), E (E, F#, G, A, B, C, D, E), A (A, B, C, D, E, F#, G, A), D (D, E, F, G, A, B, C, D), G (G, A, B, C, D, E, F, G), C (C, D, E, F, G, A, B, C), F (F, G, A, B, C, D, E, F), and Eb (Eb, F, G, Ab, Bb, C, D, Eb). Each scale ends with a double bar line and a final whole note.

# Jazz Melodic Minor scales

This image displays 12 Jazz Melodic Minor scales, each presented on a separate staff in 4/4 time. The scales are arranged vertically and labeled with their respective key signatures on the left side of each staff. The scales are:

- d# (D major / D minor)
- g# (G major / G minor)
- c# (C major / C minor)
- f# (F# major / F# minor)
- b (B major / B minor)
- e (E major / E minor)
- a (A major / A minor)
- d (D major / D minor)
- g (G major / G minor)
- c (C major / C minor)
- f (F major / F minor)
- bb (Bb major / Bb minor)
- eb (Eb major / Eb minor)

Each scale is written in a treble clef and consists of eight measures. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with accidentals (sharps and flats) to indicate the specific notes of the scale. Some notes are marked with an 'x' to indicate alterations or specific phrasing. The scales are presented in a sequence that covers all 12 chromatic possibilities.

## Arpeggios

Arpeggios are outlines of the "chords", usually of triads (chords built in 3rds).

For example, in C Major we have the following steps of the scale:

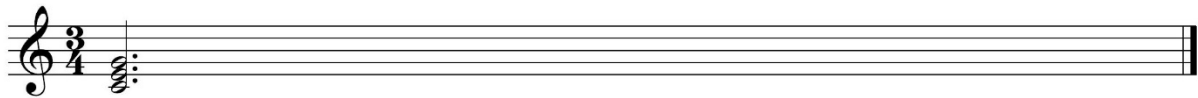
1-2-3-4-5-6-7-8



If I only play 1-3-5-8 we have the C Major Triad (**C-D-E-F-G-A-B-C**)

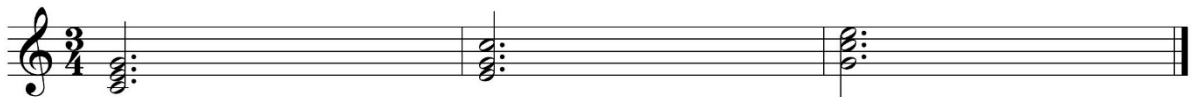
If we take 1-3-5 and stack them, we have a C Major chord.

|   |   |
|---|---|
| G | 5 |
| E | 3 |
| C | 1 |



We can start with any of these three notes in the bottom of the chord:

|   |                   |   |                     |   |                      |
|---|-------------------|---|---------------------|---|----------------------|
| G | 5                 | C | 1                   | E | 3                    |
| E | 3                 | G | 5                   | C | 1                    |
| C | 1 (root position) | E | 3 (first inversion) | G | 5 (second inversion) |



As melodic instruments, trumpet players can't play the chord (since we can only play one note at a time), but we can outline, or arpeggiate the chord.



C-E-G-C-G-E-C or 1-3-5-1-5-3-1 (root position)



E-G-C-E-C-G-E or 3-5-1-3-1-5-3 (first inversion)



G-C-E-G-E-C-G or 5-1-3-5-3-1-5 (second inversion)

We can continue to stack 3rds for extended chords- 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>, etc.

I have included major and minor arpeggios in their root position- see Arban or other sources for other inversions. I've also additional arpeggios of interest. Discuss these with your teacher.

Use a metronome!

# Major Arpeggios

This musical score displays major arpeggios for 12 different chords, arranged in 12 staves. Each staff begins with a treble clef, a key signature, and a 3/4 time signature. The notes are written as quarter notes, ascending and then descending the chord's notes. The chords and their corresponding key signatures are: F# (three sharps), B (two sharps), E (one sharp), A (two sharps), D (two sharps), G (one sharp), C (no sharps or flats), F (one flat), Bb (two flats), Eb (three flats), Ab (four flats), Db (five flats), and Gb (five flats). The notes for each chord are: F# (F#, A, C, E, G, A, C, F#), B (B, D, F#, A, C, B, D, B), E (E, G, B, C, D, G, B, E), A (A, C, E, G, B, C, E, A), D (D, F#, A, C, E, F#, A, D), G (G, B, D, F, A, G, B, G), C (C, E, G, A, B, G, E, C), F (F, A, C, E, G, A, C, F), Bb (Bb, D, F, Ab, C, Bb, D, Bb), Eb (Eb, G, Bb, Db, F, Eb, G, Eb), Ab (Ab, C, Eb, F, Ab, C, Eb, Ab), Db (Db, F, Ab, Bb, Db, F, Ab, Db), and Gb (Gb, Bb, Db, Eb, Gb, Bb, Db, Gb).

# Dominant Seventh Arpeggios

X7

The image displays a musical score for dominant seventh arpeggios in 4/4 time. It consists of 12 staves, each representing a different dominant seventh chord. The chords are listed on the left side of each staff: F#7 (B), B7 (E), E7 (A), A7 (D), D7 (G), G7 (C), C7 (F), F7 (Bb), Bb7 (Eb), Eb7 (Ab), Ab7 (Db), and Db7 (Gb). Each staff shows the arpeggiated notes (quarter notes) and a final chord symbol (X7) at the end of the line. The notes are arranged in a sequence that covers the entire range of the piano keyboard, from the lowest Bb to the highest B.

# Major Seventh Arpeggios

XMaj7

This musical score displays major seventh arpeggios for twelve different keys, arranged vertically from F# to Gb. Each key is represented by a separate staff in treble clef with a 4/4 time signature. The arpeggios are played in a consistent sequence: the root note is on the first space (F), followed by the second space (G), the third space (A), the first line (B), the second line (C), the third line (D), the fourth line (E), and the fifth line (F). The sequence of notes for each key is as follows:

- F#: F#, G#, A#, B, C, D, E, F#
- B: B, C, D, E, F#, G, A, B
- E: E, F#, G, A, B, C, D, E
- A: A, B, C, D, E, F#, G, A
- D: D, E, F#, G, A, B, C, D
- G: G, A, B, C, D, E, F#, G
- C: C, D, E, F#, G, A, B, C
- F: F, G, A, B, C, D, E, F
- Bb: Bb, C, D, Eb, F, G, Ab, Bb
- Eb: Eb, F, G, Ab, Bb, C, Db, Eb
- Ab: Ab, Bb, C, Db, Eb, F, Gb, Ab
- Db: Db, Eb, F, Gb, Ab, Bb, Cb, Db
- Gb: Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb

The score concludes with a double bar line and a repeat sign on each staff.

minor arpeggios

This musical score displays twelve staves, each representing a different key signature. The keys are labeled on the left as d#, g#, c#, f#, b, e, a, d, g, c, f, and eb. Each staff is written in treble clef with a 3/4 time signature. The notes are arranged in a sequence of eighth notes, starting from the root of the key and moving up stepwise to the seventh degree, then down to the octave. The sequence of notes for each key is: d#, e, f, g, a, b, c, d; g#, a, b, c, d, e, f, g; c#, d, e, f, g, a, b, c; f#, g, a, b, c, d, e, f; b, c, d, e, f, g, a, b; e, f, g, a, b, c, d, e; a, b, c, d, e, f, g, a; d, e, f, g, a, b, c, d; g, a, b, c, d, e, f, g; c, d, e, f, g, a, b, c; f, g, a, b, c, d, e, f; and eb, f, g, a, b, c, d, eb. Each staff concludes with a double bar line.



# Minor Seventh Arpeggios (Xmin7, Xm7, X-7)

Xm7

The image displays 13 staves of musical notation, each representing a different minor seventh chord. The chords are listed on the left side of each staff: F#m7, Bm7, Em7, Am7, Dm7, Gm7, Cm7, Fm7, Bbm7, Ebm7, Abm7, Dbm7, and Gbm7. Each staff is in 4/4 time and contains a sequence of notes that form the arpeggio for that chord. The notes are marked with sharps and flats to indicate the correct pitch for each chord. The arpeggios are played in a sequence, starting from the root and moving up and then down. The final note of each arpeggio is marked with a double bar line and a repeat sign.

# Harmonic Minor Extended Arpeggios

Xm<sup>(maj7)</sup> V<sup>7(b9)</sup> VII<sup>dim7</sup>

This musical score displays the Harmonic Minor Extended Arpeggios for 12 different keys, arranged from top to bottom: D#, G#, C#, F#, B, E, A, D, G, C, F, Bb, and Eb. Each key is represented by a single staff in 4/4 time. The notation for each staff includes a treble clef, a key signature (indicated by sharps or flats), and a 4/4 time signature. The first measure of each staff contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The second measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The third measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The fourth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The fifth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The sixth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The seventh measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The eighth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The ninth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The tenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The eleventh measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twelfth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The thirteenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The fourteenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The fifteenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The sixteenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The seventeenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The eighteenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The nineteenth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twentieth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-first measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-second measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-third measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-fourth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-fifth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-sixth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-seventh measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-eighth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The twenty-ninth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The thirtieth measure contains a sequence of notes: the first two notes are quarter notes, and the remaining four notes are beamed eighth notes. The thirtieth measure of each staff is marked with a double bar line and a repeat sign. The labels X<sup>m</sup>(maj7), V<sup>7(b9)</sup>, and VII<sup>dim7</sup> are positioned above the first, second, and third measures of each staff, respectively, indicating the chord quality of the notes.

# Melodic Minor Extended Arpeggios

Xm <sup>(maj13)</sup>

This musical score displays 13 staves, each representing a different chord. The chords are: D#, G#, C#, F#, B, E, A, D, G, C, F, Bb, and Eb. Each staff is written in 4/4 time and features a melodic line of eighth notes. The notes are organized into four measures per staff. The first measure contains the root and the second, third, and fourth notes of the melodic minor scale. The second measure contains the fifth, sixth, and seventh notes. The third measure contains the eighth, ninth, and tenth notes. The fourth measure contains the eleventh, twelfth, and thirteenth notes. The notes are marked with sharp or flat symbols to indicate their pitch. The score concludes with a double bar line and a fermata over the final note of each staff.

# Diminished Seventh Arpeggios

Xo7

This musical score displays 12 diminished seventh arpeggios, each in a 4/4 time signature. The chords are arranged in descending order of pitch: F#o7, Bo7, Eo7, Ao7, Do7, Go7, Co7, Fo7, Bbo7, D#o7, G#o7, C#o7, and Gbo7. Each arpeggio is shown as a sequence of notes in a treble clef, with a final chord symbol at the end of the line. The notes are: F#o7 (F#, C, G, Bb), Bo7 (B, F, C, Gb), Eo7 (E, B, F, Cb), Ao7 (A, E, B, Fb), Do7 (D, A, E, Bb), Go7 (G, D, A, Eb), Co7 (C, G, D, Ab), Fo7 (F, C, G, Ab), Bbo7 (Bb, F, C, Gb), D#o7 (D#, A, E, B), G#o7 (G#, C, F, Cb), C#o7 (C#, G, D, Gb), and Gbo7 (Gb, Cb, F, Cb).

# Half-Diminished Seventh Arpeggios (minor 7<sup>(b5)</sup>, X<sup>07</sup> or X<sup>0</sup>)

X<sup>0</sup>

This musical score displays 12 half-diminished seventh arpeggios, each in a different key signature. The pieces are arranged in a chromatic sequence from F# to Gb. Each arpeggio is written in a single staff in 4/4 time, starting with a treble clef and a 4/4 time signature. The notes are played in a sequence of quarter notes, with the final note of each arpeggio being a half note. The keys and their corresponding notes are: F# (F#, G, A, B, C), 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), C (C, D, E, F, G), F (F, G, A, B, C), Bb (Bb, C, D, Eb, F), D# (D#, E, F, G, A), G# (G#, A, B, C, D), and C# (C#, D, E, F, G). The notation includes natural signs, sharps, and flats to indicate the specific notes for each key. The final note of each arpeggio is marked with a fermata.

# Augmented Arpeggios, X+

This musical score displays augmented arpeggios for 13 different chords: C, E, Ab, Db\*, F\*, A\*, D\*\*, F#\*\*, Gb\*\*, Bb\*\*, Eb\*\*\*, G\*\*\*, and B\*\*\*. Each chord is represented by a single staff in treble clef with a 3/4 time signature. The notes are arranged in ascending order, with the final note of each arpeggio being an augmented octave above the root. The key signature for each chord is indicated by sharps or flats at the beginning of the staff. The C chord is marked with an 'X+' at the end of the staff. The F#\*\* staff contains some notes marked with an 'x'.

C

E

Ab

Db\*

F\*

A\*

D\*\*

F#\*\*

Gb\*\*

Bb\*\*

Eb\*\*\*

G\*\*\*

B\*\*\*

X+

# Chord Extensions- XMaj13(#11) or X/X

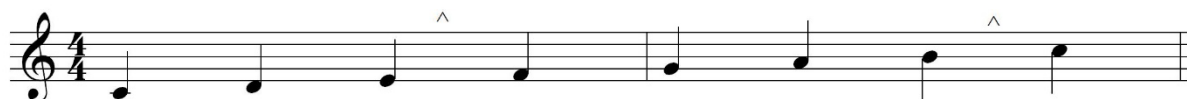
X/X

This musical score illustrates twelve different chord extensions of the XMaj13(#11) or X/X chord, arranged in a 12-staff format. Each staff is labeled with a specific chord name and contains a melodic line and a corresponding chord diagram. The chords are: G#/F#, C#/B, F#/E, B/A, E/D, A/G, D/C, G/F, C/Bb, F/Eb, Bb/Ab, and Eb/Db. The key signature for the first six chords (G#/F# through D/C) is three sharps (F#, C#, G#), while the last six (G/F through Eb/Db) are in three flats (F, Cb, Gb). The time signature is 4/4. Each staff begins with a treble clef, a key signature signature, and a 4/4 time signature. The melodic lines consist of quarter notes and half notes, with a final whole note chord symbol at the end of each staff. The chord diagrams are positioned to the right of the staff lines, showing the fret positions for each string.

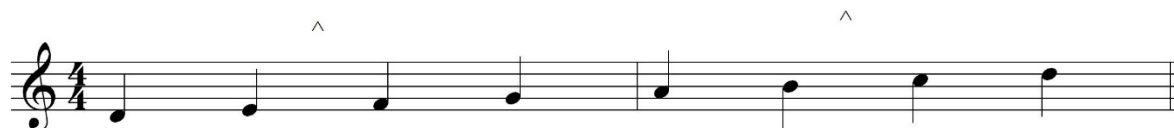
## The Modes.

The Medieval church modes were patterns of whole and  $\frac{1}{2}$  steps used in sacred music and chant. They took their name from the ancient Greek modes, though incorrectly.

If you sit at a piano and play all white keys starting on different notes, you generate seven different patterns of whole and half-steps, the church modes.  $\wedge$  is a  $\frac{1}{2}$  step



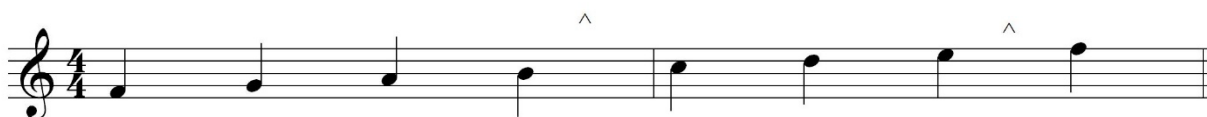
**Ionian mode** major sounding (our Major scale)



**Dorian mode** minor sounding



**Phrygian mode** minor sounding



**Lydian mode** major sounding



**Mixolydian mode** major sounding



**Aeolian mode** minor sounding (our Natural minor scale)



**Locrian mode** diminished sounding



Eventually, composers gravitated toward the Ionian mode (our major scale) and the Aeolian mode (or natural minor scale), and our western "tonal" music had its birth.

Why learn the modes today? The modes can be used as substitute scales in jazz improvisation. Learning the modes adds more tools to your improv toolbox.

Also, playing d Dorian is just playing a C Major scale from d-d; being able to play any major scale starting on any note of the scale (the modes) makes us better performers and sight-readers!

See resources such as Arban for these types of exercises.

## The Dorian Mode

The pattern of whole and half-steps for the Dorian mode is as follows:  
(^ is a ½ step). The Dorian mode is a “minor sounding” mode.



Half-steps between 2^3 and 6^7.

Compare this pattern to that of D Major:



[half-steps between 3^4 and 7^8]

**There are several ways to find the notes of Dorian mode:**

1. Play a diatonic scale (all the note names in order) with half-steps between 2^3, and 6^7. For example, for c Dorian, play all the note names from c to c, adding accidentals to make ½ steps in the correct spots for Dorian mode.



2. You can take the tonic, then from the key signature of that tonic's major scale you add 2 flats. For example, if finding key sign for f Dorian, go from F major (1 flat) and add 2 flats to key sign; f Dorian has 3 flats in the key sign. For e Dorian, go from E major (4 sharps) and add 2 flats to key sign; e Dorian is left with 2 sharps in the key sign.
3. You can just raise or lower steps of the Major or natural minor scale. To find the Dorian mode from the Major scale, LOWER the 3<sup>rd</sup> and 7<sup>th</sup> steps of the scale ½ step. To find the Dorian mode from the natural minor scale, raise the 6<sup>th</sup> step of the scale ½ step.
4. You can play the scale with the key signature of the Major scale a Major 2<sup>nd</sup> (whole step) below. For example, d Dorian has the key signature of C major.

**Use a metronome! A steady pulse is crucial for pattern learning!**

# Dorian Mode from natural minor

Xm7 - Xm

This musical score illustrates the Dorian mode across 12 different string tunings. The tunings, listed on the left of each staff, are: d#, g#, c#, f#, b, e, a, d, g, c, f, and eb. Each staff is written in 4/4 time and begins with a key signature of one sharp (F#). The notation for each staff consists of a sequence of eighth notes, followed by a final chord. The chords at the end of each staff are: d# (D#7), g# (G#7), c# (C#7), f# (F#7), b (B7), e (E7), a (A7), d (D7), g (G7), c (C7), f (F7), and eb (Eb7). The melodic lines in each staff represent the Dorian mode scale for that specific tuning, showing how the intervallic structure of the mode changes as the strings are retuned.

# Dorian Mode- Advanced

Xm7

This musical score displays the Dorian mode in 12 different keys, arranged from top to bottom: G# (major), C# (major), F# (major), B (major), E (major), A (major), D (major), G (minor), C (minor), F (minor), Bb (minor), and Eb (minor). Each key signature is indicated by a key signature symbol (sharps or flats) at the beginning of the staff. The time signature is 4/4. The melody for each key consists of an ascending scale followed by a descending chromatic line. The notes are: G# (A), A, B, C, D, E, F#, G# (A); C# (D), D, E, F#, G, A, B, C# (D); F# (G), G, A, B, C, D, E, F# (G); B (C), C, D, E, F, G, A, B; E (F), F, G, A, B, C, D, E; A (G), G, A, B, C, D, E, A; D (C), C, D, E, F, G, A, D; G (F), F, G, A, B, C, D, G; C (B), B, C, D, E, F, G, C; F (E), E, F, G, A, B, C, F; Bb (Ab), Ab, Bb, C, D, Eb, F, Bb; Eb (Db), Db, Eb, F, G, Ab, Bb, Eb; and Ab (Gb), Gb, Ab, Bb, C, Db, Eb, Ab. Each staff concludes with a double bar line and a final chord symbol consisting of four circles, representing a Dorian mode chord.

## The Phrygian Mode

The pattern of whole and half-steps for the Phrygian mode is as follows:  
(^ is a ½ step). The Phrygian mode is a “minor sounding” mode.



[half-steps between 1^2 and 5^6]

Compare this pattern to that of E Major:



[half-steps between 3^4 and 7^8]

**There are several ways to find the notes of Phrygian mode:**

1. Play a diatonic scale (play all the note names in order) and put half-steps between 1^2, and 5^6.  
For example, for c Phrygian, play all the note names from c to c, adding accidentals to make ½ steps in the correct spots for Phrygian mode.



2. You can take the tonic, then from the key signature of that tonic's major scale you add 4 flats. For example, if finding key sign for F Phrygian, go from F major (1 flat) and add 4 flats to key sign; F Phrygian has 5 flats in the key sign. For B Phrygian, go from B major (5 sharps) and add 4 flats to key sign; B Phrygian is left with 1 sharp in the key sign.
3. You can just raise or lower steps of the Major or natural minor scale. To find the Phrygian mode from the Major scale, LOWER the 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> steps of the scale ½ step. To find the Phrygian mode from the natural minor scale, LOWER the 2<sup>nd</sup> step of the scale ½ step.
4. You can play the scale with the key signature of the Major scale a Major 3<sup>rd</sup> below. For example, E Phrygian has the key signature of C major.

**Use a metronome! A steady pulse is crucial for pattern learning!**

# The Phrygian mode from natural minor

Xm7 - Xm

This musical score illustrates the Phrygian mode derived from the natural minor scale across twelve different instruments. The instruments, listed on the left side of the staves, are: d#, g#, c#, f#, b, e, a, d, g, c, f, bb, and eb. Each staff is written in a 4/4 time signature and begins with a treble clef. The key signature for each instrument is indicated by the number of sharps or flats at the beginning of the staff. The music consists of a single melodic line on each staff, featuring a sequence of eighth and sixteenth notes that define the Phrygian mode. The sequence of notes for each instrument is as follows:

- d#: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4
- g#: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- c#: C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, C5
- f#: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- b: B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- e: E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- a: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- d: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- g: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- c: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- f: F1, G1, A1, B1, C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- bb: Bb1, Cb2, Db2, Eb2, Fb2, Gb2, Ab2, Bb2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3
- eb: Eb1, Fb1, Gb1, Ab1, Bb1, C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3

# Phrygian Mode- Advanced

Xm7

The image displays a musical score for the Phrygian mode in an advanced level, consisting of 12 staves, each representing a different key signature. The keys are: a#, d#, g#, c#, f#, b, e, a, d, g, c, and bb. Each staff contains a 4-measure melodic line in 4/4 time, ending with a chord symbol. The melodic lines are constructed from eighth and quarter notes, and the chord symbols are represented by a circle with a cross inside. The key signatures are indicated by the number of sharps or flats at the beginning of each staff.

## The Lydian Mode

The pattern of whole and half-steps for the Lydian mode is as follows:  
(^ is a ½ step). The Lydian mode is a “major sounding” mode.



[half- steps between 4^5 and 7^8]

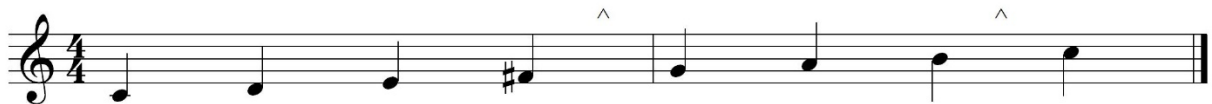
Compare this pattern to that of F Major:



[half-steps between 3^4 and 7^8]

**There are several ways to find the notes of Lydian mode:**

1. Play a diatonic scale (play all the note names in order) and put half-steps between 4^5, and 7^8.  
For example, for C Lydian, play all the note names from C to C adding accidentals to make ½ steps in the correct spots for Lydian mode.



2. You can take the tonic, then from the key signature of that tonic's major scale you add 1 sharp. For example, if finding key sign for F Lydian, go from F major (1 flat) and add 1 sharp to key sign; F Lydian has 0 flats/sharps in the key sign. For E Lydian, go from E major (4 sharps) and add 1 sharp to key sign; E Lydian has 5 sharps in the key sign.
3. You can just raise or lower steps of the Major scale. For Lydian mode, take the Major scale and RAISE the 4th step of the scale ½ step.
4. You can play the scale with the key signature of the Major scale a Perfect 4<sup>th</sup> below. For example, F Lydian has the key signature of C major.

**Use a metronome! A steady pulse is crucial for pattern learning!**



Lydian Mode from Major key signature- add 1 sharp

Xmaj7 (#11)

F#

B

E

A

D

G

C

F

Bb

Eb

Ab

Db

Gb

# Lydian Mode- Advanced

Xmaj7 (#11)

The image displays a musical score for guitar, titled "Lydian Mode- Advanced" and "Xmaj7 (#11)". The score is presented in 12 staves, each representing a different fret position: B, E, A, D, G, C, F, Bb, Eb, Ab, Db, Gb, and Cb. The music is written in 4/4 time and features a sequence of notes and chords, ending with a chord diagram for the Xmaj7(#11) chord. The key signature for the B, E, A, D, G, and C positions is three sharps (F#, C#, G#), while the Bb, Eb, Ab, Db, Gb, and Cb positions have one, two, three, and four flats respectively. The notation includes eighth and sixteenth notes, and the chord diagrams at the end of each staff show the specific fretting for the Xmaj7(#11) chord.

## The Mixolydian Mode

The pattern of whole and half-steps for the Mixolydian mode is as follows:  
(^ is a ½ step). Mixolydian is a “major sounding” mode.



[half-steps between 3^4 and 6^7]

Compare this pattern to that of G Major:



[half-steps between 3^4 and 7^8]

**There are several ways to find the notes of Mixolydian mode:**

1. Play a diatonic scale (play all the note names in order) and put half-steps between 3^4, and 6^7.  
For example, for C Mixolydian, play all the note names from C to C adding accidentals to make ½ steps in the correct spots for Mixolydian mode.



2. You can take the tonic, then from the key signature of that tonic's major scale you add 1 flat. For example, if finding key sign for F Mixolydian, go from F major (1 flat) and add 1 flat to key sign; F Mixolydian has 2 flats in the key sign. For E Mixolydian, go from E major (4 sharps) and add 1 flat to key sign; E Mixolydian has 3 sharps in the key sign.
3. You can just raise or lower steps of the Major scale. For Mixolydian mode, take the Major scale and LOWER the 7th step of the scale ½ step.
4. You can play the scale with the key signature of the Major scale a Perfect 5<sup>th</sup> below. For example, G Mixolydian has the key signature of C major.

**Use a metronome! A steady pulse is crucial for pattern learning!**

Mixolydian Mode from Major key sign- add 1 flat

X7 - X

This musical score illustrates the Mixolydian mode across twelve different keys, each in 4/4 time. The keys are listed on the left of each staff: F#, B, E, A, D, G, C, F, Bb, Eb, Ab, and Gb. The notation for each staff includes a treble clef, a key signature (indicated by sharps or flats), and a 4/4 time signature. The melody in each staff follows a similar rhythmic pattern of quarter and eighth notes, with a descending line that ends in a half note. The final measure of each staff features a chord with a flat seventh, consistent with the 'X7' chord symbol in the top right corner.

# Mixolydian Mode- Advanced

X7 - X

This musical score illustrates the Mixolydian mode across twelve keys. Each key is represented by a separate staff, with the key signature indicated by sharps or flats at the beginning of the staff. The time signature is 4/4. The scale is written in a single line on each staff, and the chord progression 'X7 - X' is shown at the end of each staff. The keys, from top to bottom, are: C# (three sharps), F# (two sharps), B (one sharp), E (no sharps or flats), A (one sharp), D (two sharps), G (no sharps or flats), C (one flat), F (two flats), Bb (three flats), Eb (four flats), and Db (five flats). The scale notes are: C# (C#), F# (F#), B (B), E (E), A (A), D (D), G (G), C (C), F (F), Bb (Bb), Eb (Eb), and Db (Db). The chord progression 'X7 - X' is shown as a sequence of chords: X7, X, X7, X, X7, X, X7, X, X7, X, X7, X.

## The Locrian Mode

The pattern of whole and half-steps for the Locrian mode is as follows:  
(^ is a ½ step). The Locrian mode is a “diminished sounding” mode.



[half- steps between 1^2 and 4^5]

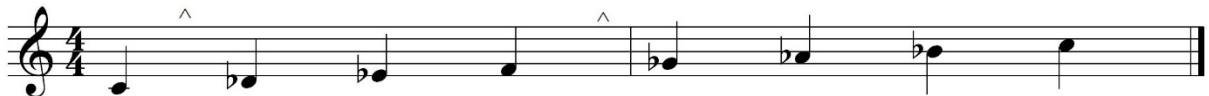
Compare this pattern to that of B Major:



[half-steps between 3^4 and 7^8]

**There are several ways to find the notes of Locrian mode:**

1. Play a diatonic scale (play all the note names in order) and put half-steps between 1^2, and 4^5.  
For example, for C Locrian, play all the note names from C to C adding accidentals to make ½ steps in the correct spots for Locrian mode.



2. You can take the tonic, then from the key signature of that tonic's major scale you add 5 flats. For example, if finding key sign for F Locrian, go from F major (1 flat) and add 5 flats to key sign; F Locrian has 6 flats in the key sign. For F# Locrian, go from F# major (6 sharps) and add 5 flats to key sign; F# Locrian has 1 sharp in the key sign.
3. You can just raise or lower steps of the Major or natural minor scale. To find the Locrian mode from the Major scale, LOWER the 2<sup>nd</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> steps of the scale ½ step. To find the Locrian mode from the natural minor scale, LOWER the 2<sup>nd</sup> and 5<sup>th</sup> steps of the ½ step.
4. You can play the scale with the key signature of the Major scale a minor 2nd above. For example, b Locrian has the key signature of C major.

**Use a metronome! A steady pulse is crucial for pattern learning!**

# The Locrian mode from natural minor

Xm7b5

The image displays a musical score for the Locrian mode derived from the natural minor scale. It consists of 12 staves, each representing a different root note. The staves are labeled on the left as follows: d#, g#, c#, f#, b, e, a, d, g, c, f, bb, and eb. Each staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#) for the first five staves, and one flat (Bb) for the last seven staves. The music is written in a single melodic line on each staff, featuring a sequence of eighth and quarter notes. The final measure of each staff contains a chord symbol, which is a Locrian chord (Xm7b5) for that root note, represented by a circle with five notes inside. The notes in the chords correspond to the Locrian mode: d# (F#), g# (A), c# (B), f# (C), b (D), e (E), a (F), d (G), g (A), c (B), f (C), bb (D), and eb (E).

# Locrian Mode- Advanced

Xm7b5

The image displays a musical score for the Locrian mode in an advanced level, featuring 12 staves corresponding to different keys: C#, A#, D#, G#, C#, F#, B, E, A, D, G, and F. Each staff contains a melodic line and a chord diagram for the Xm7b5 chord. The time signature is 4/4. The melodic lines are written in treble clef and consist of eighth and sixteenth notes. The chord diagrams are located at the end of each staff, showing the fingerings for the Xm7b5 chord in the respective key.



## The Pentatonic Scales

Pentatonic scales use 5 notes of the major or minor scale, hence "penta-" for 5.

The **Major Pentatonic** uses these steps from the Major scale. (\* 1 ½ step)

1-2-3\*5-6



C Major Pentatonic

The **minor Pentatonic** uses these steps from the Natural minor scale: (\* 1 ½ step)

1\*3-4-5\*7



A minor Pentatonic

Note that the Minor Pentatonic uses the same 5 notes as its "Relative" Major Pentatonic. "Relatives" are keys that have the same key signature.

C Major/a minor both have no flats or sharps.

F Major/d minor both have 1 flat.

G Major/e minor both have 1 sharp, etc.

Practice the pentatonic scales through your playable range. Use a metronome!

# Pentatonic Scales- Major (1-2-3\*5-6 of Major)

This musical score displays twelve major pentatonic scales, each on a separate staff. The scales are labeled on the left as F#, B, E, A, D, G, C, F, Bb, Eb, Ab, and Gb. Each staff begins with a treble clef, a key signature (indicated by sharps or flats), and a 4/4 time signature. The scales are written in a 1-2-3\*5-6 pattern, where the asterisk indicates a skip between the third and fifth notes. Each scale consists of five notes, and the sequence of notes is consistent across all scales, adjusted for the key signature. The scales are: F# (F#, G#, A, B, C#), 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), C (C, D, E, F, G), F (F, G, A, B, C), Bb (Bb, C, D, E, F), Eb (Eb, F, G, A, Bb), Ab (Ab, Bb, C, D, Eb), and Gb (Gb, Ab, Bb, C, Db). Each staff concludes with a double bar line.

Pentatonic Scales- minor (1\*3-4-5\*7 of natural minor)

This musical score displays 12 pentatonic minor scales, each in 4/4 time. The scales are arranged vertically, with their root notes labeled on the left: d#, g#, c#, f#, b, e, a, d, g, c, f, and eb. Each scale is written on a single staff in treble clef. The notes are: 1. d#: d#, e, f#, g, a, b; 2. g#: g#, a, b, c, d, e; 3. c#: c#, d, e, f, g, a; 4. f#: f#, g, a, b, c, d; 5. b: b, c, d, e, f, g; 6. e: e, f, g, a, b, c; 7. a: a, b, c, d, e, f; 8. d: d, e, f, g, a, b; 9. g: g, a, b, c, d, e; 10. c: c, d, e, f, g, a; 11. f: f, g, a, b, c, d; 12. eb: eb, f, g, a, b, c. Each scale consists of eight notes: a half note followed by six quarter notes, and a final half note. The scales are separated by double bar lines.

## The Blues Scale

The blues scale is essentially a minor pentatonic scale with an added flat fifth. Starting with a Major scale, the blues scale formula is 1, b3, 4, b5, 5, b7. From a minor scale, the blues scale formula is 1, 3, 4, b5, 5, 7. The easiest way to remember this scale is to think of it as the minor pentatonic and simply learn where the added "Blue" notes is added.

( X is the b5 or "Blue" note)



A Blues (a minor pentatonic with added b5 Blue note)



C Blues (c minor pentatonic with added b5 Blue note)

The standard Blues Progression is I-IV-V, so for Bb (concert) Blues, trumpeters on Bb trumpet need to know C-F-G Blues scales. For F (concert) Blues, trumpeters of B trumpet would need to know G-C-D Blues scales.

Practice the Blues scales through your playable range. Use a metronome!

# Blues Scales- X7

The image displays 12 individual blues scales, each on a separate staff in 4/4 time. The scales are labeled with their respective key signatures: F#, B, E, A, D, G, C, F, Bb, Eb, Ab, Db, and Gb. Each scale is written in treble clef and consists of 12 notes, typically starting on the tonic and ending on the tonic an octave higher. The scales are as follows:

- F#:** F#4, G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, F#6
- B:** B3, C4, D4, E4, F#4, G4, A4, B4, C#5, D5, E5, B5
- E:** E3, F#3, G4, A4, B4, C#4, D5, E5, F#5, G#5, A5, E6
- A:** A3, B3, C4, D4, E4, F#4, G4, A4, B4, C#4, D5, A5
- D:** D3, E3, F#3, G4, A4, B4, C#4, D5, E5, F#5, G#5, D6
- G:** G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C#4, G5
- C:** C3, D3, E3, F#3, G4, A4, B4, C#4, D5, E5, F#5, C6
- F:** F3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, F5
- Bb:** Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4, Cb5, Db5, Eb5, Bb6
- Eb:** Eb3, Fb3, Gb3, Ab3, Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Eb5
- Ab:** Ab3, Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4, Cb5, Db5, Ab6
- Db:** Db3, Eb3, Fb3, Gb3, Ab3, Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Db5
- Gb:** Gb3, Ab3, Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4, Cb5, Gb6

## The Whole Tone Scale

The Whole Tone Scale is made up exclusively from Whole steps. Because of this, there are only 2 distinct whole tone scales (scales with a unique collection of notes); all other whole tone scales are just various modes (start at a different place in the scale) of these two scales.

The two distinct Whole Tone scales are the C and Db Whole Tone scales: (- whole step)



C Whole Tone Scale



Db Whole Tone Scale

The chord derived from a Whole Tone Scale is V7#5, but the scale can be used over a V7 chord.

Practice the Whole Tone (focus on C and Db) scales through your playable range. Use a metronome!

# Whole Tone Scales

V7#5 (V7)

The image displays 12 musical staves, each representing a whole tone scale in a specific key signature. The scales are arranged in ascending order of their root notes. Each staff begins with a treble clef and a 4/4 time signature. The notes are written as quarter notes, with a whole note at the end of each scale. The key signatures are: F# (one sharp), B (two sharps), E (three sharps), A (four sharps), D (five sharps), G (no sharps or flats), C (no sharps or flats), F (one flat), Bb (two flats), Eb (three flats), Ab (four flats), and Gb (five flats). The notation uses standard musical symbols for sharps (#) and flats (b). The scales are: F# (F# G A B C D E F#), B (B C D E F G A B), E (E F G A B C D E), A (A B C D E F G A), D (D E F G A B C D), G (G A B C D E F G), C (C D E F G A B C), F (F G A B C D E F), Bb (Bb C D E F G Ab Bb), Eb (Eb F G Ab Bb C Eb), Ab (Ab Bb C D Eb F Ab), and Gb (Gb Ab Bb C D Eb Gb).

## The Diminished Scales

Diminished scales use eight notes (sometimes called the Octatonic Scale) of alternating whole and half-steps.

There are two modes of diminished scales- the whole-step/half-step diminished scaled, and the half-step/whole-step diminished scale.

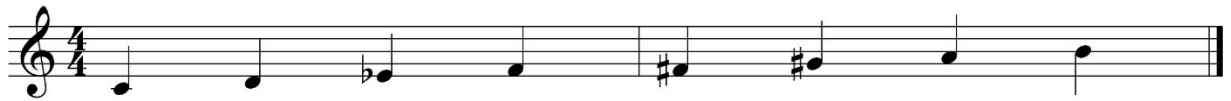
There are only three distinct sets of pitches that make up diminished scales, with each set containing the same set of eight pitches. Each set repeats at the interval of a minor third. For example, start the C whole-half diminished pattern on C, Eb, F# or A and you will generate the same set of pitches.

The three distinct sets of pitches for diminished scales begin on the following pitches:

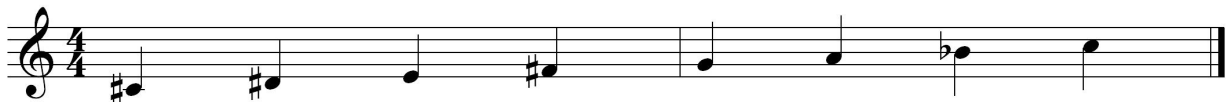
C, C#, and D

The **whole-step/half-step diminished scale** uses the following pattern. (- 1 step, ^ ½ step, \* 1 ½ step)

1-2^3-5^6-7^8



C whole-half diminished: **C-D<sup>^</sup>E<sup>b</sup>-F<sup>^</sup>F<sup>#</sup>-G<sup>#</sup><sup>^</sup>A-B**



C# whole-half diminished: **C<sup>#</sup>-D<sup>#</sup><sup>^</sup>E-F<sup>#</sup><sup>^</sup>G-A<sup>^</sup>B<sup>b</sup>-C**



D whole-half diminished: **D-E<sup>^</sup>F-G<sup>^</sup>G<sup>#</sup>-A<sup>#</sup><sup>^</sup>B-C<sup>#</sup>**

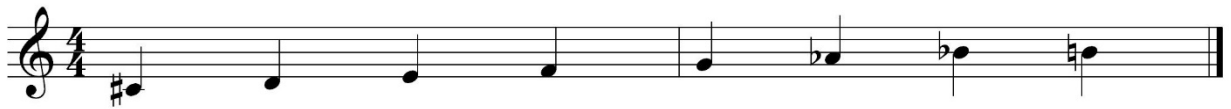


The **half-step/whole-step diminished scale** uses the following pattern. (- 1 step, ^ ½ step, \* 1 ½ step)

1^2-3^4-5^6-7^8



C half-whole diminished: C^C#-D#^E-F#^G-A^Bb



C# half-whole diminished: C#^D-E^F-G^Ab(G#)-Bb^B



D half-whole diminished: D^Eb-F^Gb-Ab^A-B^C

# Whole/Half Diminished Scales

X<sup>07</sup>

This musical score displays 12 staves, each representing a different chord. The chords are labeled on the left as C, Eb, F#, A, C#\*, E\*, G\*, Bb\*, D\*\*, F\*\*, G#\*\*, and B\*\*. The bottom-most staff is empty. Each staff contains a musical line in 4/4 time, showing the notes of a whole/half diminished scale. The notes are: C (C, D, Eb, E, F, F#, G, Ab), Eb (Eb, F, G, Ab, Bb, B, C, Db), F# (F#, G, Ab, A, B, Bb, C, Db), A (A, B, C, Db, Eb, E, F, F#), C#\* (C#, D, Eb, E, F, F#, G, Ab), E\* (E, F, G, Ab, Bb, B, C, Db), G\* (G, Ab, Bb, B, C, C#, D, Eb), Bb\* (Bb, C, D, Eb, F, F#, G, Ab), D\*\* (D, Eb, F, F#, G, Ab, Bb, C), F\*\* (F, G, Ab, A, B, Bb, C, Db), G#\*\* (G#, Ab, Bb, B, C, C#, D, Eb), and B\*\* (B, C, D, Eb, F, F#, G, Ab). Each staff concludes with a whole note chord symbol and a double bar line.

# Half/Whole Diminished Scales

X<sup>13(#9)</sup>

This musical score displays 13 Half/Whole Diminished Scales in 4/4 time, each starting with a half note followed by a whole note. The scales are: D, F, Ab, B, Eb\*, F#\*, A\*, C\*, E\*\*, G\*\*, Bb\*\*, and C#\*\*. Each scale is written on a single treble clef staff. The notes are: D (D4), Eb (Eb4), F (F4), G (G4), Ab (Ab4), Bb (Bb4), C (C5), D (D5), Eb (Eb5), F (F5), G (G5), Ab (Ab5), Bb (Bb5), C (C6). The final measure of each scale is a whole note chord, specifically a diminished triad with a sharp ninth (X<sup>13(#9)</sup>), such as D-F-Ab-Bb for the D scale. The bottom-most staff is empty, containing only rests.

## The Augmented Scales

Augmented scales use six notes with alternating minor thirds and half-steps. It generates augmented harmony.

The **augmented scale** uses the following pattern. (- 1 step, ^ ½ step, \* 1 ½ step)

1\*2^3\*5^6



C augmented

One way to build the scale is to start with an augmented triad, then add a note ½ step below each step of the triad.

C augmented: C\*D#^E\*G^G#\*B

C augmented: C E G#

D# G B

Augmented Scales- X+7, XMaj7<sup>(#5)</sup>, X7<sup>(#5B9)</sup>

X+7

This musical score displays 13 augmented scales, each corresponding to a specific chord. The scales are written in 4/4 time and are organized into two groups: major and minor. Each scale is presented in two measures: the first measure shows the scale notes with accidentals, and the second measure shows the chord's triad. The scales are as follows:

- F#:** F#, G# (marked with an 'x'), A#, B#, C# (marked with an 'x'), D# (marked with a natural sign), E# (marked with a natural sign).
- B:** B, C# (marked with an 'x'), D#, E# (marked with an 'x'), F# (marked with a natural sign), G# (marked with a natural sign).
- E:** E, F# (marked with an 'x'), G#, A# (marked with a natural sign), B# (marked with a natural sign), C# (marked with a natural sign).
- A:** A, B# (marked with a natural sign), C# (marked with a natural sign), D# (marked with a natural sign), E# (marked with a natural sign), F# (marked with a natural sign).
- D:** D, E# (marked with a natural sign), F# (marked with a natural sign), G# (marked with a natural sign), A# (marked with a natural sign), B# (marked with a natural sign).
- G:** G, A# (marked with a natural sign), B# (marked with a natural sign), C# (marked with a natural sign), D# (marked with a natural sign), E# (marked with a natural sign).
- C:** C, D# (marked with a natural sign), E# (marked with a natural sign), F# (marked with a natural sign), G# (marked with a natural sign), A# (marked with a natural sign).
- F:** F, G# (marked with a natural sign), A# (marked with a natural sign), B# (marked with a natural sign), C# (marked with a natural sign), D# (marked with a natural sign).
- Bb:** Bb, C# (marked with a natural sign), D# (marked with a natural sign), E# (marked with a natural sign), F# (marked with a natural sign), G# (marked with a natural sign).
- Eb:** Eb, F# (marked with a natural sign), G# (marked with a natural sign), A# (marked with a natural sign), B# (marked with a natural sign), C# (marked with a natural sign).
- Ab:** Ab, B# (marked with a natural sign), C# (marked with a natural sign), D# (marked with a natural sign), E# (marked with a natural sign), F# (marked with a natural sign).
- Db:** Db, E# (marked with a natural sign), F# (marked with a natural sign), G# (marked with a natural sign), A# (marked with a natural sign), B# (marked with a natural sign).
- Gb:** Gb, A# (marked with a natural sign), B# (marked with a natural sign), C# (marked with a natural sign), D# (marked with a natural sign), E# (marked with a natural sign).

## The BeBop scales

**Bebop scales** add a note (typically a chromatic passing tone) to any common seven tone scale in order to make it an eight-tone scale. Having eight notes enables the primary chord tones to continuously fall on the strong beats (downbeats) of the rhythm when the scale is played sequentially. This is unlike common seven note scales in which the chord tones do not all naturally fall on the downbeats due to the odd number of notes. These bebop scales are frequently used in jazz improvisation. Jazz educator David Baker nicknamed these scales the "bebop scales" because they were used often by jazz artists from the Bebop Era.

Bebop scales consist of traditional scales with an added passing tone. Generally, any scale of seven notes may be modified by the addition of an additional note to accomplish the same effect allowing chord tones to naturally stay on the beat. The modifier "bebop" is reserved to indicate those scales most frequently used—and popularized—during the bebop era.

The BeBop Dominant is the most commonly used and recognized bebop scale.

- Whole step

^ Half-step

**BeBop Dominant:** 1-2-3^4-5-6^b7^7^8. For example,



The BeBop Dominant is essentially a Mixolodian scale with an added major seventh scale degree.

The BeBop Dorian scale is a mode of the BeBop Dominant- begin the BeBop Dominant on the 5<sup>th</sup> step of the scale.

**BeBop Dorian:** 1-2^b3^3^4-5-6^b7-8. For example,



Both the BeBop Major and BeBop Melodic Minor add a chromatic passing tone between the fifth and sixth scale degrees.

**BeBop Major:** 1-2-3^4-5^#5^6-7^8. For example,



**BeBop Melodic Minor:** 1-2^3-4-5^#5^6-7^8. For example,



The BeBop Harmonic Minor scale is derived from the harmonic minor scale and has a chromatic passing note added (an additional #7) between the 7th and 1st scale degrees.

**BeBop Harmonic Minor:** 1-2^3-4-5^6-7^#7^8. For example,



Practice the Bebop scales through your playable range. Use a metronome!

# BeBop- BeBop Dominant Scales

This musical score displays 12 BeBop-BeBop dominant scales, each on a separate staff. The scales are arranged in descending order of pitch: F#, B, E, A, D, G, C, F, Bb, Eb, Ab, Db, and Gb. Each staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#) or one flat (Bb). The scales are written in a sequence of eighth notes, with a characteristic bebop rhythm of eighth-note pairs. The notes for each scale are as follows:

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



# BeBop- BeBop Dorian Scales

This musical score displays the BeBop-BeBop Dorian scales in 12 different keys, arranged in a chromatic sequence from the most sharps to the most flats. Each scale is written on a single staff in 4/4 time, starting on the tonic note. The scales are: D major (D#), G major (G#), C major (C#), F major (F#), B major (B), E major (E), A major (A), D minor (D), G minor (G), C minor (C), F minor (F), Bb major (Bb), and Eb major (Eb). The notation includes treble clefs, key signatures, and 4/4 time signatures. The scales are written in a sequence that covers all 12 chromatic steps, with the final scale being Eb major.

# BeBop- BeBop Major Scales

This musical score presents the BeBop- BeBop Major Scales in 4/4 time across 12 staves, each representing a different key signature. The scales are written in treble clef and follow a specific melodic pattern: a quarter note on the tonic, followed by quarter notes on the second, third, and fourth degrees, then a dotted quarter note on the fifth degree with an 'x' above it, followed by quarter notes on the sixth and seventh degrees, and finally a dotted quarter note on the tonic with an 'x' above it. The keys are: F# (4 sharps), B (3 sharps), E (3 sharps), A (3 sharps), D (2 sharps), G (1 sharp), C (no sharps or flats), F (1 flat), Bb (2 flats), Eb (3 flats), Ab (4 flats), Db (5 flats), and Gb (6 flats).

# BeBop- BeBop Melodic Minor Scales

This musical score displays the BeBop-BeBop Melodic Minor Scales for 13 different keys. Each staff is written in 4/4 time and begins with a treble clef and a key signature. The scales are as follows:

- d#**: D major (4 sharps), ascending: D, E, F#, G, A, B, C, D; descending: C, B, A, G, F#, E, D.
- g#**: G major (3 sharps), ascending: G, A, B, C, D, E, F#, G; descending: F#, E, D, C, B, A, G.
- c#**: C major (2 sharps), ascending: C, D, E, F, G, A, B, C; descending: B, A, G, F, E, D, C.
- f#**: F major (1 sharp), ascending: F, G, A, B, C, D, E, F; descending: E, D, C, B, A, G, F.
- b**: B major (2 sharps), ascending: B, C, D, E, F, G, A, B; descending: A, G, F, E, D, C, B.
- e**: E major (1 sharp), ascending: E, F, G, A, B, C, D, E; descending: D, C, B, A, G, F, E.
- a**: A major (3 sharps), ascending: A, B, C, D, E, F#, G, A; descending: G, F#, E, D, C, B, A.
- d**: D minor (2 flats), ascending: D, E, F, G, A, B, C, D; descending: C, B, A, G, F, E, D.
- g**: G minor (2 flats), ascending: G, A, B, C, D, E, F, G; descending: F, E, D, C, B, A, G.
- c**: C minor (3 flats), ascending: C, D, E, F, G, A, B, C; descending: B, A, G, F, E, D, C.
- f**: F minor (4 flats), ascending: F, G, A, B, C, D, E, F; descending: E, D, C, B, A, G, F.
- bb**: Bb minor (5 flats), ascending: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb; descending: Ab, Gb, Fb, Eb, Db, Cb, Bb.
- eb**: Eb minor (4 flats), ascending: Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb; descending: Db, Cb, Bb, Ab, Gb, Fb, Eb.

# BeBop- BeBop Harmonic Minor Scales

This musical score displays the BeBop-BeBop Harmonic Minor Scales in 12 keys, arranged in 12 staves. Each staff is labeled with its key signature on the left: d#, g#, c#, f#, b, e, a, d, g, c, f, and bb. The scales are written in treble clef with a 4/4 time signature. The notation includes quarter notes, eighth notes, and dotted eighth notes. The BeBop-BeBop style is characterized by the inclusion of a tritone (marked with an 'x') between the 7th and 8th degrees of the scale. The scales are presented in ascending and descending order, with the final note of each scale being a whole note.