

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

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

Major scale = W W H W W W H

Minor scales = W H W W W H W

Dominant 7th scales = W W H W W H W

Half-Diminished scales = H W W H W W W

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

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

Whole tone scales = W W W W W W

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

Dim scales = H W H W H W H W (begin with H)

Dim. whole tone scales = H W H W W W W

Blues scales = -3 W H H -3 W

Lydian dominant = W W W H W H W

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

WRITE THE FOLLOWING SCALES USING THE ABOVE WHOLE AND HALF STEP SEQUENCES:

1. Bb
2. Ab7
3. B-7
4. B \emptyset
5. D-
6. C#7
7. F#-7
8. E \emptyset
9. F-7
10. D7
11. G-
12. C7
13. F
14. A \emptyset #2
15. Bb major #4
16. Ab-
17. Eb7
18. E-
19. B7
20. C7#4

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WRITE THE SCALES TO THE FOLLOWING CHORD SYMBOLS. WRITE THE NAME OF THE SCALE TO THE LEFT, ALSO.

USE PENCIL

SCALE NAME:

1. A7#4
2. B- \triangle
3. C7+9
4. Bb \triangle #4
5. D \emptyset
6. Ab \triangle #4
7. C \emptyset #2
8. F \triangle #4,#5
9. Bb- \triangle
10. E7#4
11. F7+5
12. Eb7 #4, #5
13. A \triangle #4
14. Db7b9
15. B7b9
16. G- \triangle
17. C7b9
18. G \emptyset
19. D- \triangle
20. A7#9

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USE PENCIL

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

II V7 I

II V7 I sequences in major keys/II V7 I sequences in minor keys

I have listed one of the three chord symbols and you are to fill in the other two chord symbols. The exercise reads from left to right. When in a minor key the II chord becomes half-diminished, and the V7 chord is usually altered with b9 and +9 and/or +5 or +4.

MAJOR KEYS

	II	V7	I
1		A7	
2	D-		
3		Bb7	
4			Ab
5		G7	
6	C-		
7			Gb
8	Ab-		
9		Db7	
10		E7	
11			C [△]
12		B7	
13	F-7		
14			G
15	C-		
16		F7	
17	B-		
18			A [△]
19	Eb-		
20		D7	

MINOR KEYS

	(half-dim.) II	V7 (altered dom.)	I (minor)
1	D [∅]		
2		A7+9	
3		D7+9	
4	E [∅]		
5			Ab-
6		C7b9	
7	F [∅]		
8	C [∅]		
9			Bb-7
10		G7b9	
11	C# [∅]		
12			G-7
13		F7+9	
14			A-7
15		C#7+9	
16	A [∅]		
17			Eb-7
18		B7b9	
19	B [∅]		
20			Db-

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

II V7 I

Example: D- G7 C all contain no sharps and no flats

Answer the following questions as quickly as possible:

1. The +9 of B7+9 is _____
2. The diminished scale has how many different tones? _____
3. How many notes are in a whole tone scale? _____
4. When you see the chord symbol C7+5, is the 4th also raised? _____
5. How many half steps equal a perfect 4th? _____
6. Write the cycle of fourths beginning with D, G, C, _____
7. Where does a V7 chord usually resolve to? _____
8. Can a II chord sometimes be a dominant 7th instead of minor? Yes ____ No ____
9. Write a Bb Blues progression. Be sure to use a II/V7/I in the last four bars.

10. Name the b9 and the +9 in the key of Bb. _____
11. F# is the raised 4th of what scale? _____
12. If Db is I, what is II? _____
13. Write the chord symbols for II/V7/I in Eb-: _____
14. How many different major scales are there? _____
15. How many different tones are in the chromatic scale? _____
16. What two tones in the dominant 7th chord form the Tritone? The _____ & _____
17. What type (quality) chords are found in the regular Blues progression.

18. How many bars in a typical Blues? _____
19. What two keys is the Blues most often played in? _____ & _____
20. What part of your body do you need to use more often in order to become a better musician?
