

Daily Practice

Material for the Contemporary Musician



- Scales
- Intervals
- Arpeggios
- Sequences

*Single note study material for the
contemporary musician*

By
**CURT
SHELLER**
www.curtsheller.com



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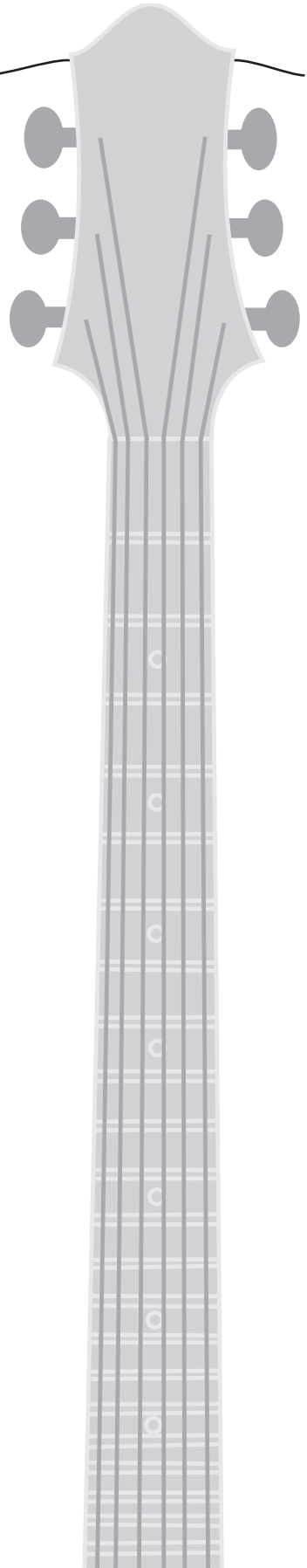
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INTRODUCTION

Here is an organized collection of daily practice and reference material for the contemporary musician. This material can be used to develop the vocabulary and knowledge necessary for improvisation. Material includes:

Scales, Intervals, Arpeggios and Sequences, the source material for improvisation.

 Additional and updated information available on the web at:
www.CurtSheller.com/PM1/

 For additional practice material the following books are highly recommend:

- **The Advanced Guide to Chords**
by Curt Sheller
- **The Advanced Guide to Chord Progressions**
by Curt Sheller
- **Master the Modes**
by Chuck Anderson
- **Harmonic Analysis for Scale Selection and Chord Substitution**
by Curt Sheller

DAILY PRACTICE MATERIAL



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SCALES & MODES

Scales should be viewed as a collection or stream of notes and explored in as many keys as possible. This section covers essential scales needed by the contemporary musician as well as additional scales that are useful for improvisation.



Suggested Reading:

- **Mastering the Modes** by Chuck Anderson



SCALE & MODE HISTORY

What is the difference between a scale and mode?

First some history...

Pythagoras (569BC- 475BC) - discovered the numerical ratios which determine the intervals of the musical scale. These are the seven tones of the C Ionian or C Major scale. Pythagoras noticed that vibrating strings produce harmonious tones when the ratios of the lengths of the strings are whole numbers, and that these ratios could be extended to other instruments. In fact Pythagoras made remarkable contributions to the mathematical theory of music. He was a fine musician, playing the lyre, and he used music as a means to help those who were ill.

From the 7 notes of the Ionian scale came the seven modes, all inversions of C Ionian.

C Ionian	C	D	E	F	G	A	B	C'
D Dorian	D	E	F	G	A	B	C	D'
E Phrygian	E	F	G	A	B	C	D	E'
F Lydian	F	G	A	B	C	D	E	F'
G Mixolydian	G	A	B	C	D	E	F	G'
A Aeolian	A	B	C	D	E	F	G	A'
B Locrian	B	C	D	E	F	G	A	B'

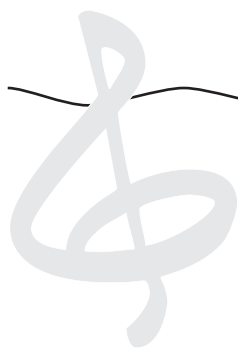
There was no transposition to other keys.

The introduction of the five chromatic tones allowed for transposition (common root)

C Ionian	C	D	E	F	G	A	B	C'
C Dorian	C	D	E ^b	F	G	A	B ^b	C'
C Phrygian	C	D ^b	E ^b	F	G	A ^b	B ^b	C'
C Lydian	C	D	E	F [#]	G	A	B	C'
C Mixolydian	C	D	E	F	G	A	B ^b	C'
C Aeolian	C	D	E ^b	F	G	A ^b	B ^b	C'
C Locrian	C	D ^b	E ^b	F	G	A ^b	B ^b	C'

Modes were in common use for centuries but stopped being the dominant style in the 17, 18 and 19th centuries with

Bach, (Johann Sebastian Bach)
1685 - 1750
Beethoven, (Ludwig van Beethoven)
1770 - 1827



SCALE & MODE HISTORY

In the 20th century modes make a come back with

Bartok	(Bela Bartok) 1881 - 1945 Music Period: Modern
Debussy	(Claude Debussy) 1862 - 1918 Music Period: Modern
Ravel	(Maurice Joseph Ravel) 1875 - 1937 Music Period: Modern

Modes - A Harmonic and Melodic System

A characteristic of a mode (modality) is that, **melodically** one tone is responsible for the unique melodic color of the mode. It is used as a stress tone. **Harmonically** a mode's primary chords are the tonic or I chord (triad), and two other major or minor triads containing this characteristic tone. These make up the primary chords of a mode.

The characteristic tone of each mode and their *Primary Chords* (Roman Numerals):

Dorian	6	I	II	IV
Phrygian	b2	I	II	VII
Lydian	#4	I	II	VII
Mixolydian	b7	I	V	VII
Aeolian	b3	I	III	VI
Locrian	b5	I	III	V
Ionian	1	I	IV	VI

So after all of that the answer for "What is the difference between a scale and a mode"?

A MODE IS WHEN THE CHARACTERISTIC SCALE TONE IS STRESSED.

A SCALE IS WHEN ALL TONES ARE EQUAL.

SCALE MODES

Ionian (The Major Scale)



Dorian (A Minor Scale)



Phrygian



Mixolydian (The Dominant Scale)



* All scale degree numbers are relative to an Ionian/Major scale.
All examples in C.

SCALE MODES

Lydian



Aeolian (The Natural Minor Scale)



Locrian



TRADITIONAL SCALES

Harmonic Minor



Tonic Minor (aka Parallel Minor, Melodic Minor or Jazz Minor)

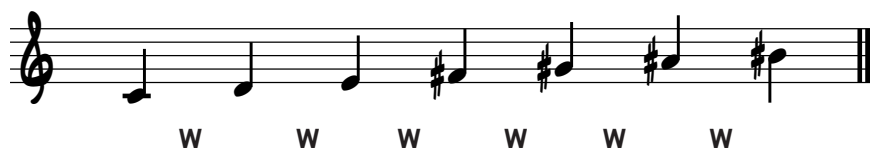


Diminished



Whole Step (W) - Half Step (H) Intervals (Symmetrical Scale)

Whole Tone



Whole Step (W) Intervals (Symmetrical Scale)

CONTEMPORARY SCALES

Blues (Minor Pentatonic)



COMMON PASSING TONES

Common Chromatic Passing Tone - **CPT**

add **D#** (tritone) (Most Common)

Common Diatonic Passing Tones - **DPT**

add **D** (II) (From Aeolian | Dorian scale)

add **Db** (bII) (From Phrygian scale)

add **Ab** (bVI) (From Aeolian | Phrygian scale)

add **A** (VI) (From Dorian scale)

Pentatonic (Major Pentatonic)



COMMON PASSING TONES

Common Chromatic Passing Tone - **CPT**

add **Eb**(bIII) (Most Common)

Common Diatonic Passing Tones - **DPT**

add **F** (IV) (From Ionian | Mixolydian scale)

add **F#** (tritone) (From Lydian scale)

add **Bb** (bVII) (From Mixolydian scale)

add **B** (VII) (From Ionian | Lydian scale)

ALTERED SCALES

Mixolydian +4 (Lydian Dominant)



Mixolydian -2 -6



Additional Mixolydian Scale Alterations

R b9 9 #9 3 11 #11 5 #5/b13 13 b7 7

Alterations of various scale degrees affect resolution. This resolution then to want to resolve major or minor. For major resolutions the thirteenth scale degree is typically not altered. For minor resolutions the thirteenth scale degree can be lowered (b13).

R b9 9 #9 3 11 #11 5 #5/b13 13 b7 7

- 9, +9 Major or Minor Resolution
- 13 Minor Resolution
- 9 Major Resolution
- 13 Major Resolution

ALTERED SCALE CHOICES

Other scale choices can provide altered notes as well. Here are a few common choices musicians have used to collect these alterations.

Keep in mind that the **color** chord tones of a chord are the third and seventh. In keeping with the key of C the G Mixolydian scale is used. G is the mixolydian the fifth mode of the C major scale.

Example chord G7

CT	Chord Tone						
ST	Scale Tone, a Diatonic Passing Tone based on the Mixolydian scale						
ALT	Alteration						

- **Locrian** on the Root of chord
(Mix -2 +2 -5 +5 from root)

G	Ab	Bb	C	Db	Eb	F	G
R	-2	+2	4	-5	#5	b7	8
CT	ALT	ALT	ST	ALT	ALT	CT	-

The Locrian scale starting on the root of a seventh chord contains the seventh color tone but not the third.

- **Locrian** on the 5th of chord
(Mix -2 +2 +5 from root)

D	Eb	F	G	Ab	Bb	C	D
5	#5	b7	R	-2	+2	4	8
CT	ALT	CT	CT	ALT	ALT	ST	CT

The Locrian scale starting on the fifth degree of a seventh chord contains the seventh, a color tone but not the third.

- **Tonic Minor** 1/2 step up from root of chord. The most common approach to collecting all the possible alterations of a dominant chord. Sometimes referred to as the "Jazz" minor scale.

Ab	Bb	Cb(B)	Db	Eb	F	G
-2	+2	3	b5	#5	b7	R
ALT	ALT	CT	ALT	ALT	CT	CT

The Tonic Minor scale starting a half step up from the root of a seventh chord contains both color tones, the third and seventh of the chord.

ALTERED SCALE CHOICES

- **Tonic Minor** on the 5th of chord
(same as Mix +4 from root)

D	E	F	G	A	B	C#
5	6	b7	R	2	3	#4
CT	ST	CT	CT	ST	CT	ALT

The Tonic Minor scale starting on the fifth degree of a seventh chord contains both color tones, the third and seventh of the chord. Also contains an altered fourth. This scale choice is good when the seventh chord is not altered and is resolving to a I chord that is major.

- **Major** 1/2 step up from Root of chord

Ab	Bb	C	Db	Eb	F	G
-2	+2	4	b5	#5	b7	R
ALT	ALT	PT	ALT	ALT	CT	CT

The Major scale starting a half step up from the root of a seventh chord contains the seventh, a color tone but not the third. This scale also contains a natural fourth which has the potential of clashing with the third of the chord.

- **Diminished (whole-half)** 1/2 step up from root of G7

Ab	Bb	Cb(B)	C#	Ebb	Fb	Gbb	Abb
-2	+2	3	#4	5	6	b7	R
ALT	ALT	CT	ALT	CT	PT	CT	CT

The Diminished scale starting a half step up from the root of a seventh chord contains both color tones, the third and seventh of the chord.

- **Diminished - Whole Tone** on root of G7

(H	W	H	W	W	W	W)
G	Ab	Bb	Cb(B)	C#	D#	F
R	-2	+2	3	-5	+5	b7
CT	ALT	ALT	CT	ALT	ALT	CT

The Diminished-Whole Tone scale starting a half step up from the root of a seventh chord contains both color tones, the third and seventh of the chord.

Summary

ALTERED SCALE CHOICES

As you can see are a lot of scale choices to use, too many too keep track of. Use your ear as the final guide when selecting the tones outside the tonal center of the harmony. “If it sounds good to you, keep it”.

I personally prefer, after all of that, to simply alter or add notes to the basic scales. Less to keep track of. It is after all the sound of a particular note as it relates harmonically and melodically.

Use the same *Melodic* principles that have created the great melodies to create your own improvised melodies. *see the Melodic Analysis section of the book.*

ADDITIONAL SCALES

The "Bebop" Scale

Bebop Scales*

DOMINANT SEVENTH

R 2 3 4 5 6 7 b7 8

Minor Seventh

Use the Dominant Bebop scale of its related V chord

Major Seventh

R 2 3 4 5 #5 6 b7 8

* A Term coined by David Baker. This is just a Traditional scale with a chromatic passing tone added to have the chord tones fall on every down beat. Useful when starting on the beat and on a chord tone then playing straight up the scale for one octave from the starting point.

I consider this to be just a chromatic passing tone and not really a new scale. Traditional scale theory dictates that a diatonic scale can not have two scale degrees using the same letter, whether the letter is altered or not.

60' Suggested Reading:

- **QuickStart Scale Fingerings for Lead Guitar Vol I and II** by Curt Sheller
- **Harmonic Analysis for Scale Selection and Chord Substitution** by Curt Sheller
- **Mastering the Modes** by Chuck Anderson
- **Forward Motion - From Bach To Bebop A Corrective Approach to Jazz Phrasing** by Hal Galper www.halgalper.com

REFERENCE SCALES

must know

From ALL **Ionian (Major)** and **Aeolian (Natural Minor)** scale **ALL** the other essential scales can be derived.

MAJOR/IONIAN

LYDIAN is the *Major* scale with a $\sharp 4^*$

MIXOLYDIAN is the *Major* scale with a $\flat 7^*$

NATURAL MINOR/AEOLIAN

Dorian is the *Natural Minor* scale with a $\sharp 6^*$

PHRYGIAN is the *Natural Minor* scale with a $\flat 2^*$

LOCRIAN is the *Major* scale with a $\flat 2$ and $\flat 5^*$

HARMONIC MINOR is the *Natural Minor* scale with $\sharp 7$

TONIC OR MELODIC OR “JAZZ” MINOR is the *Natural Minor* scale with $\flat 7$ and $\flat 6$ or *Major* scale with $\flat 3$

BLUES is the *Aeolian* with no 2nd or 6th

PENTATONIC is the *Ionian* with no 4th or 7th

DIMINISHED is the sequence W H W H W H W H steps

WHOLE TONE is the sequence W W W W W W steps

* This scale degree is also the characteristic scale tone of the respective mode. A characteristic of a mode or (modality) is that, **melodically** one tone is responsible for the unique melodic color of the mode. It is used as a stress tone. It is also used to determine the primary and secondary chords of the mode.

IMPROVISATION

Applying the Scales

Using scales are beyond the scope of this book. **BUT** - Learning and practicing them is the sure fire first step to developing great improv lines. Improvisation draws from four sources: Scales, Intervals, Sequences and Arpeggios.

Scales are the alphabet of improvisation. The better you know your scales the less restrictive one will feel improvising. Most artists are just stringing together melodies from their bag of goodies that they have practiced. The bigger your bag of goodies the better your improv. EXPLORE, EXPLORE, EXPLORE!!!

IMPROVISATION

Applying the Scales

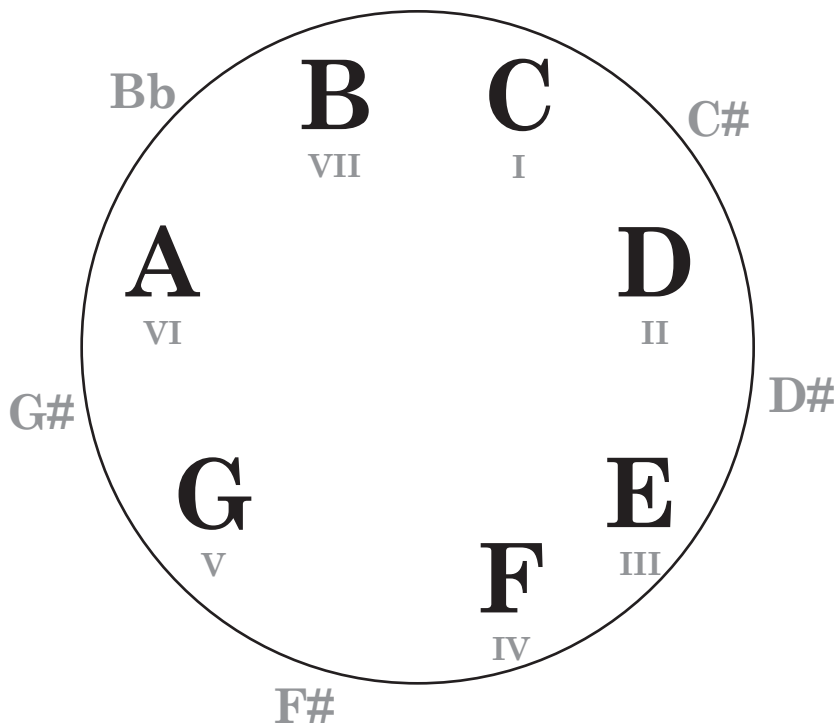


IMPROV OVER II V I Tonal Centers*

Exploring notes **INSIDE** and **OUTSIDE** of the tonal center.

Dm7	G7	Cmaj7
/ / / /	/ / / /	/ / / / / / / /
II	V	I
(D F A C)	(G B D F)	(C E G B)

C Major Scale



INSIDE the Circle are Scale Notes



OUTSIDE the Circle are Non Scale Notes



IMPROV OVER II V I

Target Practice-Goal Notes

	II	V	I
Chord Tones			
a) <i>Target the</i>	Root D	Root G	Root C
b) <i>Target the</i>	Third F	Third B	Third E
c) <i>Target the</i>	Fifth A	Fifth D	Fifth G
d) <i>Target the</i>	Seventh C	Seventh F	Seventh B
Upper Partial			
b) <i>Target the</i>	Ninth E	Ninth A	Ninth D
c) <i>Target the</i>	Eleventh G	Eleventh C	Eleventh F
c) <i>Target the</i>	Thirteenth B	Thirteenth E	Thirteenth A

Keep in mind the interval and it's sound that you are targeting. Think of this interval by its intervalic relationship to the chord at the time. Then start to incorporate the 5 notes not in the scale. These additional notes can be used based on the principles used for Melodic Analysis. See the section on *Melodic Analysis*.

Explore as many keys as possible.

SCALES & MODES

Practicing & Exploring

- **ONE OCTAVE**

One octave starting on the root.

- **EVERY** Inversion

Most scales are learned starting on the root. Be sure to explore additional scale inversions by starting on the other scale degrees.

- **EVERY** Key

On most instruments each scale is a different fingering. On the guitar there are only various one octave scale positions that need to be mastered to do this efficiently.

You will encounter a lot of fingering problems on instrument like guitar during this process. Spend some time exploring alternative fingerings. For a head start on this see the recommended reading list below.

60 Suggested Reading:

- **The Six Secrets of Guitar Fingering** by Chuck Anderson
- **QuickStart Scale Fingerings for Lead Guitar Vol. I** by Curt Sheller

SCALES & MODES

Practicing

**Improvisation draws from these
four sources:**

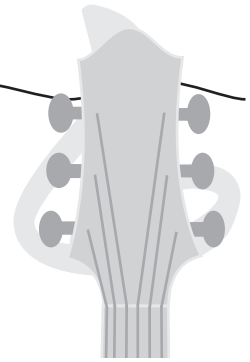
SCALES

INTERVALS

SEQUENCES

ARPEGGIOS

So the better you know your *Scales, Intervals, Sequences* and *Arpeggios*. The better your improvisations will be.

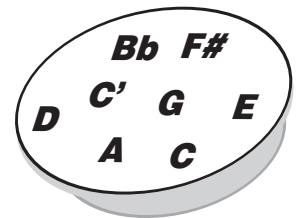


SCALE DIARY

TRACKING YOUR PRACTICE & PROGRESS

Starting on **ANY** inversion, **ANY** note. Play a chord, then the scale followed by the chord again. Play every inversion, all intervals and lots of sequences, etc...

Know scales as collection or stream of notes" e.g.: **C Mixolydian + 4** is just the collection of "C D E F# G A Bb C" *NOT* a sequence starting from any one particular note.



☐ Ionian	R	2	3	4	5	6	7
☐ Dorian	R	2	b3	4	5	6	b7
☐ Phrygian	R	b2	b3	4	5	b6	b7
☐ Lydian	R	2	3	#4	5	6	7
☐ Mixolydian	R	2	3	4	5	6	b7
☐ Aeolian	R	2	b3	4	5	b6	b7
☐ Locrian	R	b2	b3	4	b5	b6	b7
☐ Harmonic Minor	R	2	b3	4	5	b6	7
☐ Tonic Minor	R	2	b3	4	5	6	7
☐ Whole Tone	<i>symmetrical scale - start on each interval of scale</i>						
☐ Diminished	<i>symmetrical scale - start on each interval of scale</i>						
☐ Blues	R		b3	4	5		b7
☐ Pentatonic	R	2		4	5	6	
☐ Mixolydian +4	R	2	3	#4	5	6	b7
☐ Mixolydian -2 -6	R	b2	3	4	5	b6	b7



MELODIC ANALYSIS

Melodic Analysis is used to see how individual melody notes are functioning in regards to harmony. This applies to a pre composed melody or an improvised melody.

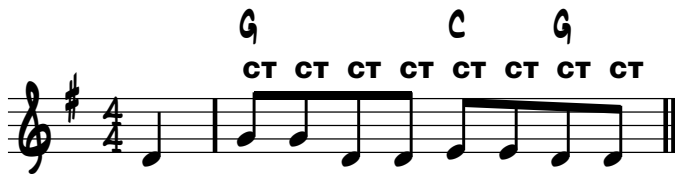
MELODIC ANALYSIS

Chord Tones *CT*

Melody is in chord.

The 1st and 5th are called *power tones*. Hence Power 5 chords which contain only the Root and Fifth.

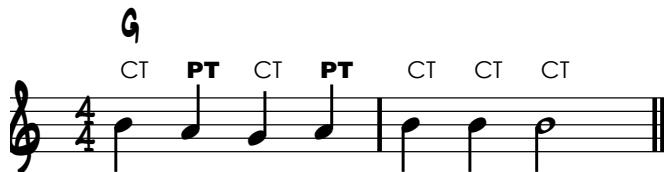
The 3rd and 7th are called *color tones*. In a harmonic context there are called guide tones.



Passing Tone *PT*

A note not in the chord that connects two consecutive chord tones by seconds, ascending or descending.

Diatonic *PT* - Non chord tone that connects consecutive scale notes by minor second (m2) or major second (M2). This note is in the scale.



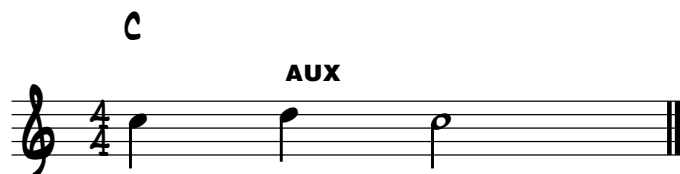
Chromatic *CPT* - Non chord tone, non scale tone that connects consecutive scale notes by minor second (m2). This note is not in the scale.

MELODIC ANALYSIS

Auxiliary *AUX*

A melodic note followed by a note on either side. Can be diatonic or chromatic.

a) **Diatonic** (from scale)



b) **Chromatic** (not from scale)

Appoggiatura *APP*

(It., *ahp-pohd-jah-TOO-rah*) From the Italian appoggiatura past participle of appoggiare, to lean on.

Diatonic Stressed *non chord tone*, but in scale, resolving immediately to a chord tone by major or minor 2nd.



Chromatic Stressed *non chord tone*, NOT in scale, resolving immediately to a chord tone. By minor 2nd.

MELODIC ANALYSIS

Leap *L*

Distance is a perfect fourth (P4) or more. Normally leap resolution is in opposite direction of the leap.



Resolution Exceptions

- 1) Next note after leaped to note is part of an Arpeggio
- 2) Last note of phrase or theme
- 3) Pure instrumental effect

Upper Partial *UP*

9, 11, or 13 that is stressed or sustained sufficiently but does not resolve to a chord tone.

Alterations *ALT*

-5, +5, -9, +9, +11, -13 that is stressed or sustained sufficiently but does not resolve to a chord tone. Intentionally dissonant.

Arpeggio *Arp*

Inverted Arpeggio *I-ARP*

The notes of a chord played one after another. From root position label [ARP]. Out of root position label Inverted Arpeggio [I-ARP].

Sequence *SEQ*

The repetition of a musical phrase at different pitch levels. Typically starting on successive scale degrees.



INTERVALS

Intervals are one the four building blocks of improvisation. Intervals can be played melodically as single notes as well as sounded together harmonically. Intervals are a great ear training as well.

INTERVALS

What is an interval?

An interval is the distance between two notes. Intervals are named is comprise of two parts:

1) A Numerical Part

The total of the lines and spaces included by the two notes.
Starting at 1 for the lower note.

2) Species Type

An interval can be either Major or Perfect

The interval is the basic unit of harmony. There are two types of intervals, simple and compound. Intervals can be sounded simultaneously which are called harmonic intervals. Or sounded consecutively which are called melodic intervals.

EXAMPLE-SIMPLE

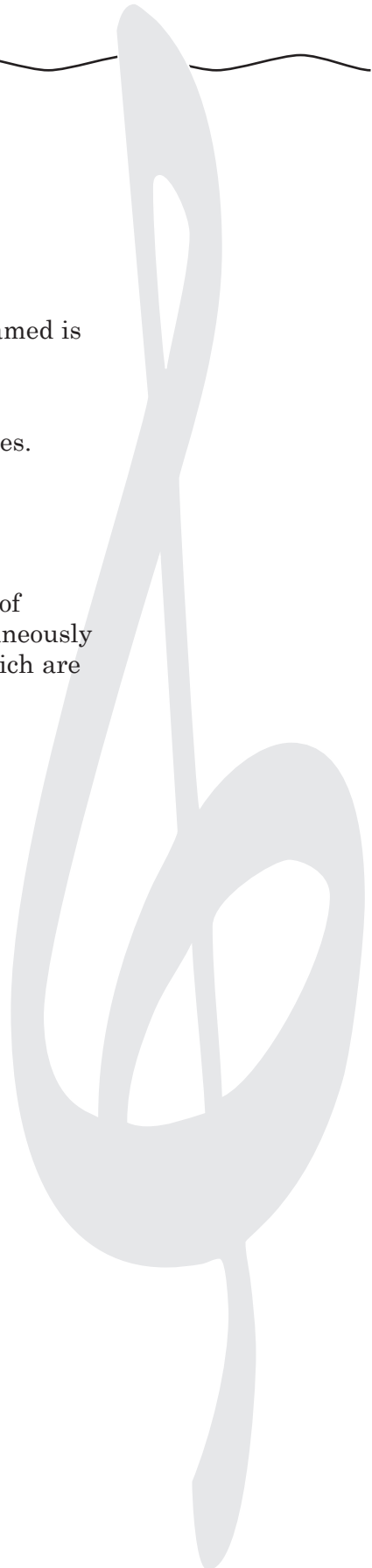
C to C Prime
C to D Major Second
C to E Major Third
C to F Perfect Fourth
C to G Perfect fifth
C to A Major Sixth
C to B Major Seventh
C to C' Perfect Prime

Perfect is when each note **IS** in the others major scale

Major is when each note **IS NOT** in others major scale

EXAMPLE-COMPOUND (Greater than an Octave)

C to D Major Ninth
C to E Major Tenth
C to F Perfect Eleventh
C to G Perfect Twelfth
C to A Major Thirteenth
C to B Major Fourteenth
etc...



CHROMATIC INTERVALS

Chromatic Intervals

Minor (-)

Lower upper note of any MAJOR interval 1/2 step.

Diminished (o)

Lower upper note of any PERFECT interval 1/2 step.

Lower upper note of any MAJOR interval 1 step.

Augmented (+)

Raise upper note of any PERFECT or MAJOR interval 1/2 step.

Inversions

Raise lower note one octave. Take the interval and convert using the following :

Major becomes **Minor**

Perfect stays **Perfect**

Diminished becomes **Augmented**

Augmented becomes **Diminished**

Then subtract the numerical value from nine and you have the new interval (*Rule of Nine*)

Prime *inverts to* Octave

2 *inverts to* 7

3 *inverts to* 6

4 *inverts to* 5

5 *inverts to* 4

6 *inverts to* 3

7 *inverts to* 2

Example: C to A is a major 6th. A to C is a minor ninth,

Only ascending intervals were named. The church only considered things that ascended. (heaven and hell thing).

INTERVAL REFERENCES

Famous Melodic Intervals

Ascending

↑ Minor Second

Pink Panther Theme
Jaws Theme
Blue Monk
What's New

↑ Major Second

First interval of a Major Scale
Major Scale
Do a Dear...
Frere Jacques (Brother John)
Four
My Funny Valentine

↑ Minor Third

Blues Scale
The Star Spangle Banner
Oh Canada

↑ Major Third

Michael Row Your Boat Ashore
Do a Dear
Major Triad
I Can't Get Started

↑ Perfect Fourth

Here Comes the Bride
The Look of Love
We Wish You Merry Christmas
Oh Christmas Tree
Jordu

↑ Diminished Fifth (Tritone)

The Simp - sons
Ma -ri - a (West Side Story)

↑ Perfect Fifth

Twinkle Twinkle
Chim Chim Cheree
Do You Here What I Here
Star Wars theme

↑ Minor Sixth

Black Orpheus
Theme from Love Story

↑ Major Sixth

My Bonnie lies over the ...
The Days of Wine and Roses
N B C
Take the 'A' Train
Misterioso

↑ Minor Seventh

Original Star Trek Theme,
There's A Place For Us

↑ Major Seventh

Moon River

↑ Octave

Hi Ho Hi Ho
Some - where, Over the
Rainbow
Take - me, out to the ball game
Flintstones Theme - "Flintstones
meet the Flintstones"
Blue Bossa

Major Arpeggio

Michael Row Your Boat
Kum ba Ya

INTERVAL REFERENCES

Famous Melodic Intervals

Descending

↓ m2

Joy To The World
Solar
The Lady Is A Tramp
Stella by Starlight
Jingle Bell Rock

↓ M2

Three Blind Mice
Satin Doll
Tune Up
Freddie Freeloader

↓ m3

Camptown Races
Star Spangled Banner
This Old Man
Misty
500 Miles
Groovin' High

↓ M3

Beethoven's 5th (G G G Eb)
Giant Steps
Summertime

↓ P4

Old MacDonald
Frere Jacques ("Ding Dang Dong")
I've Been Working on the Railroad
When Johnny Comes Marching Home
Esp

↓ dim5

Blue Seven

↓ P5

Crazy
Feelings
Have You Meet Miss Jones
Flintstones Theme -
"Flint-stones meet the Flintstones"

↓ m6

You're Everything

↓ M6

Love Walked Right In

↓ m7

Watermelon Man

↓ M7

↓ Octave

It's Delovely
Will Weep For Me

INTERVALIC NOTATION

Intervalic Notation

Minor (-)

The relative interval notation uses negative numbers for falling intervals in semitones.

Lower upper note of any MAJOR interval 1/2 step.

Diminished (o)

Lower upper note of any PERFECT interval 1/2 step.

Lower upper note of any MAJOR interval 1 step.

Augmented (+)

The relative interval notation uses positive numbers to indicate rising intervals in semitones.

Raise upper note of any MAJOR or PERFECT interval 1/2 step.

Functional Notation

b (flat sign)

(sharp sign)

maj (major)

m (minor)

dim (diminished)

aug (augmented)

INTERVALS

Impact of intervals, their quality and resolutive tendencies

DIATONIC

PERFECT PRIME	Power, strength, common in melody
MAJOR 2ND	Climbing, stepwise movement, common in melody
MAJOR 3RD	Soft, comfortable, common in melody
PERFECT 4TH	Ambiguous, hollow, a suspension
PERFECT 5TH	Bold, heroic, dramatic, olympian
MAJOR 6TH	Gentle, pleasant, mild
MAJOR 7TH	Harsh, tense, difficult to sing
PERFECT OCTAVE	Soaring, dramatic

CHROMATIC

MINOR 2ND	Darker version of major 2nd
MINOR 3RD	Darker version of major 3rd
DIMINISHED 5TH	(Tritone) unstable, disjointed, unsettling, difficult to sing
MINOR 6TH	Darker version of major 6th
MINOR 7TH	Darker version of major 7th

ASCENDING

Builds Tension

DESCENDING

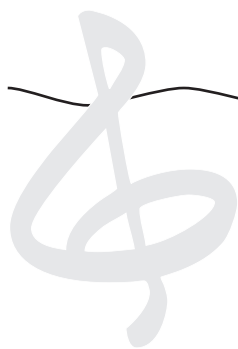
Decreases Tension

RESOLUTION

ROOT	STABLE	ALTERATIONS	RESOLUTION
SECOND	Down to Root , up to 3rd	-2 to Root	
THIRD	STABLE, down to Root	+2 to 3	
FOURTH	Down to 3rd , up to 5th	+4 to 5	
FIFTH	STABLE, Down to Root , up to 5th	-6 to 5	
SIXTH	STABLE, Down to 5th , up to 7th	-9 to 10	
SEVENTH	Up to Octave	+11 to 12	
OCTAVE	STABLE	-13 to 12	

DAILY PRACTICE MATERIAL





INTERVALS

Examples presented using a C Major (Ionian) scale.

SECONDS

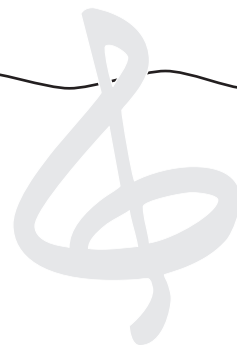
Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...

INTERVALS

Examples presented using a C Major (Ionian) scale.

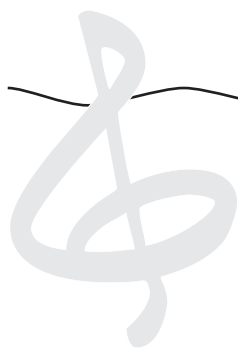


THIRDS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...



INTERVALS

Examples presented using a C Major (Ionian) scale.

FOURTHS

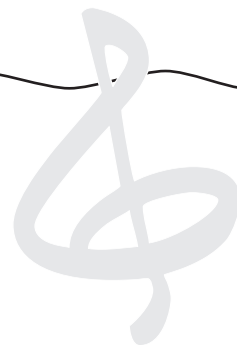
Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...

INTERVALS

Examples presented using a C Major (Ionian) scale.

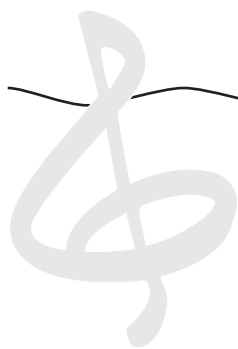


FIFTHS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...



INTERVALS

Examples presented using a C Major (Ionian) scale.

SIXTHS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A

ASCENDING...



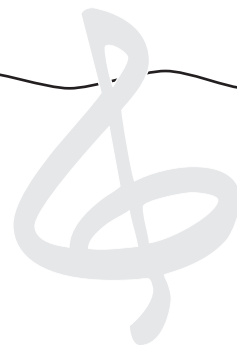
B

DESCENDING...



INTERVALS

Examples presented using a C Major (Ionian) scale.

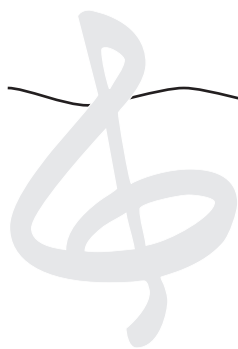


SEVENTHS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...



INTERVALS

Examples presented using a C Major (Ionian) scale.

OCTAVES

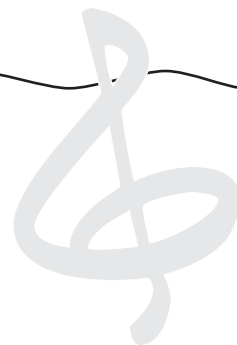
Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...

INTERVALS

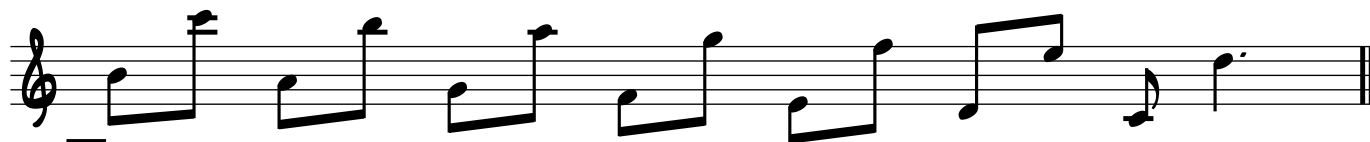
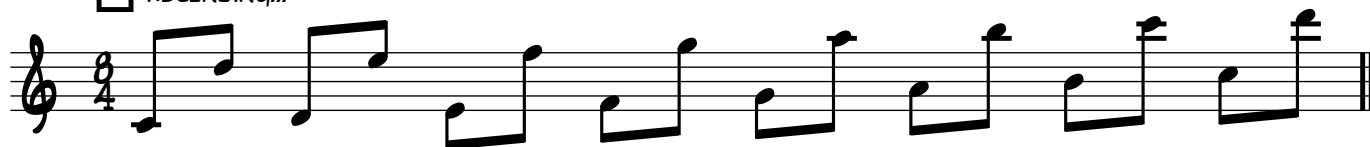
Examples presented using a C Major (Ionian) scale.



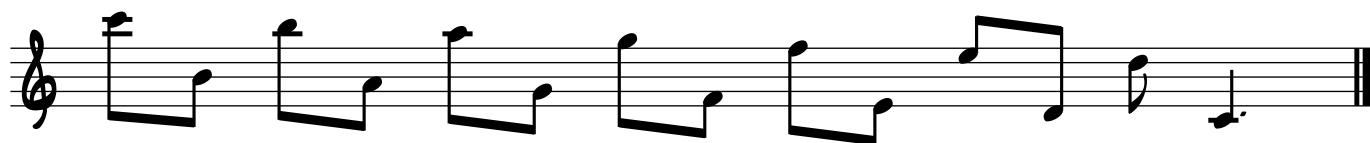
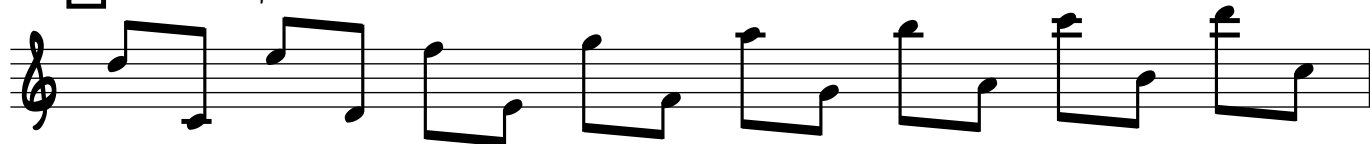
NINTHS

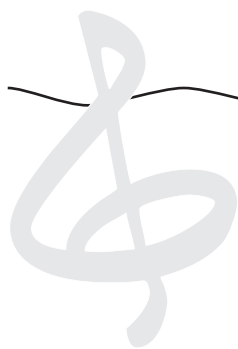
Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...



B DESCENDING...





INTERVALS

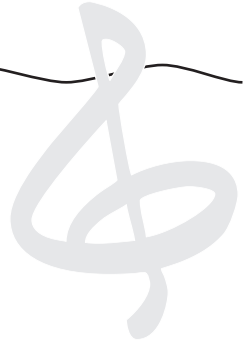
Examples presented using a C Major (Ionian) scale.

TENTHS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.

A ASCENDING...

B DESCENDING...



INTERVALS

Examples presented using a C Major (Ionian) scale.

ELEVENTHS

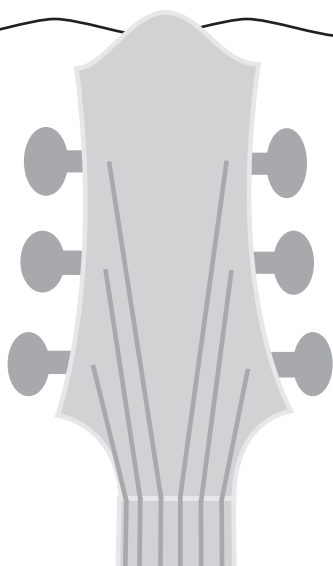
Apply to all scales & modes adjusting the intervals to fit the scale as needed.

TWELFTHS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.

THIRTEENTHS

Apply to all scales & modes adjusting the intervals to fit the scale as needed.



SEQUENCES &

SEQUENCES

Create short and long sequences based on any scale using any starting interval and combination of intervals. Play the sequence starting on each interval of the scale or mode, adjusting the sequences's intervals to the notes of the scale or mode. Sequences can be ascending or descending.

Here is an example of a first and second sequence exercise using the notes and intervals of a major scale.





INTERVALS

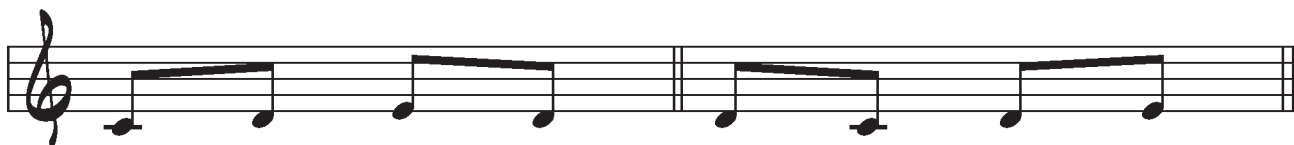
Examples presented using a C Major (Ionian) scale.

Ascending and descending intervallic sequences.

SECONDS

Ascending - Descending

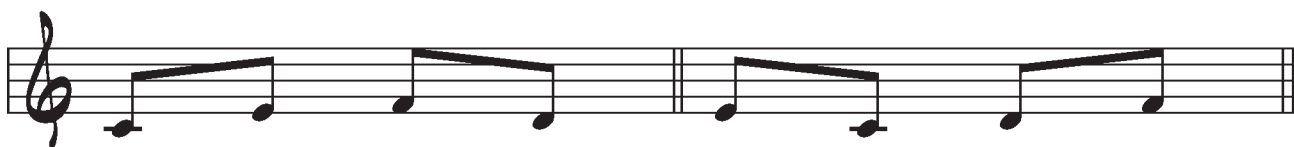
Descending - Ascending



THIRDS

Ascending - Descending

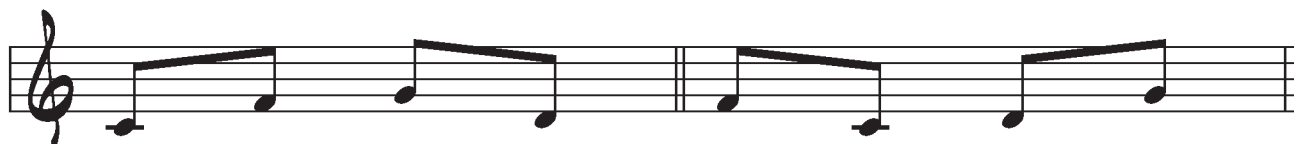
Descending - Ascending



FOURTHS

Ascending - Descending

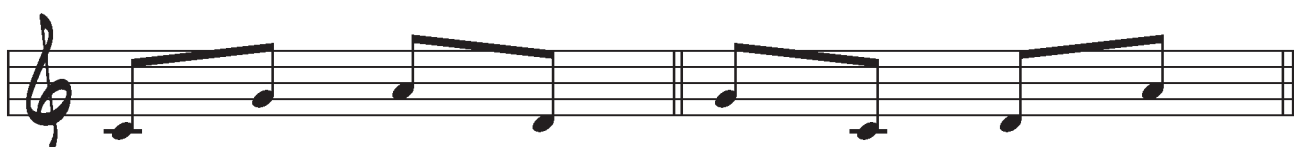
Descending - Ascending



FIFTHS

Ascending - Descending

Descending - Ascending



DAILY PRACTICE MATERIAL

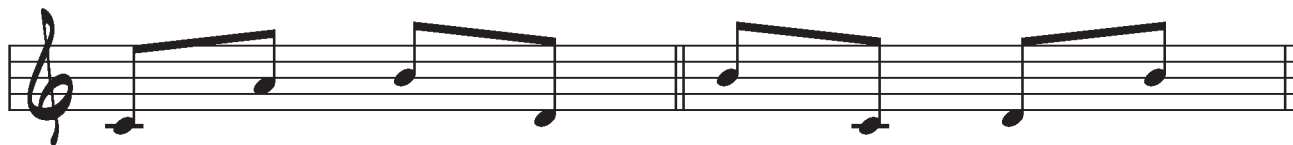
INTERVALS

Examples presented using a C Major (Ionian) scale.

SIXTHS

Ascending - Descending

Descending - Ascending



SEVENTHS

Ascending - Descending

Descending - Ascending



OCTAVES

Ascending - Descending

Descending - Ascending



NINTHS

Ascending - Descending

Descending - Ascending





COMPLETE INTERVAL SEQUENCE

Example presented using a C Major (Ionian) scale.

A ONE OCTAVE THIRDS EXAMPLE

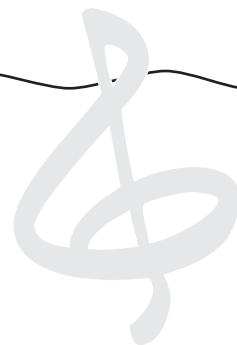
Here is a complete intervallic sequence based on ascending and descending thirds.

Apply this same idea to the previous two pages of intervals using *ascending-descending* and *descending-ascending* pairs creating a four note sequences.



ARPEGGIO SEQUENCES

Transpose to all keys and octaves.



A TWO OCTAVE THIRDS EXAMPLE

A sequence based on ascending and descending thirds.

Apply this same idea to the previous two pages of intervals using ascending-descending and descending-ascending pairs creating a four note sequences.

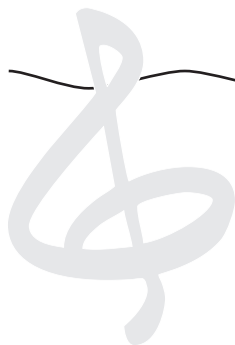
1

SEQUENCE

5

9

13



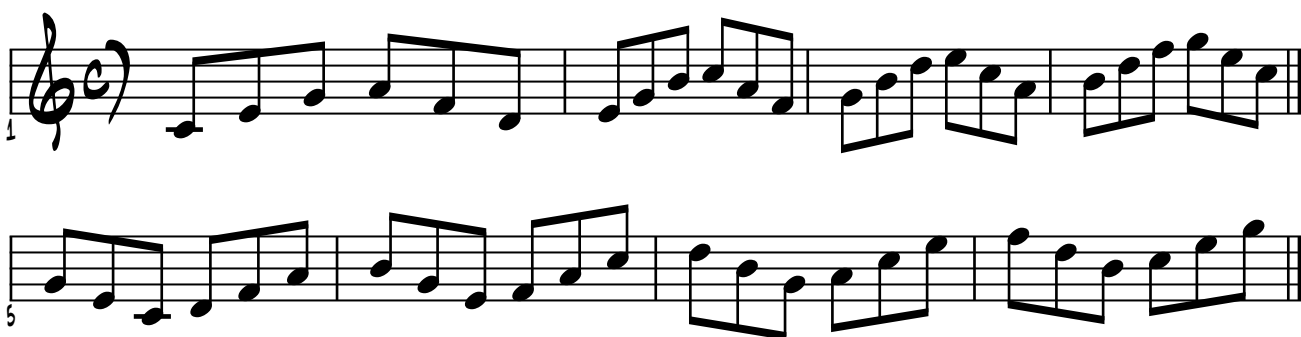
SEQUENCES

Examples presented using a C Ionian (major) scale.

AN ARPEGGIO SEQUENCE EXAMPLE - MAJOR SCALE TRIADS

A sequence based on an ascending and descending harmonized C major scale.

[C Dm Em F G Am B° C]



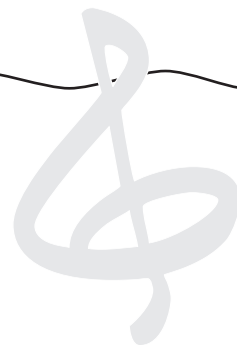
Apply this same idea to other scales and modes using *ascending-descending* and *descending-ascending* pairs creating sequences.

MORE

Apply to 4-part, 5-part, 6-part and 7-part chord scales.

Sequence

Examples presented using a C Ionian (major) scale



Starting Interval: Major Second

Apply to all scales & modes adjusting to the notes of the scale.

SEQUENCE

1 2 4 3

Explore other Major Second starting interval variations using the following patterns.

1 2 4 3* (*Above example*)

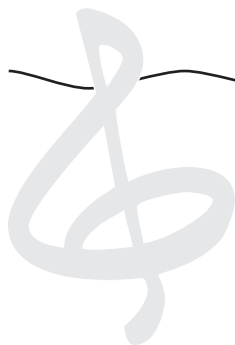
1 2 3 5

1 2 5 4

1 2 6 5

etc...

* MIDI sample available at www.CurtSheller.com/PM1/index.html



Sequence

Examples presented using a C Ionian (major) scale

Starting Interval: Major Third

Apply to all scales & modes adjusting to the notes of the scale.

Explore other Major Third starting interval variations using the following patterns.

1 3 5 4* (*Above example*)

1 3 4 5

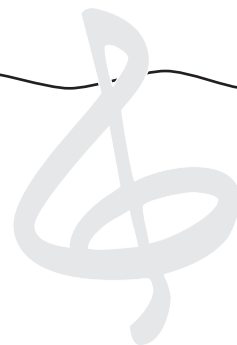
1 3 6 5

etc...

* MIDI sample available at www.CurtSheller.com/PM1/index.html

Sequence

Examples presented using a C Ionian (major) scale



Starting Interval: Perfect Fourth

Apply to all scales & modes adjusting to the notes of the scale.

SEQUENCE

1 4 5 3

Explore other Perfect Fourth starting interval variations using the following patterns.

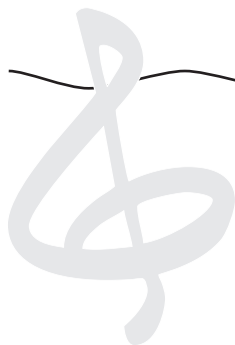
1 4 5 3* (*Above example*)

1 4 5 6

1 4 3 6

etc...

* MIDI sample available at www.CurtSheller.com/PMG1/index.html



Sequence

Examples presented using a C Ionian (major) scale

Starting Interval: Perfect Fifth

Apply to all scales & modes adjusting to the notes of the scale.

Explore other Perfect Fifth starting interval variations using the following patterns.

1 5 3 4* (*Above example*)

1 5 2 3

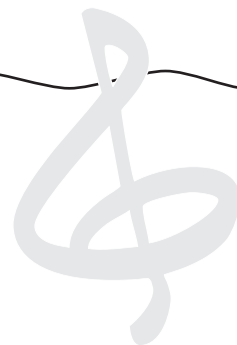
1 5 4 2

etc...

* MIDI sample available at www.CurtSheller.com/PM1/index.html

Sequence

Examples presented using a C Ionian (major) scale



Starting Interval: Major Sixth

Apply to all scales & modes adjusting to the notes of the scale.

SEQUENCE

1 6 5 4

Explore other Major Sixth starting interval variations using the following patterns.

1 6 5 4* (*Above example*)

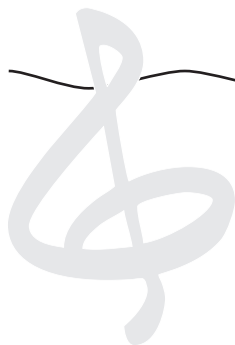
1 6 4 5

1 6 3 2

etc...

* MIDI sample available at www.CurtSheller.com/PM1/index.html





Sequence

Examples presented using a C Ionian (major) scale

Starting Interval: Major Seventh

Apply to all scales & modes adjusting to the notes of the scale.

Explore other Major Seventh starting interval variations using the following patterns.

1 7 6 5* (*Above example*)

1 7 5 4

1 7 6 3

etc...

* MIDI sample available at www.CurtSheller.com/PM1/index.html

Examples presented using a C Ionian (major) scale

Apply to all scales & modes adjusting to the notes of the scale.

Explore other Perfect Octave starting interval variations as well as intervals above the octave.

etc...

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PRACTICE SEQUENCES

Sequences and cycles for practicing scales, intervals, sequences and arpeggios.

PRACTICE SEQUENCES

Practice all material in this book through the various sequences below and in as many keys as possible if not all keys. This insures the material will be covered in detail.

ASCENDING - DESCENDING MINOR 2NDS (CHROMATIC)

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

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

ASCENDING - DESCENDING MAJOR 2NDS (WHOLE STEPS)

C D E F# ...

C B Ab Gb E ...

ASCENDING - DESCENDING MINOR 3RDS

C Eb Gb(F#) A

Ab B D F

E G Bb Db(C#)

C A Gb Eb

Eb Db(C#)Bb G

Ab F D B

ASCENDING - DESCENDING MAJOR 3RDS

C E G#

G B D#

D F# A#

A C# E#

C Ab E

F Db A

Bb Gb D

Eb B G

ASCENDING - DESCENDING PERFECT 4THS/5THS

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

C G D A E B F# C# Ab Eb Bb F

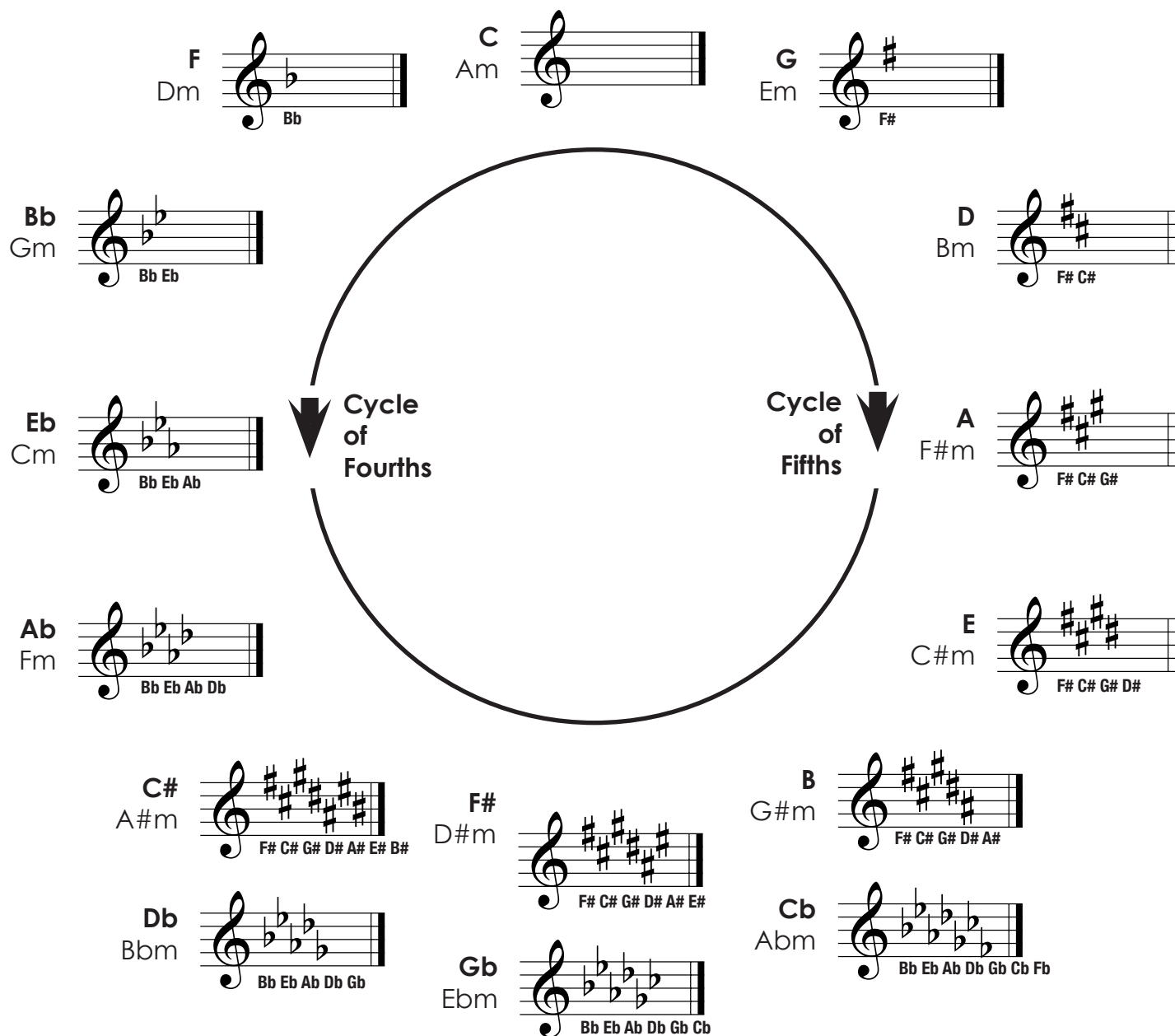
ASCENDING - DESCENDING TRITONE (#4/b5)

C F#(Gb) ...

Same descending as ascending

Cycle of Fifths & Fourths

Major & Relative Minor Key Signatures



Major Key Signature Sequence:

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

Sequence of Sharps:

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

Sequence of Flats:

Bb	Eb	Ab	Db	Gb	Cb	Fb
----	----	----	----	----	----	----

DAILY PRACTICE MATERIAL





REFERENCE CHARTS

A collection of useful reference charts for practicing the material presented in the book.

USEFUL CHARTS

Several useful charts for figuring out chords tones (arpeggios), chord, scales, intervals etc...

CHORD BUILDING CHART

Here are the formulas for building **11** basic 4-part chord types. This chart can be used as a companion to each volume of **The Advanced Guide to Guitar Chords**, which presents a highly organized and efficient approach to the mysterious subject of 4-part chords.

Major Chord Types

Major	Intervallic formula: Notation*:	1 3 5 Capital letter only or MAJ. maj, Δ
Dominant 7	Intervallic formula: Notation:	1 3 5 b7 7, dom7
Major 7	Intervallic formula: Notation:	1 3 5 7 maj7, MAJ7, MA7, Δ7
Major 6	Intervallic formula: Notation:	1 3 5 6 6, maj6, MAJ6, MA6, 6

Minor Chord Types

Minor	Intervallic formula: Notation:	1 b3 5 m, mi, min, -
Minor 7	Intervallic formula: Notation:	1 b3 5 b7 m7, mi7, min7, -7
Minor-Major 7	Intervallic formula: Notation:	1 b3 5 7 m(L7), min(maj7), m7, m ^{maj} 7, -(7)
Minor 6	Intervallic formula: Notation:	1 b3 5 6 m6, -6, mi6, min6

Diminished Chord Types

Diminished	Intervallic formula: Notation:	1 b3 b5 o, dim
Half-Diminished 7	Intervallic formula: Notation:	1 b3 b5 b7 ø7, half dim7
Diminished-Major 7	Intervallic formula: Notation:	1 b3 b5 7 o(L7), dim(L7)
Diminished 7	Intervallic formula: Notation:	1 b3 b5 bb7 ø7, dim7

Augmented Chord Types

Augmented	Intervallic formula: Notation:	1 3 #5 +, aug
Augmented 7	Intervallic formula: Notation:	1 3 #5 b7 +7, aug7
Augmented-Major 7	Intervallic formula: Notation:	1 3 #5 7 +L7, augL7, L7(+5)

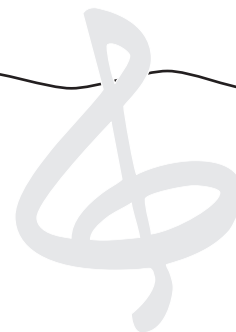
For COMPLETE information on building ALL types of chords including upper partial chords, altered chords, 4-part triads, add and sus chords see **The Advanced Guide to Guitar Chords** series of books for information on building these chords.

* A root note is presumed to be in front of each notation.
Example: C, C7, Cm, Cm7, Cdim, C^ø7, C7+, Caug7



CHORD BUILDING CHART

	1	2	3	4	5	6	7	8	9	11	13
C	D	E	F	G	A	B	C	D	F	A	
G	A	B	C	D	E	F#	G	A	C	E	
D	E	F#	G	A	B	C#	D	E	G	B	
A	B	C#	D	E	F#	G#	A	B	D	F#	
E	F#	G#	A	B	C#	D#	E	F#	A	C#	
B	C#	D#	E	F#	G#	A#	F#	C#	E	G#	
F#	G#	A#	B	C#	D#	E#	F#	G#	B	D#	
C#	D#	E#	F#	G#	A#	B#	C#	D#	F#	A#	
F	G	A	Bb	C	D	E	F	G	Bb	D	
Bb	C	D	Eb	F	G	A	Bb	C	Eb	G	
Eb	F	G	Ab	Bb	C	D	Eb	F	Ab	C	
Ab	Bb	C	Db	Eb	F	G	Ab	Bb	Db	F	
Db	Eb	F	Gb	Ab	Bb	C	Db	Eb	Gb	Bb	
Gb	Ab	Bb	Cb	Db	Eb	F	Gb	Ab	Cb	Eb	
Cb	Db	Eb	Fb	Gb	Ab	Bb	Cb	Db	Fb	Ab	



MAJOR KEY

Full Diatonic Key Tonality

CHORDS	I Passive	II Active	III Passive	IV Active	V Active	VI Passive	VII Active
3 part	maj	mi	mi	maj	maj	mi	dim
4 part	maj7	m7	m7	maj7	7	m7	m7b5
C	C	D	E	F	G	A	B
G	G	A	B	C	D	E	F#
D	D	E	F#	G	A	B	C#
A	A	B	C#	D	E	F#	G#
E	E	F#	G#	A	B	C#	D#
B	B	C#	D#	E	F#	G#	A#
F#	F#	G#	A#	B	C#	D#	E#
C#	C#	D#	E#	F#	G#	A#	B#
F	F	G	A	Bb	C	D	E
Bb	Bb	C	D	Eb	F	G	A
Eb	Eb	F	G	Ab	Bb	C	D
Ab	Ab	Bb	C	Db	Eb	F	G
Db	Db	Eb	F	Gb	Ab	Bb	C
Gb	Gb	Ab	Bb	Cb	Db	Eb	F
Cb	Cb	Db	Eb	Fb	Gb	Ab	Bb



MINOR KEY

Full Diatonic Key Tonality

	I	II	III	IV	V	VI	VII
CHORDS	Passive	Active	Passive	Active	Active	Passive	Active
3 part	mi	dim	maj	mi	maj	maj	dim
4 part	m7	m7b5	maj7	mi7	7	maj7	dim7
A	A	B	C	D	E	F#	G#
E	E	F#	G	A	B	C#	D#
B	B	C#	D	E	F#	G	A#
F#	F#	G#	A	B	C#	D	E#
C#	C#	D#	E	F#	G#	A	B#
G#	G#	A#	B	C#	D#	E	Fx
D#	D#	E#	F#	G#	A#	B	Cx
A#	A#	B#	C#	D#	E#	F#	Gx
D	D	E	F	G	A	Bb	C#
G	G	A	Bb	C	D	Eb	F#
C	C	D	Eb	F	G	Ab	B
F	F	G	Ab	Bb	C	Db	E
Bb	Bb	C	Db	Eb	F	Gb	A
Eb	Eb	F	Gb	Ab	Bb	Cb	D
Ab	Ab	Bb	Cb	Db	Eb	Fb	G

DAILY PRACTICE MATERIAL

