

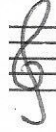
Intro to Jazz Improvisation: Chord-scale relationships Quiz

$1/50 = 1/100 = 1/10 =$

name: \_\_\_\_\_

① Write the following scales. Use accidentals and no key signature. Note the specified clefs. Use whole notes.

G blues:



A major pentatonic:



B<sup>b</sup> dorian:



A whole tone:



F <sup>1</sup>/<sub>2</sub>, whole diminished:



C harmonic minor:



3rd mode of A melodic minor:



F# phrygian:



② Below are the diatonic seventh chords found in E<sup>b</sup> jazz melodic minor. Label each chord. Write the name above the notated chord.

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name: \_\_\_\_\_

③ Write the name of the "parent major scale" which corresponds to each of the following modes.

example: F dorian: E<sup>b</sup> major

a) A lydian: \_\_\_\_\_

f) C<sup>#</sup> ionian: \_\_\_\_\_

b) B<sup>b</sup> locrian: \_\_\_\_\_

g) E locrian: \_\_\_\_\_

c) G phrygian: \_\_\_\_\_

h) D dorian: \_\_\_\_\_

d) A<sup>b</sup> aeolian: \_\_\_\_\_

i) B mixolydian: \_\_\_\_\_

e) C mixolydian: \_\_\_\_\_

j) E<sup>b</sup> phrygian: \_\_\_\_\_

④ F<sup>#</sup> altered scale is derived from what mode of what scale?

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With no key signature, write out an F<sup>#</sup> altered scale:



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⑤ Write scalar options which could be used when improvising, beside the given chord symbols.

example: G7(#5) G whole tone.

a) D<sup>13</sup> \_\_\_\_\_

b) E maj<sup>7</sup>(#5) \_\_\_\_\_

c) F mi<sup>6</sup> \_\_\_\_\_

d) A dim<sup>7</sup> \_\_\_\_\_

e) B<sup>b</sup> mi<sup>7</sup> \_\_\_\_\_

f) G7(#9)<sub>b13</sub> \_\_\_\_\_

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⑥ Within the staff, write out the scales which correspond with the given chord progression. Write the ascending form of each scale only. Above the scale, write its name. Use accidentals and no key signature. Notes will be assumed to be natural if no accidental is beside them. Accidentals will not carry-over from measure to measure.

Handwritten musical notation for chord progression exercises. It consists of four staves. The first staff has a treble clef and a slash in the second measure, with  $E^b \text{maj}^7$  written above. The second staff has a treble clef,  $G^7$  above the first measure, and  $C^7(\#9 \#11)$  above the second measure. The third staff has a treble clef,  $F \text{mi}^7$  above the first measure, and  $F^\# \text{dim}^7$  above the second measure. The fourth staff has a treble clef,  $D^7$  above the first measure, and  $G^7(\#9 \#11)$  above the second measure.

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⑦ Playing component:

On a  $G \text{mi}^{\Delta 7}$  chord, what scale would you play?

- a)  $\Rightarrow$  \_\_\_\_\_
- b) Record yourself playing this scale. One octave, ascending and descending.
- c) Record yourself improvising on this scale, for approximately 30 seconds. Use a metronome set at  $\downarrow = 108$ . Imagine a straight-eighths / Bossa-nova groove underneath you.

\* submit the recording as an e-mail attachment, to [earl.macdonald@vconn.edu](mailto:earl.macdonald@vconn.edu)

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