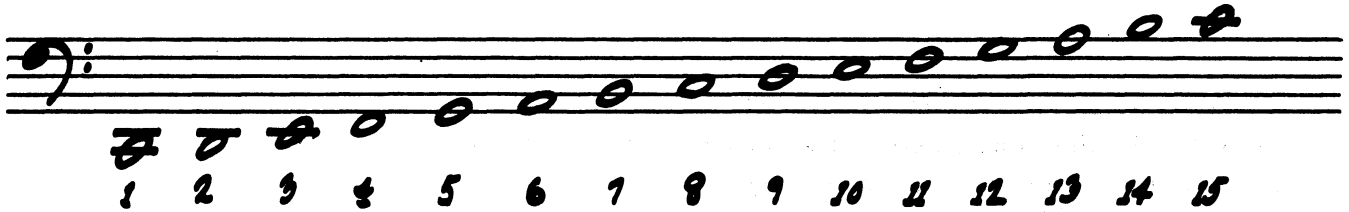


TABLE OF CONTENTS

<i>Pattern Number</i>	<i>Description</i>	<i>Page</i>
1- 12	Major Triads	4- 9
13- 17	Major Sixth Chords	10- 11
18- 27	Major Seventh and Ninth Chords	12- 15
28- 43	Major Scales	16- 22
44- 59	Digital Patterns in Major	23- 28
60- 67	Major Scale Intervals	28- 31
68- 78	Patterns with Embellishing (non-harmonic) tones	32- 35
79- 86	Diatonic Chords	37- 41
87- 98	Dominant Seventh and Ninth Chords.....	53- 59
99-100	Mixolydian Mode (Dominant Scale).....	59- 60
101-102	Minor Triads	66- 67
103-104	Minor Sixth Chords	67- 68
105-113	Minor Seventh and Ninth Chords.....	68- 74
114-116	Dorian Mode (Minor Seventh Scale).....	75- 76
117-122	Digital Patterns on Minor Seventh Chords	77- 79
123-134	Patterns for the IIm7—V7 Progression.....	85- 90
135-148	Patterns for the IIm7—V7—I Progression	91-100
149-152	Augmented Triads	104-105
153-157	Whole-tone Scale	106-108
158-161	Diminished Triads	111-112
162-168	Diminished Scale	113-115
169-173	Parallel Progressions	116-118
174-177	Turnarounds (Turnbacks)	118-119
178-179	Altered Ninth Chords	120
180-200	Polychords	122-126
201-208	Polychords for Diminished Scale.....	128-130
209-224	More on the Diminished Scale.....	131-134
225-233	Augmented Scale	135-138
234-242	Major Scale in Fourths.....	139-141
243	Digital Pattern on Major Scale.....	142
244-246	Harmonic Minor Scale	142-143
247-250	More on the Whole-tone Scale.....	143-144
251-277	Lydian Augmented Scale	146-154
278-308	Interval Studies	155-165
309-326	Chromatic Scale	165-172

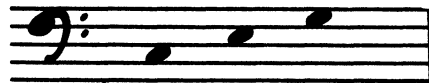
MAJOR CHORDS and MAJOR SCALES



The C Major scale is illustrated in two complete octaves. The numbers under each tone indicate the position of that tone in this scale. Note that beyond the first octave, tone #8, the tones have the same letter names and the numbers corresponding to these tones refer to the respective distances from the starting tone, #1.

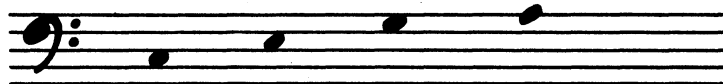
The following four chords, Major Triad, Major Sixth Chord, Major Seventh Chord and Major Ninth Chord, will be formed by applying a numerical formula to the C Major scale. The corresponding alphabetical symbols will also be indicated.

By extracting tones No. 1-3-5 from the C Major scale, we arrive at the notes forming the C Major Triad.¹



Symbol: C

Tones No. 1-3-5-6 of the C Major scale form the C Major Sixth Chord.²



Symbol: CM6

¹A three note chord which measures five tones from the bottom to the top, counting the first tone as No. 1.

²A four note chord which measures six tones from the bottom to the top, counting the first tone as No. 1.

Beginning with Pattern No. 44, the student would be wise to learn the chord-scale numbers given below each pattern and use them for quick, easy transposition. For example, the 1-2-3-5 pattern of No. 44 could be applied to any new chord root, since numbers only indicate pitch *relationships*, not the pitches themselves. Although each of these patterns will be practiced in the four established chord progressions (Nos. 44-47, for example), covering all keys, it would also be advisable to practice each of the patterns bearing numbers (i.e., 1-2-3-5) with a reasonable number of progressions from already existing tunes and jazz lines, available in fake books (collections of published tunes and their progressions), song books, sheet music, or (if they are available to the student) private collections of tunes, copied or transcribed from various written sources or records. In short, *any* of the patterns which follow, having the numbers (like 1-2-3-5) could be projected over any tune's entire length, *when* the *minor* forms of these patterns have been added to the following *major* forms, since nearly all chords contained in the tune's progression will have either a major triad on the bottom (i.e., 1-2-3-5) or a minor triad (i.e., 1-2-flat 3-5).

Note: To be used for Major Triad, M6, M7 or M9.
Chords of respective roots.

44 $\text{♩} = 132-208$

(continue in same manner)

This pattern is made up of the first, second, third and fifth tones of the chord scale.

45 $\text{♩} = 100-144$

Note: Each chord lasts two beats.

(continue in same manner)

⁶See bridge section of Oliver Nelson's "Cascades," on *The Blues And The Abstract Truth* (Impulse S-5), Oliver Nelson Group. Also note Freddie Hubbard's last chorus on the same selection.

⁷John Coltrane, "Giant Steps" and other selections, on *Giant Steps* (Atlantic S-1311), John Coltrane Quartet.