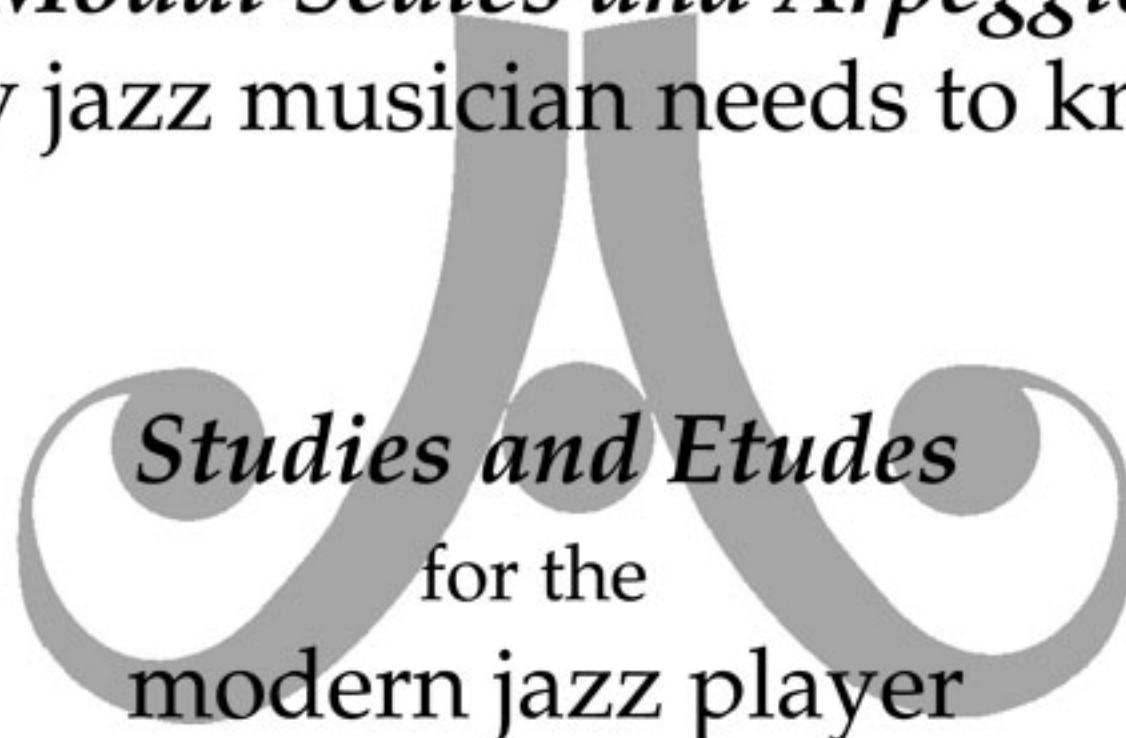




AROUND THE HORN

21 Modal Scales and Arpeggios
every jazz musician needs to know



Studies and Etudes
for the
modern jazz player

A Player's Guide for ALL Instruments

by Walt Weiskopf

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Published by Jamey Aebersold Jazz®, P.O. Box 1244, New Albany IN 47151-1244

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Printed in the United States of America

www.jazzbooks.com

Table of Contents

<i>Author's Note</i>	4
<i>Acknowledgement</i>	4
<i>Forward</i>	5
<i>Introduction</i>	5
Modal Scales and Arpeggios	6
A practice routine based on the ii-V-I progression	6
Arpeggios and Defining Notes.	7
Finding as many different arpeggios as possible	8
Modes of the major scale	8
Major Scale modes - chord, arpeggio, scale in Bb major	9
Modes of the melodic minor scale	10
Melodic minor scale modes - chord, arpeggio, scale in Bb melodic minor	11
Modes of the harmonic minor scale	12
Harmonic minor scale modes - chord, arpeggio, scale in Bb harmonic minor	13
Triad Pairs - Modes of the Major Scale, Melodic Minor and Harmonic Minor Scales	14
Review and Preview.	16
ii-V-I-IV-vi-iii-vii arpeggios and scales in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F major	18
ii-V-i-IV-vi-III-vii arpeggios and scales in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F melodic minor	30
ii-V-i-iv-VI-III-vii arpeggios and scales in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F harmonic minor	42
ii-V-I-IV-vi-iii-vii arpeggios and scales (on the modes of the major scale) starting on Bb, B, C, C#, D, D#, E, F, F#, G, G#, A	54
ii-V-i-IV-vi-III-vii melodic minor arpeggios and scales starting on Bb, B, C, C#, D, D#, E, F, F#, G, G#, A	66
ii-V-i-iv-vi-III-vii harmonic minor arpeggios and scales starting on Bb, B, C, C#, D, D#, E, F, F#, G, G#, A	78
ii-V-I-IV-vi-iii-vii arpeggio study #1 in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F major	90
ii-V-i-IV-vi-III-vii arpeggio study #1 in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F melodic minor.	102
ii-V-i-iv-vi-III-vii arpeggio study #1 in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F harmonic minor.	114
ii-V-I-IV-vi-iii-vii arpeggio study #2 in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F major	126
ii-V-i-IV-vi-III-vii arpeggio study #2 in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F melodic minor.	138
ii-V-i-iv-vi-III-vii arpeggio study #2 in the key of Bb, Eb, Ab, Db, Gb, B, E, A, D, G, C, F harmonic minor.	150



Modal Etudes	162
<i>on modes of the major scale.</i>	<i>162</i>
Dorian Gray	
etude on the second mode of the major scale	162
Mixolydian Mood	
etude on the fifth mode of the major scale	164
Ionian the Iconoclast	
etude on the first mode of the major scale	166
Lydian Lullaby	
etude on the fourth mode of the major scale	168
Aeolian Heart	
etude on the sixth mode of the major scale	170
Phrygian Phixation	
etude on the third mode of the major scale	172
Locrian Lope	
etude on the seventh mode of the major scale	174
<i>on modes of the melodic minor scale</i>	<i>176</i>
Dorian b2 Debacle	
etude on the second mode of the melodic minor scale	176
Mixolydian b6 Fantasy	
etude on the fifth mode of the melodic minor scale	178
Melodic Minor Melody	
etude on the first mode of the melodic minor scale	180
Lydian-Mixolydian Blues	
etude on the fourth mode of the melodic minor scale	182
Diminished Whole-tone Tune	
etude on the sixth mode of the melodic minor scale	184
Lydian-Augmented Affair	
etude on the third mode of the melodic minor scale	186
Inverted Diminished Whole-tone Tune	
etude on the seventh mode of the melodic minor scale	188
<i>on modes of the harmonic minor scale</i>	<i>190</i>
Half-Diminished Holiday	
etude on the second mode of the harmonic minor scale.	190
Augmented-Phrygian Caravan	
etude on the fifth mode of the harmonic minor scale.	192
Harmonic Minor Blues	
etude on the first mode of the harmonic minor scale.	194
Minor Lydian-Mixolydian Mood	
etude on the fourth mode of the harmonic minor scale.	196
Split Third Street	
etude on the sixth mode of the harmonic minor scale.	198
Major/Augmented Meltdown	
etude on the third mode of the harmonic minor scale.	200
Altered b6 Fantasy	
etude on the seventh mode of the harmonic minor scale.	202
About the Author	204

Author's Note

In the course of my teaching over the last several years, the idea for this book came to me gradually. When I was learning how to play, it was suggested to me that I arpeggiate minor chords, dominant chords and major chords. Recently I started thinking about that idea. I realized that I had never arpeggiated any chords *except* minor, dominant and major chords. I began arpeggiating all different kinds of chords. This may seem rudimentary; and I think it is. I only know that I had not ever practiced anything like this and I suspect many musicians haven't as well. I realized that the practice routine I was developing for myself and my students had a lot of possibilities and also that I had not run across anything like it before.

If living in the modern age as a professional musician has taught me one thing; it is that I must make the most of my practice time. I have developed this method of practice with the concept of efficiency in mind. It is a routine that builds physical stamina in addition to training the ears to hear tonalities that should be familiar to all contemporary musicians, but often are not. I know that I will be using this method of practice for the rest of my professional life.

When I began practicing in this manner with my students, the first thing I noticed was a definite change for the better in my own comfort level with less common modal tonalities like aeolian, phrygian and locrian. Even though these are modes of the major scale and should have been familiar to me, I always felt more comfortable with more common modes like ionian, dorian, mixolydian and lydian. Just as all musicians must eventually become as comfortable in the key of F# major as they are in C major, I realized that I needed to be as comfortable in C locrian as I was in C major. I'm not there yet, but I'm getting there. Now I can "hear" the difference between locrian and phrygian whereas I used to have to think to myself, "that must be either locrian or phrygian and I really should know which one." Not that I couldn't have figured it out...but hearing a tonality and recognizing it immediately is much different than being able to figure it out theoretically; because by the time it's been figured out, the song (or at least your solo chorus) is over.

During an improvised solo there is no time for figuring things out. Whatever you are going to play is already a part of you and whatever you haven't figured out yet is not going to be any part of a good solo. That's why it is not enough to know in theory how a phrygian scale (for example) is constructed. In order to be able to play in the phrygian mode it is necessary to be able to hear phrygian just as you hear the tonalities with which you are most comfortable.

For all instrumentalists

Around the Horn was written for all instruments. The scales and arpeggios on pages 18-78 span two octaves each so the total range starts with written Bb below the treble clef staff going to high A; in the space above the fourth ledger line above the treble clef staff. The studies and etudes on pages 90-203 generally limit the range to the traditional written range of the saxophone; low Bb to high F.



Acknowledgement

I would like to thank my students at New Jersey City University and Princeton University for helping me try out this material. I appreciate the enthusiasm with which they rose to the occasion. They proved to me and to themselves that practicing the method on the following pages develops the ability to hear all different kinds of modes as well as to build technique on their chosen instrument.

Forward

Even though "jazz improvisation" is a familiar term to most of us, it is enlightening to consider what it actually means. "Improvise" literally means 'to invent, compose, or recite without preparation.'¹ If you ask most good jazz players how they learned to play they will tell you without hesitation that they practiced a lot. Is this preparation? Yes. So the word "improvisation" in the context of the phrase "jazz improvisation" can be misleading. That is why I like the term "jazz playing." Playing jazz is not as simple as the term "jazz improvisation" would suggest. At the risk of oversimplifying; jazz playing is like giving a speech. A jazz solo is more analogous to a speech than a conversation because it's all you (unless you're trading fours!). To play a good jazz solo you need vocabulary and the ability to deliver it in a manner that is spontaneous and convincing. It is a craft that requires practice, discipline and patience.

The reality about jazz playing is that most good jazz players have, over time and through practice and performance, acquired a musical vocabulary that is shared throughout the world of jazz. This vocabulary is fused with the artist's personality; which is why no two jazz musicians (or any musicians) ever sound the same even though they might sound similar. The first step toward enjoyment and satisfaction as a jazz musician is listening to some great jazz every day. The second step is developing an efficient practice routine; such as the one outlined on the pages that follow. At the same time it's important to play with friends and fellow students of jazz. Without the opportunity to apply what you are practicing in a real situation - that is, with other living and breathing musicians, your progress will not be as rapid as it could be. Good luck!

Introduction

The objective of this book is to provide you, the aspiring jazz musician, with a practical method that will dramatically increase your harmonic vocabulary from an aural as well as theoretical perspective. To make the best use of this book you will need a basic proficiency on your instrument; as well as an understanding of fundamental music theory.

In order to function as a jazz musician it is useful to have a thorough command of your instrument as well as a theoretical knowledge of scales and arpeggios understood in a jazz context. Here is a practical example: you are reading through a new piece and arrive at the "solo" section. The first chord symbol you see is Fmaj7#11. What does this trigger in your jazz vocabulary? It should at least trigger the F Lydian scale and the F Lydian arpeggio (see page 9) -- immediately. If this information is not at your fingertips instantly it will be difficult to play a good solo.

Most good jazz musicians have material that they have practiced and learned for different musical situations. For instance, if I see G7 - it immediately triggers in my mind a variety of musical patterns and "licks" that I have learned over the years. The objective is to amass as much material as possible and develop the ability to vary it spontaneously; and to be confident to the extent that the conviction of the performance is not in doubt. This kind of confidence comes with years of practice and experience. "Attitude" will not work by itself; ultimately you must have the goods to back it up.

Working with this book will improve your technique and at the same time give you a practical understanding of jazz theory; so that when you see a chord symbol you will have some vocabulary instantaneously. The more you practice, the better a jazz player you will be!

¹ The American Heritage Dictionary-Second College Edition; pub. Houghton-Mifflin Copyright 1982

Modal Scales and Arpeggios

The exercises beginning on page 14 are divided into three sections based on the major scale, melodic minor scale and harmonic minor scale. In each section all of the scales, arpeggios and studies are written out in every key starting on Bb. The last part of the book consists of 21 jazz etudes, one for each mode of the major scale, melodic minor scale and harmonic minor scale. These etudes were composed with two objectives. The first is to attempt to demonstrate how this material might be internalized to the extent that it could be reflected in a jazz solo. The second objective is to train the ear to begin to hear the sound of the different modes in the context of a jazz solo.

A practice routine based on the ii-V-I progression

Throughout this book the format for practice will be to play the arpeggios and scales in the following sequence: ii-V-I-IV-vi-iii-vii². There are some practical reasons for this. In this book we will practice arpeggios and modes of the major scale, melodic minor scale³ and harmonic minor scale. For now, consider only the modes of the major scale (Ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian).

The ii-V-I progression is a very common progression in jazz and it is helpful to get as familiar as possible with this progression. The ii-V-I progression is the basis of the ii-V-I-IV-vi-iii-vii routine. The rest of the ii-V-I-IV-vi-iii-vii routine (the IV-vi-iii-vii part) might seem random but it is not.

Most musicians would agree that a minor chord is "darker" than a major chord; and conversely that a major chord is "brighter" than a minor chord. The reason a minor triad sounds darker than a major triad is because it has a minor third instead of a major third. Of all the major scale modes, the brightest mode is lydian (the fourth mode) and the darkest mode is locrian. The initial ii-V-I tonicization in ii-V-I-IV-vi-iii-vii logically precedes the lydian mode (IV) because each preceding chord is one note darker than the last. In other words, the I chord, which has a major third and a major seventh, is one note darker than the IV chord; which has a major third, major seventh and a sharp-eleventh. The V chord is one note darker than the I chord because it has a major third but also a minor (dominant) seventh. And finally, the ii chord is one note darker than the V chord because it has a minor third and a minor seventh. So; the progression ii-V-I-IV goes from dark to bright.

The IV chord is followed by the remaining three modes of the major scale; aeolian, phrygian and locrian. These three chords get progressively darker. Locrian is the darkest mode of the major scale because it has, in addition to a minor third; a minor sixth, a minor second and a flatted fifth. Phrygian is one note brighter than locrian because it has a perfect fifth instead of a diminished (flatted) fifth. Aeolian is one note brighter than phrygian because it has a perfect fifth and also a major second instead of a minor second. Note that aeolian is one note darker than dorian because dorian has a major sixth instead of a minor sixth.

² A chord with a major third is indicated with a capital roman numeral. A chord with a minor third is indicated with a lower case roman numeral; i.e.; "ii" indicates a minor chord based on the second degree of the scale and "V" indicates a major chord built on the fifth degree of the scale. Alterations can be indicated also; i.e. "V7" indicates a dominant seventh chord built on the fifth degree of the scale, however, in this book a "V" chord will always have a dominant seventh.

³ In this book (and in jazz pedagogy in general), the notes of the melodic minor scale are the same ascending and descending. That is, the sixth and seventh degrees are raised ascending and descending. In "classical" music, the sixth and seventh degrees of the melodic minor scale are raised on the way up and lowered on the way down.

Practicing the ii-V-I-IV-vi-iii-vii sequence trains the ear to hear these distinctions. It would not be, in the author's estimation, particularly beneficial to practice in a sequence of, for instance, I-ii-iii-IV-V-vi-vii (ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian). It looks enticing and might be easier initially. Just in case you're tempted; the pages that follow are written out specifically for practicing the ii-V-I-IV-vi-iii-vii sequence.

Arpeggios

The term "arpeggio" simply refers to notes of a chord being played from bottom to top independently (as opposed to simultaneously; as when a chord is played on a chordal instrument like piano or guitar). In many cases the choice of chord tones that make up a particular chord is fairly well accepted; for instance: a Cmaj7 chord is composed of the notes C,E,G and B. These notes make up the arpeggio for Cmaj7. For chords that are not normally practiced in this manner the construction of an arpeggio is more subjective. The criteria used in deciding what a good arpeggio is for each chord is straightforward; which sequence of notes best connotes the tonality of the chord.

Defining Notes

Example 1: the arpeggio for Fmaj7^{#11} is F,A,B,E. Even though the note C is part of the F lydian scale (the scale from which Fmaj7^{#11} is derived); B is a very important note in this chord. One could even say that B is the "defining note" in the chord. The arpeggio of F,A,B,E, which incorporates the defining note (B), best connotes the tonality of Fmaj7^{#11}.

Example 2: the arpeggio for D phrygian is D,Eb,A,C (this tonality could be notated as Emin7^{b2} but many musicians would agree that it is just as easy to write 'D phrygian'). The defining note in this tonality is Eb. Although there are other possibilities (to construct an arpeggio for D phrygian), this arpeggio succinctly connotes the tonality of D phrygian.

Example 3, below, shows the "stacked thirds" diatonic⁴ chords for the modes of Bb major. Example 4 shows the chosen arpeggios for practice in "Around the Horn."

diatonic "stacked thirds" in the key of Bb major

Ex. 3

I ii iii IV V vi vii

diatonic chords in the Key of Bb major for practice

Ex. 4

I ii iii IV V vi vii

⁴ Diatonic means that all the notes are in the key. In Bb major the diatonic notes are Bb, C, D, Eb, F, G and A; the notes in the Bb major scale.

Melodic minor triad pairs - One major triad and one augmented triad a whole step apart

For any chord derived from the modes of melodic minor, refer to the key and build a major triad on the fourth and an augmented triad on the fifth. For example, Eb7^{#11} is derived from the fourth mode of Bb melodic minor. The triad pair for any chord derived from any mode of melodic minor is a major triad on the fourth and an augmented triad on the fifth of the key. So, the triad pair for Eb7^{#11} (which is the "IV" chord in the key of Bb melodic minor) is Ebmaj/Faug.

Triad Pair	Chord/Mode							Key
	ii	V	i	IV	vi	III	vii	
Ebmaj/Faug	Cmi7 ^{b2}	F7 ^{#5}	Bbmi/ma7	Eb7 ^{#11}	Gmi9 ^{b5}	Dbmaj7 ^{#5}	A7 ^{b9}	Bb mel.min.
Emaj/F [#] aug	C [#] mi7 ^{b2}	F [#] 7 ^{#5}	Bmi/ma7	E7 ^{#11}	Abmi9 ^{b5}	Dmaj7 ^{#5}	Bb7 ^{b9}	B mel.min.
Fmaj/Gaug	Dmi7 ^{b2}	G7 ^{#5}	Cmi/ma7	F7 ^{#11}	Ami9 ^{b5}	Ebmaj7 ^{#5}	B7 ^{b9}	C mel.min.
F [#] maj/G [#] aug	D [#] mi7 ^{b2}	G [#] 7 ^{#5}	C [#] mi/ma7	F [#] 7 ^{#11}	Bbmi9 ^{b5}	Emaj7 ^{#5}	C7 ^{b9}	C [#] mel.min.
Gmaj/Aaug	E [#] mi7 ^{b2}	A7 ^{#5}	Dmi/ma7	G7 ^{#11}	Bmi9 ^{b5}	Fmaj7 ^{#5}	C [#] 7 ^{b9}	D mel.min.
Abmaj/Bbaug	F [#] mi7 ^{b2}	Bb7 ^{#5}	Ebmi/ma7	G [#] 7 ^{#11}	Cmi9 ^{b5}	Gbmaj7 ^{#5}	D7 ^{b9}	Eb mel.min.
Amaj/Baug	F [#] mi7 ^{b2}	B7 ^{#5}	E [#] mi/ma7	A7 ^{#11}	C [#] mi9 ^{b5}	Gmaj7 ^{#5}	Eb7 ^{b9}	E mel.min.
Bbmaj/Caug	Gmi7 ^{b2}	C7 ^{#5}	Fmi/ma7	Bb7 ^{#11}	Dmi9 ^{b5}	Abmaj7 ^{#5}	E7 ^{b9}	F mel.min.
Bmaj/C [#] aug	G [#] mi7 ^{b2}	C [#] 7 ^{#5}	F [#] mi/ma7	B7 ^{#11}	D [#] mi9 ^{b5}	Amaj7 ^{#5}	F7 ^{b9}	F [#] mel.min.
Cmaj/Daug	A [#] mi7 ^{b2}	D7 ^{#5}	Gmi/ma7	C7 ^{#11}	E [#] mi9 ^{b5}	Bbmaj7 ^{#5}	F [#] 7 ^{b9}	G mel.min.
Dbmaj/Ebaug	Bbmi7 ^{b2}	Eb7 ^{#5}	Abmi/ma7	Db7 ^{#11}	Fmi9 ^{b5}	Bmaj7 ^{#5}	G7 ^{b9}	Ab mel.min.
Dmaj/Eaug	Bmi7 ^{b2}	E7 ^{#5}	A [#] mi/ma7	D7 ^{#11}	F [#] mi9 ^{b5}	Cmaj7 ^{#5}	Ab7 ^{b9}	A mel.min.

Harmonic minor triad pairs - one minor triad and one augmented triad a whole-step apart

For any chord derived from the modes of harmonic minor, refer to the key and build a minor triad on the fourth and an augmented triad on the fifth. For example, Dmi7^{b5(b9)} is derived from the second mode of C harmonic minor. The triad pair for any chord derived from any mode of harmonic minor is a minor triad on the fourth and an augmented triad on the fifth of the key. So, the triad pair for Dmi7^{b5(b9)} (which is the "ii" chord in the key of C harmonic minor) is Fmin/Gaug.

Triad Pair	Chord/Mode							Key
	ii	V	i	iv	VI	III	vii	
Ebmin/Faug	Cmi7 ^{b5(b9)}	F7 ^{b9}	Bbmi/ma7	Ebmi9 ^{b5}	Gbmaj7 ^{#9}	Dbmaj7 ^{#5}	Adim7 ^{b9}	Bb harm.min.
Emin/F [#] aug	C [#] mi7 ^{b5(b9)}	F [#] 7 ^{b9}	Bmi/ma7	Emi9 ^{b5}	Gmaj7 ^{#9}	Dmaj7 ^{#5}	Bbdim7 ^{b9}	B harm.min.
Fmin/Gaug	Dmi7 ^{b5(b9)}	G7 ^{b9}	Cmi/ma7	Fmi9 ^{b5}	Abmaj7 ^{#9}	Ebmaj7 ^{#5}	Bdim7 ^{b9}	C harm.min.
F [#] min/G [#] aug	D [#] mi7 ^{b5(b9)}	G [#] 7 ^{b9}	C [#] mi/ma7	F [#] mi9 ^{b5}	Amaj7 ^{#9}	Emaj7 ^{#5}	Cdim7 ^{b9}	C [#] harm.min.
Gmin/Aaug	E [#] mi7 ^{b5(b9)}	A7 ^{b9}	Dmi/ma7	Gmi9 ^{b5}	Bbmaj7 ^{#9}	Fmaj7 ^{#5}	C [#] dim7 ^{b9}	D harm.min.
Abmin/Bbaug	F [#] mi7 ^{b5(b9)}	Bb7 ^{b9}	Ebmi/ma7	G [#] mi9 ^{b5}	Bmaj7 ^{#9}	Gbmaj7 ^{#5}	Ddim7 ^{b9}	Eb harm.min.
Amin/Baug	F [#] mi7 ^{b5(b9)}	B7 ^{b9}	E [#] mi/ma7	A [#] mi9 ^{b5}	Cmaj7 ^{#9}	Gmaj7 ^{#5}	Ebdim7 ^{b9}	E harm.min.
Bbmin/Caug	Gmi7 ^{b5(b9)}	C7 ^{b9}	Fmi/ma7	Bbmi9 ^{b5}	Dbmaj7 ^{#9}	Abmaj7 ^{#5}	Edim7 ^{b9}	F harm.min.
Bmin/C [#] aug	G [#] mi7 ^{b5(b9)}	C [#] 7 ^{b9}	F [#] mi/ma7	Bmi9 ^{b5}	Dmaj7 ^{#9}	Amaj7 ^{#5}	Fdim7 ^{b9}	F [#] harm.min.
Cmin/Daug	A [#] mi7 ^{b5(b9)}	D7 ^{b9}	Gmi/ma7	Cmi9 ^{b5}	Ebmaj7 ^{#9}	Bbmaj7 ^{#5}	F [#] dim7 ^{b9}	G harm.min.
Dbmin/Ebaug	Bbmi7 ^{b5(b9)}	Eb7 ^{b9}	Abmi/ma7	Dbmi9 ^{b5}	Emaj7 ^{#9}	Bmaj7 ^{#5}	Gdim7 ^{b9}	Ab harm.min.
Dmin/Eaug	Bmi7 ^{b5(b9)}	E7 ^{b9}	A [#] mi/ma7	Dmi9 ^{b5}	Fmaj7 ^{#9}	Cmaj7 ^{#5}	G [#] dim7 ^{b9}	A harm.min.

ii-V-I-IV-vi-iii-vii Arpeggios and Scales in the Key of F# major

ii $G\#m7$ (arp: 1,m3,5,m7)

$G\#$ dorian scale

V $C\#7$ (arp: 1,M3,5,m7)

$C\#$ mixolydian scale

I $F\#Ma7$ (arp: 1,M3,5,M7)

$F\#$ ionian (major) scale

IV $BMa7\#11$ (arp: 1,M3,\#4,M7)

B lydian scale

vi $D\#min^b6$ (arp: 1,m3,5,m6)

$D\#$ aeolian scale

iii B^b phrygian (arp: 1,m2,5,m7)

B^b phrygian scale

vii F locrian (arp: 1,m2,\#5,m7)

F locrian scale

F# melodic minor

ii-V-i-IV-vi-III-vii arpeggio study #1 in the key of F# melodic minor

ii G[#]mi⁶♭2^(♭9) (arp: 1,m2,5,M6)

C[#]7^{#5} (arp: 1,M3,♯5,m7)

i F[#]mi/ma⁹ (arp: 1,m3,5,M7)

IV B⁷♯11 (arp: 1,M3,♯4,m7)

vi D[#]mi⁹♭5 (arp: 1,M2,♭5,m7)

III A^M7^{#5} (arp: 1,M3,♯5,M7)

vii F⁷♭9 (arp: 1,♭2,M3,m7)

ii-V-i-iv-VI-III-vii arpeggio study #2 in the key of A harmonic minor

ii $B_{mi}^{7\flat 5(\flat 9)}$ (arp: 1,m2,m3, $\flat 5$,m7)

V $E^{7\flat 9}$ (arp: 1,m2,M3,5,m7)

i A_{mi}^{9} (arp: 1,M2,m3,5,M7)

iv $D_{mi}^{9\flat 5}$ (arp: 1,M2,m3, $\flat 5$,m7)

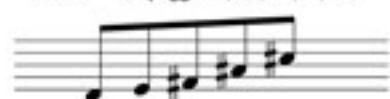
VI $F_{Ma}^{7\sharp 9}$ (arp: 1,m3,M3,5,M7)

III $C_{Ma}^{9\sharp 5}$ (arp: 1,M2,M3, $\sharp 5$,M7)

vii $G^{\sharp}{}_{dim}^{7\flat 9}$ (arp: 1,m3, $\flat 5$,m6,dim7)

D^{ma}9^{#5} (arpeggio: 1,M2,M3,#5,M7)

D major/augmented scale
(3rd mode of B harmonic minor)



Medium-down $\text{♩} = 63$

Major/Augmented Meltdown

Walt Weiskopf

Musical score for "Major/Augmented Meltdown" by Walt Weiskopf. The score is in 4/4 time with a tempo of 63 beats per minute. It consists of eight staves of music, each starting with a measure number (1, 6, 10, 13, 16, 19, 23, 27). The key signature changes throughout the piece, indicated by accidentals and chord labels: D^{Maj}9^{#5}, F^{Maj}9^{#5}, A^bMaj9^{#5}, and B^{Maj}9^{#5}. The notation includes various rhythmic values, slurs, and accents. A large, semi-transparent watermark is visible in the center of the page.