

# TABLE OF CONTENTS

*Acknowledgements*

*Dedication*

*Introduction*

*A Progressive Method of Study*

<b>CHAPTER 1 - INTERVALS</b> .....	<b>1</b>
<i>Chromatics</i> .....	2
<i>Whole Tones</i> .....	4
<i>Thirds (major and minor)</i> .....	7
<i>Fourths</i> .....	12
<i>(Tritones - see Chapter 7)</i>	
<i>Fifths and Cycle of 5ths (scale cycle)</i> .....	14
<i>(Augmented Fifths - see Chapter 2)</i>	
<i>Sixths</i> .....	17
<i>(Sevenths - see Chapter 2)</i>	
<b>CHAPTER 2 - CHORD CONSTRUCTION</b> .....	<b>19</b>
<i>Chord Symbols</i> .....	19
<i>Building Chords Chromatically</i> .....	22
<i>7<sup>th</sup> Chord Study</i> .....	35
<i>Triadic Studies</i> .....	47
<i>Augmented 7<sup>th</sup> Studies</i> .....	49
<b>CHAPTER 3 - THE BLUES</b> .....	<b>53</b>
<i>Building the Blues Scale</i> .....	55
<i>Pentatonics</i> .....	58
<b>CHAPTER 4 - CHORD/SCALE THEORY</b> .....	<b>75</b>
<i>Major Scale Modes</i> .....	76
<i>Minor Modes</i> .....	79
<i>Modal Playing</i> .....	80
<i>II-V-I Study</i> .....	83
<i>Sus 4</i> .....	94

<b>CHAPTER 5 - DIMINISHED CHORD/SCALE STUDY .....</b>	<b>97</b>
<i>Diminished Chords.....</i>	98
<i>Diminished Scale .....</i>	103
<i>Diminished Dominant Scale .....</i>	112
<i>Constructing Diminished Scale Patterns .....</i>	115
<b>CHAPTER 6 - MELODIC MINOR SCALE STUDY .....</b>	<b>136</b>
<i>Minor-Major Chords .....</i>	138
<i>Lydian Augmented .....</i>	142
<i>Lydian Dominant.....</i>	144
<i>Altered Dominant .....</i>	145
<b>CHAPTER 7 - CHORD SUBSTITUTION .....</b>	<b>147</b>
<i>Rhythm Changes .....</i>	147
<i>Tritone Substitution .....</i>	148
<i>Turnarounds.....</i>	158