

TENOR/TRUMPET

THE PURPOSE OF THIS LESSON IS TO HELP FAMILIARIZE YOURSELF WITH THE WHOLE TONE SCALE, THE AUGMENTED TRIADS FOUND WITHIN, AND THE USE OF CHROMATIC PASSING TONES TO LINK TOGETHER THE DIFFERENT AUGMENTED TRIADS. AFTER WORKING WITH THE EXERCISES, TRY TO APPLY THESE BASIC IDEAS WHILE IMPROVISING OVER A DOMINANT 7TH(#5) PROGRESSION.

THE NOTES OF THE TWO SCALES (WHICH ENCOMPASS ALL 12 KEY CENTERS) ARE SHOWN BELOW.



PRACTICE THE SCALES THROUGH THE RANGE OF YOUR HORN, IF YOU ARE NOT ALREADY FAMILIAR WITH THE WHOLE TONE SOUND.

FIRST, SIT UP STRAIGHT WITH GOOD POSTURE.

SECOND, RELAX YOURSELF ESPECIALLY YOUR SHOULDERS.

THIRD, BREATHE IN DEEPLY FROM YOUR DIAPHRAGM.

LASTLY PLAY THE EXERCISE AND LISTEN CAREFULLY.

EXERCISE 1A

This musical score, titled "EXERCISE 1A", consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, and naturals). The subsequent staves continue this melodic line, with some staves showing a change in clef (e.g., from treble to bass clef) and maintaining the same key signature. The notation includes many accidentals, indicating a complex chromatic or diatonic exercise. The piece concludes with a final whole note on the tenth staff.

EXERCISE 2A



EXERCISE 2B



EXERCISE 3A

Musical score for Exercise 3A, consisting of five staves of music. The first staff begins with a treble clef and a 7/8 time signature. The music is written in a key with one sharp (F#) and one flat (Bb). The notation includes eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line and a natural sign on the final note.

EXERCISE 3B

Musical score for Exercise 3B, consisting of five staves of music. The notation includes eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line and a fermata over the final note, which is followed by a circled 'c'.

IMPROVISE OVER THIS PROGRESSION OF DOMINANT 7THS
USING JUST THE WHOLE TONE SCALE AND CHROMATIC
PASSING TONES.

(THE FIRST 6 BARS USES
ONE WHOLE TONE SCALE, THE 2ND 6 BARS USES THE OTHER
WHOLE TONE SCALE). HAVE FUN!

The image shows a 12-bar blues progression of dominant 7th chords with sharp 5ths, written in treble clef and common time (C). The progression is divided into two 6-bar phrases. The first 6 bars use one whole tone scale, and the second 6 bars use the other whole tone scale. The chords are: C7(#5), Bb7(#5), G#7(#5), F#7(#5), E7(#5), D7(#5), F7(#5), Eb7(#5), C#7(#5), B7(#5), A7(#5), G7(#5).

Bar	Chord
1	C7(#5)
2	Bb7(#5)
3	G#7(#5)
4	F#7(#5)
5	E7(#5)
6	D7(#5)
7	F7(#5)
8	Eb7(#5)
9	C#7(#5)
10	B7(#5)
11	A7(#5)
12	G7(#5)