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TECHNIQUE OF THE SAXOPHONE

Chord Studies

Learn Melody, Harmony, Rhythm, and Improvisation Techniques

Joseph Viola

VOLUME 2



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THE TECHNIQUE OF THE SAXOPHONE

PART II

Chord Studies

by

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BERKLEE SCHOOL OF MUSIC

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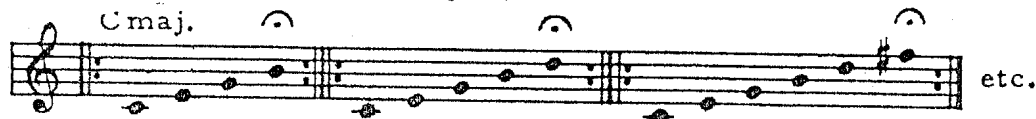
AUTHOR'S NOTES

To derive the most benefit from the exercises in this book it is important that the following practice procedure be followed with each new chord covered in Section I.

A. Preparatory Exercises

- (1) Play the basic chord (1, 3, 5, or 1, 3, 5, 7) several times until the tonality is firmly fixed in your ear.

- (2) Add high degrees one at a time. Try to hear the relationship of each tension to the basic chord.



- (3) Where altered tensions are indicated, relate each altered form to the basic chord.



B. Exercises employing chord tones and auxiliary tones. (Exercises 1, 2 and 3 of each chord.)

- (1) Listen for the resolution of each auxiliary tone as it moves into the basic chord tone.
- (2) After repeating each exercise several times, play it without looking at the music. Concentrate on remembering the chord tones and let your ear assist you in finding the proper auxiliary tones.

C. Exercises employing low degree chord tones, high degree chord tones and auxiliary tones. (Exercises 4 and 5 of each chord.)

- (1) Be aware of the tonality of the basic chord at all times. If the tonality seems vague, stop and play the basic chord several times before repeating the exercise.

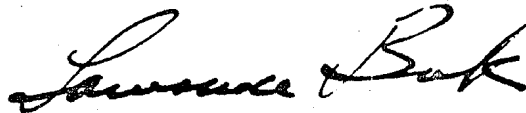
PREFACE

This volume presents a compilation of materials developed for his students by Joe Viola.

The underlying purpose for this volume is to fill the gap in existing instructional literature for saxophone - a method to develop "aural - visual - manual" coordination in chordal concepts. The student simultaneously develops aural awareness, visual familiarity and manual dexterity with chords, their auxiliaries and their high degrees.

Important to the student is the fact that these are not simply technical exercises transcribed for saxophone; they are exercises developed specifically for the instrument, employing natural fingerings and phrasings. Familiarity with these melodic patterns creates a reservoir of improvisational devices to be drawn on, consciously or subconsciously, in spontaneous performance.

The student will find that a conscientious study of this Volume and Volume I will gain him a practical working knowledge of chords while he develops superior technical fluency on his instrument.

A handwritten signature in cursive script, reading "Lawrence Berk". The signature is written in dark ink and is positioned above the printed name.

LAWRENCE BERK, Executive Director
Berklee School of Music

- (2) Experiment with various articulations. Suggested variations are indicated below.



Even where not theoretically required, accidentals have been repeated to assure an awareness of the proper note.

All of the exercises may (and should) be played at different tempos and with variations in phrasing and interpretation.

The augmented chord has not been included since it is considered to be an altered form of the dominant seventh.

J.V.

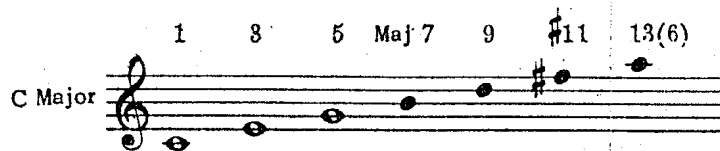
SECTION I

Studies on Chord Structures

C major

1 3 5 Maj 7 9 #11 13(6)

C Major

A musical staff in treble clef showing the C Major scale. The notes are C, D, E, F, G, A, B, and C. Above the staff, the notes are labeled with numbers: 1, 3, 5, Maj 7, 9, #11, and 13(6). The label "C Major" is written to the left of the staff.Two sets of musical exercises for the C Major scale. Each set consists of two staves. The first set is labeled with a large "1" and the second with a large "2". Both sets begin with a treble clef and a common time signature "C". The exercises involve ascending and descending scales with various articulations such as slurs, ties, and accents.

3



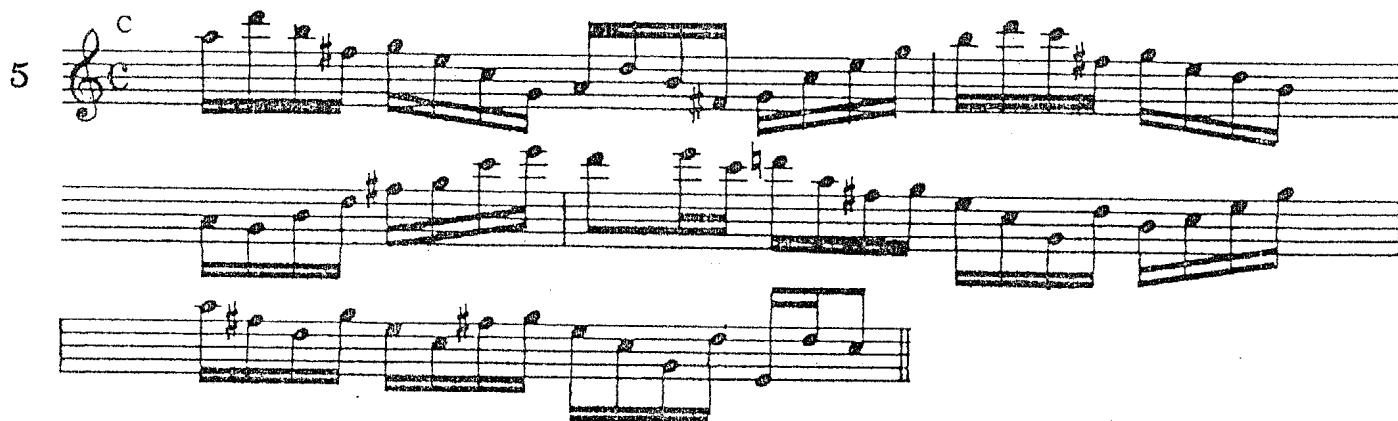
System 3, measures 1-4. Treble clef, common time (C). Measures 1-2 contain triplets of eighth notes. Measures 3-4 contain eighth notes and quarter notes. The key signature has one sharp (F#).

4



System 4, measures 5-8. Treble clef, common time (C). Measures 5-6 contain eighth notes and quarter notes. Measures 7-8 contain eighth notes and quarter notes. The key signature has one sharp (F#).

5

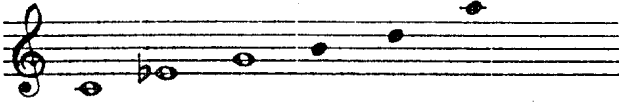
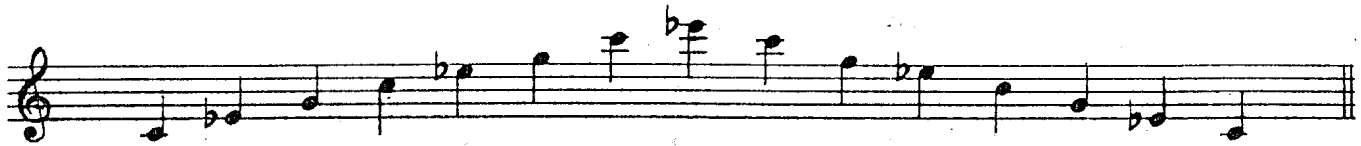


System 5, measures 9-12. Treble clef, common time (C). Measures 9-10 contain eighth notes and quarter notes. Measures 11-12 contain eighth notes and quarter notes. The key signature has one sharp (F#).

C minor

1 $\flat$ 3 5 Maj 7 9 13(6)

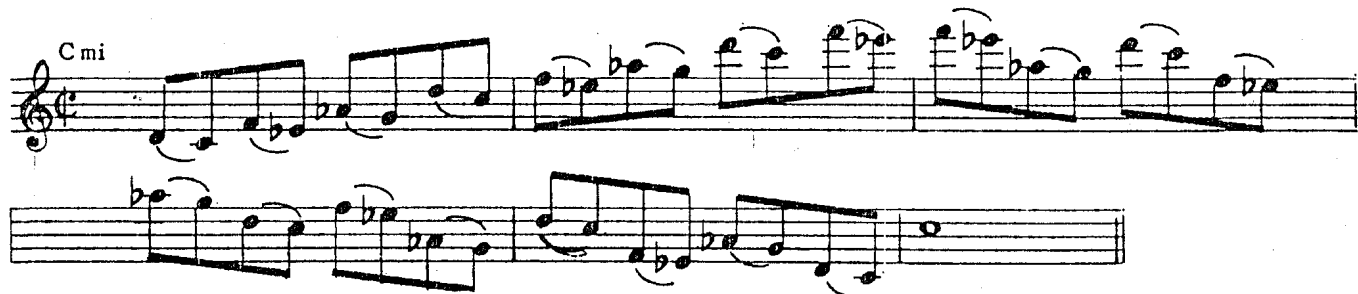
C Minor

A musical staff in treble clef showing the C minor scale: C (middle C), D-flat, E-flat, F, G, A-flat, B-flat, C. The notes are placed on the lines and spaces of the staff.

1 C mi

A musical staff in treble clef showing the C minor scale: C (middle C), D-flat, E-flat, F, G, A-flat, B-flat, C. The notes are placed on the lines and spaces of the staff.

2 C mi

A musical staff in treble clef showing the C minor scale: C (middle C), D-flat, E-flat, F, G, A-flat, B-flat, C. The notes are placed on the lines and spaces of the staff.

3 C mi

A musical staff in treble clef showing the C minor scale: C (middle C), D-flat, E-flat, F, G, A-flat, B-flat, C. The notes are placed on the lines and spaces of the staff.

4

C mi

5

C mi

C seventh

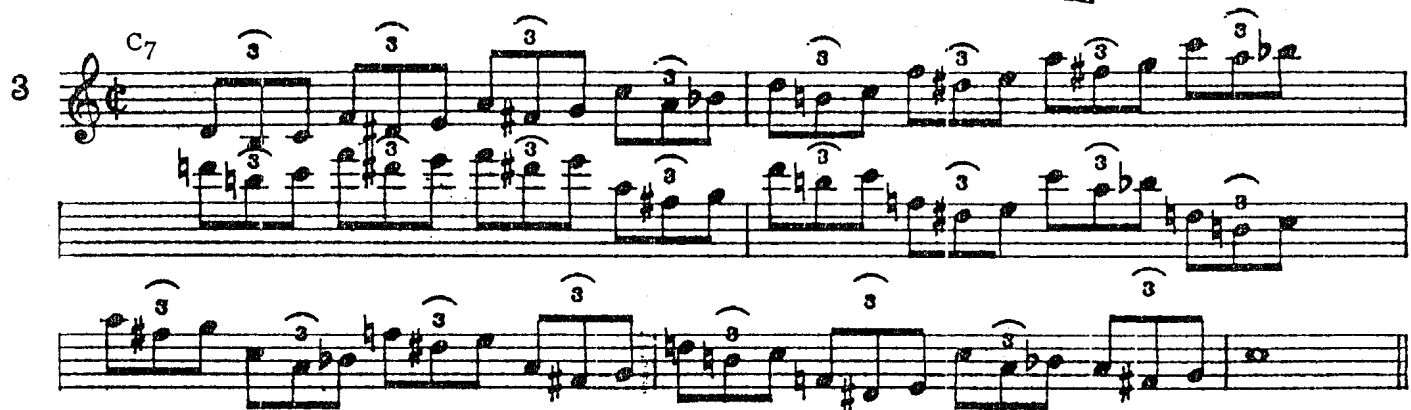
1 3 5 $b7$ $b9$ 9 $\#9$ 11 $\#11$ $b13$ 13

C Dominant 7

1

C₇

2 

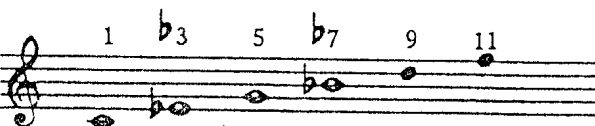
3 

4 

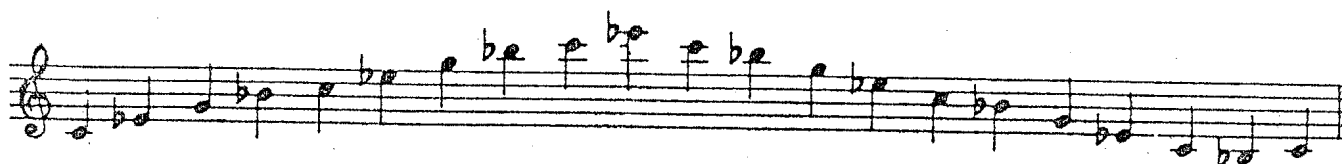
5 

C minor seventh

C Minor 7

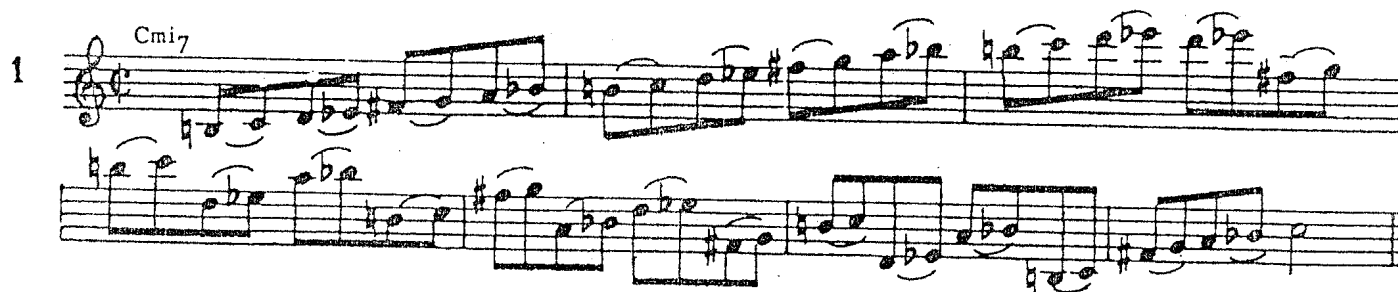


1 $b3$ 5 $b7$ 9 11



1

Cmi7



2

Cmi7



3

Cmi7



4

Cmi7

5

Cmi7

C minor seventh (flat five)

1 $\flat_3$ $\flat_5$ $\flat_7$ $\flat_9$ 9 11 $\flat_{13}$

C Minor 7 ($\flat_5$)

1

Cm7($\flat_5$)

2 $Cm_7(b5)$

Exercise 2 is written on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The time signature is common time (C). The exercise begins with a $Cm_7(b5)$ chord. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

3 $Cm_7(b5)$

Exercise 3 is written on a grand staff. It starts with a $Cm_7(b5)$ chord. The melody in the treble clef features several triplet markings (indicated by a '3' over a bracket) over eighth notes. The bass clef accompaniment also includes triplet markings over eighth notes.

4 Cmi_7b5

Exercise 4 is written on a grand staff. It begins with a Cmi_7b5 chord. The melody in the treble clef is composed of eighth and sixteenth notes. The bass clef accompaniment consists of eighth notes.

5 Cmi_7b5

Exercise 5 is written on a grand staff. It starts with a Cmi_7b5 chord. The melody in the treble clef features eighth and sixteenth notes. The bass clef accompaniment consists of eighth notes.

C diminished seventh

C Diminished 7th

1 $\flat 3$ $\flat 5$ $\flat\flat 7$ Maj 7 9 11 $\flat 13$

Exercise 1: C[°]7

Exercise 2: C[°]7

Exercise 3: C[°]7

4 $C^{\circ}7$

This system contains three staves of music. The first staff begins with a treble clef, a common time signature 'C', and a chord symbol $C^{\circ}7$. It contains measures 1, 2, and 3. The second staff continues the melody from measure 3 and contains measures 4, 5, and 6. The third staff contains measures 7, 8, and 9. The music is written in a style typical of early 20th-century jazz or blues, featuring eighth and sixteenth notes and various accidentals.

5 $C^{\circ}7$

This system contains three staves of music. The first staff begins with a treble clef, a common time signature 'C', and a chord symbol $C^{\circ}7$. It contains measures 1, 2, and 3. The second staff continues the melody from measure 3 and contains measures 4, 5, and 6. The third staff contains measures 7, 8, and 9. The music continues with similar rhythmic patterns and accidentals as the previous system.

F major

1 3 5 Maj 7 9 #11 13(6)

F Major



1

F

2

F

3

F

4

5

F minor

1 $\flat$ 5 Maj 7 9 13(6)

F Minor

1

F mi

2 F mi

3 F mi

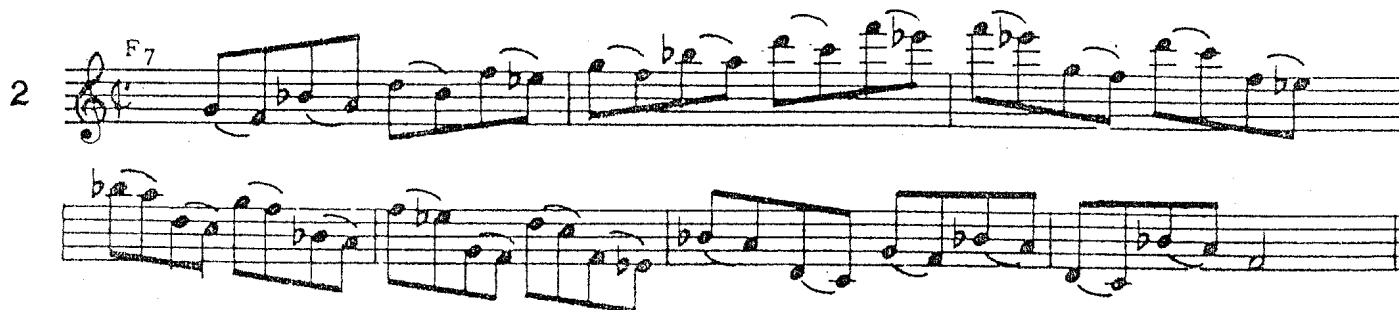
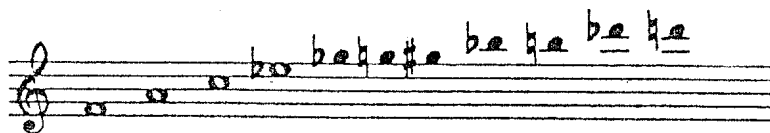
4 F mi

5 F mi

F seventh

1 3 5 b_7 b_9 9 9^+ 11 11^+ b_{13} 13

F Dominant 7



4

A musical score for a three-part setting of 'The Rose Tree'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first measure of the first staff contains the chord symbol 'F7'. The melody is written in a style that suggests a folk or traditional tune. The second and third staves continue the melody, with the third staff ending with a double bar line. The notation includes various note values, rests, and accidentals (flats and a sharp).

5 

F minor seventh

F Minor 7



A musical staff in treble clef showing the F Minor 7 chord. The notes are F (first line), A-flat (second line), C (third line), and E-flat (third space). Above the staff, the scale degrees 1, b3, 5, b7, 9, and 11 are indicated, with the 9 and 11 being whole notes and the others being half notes.

Handwritten musical notation on a single staff. It begins with a treble clef. The melody consists of several eighth and sixteenth notes, some beamed together. There are several accidentals, including flats and naturals. The piece concludes with a double bar line.

1

Fm17

Musical score for 'The Rose Tree' in F major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts on a whole note F4, followed by a half note G4, and then a series of eighth and sixteenth notes. The second staff continues the melody, featuring a series of eighth and sixteenth notes, and ends with a whole note F4. The score is marked with a '1' at the beginning and a 'Fm17' chord symbol above the first staff.

2

Fmi7

3

Fmi7

4

F mi7

5

F mi7

F minor seventh (flat five)

F Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13

The diagram shows the F Minor 7 (b5) chord and its corresponding scale. The chord is represented by a treble clef with notes F, A-flat, C-flat, E-flat, G-flat, and B-flat. The scale is shown as a sequence of notes: F, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F. The notes are written on a single staff with a treble clef.

A single staff of music showing the F Minor 7 (b5) scale. The notes are F, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F. The scale is written in a single line with a treble clef.

1

F mi 7 (b5)

Exercise 1: A single staff of music showing the F Minor 7 (b5) scale. The notes are F, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F. The scale is written in a single line with a treble clef.

2

F mi 7 (b5)

Exercise 2: A single staff of music showing the F Minor 7 (b5) scale. The notes are F, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F. The scale is written in a single line with a treble clef.

3

F mi 7 (b5)

Exercise 3: A single staff of music showing the F Minor 7 (b5) scale. The notes are F, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F. The scale is written in a single line with a treble clef.

4 $Fm_7(b5)$

5 $Fm_7(b5)$

F diminished seventh

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

F Diminished 7th

1 F°_7

2 $F^{\circ}7$

Exercise 2 consists of four measures. The first measure starts with a treble staff containing a half note F4 with a natural sign and a 7th degree symbol, and a bass staff with a half note B3. The subsequent measures continue with eighth and quarter notes, including accidentals like flats and naturals.

3 $F^{\circ}7$

Exercise 3 consists of four measures, each containing triplets in both the treble and bass staves. The first measure begins with a treble staff half note F4 with a natural sign and a 7th degree symbol, and a bass staff half note B3. The triplets involve eighth and quarter notes with various accidentals.

4 $F^{\circ}7$

Exercise 4 consists of four measures. The first measure starts with a treble staff half note F4 with a natural sign and a 7th degree symbol, and a bass staff half note B3. The notation includes eighth and quarter notes with various accidentals across the four measures.

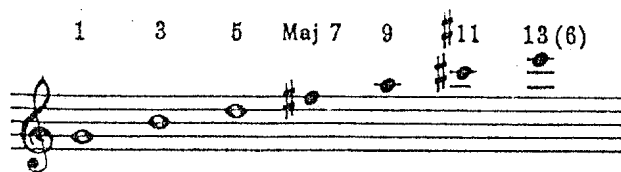
5 $F^{\circ}7$

Exercise 5 consists of four measures. The first measure starts with a treble staff half note F4 with a natural sign and a 7th degree symbol, and a bass staff half note B3. The notation includes eighth and quarter notes with various accidentals across the four measures.

G major

1 3 5 Maj 7 9 #11 13(6)

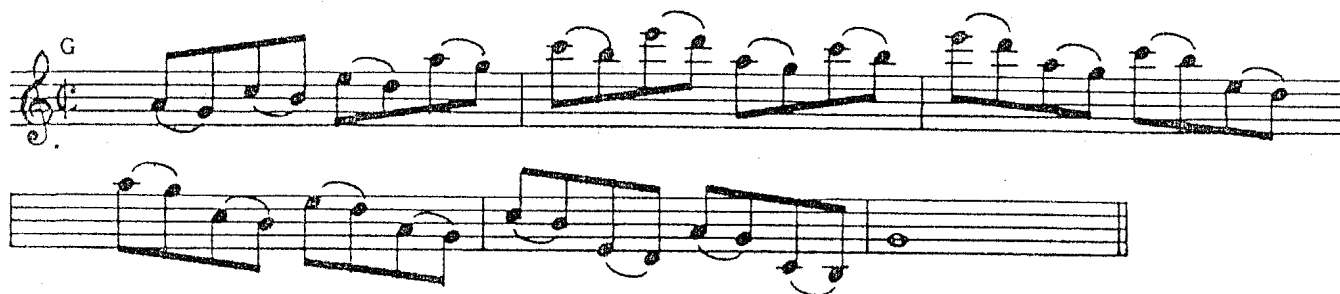
G Major

A musical staff showing the G Major scale. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The notes are placed on a five-line staff: G (line 1), A (space 1), B (line 2), C (space 2), D (line 3), E (space 3), F# (line 4), G (line 5), A (space 5), B (line 6), C (space 6), D (line 7), E (space 7), F# (line 8), G (line 9).

1

A musical staff showing the first exercise in G Major. The exercise starts with a G note on the first line, followed by a series of eighth notes and sixteenth notes, including triplets and slurs, ascending and then descending the scale.

2

A musical staff showing the second exercise in G Major. The exercise starts with a G note on the first line, followed by a series of eighth notes and sixteenth notes, including triplets and slurs, ascending and then descending the scale.

3

A musical staff showing the third exercise in G Major. The exercise starts with a G note on the first line, followed by a series of eighth notes and sixteenth notes, including triplets and slurs, ascending and then descending the scale.

4

G

Exercise 4 is in G major. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines.

5

G

Exercise 5 is in G major. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines.

G minor

1 $\flat$ 3 5 Maj 7 9 13(6)

G Minor

A single staff showing the G minor scale in treble clef, common time. The notes are G, A, B $\flat$, C, D, E $\flat$, F, G, with a double bar line at the end.

A single staff showing the G minor scale in treble clef, common time. The notes are G, A, B $\flat$, C, D, E $\flat$, F, G, with a double bar line at the end.

1

G mi

Exercise 1 is in G minor. The first staff begins with a treble clef, a common time signature 'C', and a key signature of two flats (B $\flat$, E $\flat$). The melody is written in eighth and sixteenth notes. The second staff provides harmonic accompaniment with chords and moving lines.

2 Gmi

Exercise 2 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat (B-flat). The notes are G4, A4, B-flat4, C5, B-flat4, A4, G4. The second measure continues with F4, E4, D4, C4, B3, A3, G3. The third measure has F3, E3, D3, C3, B2, A2, G2. The fourth measure has F2, E2, D2, C2, B1, A1, G1. The notes are connected by slurs, indicating a continuous melodic line.

3 Gmi

Exercise 3 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat (B-flat). The notes are G4, A4, B-flat4, C5, B-flat4, A4, G4. The second measure continues with F4, E4, D4, C4, B3, A3, G3. The third measure has F3, E3, D3, C3, B2, A2, G2. The fourth measure has F2, E2, D2, C2, B1, A1, G1. The notes are connected by slurs, indicating a continuous melodic line.

4 Gmi

Exercise 4 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat (B-flat). The notes are G4, A4, B-flat4, C5, B-flat4, A4, G4. The second measure continues with F4, E4, D4, C4, B3, A3, G3. The third measure has F3, E3, D3, C3, B2, A2, G2. The fourth measure has F2, E2, D2, C2, B1, A1, G1. The notes are connected by slurs, indicating a continuous melodic line.

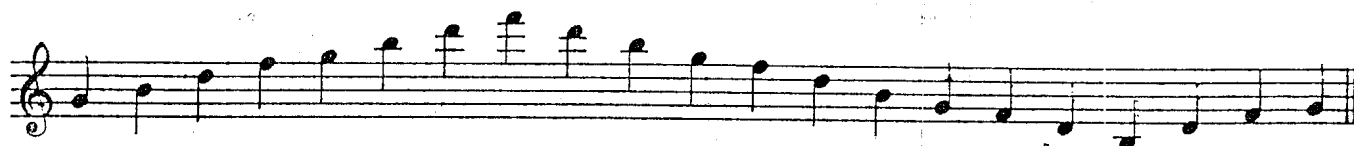
5 Gmi

Exercise 5 consists of four measures. The first measure starts with a treble clef, a common time signature, and a key signature of one flat (B-flat). The notes are G4, A4, B-flat4, C5, B-flat4, A4, G4. The second measure continues with F4, E4, D4, C4, B3, A3, G3. The third measure has F3, E3, D3, C3, B2, A2, G2. The fourth measure has F2, E2, D2, C2, B1, A1, G1. The notes are connected by slurs, indicating a continuous melodic line.

G seventh

1 3 5 **b**₇ **b**₉ 9 9⁺ 11 11⁺ **b**₁₃ 13

G Dominant 7



4

G₇

5

G₇

G minor seventh

1 $\flat_3$ 5 $\flat_7$ 9 11

G Minor 7

1

Gmi₇

2

Gmi7

3

Gmi7

4

Gmi7

5

Gmi7

G minor seventh (flat five)

1 b_3 b_5 b_7 b_9 9 11 b_{13}

G Minor 7 (b_5)

1

G mi7 (b_5)

2

G mi7 (b_5)

3

G mi7 (b_5)

4 $Gm7^b5$

5 $Gm7^b5$

G diminished seventh

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

G Diminished 7th

1 G^o7

2 $G^{\circ}7$

3 $G^{\circ}7$

4 $G^{\circ}7$

5 $G^{\circ}7$

Bb major

Bb Major 1 3 5 Maj 7 9 #11 13(6)

1

2

3

4

5

Bb minor

Bb Minor

1 b3 5 Maj 7 9 13(6)

1

Bb mi

2 B^b mi

Exercise 2, measures 1-4. Treble clef, key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes with various accidentals. The bass line is mostly whole and half notes.

3 B^b mi

Exercise 3, measures 1-4. Treble clef, key signature of two flats. The melody features many triplets marked with a '3' and a slur. The bass line also includes triplets and other rhythmic patterns.

4 B^b mi

Exercise 4, measures 1-4. Treble clef, key signature of two flats. The melody is more complex with many sixteenth and thirty-second notes. The bass line follows a similar complex pattern.

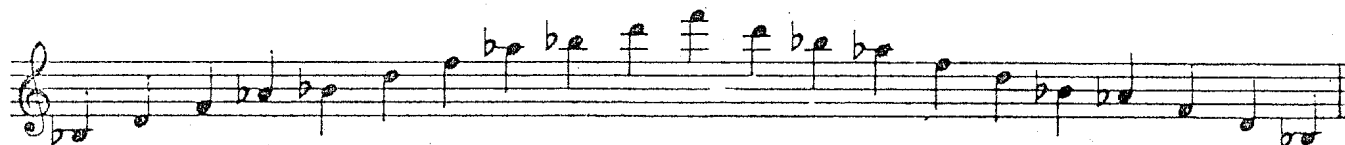
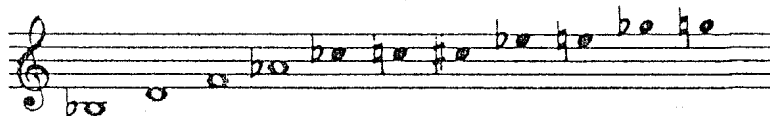
5 B^b mi

Exercise 5, measures 1-4. Treble clef, key signature of two flats. The melody continues with complex rhythmic patterns. The bass line is also intricate.

Bb seventh

1 3 5 b_7 b_9 9 9⁺ 11 11⁺ b_{13} 13

B b Dominant 7



4

5

Bb minor seventh

Bb Minor 7

1 b3 5 b7 9 11

1

2 $B^b mi 7$

$B^b mi 7$

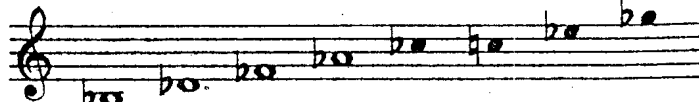
4 $B^b mi 7$

5 $B^b mi 7$

Bb minor seventh (flat five)

Bb Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13



1 Bb m7 (b5)



2 Bb m7 (b5)



3 Bb m7 (b5)



4 $B^b_{mi7}(b5)$

5 $B^b_{mi7}(b5)$

Bb diminished seventh

B^b Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 B^b_{o7}

2 $B\flat_7$

3 $B\flat_7$

4 $B\flat_7$ b

5 $B\flat_7$

D major

D Major

1 3 5 Maj 7 9 #11 13(6)

1

2

3

4

D

5

D

D minor

1 $\flat$ 3 5 Maj 7 9 13(6)

D Minor

1

Dmi

2 *Dmi*

3 *Dmi*

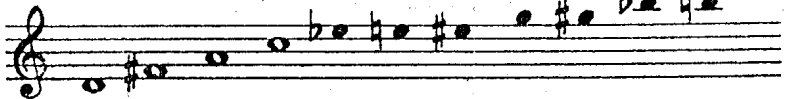
4 *Dmi*

5 *Dmi*

D seventh

1 3 5 b_7 b_9 9 9⁺ 11 11⁺ b_{13} 13

D Dominant 7

Musical notation for the D Dominant 7 chord in treble clef. The notes are D4 (quarter), F#4 (quarter), A4 (quarter), C#5 (quarter), and G#4 (half).

1

D₇

Musical notation for exercise 1, featuring the D7 scale in treble clef. The exercise consists of two staves, each with four measures of eighth-note runs, ascending and descending.

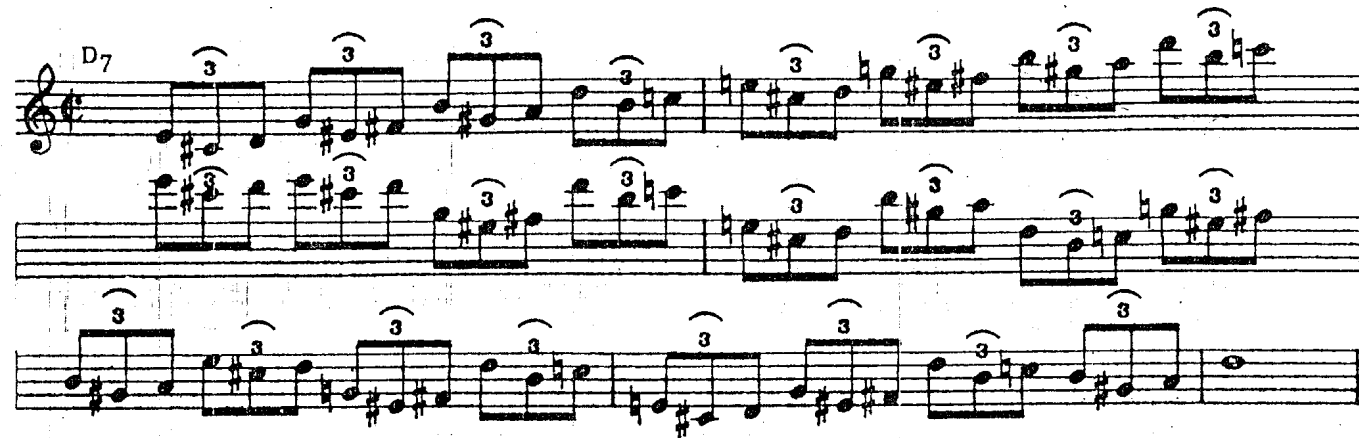
2

D₇

Musical notation for exercise 2, featuring the D7 scale in treble clef. The exercise consists of two staves, each with four measures of eighth-note runs, ascending and descending.

3

D₇

Musical notation for exercise 3, featuring the D7 scale in treble clef. The exercise consists of three staves, each with four measures of eighth-note runs, ascending and descending. The notes are grouped in threes (triplets).

4

D7

5

D7

D minor seventh

D Minor 7

1 $\flat 3$ 5 $\flat 7$ 9 11

1

Dmi7

2

Dmi7

3

Dmi7

4

Dmi7

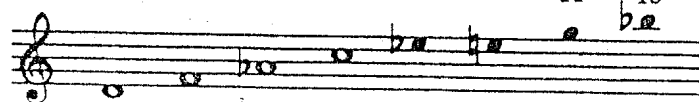
5

Dmi7

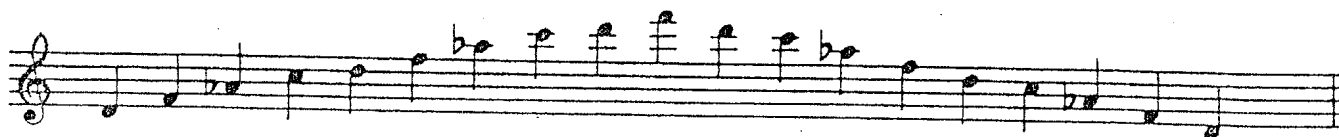
D minor seventh (flat five)

D Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13

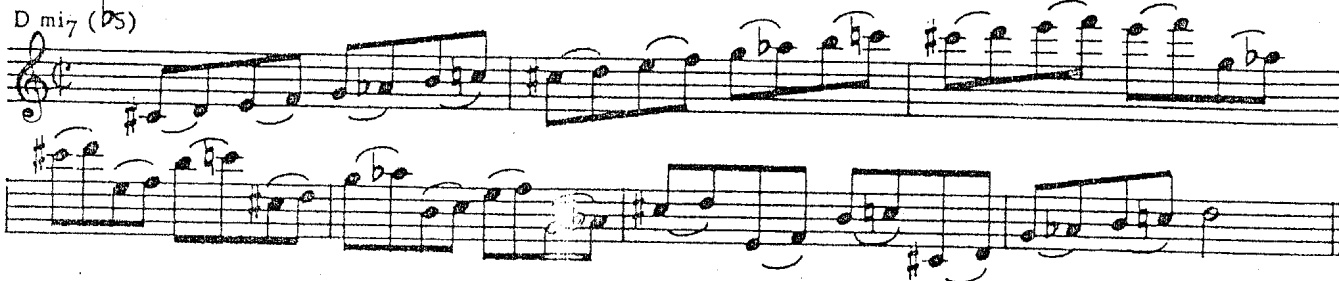


A musical staff showing the notes of the D Minor 7 (b5) chord: D, F, A-flat, C, E-flat, G. The notes are placed on a treble clef staff with a key signature of one flat.



1

D mi7 (b5)



A musical staff showing the D minor seventh (flat five) scale exercise 1, ascending and descending. The notes are D, E, F, G, A-flat, B-flat, C, D, E, F, G, A-flat, B-flat, C, D.

2

D mi7 (b5)



A musical staff showing the D minor seventh (flat five) scale exercise 2, ascending and descending. The notes are D, E, F, G, A-flat, B-flat, C, D, E, F, G, A-flat, B-flat, C, D.

3

D mi7 (b5)



A musical staff showing the D minor seventh (flat five) scale exercise 3, ascending and descending. The notes are D, E, F, G, A-flat, B-flat, C, D, E, F, G, A-flat, B-flat, C, D.

4 $Dmi_7^{\flat 5}$

Exercise 4: A musical exercise in C major, starting with a Dmi7^{b5} chord. The notation consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is a descending line of eighth notes: D4, C4, B3, A3, G3, F3, E3, D3. The second and third staves continue the exercise with various rhythmic patterns and accidentals, including flats and naturals.

5 $Dmi_7^{\flat 5}$

Exercise 5: A musical exercise in C major, starting with a Dmi7^{b5} chord. The notation consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is a descending line of eighth notes: D4, C4, B3, A3, G3, F3, E3, D3. The second and third staves continue the exercise with various rhythmic patterns and accidentals, including flats and naturals.

D diminished seventh

D Diminished 7th

1 $\flat 3$ $\flat 5$ $\flat \flat 7$ Maj 7 9 11 $\flat 13$

The diagram shows the D Diminished 7th chord (D[°]7) on a treble clef staff. The notes are D4, F4, A4, and C5. Above the staff, the intervals are listed: 1, $\flat 3$, $\flat 5$, $\flat \flat 7$. To the right, the intervals are listed: Maj 7, 9, 11, $\flat 13$. The notes are also labeled with their respective interval numbers: 1, $\flat 3$, $\flat 5$, $\flat \flat 7$.

1 $D^{\circ}7$

Exercise 1: A musical exercise in C major, starting with a D[°]7 chord. The notation consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is a descending line of eighth notes: D4, C4, B3, A3, G3, F3, E3, D3. The second and third staves continue the exercise with various rhythmic patterns and accidentals, including flats and naturals.

2 $D^{\circ}7$

3 $D^{\circ}7$

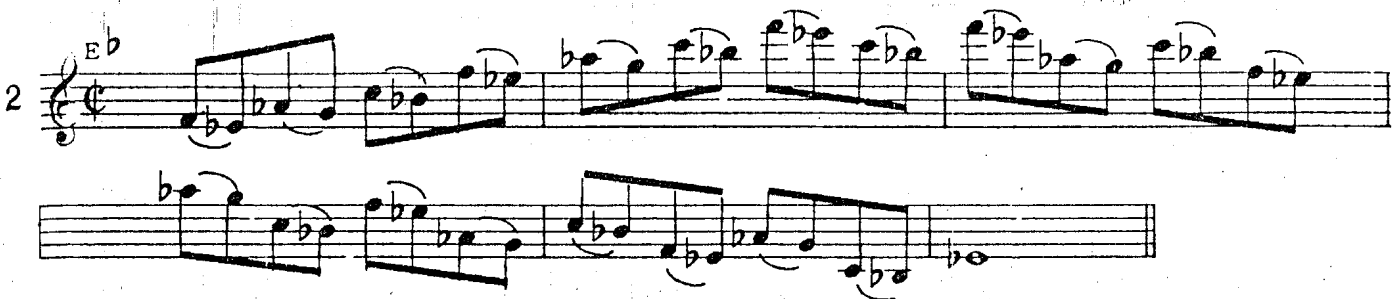
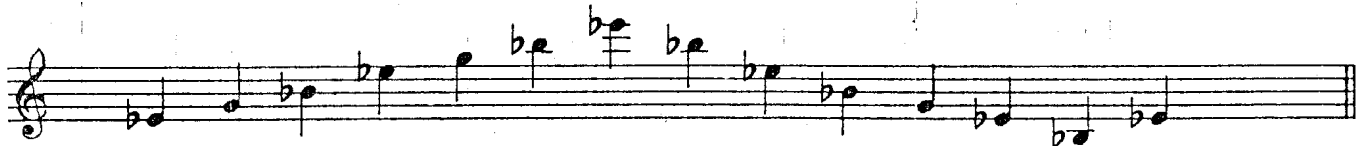
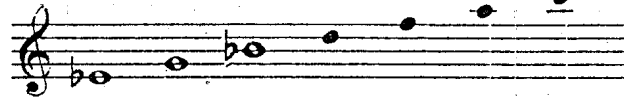
4 $D^{\circ}7$

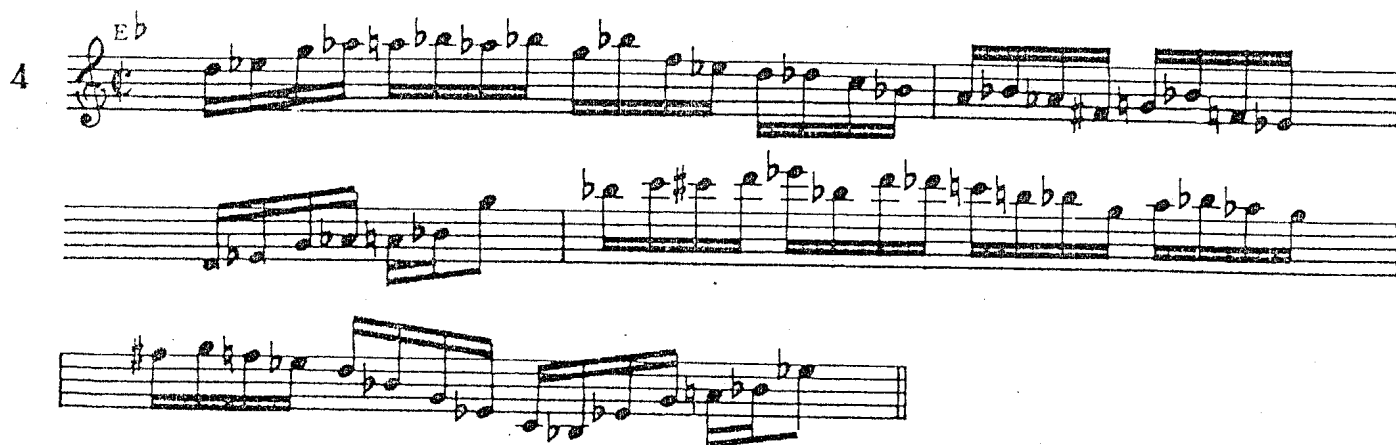
5 $D^{\circ}7$

Eb major

1 3 5 Maj 7 9 #11 13(6)

E^b Major



4 

Exercise 4: Eb minor scale, measures 1-4. The notation shows a treble clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 3 and 4. The bass line is also written in eighth and sixteenth notes.

5 

Exercise 5: Eb minor scale, measures 1-4. The notation shows a treble clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 3 and 4. The bass line is also written in eighth and sixteenth notes.

Eb minor

1 $\flat 3$ 5 Maj 7 9 13 (6)

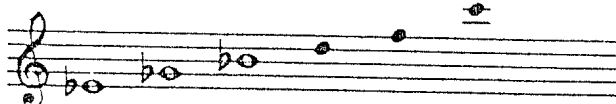
Eb Minor 

Diagram showing the Eb Minor chord structure: 1 (Eb), $\flat 3$ (Gb), 5 (Bb), Maj 7 (D), 9 (E), 13 (6) (F).

1 

Exercise 1: Eb minor scale, measures 1-4. The notation shows a treble clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 3 and 4. The bass line is also written in eighth and sixteenth notes.

2 *E^b mi*

3 *E^b mi*

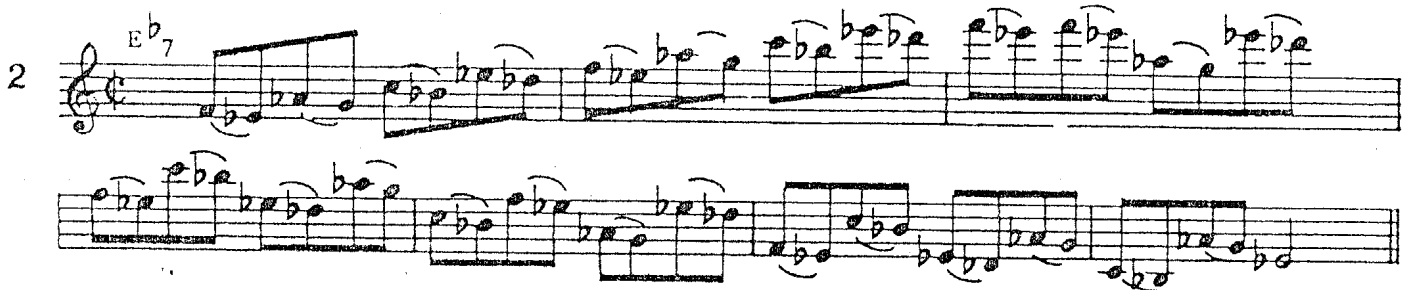
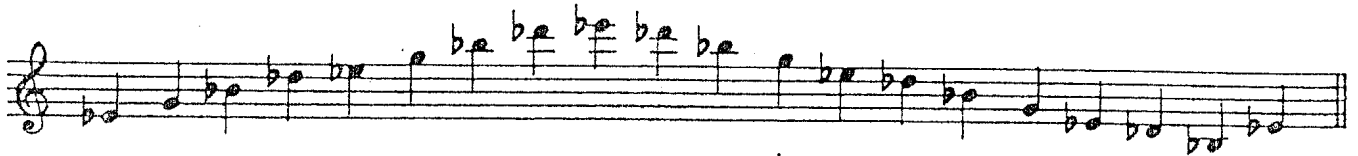
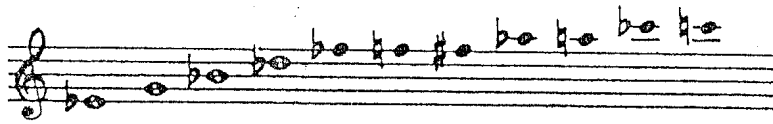
4 *E^b mi*

5 *E^b mi*

Eb seventh

1 3 5 b7 b9 9 9+ 11 11+ b13 13

E^b Dominant 7



4

Exercise 4 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 7/8 time signature. It contains a series of eighth and sixteenth notes, many of which are chromatic. The second and third staves continue this melodic line with similar chromatic patterns.

5

Exercise 5 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 7/8 time signature. It contains a series of eighth and sixteenth notes, many of which are chromatic. The second and third staves continue this melodic line with similar chromatic patterns.

Eb minor seventh

E^b Minor 7

A diagram of the Eb minor seventh chord in treble clef. The notes are Eb, Gb, Bb, and Db. Above the notes are fingerings: 1 for Eb, 3 for Gb, 5 for Bb, and 7 for Db. The notes are grouped into pairs (Eb-Gb and Bb-Db) with a 9 and 11 above the second pair.

1

Exercise 1 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 7/8 time signature. It contains a series of eighth and sixteenth notes, many of which are chromatic. The second staff continues this melodic line with similar chromatic patterns.

2 $E^b mi7$

3 $E^b mi7$

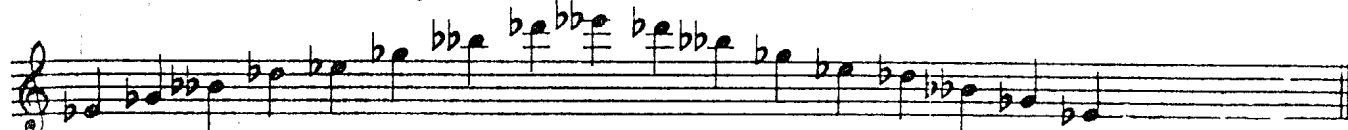
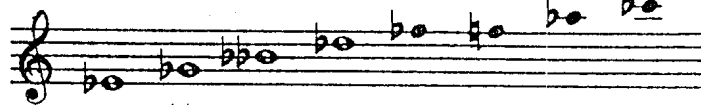
4 $E^b mi7$

5 $E^b mi7$

Eb minor seventh (flat five)

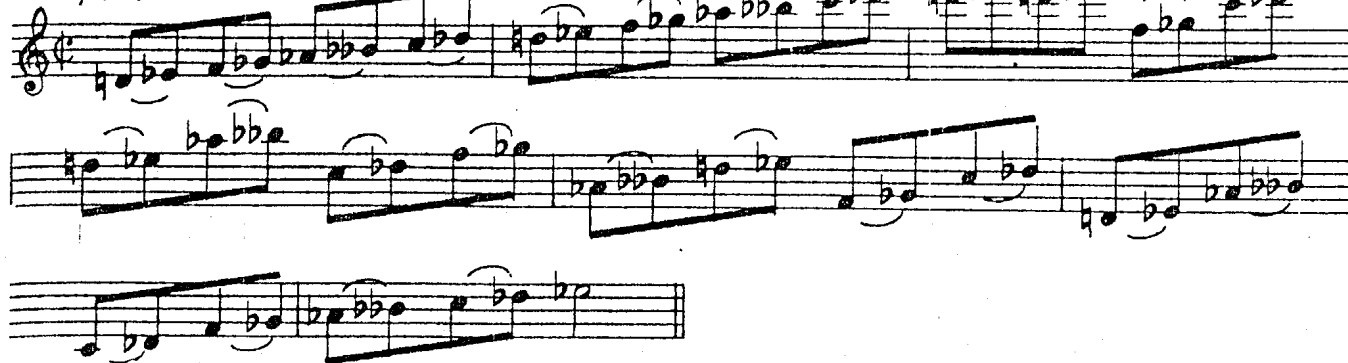
1 b3 b5 b7 b9 9 11 b13

Eb Minor 7 (b5)



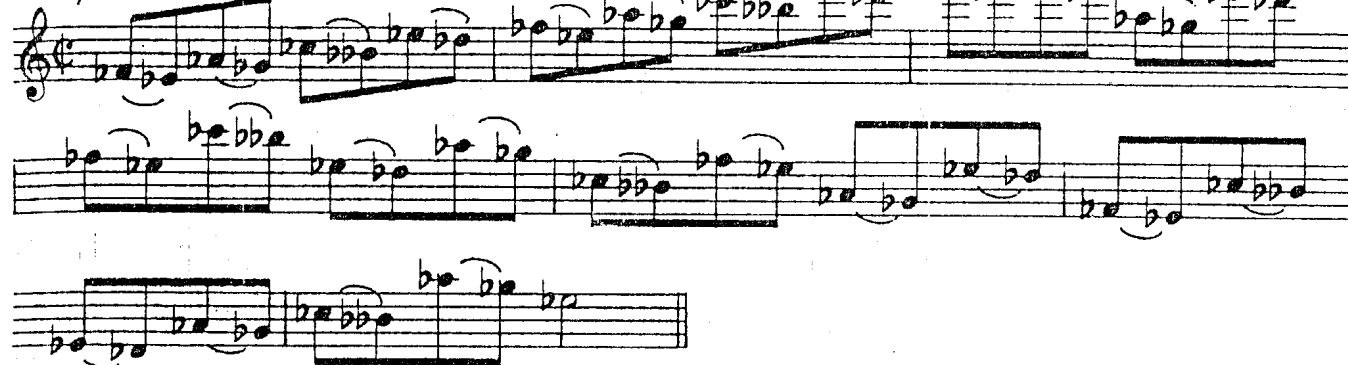
Eb mi7 (b5)

1



Eb mi7 (b5)

2



Eb mi7 (b5)

3



4 $E^b mi_7(b5)$

5 $E^b mi_7(b5)$

E^b diminished seventh

E^b Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 $E^b o_7$

2

System 2, measures 1-2. Treble clef, Eb7 chord. Measure 1: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B. Measure 2: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B.

3

System 3, measures 3-4. Treble clef, Eb7 chord. Measure 3: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B. Measure 4: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B.

4

System 4, measures 5-6. Treble clef, Eb7 chord. Measure 5: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B. Measure 6: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B.

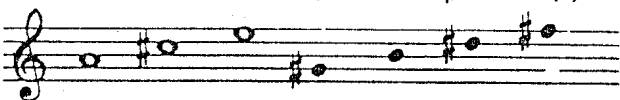
5

System 5, measures 7-8. Treble clef, Eb7 chord. Measure 7: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B. Measure 8: eighth notes Bb, Ab, Gb, Fb, Eb, D, C, B.

A major

1 3 5 Maj 7 9 #11 13(6)

A Major

A musical staff showing the A Major scale in treble clef. The notes are A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), and A5 (half). The notes are labeled with numbers 1 through 7, and the final A is labeled 13(6).

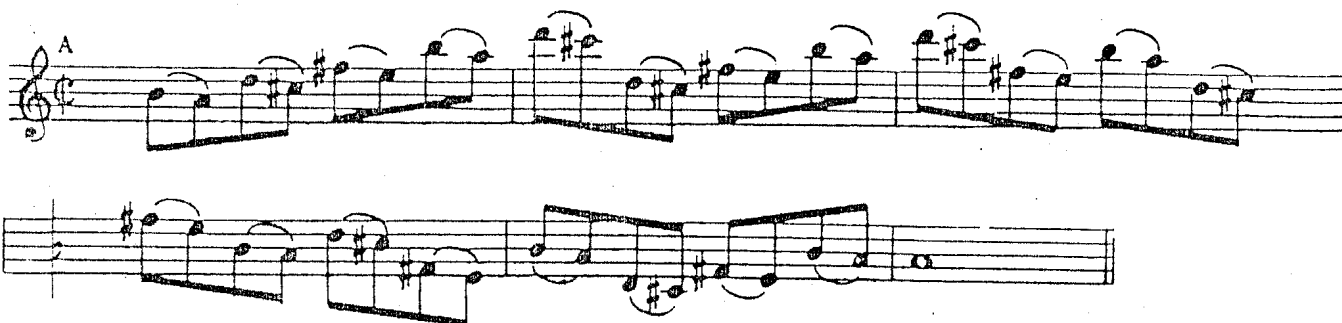
1

A

A musical staff showing the A Major scale in treble clef. The notes are A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), and A5 (half). The notes are labeled with numbers 1 through 7, and the final A is labeled 13(6).

2

A

A musical staff showing the A Major scale in treble clef. The notes are A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), and A5 (half). The notes are labeled with numbers 1 through 7, and the final A is labeled 13(6).

3

A

A musical staff showing the A Major scale in treble clef. The notes are A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), and A5 (half). The notes are labeled with numbers 1 through 7, and the final A is labeled 13(6).

4

A

5

A

A minor

1 $\flat_3$ 5 Maj 7 9 13(6)

A Minor

1

A mi

2 A mi

Exercise 2, measures 1-4. Treble clef, C major. Melody: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are present over the first four measures of both staves.

3 A mi

Exercise 3, measures 1-4. Treble clef, C major. Melody: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are present over the first four measures of both staves.

4 A mi

Exercise 4, measures 1-4. Treble clef, C major. Melody: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are present over the first four measures of both staves.

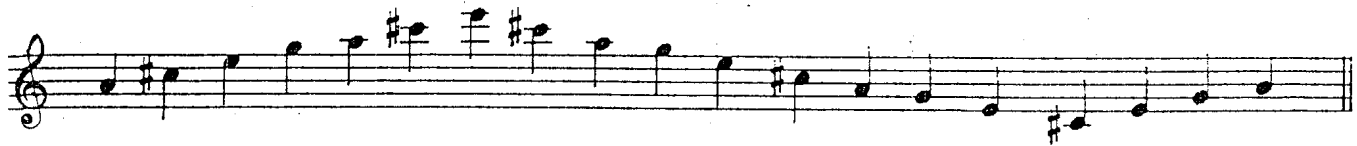
5 A mi

Exercise 5, measures 1-4. Treble clef, C major. Melody: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass line: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Slurs are present over the first four measures of both staves.

A seventh

A Dominant 7

1 3 5 b_7 b_9 9 9⁺ 11 11⁺ b_{13} 13



1

A₇

2

A₇

3

A₇

4

A₇

5

A₇

A minor seventh

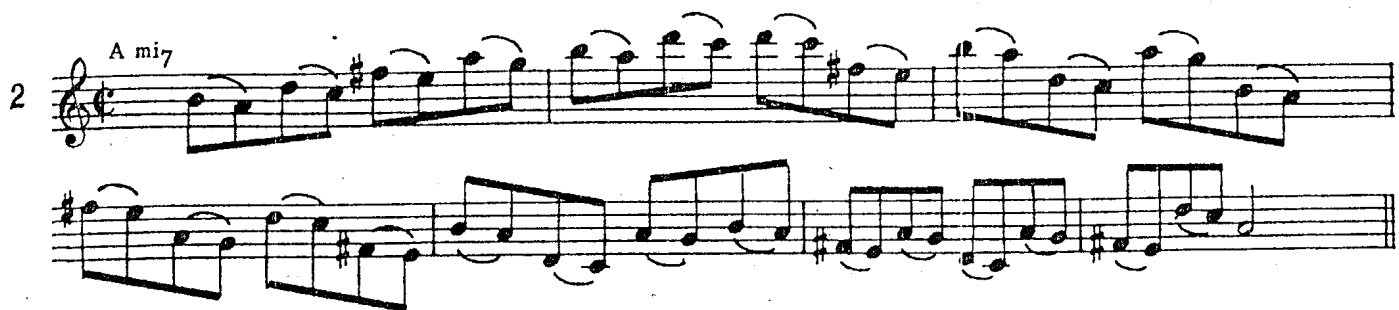
1 $\flat 3$ 5 $\flat 7$ 9 $\sharp 11$

A Minor 7

1

A_{mi}7

2 *A mi7*



3 *A mi7*



4 *A mi7*



5 *A mi7*



A minor seventh (flat five)

1 $\flat 3$ $\flat 5$ $\flat 7$ $\flat 9$ 9 11 $\flat 13$

A Minor 7 ($\flat 5$)

1 A mi 7 ($\flat 5$)

2 A mi 7 ($\flat 5$)

3 A mi 7 ($\flat 5$)

4

A mi₇^{b5}

5

A mi₇^{b5}

A diminished seventh

A Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

1

A^o₇

2 $A^{\circ}7$

3 $A^{\circ}7$

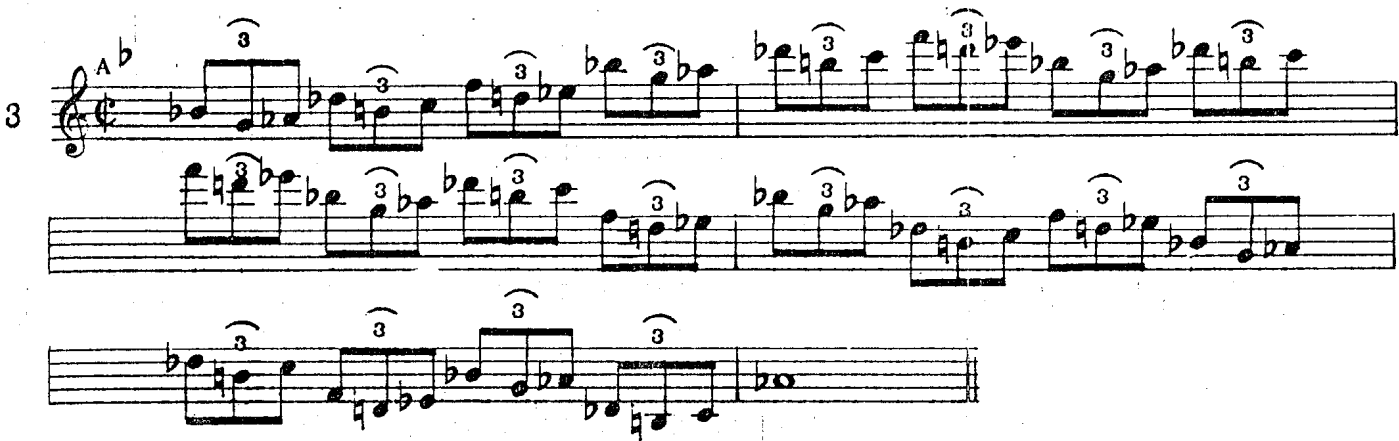
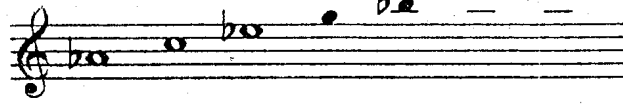
4 $A^{\circ}7$

5 $A^{\circ}7$

Ab major

1 3 5 Maj 7 9 #11 13(6)

Ab Major



4

Exercise 4, Ab minor scale, measures 1-3. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

5

Exercise 5, Ab minor scale, measures 1-3. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

Ab minor

1 b3 5 Maj 7 9 13(6)

Ab Minor

Ab Minor scale, measures 1-3. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

Exercise 1, Ab minor scale, measures 1-3. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

1

Exercise 1, Ab minor scale, measures 1-3. The notation is in treble clef with a key signature of two flats (Ab and Bb). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

2 *Ab mi*

3 *Ab mi*

4 *Ab mi*

5 *Ab mi*

Ab seventh

Ab Dominant 7

1 3 5 $\flat 7$ $\flat 9$ 9 9⁺ 11 11⁺ $\flat 13$ 13

8^{va}

A musical staff in treble clef showing the Ab Dominant 7 scale. The notes are Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. Above the staff, the scale degrees are numbered: 1, 3, 5, $\flat 7$, $\flat 9$, 9, 9⁺, 11, 11⁺, $\flat 13$, 13. A dashed line labeled 8^{va} indicates the octave.

A musical staff in treble clef showing a sequence of notes for the Ab seventh scale: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

1

Ab₇

A musical staff in treble clef showing a sequence of notes for the Ab seventh scale, labeled 1. The notes are Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The staff is marked with an Ab₇ chord symbol.

2

Ab₇

A musical staff in treble clef showing a sequence of notes for the Ab seventh scale, labeled 2. The notes are Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The staff is marked with an Ab₇ chord symbol.

3

Ab₇

A musical staff in treble clef showing a sequence of notes for the Ab seventh scale, labeled 3. The notes are Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The staff is marked with an Ab₇ chord symbol. The notes are grouped in triplets.

4 A^b_7

5 A^b_7

Ab minor seventh

1 b_3 5 b_7 9 11

A^b Minor 7

1 A^b_{mi7}

2 $A^b mi7$

3 $A^b mi7$

4 $A^b mi7$

5 $A^b mi7$

Ab minor seventh (flat five)

1 b_3 b_5 b_7 b_9 9 11 b_{13}

A^b Minor 7 (b_5)

Handwritten musical notation for A^b Minor 7 (b_5) on a treble clef staff. The notes are A^b , B^b , C^b , D^b , E^b , and F^b . Above the staff, the scale degrees 1, b_3 , b_5 , b_7 , b_9 , 9, 11, and b_{13} are written, with lines connecting them to the corresponding notes.

The image displays a page of musical notation for a piano exercise, organized into three systems, each consisting of two staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

- System 1:** The first staff begins with a treble clef and a key signature change to three flats. The second staff is marked with a measure rest and the chord notation $A^b m_7(b5)$. The music consists of a series of eighth and sixteenth notes, some beamed together, and some marked with slurs.
- System 2:** The first staff is marked with a measure rest and the chord notation $A^b m_7(b5)$. The second staff continues the melodic line with various note values and slurs.
- System 3:** The first staff is marked with a measure rest and the chord notation $A^b m_7(b5)$. The second staff features numerous triplet markings (indicated by a '3' over a bracket) over groups of three notes. The third staff continues this triplet pattern throughout the system.

4 $A^b m_7(b5)$

5 $A^b m_7(b5)$

A^b diminished seventh

A^b Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

1 A^b_7



E major

1 3 5 Maj 7 9 #11 13(6)

E Major



1

E



2

E



3

E



4

E

5

E

E minor

1 $\flat_3$ 5 Maj 7 9 13 (6)

E Minor

1

E mi

2 E mi

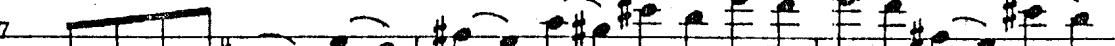
Exercise 2 consists of four measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, 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G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, 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E seventh

1 3 5 b_7 b_9 9 9^+ 11 11^+ b_{13} 13

E Dominant 7

1 3 5 $b7$ $b9$ 9 9^+ 11 11^+ $b13$ 13

2 

A musical score for the song "The Rose Tree". The score is written for three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The first measure of the first staff contains the chord symbol "E7". The melody is written on the first staff, and the accompaniment is written on the second and third staves. The melody consists of eighth and sixteenth notes, often grouped in triplets. The accompaniment consists of eighth and sixteenth notes, also often grouped in triplets. The score is for a single system, and the music ends with a double bar line.

4

E7

5

E7

E minor seventh

E Minor 7

1 $\flat 3$ 5 $\flat 7$ 9 11

1

Emi7

2

Emi7

3

Emi7

4

Emi7

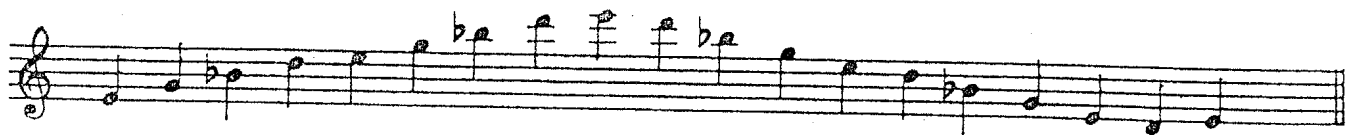
5

Emi7

E minor seventh (flat five)

1 $\flat 3$ $\flat 5$ $\flat 7$ $\flat 9$ 9 11 $\flat 13$

E Minor 7 ($\flat 5$)



1 E mi7 ($\flat 5$)



2 E mi7 ($\flat 5$)



3 E mi7 ($\flat 5$)



4 **Emi₇^{b5}**

5 **Emi₇^{b5}**

E diminished seventh

E Diminished 7th

1 ^b3 ^b5 ^{bb}7 ^{Maj}7 9 11 ^b13

1 **E^o₇**

2 $E^{\circ}7$

Two staves of music. The top staff begins with a treble clef and an $E^{\circ}7$ chord symbol. It contains two measures of music with complex chromatic patterns and slurs. The bottom staff continues the melodic line with similar chromaticism and slurs.

$E^{\circ}7$

Two staves of music. The top staff begins with a treble clef and an $E^{\circ}7$ chord symbol. It contains two measures of music featuring triplets (indicated by a '3' over the notes) and slurs. The bottom staff continues the melodic line with triplets and slurs.

4 $E^{\circ}7$

Two staves of music. The top staff begins with a treble clef and an $E^{\circ}7$ chord symbol. It contains two measures of music with complex chromatic patterns and slurs. The bottom staff continues the melodic line with similar chromaticism and slurs.

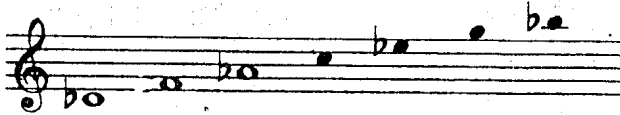
5 $E^{\circ}7$

Two staves of music. The top staff begins with a treble clef and an $E^{\circ}7$ chord symbol. It contains two measures of music with complex chromatic patterns and slurs. The bottom staff continues the melodic line with similar chromaticism and slurs.

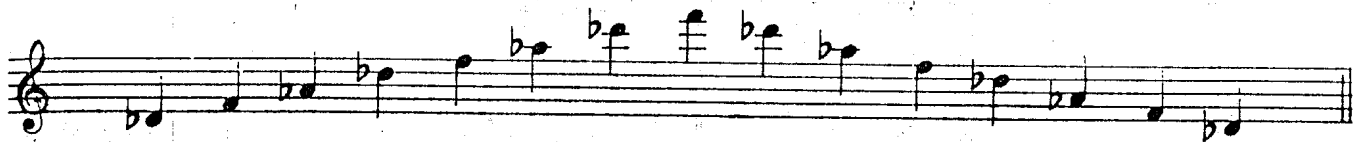
Db major

1 3 5 Maj 7 9 #11 13(6)

Db Major



A single staff of music showing the Db Major scale. The notes are: Db, Eb, F, Gb, Ab, Bb, C, Db. The scale is written in treble clef with a key signature of two flats.



A single staff of music containing a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The notes are written in treble clef with a key signature of two flats.

1



Two staves of music. The first staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The second staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The notes are written in treble clef with a key signature of two flats.

2



Two staves of music. The first staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The second staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The notes are written in treble clef with a key signature of two flats.

3



Three staves of music. The first staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The second staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The third staff contains a sequence of notes: Db, Eb, F, Gb, Ab, Bb, C, Db, Eb, F, Gb, Ab, Bb, C, Db. The notes are written in treble clef with a key signature of two flats.

4

5

Db minor

1 $\flat 3$ 5 Maj 7 9 13 (6)

Db Minor

1

Db mi

2 *Db mi*

Exercise 2, measures 1-4. Treble clef, C major key signature. The melody consists of eighth and sixteenth notes, mostly descending. The bass line consists of eighth notes, mostly ascending. Measure 1 starts with a 'Db mi' annotation above the treble staff.

3 *Db mi*

Exercise 3, measures 1-4. Treble clef, C major key signature. The melody features many triplets of eighth notes. The bass line consists of eighth notes, mostly ascending. Measure 1 starts with a 'Db mi' annotation above the treble staff.

4 *Db mi*

Exercise 4, measures 1-4. Treble clef, C major key signature. The melody consists of eighth and sixteenth notes, mostly descending. The bass line consists of eighth notes, mostly ascending. Measure 1 starts with a 'Db mi' annotation above the treble staff.

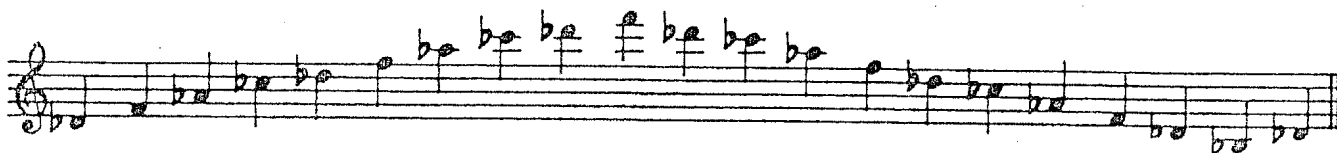
5 *Db mi*

Exercise 5, measures 1-4. Treble clef, C major key signature. The melody consists of eighth and sixteenth notes, mostly descending. The bass line consists of eighth notes, mostly ascending. Measure 1 starts with a 'Db mi' annotation above the treble staff.

Db seventh

1 3 5 ~~b7~~ ~~b9~~ 9 9⁺ 11 11⁺ ~~bb13~~ ~~qb13~~

D^b Dominant 7



4

5

Db minor seventh

1 $b3$ 5 $b7$ 9 11

D $\flat$ Minor 7

1

D $\flat$ mi7

2 $D^b mi7$

Exercise 2 consists of four measures. The first measure starts with a $D^b mi7$ chord. The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic values. Slurs and ties are used to indicate phrasing and continuation across measures.

3 $D^b mi7$

Exercise 3 consists of four measures. It features a $D^b mi7$ chord at the beginning. The notation includes several triplet markings (indicated by a '3' over a bracket) and slurs. The rhythmic pattern is more complex than in exercise 2, with frequent beaming of eighth notes.

4 $D^b mi7$

Exercise 4 consists of four measures. It begins with a $D^b mi7$ chord. The melody is characterized by a series of slurs and ties, suggesting a continuous, flowing line. The bass staff accompaniment also uses slurs and ties to maintain a steady harmonic support.

5 $D^b mi7$

Exercise 5 consists of four measures. It starts with a $D^b mi7$ chord. The notation shows a mix of eighth notes and slurs, with some measures featuring more complex rhythmic groupings. The overall texture is dense due to the frequent beaming of notes in both staves.

Db minor seventh (flat five)

1 $\flat 3$ $\flat 5$ $\flat 7$ $\flat 9$ 9 11 $\flat 13$

Db Minor 7 ($\flat 5$)

1

Db mi7 ($\flat 5$)

2

Db mi7 ($\flat 5$)

3

Db mi7 ($\flat 5$)

4

$D\flat m_7(b5)$

The image shows three staves of handwritten musical notation for the $D\flat m_7(b5)$ chord. The notation is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notes are: B-flat (first space), E-flat (second space), A-flat (third space), D-flat (first space), G-flat (second space), and C-flat (third space). The notes are grouped into six measures across the three staves, with some measures containing multiple notes or rests. The notation is somewhat messy and appears to be a student exercise or a rough draft.

5

Db mi7 (b5)

Handwritten musical notation for a Db minor 7 (b5) scale. The notation is written on three staves. The first staff starts with a treble clef and a key signature of one flat (Bb). The notes are: Bb, C, Db, Eb, F, Gb, Ab, Bb. The second staff continues the scale: C, Db, Eb, F, Gb, Ab, Bb, C. The third staff continues: Db, Eb, F, Gb, Ab, Bb, C, Db. The notes are written in a sequence that suggests a descending and then ascending scale.

Db diminished seventh

D^b Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is a single melodic line. The second and third staves are for a two-part setting, with the first part starting on a treble clef and the second part on a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and folk-like, with a mix of eighth and quarter notes. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The score is handwritten in ink on aged paper.

2 $\text{Db}^{\flat}_7$

3 $\text{Db}^{\flat}_7$

4 $\text{Db}^{\flat}_7$

5 $\text{Db}^{\flat}_7$

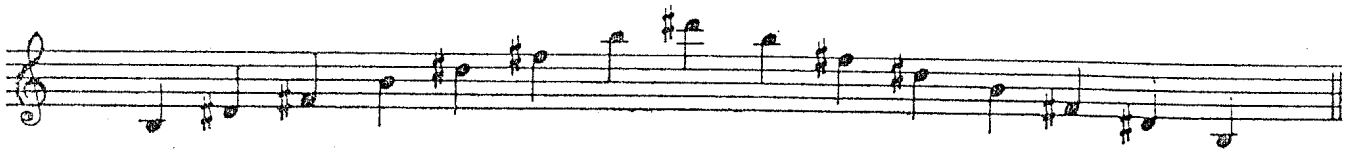
B major

1 3 5 Maj 7 9 #11 13(6)

B Major



A musical staff in treble clef showing the B Major scale. The notes are B, C#, D, E, F#, G#, A, B, C#, D, E, F#, G#, A, B, all marked with sharp signs.



A musical staff in treble clef showing the B Major scale. The notes are B, C#, D, E, F#, G#, A, B, C#, D, E, F#, G#, A, B, all marked with sharp signs.

1



A musical staff in treble clef showing the B Major scale. The notes are B, C#, D, E, F#, G#, A, B, C#, D, E, F#, G#, A, B, all marked with sharp signs.

2



A musical staff in treble clef showing the B Major scale. The notes are B, C#, D, E, F#, G#, A, B, C#, D, E, F#, G#, A, B, all marked with sharp signs.

3



A musical staff in treble clef showing the B Major scale. The notes are B, C#, D, E, F#, G#, A, B, C#, D, E, F#, G#, A, B, all marked with sharp signs.

4 **B**

5 **B**

B minor

1 $\flat_3$ 5 Maj 7 9 13(6)

B Minor

1 **B mi**

2 B mi

Exercise 2 consists of four measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins on B4, marked with a 'B mi' fingering. The notes are B4, C#4, D4, E4, F#4, G4, A4, B4. The second measure continues the melody: C#4, D4, E4, F#4, G4, A4, B4, C#5. The third measure: D4, E4, F#4, G4, A4, B4, C#5, D5. The fourth measure: E4, F#4, G4, A4, B4, C#5, D5, E5. The bass line consists of four measures of accompaniment: F#3, E3, D3, C#3, B2, A2, G2, F#2. The notes are beamed in pairs.

3 B mi

Exercise 3 consists of four measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins on B4, marked with a 'B mi' fingering. The notes are B4, C#4, D4, E4, F#4, G4, A4, B4. The second measure continues the melody: C#4, D4, E4, F#4, G4, A4, B4, C#5. The third measure: D4, E4, F#4, G4, A4, B4, C#5, D5. The fourth measure: E4, F#4, G4, A4, B4, C#5, D5, E5. The bass line consists of four measures of accompaniment: F#3, E3, D3, C#3, B2, A2, G2, F#2. The notes are beamed in pairs.

4 B mi

Exercise 4 consists of four measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins on B4, marked with a 'B mi' fingering. The notes are B4, C#4, D4, E4, F#4, G4, A4, B4. The second measure continues the melody: C#4, D4, E4, F#4, G4, A4, B4, C#5. The third measure: D4, E4, F#4, G4, A4, B4, C#5, D5. The fourth measure: E4, F#4, G4, A4, B4, C#5, D5, E5. The bass line consists of four measures of accompaniment: F#3, E3, D3, C#3, B2, A2, G2, F#2. The notes are beamed in pairs.

5 B mi

Exercise 5 consists of four measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins on B4, marked with a 'B mi' fingering. The notes are B4, C#4, D4, E4, F#4, G4, A4, B4. The second measure continues the melody: C#4, D4, E4, F#4, G4, A4, B4, C#5. The third measure: D4, E4, F#4, G4, A4, B4, C#5, D5. The fourth measure: E4, F#4, G4, A4, B4, C#5, D5, E5. The bass line consists of four measures of accompaniment: F#3, E3, D3, C#3, B2, A2, G2, F#2. The notes are beamed in pairs.

B seventh

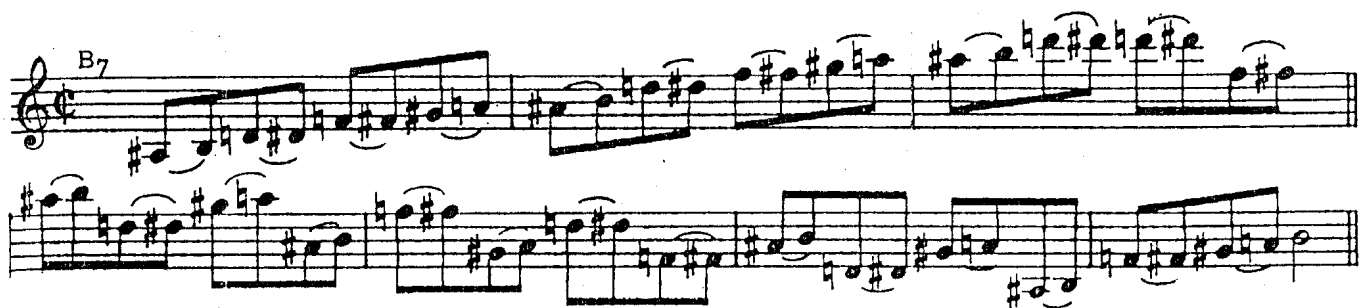
B Dominant 7

1 3 5 $b7$ $b9$ 9 $\#9$ 11 $\#11$ $b13$ 13



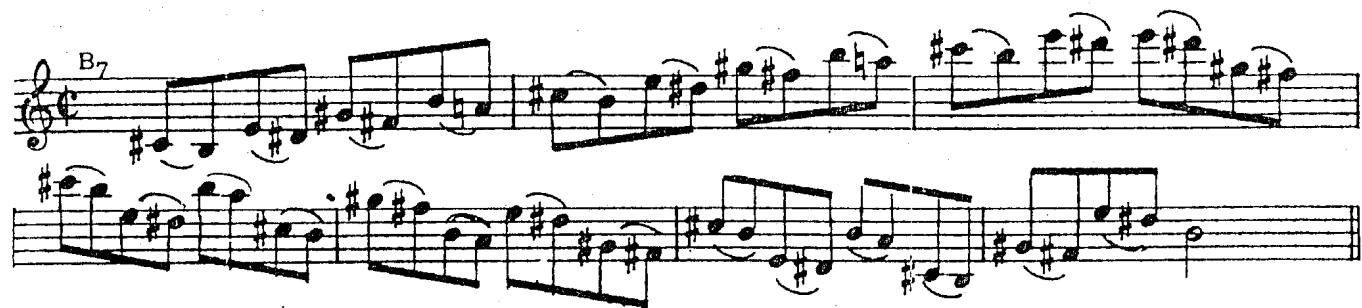
1

B_7



2

B_7



3

B_7



4

B₇

Exercise 4 consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a B₇ chord symbol. The music features a complex, fast-paced melodic line with many accidentals (sharps and naturals) and a steady eighth-note accompaniment. The second and third staves continue this intricate pattern.

5

B₇

Exercise 5 consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a B₇ chord symbol. The music features a complex, fast-paced melodic line with many accidentals and a steady eighth-note accompaniment. The second and third staves continue this intricate pattern.

B minor seventh

B Minor 7

1 $\flat 3$ 5 $\flat 7$ 9 11

The B Minor 7 scale is shown on a single staff with a treble clef. The notes are B, D, F, A, C, and E, with the following fingerings indicated above them: 1, $\flat 3$, 5, $\flat 7$, 9, and 11.

A single staff of music showing a B minor seventh scale exercise. The notes are B, D, F, A, C, and E, with various accidentals and a steady eighth-note accompaniment.

1

Bmi₇

Exercise 1 consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a Bmi₇ chord symbol. The music features a complex, fast-paced melodic line with many accidentals and a steady eighth-note accompaniment. The second staff continues this intricate pattern.

2 **Bmi 7**

3 **Bmi 7**

4 **Bmi 7**

5 **Bmi 7**

B minor seventh (flat five)

B Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13

1 B mi 7 (b5)

2 B mi 7 (b5)

3 B mi 7 (b5)

4 $Bm_7^{\flat 5}$

Exercise 4 shows a B diminished seventh chord with its extensions. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef. The notation includes various intervals and accidentals, with a key signature of one sharp (F#).

5 $Bm_7^{\flat 5}$

Exercise 5 continues the study of the B diminished seventh chord and its extensions. The notation is similar to exercise 4, with a treble and bass staff and a key signature of one sharp (F#).

B diminished seventh

B Diminished 7th

1 $\flat 3$ $\flat 5$ $\flat \flat 7$ Maj 7 9 11 $\flat 13$

The diagram shows the structure of the B Diminished 7th chord. The notes are B, D, F, and A, with their extensions: B (1), D (b3), F (b5), A (bb7), B (Maj 7), D (9), F (11), and A (b13). The notation is in treble clef with a common time signature.

Exercise 6 shows a B diminished seventh chord with its extensions. The notation is in treble clef with a common time signature.

1 $B^{\circ 7}$

Exercise 7 shows a B diminished seventh chord with its extensions. The notation is in treble clef with a common time signature.

2 $B^{\circ}7$

System 2, measures 1-4. Treble and bass staves. Treble staff starts with a $B^{\circ}7$ chord. Notes include sharps and naturals, with some accidentals like b and $\sharp$.

3 $B^{\circ}7$

System 3, measures 1-4. Treble and bass staves. Treble staff starts with a $B^{\circ}7$ chord. Many notes are grouped in triplets, indicated by a '3' and a bracket.

4 $B^{\circ}7$

System 4, measures 1-4. Treble and bass staves. Treble staff starts with a $B^{\circ}7$ chord. Notes include sharps, naturals, and accidentals like b and $\sharp$.

5 $B^{\circ}7$

System 5, measures 1-4. Treble and bass staves. Treble staff starts with a $B^{\circ}7$ chord. Notes include sharps, naturals, and accidentals like b and $\sharp$.

Gb major

1 3 5 Maj 7 9 #11 13(6)

Gb Major

1

2

3

4

5

Gb minor

1 b3 5 Maj 7 9 13(6)

Gb Minor

1

Gb mi

2

G^b mi

3

G^b mi

4

G^b mi

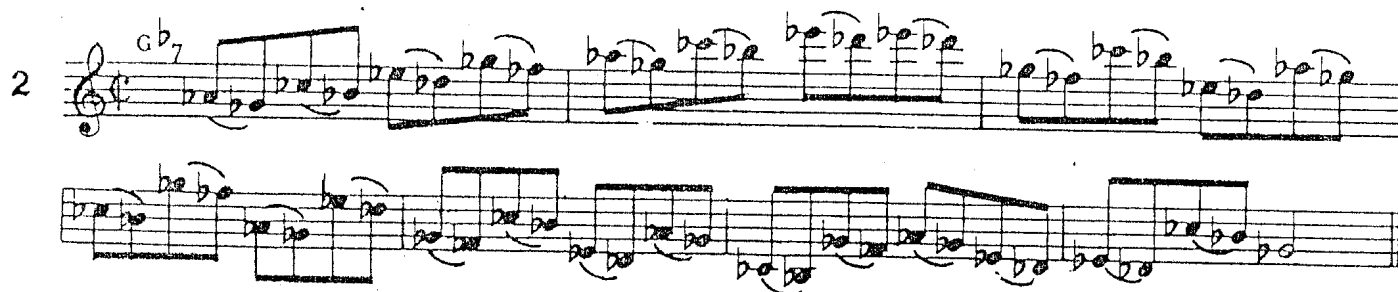
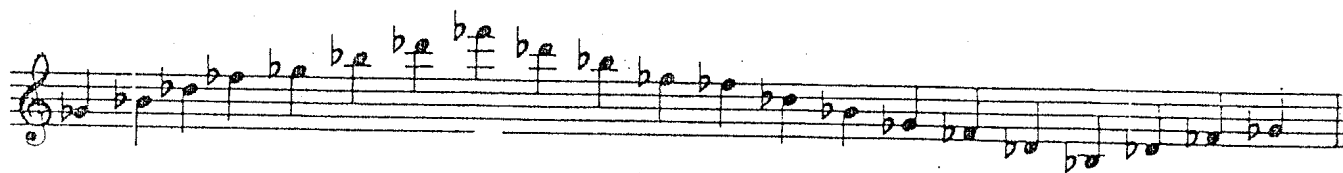
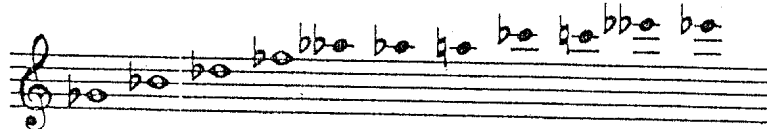
5

G^b mi

Gb seventh

1 3 5 b7 b9 9 9+ 11 11+ b13 13

G^b Dominant 7



4

Exercise 4: A musical exercise in Gb7. It consists of three staves. The first staff begins with a Gb7 chord and a descending chromatic scale from Gb to Bb. The second and third staves continue the descending chromatic scale, with the third staff ending on Bb.

5

Exercise 5: A musical exercise in Gb7. It consists of three staves. The first staff begins with a Gb7 chord and a descending chromatic scale from Gb to Bb. The second and third staves continue the descending chromatic scale, with the third staff ending on Bb.

Gb minor seventh

1 $\flat_3$ 5 $\flat_7$ 9 11

Gb Minor 7

Diagram showing the Gb minor seventh chord structure: 1, $\flat_3$, 5, $\flat_7$, 9, 11. The corresponding notes are Gb, Bb, Db, Eb, Fb, and Ab, shown on a musical staff.

1

Exercise 1: A musical exercise in Gbmi7. It consists of two staves. The first staff begins with a Gbmi7 chord and a descending chromatic scale from Gb to Bb. The second staff continues the descending chromatic scale, with the exercise ending on Bb.

2 $G^b mi7$

3 $G^b mi7$

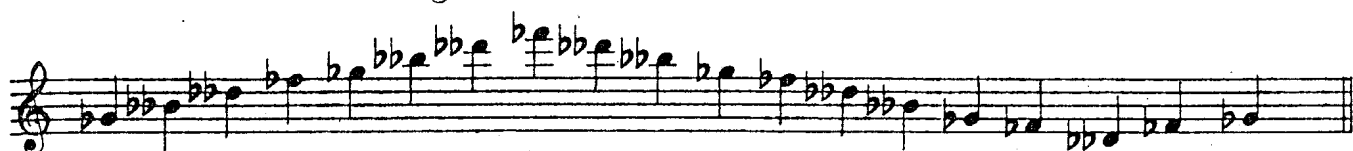
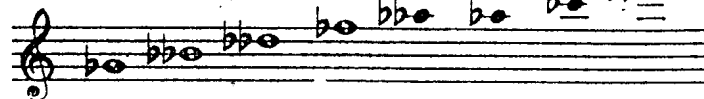
4 $G^b mi7$

5 $G^b mi7$

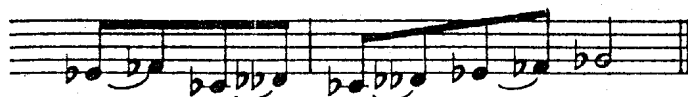
Gb minor seventh (flat five)

1 b3 b5 b7 b9 9 11 b13

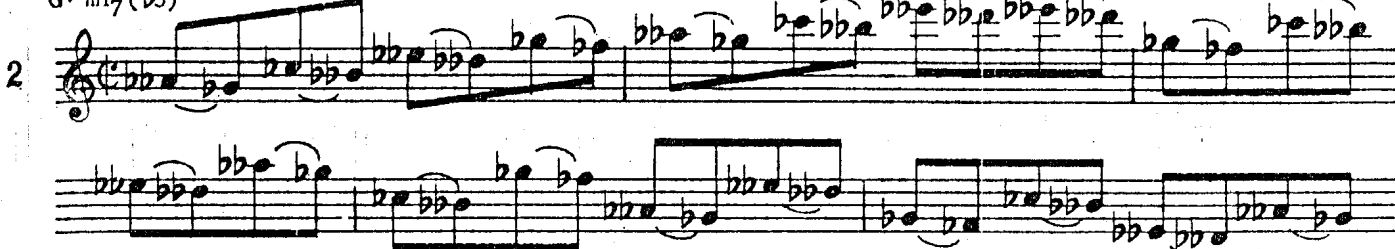
Gb Minor 7 (b5)



1 Gb mi7 (b5)



2 Gb mi7 (b5)



3 Gb mi7 (b5)



4 $G^b_{mi7}(b5)$

5 $G^b_{mi7}(b5)$

G^b diminished seventh

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

G^b Diminished 7th

1 G^b_7

2

Exercise 2, measures 1-4. Treble clef, Gb7 chord. The melody consists of eighth and sixteenth notes, mostly descending.

3

Exercise 3, measures 1-4. Treble clef, Gb7 chord. The melody features triplets of eighth notes and sixteenth notes, with some descending runs.

4

Exercise 4, measures 1-4. Treble clef, Gb7 chord. The melody consists of eighth and sixteenth notes, with some ascending and descending runs.

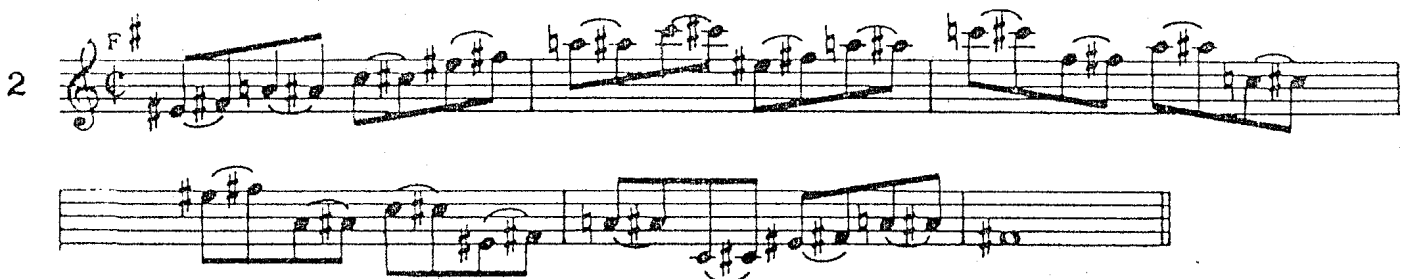
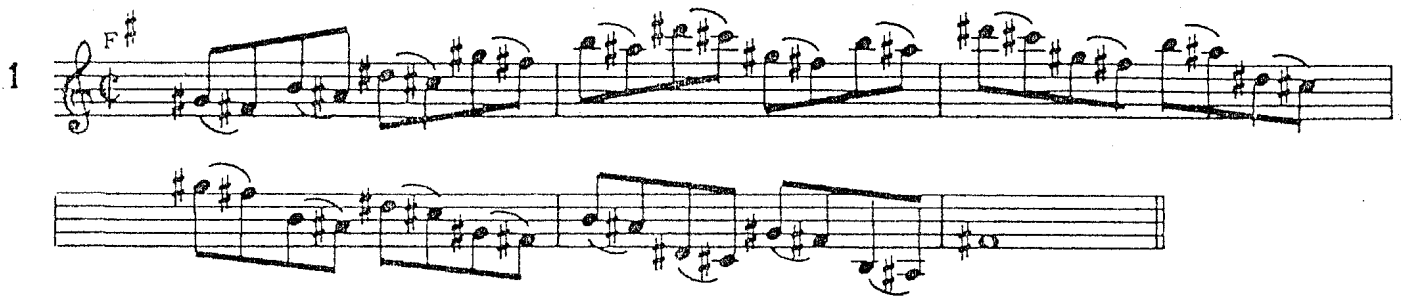
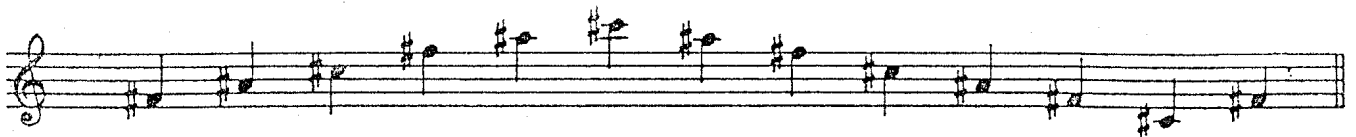
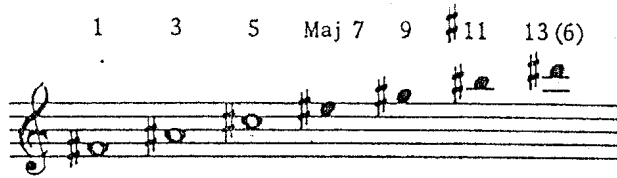
5

Exercise 5, measures 1-4. Treble clef, Gb7 chord. The melody consists of eighth and sixteenth notes, with some ascending and descending runs.

F# major

1 3 5 Maj 7 9 #11 13(6)

F# Major



4

F#

5

F#

F# minor

1 b3 5 Maj 7 9 13 (6)

F# Minor

1

F# mi

2 $F\sharp$ mi



3 $F\sharp$ mi



4 $F\sharp$ mi



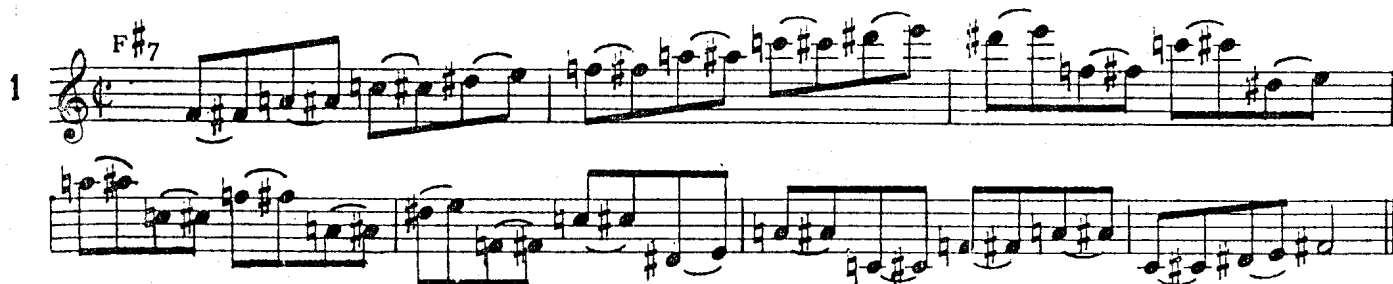
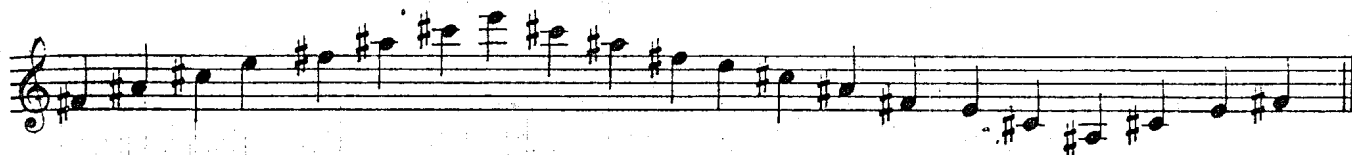
5 $F\sharp$ mi



F# seventh

1 3 5 b7 b9 9 9+ 11 11+ b13 13

F# Dominant 7



4

F#7

5

F#7

F# minor seventh

1 b3 5 b7 9 11

F# Minor 7

1

F#mi7

2

F#mi7

3

F#mi7

4

F#mi7

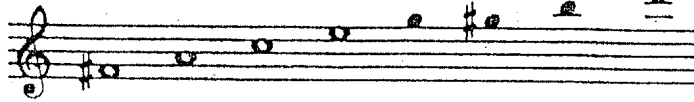
5

F#mi7

F# minor seventh (flat five)

1 b_3 b_5 b_7 b_9 9 11 b_{13}

F# Minor 7 (b5)



F#mi7(b5)

1



F# mi 7 (b5)

2



F# mi 7 (b5)

3



4 $F\sharp mi_7(b5)$

5 $F\sharp mi_7(b5)$

$F\sharp$ diminished seventh

$F\sharp$ Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

1 $F\sharp_7$

2

3

3

4

5

Cb major

1 3 5 Maj 7 9 #11 13(6)

Cb Major

1

2

3

4

5

Cb minor

1 $\flat 3$ 5 Maj 7 9 13 (6)

CbMinor

1

Cb mi

2 *cb mi*

3 *cb mi*

4 *cb mi*

5 *cb mi*

Cb seventh

1 3 5 7 9 9 9 11 11 13 13

Cb Dominant 7

1

Cb7

2

Cb7

3

Cb7

4 cb_7

5 cb_7

Cb minor seventh

1 b_3 5 b_7 9 11

Cb Minor 7

1 $cb_{mi}7$

2 $C^{b}mi7$

Exercise 2 is a melodic exercise in C minor 7th mode. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb and Eb). The melody is written in eighth and sixteenth notes, with many accidentals (flats) indicating the C minor 7th mode. The bass staff continues the melodic line, also using eighth and sixteenth notes and many flats.

3 $C^{b}mi7$

Exercise 3 is a melodic exercise in C minor 7th mode, featuring triplet patterns. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two flats. The melody is written in eighth notes, with many triplet markings (a '3' over a group of three notes) and many flats. The bass staff continues the melodic line, also using eighth notes and triplet markings.

4 $C^{b}mi7$

Exercise 4 is a melodic exercise in C minor 7th mode. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two flats. The melody is written in eighth and sixteenth notes, with many accidentals (flats) indicating the C minor 7th mode. The bass staff continues the melodic line, also using eighth and sixteenth notes and many flats.

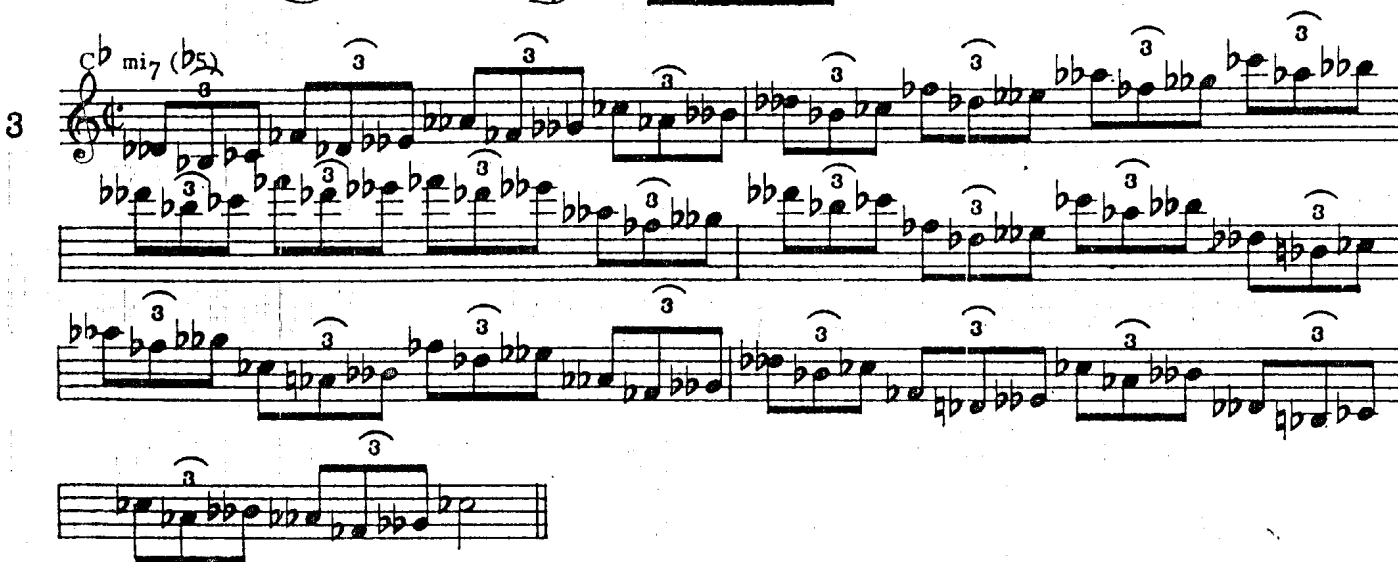
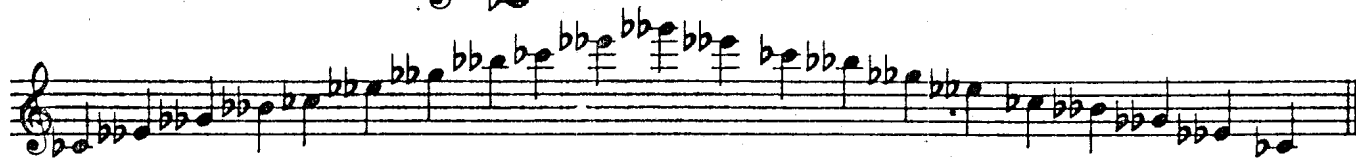
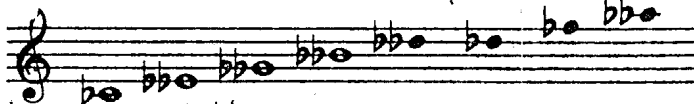
5 $C^{b}mi7$

Exercise 5 is a melodic exercise in C minor 7th mode. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two flats. The melody is written in eighth and sixteenth notes, with many accidentals (flats) indicating the C minor 7th mode. The bass staff continues the melodic line, also using eighth and sixteenth notes and many flats.

Cb minor seventh (flat five)

1 b3 b5 b7 b9 9 11 b13

Cb Minor 7 (b5)



4 $Cb_{mi7} (b5)$

5 $Cb_{mi7} (b5)$

Cb diminished seventh

Cb Diminished 7th

1 b_3 b_5 bb_7 Maj 7 9 11 b_{13}

1 Cb_{b7}

2

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line. The second staff continues the melody. The music features various note values, including quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line.

3

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble, Bass, and Tenor. The key signature is C major (one flat, Bb). The time signature is 7/8. The Treble part starts with a treble clef and a key signature of C major. The Bass part starts with a bass clef and a key signature of C major. The Tenor part starts with a tenor clef and a key signature of C major. The score consists of three systems of music. The first system has two staves (Treble and Bass) and a Tenor staff. The second system has two staves (Treble and Bass) and a Tenor staff. The third system has two staves (Treble and Bass) and a Tenor staff. The music features a mix of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The lyrics are written below the Tenor staff.

4

Handwritten musical score for three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music is written in a cursive, handwritten style with various note values and rests. The second and third staves continue the melody. The notation includes many accidentals (sharps, flats, naturals) and some complex rhythmic markings.

Handwritten musical score for "The Rose Tree". The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second and third staves continue the melody. The score is handwritten and includes some corrections and annotations.

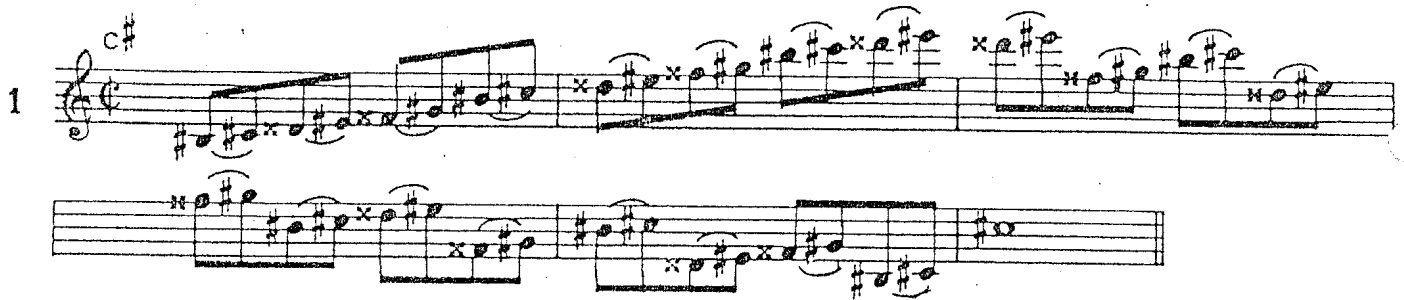
C# major

1 3 5 Maj 7 9 #11 13(6)

C# Major

A musical staff showing the C# major scale. The notes are C#, D#, E, F#, G#, A#, and B, with an octave C# at the end. The notes are marked with 'x' for the 9th, 11th, and 13th degrees.A musical staff showing the C# major scale. The notes are C#, D#, E, F#, G#, A#, and B, with an octave C# at the end. The notes are marked with 'x' for the 9th, 11th, and 13th degrees.

1

A musical staff showing the C# major scale. The notes are C#, D#, E, F#, G#, A#, and B, with an octave C# at the end. The notes are marked with 'x' for the 9th, 11th, and 13th degrees.

2

A musical staff showing the C# major scale. The notes are C#, D#, E, F#, G#, A#, and B, with an octave C# at the end. The notes are marked with 'x' for the 9th, 11th, and 13th degrees.

3

A musical staff showing the C# major scale. The notes are C#, D#, E, F#, G#, A#, and B, with an octave C# at the end. The notes are marked with 'x' for the 9th, 11th, and 13th degrees.

4

5

C# minor

1 B $\flat$ 5 Maj 7 9 13(6)

C# Minor

1

C# mi

2 C# mi

3 C# mi

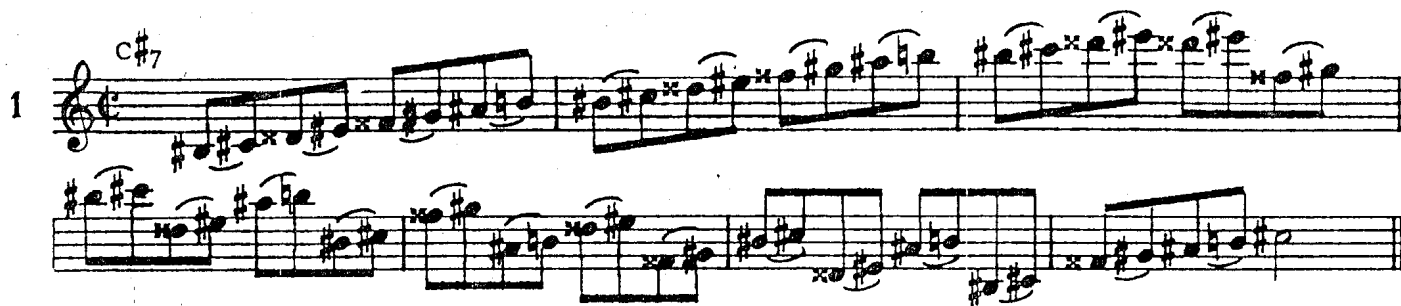
4 C# mi

5 C# mi

C# seventh

1 3 5 b7 b9 9 #9 11 #11 b13 13

C# Dominant 7



4

C#7

5

C#7

C# minor seventh

C# Minor 7

1 b3 5 b7 9 11

1

C#mi7

2. $C\sharp mi 7$

3. $C\sharp mi 7$

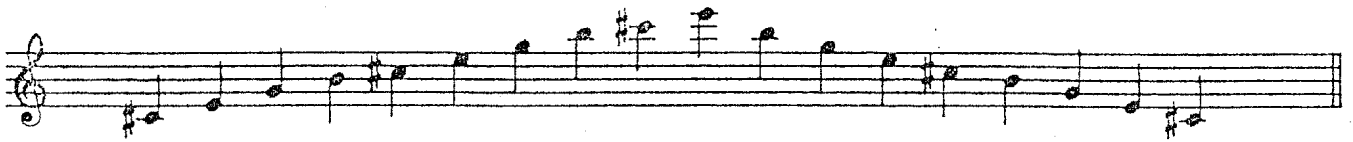
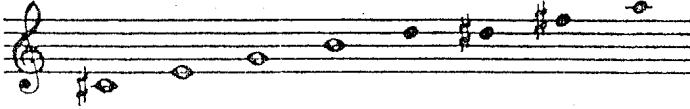
4. $C\sharp mi 7$

5. $C\sharp mi 7$

C# minor seventh (flat five)

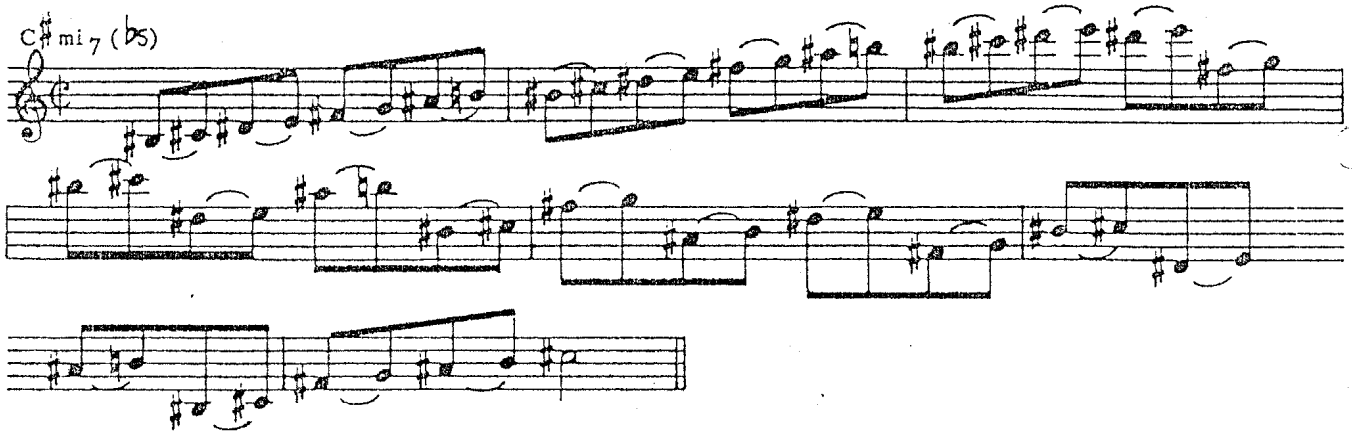
C# Minor 7 (b5)

1 b3 b5 b7 b9 9 11 b13



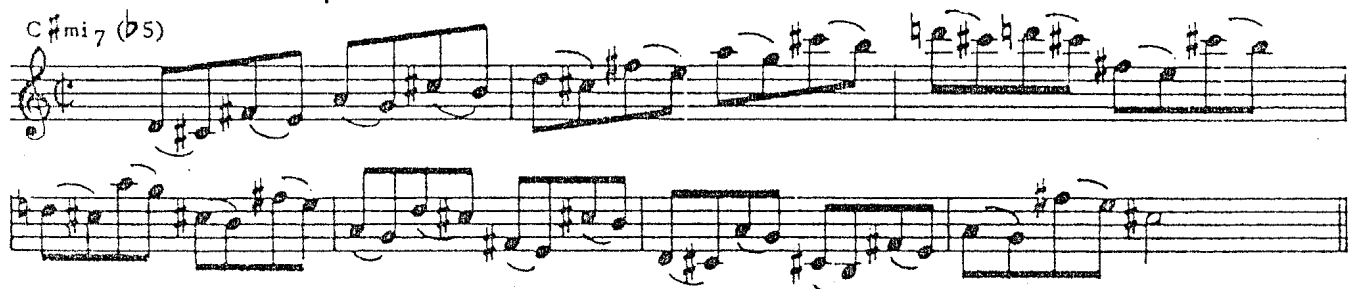
1

C#mi7 (b5)



2

C#mi7 (b5)



3

C#mi7 (b5)



4 $C\sharp mi_7(b5)$

5 $C\sharp mi_7(b5)$

$C\sharp$ diminished seventh

$C\sharp$ Diminished 7th

1 $b3$ $b5$ $bb7$ Maj 7 9 11 $b13$

1 $C\sharp_7$

2

C#⁷

3

C#⁷

4

C#⁷

5

C#⁷

SUMMARY

Summary of C major and C minor triads and dyads.

Chords shown: C, C₇, Cmi, Cmi₇, Cmi₇^{b5}, Cdim.

The first system shows the C major triad (C-E-G) and its dyads (C-E, E-G, G-C) on a treble clef staff. The second system shows the C minor triad (C-Eb-Gb) and its dyads (C-Eb, Eb-Gb, Gb-C) on a treble clef staff. The third system shows the C minor triad with a flat fifth (C-Eb-Gbb) and its dyads (C-Eb, Eb-Gbb, Gbb-C) on a treble clef staff. The fourth system shows the C diminished triad (C-Eb-Gb) and its dyads (C-Eb, Eb-Gb, Gb-C) on a treble clef staff.

Summary of F major and F minor triads and dyads.

Chords shown: F, F₇, Fmi, Fmi₇, Fmi₇^{b5}, Fdim.

The first system shows the F major triad (F-A-C) and its dyads (F-A, A-C, C-F) on a treble clef staff. The second system shows the F minor triad (F-Ab-Cb) and its dyads (F-Ab, Ab-Cb, Cb-F) on a treble clef staff. The third system shows the F minor triad with a flat fifth (F-Ab-Cbb) and its dyads (F-Ab, Ab-Cbb, Cbb-F) on a treble clef staff. The fourth system shows the F diminished triad (F-Ab-Cb) and its dyads (F-Ab, Ab-Cb, Cb-F) on a treble clef staff.

Summary of G major and G minor triads and dyads.

Chords shown: G, G₇, Gmi, Gmi₇, Gmi₇^{b5}, Gdim.

The first system shows the G major triad (G-B-D) and its dyads (G-B, B-D, D-G) on a treble clef staff. The second system shows the G minor triad (G-Ab-Bb) and its dyads (G-Ab, Ab-Bb, Bb-G) on a treble clef staff. The third system shows the G minor triad with a flat fifth (G-Ab-Bbb) and its dyads (G-Ab, Ab-Bbb, Bbb-G) on a treble clef staff. The fourth system shows the G diminished triad (G-Ab-Bb) and its dyads (G-Ab, Ab-Bb, Bb-G) on a treble clef staff.

Bb
 Bb_7
 $Bb_{mi} b5$
 Bb_{mi}
 Bb_{mi7}
 Bb_{dim}

D
 D_7
 $D_{mi} b5$
 D_{mi}
 D_{mi7}
 D_{dim}

Eb
 Eb_7
 $Eb_{mi} b5$
 Eb_{mi}
 Eb_{mi7}
 Eb_{dim}

A
 A₇
 A mi₇^{b5}
 A mi
 A mi₇
 A dim

A^b
 A^b₇
 A^b mi₇^{b5}
 A^b mi
 A^b mi₇
 A^b dim

E
 E₇
 E mi₇^{b5}
 E mi
 E mi₇
 E dim

First system of musical notation. The first staff is in treble clef with a key signature of two flats (Bb, Eb). The second and third staves are in bass clef. The fourth staff is in treble clef. Chord labels include Db, Db7, Dbmi, Dbmi7, Dbmi7b5, and Dbdim.

Second system of musical notation. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The fourth staff is in treble clef. Chord labels include B, B7, Bmi, Bmi7, Bmi7b5, and Bdim.

Third system of musical notation. The first staff is in treble clef with a key signature of three flats (Bbb, Ebb, Ab). The second and third staves are in bass clef. The fourth staff is in treble clef. Chord labels include Gb, Gb7, Gbmi, Gbmi7, Gbmi7b5, and Gbdim.

F#
 F#mi
 F#7
 F#mi7
 F#mi7b5
 F#dim

This section contains four staves of musical notation. The first staff begins with an F# key signature and includes the chord symbol F#mi. The second staff includes F#7 and F#mi7. The third staff includes F#mi7b5 and F#dim. The fourth staff continues the melodic line.

cb
 cbmi
 cb7
 cbmi7
 cbmi7b5
 cbdim

This section contains four staves of musical notation. The first staff begins with a cb key signature and includes the chord symbol cbmi. The second staff includes cb7 and cbmi7. The third staff includes cbmi7b5 and cbdim. The fourth staff continues the melodic line.

C#
 C#mi
 C#7
 C#mi7
 C#mi7b5
 C#dim

This section contains four staves of musical notation. The first staff begins with a C# key signature and includes the chord symbol C#mi. The second staff includes C#7 and C#mi7. The third staff includes C#mi7b5 and C#dim. The fourth staff continues the melodic line.

SECTION II

Studies
on
Chord Sequences

SECTION II

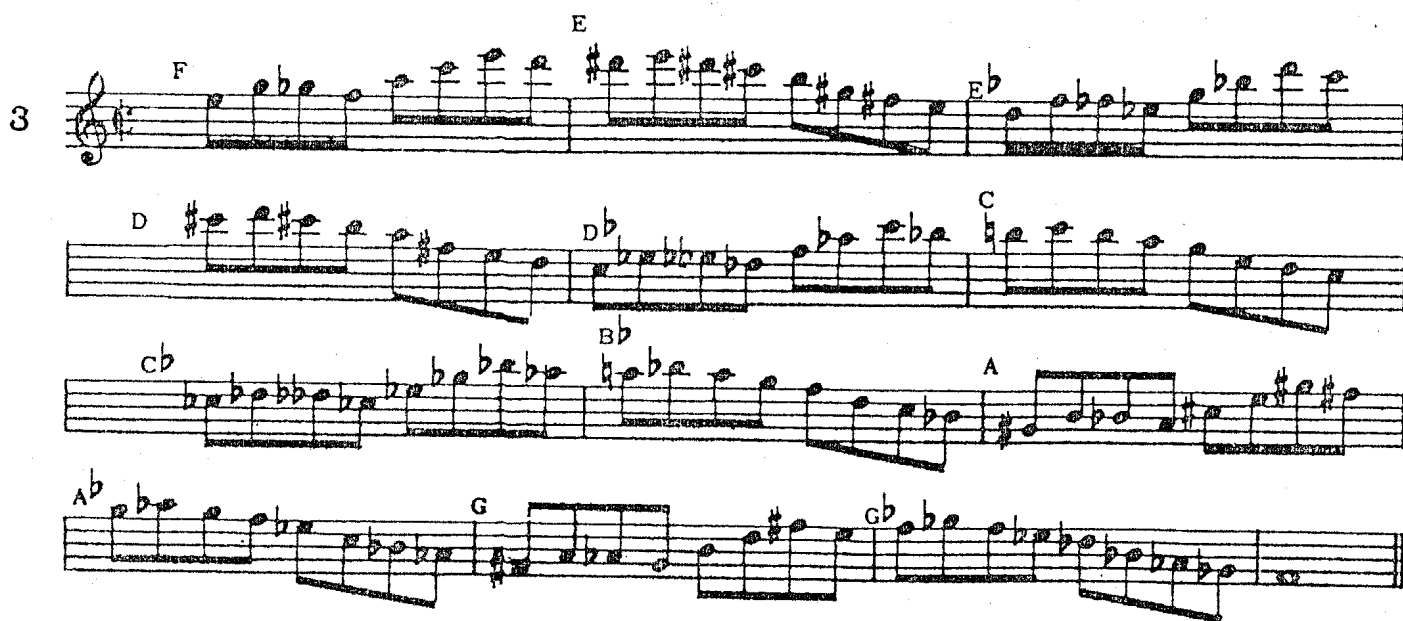
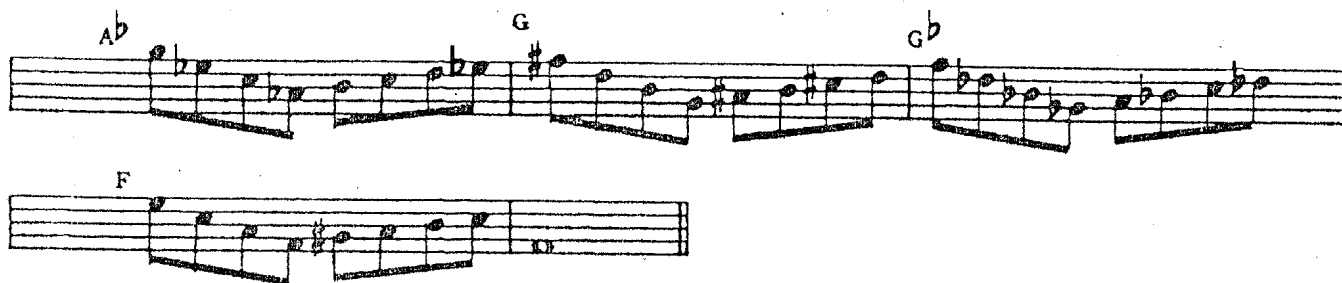
Studies on Chord Sequences

1

The musical score consists of 12 staves, each containing a sequence of chords and corresponding melodic lines. The chords are labeled as follows:

- Staff 1: F, F#, G
- Staff 2: Ab, A, Eb
- Staff 3: B, C, C#
- Staff 4: D, Eb, E
- Staff 5: F, E#, Eb
- Staff 6: D, Db, C
- Staff 7: Cb, Bb, A

The notation includes treble and bass clefs, key signatures, and various musical symbols such as sharps, flats, and accidentals. The music is written in a style typical of early 20th-century piano studies.



4

Chord symbols: C, D, D, E, E, F#, F#, Ab, Ab, Bb, Bb, C, C, D, Bb, C, Ab, Bb, Gb, Ab, E, F#, D, E, C.

6

The Rose Tree

3/4

C F# D A^b E B^b F# C

A^b D B^b E# F# C F#

B F B^b E A E^b A^b D

G D^b F# C

7

C Ab A

F F# D

Eb C Ab C

8

Db Ab A Bb

Gb G Eb

E C Db A Db

9

C mi Bb mi Ab mi

F# mi E mi D mi C mi

10

B mi A mi G mi

F mi Eb mi Db mi B mi

11

C mi Eb mi F# mi

A mi F# mi Eb mi C mi

12

C mi E mi Ab mi

F# mi Bb mi D mi

A mi C# mi F mi

Eb mi G mi B mi C

13

C7 C#7 D7

Eb7 E7 F7

F#7 G7 Ab7

A7 Bb7 B7 C7

14

Chords: F7, E7, Eb7, D7, Db7, C7, B7, Bb7, A7, Ab7, G7, Gb7, F7.

15

Chords: C7, Bb7, Ab7, Gb7, E7, D7, C7.

16

Chords: A7, G7, F7, Eb7, Db7, Cb7, A7.

17

Chords: Cmi7, Bbmi7, Abmi7, Gbmi7, E mi7, D mi7, C mi7.

18 *B mi₇* *A mi₇* *G mi₇*
F mi₇ *E $\flat$ mi₇* *D $\flat$ mi₇* *B mi₇*

19 *C mi₇* *A $\flat$ mi₇* *F $\sharp$ mi₇*
D mi₇ *C mi₇*

20 *B $\flat$ mi₇* *G $\flat$ mi₇* *E mi₇*
C mi₇ *B $\flat$ mi₇*

21 *C mi₇($\flat$ 5)* *B $\flat$ mi₇($\flat$ 5)* *A $\flat$ mi₇($\flat$ 5)*
F $\sharp$ mi₇($\flat$ 5) *E mi₇($\flat$ 5)* *D mi₇($\flat$ 5)* *C mi₇($\flat$ 5)*

22 *F mi₇($\flat$ 5)* *E $\flat$ mi₇($\flat$ 5)* *D $\flat$ mi₇($\flat$ 5)*
B mi₇($\flat$ 5) *A mi₇($\flat$ 5)* *G mi₇($\flat$ 5)* *F mi₇($\flat$ 5)*

23

C mi₇(b5) E^bmi₇(b5) F[#]mi₇(b5)

A mi₇(b5) C mi₇(b5)

24

C mi₇(b5) A mi₇(b5) F[#]mi₇(b5)

E^bmi₇(b5) C mi₇(b5)

25

D mi₇(b5) G₇(b9) C mi₇(b5)

F₇(b9) B^bmi₇(b5) E^b₇(b9)

A^bmi₇(b5) D^b₇(b9) F[#]mi₇(b5)

B₇(b9) E mi₇(b5) A₇(b9) D mi₇(b5)

26

C^o₇ F^o₇ B^b₇ E^b₇ A^b₇ D^b₇

G^b₇ C^b₇ E^o₇ A^o₇ D^o₇ G^o₇ C^o₇

27

Chords: $C^{\circ}7$, $B^{\circ}7$, $B^b\circ7$, $A^{\circ}7$, $A^b\circ7$, $G^{\circ}7$, $F^{\#}\circ7$, $F^{\circ}7$, $E^{\circ}7$, $E^b\circ7$, $D^{\circ}7$, $D^b\circ7$, $C^{\circ}7$

28

Chords: $F^{\circ}7$, $B^b\circ7$, $E^b\circ7$, $A^b\circ7$, $D^b\circ7$, $F^{\#}\circ7$, $B^{\circ}7$, $E^{\circ}7$, $A^{\circ}7$, $D^{\circ}7$, $G^{\circ}7$, $C^{\circ}7$, $F^{\circ}7$

29

Chords: $G7$, C , $F7$, B^b , E^b7 , A^b , D^b7 , G^b , $B7$, E , $A7$, D , $G7$

30

Chords: G7, C, F7, Bb, Eb7, Ab

Bass line: Db7, Gb, B7, E, A7, D, G7

31

Chords: C, Eb7, Ab, B7, E, G7, C

Bass line: Bb, Db7, Gb, A7, D, F7, Bb

Second line: Ab, B7, E, G7, C, Eb7, Ab

32

Chords: Bbmi7, Eb7, Abmi7, Db7, F#mi7, B7

Bass line: E mi7, A7, Dmi7, G7, Cmi7, F7

Second line: Bbmi7, Eb7, Abmi7, Db7, F#mi7, B7

Third line: E mi7, A7, Dmi7, G7, Cmi7, F7, Bbmi7

33

Chords: $E\flat mi_7$, $A\flat_7$, $D mi_7$, G_7 , $C\sharp mi_7$, $F\sharp_7$

34

Chords: $C mi_7$, F_7 , $B mi_7$, E_7 , $B\flat mi_7$, $E\flat_7$, $A mi_7$, D_7 , $A\flat mi_7$, $D\flat_7$, $G mi_7$, C_7 , $F\sharp mi_7$, B_7 , $F mi_7$, $B\flat_7$, $E\flat$, A_7 , $D mi_7$, G_7 , $C mi_7$, F_7 , $B\flat mi_7$, $E\flat_7$, $A\flat mi_7$, $D\flat_7$, $F\sharp mi_7$, B_7 , $E mi_7$, A_7 , $D mi_7$, G_7 , $C mi_7$, F_7 , $B\flat mi_7$

35

Chords: $D mi_7$, G_7 , $C mi_7$, F_7 , $B\flat mi_7$, $E\flat_7$

36

37

The image displays two systems of musical notation, numbered 36 and 37. Each system consists of four staves. The notation includes complex chord progressions with various accidentals and melodic lines. The chords are labeled as follows:

- System 36:**
 - Staff 1: $A^b mi_7$, D^b_7 , $F\sharp mi_7$
 - Staff 2: B_7 , $E mi_7$, A_7 , D
 - Staff 3: $F mi_7$, B^b_7 , $E^b mi_7$
 - Staff 4: A^b_7 , $D^b mi_7$, G^b_7 , $B mi_7$, E_7 , $A mi_7$, D_7 , $G mi_7$, C_7 , F
- System 37:**
 - Staff 1: $D mi_7$, G_7 , $C mi_7$
 - Staff 2: F_7 , $B^b mi_7$, E^b_7
 - Staff 3: $A^b mi_7$, D^b_7 , $F\sharp mi_7$
 - Staff 4: B_7 , $E mi_7$, A_7 , D

38 *Emi7 A7 Dmi7 G7 Cmi7 F7*

Bbmi7 Eb7 Abmi7 Db7 F#mi7 B7 Emi7

39 *Dmi7(b5) G7(b9) Cmi7(b5) F7(b9)*

Bbmi7(b5) Eb7(b9) Abmi7(b5) Db7(b9)

F#mi7(b5) B7(b9) Emi7(b5) A7(b9) Dmi7(b5)

40 *Cmi7(b5) F7(b9) Bbmi7(b5) Eb7(b9)*

Abmi7(b5) Db7(b9) F#mi7(b5) B7(b9)

Emi7(b5) A7(b9) Dmi7(b5) G7(b9) Cmi7(b5)

41 *Dmi7(b5) G7(b9) Cmi7(b5) F7(b9)*

Bbmi7(b5) Eb7(b9) Abmi7 Db7(b9)

F#mi7(b5) B7(b9) Emi7 A7(b9) Dmi7(b5)

42

Chord progression for system 42:

- Measure 1: Cmi7(b5)
- Measure 2: F7(b9)
- Measure 3: Bbm7
- Measure 4: F7(b9)

Chord progression for system 42 (continued):

- Measure 5: Abmi7(b5)
- Measure 6: Db7(b9)
- Measure 7: Gbm7
- Measure 8: cb7(b9)

Chord progression for system 42 (continued):

- Measure 9: Emi7(b5)
- Measure 10: A7(b9)
- Measure 11: Dmi7
- Measure 12: G7(b9)
- Measure 13: Cmi7(b5)

43

Chord progression for system 43:

- Measure 1: Fmi7(b5)
- Measure 2: Bb7(b9)
- Measure 3: Ebmi7(b5)
- Measure 4: Ebmi7(b5)

Chord progression for system 43 (continued):

- Measure 5: Ab7(b9)
- Measure 6: C#mi7(b5)
- Measure 7: F#7(b9)
- Measure 8: F#7(b9)

Chord progression for system 43 (continued):

- Measure 9: Bmi7(b5)
- Measure 10: E7(b9)
- Measure 11: Ami7(b5)
- Measure 12: Ami7(b5)

Chord progression for system 43 (continued):

- Measure 13: D7(b9)
- Measure 14: Gmi7(b5)
- Measure 15: C7(b9)
- Measure 16: Fmi

44

Chord progression for system 44:

- Measure 1: F#mi7(b5)
- Measure 2: B7(b9)
- Measure 3: Emi7(b5)
- Measure 4: Emi7(b5)

Chord progression for system 44 (continued):

- Measure 5: A7(b9)
- Measure 6: Dmi7(b5)
- Measure 7: G7(b9)
- Measure 8: G7(b9)

Chord progression for system 44 (continued):

- Measure 9: Cmi7(b5)
- Measure 10: F7(b9)
- Measure 11: Bbm7(b5)
- Measure 12: Bbm7(b5)

Chord progression for system 44 (continued):

- Measure 13: Eb(b9)
- Measure 14: Abmi7(b5)
- Measure 15: Db7(b9)
- Measure 16: F#mi

42

43

The page contains two systems of musical notation, numbered 42 and 43. Each system consists of two staves of music. The notation includes various chords and melodic lines. The chords are labeled as follows:

- System 42:
 - Staff 1: Gb, Fmi7, Ebmi7, Db
 - Staff 2: E, D#mi7, C#mi7, B
 - Staff 3: D, C#mi7, Bmi7, A
 - Staff 4: C, Bmi7, Ami7, G
 - Staff 5: Bb, Ami7, Gmi7, F
 - Staff 6: Ab, Gmi7, Fmi7, Eb
- System 43:
 - Staff 1: F, E, Dmi7, C
 - Staff 2: Eb, Dmi7, Cmi7, Bb
 - Staff 3: Db, Cmi7, Bbmi7, Ab
 - Staff 4: cb, Bbmi7, Ami7, Gb
 - Staff 5: A, G#mi7, F#mi7, E
 - Staff 6: G, F#mi7, E, D

44

Chords and notes visible in the score:

- Staff 1: Cmi, Bb, F#mi, E
- Staff 2: D, C#mi7, Bbmi, Ab, Gb, Fmi7
- Staff 3: Emi, D, C, Bmi7, Abmi, Gb
- Staff 4: E, EDmi7, Dmi, C, Bb, Ami7

Bmi A
 G F#mi7
 Fmi Eb
 Db Cmi7
 Ami G
 F E mi7
 Eb mi7 Db
 Cb Bb mi7
 G mi F
 Eb D mi
 Db mi7 Cb
 A Ab mi7

45

Chords: C, Eb7, Ab, B7, E, G7

46

Chords: Eb, F#7, B, D7, G, Bb7, Eb

47

Chords: F#, A7, D, F7, Bb, C#7, F#

48

Chords: E mi, D, C, B mi, G mi, F, Eb, D mi

B $\flat$ mi A $\flat$ G $\flat$ F mi
 C $\sharp$ mi B A G $\sharp$ mi
 F $\sharp$ mi E D C $\sharp$ mi
 A mi G F E
 C mi B $\flat$ A $\flat$ G mi
 E $\flat$ mi D $\flat$ C $\flat$ B $\flat$ mi
 A $\flat$ mi G $\flat$ E E $\flat$ mi
 B mi A G F $\sharp$ mi
 D mi C B $\flat$ A mi
 F mi E $\flat$ D $\flat$ C mi

49

Chord symbols and sequence:

- C
- Bmi7
- Ami7
- G
- Gb
- Fmi7
- Ebmi7
- Db
- A
- G#mi7
- F#mi7
- F
- Eb
- Dmi7
- Cmi7
- Bb
- Ab
- D
- C#mi7
- Bmi7
- A
- F
- E
- D#mi7
- C#mi7
- B
- Bb
- Ami7
- Gmi7
- F
- Db
- Cmi7
- Bbmi7
- Ab
- G
- F#mi7
- E
- D