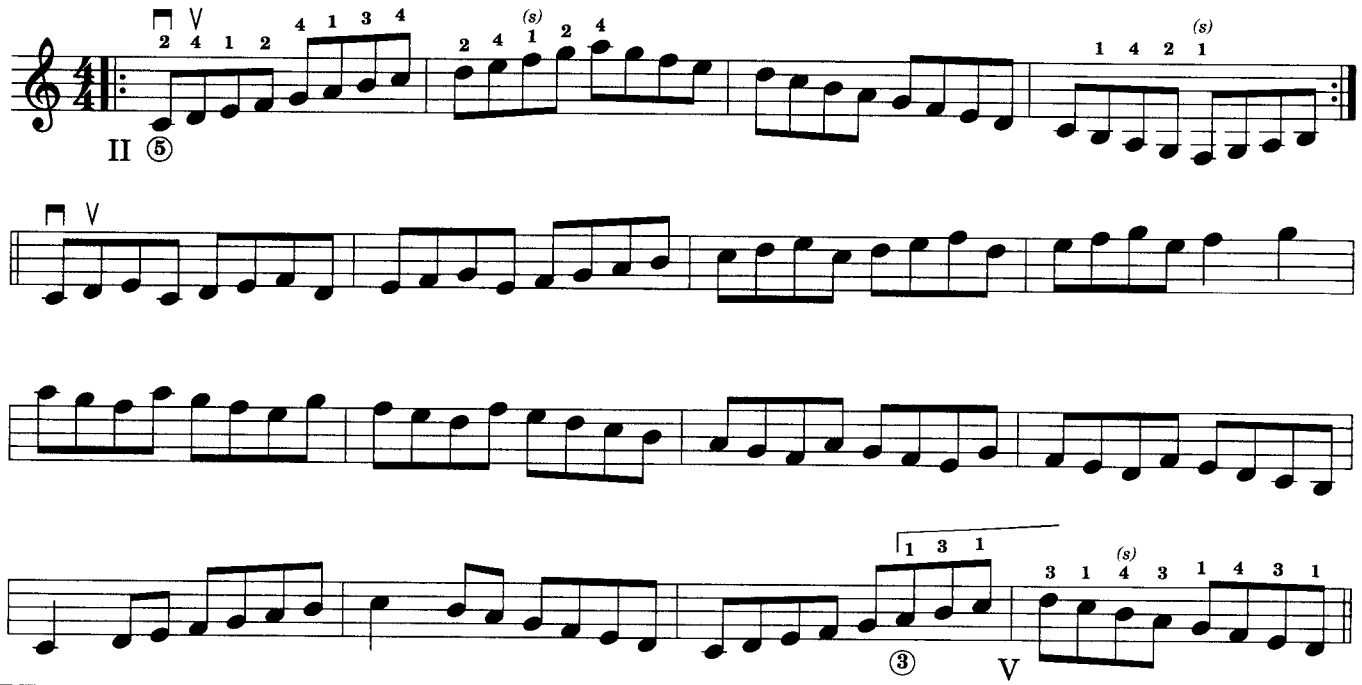
Scale Warm-Up Packet

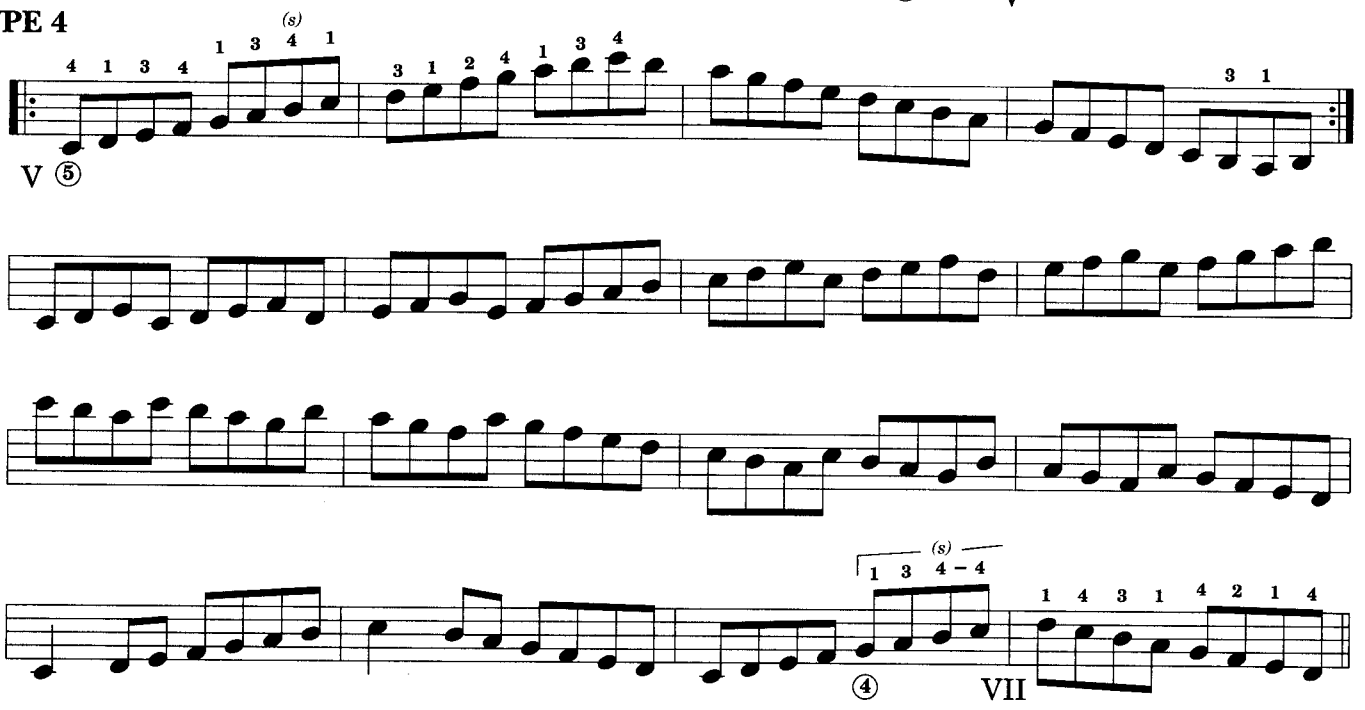
(Proficient)

C Major—Ascending (Five Positions)

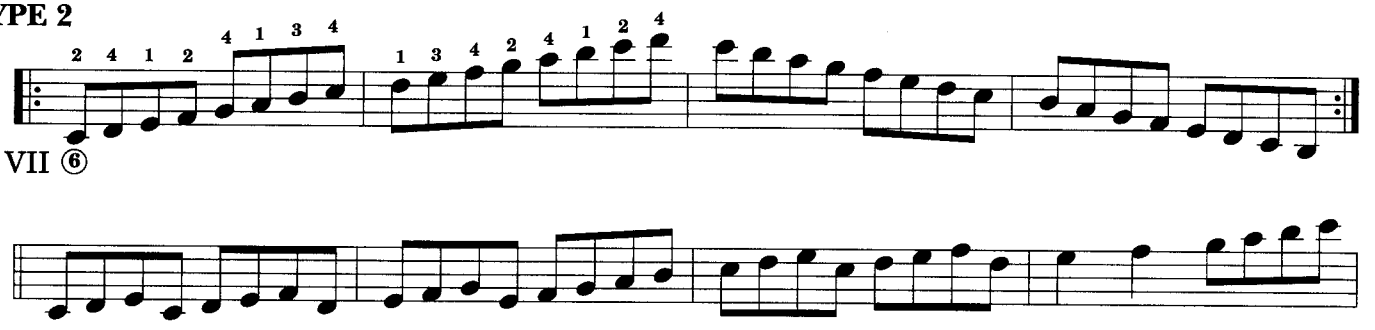
FINGERING TYPE 1

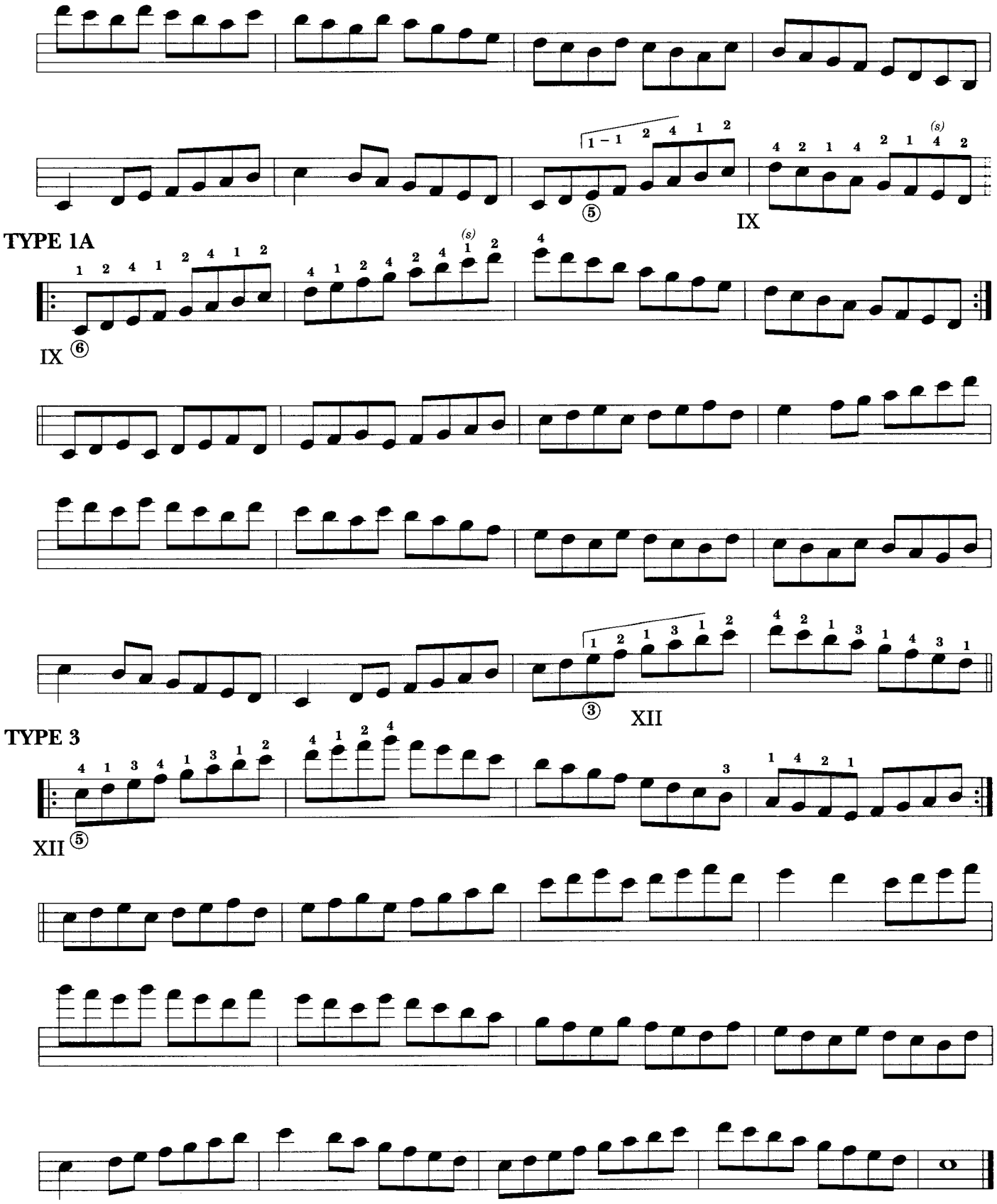


TYPE 4



TYPE 2

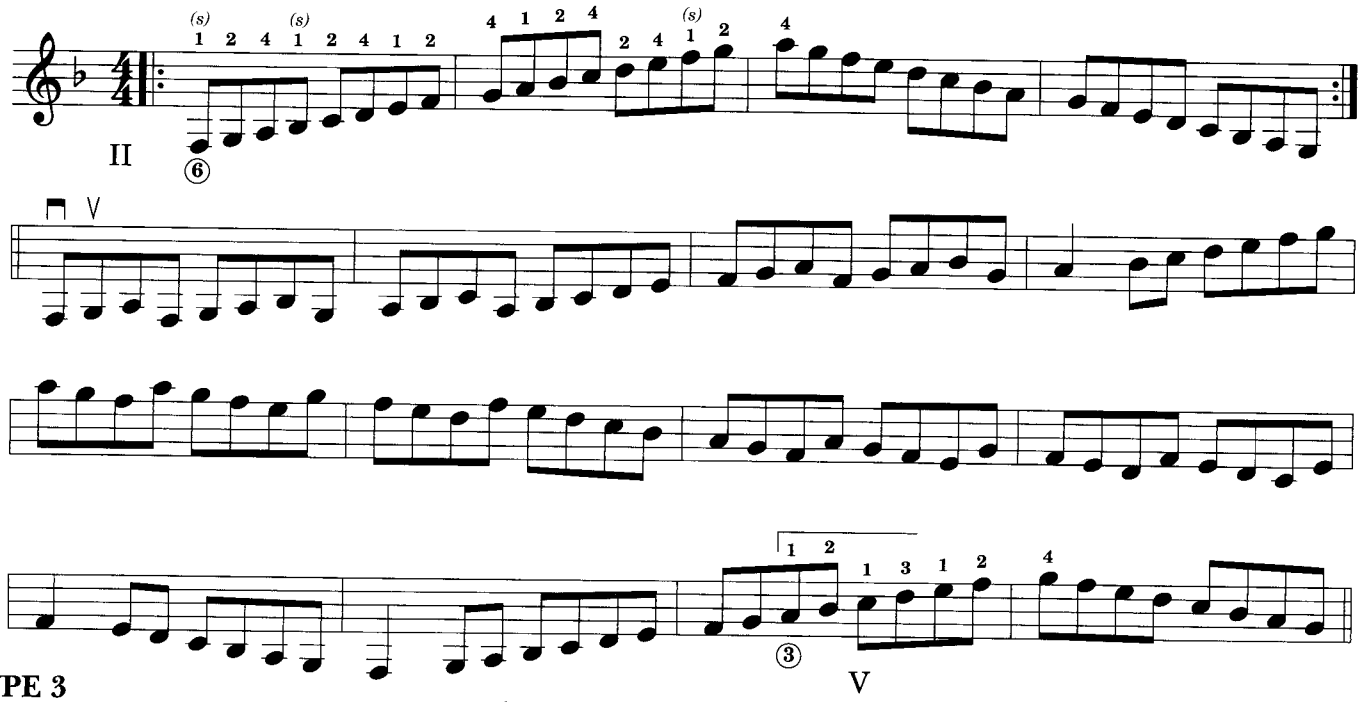




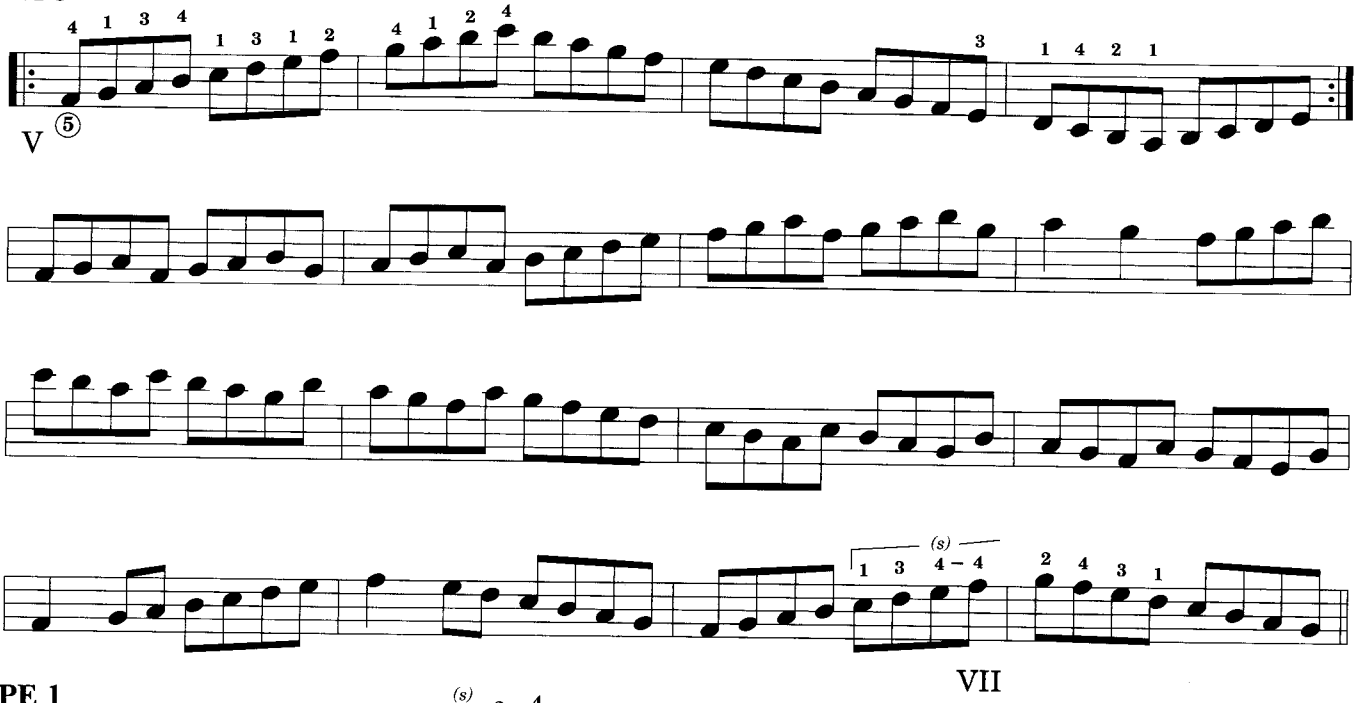
(s): **FINGER STRETCH**

F Major—Ascending (Five Positions)

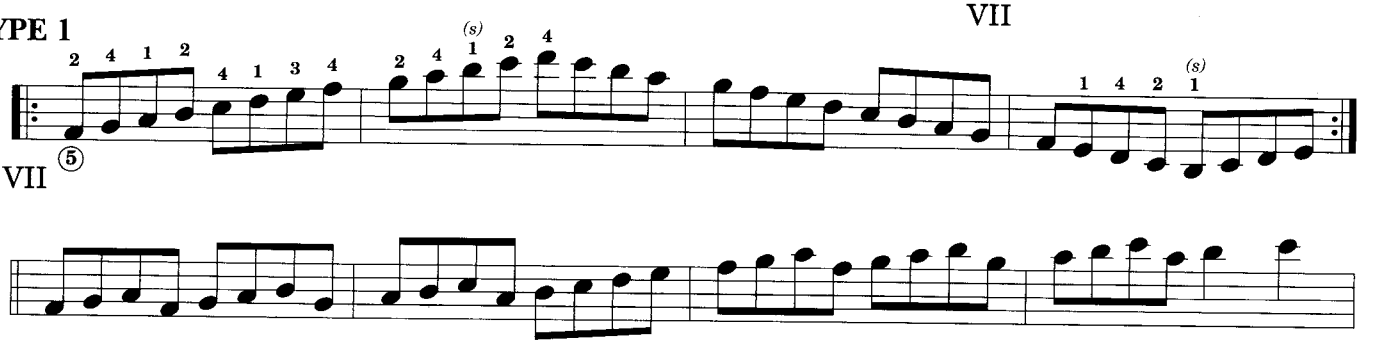
FINGERING TYPE 1A

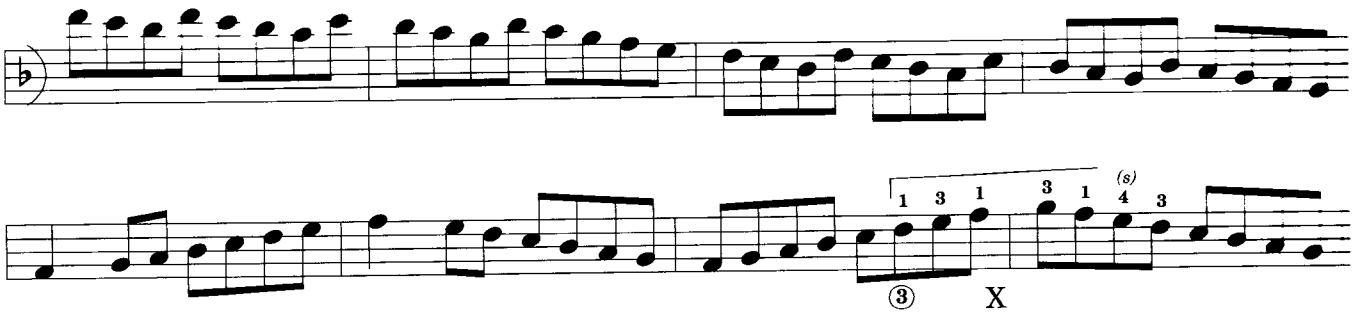


TYPE 3

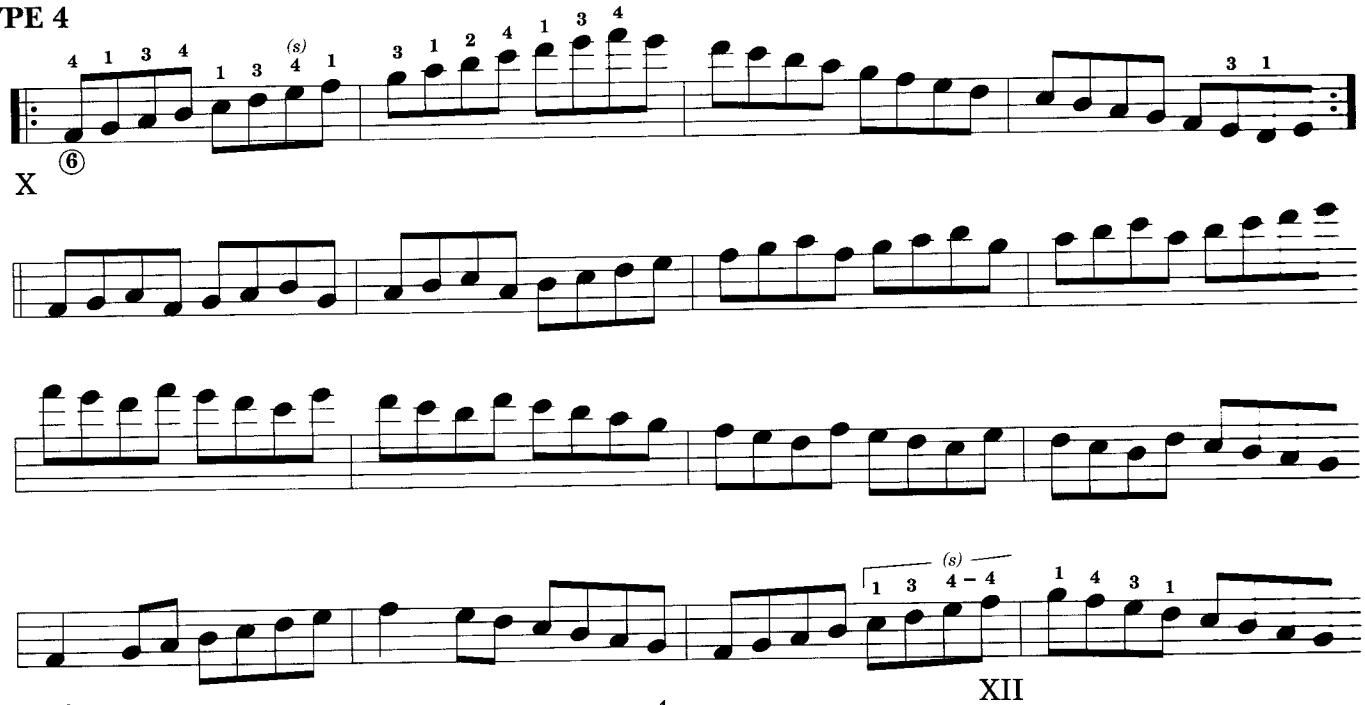


TYPE 1



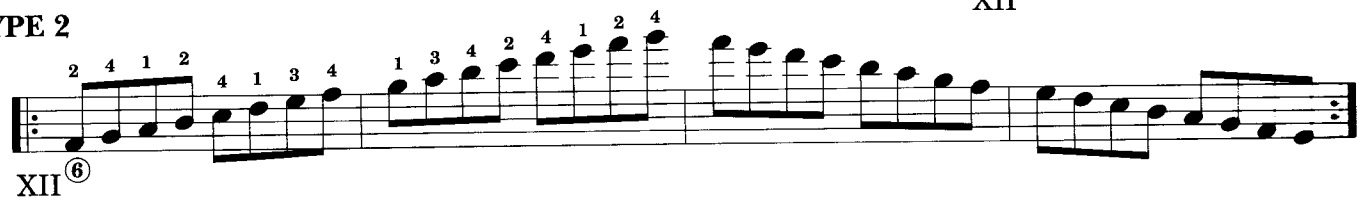

1 3 1
(s)
3 1 4 3
③
X

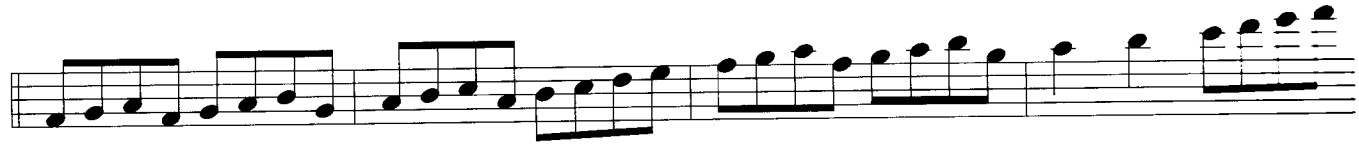
TYPE 4

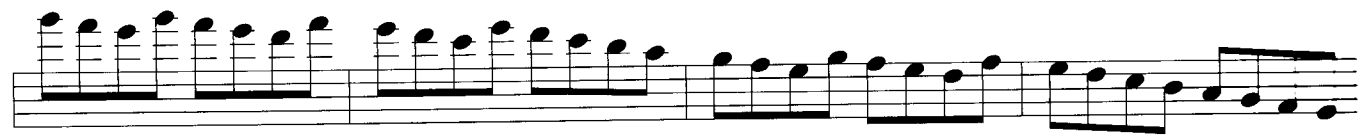

4 1 3 4
(s)
1 3 4 1
3 1 2 4 1 3 4
3 1
X
⑥

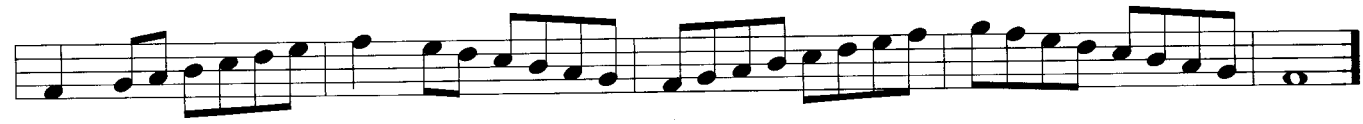
(s)
1 3 4 – 4
1 4 3 1
XII

TYPE 2


2 4 1 2
4 1 3 4
1 3 4 2 4 1 2 4
XII
⑥

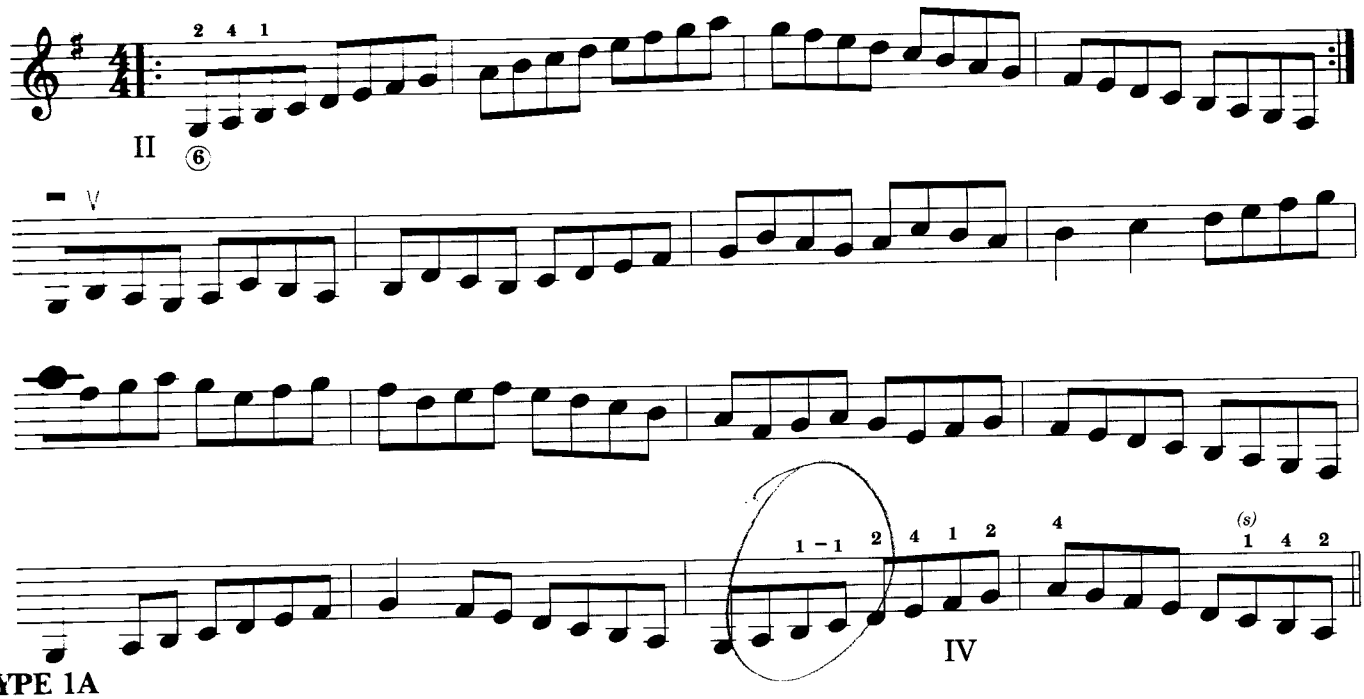




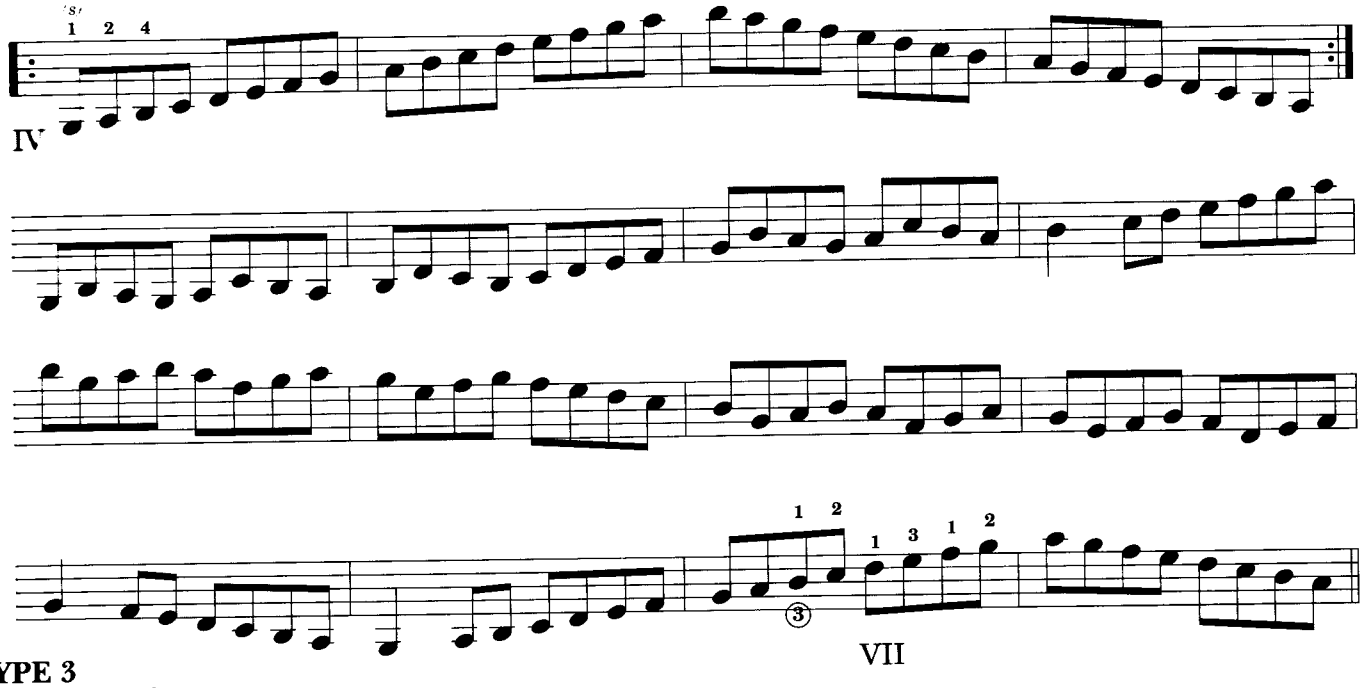


G Major—Ascending (Five Positions)

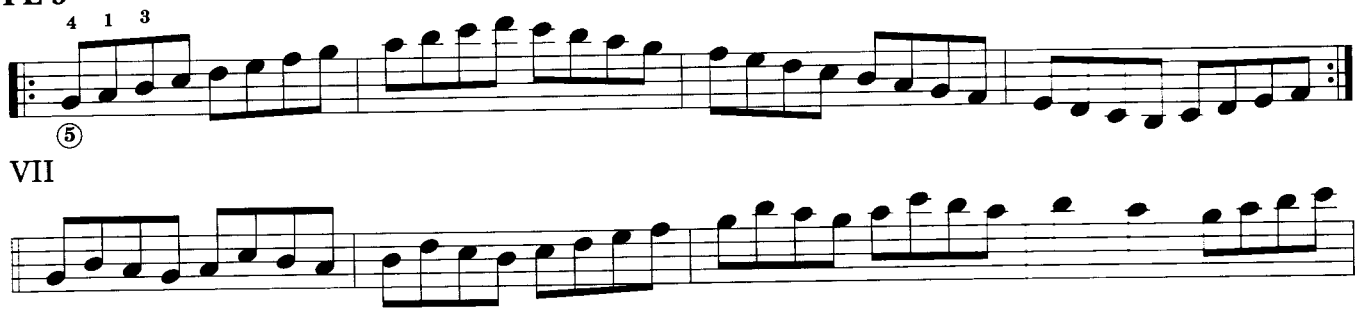
FINGERING TYPE 2

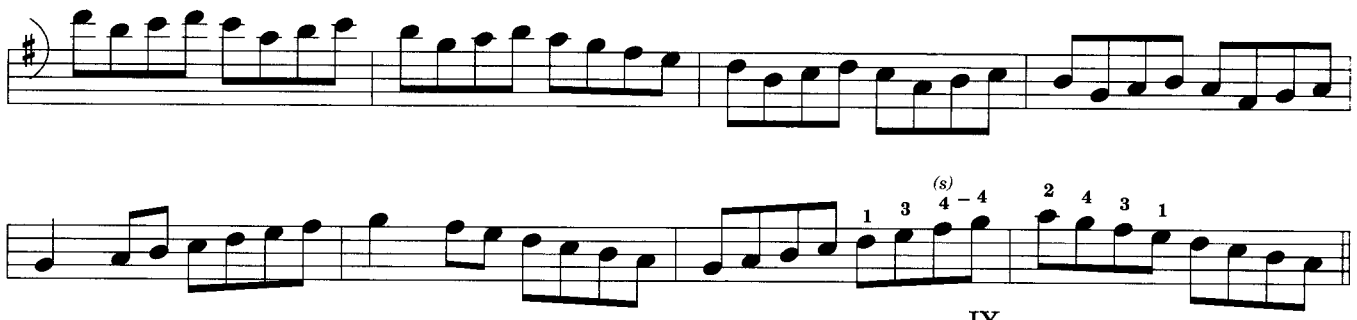


TYPE 1A



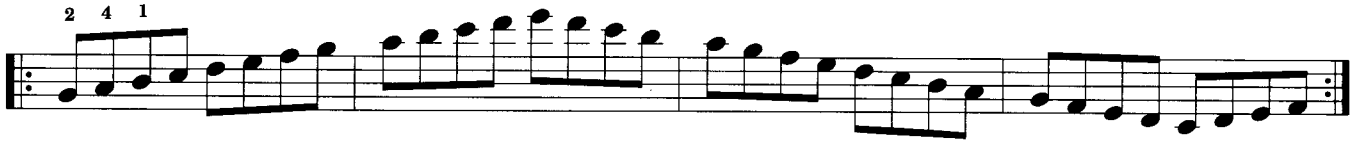
TYPE 3



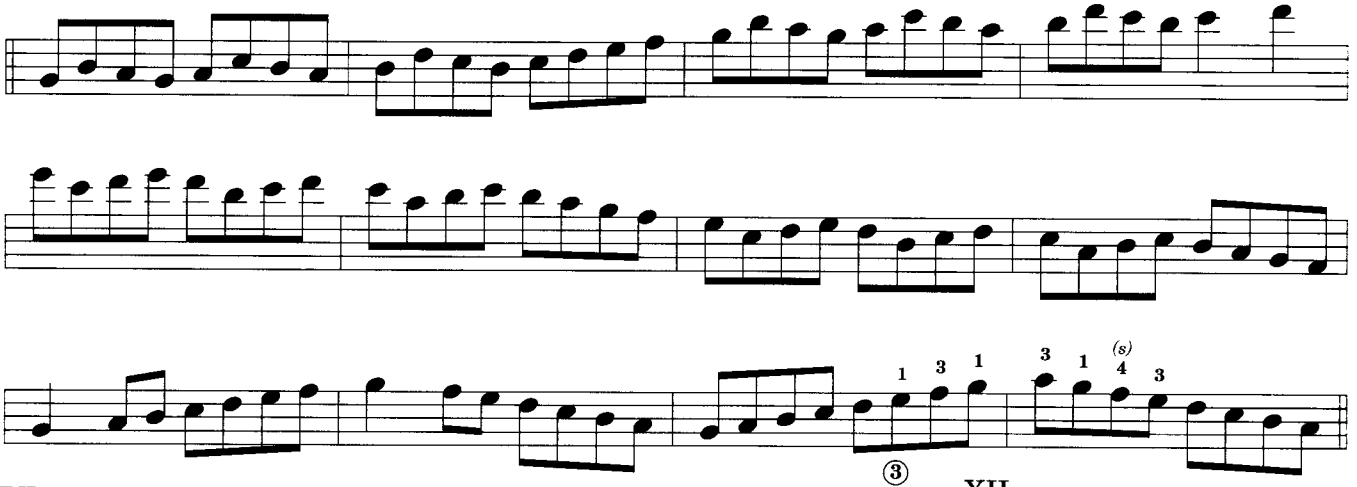


TYPE 1

IX

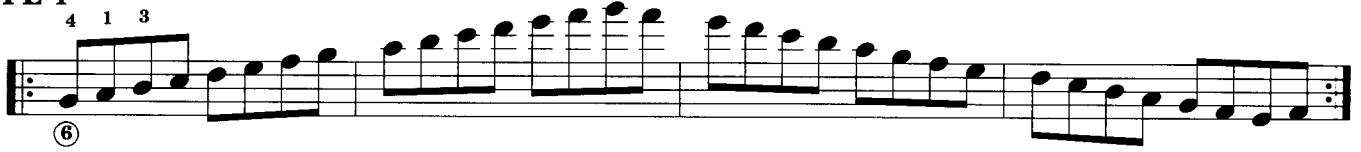


IX



TYPE 4

XII



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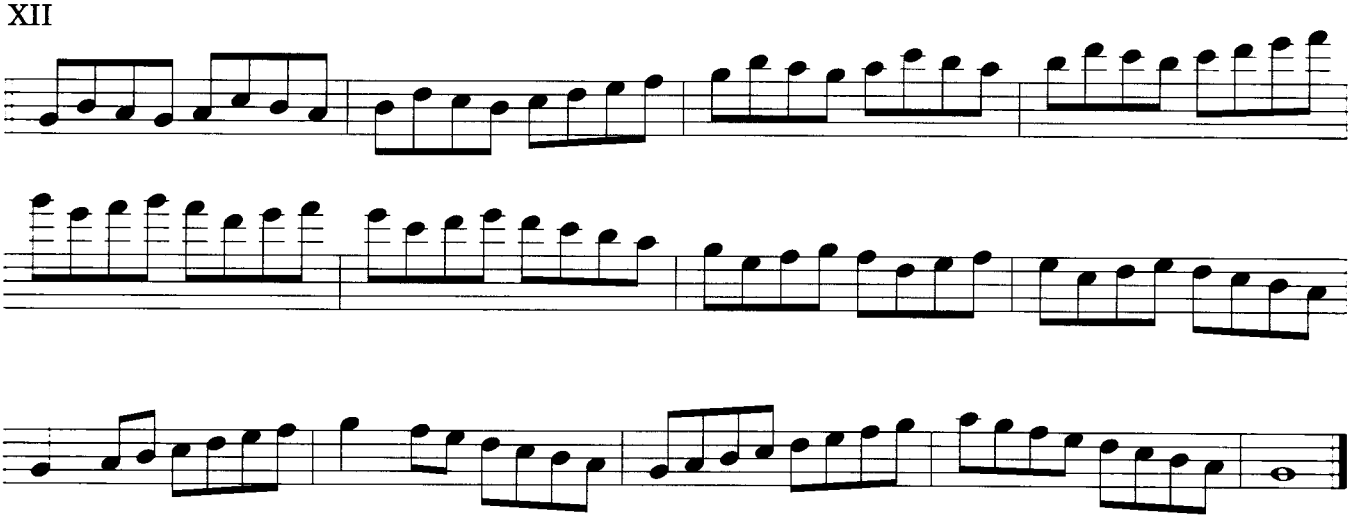
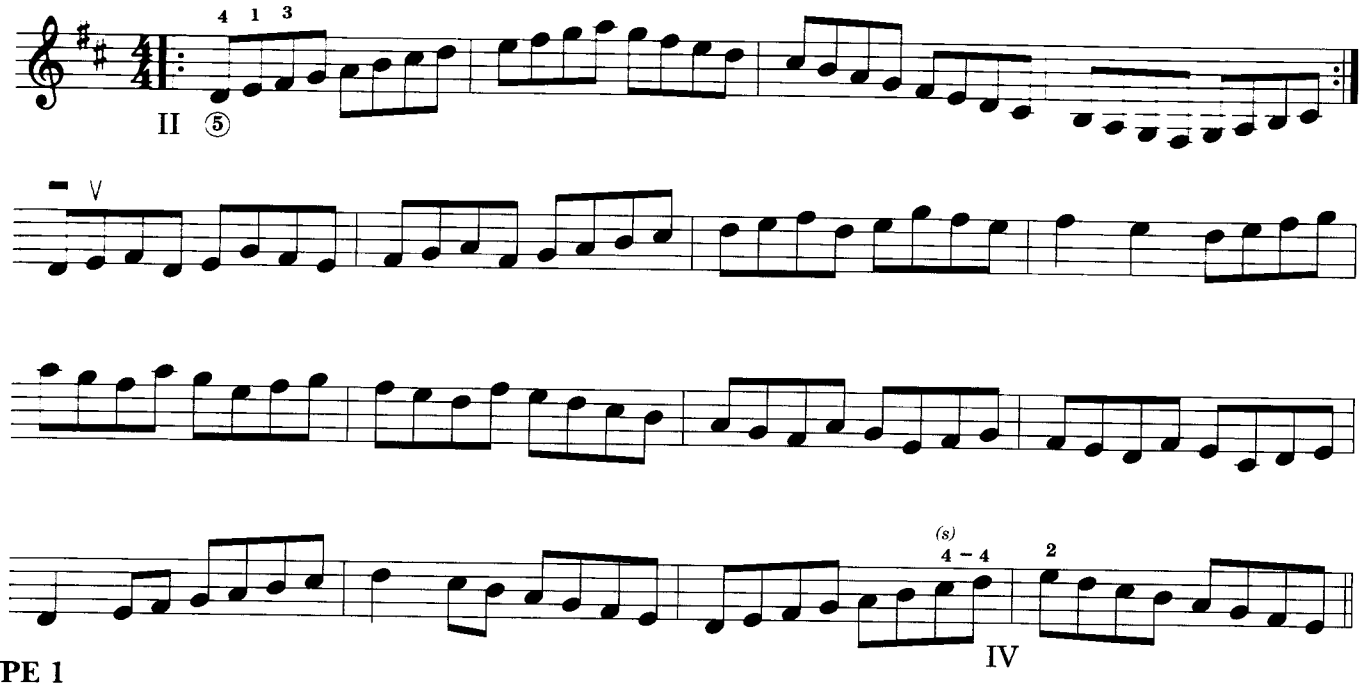


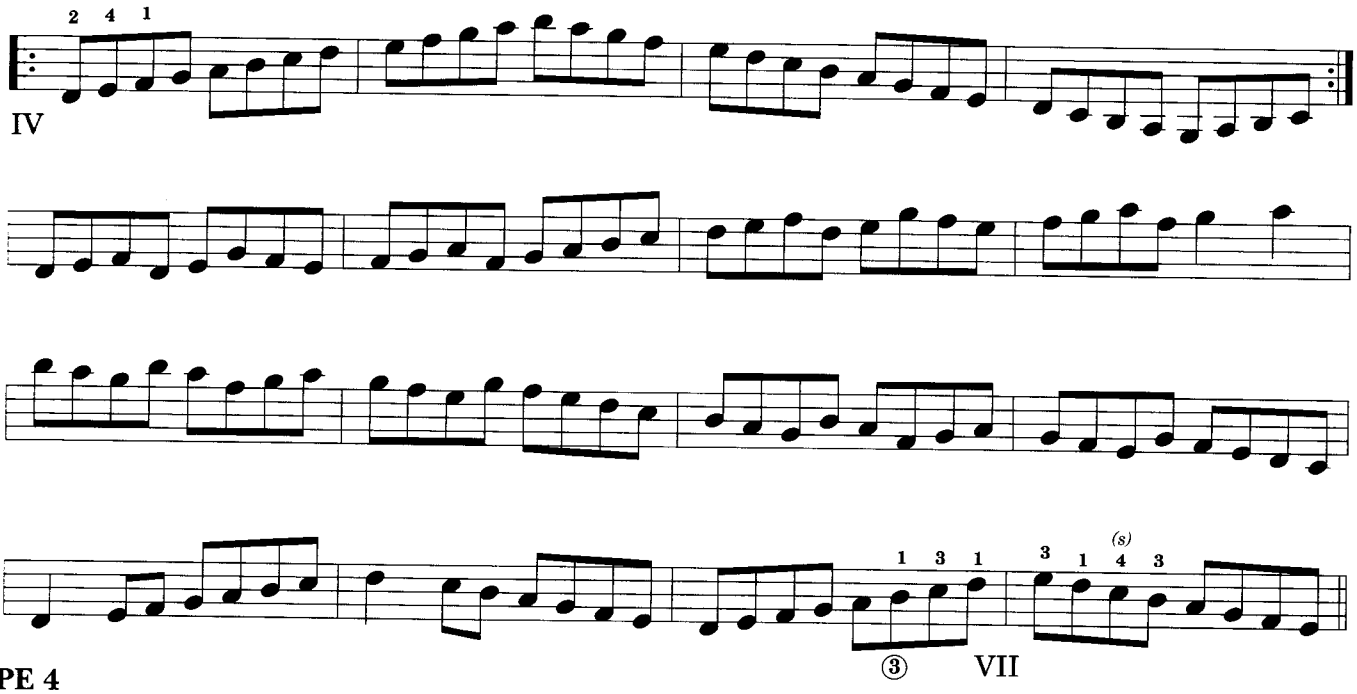
11/4/15

D Major—Ascending (Five Positions)

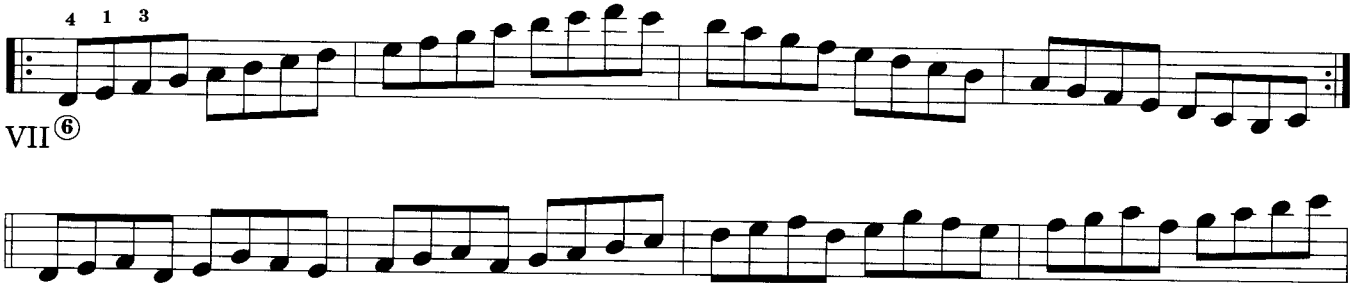
FINGERING TYPE 3

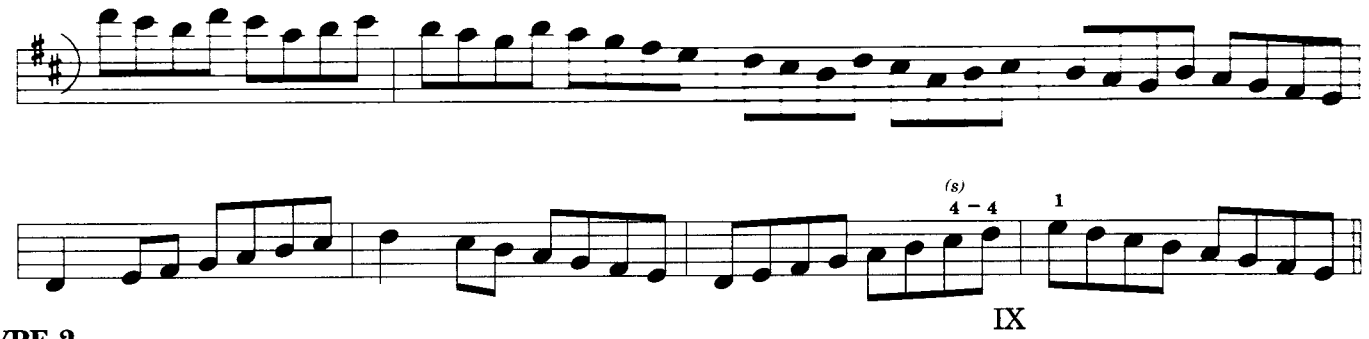


TYPE 1



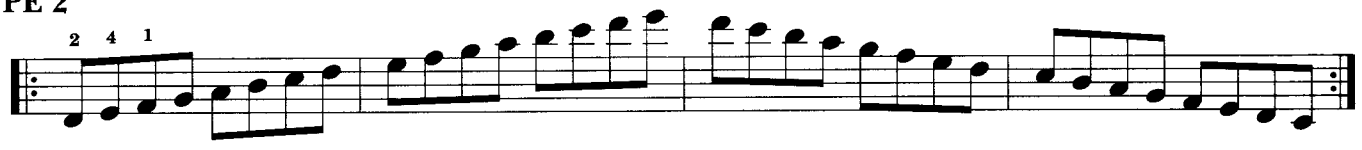
TYPE 4





IX

TYPE 2



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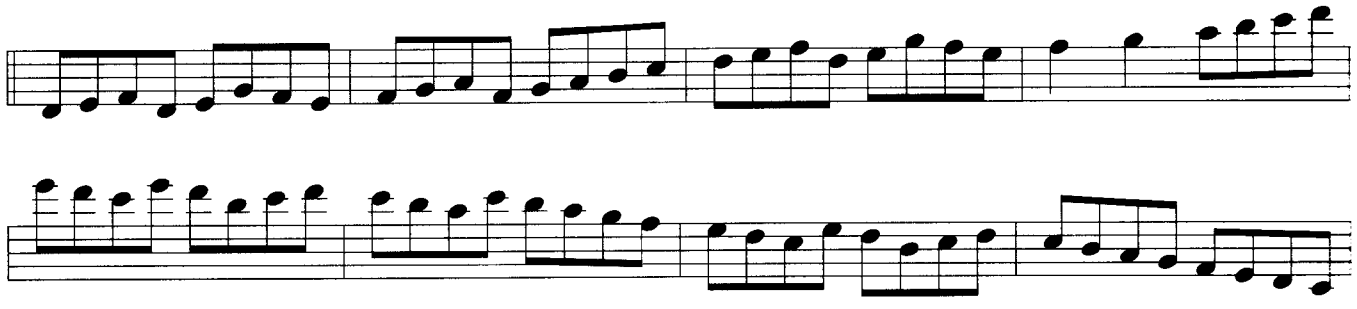
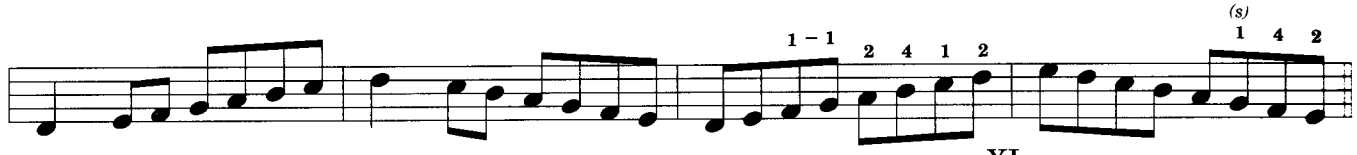
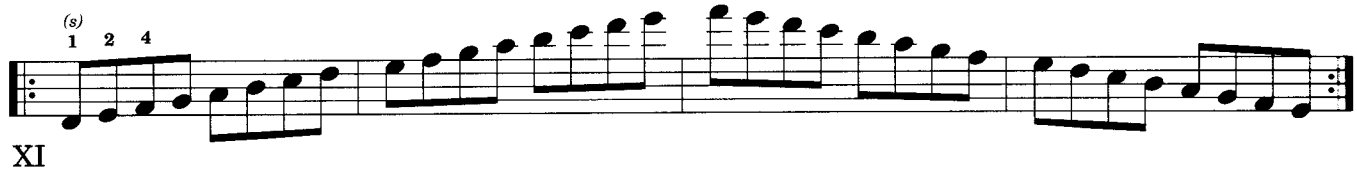


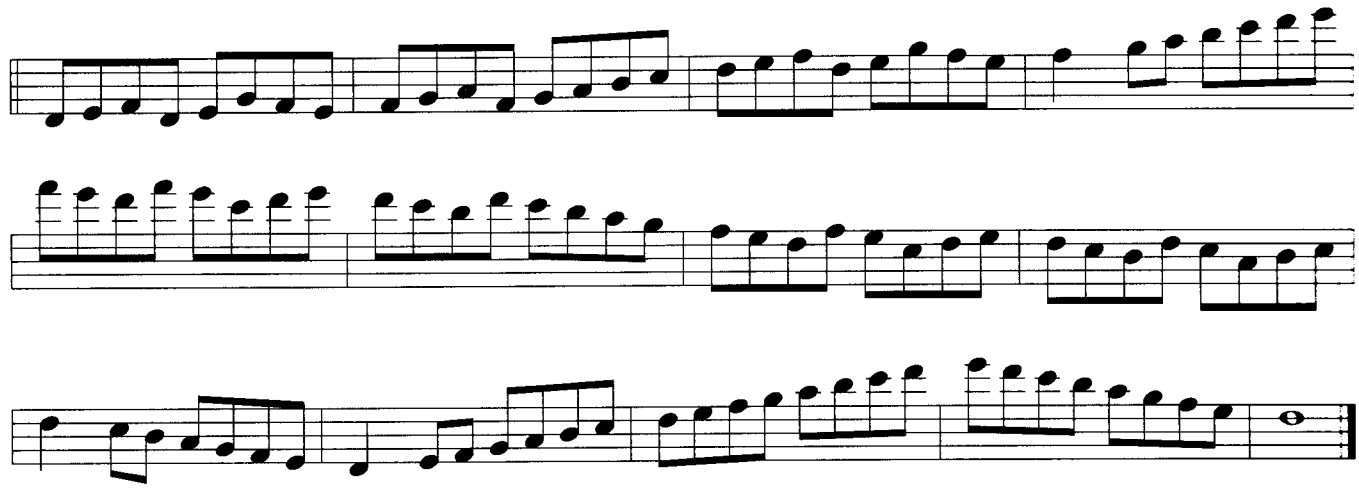


XI

TYPE 1A

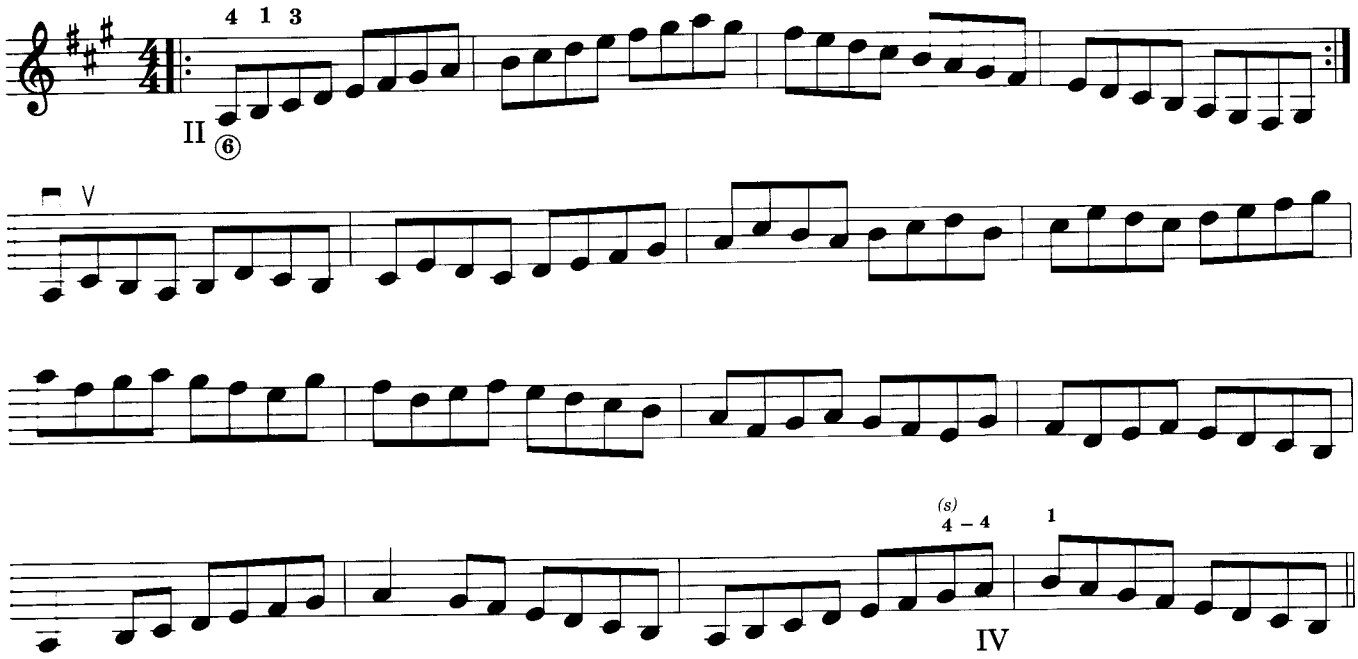


XI

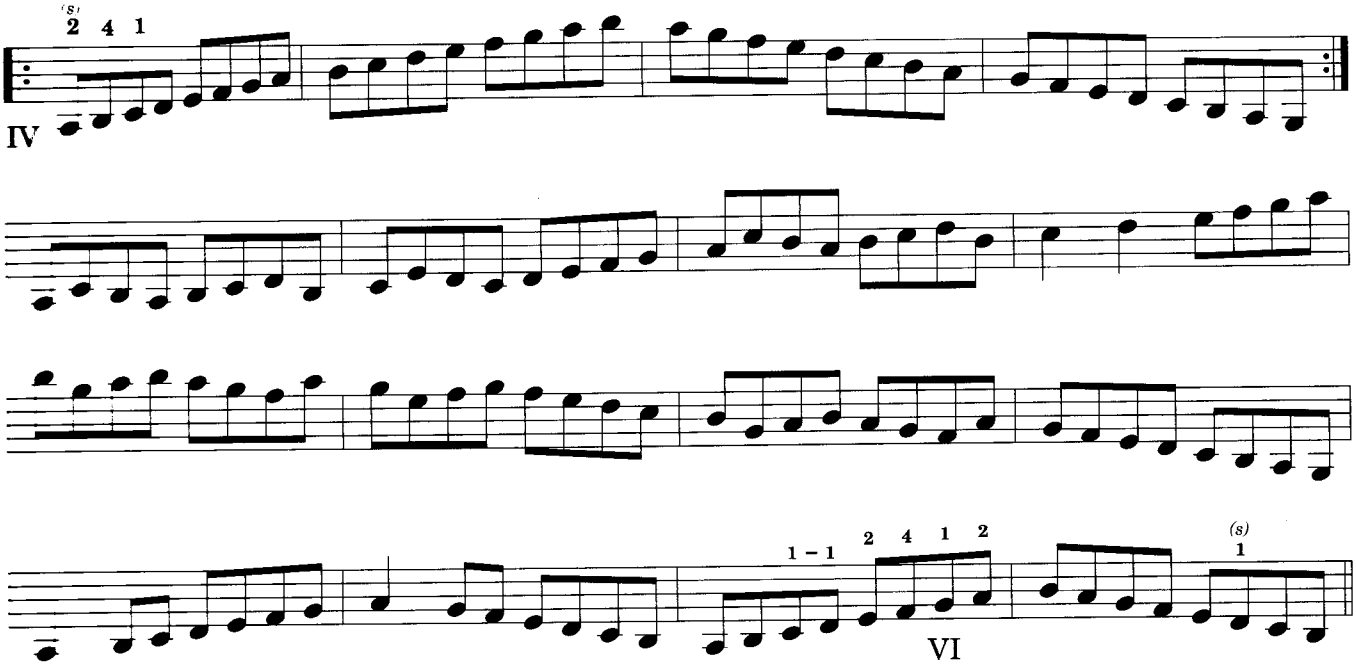


A Major—Ascending (Five Positions)

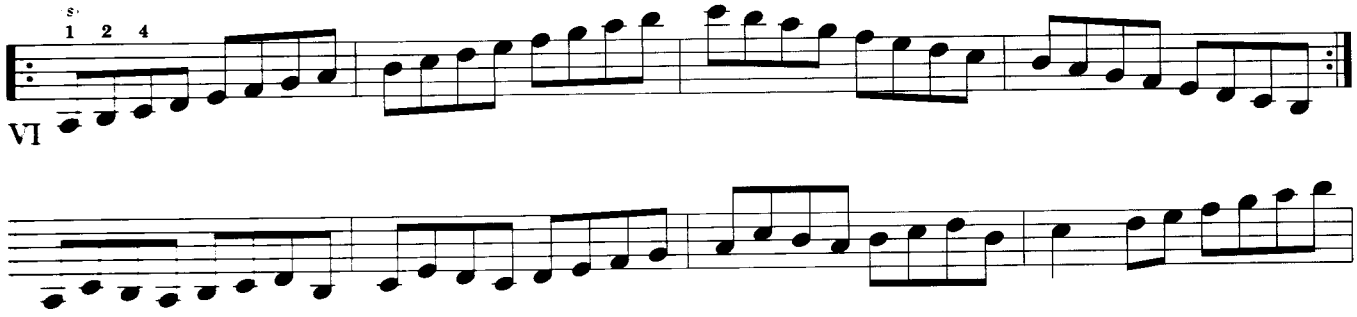
FINGERING TYPE 4

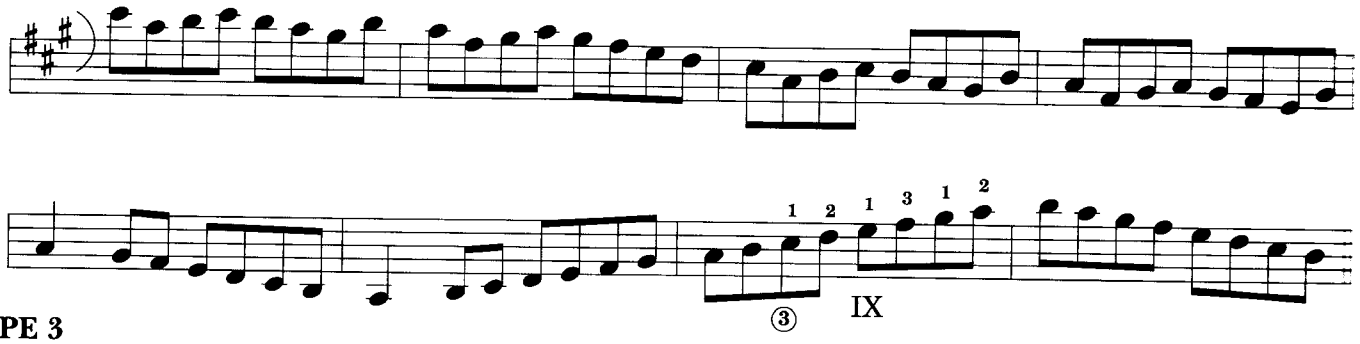


TYPE 2

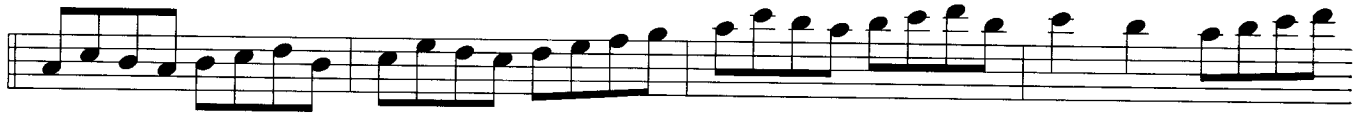


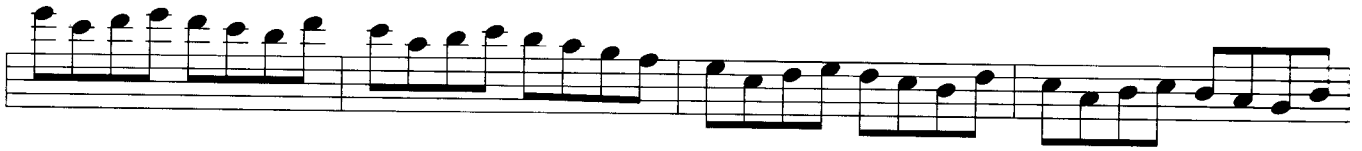
TYPE 1A

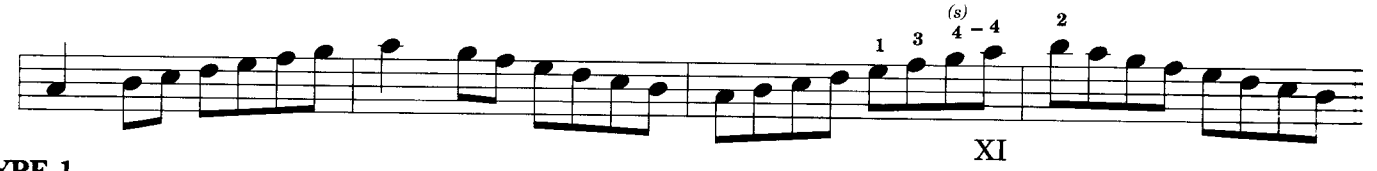




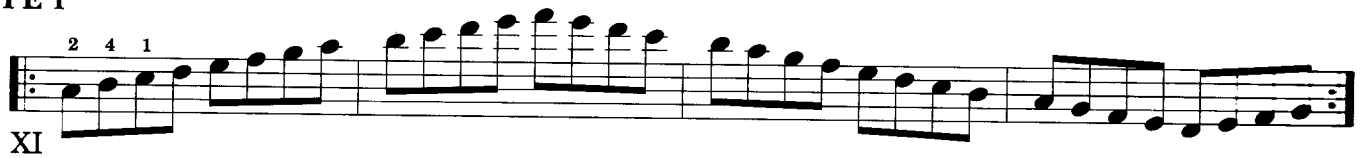
TYPE 3

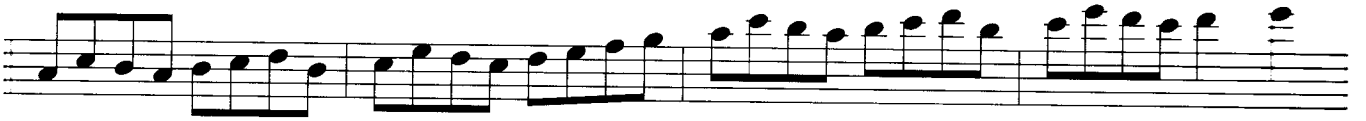


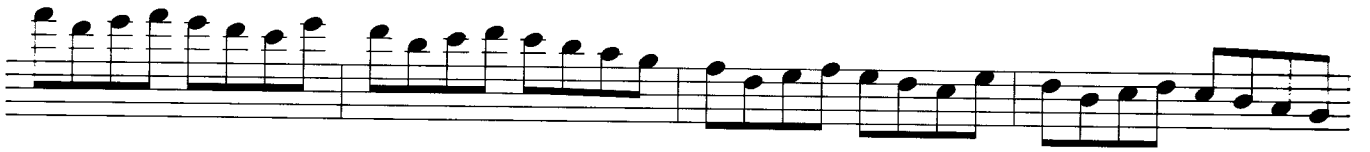


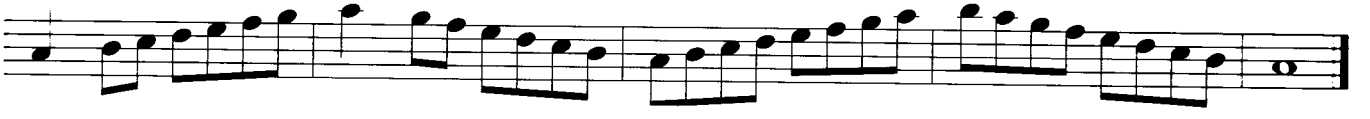


TYPE 1



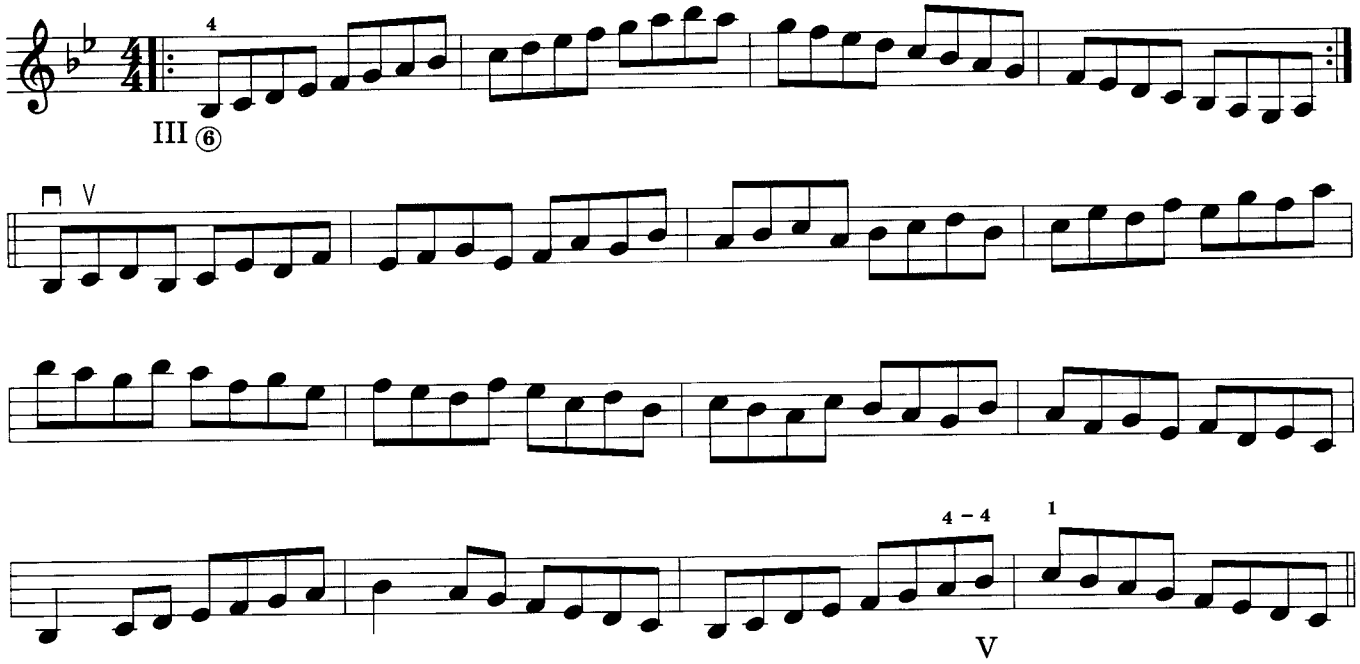




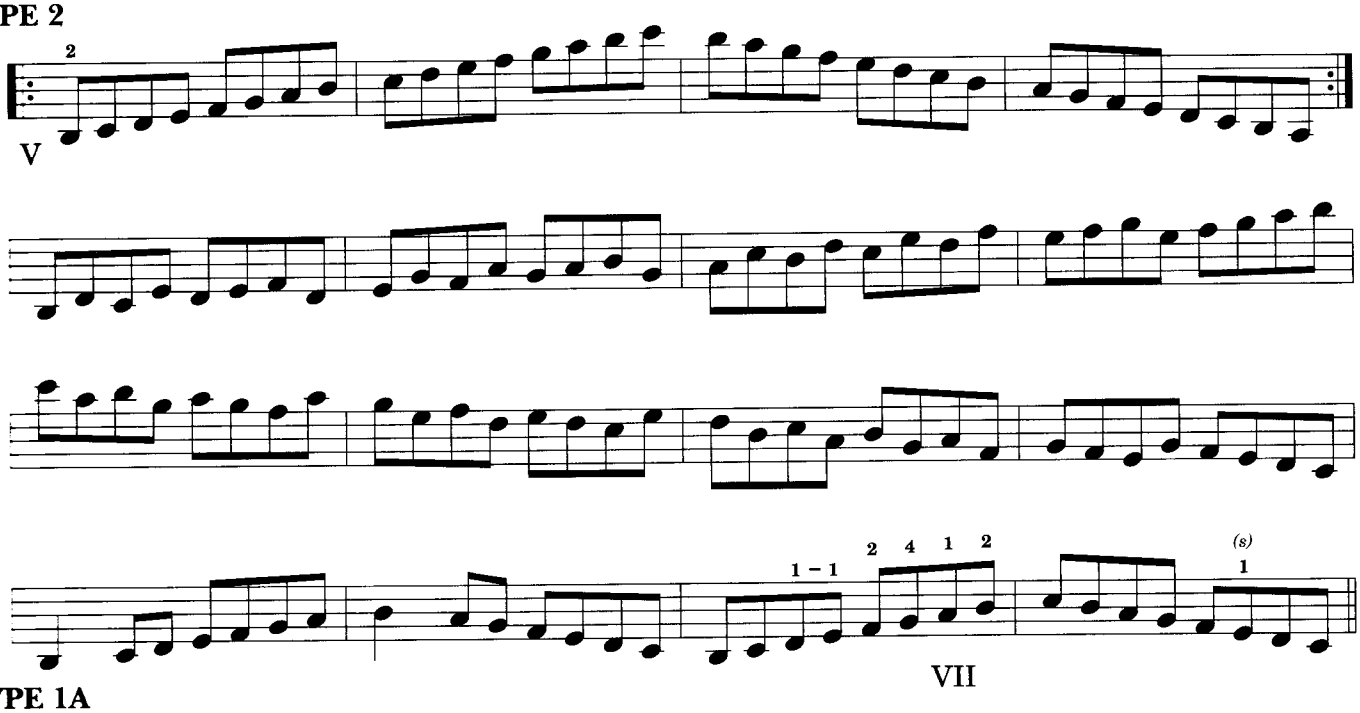


B♭ Major—Ascending (Five Positions)

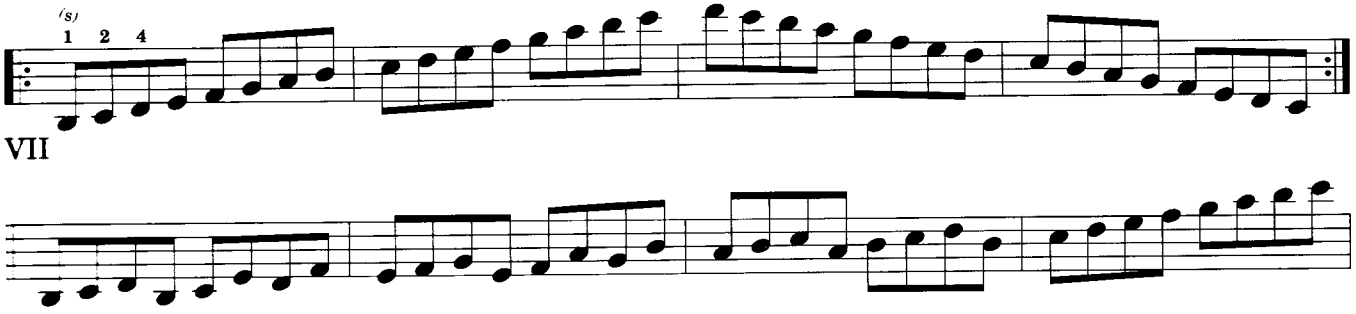
FINGERING TYPE 4

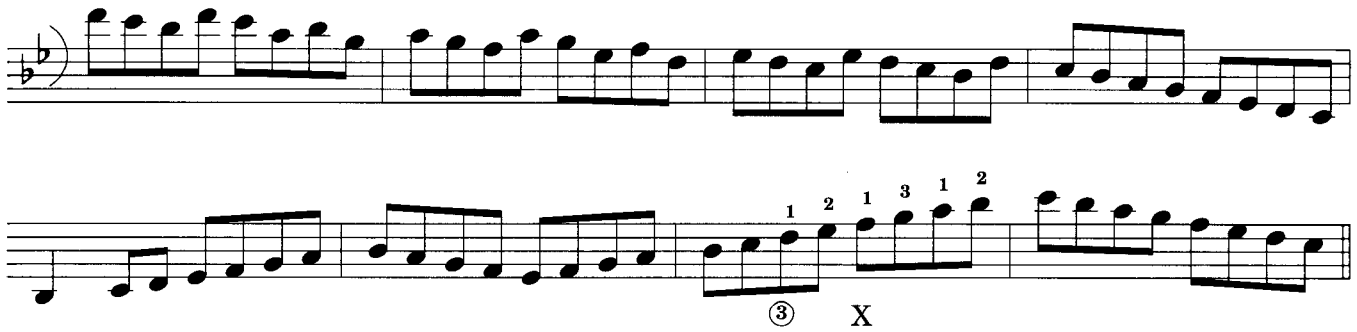


TYPE 2

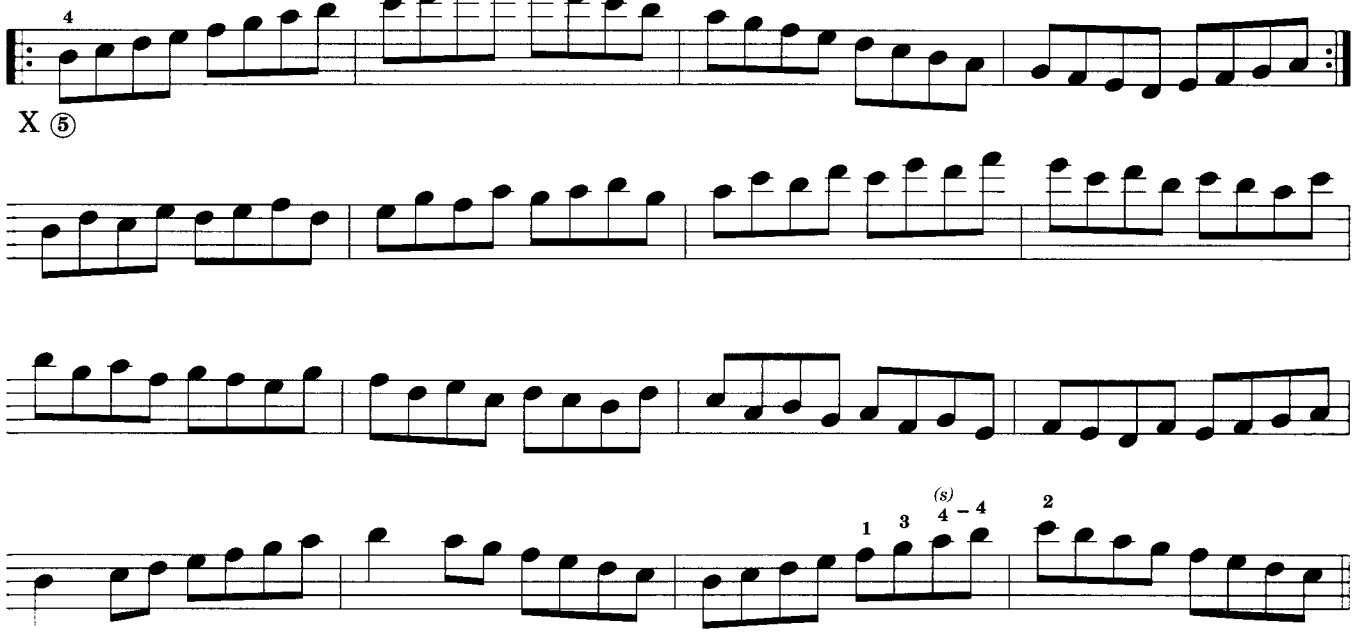


TYPE 1A

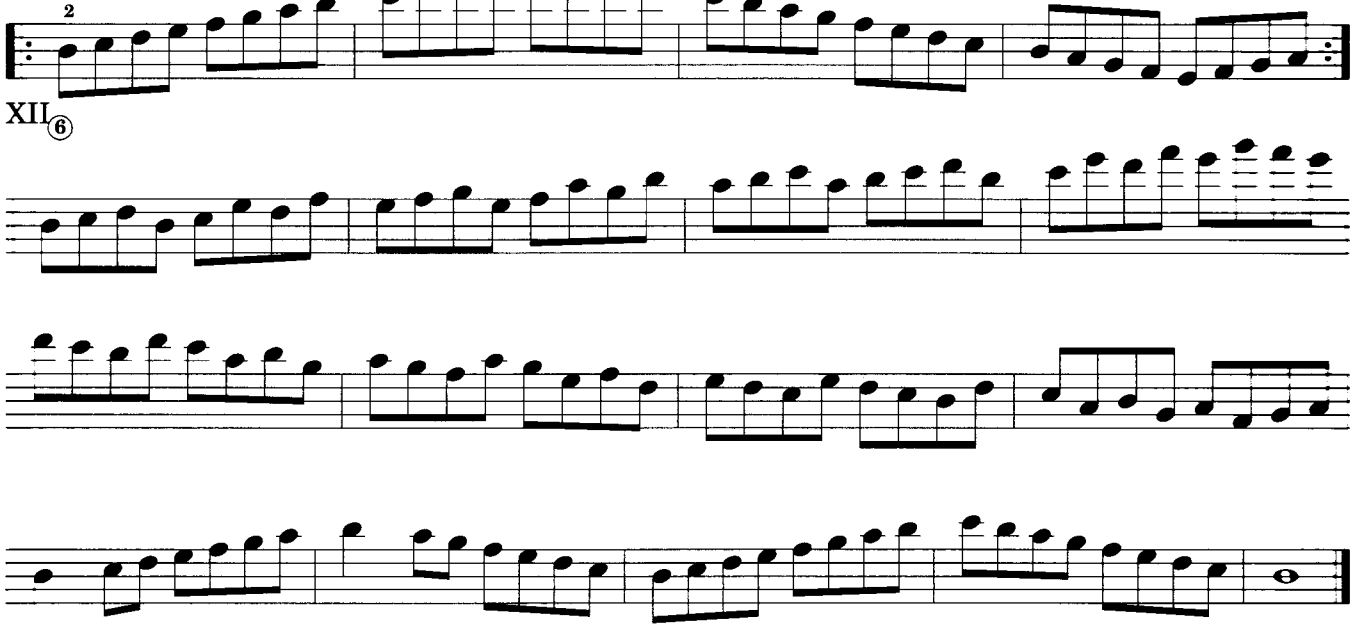




TYPE 3

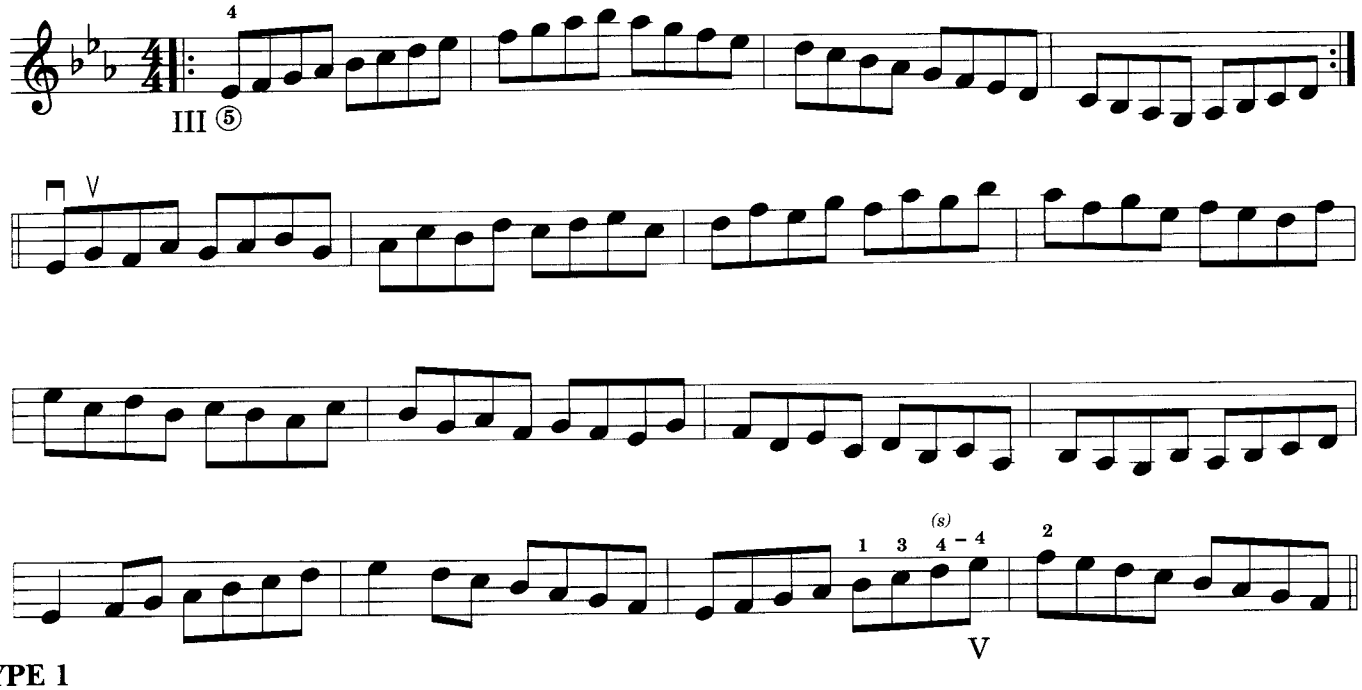


TYPE 1

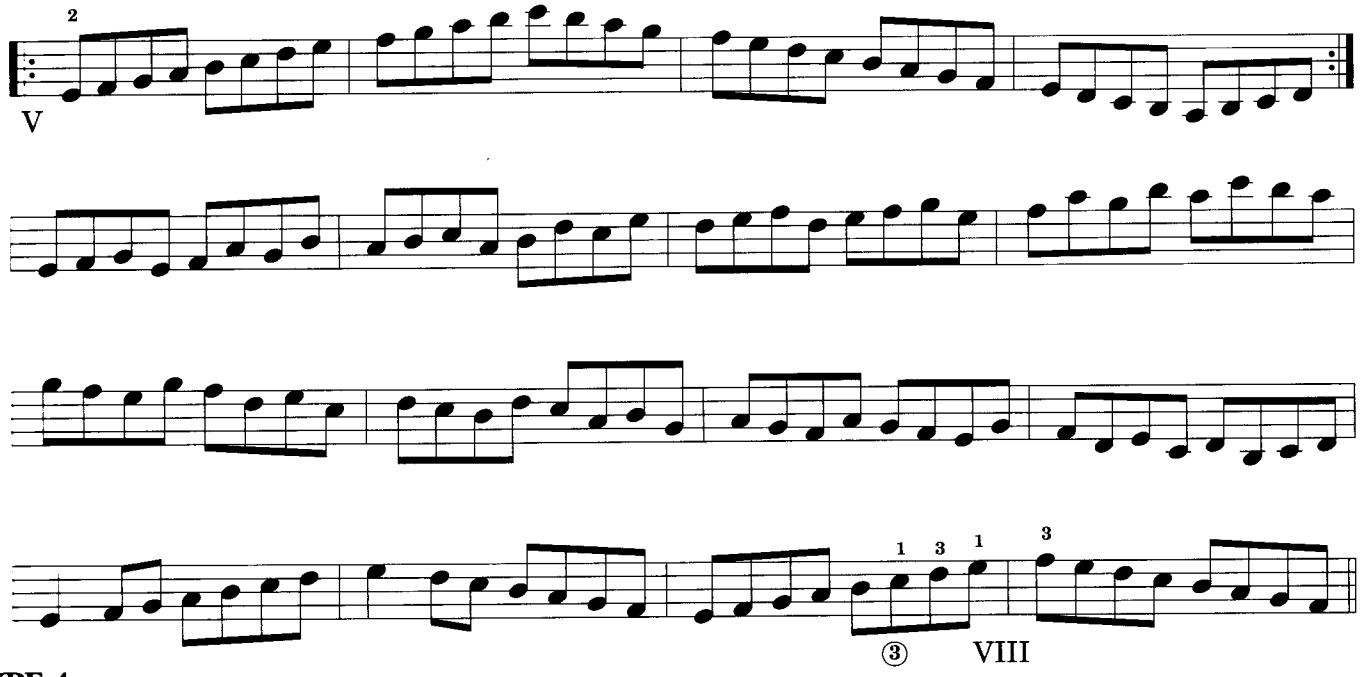


E♭ Major—Ascending (Five Positions)

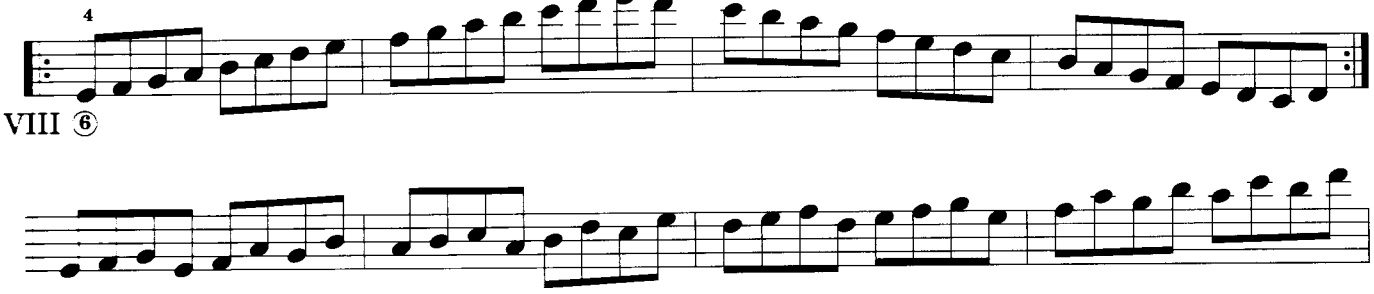
FINGERING TYPE 3

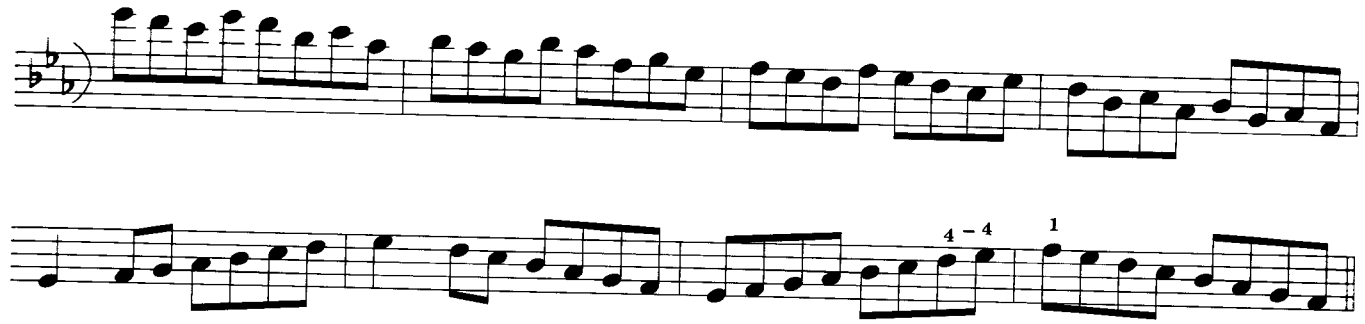


TYPE 1

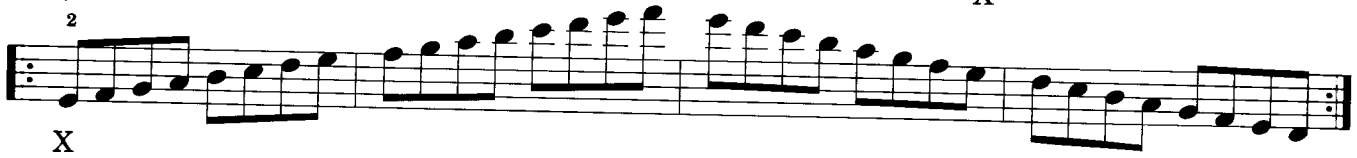


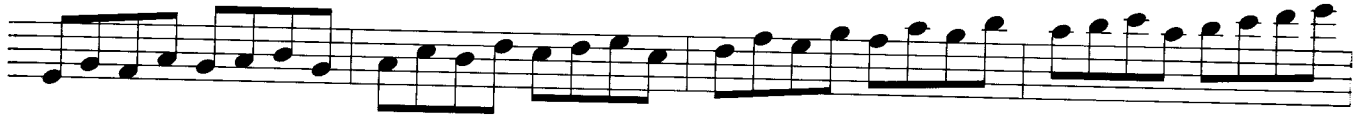
TYPE 4

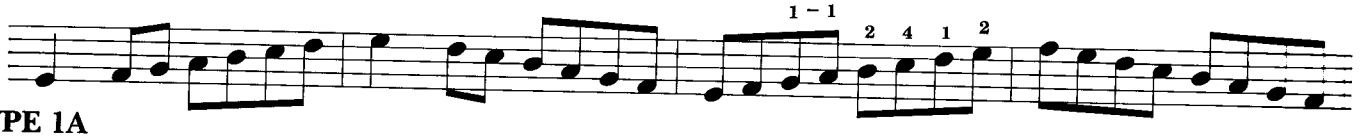




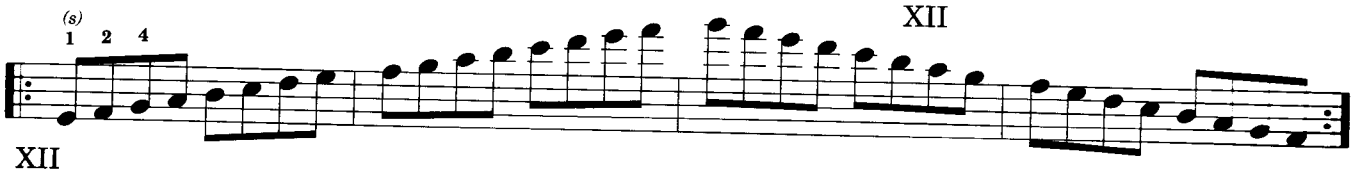
TYPE 2

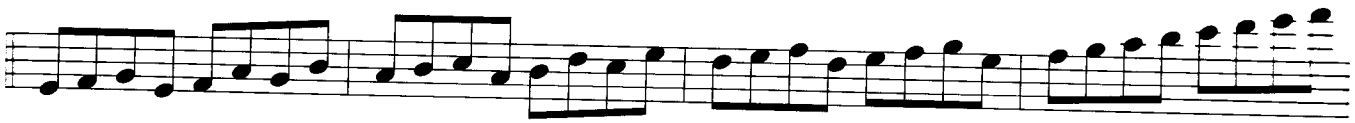


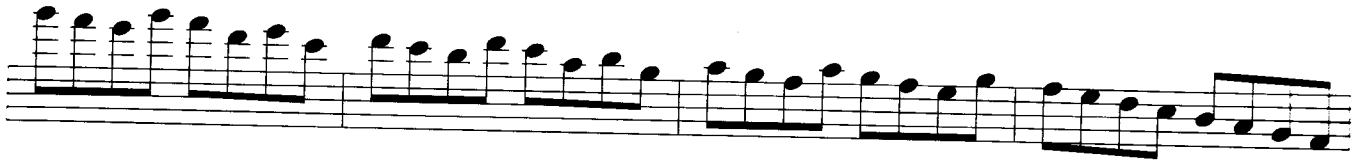


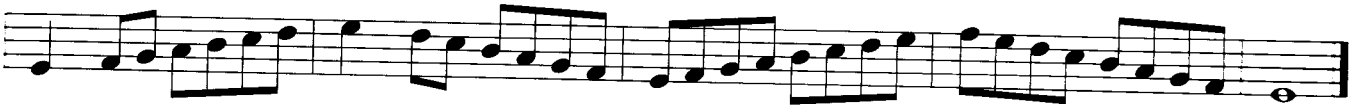


TYPE 1A









Real Melodic (or Jazz) Minor Scale

The real melodic minor scale is derived from the preceding major scale forms by merely lowering the 3rd degree (note) one half step (one fret). This is a tonic major-to-minor relationship. All notes in this melodic minor scale remain the same—ascending and descending.

In the real melodic (or jazz) minor studies on the following pages, tonic major key signatures are used to simplify the conversion from major to minor. All playing positions are exactly the same.

You must practice these minor scales carefully, as at first they are difficult to "hear." They are worth putting considerable effort into, as they play a very large part in improvisation. (Application will be discussed later.)

C Real Melodic Minor (Five Positions)

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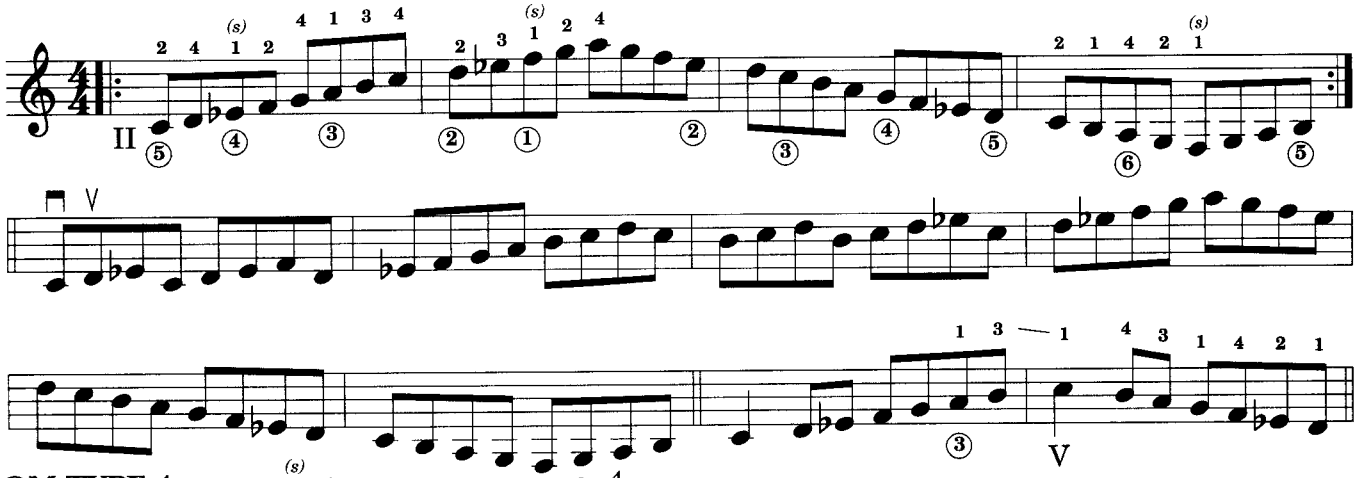

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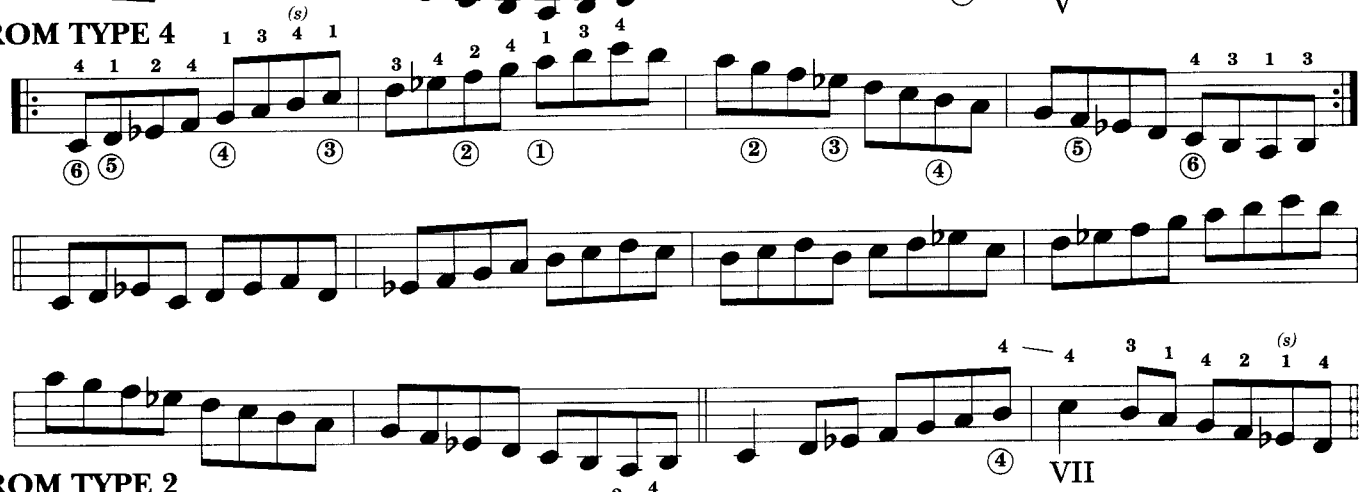

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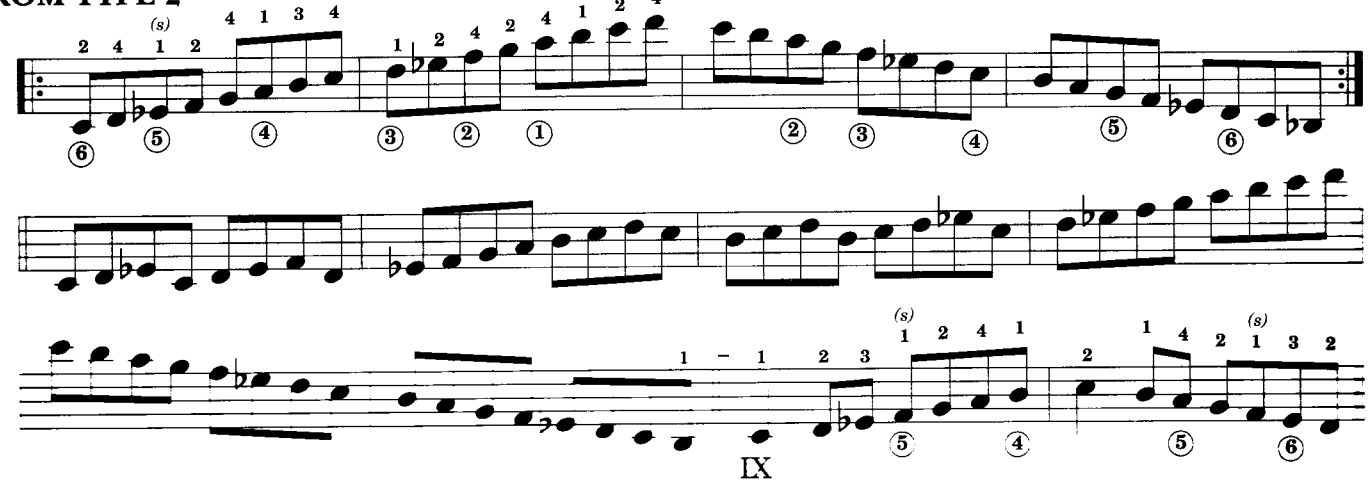

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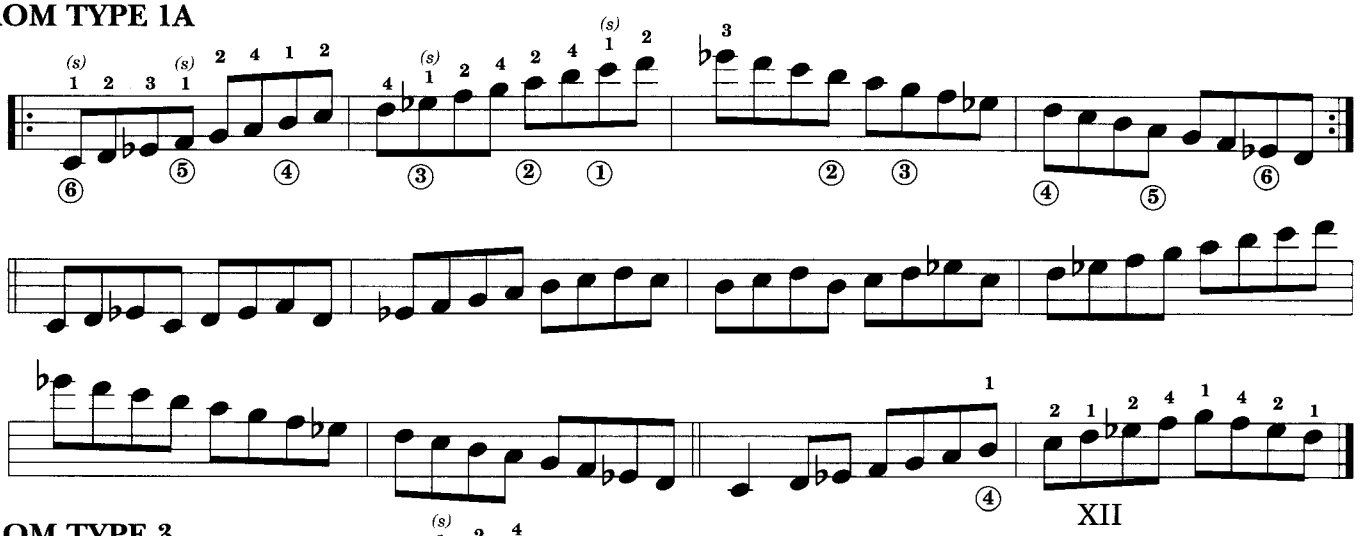

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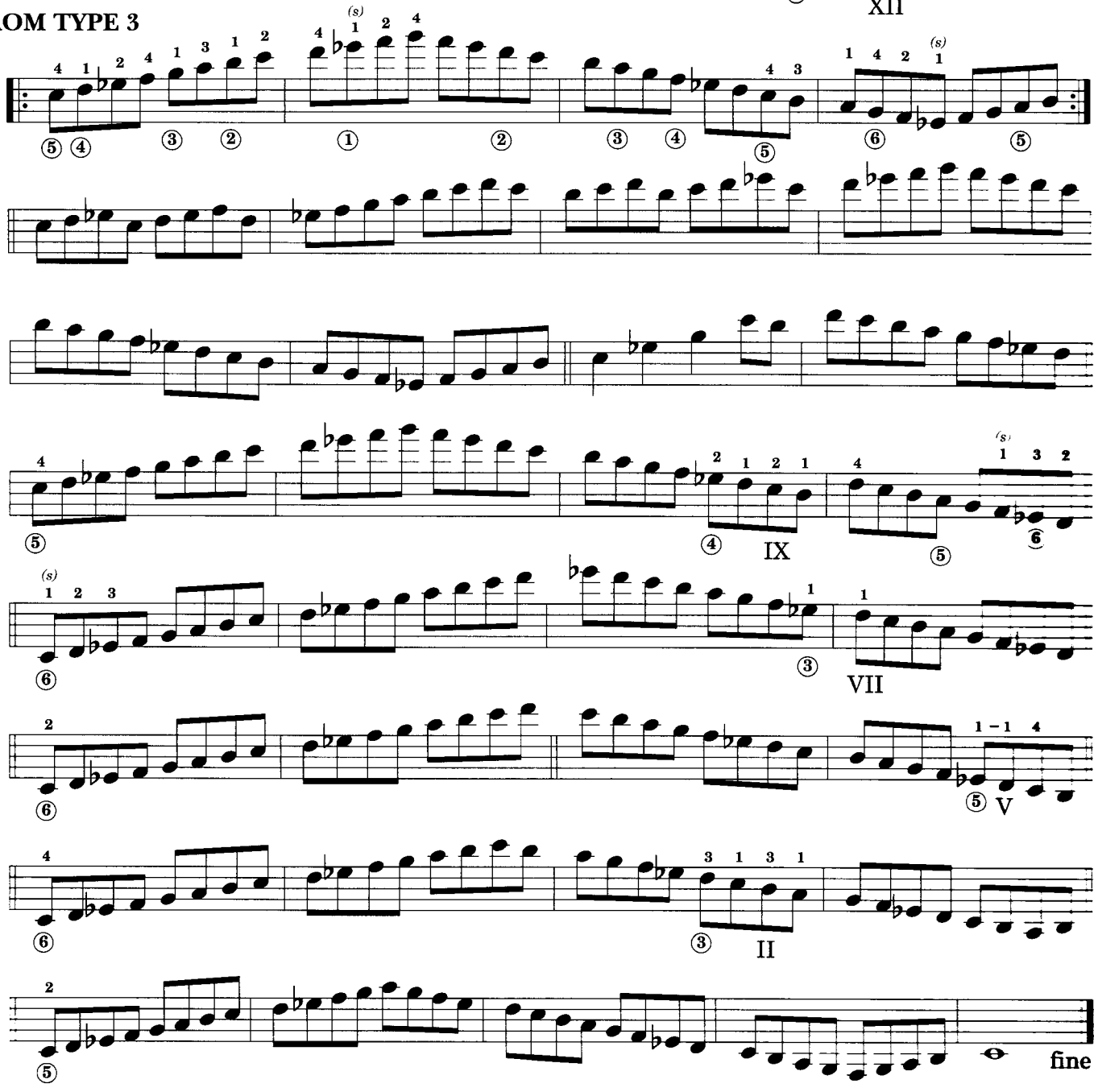

F Real Melodic Minor (Five Positions)

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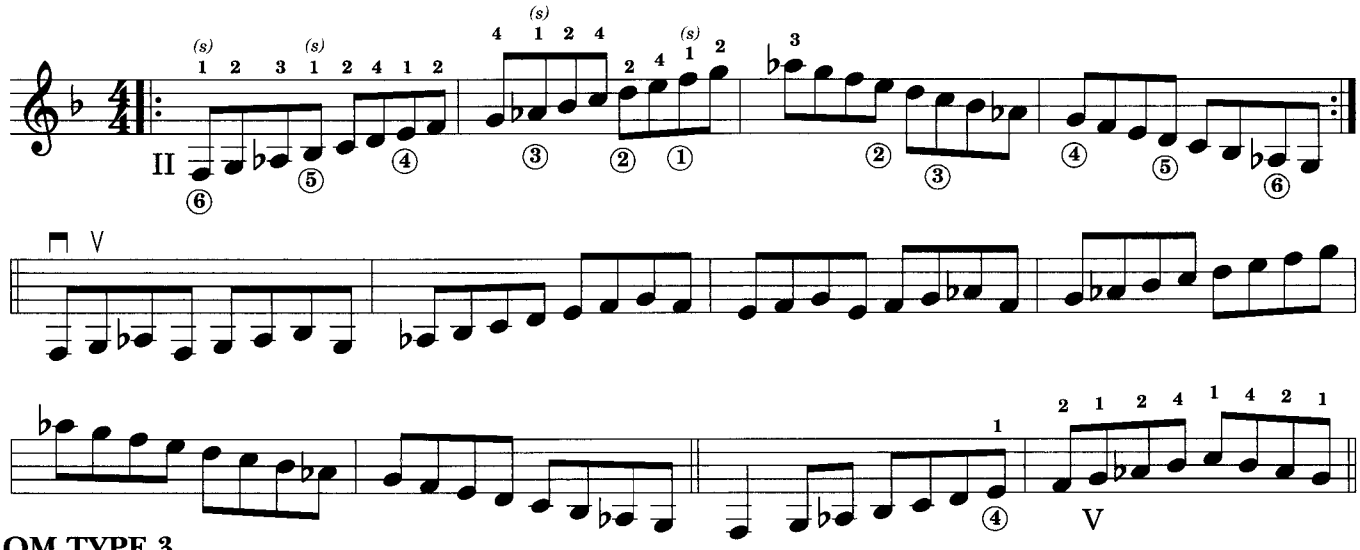

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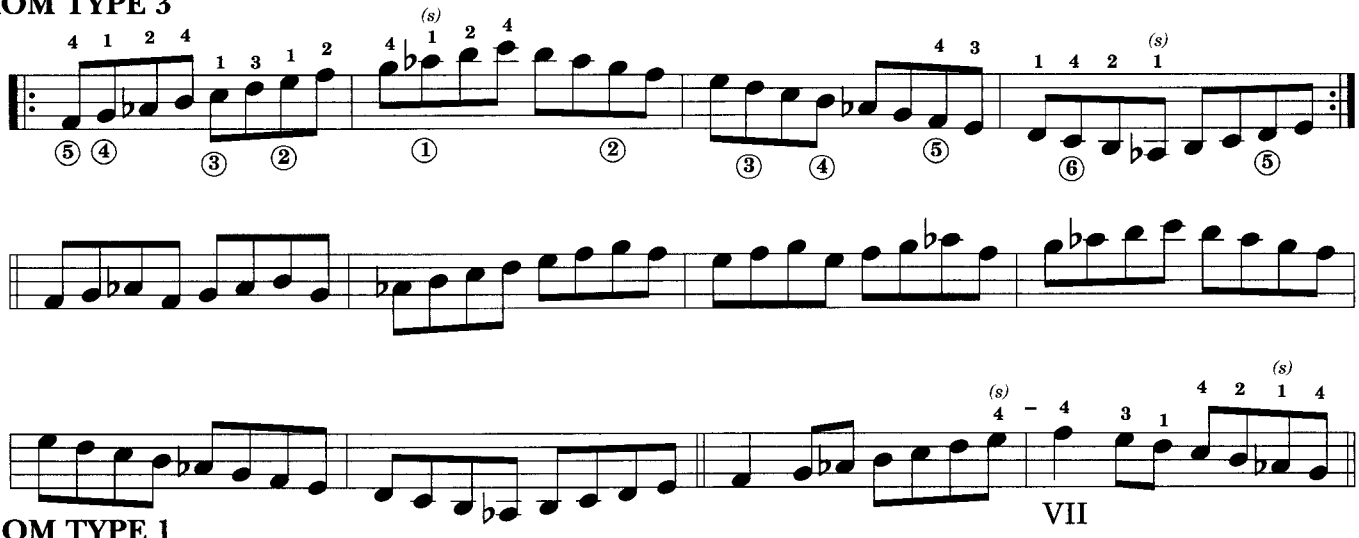

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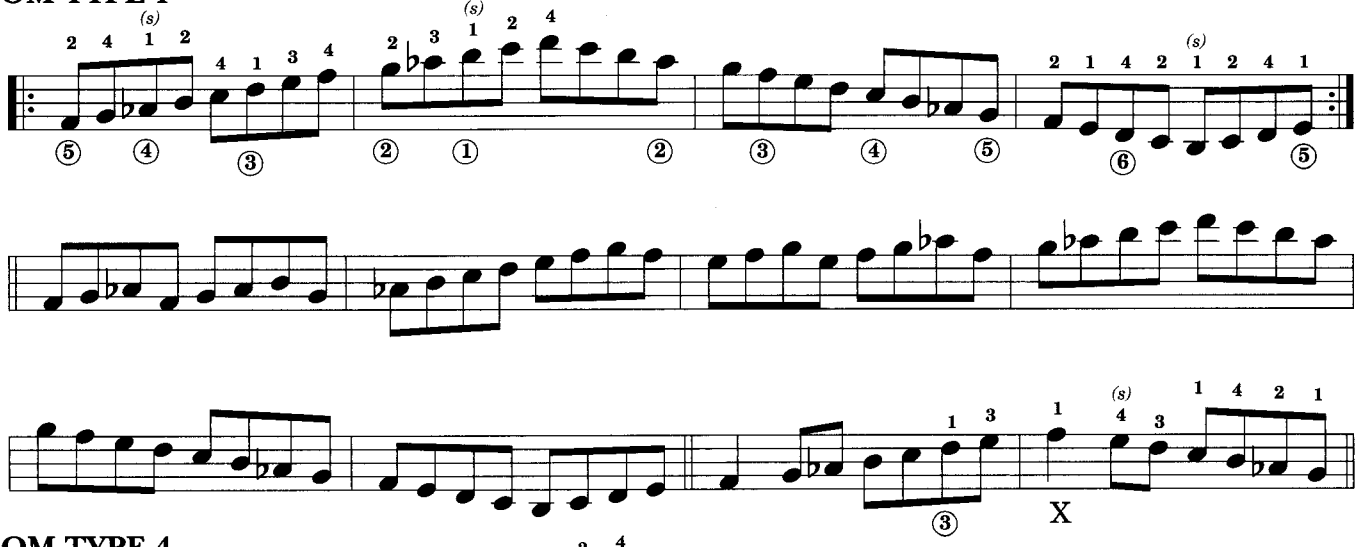

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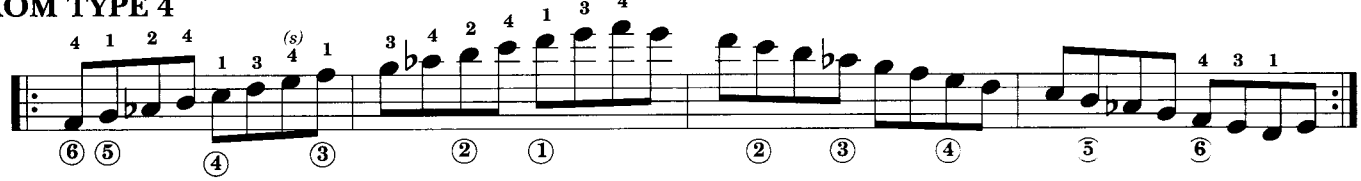

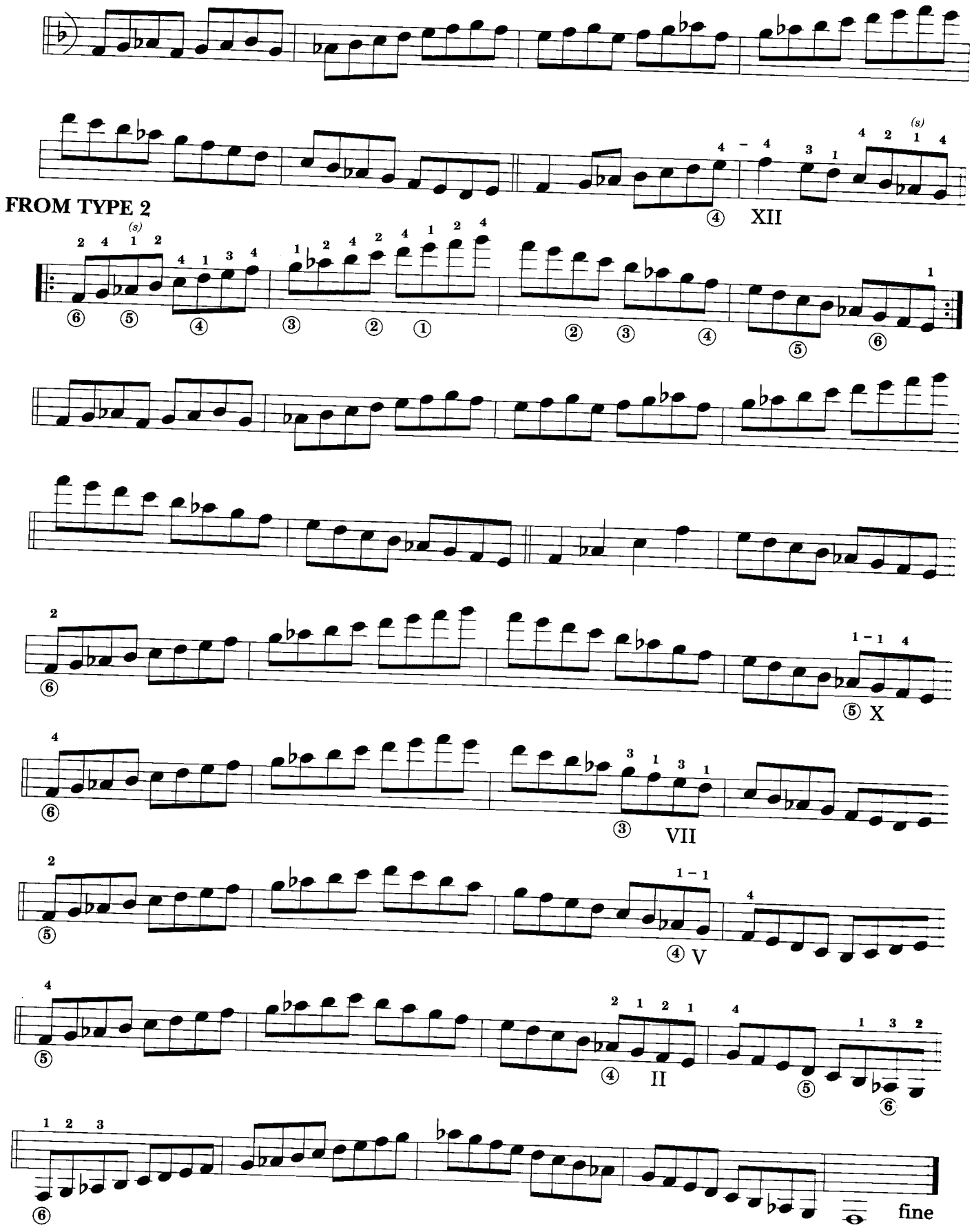

For additional practice on real melodic minor scales, refer to *Volume I.* Play **reading and** speed studies with lowered 3rd scale degree.

G Real Melodic Minor (Five Positions)

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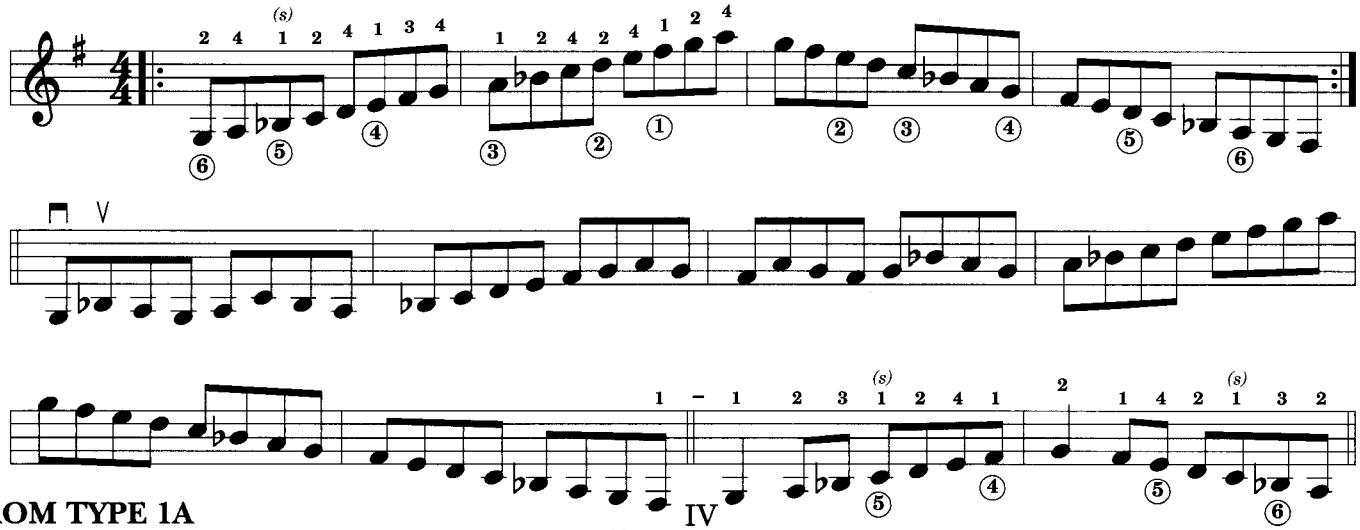

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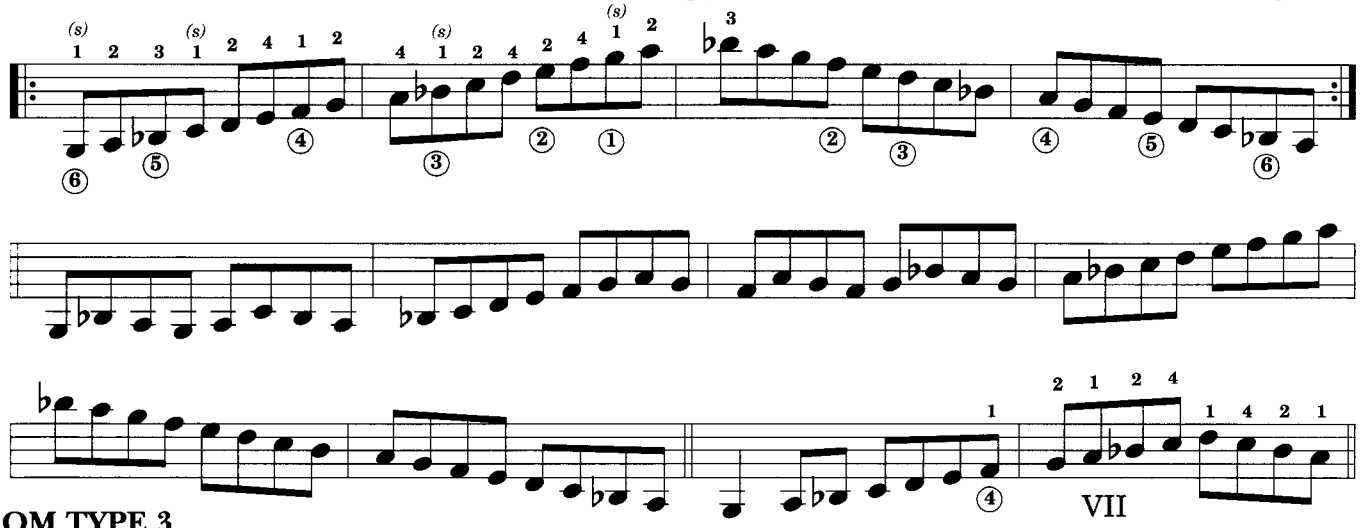

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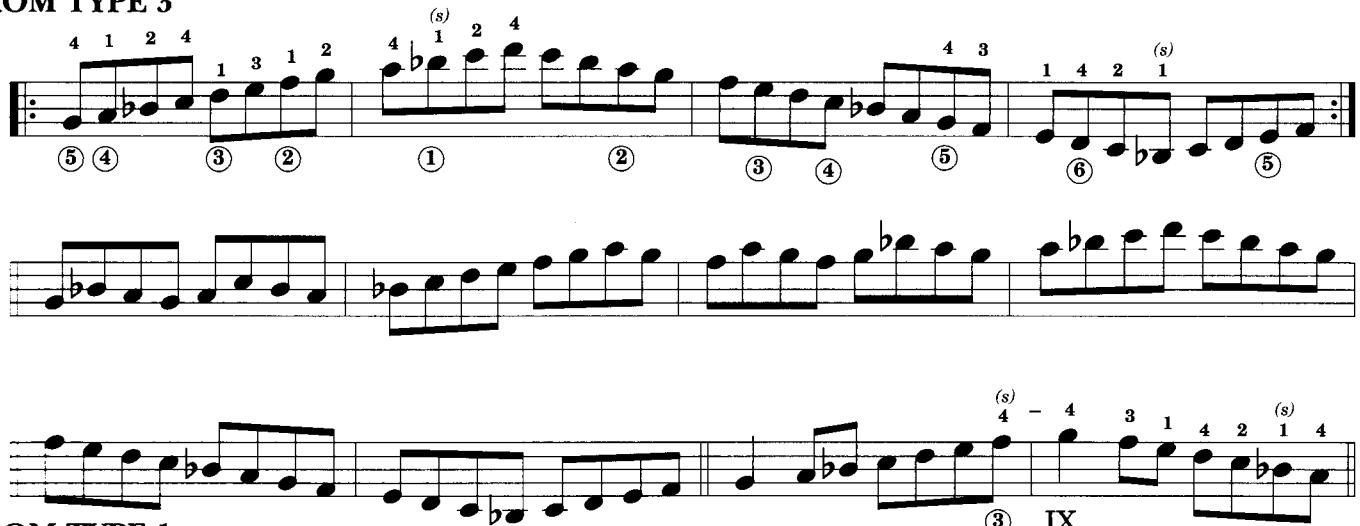

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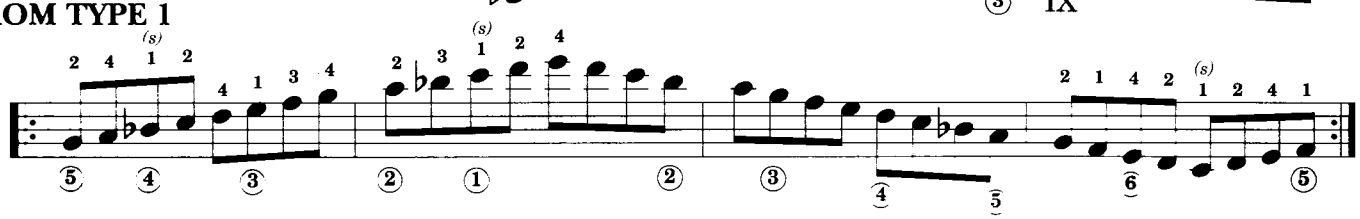

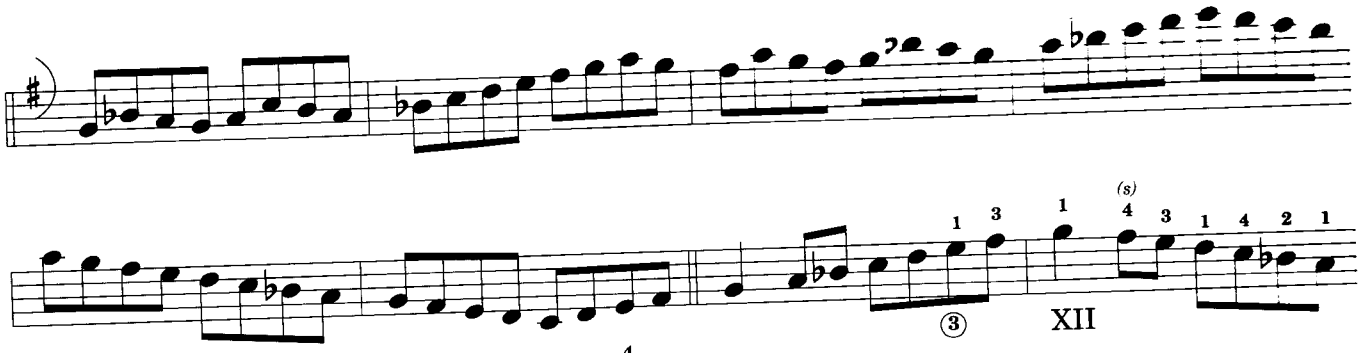

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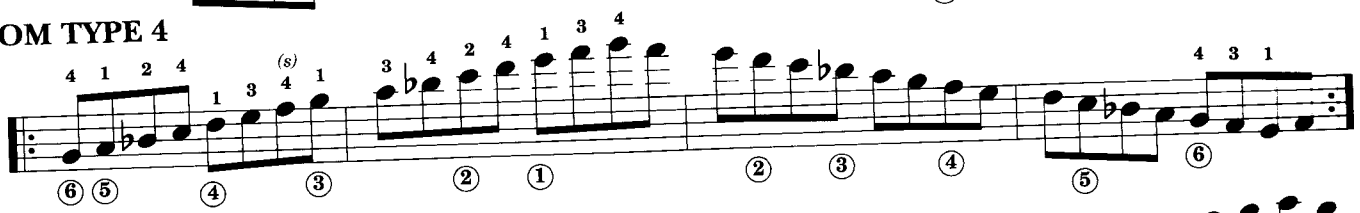

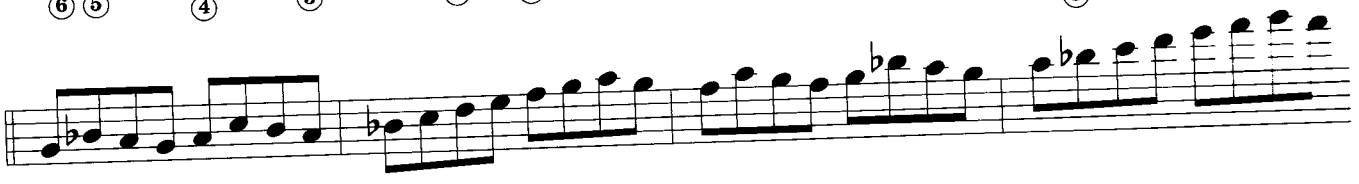

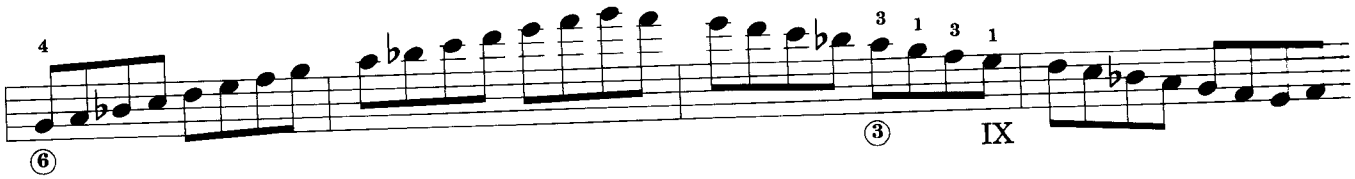

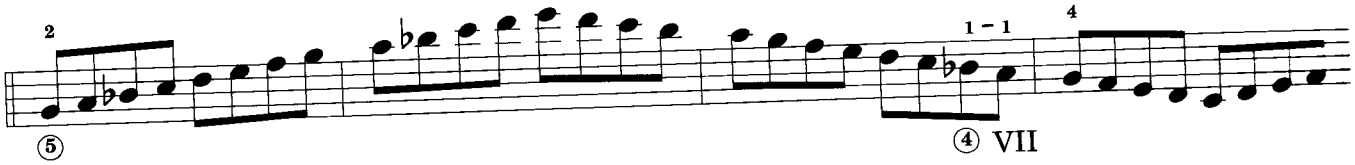

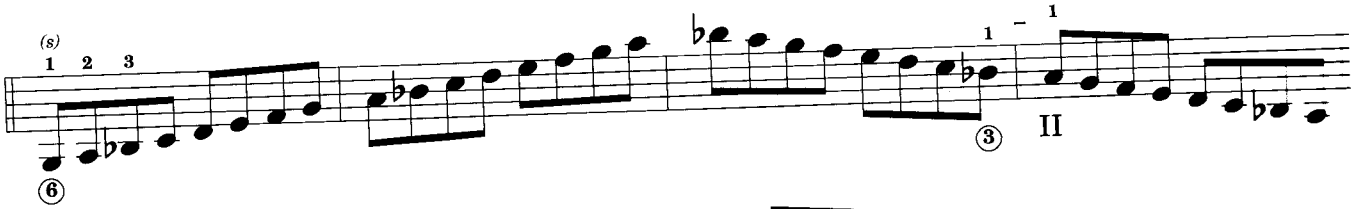

D Real Melodic Minor (Five Positions)

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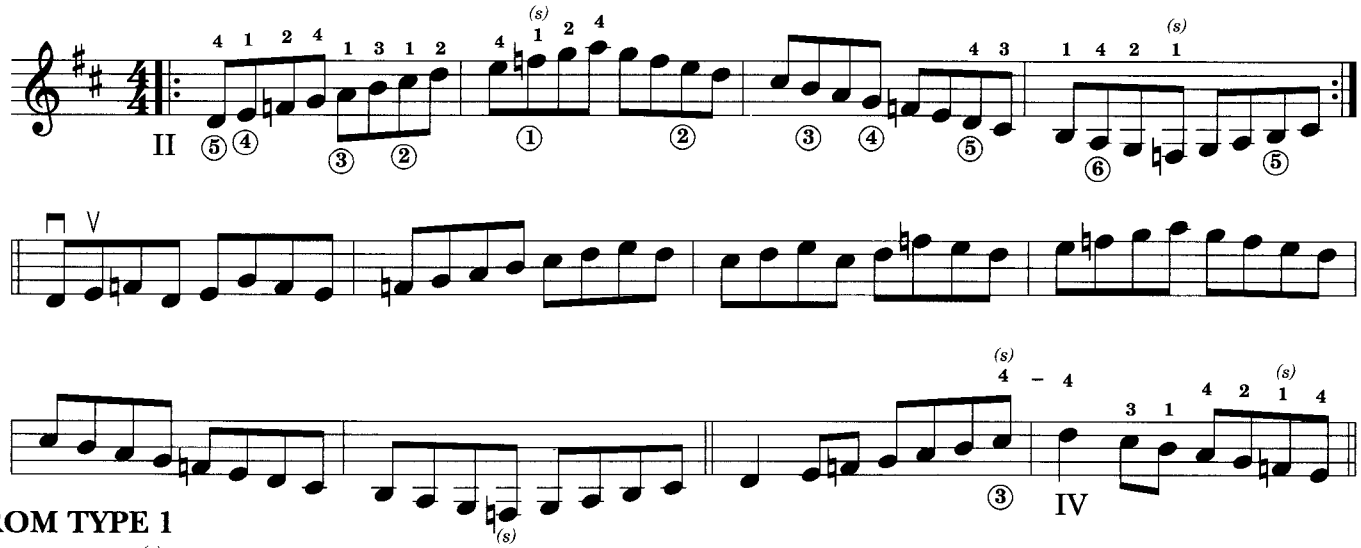

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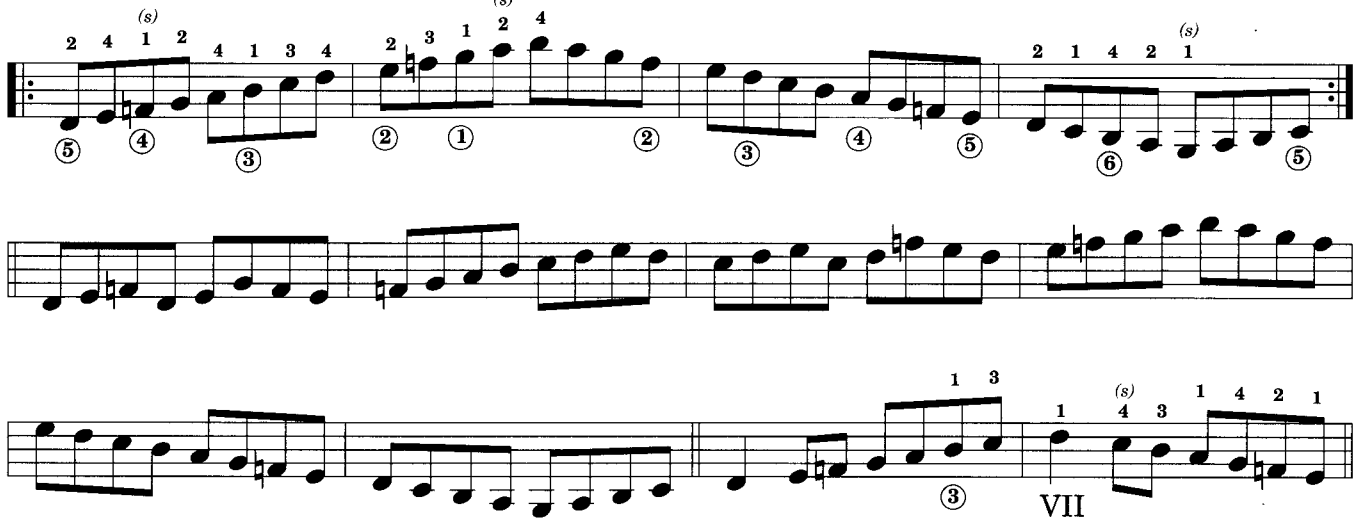

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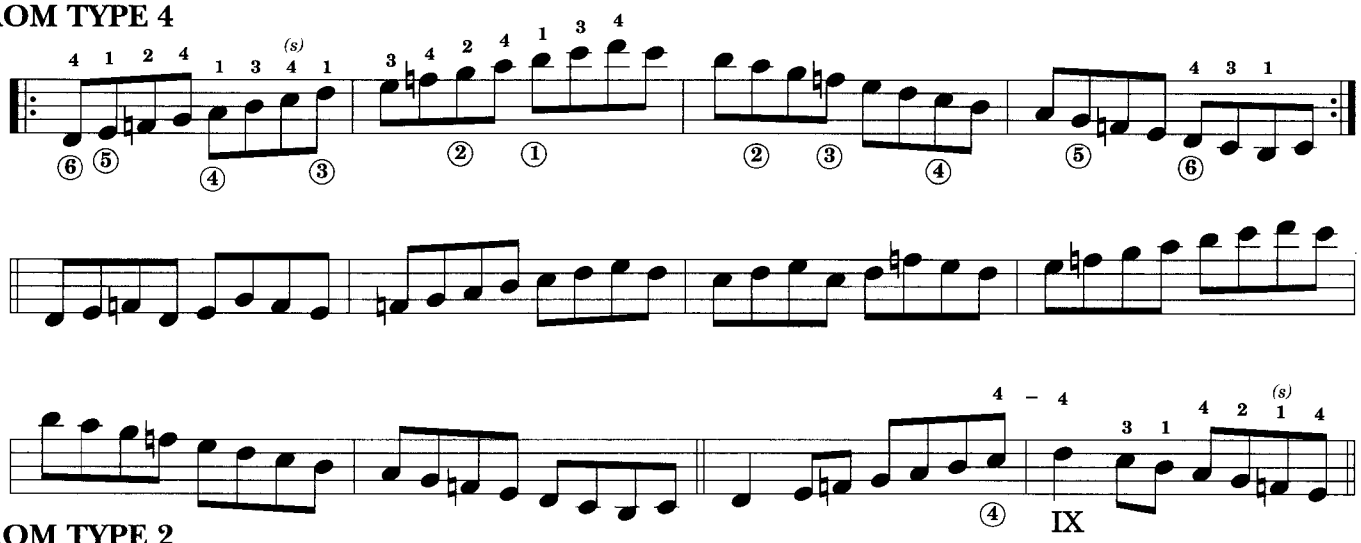

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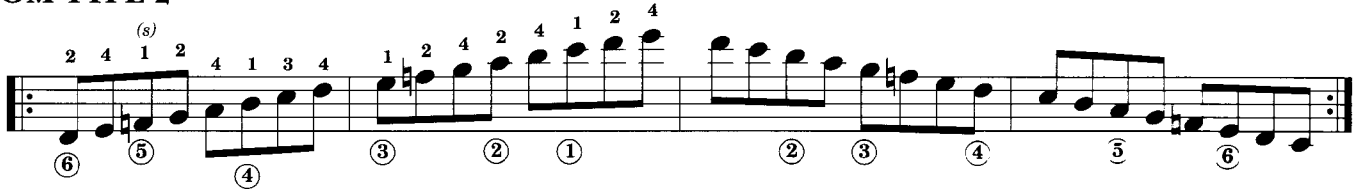

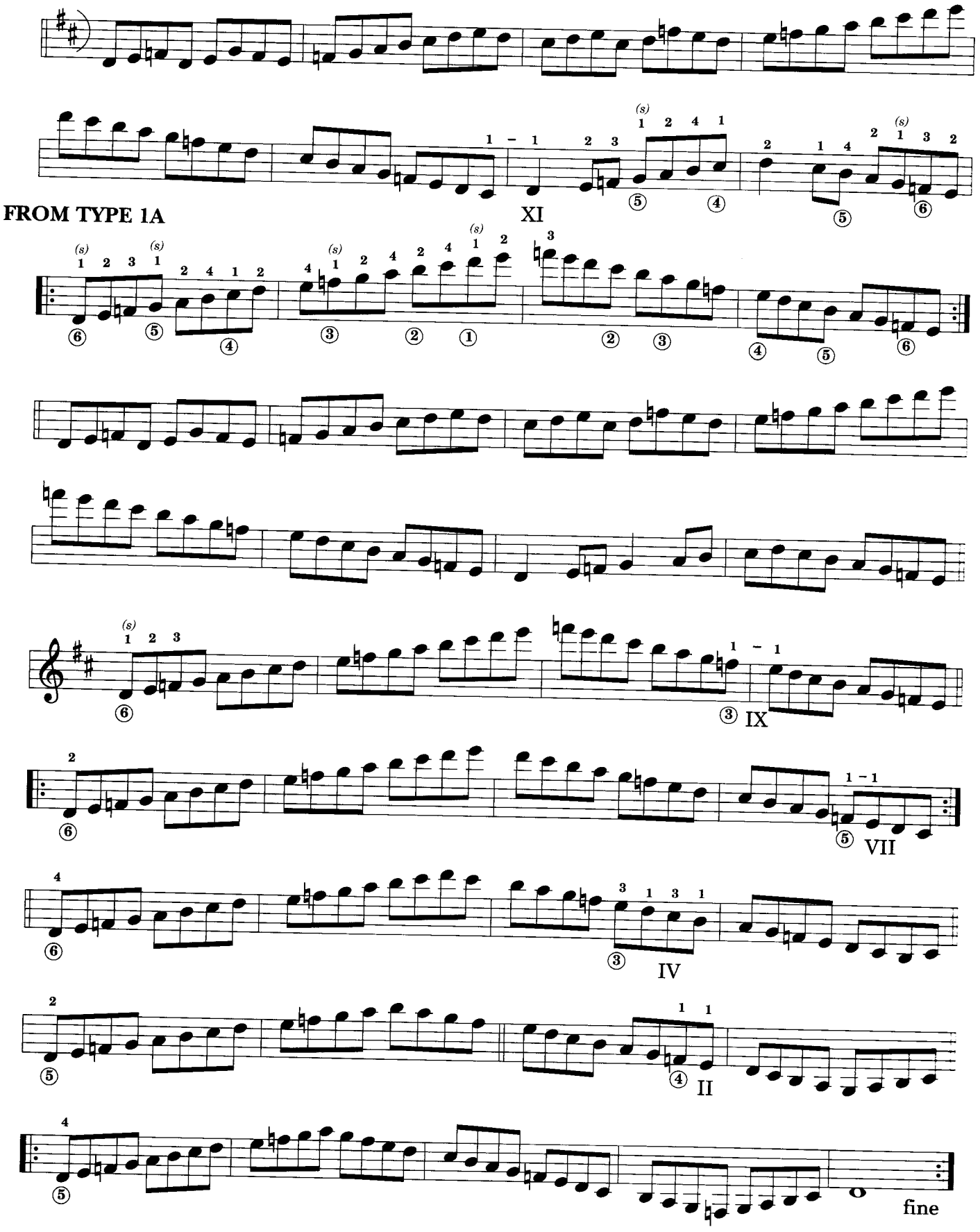
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XI
IX
VII
IV
II
fine

A Real Melodic Minor (Five Positions)

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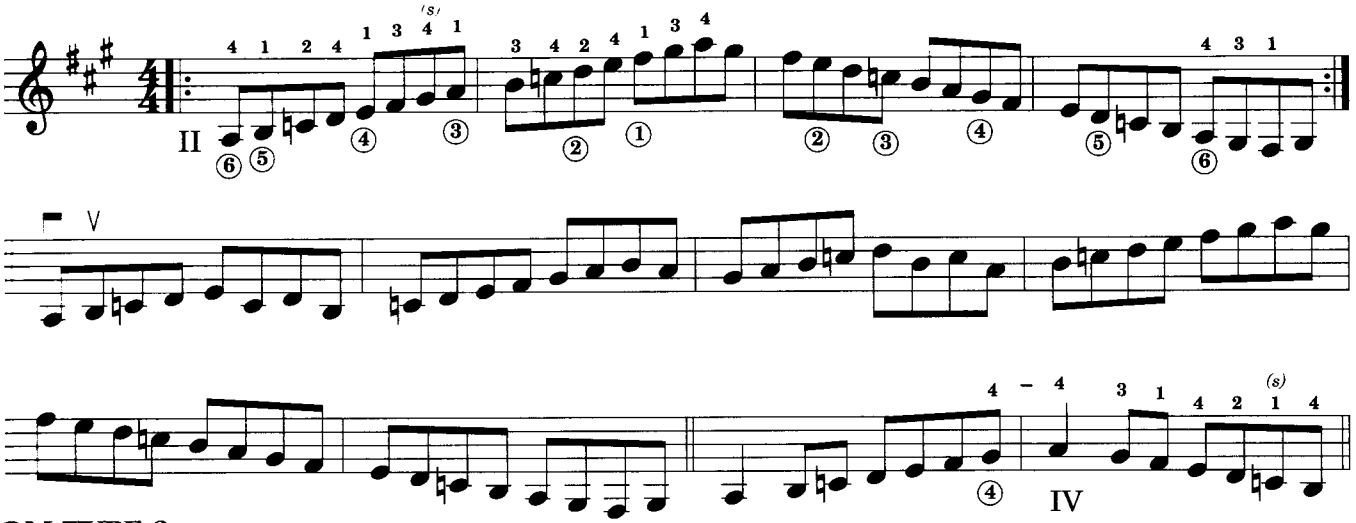

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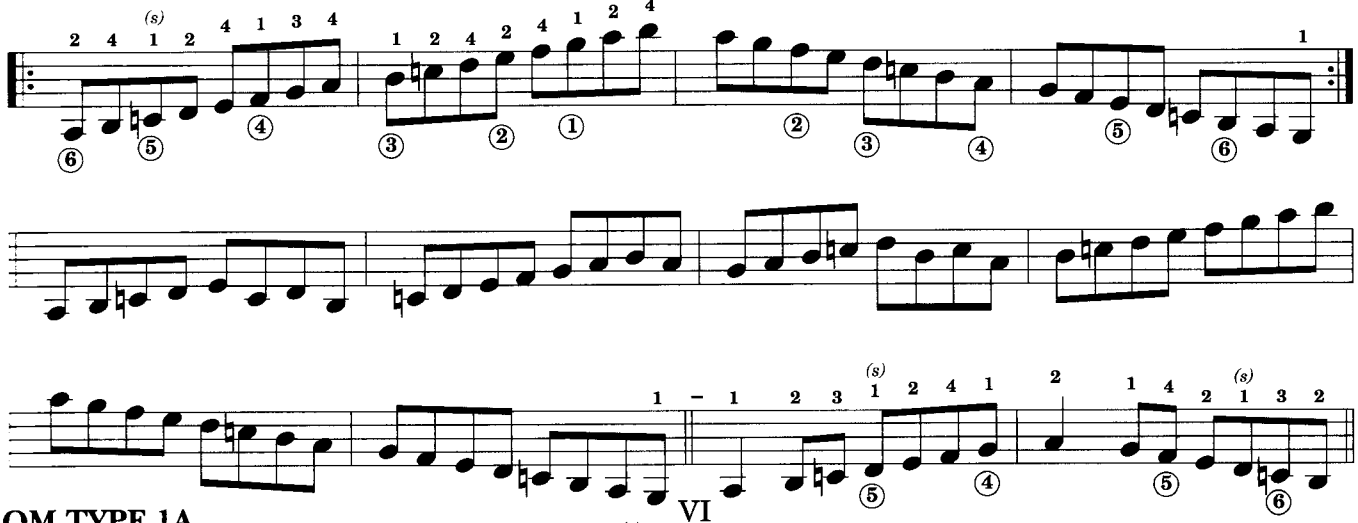

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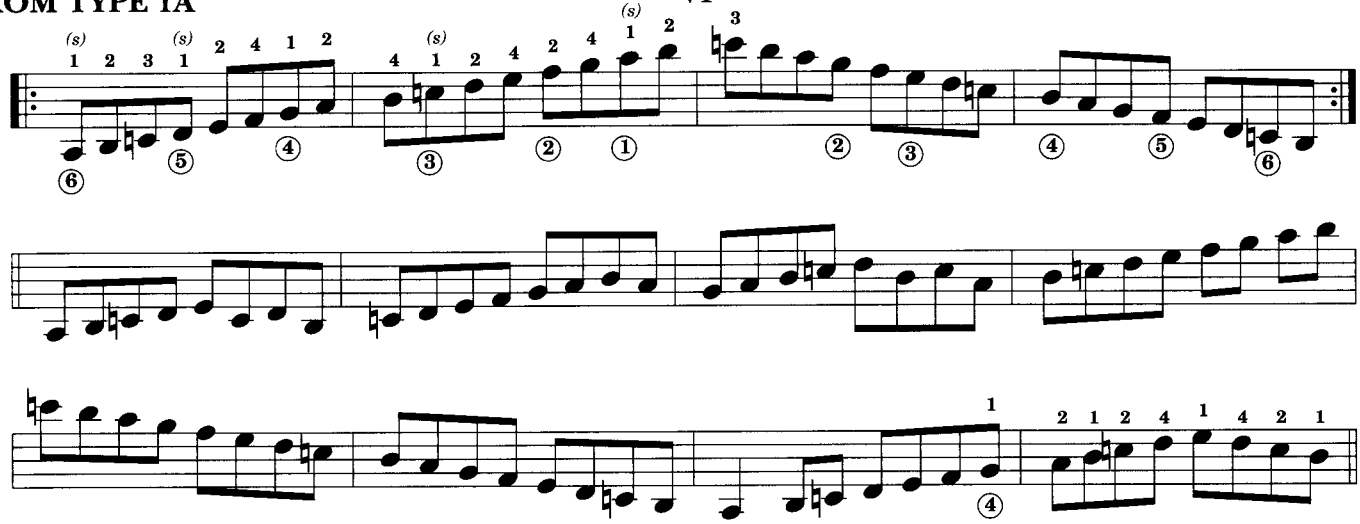

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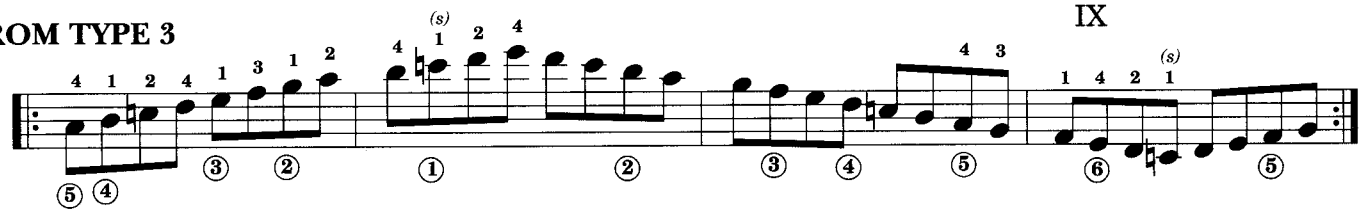

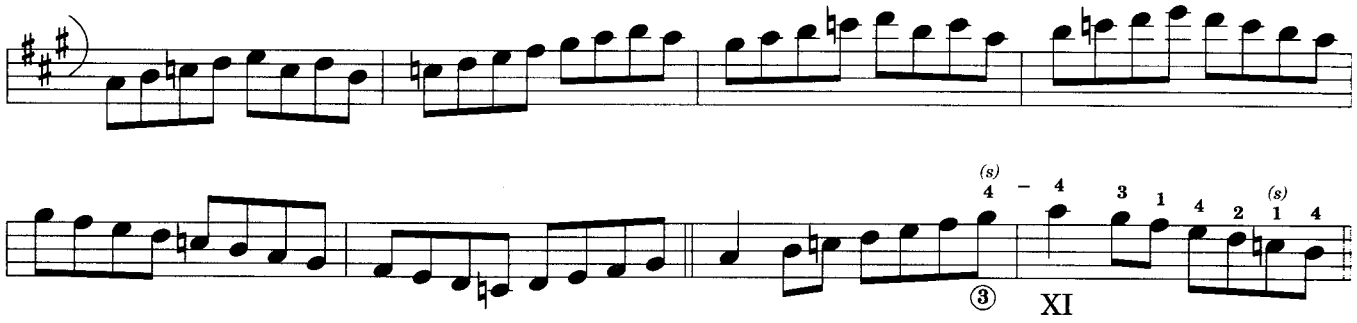

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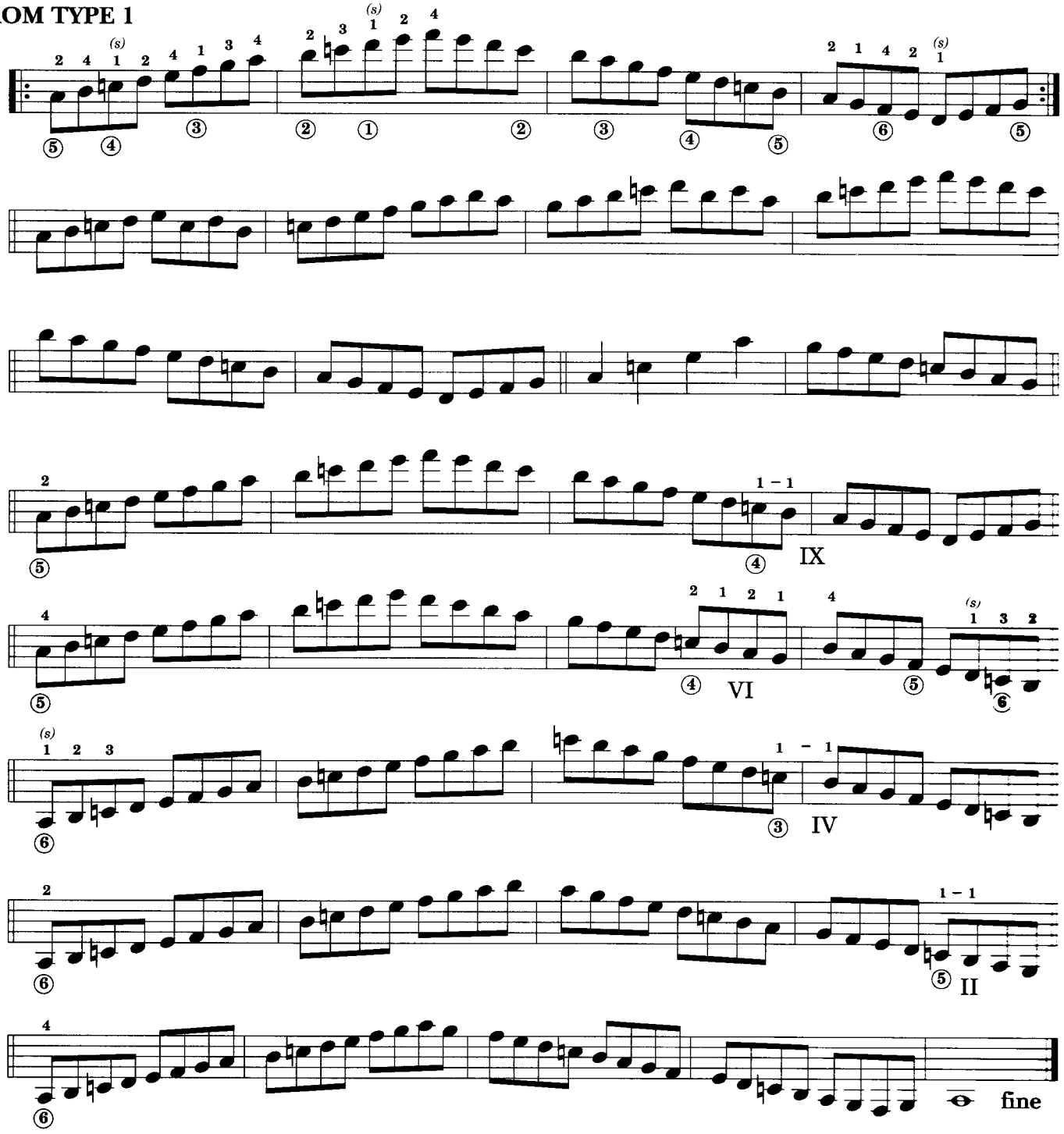

B♭ Real Melodic Minor (Five Positions)

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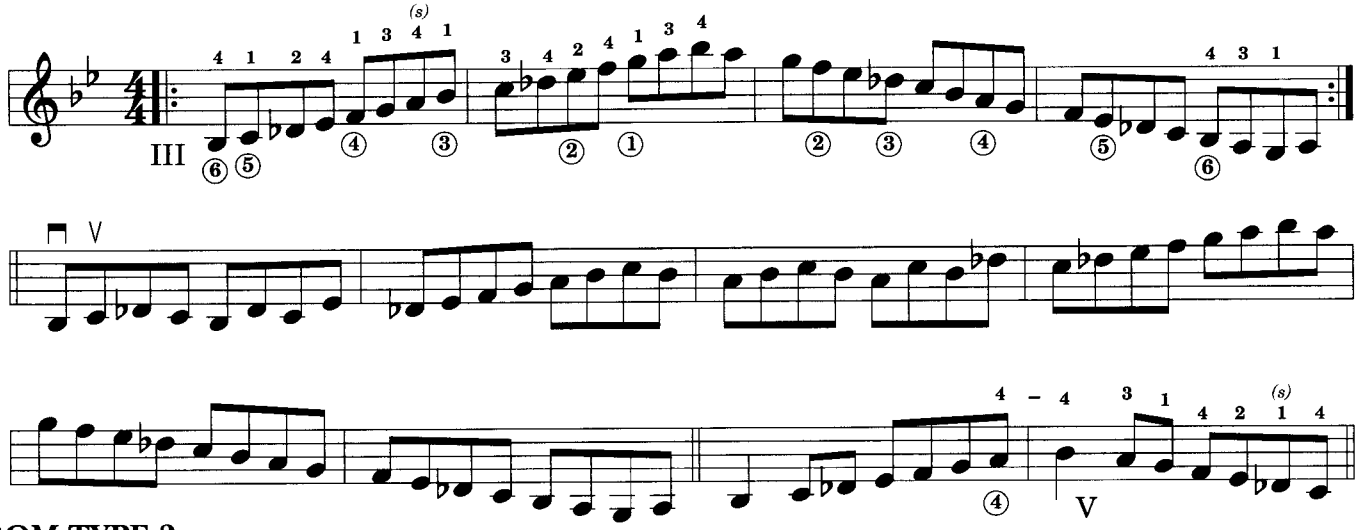

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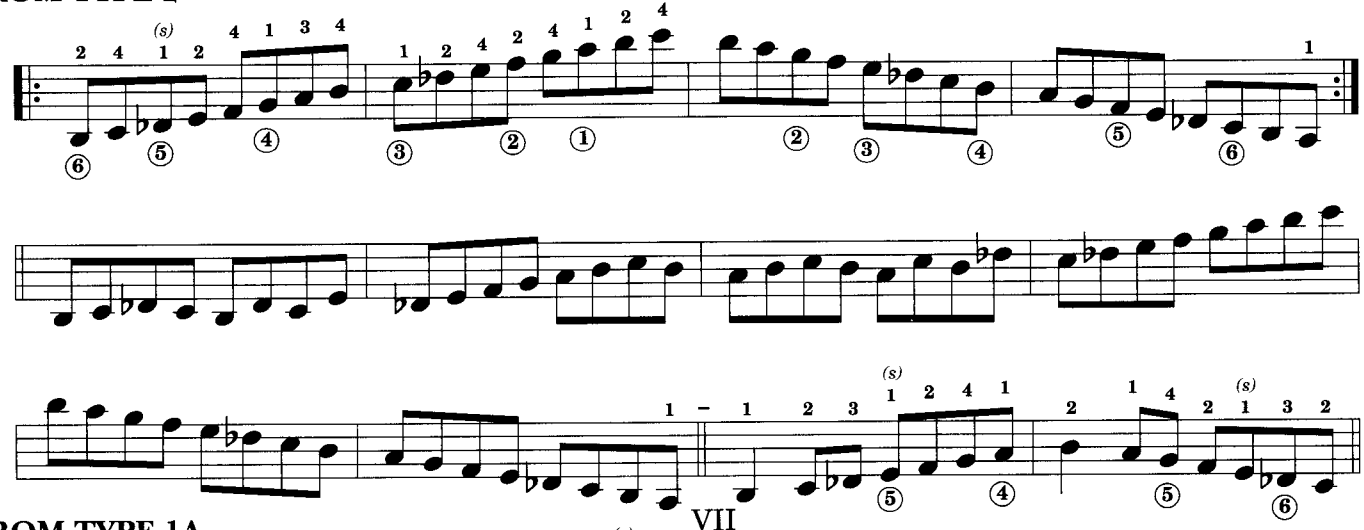

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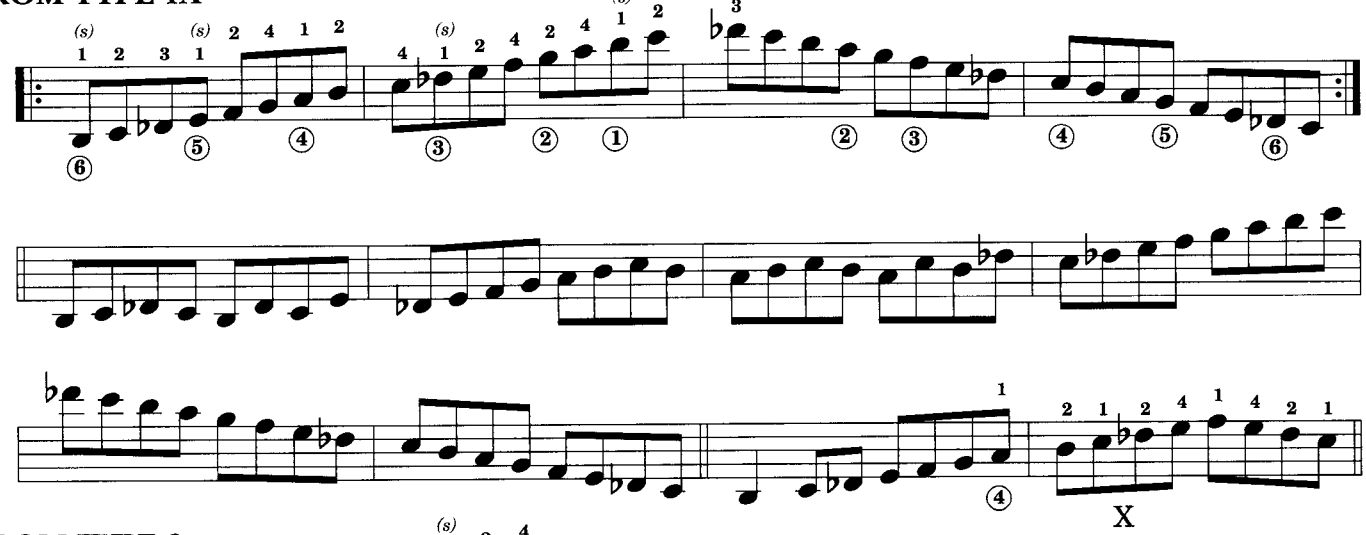

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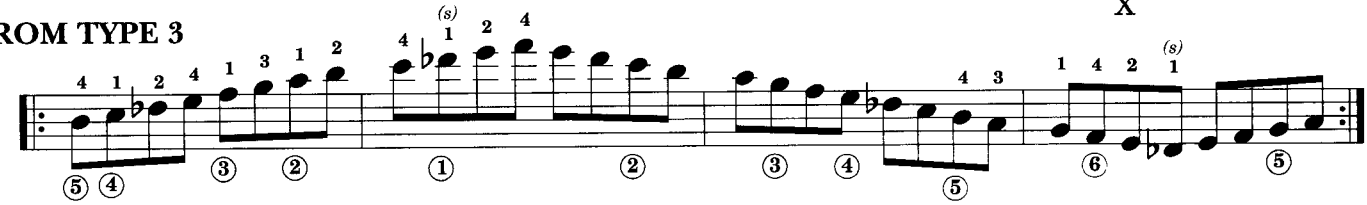

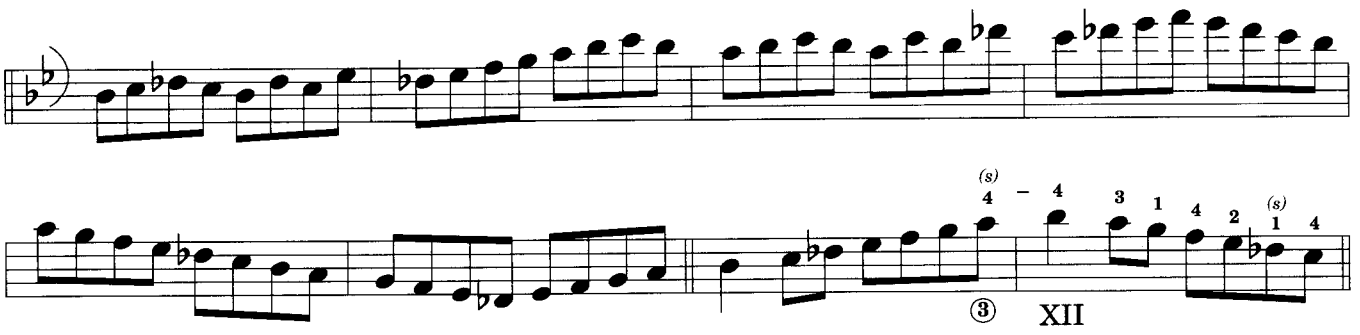

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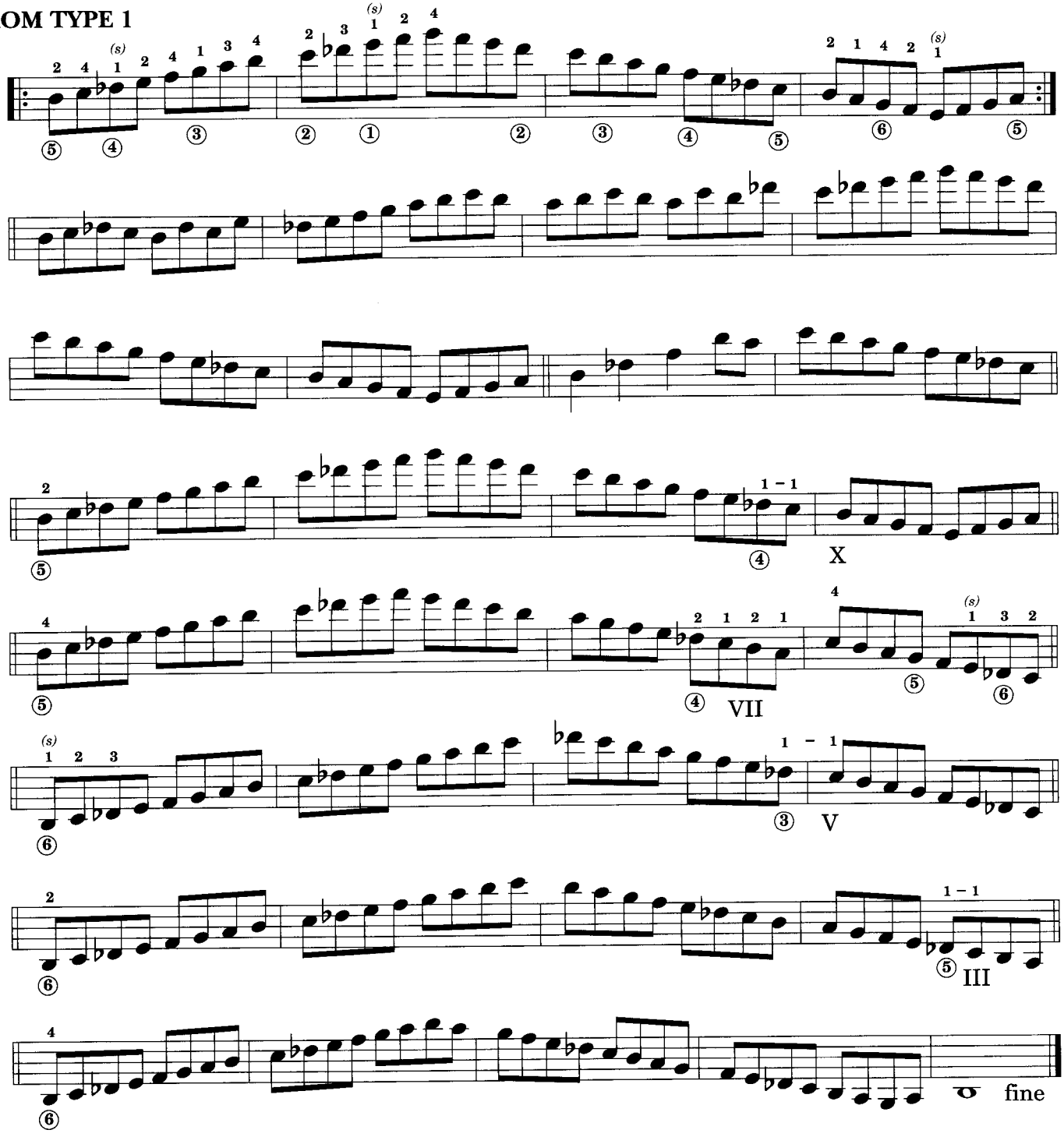

E♭ Real Melodic Minor (Five Positions)

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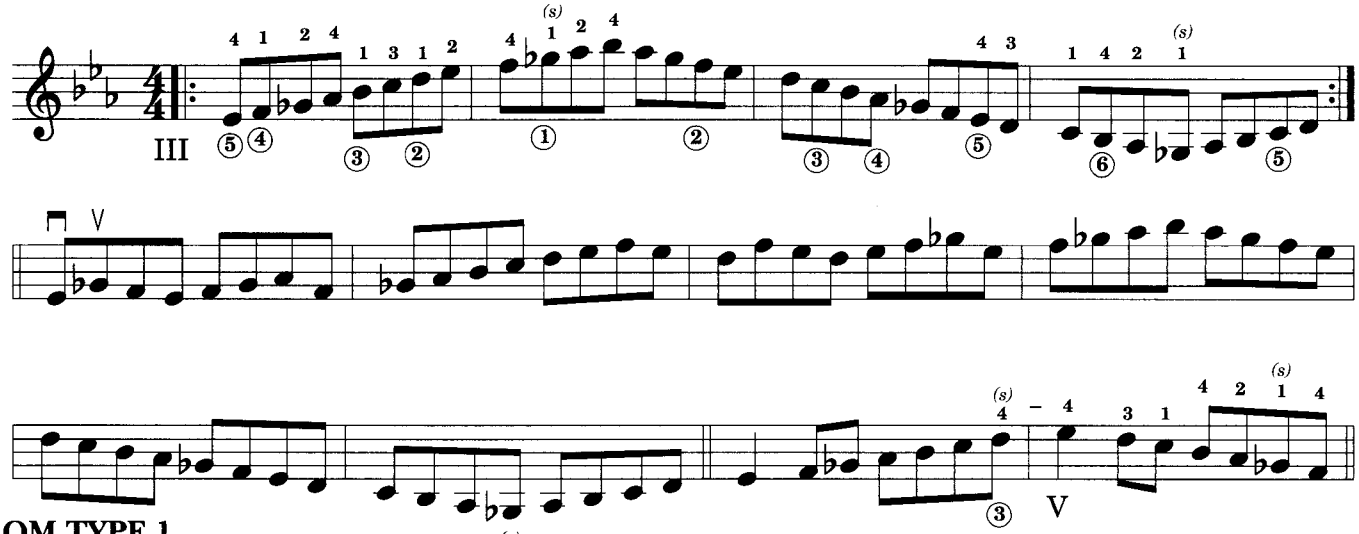

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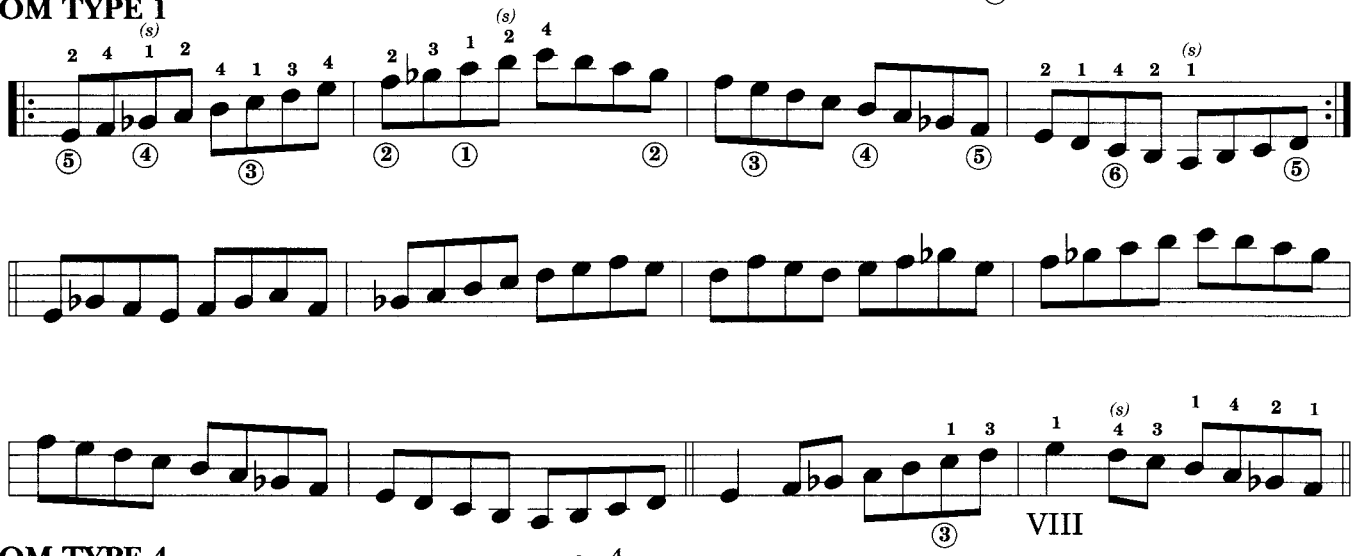

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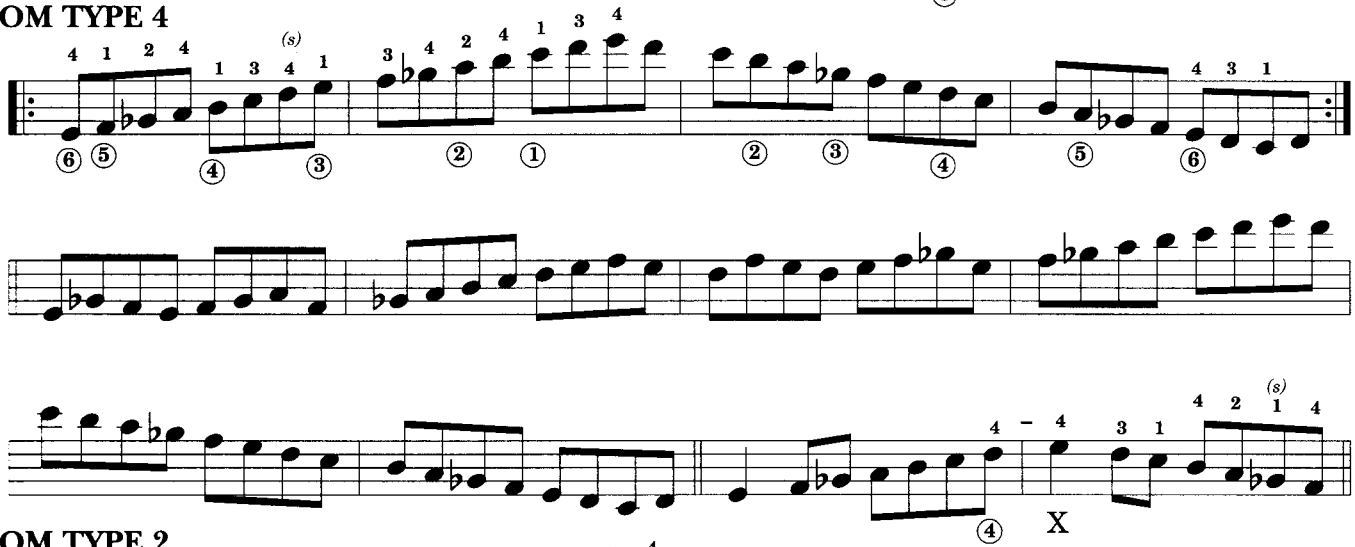

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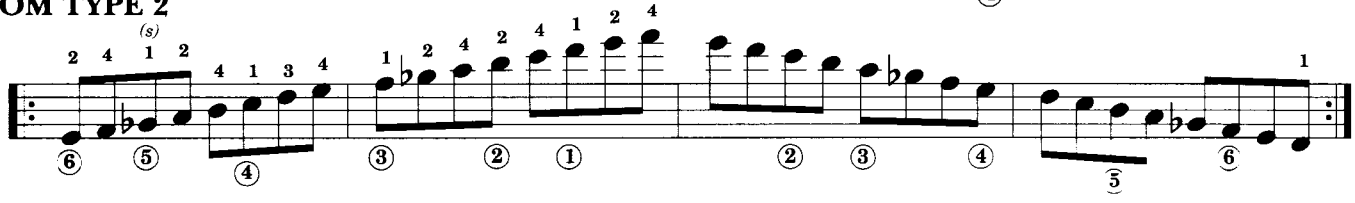

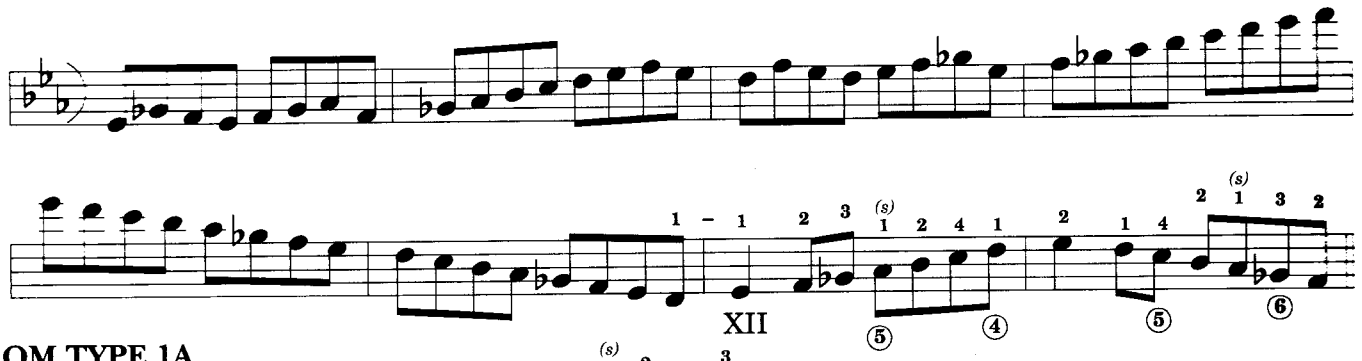

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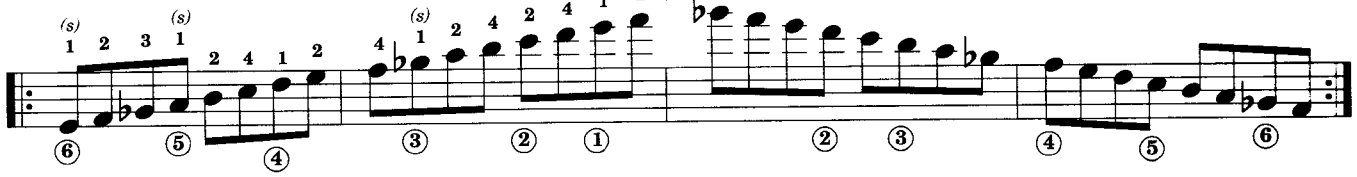
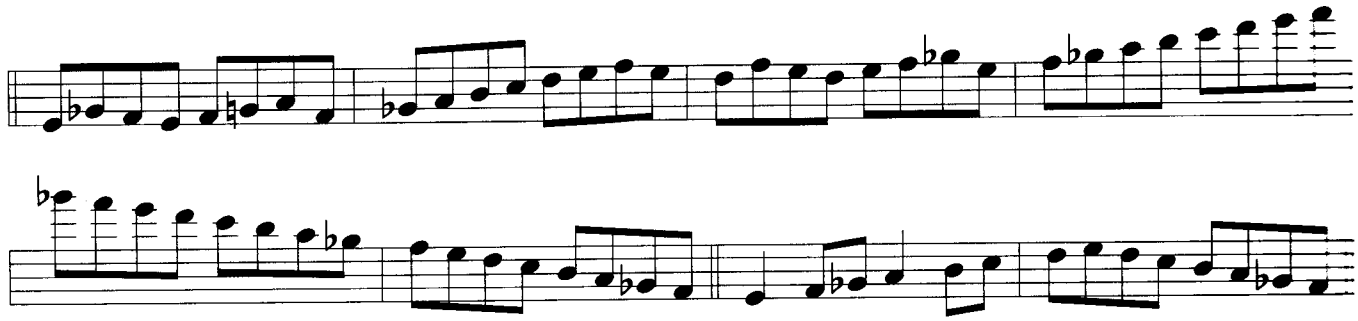
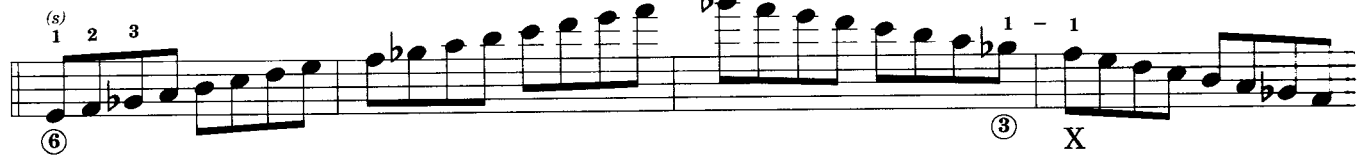
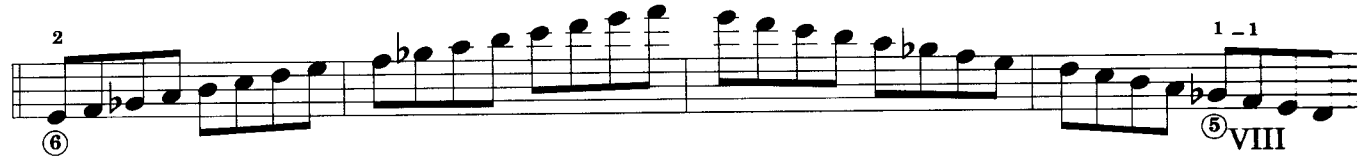
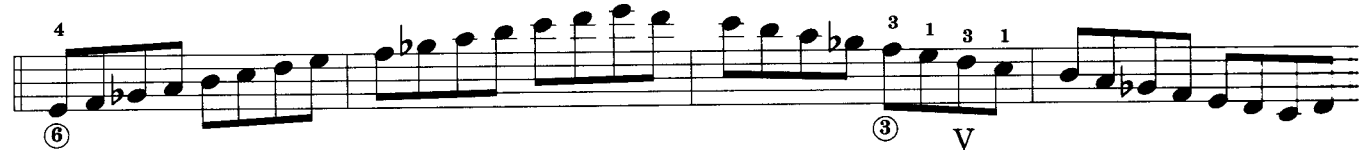
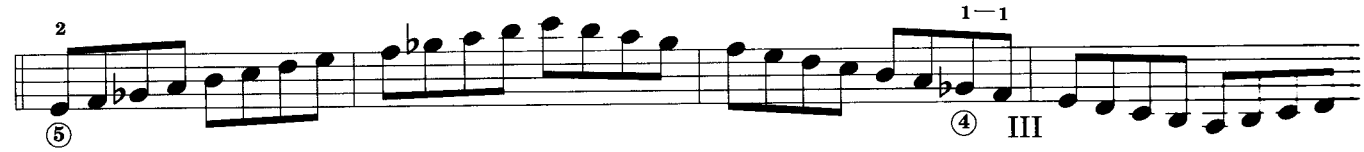


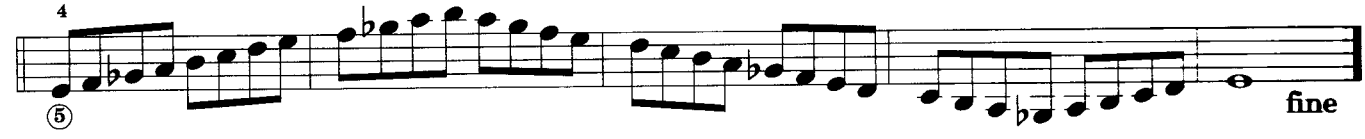






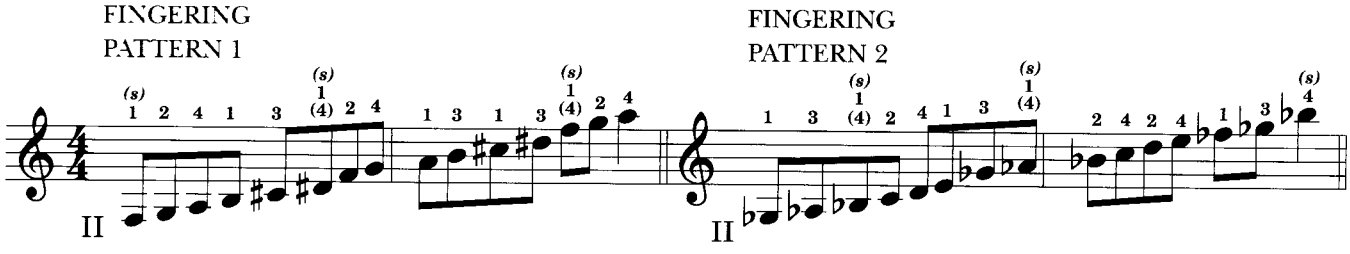






Whole Tone Scales

The whole tone scale consists of six notes, a whole step apart. Each scale tone can be considered the tonic. Therefore only two whole tone scales exist.

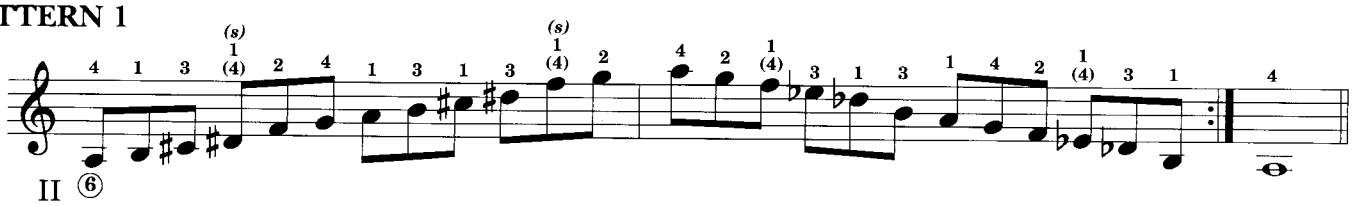


Whole Tone Scales F, G, A, B, C♯, D♯ (D♭) (E♭)

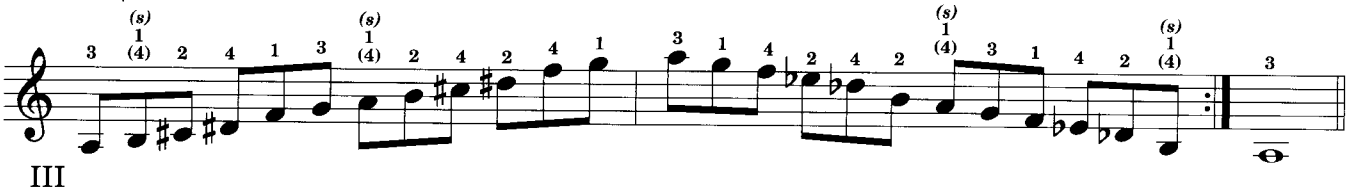
Whole Tone Scales G♭, A♭, B♭, C, D, E (F♯) (G♯) (A♯)

Practice ascending and descending from each finger. (First-finger stretches are the most practical, but eventually include all possibilities.)

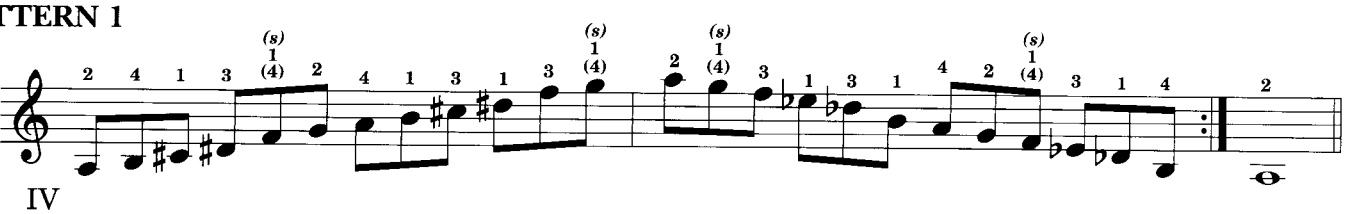
PATTERN 1



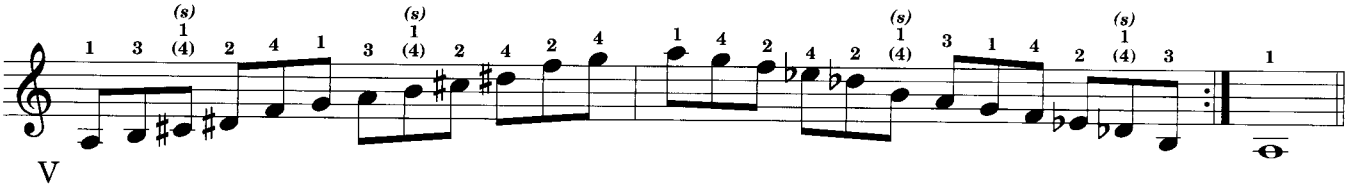
PATTERN 2



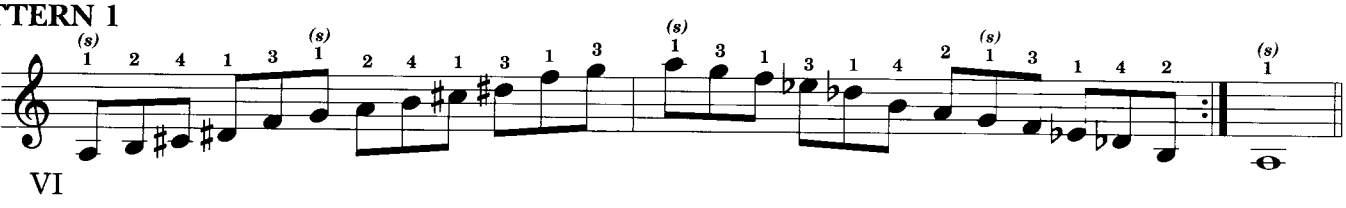
PATTERN 1



PATTERN 2



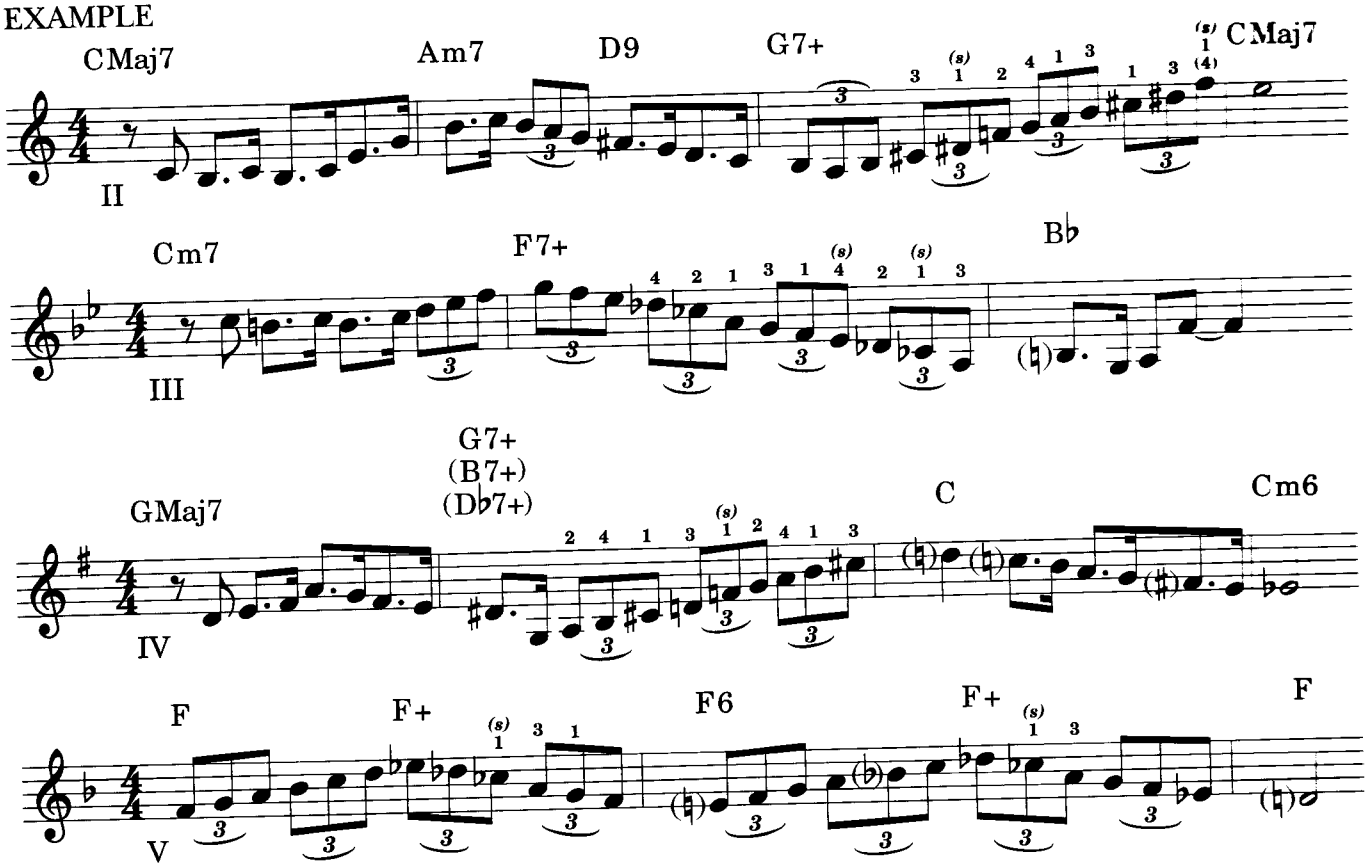
PATTERN 1



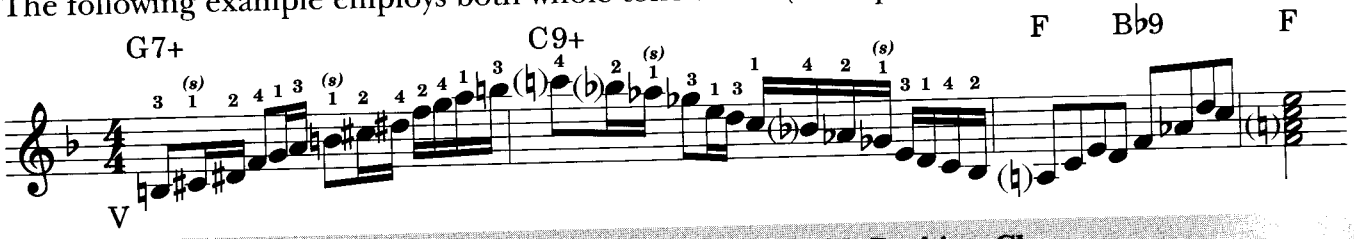
Memorize the fingering patterns. Practice both whole tone scales, in all positions.

The principal use of whole tone scales in improvisation is over augmented triads. and (augmented) dominant 7 chords (where the ninth is unaltered. or can be assumed to be unaltered).

EXAMPLE

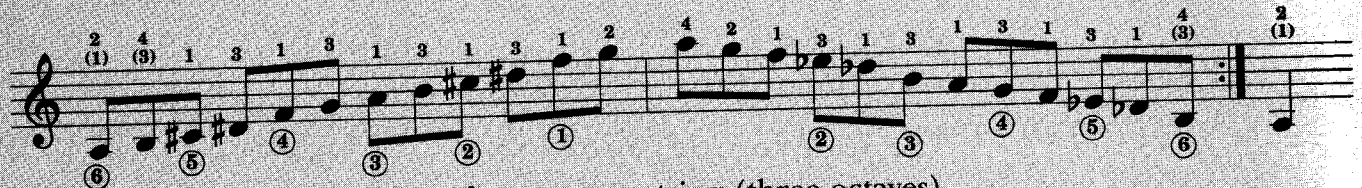


The following example employs both whole tone scales (same position).

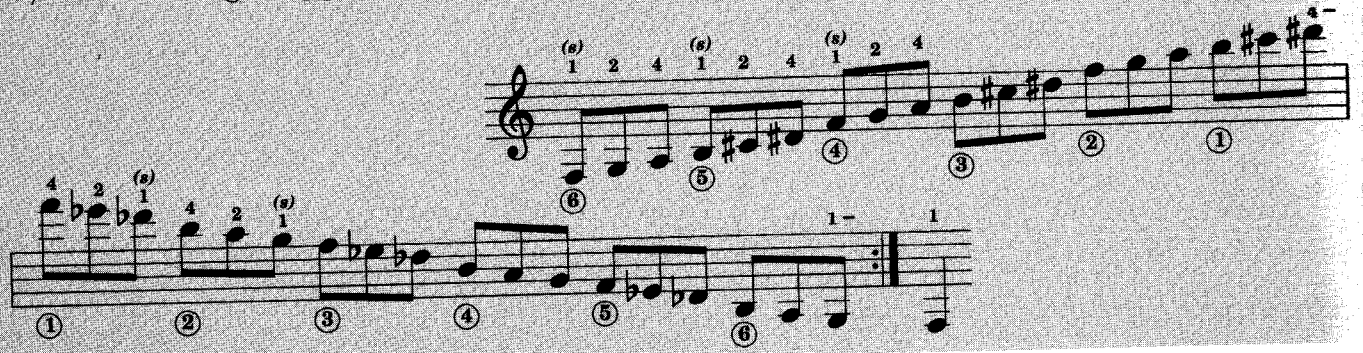


Additional Whole Tone Scale Fingerings with Position Changes:

1.) Across and down the fingerboard as scale ascends (two octaves).



2.) Constant fingering-position change every string (three octaves).



These additional fingerings are less practical for general use.