

# EXERCISE 10

MAJOR 2NDS AND MAJOR 3RDS BY MINOR 3RDS

Understanding the Diminished Scale

35

**EX.10-1** *B♭<sup>07</sup> OR A<sup>7(b9)</sup>* (B♭ diminished scale or A inverted diminished scale)

**EX.10-2** *B<sup>07</sup> OR B♭<sup>7(b9)</sup>* (B diminished scale or B♭ inverted diminished scale)

**EX.10-3** *C<sup>07</sup> OR B<sup>7(b9)</sup>* (C diminished scale or B inverted diminished scale)

**EX.10-4** *D♭<sup>07</sup> OR C<sup>7(b9)</sup>* (D♭ diminished scale or C inverted diminished scale)

**EX.10-5** *D<sup>07</sup> OR C♯<sup>7(b9)</sup>* (D diminished scale or C♯ inverted diminished scale)

**EX.10-6** *E♭<sup>07</sup> OR D<sup>7(b9)</sup>* (E♭ diminished scale or D inverted diminished scale)

## 2. JUMP RIGHT IN

Understanding the Diminished Scale

*This etude focuses on the use of the inverted diminished scale on "flat 9" chords*

= 140 MED. SWING

WALT WEISKOPF

**A** (D inverted diminished scale)\*

6 (G inverted diminished scale)

11 (D inverted diminished scale)

16 (A inverted diminished scale) (G inverted diminished scale)

20 (D inverted diminished scale)

**B**

29

33

37

THIS ETUDE IS BASED ON A 24 BAR BLUES FORM AND USES THE D, G AND A INVERTED DIMINISHED SCALES

\*indicates the phrase is based on the D diminished scale

The sheet music consists of eight staves of musical notation, likely for trumpet, arranged vertically. The music is in 4/4 time and includes the following sections:

- Staff 1 (Measures 41-44): Key signature changes between A7(b9) and G7(b9). The music features eighth-note patterns with slurs and grace notes.
- Staff 2 (Measures 45-48): Key signature changes between D7(b9) and G7(b9). The music includes sixteenth-note patterns and grace notes.
- Staff 3 (Measures 49-52): Key signature changes between C and D7(b9). The music features eighth-note patterns with slurs and grace notes.
- Staff 4 (Measures 53-56): Key signature changes between G7(b9) and D7(b9). The music includes sixteenth-note patterns and grace notes.
- Staff 5 (Measures 57-60): Key signature changes between D7(b9) and G7(b9). The music features eighth-note patterns with slurs and grace notes.
- Staff 6 (Measures 61-64): Key signature changes between A7(b9) and G7(b9). The music includes sixteenth-note patterns and grace notes.
- Staff 7 (Measures 65-68): Key signature changes between G7(b9) and D7(b9). The music features eighth-note patterns with slurs and grace notes.
- Staff 8 (Measures 69-72): Key signature changes between D7(b9) and G7(b9). The music includes sixteenth-note patterns and grace notes.

Dynamics and articulations include slurs, grace notes, and various performance techniques indicated by the composer.