



# I IV V Blues Diminished Scale Application

**E<sup>7</sup>**  
Half Whole

**A<sup>7</sup>** **E<sup>7</sup>**  
Half Whole

**B<sup>7</sup>** **A<sup>7</sup>** **E<sup>7</sup>**  
Half Whole Half Whole

# I IV V Blues Pattern Application

**E<sup>7</sup>**  
1

**A<sup>7</sup>** **E<sup>7</sup>**

**B<sup>7</sup>** **A<sup>7</sup>** **E<sup>7</sup>**



# 'Jazz' Blues Diminished Scale Application

1 D<sup>7</sup> G<sup>7</sup> G<sup>#07</sup> D<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>

Half Whole      \*Same Mode of Diminished      \*Same Mode of Diminished  
 Half Whole Whole Half Half Whole      Whole Half Half Whole

G<sup>7</sup> G<sup>#07</sup> D<sup>7</sup> G<sup>7</sup> F<sup>#07</sup> B<sup>7(b9)</sup>

Half Whole      Whole Half      Half Whole Half Whole      Whole Half Half Whole  
 \*Same Mode of Diminished      \*Same Mode of Diminished

E<sup>-7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>

Whole Half      Half Whole      Half Whole Half Whole      Whole Half Half Whole  
 \*Same Mode of Diminished      \*Same Mode of Diminished      \*Same Mode of Diminished

# 'Jazz' Blues Utilizing Diminished Language

1 D<sup>7</sup> G<sup>7</sup> G<sup>#07</sup> D<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>

G<sup>7</sup> G<sup>#07</sup> D<sup>7</sup> G<sup>7</sup> F<sup>#07</sup> B<sup>7(b9)</sup>

E<sup>-7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> E<sup>-7</sup> A<sup>7</sup>



# I IV V Blues Diminished Scale Application

A<sup>7</sup>

Half Whole

The first staff shows the A7 chord in the key of A major. The melody consists of a half note followed by a whole note. The notes are: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter).

D<sup>7</sup> A<sup>7</sup>

Half Whole

The second staff shows the D7 and A7 chords. The melody consists of a half note followed by a whole note. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter).

E<sup>7</sup> D<sup>7</sup> A<sup>7</sup>

Half Whole

The third staff shows the E7, D7, and A7 chords. The melody consists of a half note followed by a whole note. The notes are: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter).

# I IV V Blues Pattern Application

1 A<sup>7</sup>

The first staff shows the A7 chord in the key of A major. The melody consists of a half note followed by a whole note. The notes are: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter).

D<sup>7</sup> A<sup>7</sup>

The second staff shows the D7 and A7 chords. The melody consists of a half note followed by a whole note. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter).

E<sup>7</sup> D<sup>7</sup> A<sup>7</sup>

The third staff shows the E7, D7, and A7 chords. The melody consists of a half note followed by a whole note. The notes are: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter).



# 'Jazz' Blues Diminished Scale Application

1 **G<sup>7</sup>** **C<sup>7</sup>** **C<sup>#07</sup>** **G<sup>7</sup>** **D<sup>-7</sup>** **G<sup>7</sup>**

Half Whole      Half Whole Whole Half      Half Whole      Whole Half Half Whole

*\*Same Mode of Diminished*      *\*Same Mode of Diminished*

**C<sup>7</sup>** **C<sup>#07</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **B<sup>ø7</sup>** **E7(b9)**

Half Whole      Whole Half      Half Whole Half Whole      Whole Half Half Whole

*\*Same Mode of Diminished*      *\*Same Mode of Diminished*

**A<sup>-7</sup>** **D<sup>7</sup>** **G<sup>7</sup>** **E<sup>7</sup>** **A<sup>-7</sup>** **D<sup>7</sup>**

Whole Half      Half Whole      Half Whole Half Whole      Whole Half Half Whole

*\*Same Mode of Diminished*      *\*Same Mode of Diminished*      *\*Same Mode of Diminished*

# 'Jazz' Blues Utilizing Diminished Language

1 **G<sup>7</sup>** **C<sup>7</sup>** **C<sup>#07</sup>** **G<sup>7</sup>** **D<sup>-7</sup>** **G<sup>7</sup>**

**C<sup>7</sup>** **C<sup>#07</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **B<sup>ø7</sup>** **E7(b9)**

**A<sup>-7</sup>** **D<sup>7</sup>** **G<sup>7</sup>** **E<sup>7</sup>** **A<sup>-7</sup>** **D<sup>7</sup>**



# I IV V Blues Diminished Scale Application

A<sup>7</sup>

Half Whole

This musical staff shows the first four measures of the A7 blues scale application. The notes are A, Bb, C, D, Eb, F, G, and Ab. The rhythm consists of half and whole notes. Measure 1 starts with a repeat sign. Measure 4 ends with a double bar line.

5 D<sup>7</sup> A<sup>7</sup>

Half Whole

This musical staff shows measures 5 through 8. Measure 5 is for D7 (F, G, Ab, Bb, C, D) and measure 6 is for A7 (A, Bb, C, D, Eb, F, G, Ab). Measures 7 and 8 continue the A7 scale.

9 E<sup>7</sup> D<sup>7</sup> A<sup>7</sup>

Half Whole

This musical staff shows measures 9 through 12. Measure 9 is for E7 (G, Ab, Bb, C, D, E), measure 10 is for D7 (F, G, Ab, Bb, C, D), and measures 11 and 12 are for A7 (A, Bb, C, D, Eb, F, G, Ab). Measure 12 ends with a double bar line.

# I IV V Blues Pattern Application

1 A<sup>7</sup>

This musical staff shows the first four measures of the blues pattern application for A7. The notes are A, Bb, C, D, Eb, F, G, and Ab. The rhythm is a consistent eighth-note pattern.

5 D<sup>7</sup> A<sup>7</sup>

This musical staff shows measures 5 through 8. Measure 5 is for D7 (F, G, Ab, Bb, C, D) and measure 6 is for A7 (A, Bb, C, D, Eb, F, G, Ab). Measures 7 and 8 continue the A7 pattern.

9 E<sup>7</sup> D<sup>7</sup> A<sup>7</sup>

This musical staff shows measures 9 through 12. Measure 9 is for E7 (G, Ab, Bb, C, D, E), measure 10 is for D7 (F, G, Ab, Bb, C, D), and measures 11 and 12 are for A7 (A, Bb, C, D, Eb, F, G, Ab). Measure 12 ends with a double bar line.



# 'Jazz' Blues Diminished Scale Application

1 G<sup>7</sup> C<sup>7</sup> C<sup>#o7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>

*Half Whole      Half Whole      Whole Half      Half Whole      Whole Half      Half Whole*

*\*Same Mode of Diminished      \*Same Mode of Diminished*

5 C<sup>7</sup> C<sup>#o7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>o7</sup> E7(b9)

*Half Whole      \*Same Mode of Diminished      Whole Half      Half Whole      Half Whole      Whole Half      Half Whole*

*\*Same Mode of Diminished*

9 A<sup>-7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>

*Whole Half      \*Same Mode of Diminished      Half Whole      \*Same Mode of Diminished      Half Whole      \*Same Mode of Diminished      Half Whole*

# 'Jazz' Blues Utilizing Diminished Language

1 G<sup>7</sup> C<sup>7</sup> C<sup>#o7</sup> G<sup>7</sup> D<sup>-7</sup> G<sup>7</sup>

5 C<sup>7</sup> C<sup>#o7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>o7</sup> E7(b9)

9 A<sup>-7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>-7</sup> D<sup>7</sup>



# I IV V Blues Diminished Scale Application

**G<sup>7</sup>**

Half Whole

Musical notation for measures 1-4 of the G7 blues scale application. The notation is in treble clef with a key signature of one flat. The rhythm is marked as "Half Whole".

5 **C<sup>7</sup>** **G<sup>7</sup>**

Half Whole

Musical notation for measures 5-8. Measure 5 is marked with a **C<sup>7</sup>** chord and measure 6 with a **G<sup>7</sup>** chord. The rhythm is marked as "Half Whole".

9 **D<sup>7</sup>** **C<sup>7</sup>** **G<sup>7</sup>**

Half Whole

Musical notation for measures 9-12. Measures 9 and 10 are marked with **D<sup>7</sup>** and **C<sup>7</sup>** chords respectively. Measure 11 is marked with a **G<sup>7</sup>** chord. The rhythm is marked as "Half Whole".

# I IV V Blues Pattern Application

1 **G<sup>7</sup>**

Musical notation for measures 1-4 of the blues pattern application. The notation is in treble clef with a key signature of one flat.

5 **C<sup>7</sup>** **G<sup>7</sup>**

Musical notation for measures 5-8. Measure 5 is marked with a **C<sup>7</sup>** chord and measure 6 with a **G<sup>7</sup>** chord.

9 **D<sup>7</sup>** **C<sup>7</sup>** **G<sup>7</sup>**

Musical notation for measures 9-12. Measures 9 and 10 are marked with **D<sup>7</sup>** and **C<sup>7</sup>** chords respectively. Measure 11 is marked with a **G<sup>7</sup>** chord.



# 'Jazz' Blues Diminished Scale Application

1 F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

Half Whole      \*Same Mode of Diminished      \*Same Mode of Diminished  
 Half Whole Whole Half Half Whole      Whole Half Half Whole

5 B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> B<sup>b7</sup> A<sup>o7</sup> D<sup>7(b9)</sup>

Half Whole \*Same Mode of Diminished Whole Half      \*Same Mode of Diminished  
 Half Whole Half Whole Whole Half Half Whole

9 G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

Whole Half \*Same Mode of Diminished Half Whole      \*Same Mode of Diminished      \*Same Mode of Diminished  
 Half Whole Half Whole Whole Half Half Whole

# 'Jazz' Blues Utilizing Diminished Language

1 F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

5 B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> B<sup>b7</sup> A<sup>o7</sup> D<sup>7(b9)</sup>

9 G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>





# I IV V Blues Diminished Scale Application

**G<sup>7</sup>**

Half Whole

This musical staff shows the first four measures of a blues progression in G7. The notes are: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). The rhythm is half notes followed by whole notes.

5 **C<sup>7</sup>** **G<sup>7</sup>**

Half Whole

This musical staff shows measures 5 and 6. Measure 5 is C7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 6 is G7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter).

9 **D<sup>7</sup>** **C<sup>7</sup>** **G<sup>7</sup>**

Half Whole Half Whole

This musical staff shows measures 9, 10, 11, and 12. Measure 9 is D7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 10 is C7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 11 is G7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 12 is G7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter).

# I IV V Blues Pattern Application

1 **G<sup>7</sup>**

This musical staff shows the first four measures of a blues progression in G7. The notes are: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). The rhythm is quarter notes followed by eighth notes.

5 **C<sup>7</sup>** **G<sup>7</sup>**

This musical staff shows measures 5 and 6. Measure 5 is C7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 6 is G7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter).

9 **D<sup>7</sup>** **C<sup>7</sup>** **G<sup>7</sup>**

This musical staff shows measures 9, 10, 11, and 12. Measure 9 is D7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 10 is C7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 11 is G7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter). Measure 12 is G7: G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter); G2, Bb2, Bb3, Bb4, G5 (quarter).



# 'Jazz' Blues Diminished Scale Application

1 F7 Bb7 B°7 F7 C-7 F7

Half Whole Half Whole Whole Half Half Whole Half Whole Whole Half Half Whole

\*Same Mode of Diminished \*Same Mode of Diminished

5 Bb7 B°7 F7 Bb7 Aø7 D7(b9)

Half Whole Whole Half Half Whole Half Whole Whole Half Half Whole

\*Same Mode of Diminished \*Same Mode of Diminished

9 G-7 C7 F7 D7 G-7 C7

Whole Half Half Whole Half Whole Whole Half Half Whole Whole Half Half Whole

\*Same Mode of Diminished \*Same Mode of Diminished \*Same Mode of Diminished

# 'Jazz' Blues Utilizing Diminished Language

1 F7 Bb7 B°7 F7 C-7 F7

5 Bb7 B°7 F7 Bb7 Aø7 D7(b9)

9 G-7 C7 F7 D7 G-7 C7

Bass Clef Instruments (Low)



# I IV V Blues Diminished Scale Application

**G<sup>7</sup>**

Half Whole

5 **C<sup>7</sup>** **G<sup>7</sup>**

Half Whole

9 **D<sup>7</sup>** **C<sup>7</sup>** **G<sup>7</sup>**

Half Whole Half Whole

# I IV V Blues Pattern Application

1 **G<sup>7</sup>**

5 **C<sup>7</sup>** **G<sup>7</sup>**

9 **D<sup>7</sup>** **C<sup>7</sup>** **G<sup>7</sup>**



# 'Jazz' Blues Diminished Scale Application

1 F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

Half Whole      \*Same Mode of Diminished      \*Same Mode of Diminished  
 Half Whole Whole Half Half Whole      Whole Half Half Whole

5 B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> B<sup>b7</sup> A<sup>o7</sup> D<sup>7(b9)</sup>

Half Whole      Whole Half      Half Whole Half Whole      Whole Half Half Whole  
 \*Same Mode of Diminished      \*Same Mode of Diminished

9 G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

Whole Half      Half Whole      Half Whole Half Whole      Whole Half Half Whole  
 \*Same Mode of Diminished      \*Same Mode of Diminished      \*Same Mode of Diminished

# 'Jazz' Blues Utilizing Diminished Language

1 F<sup>7</sup> B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

5 B<sup>b7</sup> B<sup>o7</sup> F<sup>7</sup> B<sup>b7</sup> A<sup>o7</sup> D<sup>7(b9)</sup>

9 G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>