

# *Dues Etudes*

*“Harmonically Progressive” etudes  
playable with the “Payin’ Dues” Aebersold  
recording.*

## *Section 3*

The Etudes in this section demonstrate the use of substitute scale choices. In most cases, dominant chords that progress to one (up a fourth or down a fifth) are altered using super locrian, half-whole diminished or a pentatonic a tritone away from the root of the chord. The use of the #11 (lydian for major 7 chords, Lydian b7 for dominants) is emphasized throughout as is the use of pentatonics, both diatonically and as tritone substitutes. Locrian #2 (the 6<sup>th</sup> mode of melodic minor) is used for half-diminished (min7b5) chords. Please note that the use of substitutes (or altered scales) in this section is essentially forced in order to demonstrate usage. On occasion, the scale choice represented clashes somewhat with the harmony in the piano. In real playing situations, the piano player would (should) follow the soloist making this a non-issue. Additionally, these are exercises and should not necessarily be considered to be representative of strong harmonic development. In other words, if you learn a new word, and use it correctly in every sentence, your usage may be correct but you are abusing the word. Again, these etudes demonstrate usage. If altered sounds are abused, they lose their effect as tension, destroying tension and release.

*Major 7* = Lydian, Ionian

*Dominant 7* (resolving to I) = Super Locrian, Half-whole diminished, Pentatonic, (on root or tritone away)  
Mixolydian.

*Dominant 7* (not resolving to I) = Lydian Dominant, Mixolydian

*Dominant 7#11* = Lydian Dominant (4<sup>th</sup> mode of Melodic Minor)

*Minor 7* = Dorian, Melodic Minor, Aeolian, Phrygian depending on function. Dorian is used in some cases regardless of actual chord function. (Typical usage)

*Dominant 7#5* = Whole-Tone

*Half - Diminished* = Locrian #2, Locrian

*Diminished* = Whole-half Diminished

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# "ANOTHER YEW - SLOW"

Chord progression for the first staff:  $FMA7$   $Em7(b5)$

Chord progression for the second staff:  $A7(b9)$   $Dmin7$   $Cmin7$

Chord progression for the third staff:  $F7$   $BbMA7$   $Eb7(\#11)$   $Dmin7$

Chord progression for the fourth staff:  $Dmin7$   $G7(\#11)$   $Gmin7$

Chord progression for the fifth staff:  $C7$   $FMA7$   $Em7(b5)$

Chord progression for the sixth staff:  $A7(b9)$   $Dmin7$   $Cmin7$

Chord progression for the seventh staff:  $F7$   $BbMA7$   $Eb7(\#11)$   $Dmin7$

Chord progression for the eighth staff:  $G7(\#11)$   $FMA7$   $Gmin7$   $Amin7$   $D7$   $Gmin7$   $C7$

## SECTION 3 - B FLAT

## "ANOTHER YEW - SLOW"

Handwritten musical score for "ANOTHER YEW - SLOW" in B-flat major. The score consists of ten staves of music with various chord annotations above the notes.

Chord annotations (from top to bottom):

- Staff 1: FMA7, FMA7, Em7(b5)
- Staff 2: A7(b9), Dmin7, Cmin7
- Staff 3: F7, BbMA7, Eb7(#11), FMA7
- Staff 4: Dmin7, G7(#11), Gmin7
- Staff 5: C7, FMA7, Em7(b5)
- Staff 6: A7(b9), Dmin7, Cmin7
- Staff 7: F7, BbMA7, Eb7(#11), Dmin7
- Staff 8: G7(#11), FMA7, Gmin7, Amin7, D7, Gmin7, C7
- Staff 9: FMA7

## "STELLA"

F#m7(b5)      B7(b9)      DmIN7      G7  
 GmIN7      C7      FMA7      Bb7(#11)  
 CMA7      F#m7(b5)      B7(b9)      EmIN7      CmIN7      F7  
 GMA7      F#m7(b5)      B7(b9)      Bm7(b5)      E7(b9)  
 A7ALT      DmIN7  
 Bb7(#11)      CMA7  
 F#m7(b5)      B7(b9)      Em7(b5)      A7(b9)  
 Dm7(b5)      G7(b9)      CMA7

SECTION 3 - B FLAT

"STELLA"

F#m7(b5) B7(b9) Dm7 G7

Gm7 C7 F#m7 Bb7(#11)

C#m7 F#m7(b5) B7(b9) Em7 C#m7 F7

G#m7 F#m7(b5) B7(b9) Bm7(b5) E7(b9)

Aaug Dm7

Bb7(#11) C#m7

F#m7(b5) B7(b9) Em7(b5) A7(b9)

Dm7(b5) G7(b9) C#m7

# "FLESH AND SPIRIT"

The musical score consists of ten staves of music, each with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. Above each staff, specific chords are annotated. The sequence of chords across the staves is as follows:

- Staff 1: Fm IN7, C7(b9), Fm IN7, E7(#11)
- Staff 2: Eb MA7, Ab7(#11), Gm IN7, F#o7
- Staff 3: Fm IN7, Fm IN7/Eb, Dm7(b5), G7(b9)
- Staff 4: Cm IN7, Fm IN7, Bb7, Eb MA7, C7(b9)
- Staff 5: Fm IN7, C7(b9), Fm IN7, Bb7
- Staff 6: Eb MA7, Ab7(#11), Gm IN7, F#o7
- Staff 7: Fm IN7, Fm IN7/Eb, Dm7(b5), G7(b9)
- Staff 8: Cm IN7, Fm IN7, Bb7, Eb MA7, F#m IN7, B7

Chord progression for the first staff: E<sup>MA7</sup> F<sup>#MI7</sup> E/A<sup>b</sup> A<sup>MI7</sup> D<sup>7</sup>

Chord progression for the second staff: A<sup>bMI7</sup> C<sup>#7</sup> F<sup>#MI7</sup> B<sup>7</sup> E<sup>MA7</sup> B<sup>7(b9)</sup>

Chord progression for the third staff: E<sup>MI7</sup> A<sup>7</sup> D<sup>MA7/F#</sup> F<sup>#7</sup>

Chord progression for the fourth staff: E<sup>MI7</sup> A<sup>7</sup> D<sup>7</sup> C<sup>#7</sup> C<sup>7</sup> C<sup>7(b9)</sup>

Chord progression for the fifth staff: F<sup>MI7</sup> C<sup>7(b9)</sup> F<sup>MI7</sup> E<sup>7(#11)</sup>

Chord progression for the sixth staff: E<sup>bMA7</sup> A<sup>b7(#11)</sup> G<sup>MI7</sup> F<sup>#7</sup>

Chord progression for the seventh staff: F<sup>MI7</sup> F<sup>MI7/E<sup>b</sup></sup> D<sup>MI7(b5)</sup> G<sup>7(b9)</sup>

Chord progression for the eighth staff: C<sup>MI7</sup> F<sup>MI7</sup>

Chord progression for the ninth staff: E<sup>7(#11)</sup> E<sup>bMA7</sup>

# "WHAT IS THIS?"

Am7(b5) D7(b9)

GmIN7 Em7(b5) A7(b9)

DMA7 Am7(b5) D7(b9)

GmIN7 Em7(b5) A7(b9)

DMA7 DmIN7 G7

CMA7 Bb7(#11)

DmIN7 G7 Am7(b5) D7(b9)

GmIN7 Em7(b5) A7(b9)

DMA7 Am7(b5) D7(b9)

Gmin7 Em7(b5) A7(b9)

DMA7 Am7(b5) D7(b9)

Gmin7 Em7(b5) A7(b9)

DMA7 Dmin7 G7

CMA7 Bb7(#11)

Asus7 A7(b9) Am7(b5) D7(b9)

Gmin7 Em7(b5) A7(b9)

DMA7

# "ANOTHER YEW - FAST"

The musical score consists of ten staves of music in a 4/4 time signature, written in a key with one flat (B-flat). The notes are primarily eighth and quarter notes, with some rests and accidentals. The chords are annotated above the staves as follows:

- Staff 1: FMA7, Em7(b5)
- Staff 2: A7(b9), Dmin7, Cmin7
- Staff 3: F7, BbMA7, Eb7(#11), FMA7
- Staff 4: G7(#11), Gmin7
- Staff 5: C7, FMA7, Em7(b5)
- Staff 6: A7(b9), Dmin7, Cmin7
- Staff 7: F7, BbMA7, Eb7(#11), Dmin7
- Staff 8: G7(#11), FMA7, Gmin7, Amin7, D7, Gmin7, C7

FMA7 FMA7 EM7(b5)  
 A7(b9) DMIN7 CMIN7  
 F7 BbMA7 Eb7(#11) FMA7  
 DMIN7 G7(#11) GMIN7  
 C7 FMA7 EM7(b5)  
 A7(b9) DMIN7 CMIN7  
 F7 BbMA7 Eb7(#11) DMIN7  
 G7(#11) FMA7 GMIN7 AMIN7 D7 GMIN7 C7  
 FMA7

The musical score consists of ten staves of music in B-flat major. The first staff begins with a treble clef and a key signature of two flats. The music is written in a rhythmic style with eighth and sixteenth notes. The second staff continues the melodic line with various chord changes. The third staff features a sequence of chords including F7, BbMA7, Eb7(#11), and FMA7. The fourth staff shows a progression through DMIN7, G7(#11), and GMIN7. The fifth staff includes C7, FMA7, and EM7(b5). The sixth staff has A7(b9), DMIN7, and CMIN7. The seventh staff contains F7, BbMA7, Eb7(#11), and DMIN7. The eighth staff is more complex, with G7(#11), FMA7, GMIN7, AMIN7, D7, GMIN7, and C7. The ninth staff starts with FMA7 and ends with a double bar line.