

BEBOP THEORY
FOR
TROMBONE

BY
BOB DOWELL

FOREWORD

WHY PRACTICE SCALES AND MODES?

THE SCALES AND MODES WITHIN THESE PAGES ARE A USEFUL REFERENCE WHILE LEARNING AND PRACTICING TUNES. HOWEVER, TO DEVELOP AS A MUSICIAN, EACH EXERCISE SHOULD BE PRACTICED SO AS TO BECOME PART OF YOUR MUSCLE MEMORY AND EFFORTLESS MUSICAL VOCABULARY.

MEMORIZING SCALES, THEIR MODES AND CHORDS WILL GIVE YOU MORE OPTIONS WHILE IMPROVISING OVER CHORD CHANGES.

FOR EXAMPLE: TAKE THE CHORD **DM7** (D MINOR SEVENTH)...

DM7 = CHORD II OF C MAJOR
 CHORD III OF B \flat MAJOR
 CHORD VI OF F MAJOR
 CHORD IV OF G MINOR HARMONIC
 CHORD II OF C MINOR MELODIC
 CHORD III OF C MAJOR HARMONIC

THE WRITTEN CHORD SYMBOL TELLS ONLY HALF OF THE STORY - WE NEED TO KNOW WHICH SCALE SOUNDS GOOD.

LEARN TO SING!

THE EASIEST WAY TO MEMORIZE A SCALE, (OR ANY OTHER MELODY FOR THAT MATTER) IS TO SING IT. SINGING IS THE QUICKEST WAY TO TRAIN THE EAR AND REALLY INTERNALIZE THE MUSIC WE WANT TO PLAY.

GOALS

- * LEARN SCALES IN ALL 12 KEYS UNTIL THEY BECOME AUTOMATIC AND EFFORTLESS.
- * MEMORIZE THE SEVEN CHORDS THAT BELONG TO EACH SCALE.
- * LEARN THE 'MODES' OF EACH SCALE. (SEE PAGE 5)
- * APPLY THESE SCALES PATTERNS & LICKS TO YOUR FAVORITE TUNES.

SUGGESTED LISTENING

A KIND OF BLUE - MILES DAVIS
 MOANIN' - ART BLAKEY AND HIS JAZZ MESSENGERS
 ART BLAKEY & CLIFFORD BROWN - A NIGHT AT BIRDLAND
 SOMETHIN' ELSE - CANNONBALL ADDERLEY
 THE AMAZING BUD POWELL - BUD POWELL
 THE BLUES AND THE ABSTRACT TRUTH - OLIVER NELSON
 QUIET MOMENTS - KENNY DORHAM
 CLIFFORD BROWN WITH STRINGS
 DEXTER GORDON - GO
 DEXTER GORDON & SLIDE HAMPTON - A DAY IN COPENHAGEN
 MILES DAVIS - 1964 CONCERT
 FREDDIE HUBBARD - THE BODY & THE SOUL
 CONCERT BY THE SEA - ERROL GARNER
 JOHN COLTRANE - A LOVE SUPREME
 JOHN COLTRANE - BLUE TRANE
 JOHN COLTRANE - GIANT STEPS
 J.J. JOHNSON - BLUE TROMBONE
 FREDDIE HUBBARD - HUB TONES
 J.J. JOHNSON - THE SAVOY SESSIONS
 J.J. JOHNSON - THE EMINENT J.J. JOHNSON
 J.J. JOHNSON - TROMBONE MASTER
 ORNETTE COLEMAN - THE SHAPE OF JAZZ TO COME
 CHARLES MINGUS - AH UM
 OSCAR PETERSON - NIGHT TRAIN
 THE ATOMIC MR BASIE - COUNT BASIE
 HERBIE HANCOCK - MAIDEN VOYAGE
 WAYNE SHORTER - SPEAK NO EVIL
 JOE HENDERSON - IN 'N OUT
 ART FARMER - THE JAZZTET (w/CURTIS FULLER)
 MCCOY TYNER - THE REAL MCCOY
 HORACE SILVER - SONG FOR MY FATHER
 LEE MORGAN - THE SIDEWINDER
 THE QUINTET - JAZZ AT MASSEY HALL (CHARLIE PARKER / DIZZY GILLESPIE)
 CHET BAKER - CHET BAKER SINGS

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UNDERSTANDING CHORD SYMBOLS

BELOW IS A C MAJOR SCALE. EACH NOTE IS NUMBERED FROM 1 TO 13.

1 = ROOT (THIS IS THE BOTTOM NOTE OF THE CHORD, KNOWN AS THE ROOT OF THE CHORD)

2 AND 9 ARE THE SAME NOTE AN OCTAVE APART.

4 AND 11 ARE THE SAME NOTE AN OCTAVE APART.

6 AND 13 ARE THE SAME NOTE AN OCTAVE APART.

3 AND 4 ARE INTERCHANGEABLE BUT NOT USED SIMULTANEOUSLY.

6 AND 7 ARE INTERCHANGEABLE BUT NOT USED SIMULTANEOUSLY.

8, 10 AND 12 ARE NOT USED.

The image displays two staves of music. The top staff, labeled 'CHORD TONES', shows the notes of the C major scale from C4 to C5, numbered 1 through 8. A bracket above the notes from 1 to 7 is labeled 'CHORD TONES'. The bottom staff, labeled 'EXTENSIONS', shows the notes from C4 to C5, numbered 9 through 13. A bracket below the notes from 9 to 13 is labeled 'EXTENSIONS'. The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C), 9 (C), 10 (D), 11 (E), 12 (F), 13 (G).

THE ROOT, 3RD, 5TH, 7TH (THE CHORD-TONES) GIVE A CHORD ITS CHARACTERISTIC SOUND.

THE 9TH, 11TH, & 13TH (THE EXTENSIONS) ARE OFTEN ADDED FOR EXTRA COLOR.

A SUSPENDED (SUS) CHORD USES THE 4TH INSTEAD OF THE 3RD.

THINGS TO REMEMBER:

M = MINOR 3RD (SOMETIMES WRITTEN AS A MINUS SIGN -)

7 = FLATTENED 7TH

MAJ7, M, OR Δ = MAJOR (RAISED) 7TH

SUS = PLAY THE 4TH INSTEAD OF THE 3RD

\circ = DIMINISHED (A DIMINISHED CHORD HAS A MINOR 3RD & FLATTENED 5TH)

$\circ 7$ = DIMINISHED 7TH (MINOR 3RD, FLATTENED 5TH, TWICE FLATTENED 7TH)

+ = AUGMENTED OR RAISED 5TH

\emptyset = M7b5 OR 'HALF-DIMINISHED'

COMMON CHORD TYPES

PRACTICE PLAYING EACH OF THESE CHORDS ON THE PIANO.

C (TRIAD) C^(add2) Cm C^(sus4)

C^o C⁺ C^b Cm^b

C DIMINISHED TRIAD C AUGMENTED TRIAD

C^{6/9} Cm^{6/9} C⁷ C⁺⁷

Cm⁷ Cm^{7(b5)} Cm^(maj7) C^{maj7}

C^{maj7(#5)} C^{o7} C⁹ C^{7(b9)}

C^{7(#9)} C^{7(#11)} C¹³ C^{13(#11)}

C^{13(b9)} Cm⁹ Cm¹¹ Cm¹³

C^{maj9} C^{maj7(#11)} C^{maj13(#11)}

SLASH CHORD EXAMPLES

F/C C⁷/E Gm⁷/C Bbmaj⁷/F

F TRIAD OVER A C ROOT. C7 OVER AN E ROOT Gm7 OVER A C ROOT. Bbmaj7 OVER AN F ROOT.

CHORD SCALES

THE KEY OF C MAJOR CONTAINS 7 NOTES. (C D E F G A B)

C MAJOR SCALE

1 (ROOT) 2 3 4 5 6 7 (BVE)

THE C MAJOR CHORD-SCALE COMPRISES 7 TRIADS: C MAJOR
D MINOR
E MINOR
F MAJOR
G MAJOR
A MINOR
B DIMINISHED (BECAUSE IT HAS A MINOR 3RD AND A FLAT/DIMINISHED 5TH)

CHORD: I II III IV V VI VII

N.B: ROMAN-NUMERALS ARE USED INSTEAD OF LETTERS WHEN THERE IS NO KEY SPECIFIED. FOR INSTANCE:

IN THE KEY OF C MAJOR II V I = Dm7 G7 CMAJ7

IN THE KEY OF F MAJOR II V I = Fm7 Bb7 FMAJ7

MAJOR & MINOR CHORD-SCALES

C MAJOR CHORD-SCALE

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5)

CHORD: I II III IV V VI VII

Detailed description: This diagram shows the C Major chord-scale on a bass clef staff. It consists of seven chords: Cmaj7 (I), Dm7 (II), Em7 (III), Fmaj7 (IV), G7 (V), Am7 (VI), and Bm7(b5) (VII). Each chord is represented by a vertical line with dots indicating the notes on the staff. The chords are separated by vertical bar lines.

IMPORTANT: AS YOU LEARN THESE CHORD-SCALES, TEST YOURSELF REGULARLY BY SAYING:

CHORD IV OF C MAJOR IS

CHORD VII OF B MAJOR IS

CHORD V OF F HARMONIC-MINOR IS, ETC

C HARMONIC-MINOR CHORD-SCALE

Cm(maj7) Dm7(b5) Ebmaj7(#5) Fm7 G7(b9) Abmaj7 Bm7(b5)

CHORD: I II III IV V VI VII

Detailed description: This diagram shows the C Harmonic-Minor chord-scale on a bass clef staff. It consists of seven chords: Cm(maj7) (I), Dm7(b5) (II), Ebmaj7(#5) (III), Fm7 (IV), G7(b9) (V), Abmaj7 (VI), and Bm7(b5) (VII). Each chord is represented by a vertical line with dots indicating the notes on the staff. The chords are separated by vertical bar lines.

C MELODIC-MINOR CHORD-SCALE

Cm(maj7) Dm7 Ebmaj7(#5) F7 G7 Abmaj7 Bm7(b5)

CHORD: I II III IV V VI VII

Detailed description: This diagram shows the C Melodic-Minor chord-scale on a bass clef staff. It consists of seven chords: Cm(maj7) (I), Dm7 (II), Ebmaj7(#5) (III), F7 (IV), G7 (V), Abmaj7 (VI), and Bm7(b5) (VII). Each chord is represented by a vertical line with dots indicating the notes on the staff. The chords are separated by vertical bar lines.

C HARMONIC-MAJOR CHORD-SCALE

Cmaj7 Dm7(b5) Em7 Fm(maj7) G7(b9) Abmaj7(#5) Bm7(b5)

CHORD: I II III IV V VI VII

Detailed description: This diagram shows the C Harmonic-Major chord-scale on a bass clef staff. It consists of seven chords: Cmaj7 (I), Dm7(b5) (II), Em7 (III), Fm(maj7) (IV), G7(b9) (V), Abmaj7(#5) (VI), and Bm7(b5) (VII). Each chord is represented by a vertical line with dots indicating the notes on the staff. The chords are separated by vertical bar lines.

MODES OF THE MAJOR SCALE

C IONIAN

R 2 3 4 5 6 b7 8VE

Cmaj9

D DORIAN

R 2 b3 4 5 6 b7 8VE

Dm¹³

E PHRYGIAN (SPANISH MODE)

R b2 b3 4 5 b6 b7 8VE

Em⁷

F LYDIAN

R 2 3 #4 5 6 b7 8VE

Fmaj^{13(#11)}

G MIXOLYDIAN

R 2 3 4 5 6 b7 8VE

G⁹

A AEOLIAN

R 2 b3 4 5 b6 b7 8VE

Am¹¹

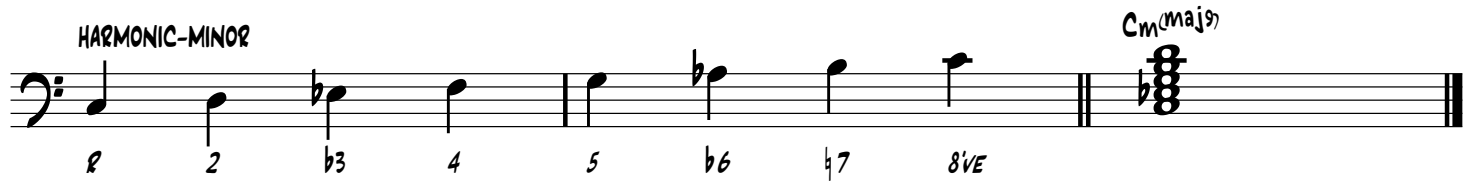
B LOCRIAN

R b2 b3 4 b5 b6 b7 8VE

Bm^{7(b5)}

MODES OF THE HARMONIC MINOR SCALE

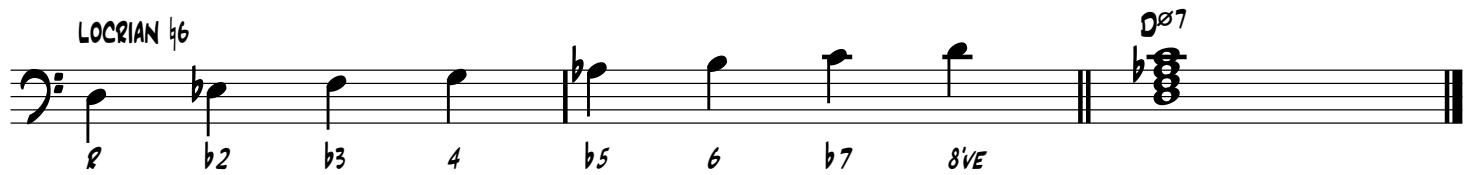
HARMONIC-MINOR



Notes: R, 2, b3, 4, 5, b6, b7, 8VE

Chord: Cm(maj9)

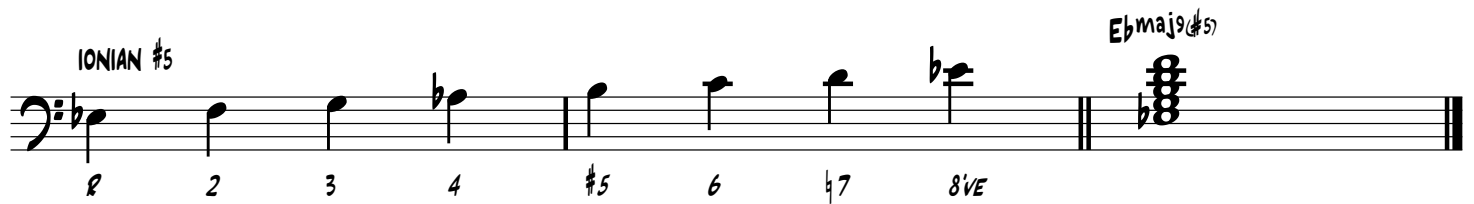
LOCRIAN b6



Notes: R, b2, b3, 4, b5, 6, b7, 8VE

Chord: Dø7

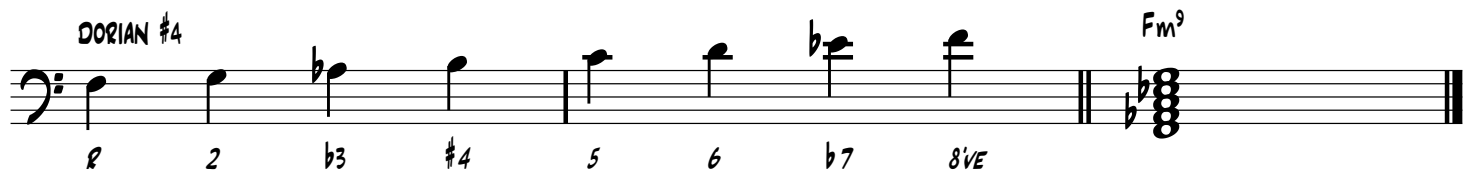
IONIAN #5



Notes: R, 2, 3, 4, #5, 6, b7, 8VE

Chord: Ebmaj9(#5)

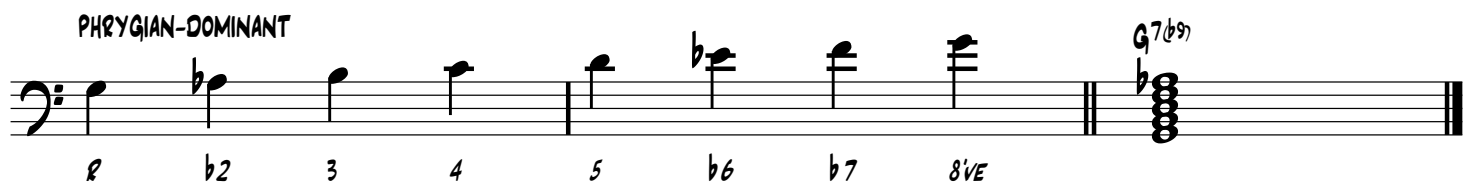
DORIAN #4



Notes: R, 2, b3, #4, 5, 6, b7, 8VE

Chord: Fm9

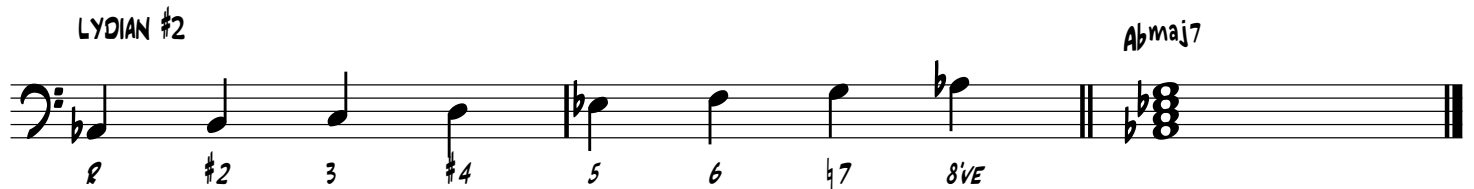
PHRYGIAN-DOMINANT



Notes: R, b2, 3, 4, 5, b6, b7, 8VE

Chord: G7(b9)

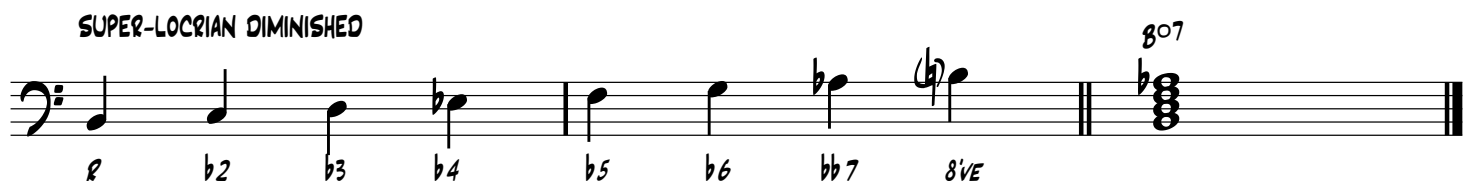
LYDIAN #2



Notes: R, #2, 3, #4, 5, 6, b7, 8VE

Chord: Abmaj7

SUPER-LOCRIAN DIMINISHED



Notes: R, b2, b3, b4, b5, b6, bb7, 8VE

Chord: Bø7

MODES OF THE MELODIC-MINOR SCALE

C MELODIC-MINOR / IONIAN b3 Cm(maj9)

R 2 b3 4 5 6 b7 8VE

D DORIAN b2 D13(b9sus4)

R 2 b3 4 5 6 b7 8VE

Eb LYDIAN-AUGMENTED Emaj9(#5)

R 2 3 #4 #5 6 b7 8VE

F LYDIAN-DOMINANT F13(#11)

R 2 3 #4 5 6 b7 8VE

G MIXOLYDIAN b6 G9

R 2 3 4 5 b6 b7 8VE

A SUPER-LOCRIAN Am11(b5)

R 2 b3 4 b5 b6 b7 8VE

B ALTERED SCALE WORKS OVER DOMINANT B7 AS IT CONTAINS ROOT, 3RD & FLAT 7TH.

R b9 #9 3 #11/b5 #5/b13 b7

B7(#11) B7(#9) Bb TRIAD C TRIAD

MODES OF THE HARMONIC-MAJOR SCALE

C HARMONIC-MAJOR / IONIAN $b6$

Scale: C (R), D (2), E (3), F (4), G (5), $b6$, $b7$, 8VE

Chord: Cmaj9

D DORIAN $b5$

Scale: D (R), E (2), F (3), G (4), $b5$, 6, $b7$, 8VE

Chord: Dø9

E PHRYGIAN $b4$

Scale: E (R), F (2), G (3), $b4$, 5, $b6$, $b7$, 8VE

Chord: Em7

F LYDIAN $b3$ / LYDIAN DIMINISHED

Scale: F (R), G (2), $b3$, 4, 5, $b6$, $b7$, 8VE

Chord: Fm(maj9)

G MIXOLYDIAN $b2$

Scale: G (R), $b2$, 3, 4, 5, 6, $b7$, 8VE

Chord: G7(b9)

Ab LYDIAN-AUGMENTED $\#2$

Scale: $b2$, 3, 4, 5, 6, $b7$, 8VE

Chord: Abmaj7(#5)

Bb LOCRIAN $bb7$

Scale: $b2$, $b3$, 4, $b5$, $b6$, $bb7$, 8VE

Chord: Bbø7

THE DOMINANT 7TH BEBOP SCALE

PRACTICE DESCENDING FROM EACH CHORD-TONE OF THE DOMINANT 7TH CHORD. (ROOT, 3RD, 5TH, 7TH)

C7

8ve 4 b7 6 5 4 3 2 8

(C7)

START ON 3RD

(C7)

START ON 5TH

(C7)

START ON 7TH

BEBOP DOMINANT SCALE - II V PROGRESSION NO.1

C7 BEBOP SCALE *B7 BEBOP SCALE*

Bb7 BEBOP SCALE *A7 BEBOP SCALE*

Ab7 BEBOP SCALE *G7 BEBOP SCALE*

Gb7 BEBOP SCALE *F7 BEBOP SCALE*

E7 BEBOP SCALE *Eb7 BEBOP SCALE*

D7 BEBOP SCALE *Db7 BEBOP SCALE*

BEBOP DOMINANT SCALE - II V PROGRESSION NO.2

Dm7 *G7*

G7 BEBOP SCALE 3

Gm7 *C7*

C7 BEBOP SCALE 3

Cm7 *F7*

F7 BEBOP SCALE 3

Fm7 *Bb7*

Bb7 BEBOP SCALE 3

Bbm7 *Eb7*

Eb7 BEBOP SCALE 3

Ebm7 *Ab7*

Ab7 BEBOP SCALE 3

Abm7 ^b Db7

Db7 BEBOP SCALE 3

C#m7 [#] F#7

F#7 BEBOP SCALE 3

F#m7 [#] B7

B7 BEBOP SCALE 3

Bm7 [#] E7

E7 BEBOP SCALE 3

Em7 [#] A7

A7 BEBOP SCALE 3

Am7 [#] D7

D7 BEBOP SCALE 3

BEBOP DOMINANT SCALE - II V I PROGRESSION

Two musical staves in bass clef, 4/4 time. The first staff shows the G7 bebop scale: Dm7, G7, Cmaj7. The second staff shows the F7 bebop scale: Cm7, F7, Bbmaj7. Each scale is written as a sequence of eighth notes with a triplet eighth note at the end.

G7 BEBOP SCALE *F7 BEBOP SCALE*

Two musical staves in bass clef, 4/4 time. The first staff shows the Eb7 bebop scale: Bbm7, Eb7, Abmaj7. The second staff shows the Db7 bebop scale: Abm7, Db7, Gbmaj7. Each scale is written as a sequence of eighth notes with a triplet eighth note at the end.

Eb7 BEBOP SCALE *Db7 BEBOP SCALE*

Two musical staves in bass clef, 4/4 time. The first staff shows the B7 bebop scale: F#m7, B7, Emaj7. The second staff shows the A7 bebop scale: Em7, A7, Dmaj7. Each scale is written as a sequence of eighth notes with a triplet eighth note at the end.

B7 BEBOP SCALE *A7 BEBOP SCALE*

Two musical staves in bass clef, 4/4 time. The first staff shows the Ab7 bebop scale: Ebm7, Ab7, Dbmaj7. The second staff shows the F#7 bebop scale: C#m7, F#7, Gmaj7. Each scale is written as a sequence of eighth notes with a triplet eighth note at the end.

Ab7 BEBOP SCALE *F#7 BEBOP SCALE*

Two musical staves in bass clef, 4/4 time. The first staff shows the E7 bebop scale: Bm7, E7, Amaj7. The second staff shows the D7 bebop scale: Am7, D7, Gmaj7. Each scale is written as a sequence of eighth notes with a triplet eighth note at the end.

E7 BEBOP SCALE *D7 BEBOP SCALE*

Two musical staves in bass clef, 4/4 time. The first staff shows the C7 bebop scale: Gm7, C7, Fmaj7. The second staff shows the Bb7 bebop scale: Fm7, Bb7, Ebmaj7. Each scale is written as a sequence of eighth notes with a triplet eighth note at the end.

C7 BEBOP SCALE *Bb7 BEBOP SCALE*

THE DIMINISHED SCALE & PATTERNS

THE DIMINISHED SCALE COMPRISES ALTERNATING HALF-WHOLE INTERVALS, AS SHOWN BELOW.

THERE ARE ONLY 3 POSSIBLE DIMISHED SCALES, EACH STARTING ONE HALF-STEP APART FROM EACH OTHER.

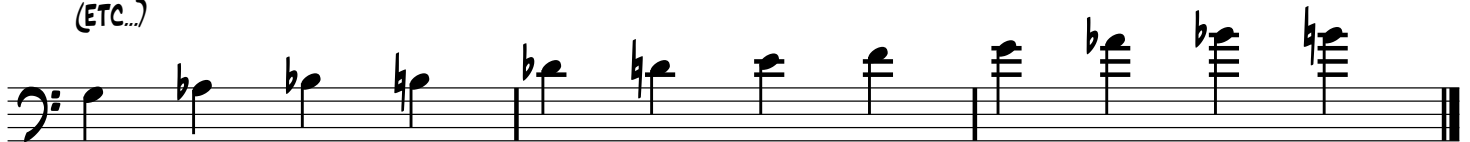
ALL THE FOLLOWING DIMINISHED PATTERNS USE THE G HALF-WHOLE DIMINISHED SCALE BELOW.

G HALF-WHOLE DIMINISHED (STARTING WITH A HALF-STEP)



HALF WHOLE HALF WHOLE HALF WHOLE HALF

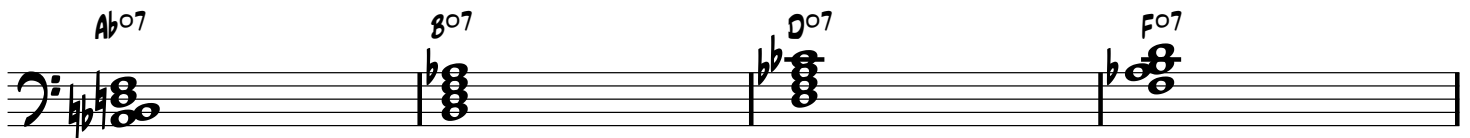
(ETC...)



CHORDS OF THE G (HALF-WHOLE) DIMINISHED SCALE



$G^{\circ 7}$ $Bb^{\circ 7}$ $C^{\# \circ 7}$ $Eb^{\circ 7}$



$Ab^{\circ 7}$ $B^{\circ 7}$ $D^{\circ 7}$ $F^{\circ 7}$

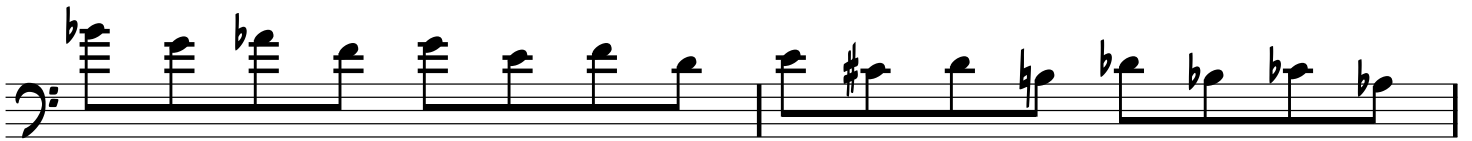


$G7(b9)$ $Bb7(b9)$ $Db7(b9)$ $E7(b9)$



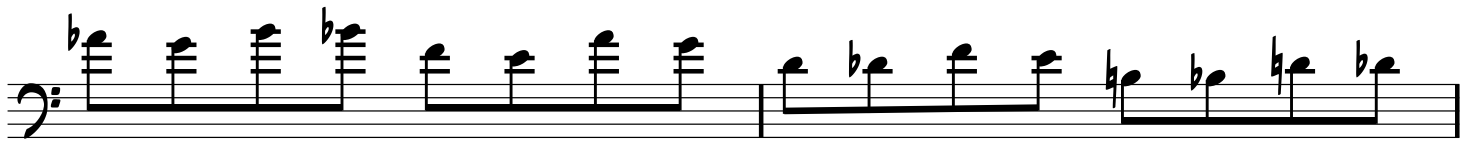
$G^{13}(b9)$ $Bb^{13}(b9)$ $Db^{13}(b9)$ $E^{13}(b9)$

DIMINISHED SCALE IN THIRDS



DIMINISHED SCALE IN THIRDS UP & DOWN





The image displays five staves of musical notation, all in bass clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The first staff begins with a B-flat and a quarter note, followed by a series of eighth notes. The second staff continues with eighth notes and quarter notes. The third staff features a sequence of chords, each marked with a dynamic 'f' (forte). The fourth staff shows a mix of chords and moving lines, with dynamic markings 'f' and 'mf' (mezzo-forte). The fifth staff concludes with a sequence of eighth notes and quarter notes, ending with a double bar line.



DIMINISHED SCALE IN FIFTHS



DIMINISHED SCALE IN SIXTHS

Two staves of musical notation in bass clef, showing a diminished scale in sixths. The first staff contains four measures of eighth-note chords, and the second staff contains six measures, ending with a whole note chord and a double bar line.

DIMINISHED SCALE IN SEVENTHS

Three staves of musical notation in bass clef, showing a diminished scale in sevenths. The first staff contains four measures of eighth-note chords, the second staff contains four measures of eighth-note chords, and the third staff contains four measures, ending with a whole note chord and a double bar line.

DIMINISHED TRIADS

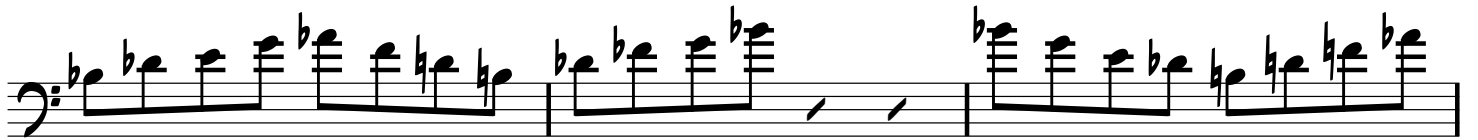
Staff 1: Bass clef, first line. Diminished triads: G° , $G^\#\circ$, Bb° , B° , $C^\#\circ$, D° , E° , F° . Each triad is shown as a triplet of eighth notes.

Staff 2: Bass clef, second line. Diminished triads: G° , $G^\#\circ$, Bb° , B° , $C^\#\circ$, D° , E° . Each triad is shown as a triplet of eighth notes.

Staff 3: Bass clef, third line. Diminished triads: E° , D° , $C^\#\circ$, B° , Bb° , $G^\#\circ$, G° , F° . Each triad is shown as a triplet of eighth notes.

Staff 4: Bass clef, fourth line. Diminished triads: E° , D° , $C^\#\circ$, B° , Bb° , $G^\#\circ$, G° . Each triad is shown as a triplet of eighth notes.

DIMINISHED SEVENTH CHORDS



DIMINISHED SCALE TRIADS

G
Dbm
Bb
Em

Db
Gm
E
Bbm

G
Dbm
Bb

Bb
Dbm
G
Bbm

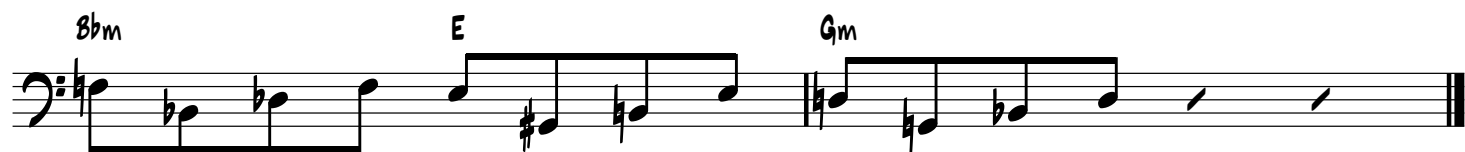
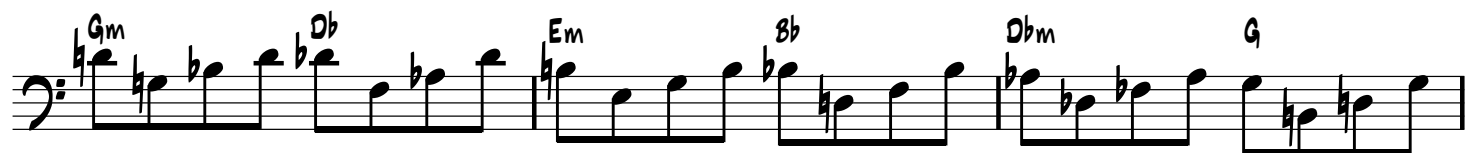
E
Gm
bDb
Em

Bb
Dbm
G
Bbm

Musical score for bass clef, consisting of four staves. The key signature is one flat (B-flat). The score includes various chord markings above the notes:

- Staff 1: Chords D^b , E , G , B^b .
- Staff 2: Chords D^b , E , G , B^b .
- Staff 3: Chords G , E , D^b , B^b .
- Staff 4: Chords G , E , D^b .

The notation includes eighth and quarter notes, rests, and a double bar line at the end of the fourth staff.



DIMINISHED EIGHTHS



THE AUGMENTED SCALE & PATTERNS

AN AUGMENTED TRIAD HAS RAISED OR SHARP FIFTH AS FOLLOWS:

Two musical staves in bass clef. The first staff shows the C+ augmented triad with notes C, E, and G# (labeled C+). The second staff shows the Eb+ augmented triad with notes Eb, G, and Bb (labeled Eb+).

BY COMBINING THE ABOVE AUGMENTED TRIADS, WE CAN DERIVE THE C AUGMENTED SCALE.

PRACTISE THIS SCALE STARTING FROM EACH OF THE NOTES AND AS HIGH AND LOW AS IS POSSIBLE.

A musical staff in bass clef showing the C augmented scale starting from C. The notes are C, C#, Eb, E, F, and G, each represented by a half note.

NOTICE THAT C+ E+ AND Ab+ SHARE THE SAME 3 NOTES.

A musical staff in bass clef showing six augmented triads: C+ (C, E, G#), E+ (E, G#, Bb), Ab+ (Ab, Bb, C), Eb+ (Eb, G, Ab), G+ (G, Ab, Bb), and B+ (B, C, D#).

THE AUGMENTED SCALE ALSO CONTAINS THREE MAJOR TRIADS.

A musical staff in bass clef showing three major triads: C (C, E, G), E (E, G, B), and Ab (Ab, Bb, C).

THE FOLLOWING CHORDS ALSO BELONG TO C/E/Ab AUGMENTED:

A musical staff in bass clef showing three major 7th chords: Cmaj7 (C, E, G, Bb), Emaj7 (E, G, B, C#), and Abmaj7 (Ab, Bb, C, D).

A musical staff in bass clef showing three minor 7th chords: Cm(maj7) (C, Eb, G, Bb), Em(maj7) (E, G, Bb, C#), and Abm(maj7) (Ab, Bb, C, D).

AUGMENTED SCALE IN THIRDS

3RDS

Two staves of musical notation in bass clef. The first staff contains four measures of eighth-note pairs, and the second staff contains four measures of eighth-note pairs, ending with a double bar line.

AUGMENTED SCALE IN THIRDS UP & DOWN

3RDS - UP & DOWN

Two staves of musical notation in bass clef. The first staff contains four measures of eighth-note pairs, and the second staff contains four measures of eighth-note pairs, ending with a double bar line.

AUGMENTED SCALE IN FOURTHS

One staff of musical notation in bass clef. The first measure contains a pair of eighth notes, followed by two measures of quarter notes, and a final measure with a double bar line.

NOTICE THE FIRST INTERVAL (C TO G) IS A MAJOR FIFTH ALTHOUGH. G IS THE FOURTH NOTE OF THE C AUGMENTED SCALE.

One staff of musical notation in bass clef. The first measure contains a pair of eighth notes, followed by two measures of quarter notes, and a final measure with a double bar line.

AUGMENTED SCALE IN FOURTHS UP & DOWN



AUGMENTED TRIADS



THE ALTERED SCALE

F ALTERED (SEVENTH MODE OF F# MELODIC MINOR)



II V I 's USING DOMINANT ALTERED LICKS

Cm⁷ F⁷ALT. B^bmaj⁷

C DORIAN SCALE F ALTERED SCALE

Cm⁷ F⁷ALT. B^bmaj⁷

Cm⁷ F⁷ALT. B^bmaj⁷

Cm⁷ F⁷ALT. B^bmaj⁷

Cm⁷ F⁷ALT. B^bmaj⁷

Cm⁷ F⁷ALT. B^bmaj⁷

Cm⁷ F⁷ALT. B^bmaj⁷

MORE DOMINANT ALTERED PATTERNS

F7^{ALT.}

b9 #9 b6 b7 b9 #9 b6 b7

F7^{ALT.}

THIS PATTERN USES TWO ALTERNATING MAJOR TRIADS - Db (THE FLAT 6TH) & Cb/B (THE FLAT 5TH)

F7^{ALT.}

ETC..

ASCENDING MAJOR TRIADS

ETC..

THE MAJOR II V I PROGRESSION

C MAJOR SEVENTH

D MINOR SEVENTH

G SEVENTH

THESE 3 CHORDS FORM THE II V I PROGRESSION FOUND IN COUNTLESS JAZZ STANDARDS AND COMPOSITIONS.

Dm7 (CHORD II)

G7 (CHORD V)

Cmaj7 (CHORD I)

A 'DIATONIC' PHRASE USES NOTES THAT BELONG TO THE KEY - IN THIS CASE, C MAJOR.

NOTICE THERE ARE NO ACCIDENTALS OR ALTERED NOTES.

Dm7

G7

Cmaj7

USING CHORD-TONES (ROOT, 3RD, 5TH, 7TH)

Dm7

G7

Cmaj7

Dm7

G7

Cmaj7

Am7 (CHORD VI)

(A MORE SCALIC APPROACH...)

MAJOR II V I - MORE SCALE OPTIONS

(N.B: CMaj7 IS ALSO CHORD IV OF G MAJOR.. GIVING US AN F# TO AVOID F# CLASH WITH THE MAJOR 3RD.)

Dm7
 G7 ALT.
 Cmaj7 (#4)

D DORIAN SCALE *G7 ALTERED SCALE* *C LYDIAN SCALE*

Dm7
 G13(b9)
 Cmaj7

D DORIAN SCALE *G HALF-WHOLE DIMINISHED SCALE* *C LYDIAN SCALE*

THE MINOR II V I PROGRESSION

C HARMONIC-MINOR

D HALF-DIMINISHED

G SEVENTH FLAT 9

C MINOR MAJOR SEVENTH

THE MINOR II V I PROGRESSION IS DERIVED FROM THE HARMONIC MINOR SCALE AS SHOWN ABOVE.

$Dm7(b9)$ (CHORD II)

$G7(b9)$ (CHORD V)

$Cm(maj7)$ (CHORD I)

A 'DIATONIC' PHRASE USES NOTES BELONGING TO THE KEY - IN THIS CASE, C MAJOR.

NOTICE THERE ARE NO ACCIDENTALS OR ALTERED NOTES.

$Dm7(b9)$

$G7(b9)$

$Cm(maj7)$

USING CHORD-TONES (ROOT, 3RD, 5TH, 7TH)

$Dm7(b9)$

$G7(b9)$

$Cm(maj7)$

$Dm7(b9)$

$G7(b9)$

$Cm(maj7)$

(A MORE SCALIC APPROACH...)

MINOR II V I - MORE SCALE OPTIONS

RATHER THAN USING ONE HARMONIC-MINOR SCALE, THIS EXAMPLE USES 3 DIFFERENT MELODIC-MINOR SCALES.

- THIS METHOD WORKS BECAUSE:
- (I) D \flat 7 IS CHORD VI OF F MELODIC-MINOR.
 - (II) G7ALT IS CHORD VII OF A MELODIC-MINOR
 - (III) C \flat (MAJ7) IS CHORD I OF C MELODIC-MINOR

The first musical example consists of three measures of music in bass clef. The first measure is labeled with a $Dm^{9\flat 5}$ chord and a $\flat 2$ scale degree, with the text "F MELODIC MINOR" below. The second measure is labeled with a $G^7_{ALT.}$ chord and a $\flat 7$ scale degree, with the text "A \flat MELODIC MINOR (G7 ALTERED)" below. The third measure is labeled with a $Cm^{(maj7)}$ chord and a $\flat 6$ scale degree, with the text "C MINOR MELODIC MINOR" below. The notes in the first measure are F, G, A, B \flat , C, D, E \flat . The notes in the second measure are A \flat , B \flat , C, D, E \flat , F, G. The notes in the third measure are C, D, E \flat , F, G, A \flat , B \flat .

The second musical example consists of three measures of music in bass clef. The first measure is labeled with a $Dm^{9\flat 5}$ chord and a $\flat 2$ scale degree, with the text "F MELODIC MINOR" below. The second measure is labeled with a $G^7_{13\flat 9}$ chord and a $\flat 7$ scale degree, with the text "G HALF-WHOLE DIMINISHED SCALE" below. The notes in the second measure are A \flat , B \flat , C, D, E \flat , F, G. The third measure is labeled with a $Cm^{(maj7)}$ chord and a $\flat 6$ scale degree, with the text "C MINOR MELODIC MINOR" below. The notes in the third measure are C, D, E \flat , F, G, A \flat , B \flat .

THE HARMONIC MAJOR II V I PROGRESSION

TRY USING THE HARMONIC MAJOR SCALE OVER MEASURES 5-8 OF 'WHAT IS THIS THING CALLED LOVE?' OR MEASURES 6-8 OF 'ALL THE THINGS YOU ARE.' LOOK OUT FOR OTHER MINOR II V I PROGRESSIONS THAT END WITH A MAJ7 CHORD.

LEARN THE CHORDS OF THE SCALE AS FOLLOW. (IN ALL KEYS!)

THE WHOLE-TONE SCALE

A^b WHOLE-TONE SCALE

THERE ARE ONLY TWO POSSIBLE WHOLE-TONE SCALES WHICH START A HALF-STEP APART FROM EACH OTHER.

THE ABOVE SCALE WORKS OVER THE FOLLOWING CHORDS:

A^b7 **B^b7** **C7** **D7** **E7** **G^b7**

WHOLE-TONE SCALE IN THIRDS



WHOLE-TONE SCALE IN THIRDS UP & DOWN

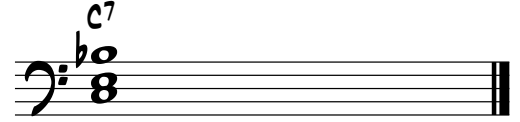


SEVEN DOMINANT-7 SCALE CHOICES

ANY SCALE THAT CONTAINS ROOT, MAJOR 3 AND FLAT 7 CAN BE USED OVER A DOMINANT 7 CHORD.

EACH SCALE CHOICE CONTAINS C, E, AND B \flat BUT DIFFERENT PASSING NOTES.

EACH SCALE IS ALSO NOTATED STARTING ON A C



F MAJOR

C7

b7 **ROOT** **MAJ 3** **ROOT** **MAJ 3** **b7**

F MAJOR HARMONIC

C7

b7 **ROOT** **MAJ 3** **ROOT** **MAJ 3** **b7**

F MINOR HARMONIC

C7

b7 **ROOT** **MAJ 3** **ROOT** **MAJ 3** **b7**

G MINOR MELODIC

C7

b7 **ROOT** **MAJ 3** **ROOT** **MAJ 3** **b7** **ROOT**

Db MINOR MELODIC

MAJ 3 ROOT b7 ROOT ROOT MAJ 3 ROOT b7 ROOT

C DIMINISHED WHOLE-HALF

ROOT MAJ 3 b7

C WHOLETONE

MAJ 3 b7 ROOT