

BEBOP THEORY
FOR
TROMBONE

BY
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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.

GOALS

- * LEARN ALL SCALES IN EVERY KEY UNTIL AUTOMATIC AND EFFORTLESS.
- * MEMORIZE THE SEVEN CHORDS THAT BELONG TO EACH SCALE.
- * PRACTICE EACH SCALE IN ALL ITS MODES. (SEE PAGE 5)
- * APPLY THESE SCALES PATTERNS & LICKS TO YOUR FAVORITE TUNES.

SOME OF MY FAVORITE RECORDS IN NO PARTICULAR ORDER!

A KIND OF BLUE - MILES DAVIS
 MOANIN' - ART BLAKEY AND HIS JAZZ MESSENGERS
 ART BLAKEY & CLIFFORD BROWN - A NIGHT AT BIRDLAND
 SOMETHIN' ELSE - CANNONBALL ADDERLY
 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 diagram shows two staves of music. The top staff is labeled 'CHORD TONES' and contains notes numbered 1 through 8. The bottom staff is labeled 'EXTENSIONS' and contains notes numbered 9 through 13. A bracket under the bottom staff groups notes 9, 10, 11, 12, and 13. The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C), 9 (D), 10 (E), 11 (F), 12 (G), 13 (A).

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)

+

\circ = M7b5 OR 'HALF-DIMINISHED'

COMMON CHORD TYPES

PRACTICE PLAYING EACH OF THESE CHORDS ON THE PIANO.

C (TRIAD)	C(add2)	Cm	C(sus4)
C°	C+	Cb	Cm6
C DIMINISHED TRIAD	C AUGMENTED TRIAD		
C6/9	Cm6/9	C7	C+7
Cm7	Cm7(b5)	Cm(maj7)	Cmaj7
Cmaj7(#5)	C°7	C9	C7(b9)
C7(#9)	C7(#11)	C13	C13(#11)
C13(#11)	Cm9	Cm11	Cm13
Cmaj9	Cmaj7(#11)	Cmaj13(#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 (8VE)

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 musical notation shows the C Major chord-scale on a bass clef staff. It consists of seven measures, each containing a single chord. Above each measure is a handwritten label: Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, and Bm7(b5). Below the staff, the Roman numerals I through VII are aligned with their respective chords. The chords are represented by vertical stems with dots indicating the notes on the staff.

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 musical notation shows the C Harmonic-Minor chord-scale on a bass clef staff. It consists of seven measures, each containing a single chord. Above each measure is a handwritten label: Cm(maj7), Dm7(b5), Ebmaj7(#5), Fm7, G7(b9), Abmaj7, and Bm7(b5). Below the staff, the Roman numerals I through VII are aligned with their respective chords. The chords are represented by vertical stems with dots and accidentals indicating the notes on the staff.

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 musical notation shows the C Melodic-Minor chord-scale on a bass clef staff. It consists of seven measures, each containing a single chord. Above each measure is a handwritten label: Cm(maj7), Dm7, Ebmaj7(#5), F7, G7, Abmaj7, and Bm7(b5). Below the staff, the Roman numerals I through VII are aligned with their respective chords. The chords are represented by vertical stems with dots and accidentals indicating the notes on the staff.

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 musical notation shows the C Harmonic-Major chord-scale on a bass clef staff. It consists of seven measures, each containing a single chord. Above each measure is a handwritten label: Cmaj7, Dm7(b5), Em7, Fm(maj7), G7(b9), Abmaj7(#5), and Bm7(b5). Below the staff, the Roman numerals I through VII are aligned with their respective chords. The chords are represented by vertical stems with dots and accidentals indicating the notes on the staff.

MODES OF THE MAJOR SCALE

C IONIAN

1 2 3 4 5 6 7 8

Cmaj9

D DORIAN

1 2 b3 4 5 6 b7 8

Dm¹³

E PHRYGIAN (SPANISH MODE)

1 b2 b3 4 5 b6 b7 8

Em⁷

F LYDIAN

1 2 3 #4 5 6 b7 8

Fmaj13(#11)

G MIXOLYDIAN

1 2 3 4 5 6 b7 8

G⁹

A AEOLIAN

1 2 b3 4 5 b6 b7 8

Am¹¹

B LOCRIAN

1 b2 b3 4 b5 b6 b7 8

Bm^{7(b5)}

MODES OF THE HARMONIC MINOR SCALE

HARMONIC-MINOR Cm(maj9)

1 2 b3 4 5 b6 b7 8ve

LOCRIAN $\flat 6$ D \flat 7

1 b2 b3 4 b5 6 b7 8ve

IONIAN $\sharp 5$ Eb(maj9(#5))

1 2 3 4 #5 6 b7 8ve

DORIAN $\sharp 4$ Fm9

1 2 b3 #4 5 6 b7 8ve

PHRYGIAN-DOMINANT G7(b9)

1 b2 3 4 5 b6 b7 8ve

LYDIAN $\sharp 2$ Ab(maj7)

1 #2 3 #4 5 6 b7 8ve

SUPER-LOCRIAN DIMINISHED B \flat 7

1 b2 b3 b4 b5 b6 bb7 8ve

MODES OF THE MELODIC-MINOR SCALE

C MELODIC-MINOR / IONIAN $b3$ **Cm(maj9)**

Scale notes: R 2 $b3$ 4 5 6 $b7$ 8VE

Chord: Cm(maj9) b

D DORIAN $b2$ **D13(b9sus4)**

Scale notes: R 2 $b3$ 4 5 6 $b7$ 8VE

Chord: D13(b9sus4) b

E b LYDIAN-AUGMENTED **E(maj9(#5))**

Scale notes: R 2 3 $\#4$ $\#5$ 6 $b7$ 8VE

Chord: E(maj9(#5)) b

F LYDIAN-DOMINANT **F13(#11)**

Scale notes: R 2 3 $\#4$ 5 6 $b7$ 8VE

Chord: F13(#11) b

G MIXOLYDIAN $b6$ **G9**

Scale notes: R 2 3 4 5 $b6$ $b7$ 8VE

Chord: G9

A SUPER-LOCRIAN **Am11(b5)**

Scale notes: R 2 $b3$ 4 $b5$ $b6$ $b7$ 8VE

Chord: Am11(b5) b

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

Scale notes: R $b9$ $\#9$ 3 $\#11/b5$ $\#5/b13$ $b7$

Chords: B7($\#11$) b 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: C^{maj9}

D DORIAN $b5$

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

Chord: D^{m9}

E PHRYGIAN $b4$

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

Chord: E^{m7}

F LYDIAN $b3$ / LYDIAN DIMINISHED

Scale: F (R), G (2), $b3$, $b4$, 5, $b6$, $b7$, 8VE

Chord: $F^{m(maj9)}$

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: $Ab^{maj7(\#5)}$

B LOCRIAN $bb7$

Scale: B (R), $b2$, $b3$, 4, $b5$, $b6$, $bb7$, 8VE

Chord: B^{m7}

THE DOMINANT 7TH BEBOP SCALE

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

C7

8VE 47 b7 6 5 4 3 2 R

(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

Detailed description: This staff shows the G7 bebop scale in bass clef, 4/4 time. It starts with a Dm7 chord symbol above the first measure. The scale is written as a single line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire scale, with a '3' below it indicating a triplet. The piece ends with a double bar line.

Gm7 C7

C7 BEBOP SCALE 3

Detailed description: This staff shows the C7 bebop scale in bass clef, 4/4 time. It starts with a Gm7 chord symbol above the first measure. The scale is written as a single line of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A slur covers the entire scale, with a '3' below it indicating a triplet. The piece ends with a double bar line.

Cm7 F7

F7 BEBOP SCALE 3

Detailed description: This staff shows the F7 bebop scale in bass clef, 4/4 time. It starts with a Cm7 chord symbol above the first measure. The scale is written as a single line of eighth notes: C2, D2, Eb2, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. A slur covers the entire scale, with a '3' below it indicating a triplet. The piece ends with a double bar line.

Fm7 Bb7

Bb7 BEBOP SCALE 3

Detailed description: This staff shows the Bb7 bebop scale in bass clef, 4/4 time. It starts with an Fm7 chord symbol above the first measure. The scale is written as a single line of eighth notes: F2, G2, Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4. A slur covers the entire scale, with a '3' below it indicating a triplet. The piece ends with a double bar line.

Bbm7 Eb7

Eb7 BEBOP SCALE 3

Detailed description: This staff shows the Eb7 bebop scale in bass clef, 4/4 time. It starts with a Bbm7 chord symbol above the first measure. The scale is written as a single line of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. A slur covers the entire scale, with a '3' below it indicating a triplet. The piece ends with a double bar line.

Ebm7 Ab7

Ab7 BEBOP SCALE 3

Detailed description: This staff shows the Ab7 bebop scale in bass clef, 4/4 time. It starts with an Ebm7 chord symbol above the first measure. The scale is written as a single line of eighth notes: Eb2, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. A slur covers the entire scale, with a '3' below it indicating a triplet. The piece ends with a double bar line.

BEBOP DOMINANT SCALE - II V I PROGRESSION

G7 BEBOP SCALE *F7 BEBOP SCALE*

The first row shows two musical staves. The first staff is for the G7 Bebop Scale, with notes G, A, B, C, D, E, F, G. The second staff is for the F7 Bebop Scale, with notes F, G, A, B, C, D, E, F.

Eb7 BEBOP SCALE *Db7 BEBOP SCALE*

The second row shows two musical staves. The first staff is for the Eb7 Bebop Scale, with notes Eb, F, G, Ab, Bb, C, D, Eb. The second staff is for the Db7 Bebop Scale, with notes Db, Eb, F, G, Ab, Bb, C, Db.

B7 BEBOP SCALE *A7 BEBOP SCALE*

The third row shows two musical staves. The first staff is for the B7 Bebop Scale, with notes B, C, D, E, F#, G, A, B. The second staff is for the A7 Bebop Scale, with notes A, B, C, D, E, F, G, A.

Ab7 BEBOP SCALE *F#7 BEBOP SCALE*

The fourth row shows two musical staves. The first staff is for the Ab7 Bebop Scale, with notes Ab, Bb, C, Db, Eb, F, G, Ab. The second staff is for the F#7 Bebop Scale, with notes F#, G, A, B, C#, D, E, F#.

E7 BEBOP SCALE *D7 BEBOP SCALE*

The fifth row shows two musical staves. The first staff is for the E7 Bebop Scale, with notes E, F#, G, A, B, C, D, E. The second staff is for the D7 Bebop Scale, with notes D, E, F, G, A, B, C, D.

C7 BEBOP SCALE *Bb7 BEBOP SCALE*

The sixth row shows two musical staves. The first staff is for the C7 Bebop Scale, with notes C, D, Eb, F, G, A, B, C. The second staff is for the Bb7 Bebop Scale, with notes Bb, C, D, Eb, F, G, Ab, Bb.

THE DIMISHED SCALE & PATTERNS

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

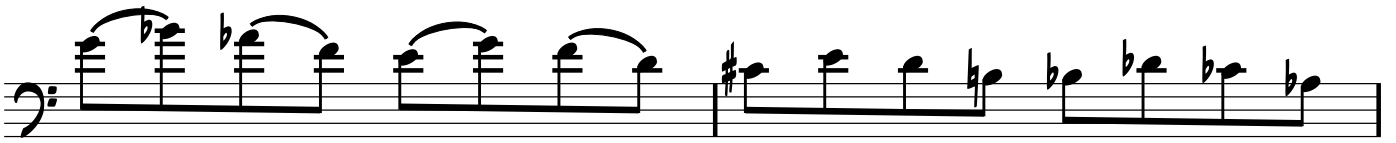
THERE ARE ONLY 3 POSSIBLE DIMISHED SCALES, EACH STARTING ONE HALF-STEP APART FROM EACH OTHER.

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

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

(ETC...)

CHORDS OF THE G (HALF-WHOLE) DIMINISHED SCALE



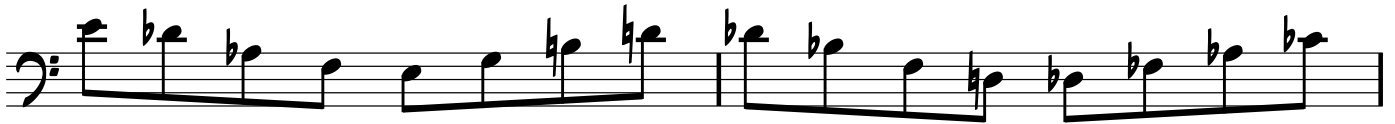
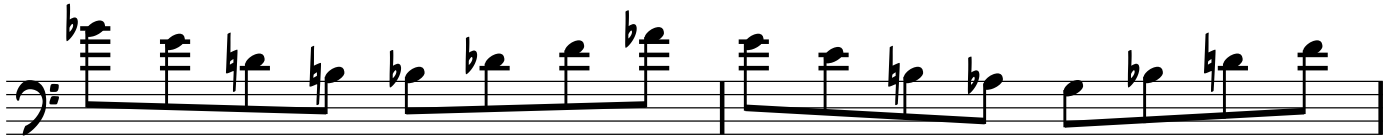
DIMINISHED SCALE IN FOURTHS UP & DOWN



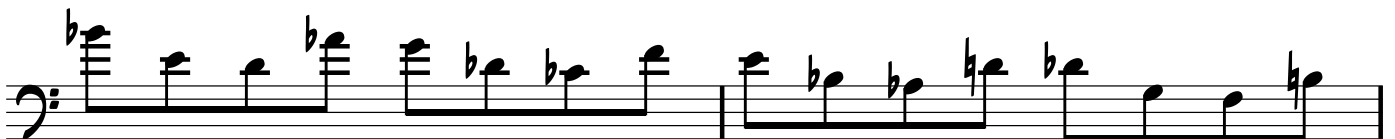
MORE DIMINISHED SCALE PATTERNS







DIMINISHED SCALE IN FIFTHS



DIMINISHED SCALE IN SIXTHS



DIMINISHED TRIADS

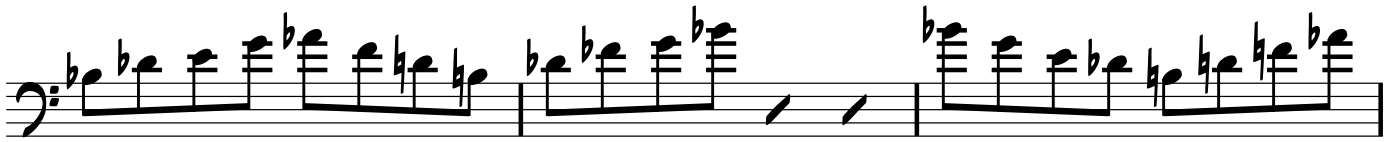
Staff 1: Bass clef, 8 measures of diminished triads. Chords: G° (F, G, A), G#° (F#, G, A), Bb° (A, Bb, C), B° (Ab, B, C), C#° (B, C, D#), D° (Cb, D, E), E° (D, E, F#), F° (Eb, F, G). Each chord is a triplet of eighth notes.

Staff 2: Bass clef, 7 measures of diminished triads. Chords: G° (F, G, A), G#° (F#, G, A), Bb° (A, Bb, C), B° (Ab, B, C), C#° (B, C, D#), D° (Cb, D, E), E° (D, E, F#). Each chord is a triplet of eighth notes.

Staff 3: Bass clef, 8 measures of diminished triads. Chords: Eb° (D, Eb, F), D° (Cb, D, E), C#° (B, C, D#), B° (Ab, B, C), Bb° (A, Bb, C), G#° (F#, G, A), G° (F, G, A), F° (Eb, F, G). Each chord is a triplet of eighth notes.

Staff 4: Bass clef, 7 measures of diminished triads. Chords: E° (D, E, F#), D° (Cb, D, E), C#° (B, C, D#), B° (Ab, B, C), Bb° (A, Bb, C), G#° (F#, G, A), G° (F, G, A). Each chord is a triplet of eighth notes.

DIMINSHED SEVENTH CHORDS



DIMINISHED SCALE TRIADS

Staff 1: Bass clef. Chords: G, Dbm, Bb, Em. The notes are: G (quarter), A (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), G (quarter).

Staff 2: Bass clef. Chords: Db, Gm, E, Bbm. The notes are: Ab (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), G (quarter), Ab (quarter).

Staff 3: Bass clef. Chords: G, Abm, Bb, Bbm. The notes are: G (quarter), Ab (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), G (quarter).

Staff 4: Bass clef. Chords: Bbm, Dbm, Ab, Bbm. The notes are: Ab (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), G (quarter), Ab (quarter).

Staff 5: Bass clef. Chords: E, Gm, Bb, Em. The notes are: E (quarter), F (quarter), G (quarter), Ab (quarter), Bb (quarter), C (quarter), D (quarter), E (quarter).

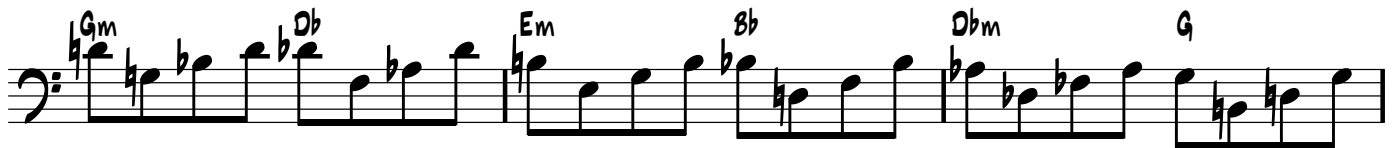
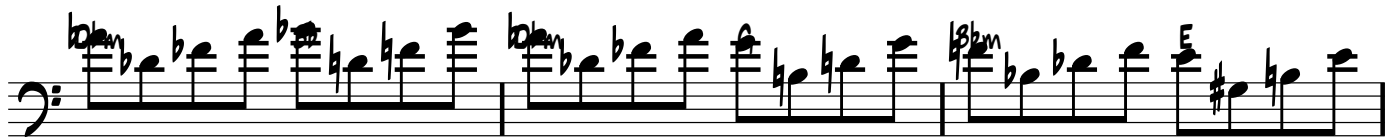
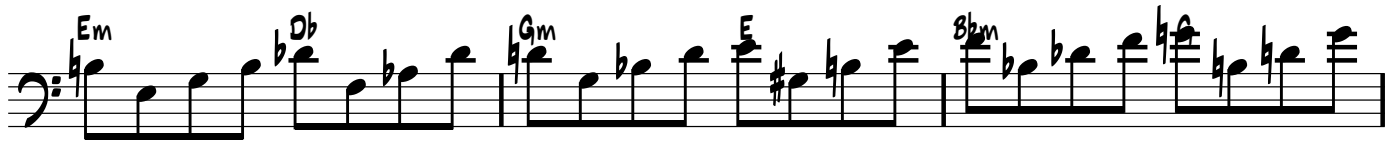
Staff 6: Bass clef. Chords: Bb, Dbm, G, Bbm. The notes are: Bb (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter), G (quarter), Ab (quarter), Bb (quarter).

Staff 1: Bass clef, key signature of one flat (Bb). Chords Db, E, G, Bb are indicated above the staff. The melody consists of quarter notes: Bb, A, G, F, E, D, C, Bb.

Staff 2: Bass clef, key signature of one flat (Bb). Chords Db, E, G, Bb are indicated above the staff. The melody consists of quarter notes: Bb, A, G, F, E, D, C, Bb.

Staff 3: Bass clef, key signature of one flat (Bb). Chords E, G, Bb, Bb are indicated above the staff. The melody consists of quarter notes: Bb, A, G, F, E, D, C, Bb.

Staff 4: Bass clef, key signature of one flat (Bb). Chords G, E, Db are indicated above the staff. The melody consists of quarter notes: Bb, A, G, F, E, D, C, Bb, ending with a double bar line.



THE AUGMENTED SCALE & PATTERNS

AN AUGMENTED TRIAD HAS RAISED OR SHARP FIFTH AS FOLLOWS:

Musical notation showing two augmented triads on a bass clef staff. The first triad is labeled C+ and is in the key of C major (one sharp). The second triad is labeled Eb+ and is in the key of E-flat major (two flats).

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.

Musical notation showing the C augmented scale starting from each note of the C augmented triad (C, E, G#) on a bass clef staff. The notes are: C, E, G#, A, B, C.

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

Musical notation showing six augmented triads on a bass clef staff. The triads are: C+, E+, Ab+, Eb+, G+, and B+.

THE AUGMENTED SCALE ALSO CONTAINS THREE MAJOR TRIADS.

Musical notation showing three major triads on a bass clef staff. The triads are: C major, E major, and Ab major.

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

Musical notation showing three major 7th chords on a bass clef staff. The chords are: Cmaj7, Emaj7, and Abmaj7.

Musical notation showing three minor 7th chords on a bass clef staff. The chords are: Cm(maj7), Em(maj7), and Abm(maj7).

AUGMENTED SCALE IN THIRDS

3RDS

AUGMENTED SCALE IN THIRDS UP & DOWN

3RDS - UP & DOWN

AUGMENTED SCALE IN FOURTHS

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

AUGMENTED SCALE IN FOURTHS UP & DOWN



AUGMENTED TRIADS



THE ALTERED SCALE

F ALTERED (SEVENTH MODE OF G \flat MELODIC MINOR)



II V I 's USING DOMINANT ALTERED LICKS

Musical staff 1: Cmaj7, F7ALT, Bbmaj7. Includes C Dorian Scale and F Altered Scale. Features a triplet of eighth notes in the Cmaj7 section and another triplet in the F7ALT section.

Musical staff 2: Cmaj7, F7ALT, Bbmaj7. Features a triplet of eighth notes in the Cmaj7 section.

Musical staff 3: Cmaj7, F7ALT, Bbmaj7. Features a triplet of eighth notes in the Cmaj7 section and another triplet in the F7ALT section.

Musical staff 4: Cmaj7, F7ALT, Bbmaj7. Features a triplet of eighth notes in the Cmaj7 section.

Musical staff 5: Cmaj7, F7ALT, Bbmaj7. Features a triplet of eighth notes in the Cmaj7 section.

Musical staff 6: Cmaj7, F7ALT, Bbmaj7. Features a triplet of eighth notes in the Cmaj7 section.

Musical staff 7: Cmaj7, F7ALT, Bbmaj7. Features a triplet of eighth notes in the Cmaj7 section.

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

A musical staff in bass clef with a key signature of one flat (Bb). It shows a sequence of notes: C2, D2, E2, F2, G2, A2, Bb2, C3. Brackets above the staff group these notes into three chords: C MAJOR SEVENTH (C2-E2-G2-Bb2), D MINOR SEVENTH (D2-F2-A2-Bb2), and G SEVENTH (G2-Bb2-D3-F3).

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

A musical staff in bass clef with a key signature of one flat. It shows a sequence of notes: D2-E2-F2-G2, G2-A2-Bb2-C3, C3-D3-E3-F3. Chord labels above the staff are Dm7 (CHORD II), G7 (CHORD V), and Cmaj7 (CHORD I). The notes are grouped into eighth-note pairs for each chord.

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

NOTICE THERE ARE NO ACCIDENTALS OR ALTERED NOTES.

A musical staff in bass clef with a key signature of one flat. It shows a sequence of notes: D2, F2, A2, G2, Bb2, C3, E3, G3. Chord labels above the staff are Dm7, G7, and Cmaj7. The notes are grouped into pairs for each chord, representing the 3rd, 5th, and 7th of each chord.

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

A musical staff in bass clef with a key signature of one flat. It shows a sequence of notes: D2, F2, A2, G2, Bb2, C3, E3, G3. Chord labels above the staff are Dm7, G7, and Cmaj7. The notes are grouped into pairs for each chord, representing the 3rd, 5th, and 7th of each chord.

A musical staff in bass clef with a key signature of one flat. It shows a sequence of notes: D2-E2-F2-G2, G2-A2-Bb2-C3, C3-D3-E3-F3, F3-E3-D3-C3. Chord labels above the staff are Dm7, G7, Cmaj7, and Am7 (CHORD VI). The notes are grouped into eighth-note pairs for each chord.

(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 Fb CLASHING 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 ONLY NOTES BELONGING TO THE SCALE OR 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) Cm(maj7) IS CHORD I OF C MELODIC-MINOR

The first example shows three melodic minor scales in bass clef, each with a chord above it and a scale below it:

- Scale 1:** Chord $Dm^{9(b5)}$ (with $(b2)$ below it), Scale: *F MELODIC MINOR*
- Scale 2:** Chord $G7^{ALT}$, Scale: *A \flat MELODIC MINOR (G7 ALTERED)*
- Scale 3:** Chord $Cm(maj7)$ (with $(b6)$ below it), Scale: *C MINOR MELODIC MINOR*

The second example shows three melodic minor scales in bass clef, each with a chord above it and a scale below it:

- Scale 1:** Chord $Dm^{9(b5)}$ (with $(b2)$ below it), Scale: *F MELODIC MINOR*
- Scale 2:** Chord $G^{13(b9)}$ (in red), Scale: *G HALF-WHOLE DIMINISHED SCALE*
- Scale 3:** Chord $Cm(maj7)$ (with $(b6)$ below it), Scale: *C MINOR MELODIC MINOR*

THE HARMONIC MAJOR II V I PROGRESSION

C HARMONIC-MAJOR

D HALF-DIMINISHED

G SEVENTH FLAT 9

C MAJOR SEVENTH

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.

D \emptyset 9

G¹³(b9)

Cmaj7

b6

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

Cmaj7

D \emptyset 7

Em7

Fm(maj7)

G7(b9)

Abmaj7(#5)

G \emptyset 7

b6

Cmaj7

Cmaj7

D \emptyset 7

Em7

Fm(maj7)

G7(b9)

Abmaj7(#5)

G \emptyset 7

Cmaj7

b6

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:

