

COMMON PRACTICE JAZZ SCALES

I. Modes of the MAJOR Scale:

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Ionian (1st Mode)	C,D,E,F,G,A,B	= 1,2,3,4,5,6,7
D Dorian (2nd)	D,E,F,G,A,B,C	= 1,2,b3,4,5,6,b7
E Phrygian (3rd)	E,F,G,A,B,C,D	= 1,b2,b3,4,5,b6,b7
F Lydian (4th)	F,G,A,B,C,D,E	= 1,2,3,#4,5,6,7
G Mixolydian (5th)	G,A,B,C,D,E,F	= 1,2,3,4,5,6,b7
A Aeolian (6th)	A,B,C,D,E,F,G	= 1,2,b3,4,5,b6,b7

(Aeolian is also called natural minor, pure minor, relative minor and parallel minor)

B Locrian (7th)	B,C,D,E,F,G,A	= 1,b2,b3,4,b5,b6,b7
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II. Select Modes of the Ascending MELODIC MINOR Scale:

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Melodic Minor (1st)	C,D,Eb,F,G,A,B	= 1,2,b3,4,5,6,7
Eb Lydian Augmented (3rd)	Eb,F,G,A,B,C,D	= 1,2,3,#4,#5,6,7
F Lydian Dominant (4th)	F,G,A,B,C,D,Eb	= 1,2,3,#4,5,6,b7
G Mixolydian, b6 (5th)	G,A,B,C,D,Eb,F	= 1,2,3,4,5,b6,b7
A Locrian, #2 (6th)	A,B,C,D,Eb,F,G	= 1,2,b3,4,b5,b6,b7
B Super Locrian (7th)	B,C,D,Eb,F,G,A	= 1,b9,#9,3,#11,#5,b7

III. Select Modes of the HARMONIC MINOR Scale:

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Harmonic Minor(1st)	C,D,Eb,F,G,Ab,B	= 1,2,b3,4,5,b6,7
D Locrian, nat. 13 (2nd)	D,Eb,F,G,Ab,B,C	= 1,b9,b3,4,b5,13,7
Eb Ionian/Augmented(3 rd)	Eb,F,G,Ab,B,C,D	= 1,2,3,4,#5,6,7
G Mixo. b9, b13 (5th)	G,Ab,B,C,D,Eb,F	= 1,b9,3,4,5,b13,7

III b. HARMONIC MAJOR Scale:

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Harmonic Major(1st)	C,D,E,F,G,Ab,B	= 1,2,3,4,5,b6,7

IV. PENTATONICS (Five Note Scales):

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Major Pentatonic	C,D,E,G,A	= 1,2,3,5,(6)
C Minor Pentatonic	C,Eb,F,G,Bb	= 1,b3,4,5,b7
C Minor Pentatonic	C,D,Eb,G,A	= 1,2,b3,5,(6)

(NOTE: The above pentatonics can be altered by raising or lowering one member of the scale.)

C Blues Scale (6 notes)	C,Eb,F,Gb,G,Bb	= 1,b3,4,b5,5,b7
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V. BEBOP Scales:

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Bebop Scale	C,D,E,F,G,A,Bb,B	= 1,2,3,4,5,6,b7,7
C Major Bebop Scale	C,D,E,F,G,G#,A,B	= 1,2,3,4,5,#5,6,7
C Minor Bebop Scale	C,D,Eb,E,F,G,A,Bb	= 1,2,b3,3,4,5,6,b7

VI. SYNTHETIC Scales:

<u>Scale Name:</u>	<u>Spelling:</u>	<u>Major Scale Reference:</u>
C Whole Tone	C,D,E,F#,G#,Bb	= 1,2,3,#11,#5,b7
C Diminished	C,D,Eb,F,Gb,Ab,Bbb,B	= 1,2,b3,4,b5,b6,bb7,7
C Auxiliary Dim.	C,Db,D#,E,F#,G,A,Bb	= 1,b9,#9,3,#11,5,6,b7
C Augmented	C,D#,E,G,G#,B	= 1,#9,3,5,#5,7

(These four scales also happen to be SYMMETRICAL in their intervallic construction.)

(NOTE: New Synthetic Scales can be constructed at will. These are four of the Synthetic Scales used in jazz. See George Russell's Lydian Chromatic Concept, Oliver Messiaen's harmonic Concept, Nicolas Slonimsky, Schoenberg, Dave Liebman, Hindemith etc. for additional information.)

JAZZ SCALE APPLICATIONS

The preceding scales are here roughly arranged from most consonant to most dissonant in relation to the following chord types.

MAJOR CHORDS

- 1) Ionian (*Major Scale*)
- 2) Digital Patterns: 1,2,3,5 / 5,6,7,9 / 9,10,#11,13
- 3) Major Pentatonic on I, II, V, VI, VII
- 4) Lydian (*Major, 4th Mode*)
- 5) Minor Pentatonic (1, b3, 4, 5, b7) on III, VI, VII
- 6) Aeolian on III, VI (*Major, 6th Mode*)
- 7) Blues Scales on I, VI, VII
- 8) Major Bebop Scale
- 9) Harmonic Major
- 10) Ionian/Augmented (*Harmonic minor, 3rd Mode*)
- 11) Augmented (*Synthetic*)
- 12) Lydian Augmented (*Melodic minor, 3rd Mode*)
- 13) Auxiliary Diminished (*Synthetic*) on I, IV, V

MINOR CHORDS

- 1) Relative Major
- 2) Dorian (*Major, 2nd Mode*)
- 3) Digital Patterns: 1,2,b3,5 / 5,6, b7,9 / 9,10,11,13
- 4) Aeolian (*Major, 6th Mode*)
- 5) Minor Bebop Scale
- 6) Ascending, Melodic Minor

- 7) Phrygian (*Major, 3rd Mode*)
- 8) Minor Pentatonic (1, b3, 4, 5, b7) on I, II, V
- 9) Minor Pentatonic (1, 2, b3, 5, 6)
- 10) Major Pentatonic on bIII, IV, bVI, bVII
- 11) Harmonic Minor
- 12) Blues Scales on I, II, V
- 13) Mixolydian, b6 on V (*Melodic minor, 5th Mode*)
- 14) Locrian on VI (*Major, 7th Mode*)
- 15) Whole Tone (*Synthetic*) on IV
- 16) Super Locrian (*Melodic minor, 7th Mode*) on IV, V
- 17) Auxiliary Diminished (*Synthetic*) on IV, V
- 18) Diminished (*Synthetic*)

SEVENTH CHORDS

- 1) Mixolydian (*Major, 5th Mode*)
- 2) Digital Patterns: 1,2,3,5 / 5,6,b7,9 / 9,10,#11,13
- 3) Bebop Scale
- 4) Major Pentatonic on I, bII, II, bIII, IV, bV, V, bVI, bVII
- 5) Minor Pentatonic (1, b3, 4, 5,b7) on V, VI
- 6) Dorian on V, bII (*Major, 2nd Mode*)
- 7) Blues Scales on I, II, III, V, VI
- 8) Mixolydian, b6 (*Melodic minor, 5th Mode*)
- 9) Phrygian (*Major, 3rd Mode*)
- 10) Lydian Dominant (*Melodic minor, 4th Mode*) on I, #IV
- 11) Mixo. b9, b13 (*Harmonic minor, 5th Mode*)
- 12) Locrian on III (*Major, 7th Mode*)
- 13) Locrian, #2 on III (*Melodic minor, 6th Mode*)

- 14) Whole Tone (*Synthetic*)
- 15) Super Locrian (*Melodic minor, 7th Mode*)
- 16) Auxiliary Diminished (*Synthetic*)

DIMINISHED CHORDS

- 1) Diminished (*Synthetic*)
- 2) Altered Pentatonic (1, b2, 3, 5, 6) on II, IV, #V, #7

MINOR SEVEN FLAT FIVE / HALF DIMINISHED CHORDS

- 1) Locrian (*Major, 7th Mode*)
- 2) Locrian, #2 (*Melodic minor, 6th Mode*)
- 3) Locrian, nat. 13 (*Harmonic minor, 2nd Mode*)
- 4) Melodic Minor on bIII
- 5) Major Pentatonics on bV, bVI

AUGMENTED CHORDS

- 1) Ionian/Augmented (*Synthetic*)
- 2) Augmented Scale (*Synthetic*)
- 3) Lydian Augmented (*Melodic minor, 3rd Mode*)

SUSPENDED CHORDS

- 1) Mixolydian (*Major, 5th Mode*)
- 2) Lydian on bVII (*Major, 4th Mode*)
- 3) Major Pentatonic on I, bIII, IV, bVII, VII
- 4) Minor Pentatonic (1, b3, 4, 5, b7) on I, II, V, VI
- 5) Mixo, b9, b13 (*Harmonic minor, 5th Mode*)