

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C∅ C°	FIVE BASIC CATEGORIES Major Dominant 7th (Mixolydian) Minor (Dorian) Half Diminished (Locrian) Diminished (8 tone scale)	W W H W W W H	C D E F G A B C	C E G B D
		W W H W W H W	C D E F G A B b C	C E G B b D
		W H W W W H W	C D E b F G A B b C	C E b G B b D
		H W W H W W W	C D b E b F G b A b B b C	C E b G b B b
		W H W H W H W H	C D E b F G b A b B C	C E b G b A (Bbb)
1. MAJOR SCALE CHOICES				
CΔ (Can be written C)	Major (don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CΔ+4	Lydian (major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop (Major)	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G A b B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G A b B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W W H	C D b D# E F# G A B b C	C E G B D
C	Blues Scale	3 W H H -3 W	C E b F# G B b C	C E G B D
2. DOMINANT 7th SCALE CHOICES				
C7	Dominant 7th	W W H W W H W	C D E F G A B b C	C E G B b D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B b D
C7	Bebop (Dominant)	W W H W H H W H	C D E F G A b b C	C E G B b D
C7b9	Spanish or Jewish scale	H -3 H W H W W	C D b E F G A b B b C	C E G B b (D b)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A B b C	C E G B b D
C7b6	Hindu	W W H W H W W	C D E F G A b B b C	C E G B b D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# B b C	C E G# B b D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W W H	C D b D# E F# G A B b C	C E G B b D b (D#)
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C D b D# E F# G# B b C	C E G# B b D# (D b)
C7	Blues Scale	-3 W H H -3 W	C E b F# G B b C	C E G B b D (D#)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4	MAY BE WRITTEN G-C	W W H W W H W	C D E F G A B b C	C F G B b D
C7 sus 4		W W -3 W -3	B b C D F G B b	C F G B b D
C7 sus 4		W W H W H H H	C D E F G A B b B C	C F G B b D
3. MINOR SCALE CHOICES*				
C- or C-7	Minor (Dorian)	W H W W W H W	C D E b F G A B b C	C E b G B b D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E b F G B b C	C E b G B b D
C- or C-7	Bebop (Minor)	W H H W W H W	C D E b E F G A B b C	C E b G B b D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D E b F G A B C	C E b G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D E b F G G# A B C	C E b G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C E b F# G B b C	C E b G B b D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D E b F G A b B C	C E b G B D
C- or C-7	Diminished (begin with W step)	W H W H W H W H	C D E b F# G# A B C	C E b G B D
C- or C-b9b6	Phrygian	H W W W H W W	C D b E b F G A b B b C	C E b G B b
C- or C-b6	Pure or Natural Minor, Aeolian	W H W H W W W	C D E b F G A b B C	C E b G B b D
4. HALF DIMINISHED SCALE CHOICES				
C∅	Half Diminished (Locrian)	H W W H W W W	C D b E b F G b A b B b C	C E b G b B b
C∅#2 (C∅9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D E b F G b A b B b C	C E b G b B b D
C∅ (with or without #2)	Bebop Scale	H W W H H W W	C D b E b F G b G A b B b C	C E b G b B b
5. DIMINISHED SCALE CHOICES				
C°	Diminished (8 tone scale)	W H W H W H W H	C D E b F G b A b A B C	C E b G b A

NOTES: 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. So the entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. 3) All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The 11-V7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

NOMENCLATURE

LEGEND: + or # = raise 1/2 step; - or b = lower 1/2 step; H = Half Step; W = Whole Step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage - most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see **CΔ** and **C** to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = Major scale/chord or major seventh (**CΔ**). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). **∅** means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B \flat C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E \flat F G A B \flat C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major Scale with #4) (WWWHWWH) 4th Mode of Major: C D E F \sharp G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th Mode of Major: C D \flat E \flat F G \flat A \flat B \flat C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th Mode of Melodic Minor: C D E \flat F G \flat A \flat B \flat C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D E \flat F G \flat A \flat B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWWH) 4th Mode of Melodic Minor: C D E F \sharp G A B \flat C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F \sharp G \sharp B \flat C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWHWHW) C D \flat E \flat E F \sharp G A B \flat C	C7b9 C7b9+4, C13b9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered Scale) (HWHWWWW) 7th Mode of Melodic Minor: C D \flat E \flat E F \sharp G \sharp B \flat C	C7+9 C7alt, C7b9+4, C7b9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd Mode of Melodic Minor: C D E F \sharp G \sharp A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (Ascending Only) (WHWWWWW) C D E \flat F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D E \flat F G A \flat B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A B \flat C or C D E F G A B \flat C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (Use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C E \flat F F \sharp G B \flat C	(There is no chord symbol for the Blues Scale) Used mostly with dominant and minor chords)

* These are the most common chord/scales in Western Music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited. **When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.** I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as E \flat -Δ (melodic minor), F- (phrygian), F- (phry).

SCALE SYLLABUS

Chord Form	Appropriate Scale Form	Considerations
Major 7th	Major scale	Avoid the 4th scale step or pass from it quickly to the 3rd or 5th scale step
Major 7th	Lydian scale	None.
Minor 7th	pure Minor scale	Avoid the 6th scale step or pass from it quickly to the 5th or 7th scale step
Minor 7th	Dorian scale	None.
Minor 7th	Pentatonic scale	None.
Minor 7th	Blues scale	None.
Minor 7th Lowered 5th	Half-Diminished scale	None.
Dominant 7th	Dominant scale	Same as major scale
Dominant 7th	Lydian-Dominant scale	None.
Dominant 7th	Dorian scale	Use for raised 9 sound
Dominant 7th	Blues scale	Use for raised 9 sound
Dominant 7th Altered 5th	Whole Tone scale	Use only when the 9th is raised or lowered
Dominant 7th Altered 9th	Diminished scale	Use only when the 9th is raised or lowered
Dominant 7th Altered 5th & 9th	Diminished-Whole Tone	Use only when both the 5th & 9th are raised or lowered
Dominant 7th Suspended 4th	Pentatonic scale	Use either the scale on the root or a 5th above
Diminished 7th	Diminished scale	Use the scale which begins a half-step below the root
Any Chord	Chromatic scale	Use as non-chord tones
Modal Harmony	Phrygian scale	Use in Phrygian mode.