

PRACTICE PROCEDURE FOR MEMORIZING SCALES AND CHORDS TO ANY SONG

1. Play 1st note, root/tonic note of each chord/scale
2. Play first 2 notes of each scale
3. Play first 3 notes of each scale
4. Play first five notes of each scale
5. Play triad (1, 3 and 5 of the scale)
6. Play 7th chords (1, 3, 5 and 7th tones of each scale)
7. Play 9th chords (1, 3, 5, 7 and 9th tones of each scale)
8. Play the entire scale up and down
9. Play 6th chords (1, 3, 5 and 6th tones of the scale)
10. Play up scale to the 9th and back down the chord tones
11. Play up 9th chord and then come back down the scale
12. Play scale in broken thirds up and down (1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 6, 8, 7, 9, 8 then backwards)

If you were to use the above procedure for the 12-bar blues you would need 12 choruses to complete all twelve exercises. By the twelfth chorus your mind will be HEARING the chord/scale progression in advance. Your fingers will begin to go to the right notes **automatically**, almost without having to tell them.

Numbers 10, 11, and 12 will have to be altered or played very fast to fit them into the blues progression. Usually, I practice them without the recording first, to gain facility.

After you get good enough, you won't have to go through this type procedure on every song. Your mind will be accustomed to the scales and chords and your sub-conscious mind will direct your fingers via your imagination. It really works but you have to do a certain amount of "homework" first. Listening to jazz, good jazz, can cut down on the time it takes to produce satisfying results.

If you haven't already looked at the Volume 1 book, I strongly suggest examining it carefully. It contains many chapters concerning the development of strong solos, melodies, and jazz phrases.

NOTE: The stacked chords which sometimes appear in the solo sections represent the root, 3rd, 5th, 7th, and 9th notes of the scale.

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which may be used over any chord—major, minor, dominant 7th, half-diminished, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. If we agree on these five chord/scale families as being the most predominant, then we can set up categories and list substitute scales beneath each heading...see the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant. Scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then reproduce on your instrument what your voice has created.

Music is made of tension and release. Scale tones produce either tension or relaxation. The improvisor's ability to control the amount and frequency of tension and release will, in large measure, determine whether he is successful in communicating to the listener. **Remember**—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 JAZZ: How To Play And Improvise** (product code **V01DS**) for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in **Volumes 1, 2, 3, 21, 24** or **84** can be applied to any of the scale choices listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend **Scales for Jazz Improvisation** (product code **SC**) by Dan Haerle, **Jazz Improvisation** (product code **Jl**) by David Baker, **Patterns for Jazz** (product code **P-T** or **P-B**) and **Complete Method for Jazz Improvisation** (product code **C**) by Jerry Coker, and **Repository of Scales & Melodic Patterns** (product code **YL**) by Yusef Lateef. These books are available from *Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 USA*, your local music store, or www.jazzbooks.com.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 Major & Minor**; **Vol. 84 Dominant 7th Workout**; **Vol. 21 Gettin' It Together**; and **Vol. 16 Turnarounds, Cycles & II/V7's**. You might also check out the play-a-longs which have tunes in all keys: **Vol. 42 Blues In All Keys**; **Vol. 47 Rhythm In All Keys**; **Vol. 57 Minor Blues In All Keys**; and two more volumes, **Vol. 67 Tune Up and Vol. 68 Giant Steps**—each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

SCALE SYLLABUS

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

| <u>CHORD/SCALE SYMBOL</u> | <u>SCALE NAME</u> | <u>WHOLE & HALF STEP CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|--|---------------------------|---|--|---|
| C C7 C7 Cø C° <div style="display: inline-block; vertical-align: middle; margin-left: 10px;"> } FIVE BASIC CATEGORIES </div> | Major | WWHW ^W WWH | CDEFGABC | CEGBD |
| | Dominant 7th (Mixolydian) | WWHW ^W WHW | CDEFGABbC | CEGBbD |
| | Minor (Dorian) | WHWW ^W HW | CDEbFGABbC | CEbGBbD |
| | Half Diminished (Locrian) | HWW ^W HW ^W | CD ^b E ^b F ^b G ^b A ^b B ^b C | CE ^b G ^b B ^b |
| | Diminished (8 tone scale) | WH ^W HW ^W HW ^W | CDE ^b F ^b G ^b A ^b ABC | CE ^b G ^b A ^b (Bbb) |

| <u>1. MAJOR SCALE CHOICES</u> | <u>SCALE NAME</u> | <u>W & H CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|-------------------------------|---------------------------------|--|----------------------------|--------------------------------|
| CΔ (Can be written C) | Major (don't emphasize the 4th) | WWHW ^W WWH | CDEFGABC | CEGBD |
| C | Major Pentatonic | WW-3W-3 | CDEGAC | CEGB |
| CΔ+4 | Lydian (major scale with +4) | WWHW ^W WWH | CDEF#GABC | CEGBD |
| CΔ | Bebop (Major) | WW ^W HH ^W HW | CDEFG#ABC | CEGBD |
| CΔb6 | Harmonic Major | WW ^W WH-3H | CDEFGAbBC | CEGBD |
| CΔ+5, +4 | Lydian Augmented | WWW ^W HW ^W | CDEF#G#ABC | CEG#BD |
| C | Augmented | -3H-3H-3H | CD#EGAbBC | CEGBD |
| C | 6th Mode of Harmonic Minor | -3H ^W HW ^W | CD#EF#GABC | CEGBD |
| C | Diminished (begin with H step) | H ^W HW ^W HW ^W | CD ^b D#EF#GABbC | CEGBD |
| C | Blues Scale | -3WHH-3W | CEbFF#GBbC | CEGBD |

| <u>2. DOMINANT 7th SCALE CHOICES</u> | <u>SCALE NAME</u> | <u>W & H CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|--------------------------------------|--------------------------------|--|----------------------------|--------------------------------|
| C7 | Dominant 7th | WWHW ^W WHW | CDEFGABbC | CEGBbD |
| C7 | Major Pentatonic | WW-3W-3 | CDEGAC | CEGBbD |
| C7 | Bebop (Dominant) | WW ^W HW ^W HHH | CDEFGABbBC | CEGBbD |
| C7b9 | Spanish or Jewish scale | H-3H ^W HW ^W | CD ^b EFGAbBbC | CEGBb(Db) |
| C7+4 | Lydian Dominant | WW ^W HW ^W HW | CDEF#GABbC | CEGBbD |
| C7b6 | Hindu | WW ^W HW ^W WW | CDEFGAbBbC | CEGBbD |
| C7+ (has #4 & #5) | Whole Tone (6 tone scale) | WWW ^W WW | CDEF#G#BbC | CEG#BbD |
| C7b9 (also has #9 & #4) | Diminished (begin with H step) | H ^W HW ^W HW ^W | CD ^b D#EF#GABbC | CEGBbD(Db) |
| C7+9 (also has b9, #4, #5) | Diminished Whole Tone | H ^W HW ^W WW | CD ^b D#EF#G#BbC | CEG#BbD(Db) |
| C7 | Blues Scale | -3WHH-3W | CEbFF#GBbC | CEGBbD(D#) |

| <u>DOMINANT 7th SUSPENDED 4th</u> | <u>SCALE NAME</u> | <u>W & H CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|-----------------------------------|---|-------------------------------------|--------------------------|--------------------------------|
| C7sus4 | Dom. 7th scale but don't emphasize the third Major Pentatonic built on b7 Bebop Scale | WWHW ^W WHW | CDEFGABbC | CFGBbD |
| C7sus4 | | WW-3W-3 | BbCDFGBb | CFGBbD |
| C7sus4 | | WW ^W HW ^W HHH | CDEFGABbBC | CFGBbD |

| <u>3. MINOR SCALE CHOICES*</u> | <u>SCALE NAME</u> | <u>W & H CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|--------------------------------|--------------------------------|-------------------------------------|--|---------------------------------|
| C-or-C-7 | Minor (Dorian) | WH ^W WW ^W HW | CDEbFGABbC | CEbGBbD |
| C-or-C-7 | Pentatonic (Minor Pentatonic) | -3WW-3W | CEbFGBbC | CEbGBbD |
| C-or-C-7 | Bebop (Minor) | WH ^W HW ^W WHW | CDEbEFGABbC | CEbGBbD |
| C-Δ (maj. 7th) | Melodic Minor (ascending) | WH ^W WW ^W WH | CDEbFGABC | CEbGBD |
| C-or-C-6 or C- | Bebop Minor No. 2 | WH ^W WH ^W HW | CDEbFG#ABC | CEbGBD |
| C-or-C-7 | Blues Scale | -3WHH-3W | CEbFF#GBbC | CEbGBbD |
| C-Δ (b6 & maj. 7th) | Harmonic Minor | WH ^W WH-3H | CDEbFGAbBC | CEbGBD |
| C-or-C-7 | Diminished (begin with W step) | WH ^W HW ^W HW | CDEbFF#G#ABC | CEbGBD |
| C-or-C-b9b6 | Phrygian | H ^W WW ^W HW | CD ^b E ^b F ^b G ^b A ^b B ^b C | CE ^b GB ^b |
| C-or-C-b6 | Pure or Natural Minor, Aeolian | WH ^W HW ^W HW | CDEbFGAbBbC | CEbGBbD |

| <u>4. HALF DIMINISHED SCALE CHOICES</u> | <u>SCALE NAME</u> | <u>W & H CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|---|---------------------------------|--|--|---|
| Cø | Half Diminished (Locrian) | H ^W WW ^W HW | CD ^b E ^b F ^b G ^b A ^b B ^b C | CE ^b G ^b B ^b |
| Cø#2 (Cø9) | Half Diminished #2 (Locrian #2) | WH ^W HW ^W HW | CDE ^b F ^b G ^b A ^b B ^b C | CE ^b G ^b B ^b D |
| Cø (with or without #2) | Bebop Scale | H ^W WH ^W HH ^W | CD ^b E ^b F ^b G ^b A ^b B ^b C | CE ^b G ^b B ^b |

| <u>5. DIMINISHED SCALE CHOICES</u> | <u>SCALE NAME</u> | <u>W & H CONSTRUCTION</u> | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |
|------------------------------------|---------------------------|------------------------------------|--------------------------|--------------------------------|
| C° | Diminished (8 tone scale) | WH ^W HW ^W HW | CDEbFGbAbABC | CEbGbA |

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.

TREBLE CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

There are only two Whole Tone Scales

Diminished Scales

Whole & Half Step Construction: WHWHWHWH

There are only three Diminished Scales

Diminished Whole Tone Scales

Half & Whole Step Construction: HWHWWWWW

Also called "Altered" or "Super Locrian."

Contains b9, #9, #4, #5, in addition to the root, 3rd & b7th

Half-Diminished Scales

Half & Whole Step Construction: HWHWWWWW

called (minor 7, #5) or Locrian.

Raise second tone a half-step to form the Half-Dim. #2 Scale

Your voice has been with you much longer than your instrument.
Use it to sing with; then transfer the music to your instrument.

BASS CLEF

BASS CLEF SCALES

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWH

The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWWW

There are only two Whole Tone Scales

Diminished Scales

Whole & Half Step Construction: WHWHWHWH

There are only three Diminished Scales

Diminished Whole Tone Scales

Half & Whole Step Construction: HWHWWWWW

Also called "Altered" or "Super Locrian."

Contains ♭9, ♭9, ♯4, ♯5, in addition to the root, 3rd & ♭7th

Half-Diminished Scales

Half & Whole Step Construction: HWHWWWWW

called (minor 7, ♭5) or Locrian.

Raise second tone a half-step to form the Half-Dim. ♯2 Scale

It doesn't hurt to think or to use your mind. Of course, your ego will tell you otherwise.

Soloing

by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *I agree!*