

SCALE SYLLABUS

Relationship Of Chords To Scales

Major Family

Chord Type (I)	Scale Form
Major — 1 3 5 7 9	Major 1 2 3 4 5 6 7 8
Major (#4) 1 3 5 7 9 #11	Lydian 1 2 3 #4 5 6 7 8
Major (#4 #5) 1 3 #5 7 9 #11	Lydian Augmented 1 2 3 #4 #5 6 7 8
Major (b6 #9) 1 3 5 7 9 11 13	Augmented 1 #2 3 5 b6 7 1
Major 1 3 5 7 9	diminished 1 b2 b3 b4 #4 5 6 b7 8
Major 1 3 5 7 9	Harmonic Major 1 2 3 4 5 b6 7 8
Major 1 3 5 7 9	blues 1 b3 b4 #4 5 b7 8
Major 1 3 5 7 9	minor pentatonic 1 b3 4 5 b7 8
Major 1 3 5 7 9	Major pentatonic 1 2 3 5 6 8

minor Family

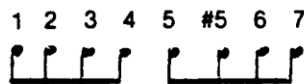
Chord Type	Scale Form
minor, tonic (I) Function	Dorian 1 2 b3 4 5 6 b7 8
	Natural minor 1 2 b3 4 5 b6 b7 8
	Phrygian 1 b2 b3 4 5 b6 b7 8
	Ascending Melodic minor 1 2 b3 4 5 6 7 8
	Harmonic minor 1 2 b3 4 5 b6 7 8
	minor pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 b4 #4 5 b7 8
minor 7th (II) Function	Dorian 1 2 b3 4 5 6 b7 9
	Ascending melodic minor 1 2 b3 4 5 6 7 8
	Harmonic minor 1 2 b3 4 5 b6 7 1
	minor Pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 3 4 #4 5 7 8
	diminished (start with whole step) 1 2 b3 4 #4 #5 6 7 8

Dominant Family

Chord Type	Scale Form
Dominant 7th unaltered 1 3 5 b7 9	Mixolydian 1 2 3 4 5 6 b7 8
	Lydian Dominant 1 2 3 #4 5 6 b7 8
	Major Pentatonic 1 2 3 5 6 8
	minor Pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 b4 #4 5 b7 8
Dominant 7th #11 1 3 5 b7 9 #11	Lydian dominant 1 2 3 #4 5 6 b7 8
Dominant 7th b5, #5 or both 1 3 b5 b7 1 3 #5 b7 1 3 (b5 #5) b7	Whole Tone 1 2 3 #4 #5 #6

CHAPTER ONE: DAILY JAZZ CALISTHENICS

The following exercises are designed to develop facility with the eight, nine, and ten note scales which gained ascendancy during the halcyon days of the bebop era. During this period such jazz giants as Charlie Parker, Dizzy Gillespie, and Bud Powell began adding an extra half step to the major scale and the modes derived from it (i.e., dorian mixolydian, and locrian). This technique has the effect of making the scales rhythmically symmetrical when played in eighth notes, as most lines were at the time. For instance, a major scale played in eighth notes with the extra half step added would now be played as follows:



This means that the second octave will also start on the downbeat of a measure, an exact repetition of the first measure up an octave. Classical musicians achieve the same effect by elongating the first beat of the measure as follows:



An extensive treatment of this phenomenon, which persists even today in the playing of most of established players, is the subject for a forthcoming book by this author. Until the completion and release of that book, the serious student is encouraged to study these daily exercises and the various pattern books to determine the manner in which additional half steps are added. However, a few basic rules follow:

1. The scale usually moves in basic eighth note patterns.
2. The scale usually starts on a downbeat and, more often than not, on the first beat of a 4 measure.
3. More often than not, the scale is played in a descending fashion.
4. When playing a major scale over a I chord, the extra half step is added between the scale starts on the root, third, fifth or seventh of the chord (1 7 6 b6 5 4 3 2 1).
5. When playing a mixolydian scale over a II or V7 chord, the extra half step is added between the tonic and flat seventh of the scale, as in the following:

$$\text{Dmi7} \quad \text{G7} = \text{G} \quad \text{G}^b \quad \text{F} \quad \text{F}^{\sharp}$$

$$1 \quad 7 \quad b^{\flat}$$

This rule is operative as long as the scale is played over a dominant 7th chord.

The daily jazz calisthenics should be played at the following:

1. These exercises should be played at all conceivable tempos, in all keys.
2. The student should play each exercise through 8, 9 through 10 times.
3. The student should play each exercise along with a metronome.



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Daily Exercises:
Major Scales with Added Notes

C Major

The image displays 12 staves of musical notation, each representing a C Major scale with different chromatic alterations. The scales are written in bass clef. The first staff starts on middle C (C4) and ends on C5. The subsequent staves show various chromatic patterns, including sharps, flats, and naturals, applied to the notes of the C Major scale. The staves are arranged vertically, and the last three staves are cut off on the right side.



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Perpetual Motion Exercise

Chord progression for the Perpetual Motion Exercise:

- Gmi7
- F7(b9)
- Bbmi7
- Ab7(b9)
- Dbmi7
- B7(b9)
- Emi7
- D7(b9)
- C7(b9)
- Fmi7
- Eb7(b9)
- Abmi7
- Gb7(b9)
- Bmi7
- A7(b9)
- Dmi7
- Cm7
- Bb7(b9)
- Ebmi7
- Db7(b9)
- F#mi7
- E7(b9)

Start on any II chord and



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CHAPTER 2

THE II V₇ PROGRESSION

One of the most important progressions in music is that of a minor seventh chord resolving up a fourth or down a fifth to a dominant seventh chord. This progression is commonly known as the II V₇ progression. Most of the success of any improviser rests on his ability to successfully handle this progression. Virtually every composition written in the jazz and pop idioms consists of combinations of this progression. This second chapter deals with some of the countless ways of realizing this important progression. All exercises contained in this chapter are based on the II V₇ progression Dmi₇ for one measure followed by G₇ for one measure. To facilitate memorization, instant recall and to better enable the improviser to search out the identity these and similar patterns in the recorded output of the giants of bebop, the patterns in this chapter are organized and grouped according to the starting note. The starting tones are those most frequently encountered in bebop solos, i.e., the 1, ^b3, 5, ^b7, 9, ⁴7, ^b9 of the minor seventh chord or the 1, 3, #9, ^b9 of the V₇ chord.

(Volume II continues with II V₇ patterns covering one measure, also organized according to the starting tone.)

All of the patterns should be transposed to all keys, linked to the same and different patterns starting on different pitch levels, i.e. the following:

Dmi₇ | G₇ | going to Fmi₇ | B^b₇ | to Emi₇ | A₇ | to B^bmi₇ | E^b₇ | etc.

or, more specifically, a Dmi₇ | G₇ | pattern starting on the fifth, resolving to an Fmi₇ | B^b₇ | pattern starting on the #9 of the dominant seventh chord, etc. Often the starting note of the second II V₇ pattern is dictated by the ending of the first II V₇ pattern, i.e., the first II V₇ pattern might logically lead to a second II V₇ pattern starting on the m³ of the II chord.

All of the II V₇ patterns should be practised with varied rhythmic meters. The patterns should also be practised at all tempos (articulation, meter, volume, progression, etc.)

The II V₇ progression should always be linked to one of the following:

Dmi₇ | G₇ | to Fm³

or to a I chord, a



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For helpful suggestions
The II V₇ Progression; Jazz
all of which are downloadable
pages 85-100, by Colin
Improvisation, Volume

Dmi₉ (M₇)
 G₇ (#11)
 Dmi₇
 G₇
 3
 b
 #
 b
 #
 G₇ (#9)
 5

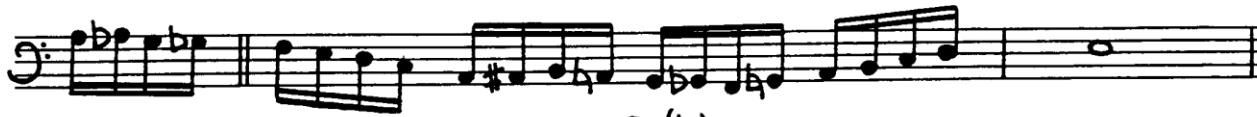


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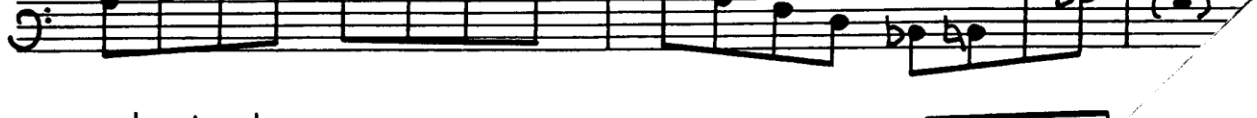
Patterns starting on the 5th of the II chord


 Dmi7

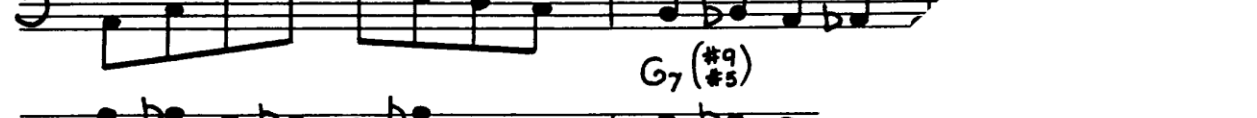

 G7 (#9)

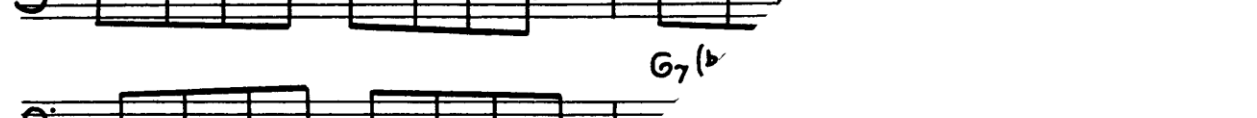

 G7 (b9)


 G7 (b9)


 G7 (b9)

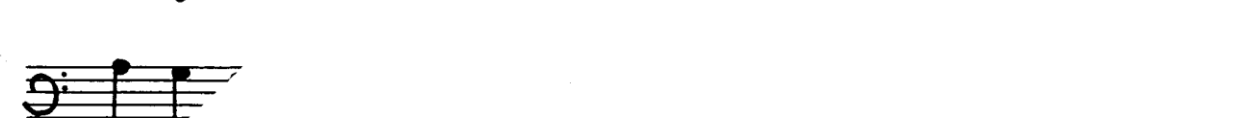

 G7 (b5)


 G7 (#9)


 G7 (b)


 G7 (b)


 G7 (b)


 G7 (b)



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Dmi₉ (M₇) G₇ (#11)
 3

Dmi₉ (M₇)
 G₇ (#9)
 Dmi₉ (M₇)
 G₇ (b₉)

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