

Jazz Improvisation
Class notes I 2012-13

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JAZZ IMPROVISATION, CLASS NOTES I 2012–2013

PREFACE

Improvisation is more of an idea than a specific discipline, more of an art than a science. As a composer, I prefer to define **improvisation** as “spontaneous composition.” This is one of many ways to define improvisation, and it is up to each individual to adopt their own view of what improvisation might be.

In the medium of **jazz**, improvisation plays many roles. The most obvious role of improvisation in jazz is in soloing over the chord changes of jazz standards; but improvisation also affects the interpretation of a chart, the arrangement of a horn section, the voicing and rhythms of an accompaniment, and numerous other components of jazz music. In point of fact, good soloing is every bit as well-planned as any other aspect of a jazz performance, and requires a great deal of preparation, study, and rehearsal.

The following class notes were written to address a number of the most fundamental tools needed for a good foundation in jazz improvisation. These tools can also be applied to any other improvisation-based musical medium, including rock, blues, bluegrass, modern experimental classical music, and contemporary pop; but in these notes they are organized and presented from a jazz perspective.

The single most important concept in improvisation is **melody**. All good improvisation is grounded in the search for an expressive melody. While improvisation may also include broad swathes of gesture and texture, and may venture into the realm of the completely abstract in which notes function as individual components of sound and timbre, **melody** remains a critical idea in the mind of the modern jazz audience. As all music is a dialogue between performer and listener, it is a wise idea to keep the notion of **melody** firmly in the foreground as you develop your improvisational vocabulary.

Have fun, and thanks for reading.

-David Matthew Shere

Seattle, WA; September 1, 2013

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II. HARMONY and 7th CHORDS/ARPEGGIOS

C major scale- parent scale; mode I
(Also known as "C Ionian mode;" mother of all Western scales)

8

[R 2 3 4 5 6 7]

Harmonized in 3rds

9

M3 m3 m3 M3 M3 m3 m3 M3

Triads

10

I ii iii IV V vi vii
Cmaj Dmin Emin Fmaj Gmaj Amin Bdim

7th chords (Jazz)

11

I7 ii7 iii7 IV7 V7 vi7 vii7
CMaj7 Dmin7 Emin7 FMaj7 GDom7 Amin7 BHalf.dim7

7th arpeggios (Jazz) (PLAY SLOWLY)

12

I7 ii7 iii7 IV7 V7 vi7 vii7
CMaj7 Dmin7 Emin7 FMaj7 GDom7 Amin7 BHalf.dim7

TERMS:

Harmony- the sound of two or more notes played together. Also: The appearance of one or more notes directly above or below another on a staff.

Harmonize- add harmony to. "To harmonize" is to play two or more notes together, or to write two or more notes together vertically on a staff.

Triad- a chord with three notes. There are four types of triads: Major, minor, diminished, and Augmented.

M3- shorthand for "Major third." **m3**- shorthand for "minor third." Major thirds and minor thirds are types of intervals. Intervals are components of harmony.

Interval- the distance between two notes on the staff.

Maj- short for "Major." **min**- short for "minor." **dim**- short for "diminished."

Maj7- short for "Major 7th." **min7**- short for "minor 7th." **Dom7**- short for "Dominant 7th." **Half.dim7**- short for "half-diminished 7th."

Major, minor, Major 7th, minor 7th, Dominant 7th, and Half-diminished 7th are all types of chords.

III. MINOR SCALES

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

13

[R 2 3 4 5 6 7]

14 **C Melodic minor scale [b3]**

[R 2 b3 4 5 6 7]

15 **C Harmonic minor [b3, b6]**

[R 2 b3 4 5 b6 7]

16 **C Natural minor [b3, b6, b7] (Aeolian scale; mode vi, Eb major)**

[R 2 b3 4 5 b6 b7]

TERMS:

All the scales on this page are "diatonic" scales, meaning they each have 7 notes.

C Major scale- The notes of the white keys on the piano ordered [CDEFGABC], as applied to any instrument.

C Melodic minor scale- The notes [CDEbFGABC], as applied to any instrument. The note Eb is referred to as a "flatted 3rd," or "lowered 3rd."

C Harmonic minor scale- The notes [CDEbFGAbBC], as applied to any instrument. The note Ab is referred to as a "flatted 6th," or "lowered 6th."

C Natural minor scale- The notes [CDEbFGAbBbC], as applied to any instrument. The note Bb is referred to as a "flatted 7th," or "lowered 7th." Natural minor is also known as "Aeolian mode."

The C Major scale can be compared to C Melodic Minor, C Harmonic minor, and C Natural minor. Similarities and differences can be observed by comparing these scales. This comparison is called "analysis."

C Major and C Melodic minor share all notes except E/Eb.

C major and C Harmonic minor share all notes except E/Eb and A/Ab.

C major and C Natural minor share all notes except E/Eb, A/Ab, and B/Bb.

IV. PENTATONIC SCALES

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

17

[R 2 3 4 5 6 7]

18 **C Major pentatonic scale**

[R 2 3 5 6]

19 **C Natural minor [b3, b6, b7] (Aeolian scale; mode vi, E \flat major)**

[R 2 b3 4 5 b6 b7]

20 **C Minor pentatonic scale**

[R b3 4 5 b7]

TERMS:

Two of the four scales on this page are "pentatonic" scales.

Pentatonic scale- a scale containing five (5) notes.

C Major pentatonic scale- the notes [CDEGAC] as applied to any instrument.

The C Major pentatonic scale contains the same notes as the C major scale (diatonic) [CDEFGABC], minus the 4th note [F] and the 7th note [B].

In common practice, we do not typically say "C major *diatonic* scale," we simply say "C major scale." "Diatonic" is assumed unless some other term is used to indicate difference, such as "pentatonic." This is an extremely important theory detail and should be committed to memory.

C Minor pentatonic scale- the notes [CE \flat FGB \flat C], as applied to any instrument.

The C Minor pentatonic scale contains the same notes as the C Natural minor scale (diatonic) [CDE \flat FGA \flat B \flat C], minus the 2nd note [D] and the 6th note [A \flat].

In common practice, we do not typically say "C Natural minor *diatonic* scale," we simply say "C Natural minor scale."

11/10/12

Jazz Improvisation class notes

Major modes Part I

David M. Shere

GENERAL DISCUSSION NOTES

(Compiled from emails and classroom dialogue)

- I. **In order to fully master the jazz vocabulary, it is necessary to memorize all 12 major scales, along with all corresponding modes and all corresponding 7th arpeggios.**
 - a. There are 84 total major scale modes.
 - b. There are 84 total major scale 7th arpeggios.
 - c. The more relationships you develop between modes, 7th arpeggios, and their corresponding chord progressions, the easier it will be for you to solo over chord changes in standard jazz tunes.
 - d. Jazz theory will make absolute sense when you have accomplished this feat of memory. There is no shortcut. **Don't despair!** This is the key to becoming a substantially better soloist, and "84" is a finite number.
- II. **Definition of each mode:**
 - a. **Ionian mode** is the 1st mode of any major key, starting and ending on the root of the key. **Ionian mode** is also known as the **Major scale**. **Major scales** are the **parent scales** of their related modes and chords.
 - b. **Dorian mode** is the 2nd mode of any Major/Ionian scale.
 - c. **Phrygian mode** is the 3rd mode of any Major/Ionian scale.
 - d. **Lydian mode** is the 4th mode of any Major/Ionian scale.
 - e. **Myxolydian mode** is the 5th mode of any Major/Ionian scale.
 - f. **Aeolian mode** is the 6th mode of any Major/Ionian scale.
 - g. **Locrian mode** is the 7th mode of any Major/Ionian scale.
- III. **Mode is dictated by two factors:**
 - a. Underlying harmony (chord)

- b. Parent scale (of the chord)
- c. **EXAMPLE:** If you play a C major scale beginning on "E" over a Cmaj7 chord, it would *appear* that you are using E Phrygian mode. HOWEVER: since the root of the chord is "C," ultimately you're still playing in C Ionian. The underlying chord would have to be Em7 to truly imply an E Phrygian mode.

IV. **A change in mode does not necessarily imply a change in key.**

- a. If two modes are from the same **parent scale** (Example: D Dorian, G Mixolydian are both derived from C Major), then moving from one to the next does not mean a change in key.
- b. However, if two modes are from *different* **parent scales** (Example: C Ionian, C Dorian; or: D Dorian, Eb Dorian), then a change from one to the next DOES mean a change in key.

V. **SOLOING Pointers:**

- a. Avoid the 4th of Ionian mode over [I] except as a passing tone; reserve 4th for [ii-V]
- b. WHEN IN DOUBT, play the 3rd of the mode you are currently using
- c. FOCUS ON CHORD TONES! (7th arpeggios)
- d. When dealing with a lot of chord changes, focus on the chord tones of each change more than the modes. Nailing chord tones is what separates the grownups from the kids in jazz.
- e. When dealing with a modal jazz tune with few chord changes, take the opportunity to really explore the scales melodically as opposed to focusing on chord tones.
- f. Concentrate on swing 8th's rhythmically. Jazz is really defined by a strong swing pulse.
- g. Steal some licks. Listen to some recordings of your favorite players, and quote your favorite moments.

- VI. **Historical periodicity** is an unavoidable component of jazz theory, just as it is an unavoidable component in architecture, visual art, literature, design, fashion, classical music, movie-making, or other creative endeavors. Studying jazz history helps to contextualize each tune you learn: <http://en.wikipedia.org/wiki/Jazz>
- VII. **Mode names** are an issue of historical context. Modes have existed for over two thousand years: [http://en.wikipedia.org/wiki/Mode_\(music\)](http://en.wikipedia.org/wiki/Mode_(music))
- VIII. ***Context* is what determines which mode or scale we use in a given chord progression.**
- a. **EXAMPLE: Dm7** is a chord name, and does not indicate a specific scale.
 - b. The chord **Dm7** occurs in three different major **parent scales** (not counting minor scale occurrences, which are more complex):
 1. C major (ii implying D Dorian)
 2. Bb major (iii implying D Phrygian)
 3. F major (vi implying D Aeolian)
 - c. The chord symbol **Dm7** can indicate any number of possible scales, including the following:
 1. D Dorian
 2. D Phrygian
 3. D Aeolian
 4. D Harmonic minor
 5. D Melodic minor
 6. D Neapolitan minor
 7. D Jazz minor
 8. etc.
 - d. Which of these scales may be indicated by the chord symbol **Dm7** is dependent on context, i.e. which chord precedes the **Dm7** and which chord follows after in a progression.

IX. **"Key center" and "Parent scale" are related concepts with different applications.**

a. **"Key center" is an active concept**

1. A "key center" is the key in which a piece of music is written, typically defined by a "key signature."
2. "Key center" typically applies only to traditional major and minor key chord progressions. "Key centers" involve the use of modes in the presence of their **parent scales**.

b. **"Parent scale" is a passive concept**

1. "Parent scale" is the scale from which a mode is derived.
2. When dealing with modal jazz, we are dealing with modes **removed** from their **parent scales**. It is assumed that the traditional construct of "key center" is no longer active. "Key center" is replaced by a concept known as a "pitch-axis."

c. **A "pitch-axis" is a central pitch around which one or more modes or harmonies are organized.** This is very different from a "key center."

1. **EXAMPLE:** In section A of "Maiden Voyage," we have a chord progression (D7sus-F7sus) which indicates two possible modes: D Myxolydian and D Phrygian. These modes are organized around the pitch-axis "D."
2. D Myxolydian is derived from the **parent scale** of G major.
3. D Phrygian is derived from the **parent scale** of Bb major.
4. **HOWEVER, at no point in section A of "Maiden Voyage" would we ever consider the piece to be in either the key of G or the key of Bb.** The organizational structure of an underlying key center has been replaced by the pitch-axis "D." Both of our modes (D Myxolydian and D Phrygian) are being used in a context that is removed from the pre-1900's historical notion of "key center."

X. **FURTHER NOTES ON "MAIDEN VOYAGE":**

- a. Measures 1-4 are D Myxolydian and measures 5-8 are D Phrygian. We know this for several reasons:

1. **"Maiden Voyage" is a modal jazz tune. This is a historical fact associated with Herbie Hancock, the composer.**
This is a piece of historical information that is not and will never be printed on a lead sheet. Certain information is derived from jazz history and can only be learned in a classroom setting.
 2. **We choose modes based on the pitch-axis 'D' to play over the D7sus in measures 1-4 and the F7sus in measures 5-8 because "Maiden Voyage" is a modal jazz tune.**
 3. **D7sus is from the G Ionian family, which indicates *D Myxolydian* as one possible scale choice for soloing.**
 4. **F7sus is from the Bb Ionian family, which indicates *D Phrygian* as one possible scale choice for soloing.**
- b. In "Maiden Voyage," the pitch-axis "D" for section A is indicated by remarkably few clues (as is the pitch-axis Eb in section B), which is why the historical context is indispensable.
 - c. "Maiden Voyage" is a widely-studied modal tune for beginning improvisation because, as cryptic as the chart may be, "Maiden Voyage" is an easier tune to solo over than bebop standards such as "In a Sentimental Mood" or "All the Things You Are."
 - d. "Maiden Voyage" is harmonically simpler than many bebop standards. Bebop tunes still require the use of modes, but typically have a much faster "harmonic rhythm" ("harmonic rhythm" is the speed at which we encounter chord changes in the course of a chord progression). Playing changes and improvising solos through a bebop standard requires much more explanation and study than a modal tune such as "Maiden Voyage." We'll deal with the more complex chord changes of bebop as the course progresses.

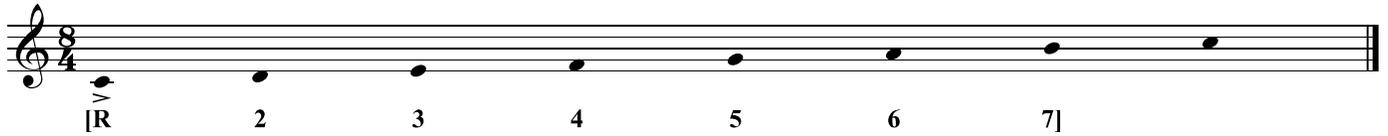
Jazz Improvisation class notes

Major modes Part II

Relative modes in all keys

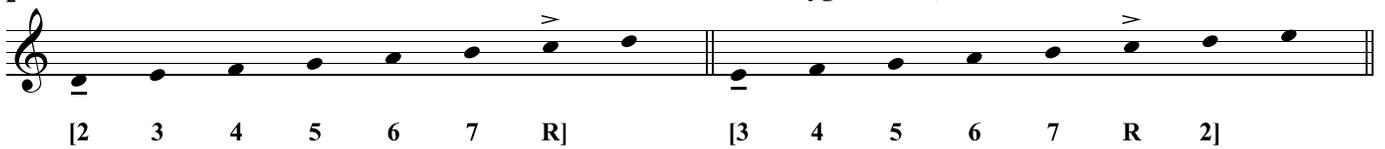
C major/Ionian scale- parent scale; mode I

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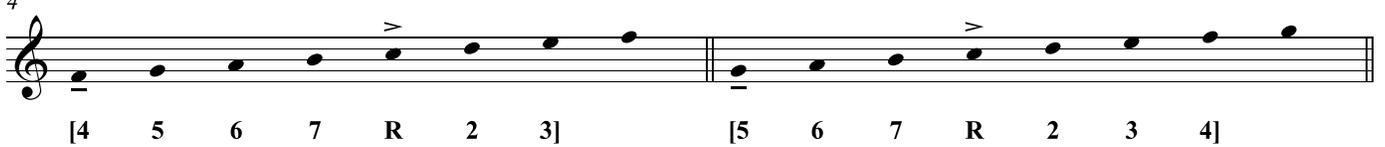
2 D Dorian scale; mode ii

E Phrygian scale; mode iii



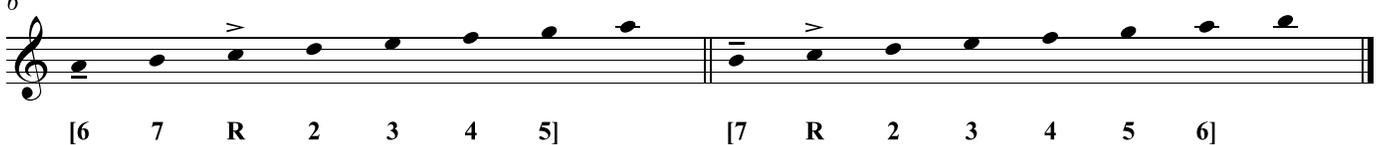
4 F Lydian scale; mode IV

G Mixolydian scale; mode V



6 A Aeolian scale; mode vi ("Natural minor")

B Locrian scale; mode vii



D^b major/Ionian scale- parent scale; mode I

8

[R 2 3 4 5 6 7]

9 **E^b Dorian scale; mode ii** **F Phrygian scale; mode iii**

[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

11 **G^b Lydian scale; mode IV** **A^b Mixolydian scale; mode V**

[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

13 **B^b Aeolian scale; mode vi ("Natural minor")** **C Locrian scale; mode vii**

[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

D major/Ionian scale- parent scale; mode I

15

[R 2 3 4 5 6 7]

16 E Dorian scale; mode ii

[2 3 4 5 6 7 R]

F# Phrygian scale; mode iii

[3 4 5 6 7 R 2]

18 G Lydian scale; mode IV

[4 5 6 7 R 2 3]

A Myxolydian scale; mode V

[5 6 7 R 2 3 4]

20 B Aeolian scale; mode vi ("Natural minor")

[6 7 R 2 3 4 5]

C# Locrian scale; mode vii

[7 R 2 3 4 5 6]

E \flat major/Ionian scale- parent scale; mode I

22

[R 2 3 4 5 6 7]

23 **F Dorian scale; mode ii** **G Phrygian scale; mode iii**

[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

25 **A \flat Lydian scale; mode IV** **B \flat Mixolydian scale; mode V**

[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

27 **C Aeolian scale; mode vi ("Natural minor")** **D Locrian scale; mode vii**

[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

E major/Ionian scale- parent scale; mode I

29

[R 2 3 4 5 6 7]

30 F# Dorian scale; mode ii G# Phrygian scale; mode iii

[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

32 A Lydian scale; mode IV B Mixolydian scale; mode V

[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

34 C# Aeolian scale; mode vi ("Natural minor") D# Locrian scale; mode vii

[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

F major/Ionian scale- parent scale; mode I

36

[R 2 3 4 5 6 7]

37 G Dorian scale; mode ii A Phrygian scale; mode iii

[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

39 Bb Lydian scale; mode IV C Myxolydian scale; mode V

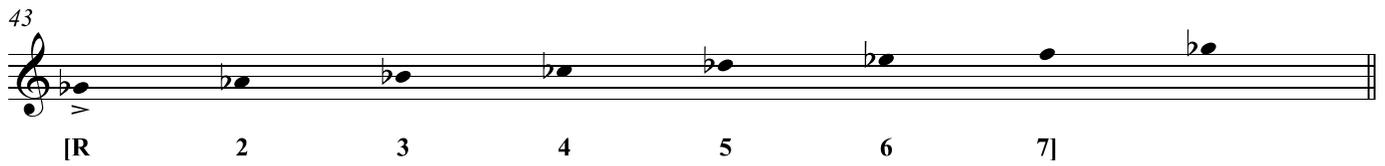
[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

41 D Aeolian scale; mode vi ("Natural minor") E Locrian scale; mode vii

[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

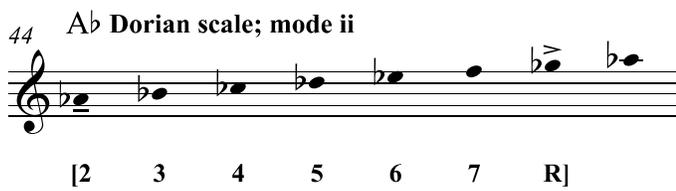
G \flat major/Ionian scale- parent scale; mode I

43



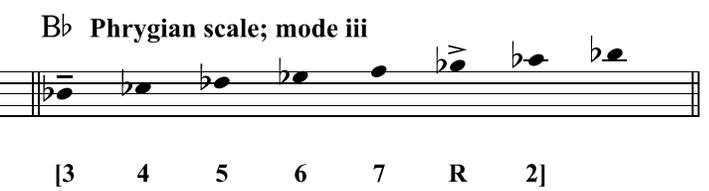
[R 2 3 4 5 6 7]

44 A \flat Dorian scale; mode ii



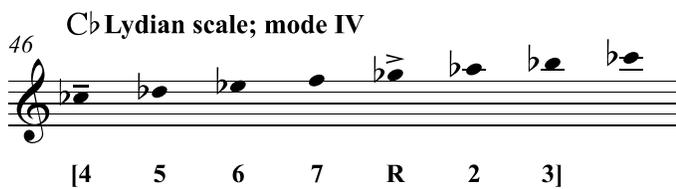
[2 3 4 5 6 7 R]

B \flat Phrygian scale; mode iii



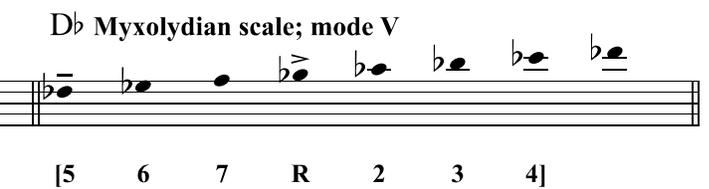
[3 4 5 6 7 R 2]

46 C \flat Lydian scale; mode IV



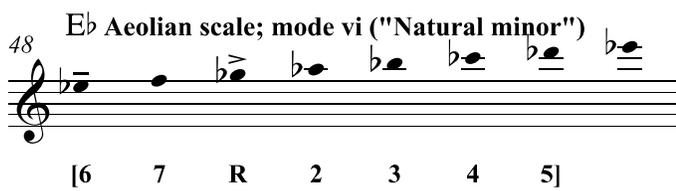
[4 5 6 7 R 2 3]

D \flat Mixolydian scale; mode V



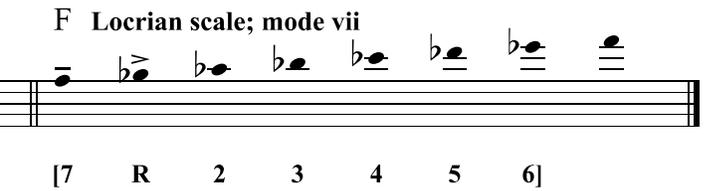
[5 6 7 R 2 3 4]

48 E \flat Aeolian scale; mode vi ("Natural minor")



[6 7 R 2 3 4 5]

F Locrian scale; mode vii



[7 R 2 3 4 5 6]

G major/Ionian scale- parent scale; mode I

50

[R 2 3 4 5 6 7]

51

A Dorian scale; mode ii

[2 3 4 5 6 7 R]

B Phrygian scale; mode iii

[3 4 5 6 7 R 2]

53

C Lydian scale; mode IV

[4 5 6 7 R 2 3]

D Mixolydian scale; mode V

[5 6 7 R 2 3 4]

55

E Aeolian scale; mode vi ("Natural minor")

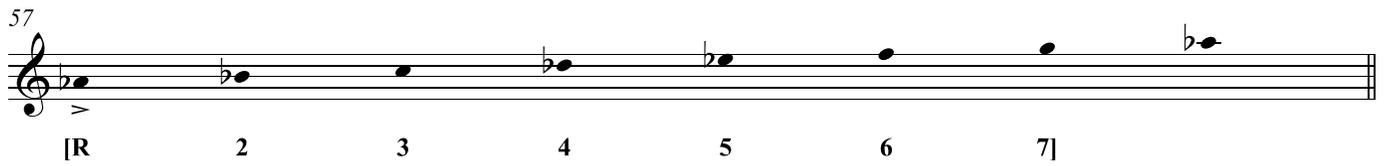
[6 7 R 2 3 4 5]

F# Locrian scale; mode vii

[7 R 2 3 4 5 6]

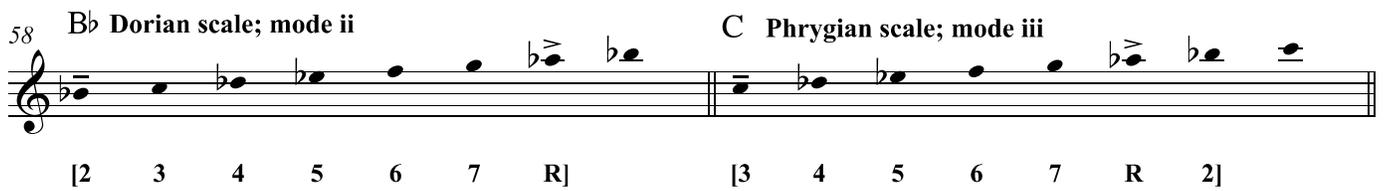
A^b major/Ionian scale- parent scale; mode I

57



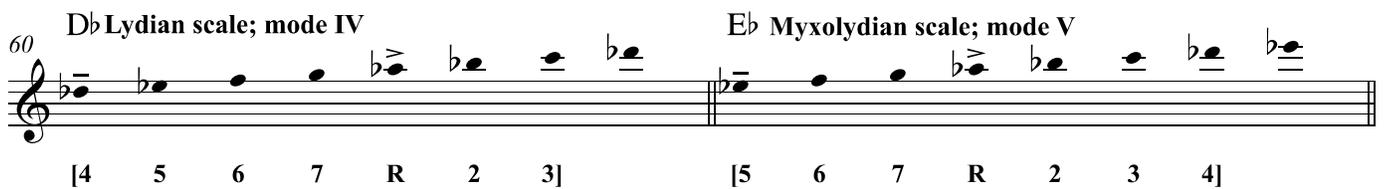
[R 2 3 4 5 6 7]

58 **B^b Dorian scale; mode ii** **C Phrygian scale; mode iii**



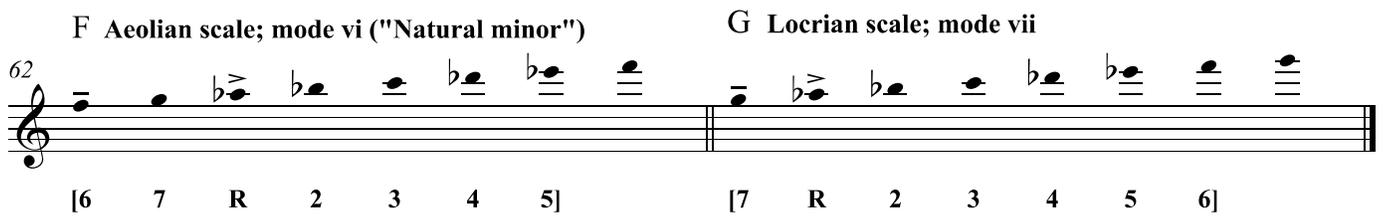
[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

60 **D^b Lydian scale; mode IV** **E^b Mixolydian scale; mode V**



[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

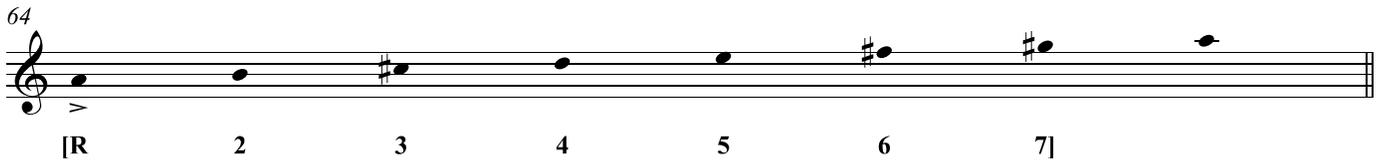
62 **F Aeolian scale; mode vi ("Natural minor")** **G Locrian scale; mode vii**



[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

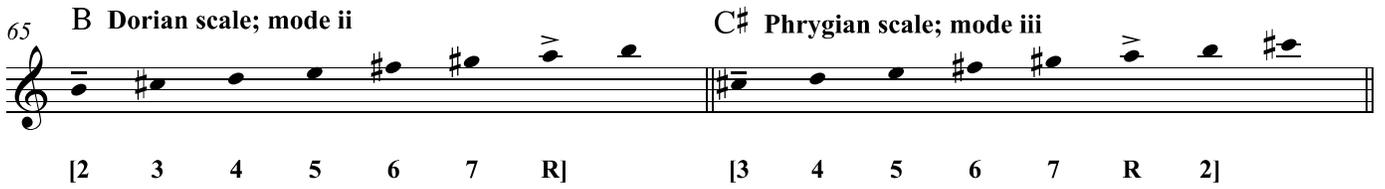
A major/Ionian scale- parent scale; mode I

64



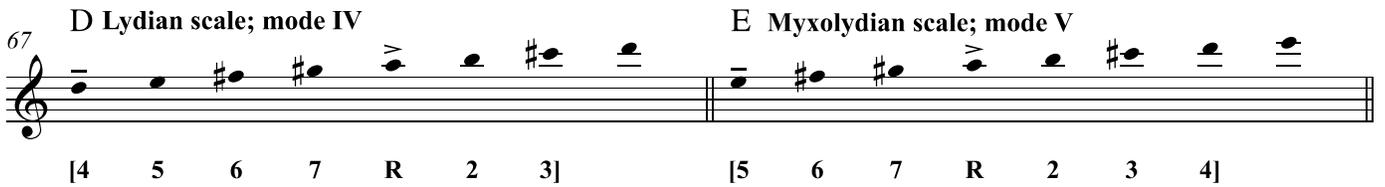
[R 2 3 4 5 6 7]

65 B Dorian scale; mode ii C# Phrygian scale; mode iii



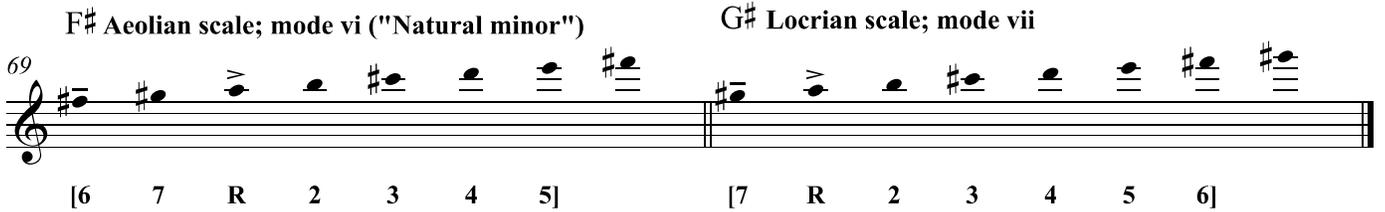
[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

67 D Lydian scale; mode IV E Myxolydian scale; mode V



[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

F# Aeolian scale; mode vi ("Natural minor") G# Locrian scale; mode vii



[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

B \flat major/Ionian scale- parent scale; mode I

71

[1] R 2 3 4 5 6 7]

72 **C Dorian scale; mode ii** **D Phrygian scale; mode iii**

[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

74 **E \flat Lydian scale; mode IV** **F Myxolydian scale; mode V**

[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

76 **G Aeolian scale; mode vi ("Natural minor")** **A Locrian scale; mode vii**

[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

B major/Ionian scale- parent scale; mode I

78

[R 2 3 4 5 6 7]

79 C# Dorian scale; mode ii D# Phrygian scale; mode iii

[2 3 4 5 6 7 R] [3 4 5 6 7 R 2]

81 E Lydian scale; mode IV F# Myxolydian scale; mode V

[4 5 6 7 R 2 3] [5 6 7 R 2 3 4]

83 G# Aeolian scale; mode vi ("Natural minor") A# Locrian scale; mode vii

[6 7 R 2 3 4 5] [7 R 2 3 4 5 6]

Jazz Improvisation class notes

Major modes Part III

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Parallel modes in all keys

C Major scale/Ionian mode

[R 2 3 4 5 6 7]

If we analyze all 7 modes starting on the same root note, we call that root note the "pitch-axis."
 Different modes with the same root are said to be "parallel" to one another (as opposed to "relative").
Relative modes all have different roots, and belong to the same key.
Parallel modes all have the same root, and belong to different keys.

MODE

PARENT SCALE

86 C Dorian scale; mode ii (minor)

B \flat Ionian mode

[R 2 \flat 3 4 5 6 \flat 7]

88 C Phrygian scale; mode iii (minor)

A \flat Ionian mode

[R \flat 2 \flat 3 4 5 \flat 6 \flat 7]

90 C Lydian scale; mode IV (Major)

G Ionian mode

[R 2 3 #4 5 6 7]

92 C Mixolydian scale; mode V (Dominant)

F Ionian mode

[R 2 3 4 5 6 \flat 7]

94 C Aeolian scale; mode vi (minor)

E \flat Ionian mode

[R 2 \flat 3 4 5 \flat 6 \flat 7]

96 C Locrian scale; mode vii (diminished)

D \flat Ionian mode

[R \flat 2 \flat 3 4 \flat 5 \flat 6 \flat 7]

IMPORTANT: Not all notes will be visibly "sharp" or "flat."
 For the purposes of "pitch-axis" theory, consider "sharp" to mean "raised,"
 and "flat" to mean "lowered." Compare each raised or lowered note with its Major
 scale counterpart and you will see how the modal formula applies.

98 **D^b Major scale/Ionian mode**

[R 2 3 4 5 6 7]

When a note has two (or more) possible names (such as C[#] and D^b, which indicate the same pitch), those names are referred to as "enharmonic equivalents." Enharmonic equivalents are used in common practice to reduce the number of "accidentals" (sharps or flats) in a scale.

MODE

PARENT SCALE

99 **C[#] Dorian scale; mode ii (minor)**

B Ionian mode

[R 2 b3 4 5 6 b7]

101 **C[#] Phrygian scale; mode iii (minor)**

A Ionian mode

[R b2 b3 4 5 b6 b7]

103 **D^b Lydian scale; mode IV (Major)**

A^b Ionian mode

[R 2 3 #4 5 6 7]

105 **D^b Mixolydian scale; mode V (Dominant)**

G^b Ionian mode

[R 2 3 4 5 6 b7]

107 **C[#] Aeolian scale; mode vi (minor)**

E Ionian mode

[R 2 b3 4 5 b6 b7]

109 **C[#] Locrian scale; mode vii (diminished)**

D Ionian mode

[R b2 b3 4 b5 b6 b7]

111 D Major scale/Ionian mode

Musical notation for the D Major scale/Ionian mode. The scale is written on a treble clef staff. The notes are D, E, F#, G, A, B, C#. Below the staff, the fingering is indicated as [R 2 3 4 5 6 7].

MODE

PARENT SCALE

112 D Dorian scale; mode ii (minor)

C Ionian mode

Musical notation for the D Dorian scale and C Ionian mode. The D Dorian scale is on the left, notes: D, E, F, G, A, B, C. The C Ionian mode is on the right, notes: C, D, E, F, G, A, B. Fingering for D Dorian: [R 2 b3 4 5 6 b7].

114 D Phrygian scale; mode iii (minor)

Bb Ionian mode

Musical notation for the D Phrygian scale and Bb Ionian mode. The D Phrygian scale is on the left, notes: D, Eb, F, G, A, Bb, C. The Bb Ionian mode is on the right, notes: Bb, C, D, Eb, F, G, Ab. Fingering for D Phrygian: [R b2 b3 4 5 b6 b7].

116 D Lydian scale; mode IV (Major)

A Ionian mode

Musical notation for the D Lydian scale and A Ionian mode. The D Lydian scale is on the left, notes: D, E, F#, G#, A, B, C#. The A Ionian mode is on the right, notes: A, B, C#, D, E, F#, G#. Fingering for D Lydian: [R 2 3 #4 5 6 7].

118 D Mixolydian scale; mode V (Dominant)

G Ionian mode

Musical notation for the D Mixolydian scale and G Ionian mode. The D Mixolydian scale is on the left, notes: D, E, F#, G, A, B, C. The G Ionian mode is on the right, notes: G, A, B, C, D, E, F#. Fingering for D Mixolydian: [R 2 3 4 5 6 b7].

120 D Aeolian scale; mode vi (minor)

F Ionian mode

Musical notation for the D Aeolian scale and F Ionian mode. The D Aeolian scale is on the left, notes: D, E, F, G, A, Bb, C. The F Ionian mode is on the right, notes: F, G, A, Bb, C, D, E. Fingering for D Aeolian: [R 2 b3 4 5 b6 b7].

122 D Locrian scale; mode vii (diminished)

Eb Ionian mode

Musical notation for the D Locrian scale and Eb Ionian mode. The D Locrian scale is on the left, notes: D, Eb, F, G, Ab, Bb, C. The Eb Ionian mode is on the right, notes: Eb, F, G, Ab, Bb, C, D. Fingering for D Locrian: [R b2 b3 4 b5 b6 b7].

124 **E^b Major scale/Ionian mode**

[R 2 3 4 5 6 7]

MODE

PARENT SCALE

125 **E^b Dorian scale; mode ii (minor)**

D^b Ionian mode

[R 2 b3 4 5 6 b7]

127 **D[#] Phrygian scale; mode iii (minor)**

B Ionian mode

[R b2 b3 4 5 b6 b7]

129 **E^b Lydian scale; mode IV (Major)**

B^b Ionian mode

[R 2 3 #4 5 6 7]

131 **E^b Mixolydian scale; mode V (Dominant)**

A^b Ionian mode

[R 2 3 4 5 6 b7]

133 **E^b Aeolian scale; mode vi (minor)**

G^b Ionian mode

[R 2 b3 4 5 b6 b7]

135 **D[#] Locrian scale; mode vii (diminished)**

E Ionian mode

[R b2 b3 4 b5 b6 b7]

137 E Major scale/Ionian mode

Musical notation for the E Major scale/Ionian mode, starting on E4. The scale is shown on a treble clef staff with a key signature of one sharp (F#). The notes are E, F#, G, A, B, C#, D. The fingering is indicated below the staff as [R 2 3 4 5 6 7].

MODE

138 E Dorian scale; mode ii (minor)

PARENT SCALE

D Ionian mode

Musical notation for the E Dorian scale (mode ii) and its parent scale, D Ionian mode. The E Dorian scale is on a treble clef staff with a key signature of one sharp (F#), starting on E4. The notes are E, F, G, A, B, C#, D. The fingering is [R 2 b3 4 5 6 b7]. The D Ionian mode is on a treble clef staff with a key signature of two sharps (F#, C#), starting on D4. The notes are D, E, F#, G, A, B, C#. The fingering is [R 2 3 4 5 6 7].

140 E Phrygian scale; mode iii (minor)

C Ionian mode

Musical notation for the E Phrygian scale (mode iii) and its parent scale, C Ionian mode. The E Phrygian scale is on a treble clef staff with a key signature of one sharp (F#), starting on E4. The notes are E, F, G, A, B, C, D. The fingering is [R b2 b3 4 5 b6 b7]. The C Ionian mode is on a treble clef staff with a key signature of no sharps or flats, starting on C4. The notes are C, D, E, F, G, A, B. The fingering is [R 2 3 4 5 6 7].

142 E Lydian scale; mode IV (Major)

B Ionian mode

Musical notation for the E Lydian scale (mode IV) and its parent scale, B Ionian mode. The E Lydian scale is on a treble clef staff with a key signature of two sharps (F#, C#), starting on E4. The notes are E, F#, G, A, B, C#, D#. The fingering is [R 2 3 #4 5 6 7]. The B Ionian mode is on a treble clef staff with a key signature of two sharps (F#, C#), starting on B4. The notes are B, C#, D, E, F#, G, A. The fingering is [R 2 3 4 5 6 7].

144 E Mixolydian scale; mode V (Dominant)

A Ionian mode

Musical notation for the E Mixolydian scale (mode V) and its parent scale, A Ionian mode. The E Mixolydian scale is on a treble clef staff with a key signature of one sharp (F#), starting on E4. The notes are E, F#, G, A, B, C, D. The fingering is [R 2 3 4 5 6 b7]. The A Ionian mode is on a treble clef staff with a key signature of three sharps (F#, C#, G#), starting on A4. The notes are A, B, C#, D, E, F#, G#. The fingering is [R 2 3 4 5 6 7].

146 E Aeolian scale; mode vi (minor)

G Ionian mode

Musical notation for the E Aeolian scale (mode vi) and its parent scale, G Ionian mode. The E Aeolian scale is on a treble clef staff with a key signature of one sharp (F#), starting on E4. The notes are E, F, G, A, B, C, D. The fingering is [R 2 b3 4 5 b6 b7]. The G Ionian mode is on a treble clef staff with a key signature of one sharp (F#), starting on G4. The notes are G, A, B, C, D, E, F#. The fingering is [R 2 3 4 5 6 7].

148 E Locrian scale; mode vii (diminished)

F Ionian mode

Musical notation for the E Locrian scale (mode vii) and its parent scale, F Ionian mode. The E Locrian scale is on a treble clef staff with a key signature of one sharp (F#), starting on E4. The notes are E, F, G, A, Bb, C, D. The fingering is [R b2 b3 4 b5 b6 b7]. The F Ionian mode is on a treble clef staff with a key signature of one sharp (F#), starting on F4. The notes are F, G, A, B, C, D, E. The fingering is [R 2 3 4 5 6 7].

150 F Major scale/Ionian mode

[R 2 3 4 5 6 7]

MODE

PARENT SCALE

151 F Dorian scale; mode ii (minor)

E^b Ionian mode

[R 2 ^b3 4 5 6 ^b7]

153 F Phrygian scale; mode iii (minor)

D^b Ionian mode

[R ^b2 ^b3 4 5 ^b6 ^b7]

155 F Lydian scale; mode IV (Major)

C Ionian mode

[R 2 3 #4 5 6 7]

157 F Myxolydian scale; mode V (Dominant)

B^b Ionian mode

[R 2 3 4 5 6 ^b7]

159 F Aeolian scale; mode vi (minor)

A^b Ionian mode

[R 2 ^b3 4 5 ^b6 ^b7]

161 F Locrian scale; mode vii (diminished)

G^b Ionian mode

[R ^b2 ^b3 4 ^b5 ^b6 ^b7]

163 F# Major scale/Ionian mode

Musical notation for the F# Major scale/Ionian mode, starting on F# (treble clef). The scale is shown in a single line with notes: F#, G#, A, B, C#, D#, E, F#. Below the staff, the fingering is indicated as [R 2 3 4 5 6 7].

MODE**PARENT SCALE**

164 F# Dorian scale; mode ii (minor)

E Ionian mode

Musical notation for the F# Dorian scale (mode ii) and its parent E Ionian mode. The F# Dorian scale is shown in a single line with notes: F#, G, A, B, C#, D, E. The E Ionian mode is shown in a single line with notes: E, F#, G, A, B, C, D. Below the staff, the fingering for the F# Dorian scale is indicated as [R 2 b3 4 5 6 b7].

166 F# Phrygian scale; mode iii (minor)

D Ionian mode

Musical notation for the F# Phrygian scale (mode iii) and its parent D Ionian mode. The F# Phrygian scale is shown in a single line with notes: F#, G, A, B, C, D, E. The D Ionian mode is shown in a single line with notes: D, E, F#, G, A, B, C. Below the staff, the fingering for the F# Phrygian scale is indicated as [R b2 b3 4 5 b6 b7].

168 Gb Lydian scale; mode IV (Major)

Db Ionian mode

Musical notation for the Gb Lydian scale (mode IV) and its parent Db Ionian mode. The Gb Lydian scale is shown in a single line with notes: Gb, Ab, Bb, C, Db, Eb, F. The Db Ionian mode is shown in a single line with notes: Db, Eb, F, G, Ab, Bb, C. Below the staff, the fingering for the Gb Lydian scale is indicated as [R 2 3 #4 5 6 7].

170 F# Mixolydian scale; mode V (Dominant)

B Ionian mode

Musical notation for the F# Mixolydian scale (mode V) and its parent B Ionian mode. The F# Mixolydian scale is shown in a single line with notes: F#, G#, A, B, C#, D, E. The B Ionian mode is shown in a single line with notes: B, C#, D, E, F#, G, A. Below the staff, the fingering for the F# Mixolydian scale is indicated as [R 2 3 4 5 6 b7].

172 F# Aeolian scale; mode vi (minor)

A Ionian mode

Musical notation for the F# Aeolian scale (mode vi) and its parent A Ionian mode. The F# Aeolian scale is shown in a single line with notes: F#, G, A, B, C, D, E. The A Ionian mode is shown in a single line with notes: A, B, C, D, E, F, G. Below the staff, the fingering for the F# Aeolian scale is indicated as [R 2 b3 4 5 b6 b7].

174 F# Locrian scale; mode vii (diminished)

G Ionian mode

Musical notation for the F# Locrian scale (mode vii) and its parent G Ionian mode. The F# Locrian scale is shown in a single line with notes: F#, G, A, B, C, D, E. The G Ionian mode is shown in a single line with notes: G, A, B, C, D, E, F. Below the staff, the fingering for the F# Locrian scale is indicated as [R b2 b3 4 b5 b6 b7].

176 G Major scale/Ionian mode

Musical notation for the G Major scale/Ionian mode, starting on G4. The notes are G, A, B, C, D, E, F#, G. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are written on a single staff with a starting accent (>) on the first note. Below the staff, the fingering is indicated as [R 2 3 4 5 6 7].

MODE

PARENT SCALE

177 G Dorian scale; mode ii (minor)

F Ionian mode

Musical notation for the G Dorian scale (mode ii) and its parent scale, F Ionian mode. The G Dorian scale starts on G4 and has notes G, A, Bb, C, D, E, F, G. The F Ionian mode starts on F4 and has notes F, G, A, Bb, C, D, E, F. Both scales are written on a single staff with a treble clef and a key signature of one flat (Bb). The G Dorian scale has a starting accent (>) on G, and the F Ionian mode has a starting accent (>) on F. Below the staff, the fingering for G Dorian is [R 2 b3 4 5 6 b7].

179 G Phrygian scale; mode iii (minor)

Eb Ionian mode

Musical notation for the G Phrygian scale (mode iii) and its parent scale, Eb Ionian mode. The G Phrygian scale starts on G4 and has notes G, Ab, Bb, C, D, Eb, F, G. The Eb Ionian mode starts on Eb4 and has notes Eb, F, G, Ab, Bb, C, D, Eb. Both scales are written on a single staff with a treble clef and a key signature of two flats (Bb, Eb). The G Phrygian scale has a starting accent (>) on G, and the Eb Ionian mode has a starting accent (>) on Eb. Below the staff, the fingering for G Phrygian is [R b2 b3 4 5 b6 b7].

181 G Lydian scale; mode IV (Major)

D Ionian mode

Musical notation for the G Lydian scale (mode IV) and its parent scale, D Ionian mode. The G Lydian scale starts on G4 and has notes G, A, B, C#, D, E, F#, G. The D Ionian mode starts on D4 and has notes D, E, F#, G, A, B, C#, D. Both scales are written on a single staff with a treble clef and a key signature of two sharps (F#, C#). The G Lydian scale has a starting accent (>) on G, and the D Ionian mode has a starting accent (>) on D. Below the staff, the fingering for G Lydian is [R 2 3 #4 5 6 7].

183 G Mixolydian scale; mode V (Dominant)

C Ionian mode

Musical notation for the G Mixolydian scale (mode V) and its parent scale, C Ionian mode. The G Mixolydian scale starts on G4 and has notes G, A, B, C, D, E, F, G. The C Ionian mode starts on C4 and has notes C, D, E, F, G, A, B, C. Both scales are written on a single staff with a treble clef and a key signature of no sharps or flats. The G Mixolydian scale has a starting accent (>) on G, and the C Ionian mode has a starting accent (>) on C. Below the staff, the fingering for G Mixolydian is [R 2 3 4 5 6 b7].

185 G Aeolian scale; mode vi (minor)

Bb Ionian mode

Musical notation for the G Aeolian scale (mode vi) and its parent scale, Bb Ionian mode. The G Aeolian scale starts on G4 and has notes G, Ab, Bb, C, D, Eb, F, G. The Bb Ionian mode starts on Bb4 and has notes Bb, C, D, Eb, F, G, Ab, Bb. Both scales are written on a single staff with a treble clef and a key signature of two flats (Bb, Eb). The G Aeolian scale has a starting accent (>) on G, and the Bb Ionian mode has a starting accent (>) on Bb. Below the staff, the fingering for G Aeolian is [R 2 b3 4 5 b6 b7].

187 G Locrian scale; mode vii (diminished)

Ab Ionian mode

Musical notation for the G Locrian scale (mode vii) and its parent scale, Ab Ionian mode. The G Locrian scale starts on G4 and has notes G, Ab, Bb, C, Db, Eb, F, G. The Ab Ionian mode starts on Ab4 and has notes Ab, Bb, C, Db, Eb, F, G, Ab. Both scales are written on a single staff with a treble clef and a key signature of three flats (Bb, Eb, Ab). The G Locrian scale has a starting accent (>) on G, and the Ab Ionian mode has a starting accent (>) on Ab. Below the staff, the fingering for G Locrian is [R b2 b3 4 b5 b6 b7].

189 **A^b Major scale/Ionian mode**

[R 2 3 4 5 6 7]

MODE

PARENT SCALE

190 **A^b Dorian scale; mode ii (minor)**

G^b Ionian mode

[R 2 b3 4 5 6 b7]

192 **G[#] Phrygian scale; mode iii (minor)**

E Ionian mode

[R b2 b3 4 5 b6 b7]

194 **A^b Lydian scale; mode IV (Major)**

E^b Ionian mode

[R 2 3 #4 5 6 7]

196 **A^b Mixolydian scale; mode V (Dominant)**

D^b Ionian mode

[R 2 3 4 5 6 b7]

198 **G[#] Aeolian scale; mode vi (minor)**

B Ionian mode

[R 2 b3 4 5 b6 b7]

200 **G[#] Locrian scale; mode vii (diminished)**

A Ionian mode

[R b2 b3 4 b5 b6 b7]

202 A Major scale/Ionian mode

Musical notation for the A Major scale/Ionian mode. The scale is written on a treble clef staff with a key signature of one sharp (F#). The notes are A, B, C#, D, E, F#, G#, A. Below the staff, the fret positions are indicated as [R 2 3 4 5 6 7].

MODE

PARENT SCALE

203 A Dorian scale; mode ii (minor)

G Ionian mode

Musical notation for the A Dorian scale (mode ii) and its parent G Ionian mode. The A Dorian scale is on a treble clef staff with a key signature of one sharp (F#), notes: A, B, C, D, E, F#, G, A. The G Ionian mode is on a treble clef staff with a key signature of one sharp (F#), notes: G, A, B, C, D, E, F#, G. Fret positions are [R 2 b3 4 5 6 b7] for A Dorian and [R 2 3 4 5 6 7] for G Ionian.

205 A Phrygian scale; mode iii (minor)

F Ionian mode

Musical notation for the A Phrygian scale (mode iii) and its parent F Ionian mode. The A Phrygian scale is on a treble clef staff with a key signature of two flats (Bb, Eb), notes: A, Bb, C, D, E, F, G, A. The F Ionian mode is on a treble clef staff with a key signature of two flats (Bb, Eb), notes: F, G, A, Bb, C, D, E, F. Fret positions are [R b2 b3 4 5 b6 b7] for A Phrygian and [R 2 3 4 5 6 7] for F Ionian.

207 A Lydian scale; mode IV (Major)

E Ionian mode

Musical notation for the A Lydian scale (mode IV) and its parent E Ionian mode. The A Lydian scale is on a treble clef staff with a key signature of two sharps (F#, C#), notes: A, B, C#, D, E, F#, G, A. The E Ionian mode is on a treble clef staff with a key signature of two sharps (F#, C#), notes: E, F#, G, A, B, C#, D, E. Fret positions are [R 2 3 #4 5 6 7] for A Lydian and [R 2 3 4 5 6 7] for E Ionian.

209 A Myxolydian scale; mode V (Dominant)

D Ionian mode

Musical notation for the A Myxolydian scale (mode V) and its parent D Ionian mode. The A Myxolydian scale is on a treble clef staff with a key signature of one sharp (F#), notes: A, B, C, D, E, F#, G, A. The D Ionian mode is on a treble clef staff with a key signature of one sharp (F#), notes: D, E, F#, G, A, B, C, D. Fret positions are [R 2 3 4 5 6 b7] for A Myxolydian and [R 2 3 4 5 6 7] for D Ionian.

211 A Aeolian scale; mode vi (minor)

C Ionian mode

Musical notation for the A Aeolian scale (mode vi) and its parent C Ionian mode. The A Aeolian scale is on a treble clef staff with a key signature of two flats (Bb, Eb), notes: A, Bb, C, D, E, F, G, A. The C Ionian mode is on a treble clef staff with a key signature of two flats (Bb, Eb), notes: C, D, E, F, G, A, B, C. Fret positions are [R 2 b3 4 5 b6 b7] for A Aeolian and [R 2 3 4 5 6 7] for C Ionian.

213 A Locrian scale; mode vii (diminished)

Bb Ionian mode

Musical notation for the A Locrian scale (mode vii) and its parent Bb Ionian mode. The A Locrian scale is on a treble clef staff with a key signature of two flats (Bb, Eb), notes: A, Bb, C, D, Eb, F, G, A. The Bb Ionian mode is on a treble clef staff with a key signature of two flats (Bb, Eb), notes: Bb, C, D, Eb, F, G, Ab, Bb. Fret positions are [R b2 b3 4 b5 b6 b7] for A Locrian and [R 2 3 4 5 6 7] for Bb Ionian.

215 B \flat Major scale/Ionian mode

Musical notation for the B \flat Major scale/Ionian mode. The scale is written on a treble clef staff with a key signature of two flats (B \flat and E \flat). The notes are B \flat , C, D, E \flat , F, G, A, B \flat . Below the staff, the fingering is indicated as: |Ṛ 2 3 4 5 6 7|.

MODE

PARENT SCALE

216 B \flat Dorian scale; mode ii (minor)

A \flat Ionian mode

Musical notation for the B \flat Dorian scale (mode ii) and its parent A \flat Ionian mode. The B \flat Dorian scale is written on a treble clef staff with a key signature of two flats. The notes are B \flat , C, D \flat , E \flat , F, G, A \flat , B \flat . The parent A \flat Ionian mode is written on a treble clef staff with a key signature of three flats. The notes are A \flat , B \flat , C, D \flat , E \flat , F, G, A \flat . Below the B \flat Dorian scale, the fingering is indicated as: |Ṛ 2 \flat 3 4 5 6 \flat 7|.

218 B \flat Phrygian scale; mode iii (minor)

G \flat Ionian mode

Musical notation for the B \flat Phrygian scale (mode iii) and its parent G \flat Ionian mode. The B \flat Phrygian scale is written on a treble clef staff with a key signature of two flats. The notes are B \flat , C \flat , D \flat , E \flat , F, G \flat , A \flat , B \flat . The parent G \flat Ionian mode is written on a treble clef staff with a key signature of three flats. The notes are G \flat , A \flat , B \flat , C, D \flat , E \flat , F, G \flat . Below the B \flat Phrygian scale, the fingering is indicated as: |Ṛ \flat 2 \flat 3 4 5 \flat 6 \flat 7|.

220 B \flat Lydian scale; mode IV (Major)

F Ionian mode

Musical notation for the B \flat Lydian scale (mode IV) and its parent F Ionian mode. The B \flat Lydian scale is written on a treble clef staff with a key signature of two flats. The notes are B \flat , C, D, E, F, G, A, B \flat . The parent F Ionian mode is written on a treble clef staff with a key signature of one flat. The notes are F, G, A, B \flat , C, D, E, F. Below the B \flat Lydian scale, the fingering is indicated as: |Ṛ 2 3 #4 5 6 7|.

222 B \flat Mixolydian scale; mode V (Dominant)

E \flat Ionian mode

Musical notation for the B \flat Mixolydian scale (mode V) and its parent E \flat Ionian mode. The B \flat Mixolydian scale is written on a treble clef staff with a key signature of two flats. The notes are B \flat , C, D, E \flat , F, G, A \flat , B \flat . The parent E \flat Ionian mode is written on a treble clef staff with a key signature of three flats. The notes are E \flat , F, G, A \flat , B \flat , C, D \flat , E \flat . Below the B \flat Mixolydian scale, the fingering is indicated as: |Ṛ 2 3 4 5 6 \flat 7|.

224 B \flat Aeolian scale; mode vi (minor)

D \flat Ionian mode

Musical notation for the B \flat Aeolian scale (mode vi) and its parent D \flat Ionian mode. The B \flat Aeolian scale is written on a treble clef staff with a key signature of two flats. The notes are B \flat , C, D \flat , E \flat , F, G \flat , A \flat , B \flat . The parent D \flat Ionian mode is written on a treble clef staff with a key signature of three flats. The notes are D \flat , E \flat , F, G \flat , A \flat , B \flat , C, D \flat . Below the B \flat Aeolian scale, the fingering is indicated as: |Ṛ 2 \flat 3 4 5 \flat 6 \flat 7|.

226 A \sharp Locrian scale; mode vii (diminished)

B Ionian mode

Musical notation for the A \sharp Locrian scale (mode vii) and its parent B Ionian mode. The A \sharp Locrian scale is written on a treble clef staff with a key signature of three sharps. The notes are A \sharp , B, C \sharp , D \sharp , E, F \sharp , G \sharp , A \sharp . The parent B Ionian mode is written on a treble clef staff with a key signature of two sharps. The notes are B, C \sharp , D \sharp , E, F \sharp , G \sharp , A \sharp , B. Below the A \sharp Locrian scale, the fingering is indicated as: |Ṛ \flat 2 \flat 3 4 \flat 5 \flat 6 \flat 7|.

228 **B Major scale/Ionian mode**

[R] 2 3 4 5 6 7]

MODE **PARENT SCALE**
 229 **B Dorian scale; mode ii (minor)** **A Ionian mode**

[R] 2 b3 4 5 6 b7]

231 **B Phrygian scale; mode iii (minor)** **G Ionian mode**

[R] b2 b3 4 5 b6 b7]

233 **B Lydian scale; mode IV (Major)** **F# Ionian mode**

[R] 2 3 #4 5 6 7]

235 **B Mixolydian scale; mode V (Dominant)** **E Ionian mode**

[R] 2 3 4 5 6 b7]

237 **B Aeolian scale; mode vi (minor)** **D Ionian mode**

[R] 2 b3 4 5 b6 b7]

239 **B Locrian scale; mode vii (diminished)** **C Ionian mode**

[R] b2 b3 4 b5 b6 b7]

Jazz Improvisation class notes

Major modes Part IV

David M. Shere

Major 7thC Δ 7

(Black noteheads = "chord tones"; white noteheads = "passing tones")



if: I

then: Ionian

243 C Δ 7

if: IV

then: Lydian

Minor 7th

245 Cm7



if: ii

then: Dorian

247 Cm7



if: iii

then: Phrygian

249 Cm7



if: vi

then: Aeolian (natural minor)

Dominant 7th

251 C7



if: V

then: Mixolydian

253 C7

Fm7



if: V/vi

then: vi Harmonic minor

vi of

A \flat **Half-diminished 7th**255 C \ominus 7

if: I

then: Locrian

The most consistent challenge in harmonic analysis is determining the Roman numeral function of any given chord, in order to determine which mode it corresponds to. The more familiar you become with common chord progressions, the more consistently you will know which mode to use.

Major 7th

321 FΔ7



if: I then: Ionian

323 FΔ7



if: IV then: Lydian

Minor 7th

325 Fm7



if: ii then: Dorian

327 Fm7



if: iii then: Phrygian

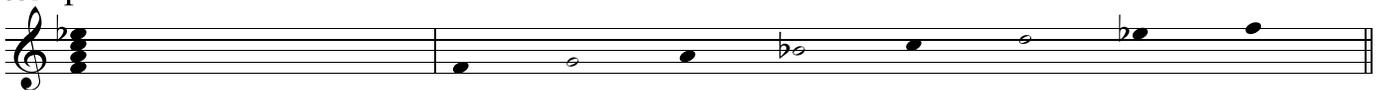
329 Fm7



if: vi then: Aeolian (natural minor)

Dominant 7th

331 F7



if: V then: Mixolydian

333 F7

Bbm7



if: V/vi then: vi Harmonic minor vi of Db

Half-diminished 7th

335 Fø7



if: I then: Locrian

Major 7th

337 $G\flat\Delta 7$

if: I **then: Ionian**

339 $G\flat\Delta 7$

if: IV **then: Lydian**

Minor 7th

341 $F\#\text{m}7$

if: ii **then: Dorian**

343 $F\#\text{m}7$

if: iii **then: Phrygian**

345 $F\#\text{m}7$

if: vi **then: Aeolian (natural minor)**

Dominant 7th

347 $F\#7$

if: V **then: Myxolydian**

349 $F\#7$ $B\text{m}7$

if: V/vi **then: vi Harmonic minor** **vi of** **D**

Half-diminished 7th

351 $F\#\ominus 7$

if: I **then: Locrian**

Major 7th

385 A Δ 7

if: I then: Ionian

387 A Δ 7

if: IV then: Lydian

Minor 7th

389 Am7

if: ii then: Dorian

391 Am7

if: iii then: Phrygian

393 Am7

if: vi then: Aeolian (natural minor)

Dominant 7th

395 A7

if: V then: Myxolydian

397 A7 Dm7

if: V/vi then: vi Harmonic minor vi of F

Half-diminished 7th

399 A \ominus 7

if: I then: Locrian

Major 7th401 B \flat Δ 7

if: I

then: Ionian

403 B \flat Δ 7

if: IV

then: Lydian

Minor 7th

405 Bbm7



if: ii

then: Dorian

407 Bbm7



if: iii

then: Phrygian

409 Bbm7



if: vi

then: Aeolian (natural minor)

Dominant 7th411 B \flat 7

if: V

then: Myxolydian

413 B \flat 7

if: V/vi

then: vi Harmonic minor

Ebm7

vi of

Gb

Half-diminished 7th415 A \sharp \circ 7

if: I

then: Locrian

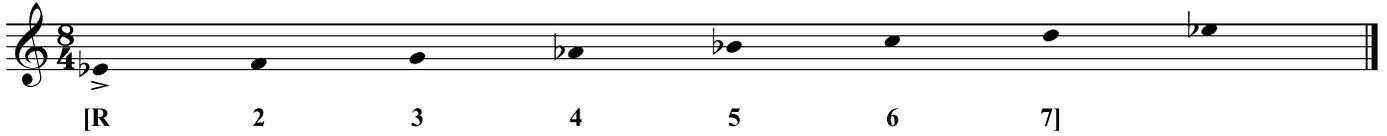
Jazz Improvisation class notes

Major modes Part V- QUIZ

PART I. RELATIVE MODES (Study with Major modes Part II)

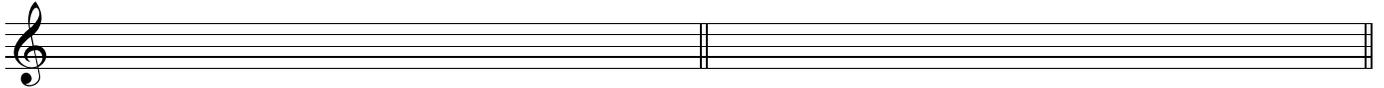
___ major scale- parent scale; mode I (Ionian)

David M. Shere



434 ___ Dorian scale; mode ii

___ Phrygian scale; mode iii



[2 3 4 5 6 7 R]

[3 4 5 6 7 R 2]

436 ___ Lydian scale; mode IV

___ Mixolydian scale; mode V

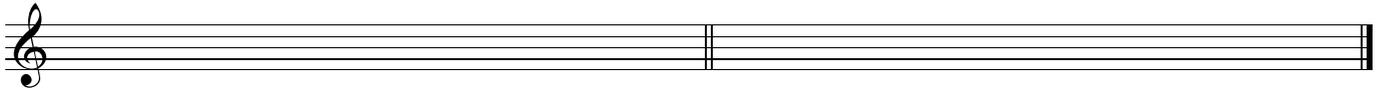


[4 5 6 7 R 2 3]

[5 6 7 R 2 3 4]

438 ___ Aeolian scale; mode vi ("Natural minor")

___ Locrian scale; mode vii



[6 7 R 2 3 4 5]

[7 R 2 3 4 5 6]

Given the parent scale in measure 1:

1. Name the key of the parent scale.
2. Name each of the relative modes derived from the parent scale.
3. Write out each relative mode in standard notation.

PART II. PARALLEL MODES (Study with Major modes Part III)

440 ____ Major scale/Ionian mode

[R 2 3 4 5 6 7]

Given the parent scale in measure 8:

1. Name the key of the parent scale.
2. Name each of the parallel modes derived from the parent scale.
3. Write out each parallel mode in standard notation.
4. Name and write out the Ionian mode from each parallel mode's key of origin.

MODE

PARENT SCALE

441 ____ Dorian scale; mode ii (minor)

____ Ionian mode

[R 2 b3 4 5 6 b7]

443 ____ Phrygian scale; mode iii (minor)

____ Ionian mode

[R b2 b3 4 5 b6 b7]

445 ____ Lydian scale; mode IV (Major)

____ Ionian mode

[R 2 3 #4 5 6 7]

447 ____ Mixolydian scale; mode V (Dominant)

____ Ionian mode

[R 2 3 4 5 6 b7]

449 ____ Aeolian scale; mode vi (minor)

____ Ionian mode

[R 2 b3 4 5 b6 b7]

451 ____ Locrian scale; mode vii (diminished)

____ Ionian mode

[R b2 b3 4 b5 b6 b7]

1/4/13

Jazz Improvisation class notes

Harmony and chord tones, Part I

David M. Shere

A Discussion of Harmonic Analysis

When we talk about "**harmonic analysis**," we typically begin with the assumption that **individual chords** and/or **chord progressions** can be traced back to a specific **scale** or **key**. This is generally true. When chord progressions are drawn from **major keys**, for instance, they tend to fall into predictable patterns such as the following:

1. [ii-V-I]
2. [iii-vi-ii-V-I]
3. [ii-V-I-IV-vii-iii-vi]
4. [IV-vii-iii-vi-ii-V-I]

- I. A significant obstacle to the process of **harmonic analysis** is the fact that not all jazz standards can be analyzed as being in a **major key**, or even a single **major** or **minor key**. In point of fact, the following is true:

Most jazz charts change keys and scales often, without any indication to scale or key other than the chord symbols.

You cannot rely on **key signatures** in jazz charts to tell you what key you are in, or what scales you need to use to improvise.

You need to rely on the **chord symbols** and the **melody of the tune** to determine what scales are best used for improvising.

- II. Another obstacle in **harmonic analysis** is the following fact:

Chords in jazz charts (standards, originals and otherwise) often stand alone, or are "chromatic," meaning that they have no relation to the chords preceding or following other than the 12 notes of the chromatic scale.

For example:

In "All Blues," the chord progression is as follows:

[G7-C7-G7-D7(#9)-Eb7(#9)-D7#9-G7]

1. At first glance, this progression appears to be in the key of G.
2. However, the chord **[Eb7(#9)]** does not fit into the key of G.
3. **[Eb7(#9)]** is a **chromatic** (or **stand-alone**) chord.
4. In fact, none of the chords in the "All Blues" progression fit into the key of G major.
5. "All Blues" is a blues progression.
6. "All Blues" relies on **dominant 7th chords**, and therefore improvising over the chord progression of "All Blues" is based on the **Myxolydian** mode of each chord **root** (G Myxolydian, C Myxolydian, D Myxolydian, and Eb Myxolydian).
7. Every chord in "All Blues" acts as a **chromatic** chord, and therefore every chord in "All Blues" stands alone.

III. A third obstacle in **harmonic analysis** is the following:

Minor key chord progressions assume the use of "modal mixture," a traditional practice of Western and classical music in which the following scales are interchangeable:

1. Harmonic minor
2. Melodic minor
3. Natural minor

The chords derived from harmonizing these three minor scales can be mixed together freely, and interchanged without distinction.

Added to this complication is the issue that modal mixture may also include borrowing chords from the following scales:

4. Parallel major
5. Relative major

As a result, analyzing minor key chord progressions becomes very difficult indeed.

IV. **The first solution** to the problem of harmonic analysis is as follows:

Become thoroughly familiar with the chord progressions of major and minor scales in all 12 keys.

1. Major scale
2. Harmonic, Melodic, and Natural minor scales

It is also important to commit to memory the familiar patterns that chord progressions fall into within these scales, such as [ii-V-I], etc.

The question to consider when looking at any two or more chords is:

"Can these chords be traced to the same scale or key?"

1. If the answer is **"yes,"** then that scale may be used to solo over all the chords common to that scale or key.
2. If the answer is **"no,"** then the second solution applies.

V. **The second solution** to the problem of harmonic analysis is as follows:

Approach every chord in every chart as a chromatic or stand-alone chord, and determine what mode or scale to use for every chord in a chart individually.

(You can choose to rely solely on the **chord tones** or **arpeggios** of each chord symbol, but **chord tones** by themselves don't offer much in the way of melodic possibility. It is better to come up with a scale for each chord in a progression rather than just chord tones.)

This requires the understanding that **there may be more than one scale choice for any given chord type.**

You may have to choose a particular scale for a particular chord based on which scale sounds best to your ear over that chord.

In this respect, **harmonic analysis** is not always an exact science.

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Harmony and chord tones Part II

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

David M. Shere

|R 2 3 4 5 6 7|

Harmonized in 3rds

2

M3 m3 m3 M3 M3 m3 m3 M3

Triads

3

I Cmaj ii Dmin iii Emin IV Fmaj V Gmaj vi Amin vii Bdim

7th chords (Jazz)

4

I7 CMaj7 ii7 Dmin7 iii7 Emin7 IV7 FMaj7 V7 GDom7 vi7 Amin7 vii7 BHalf.dim7

Practical accompaniment voicings (piano)

5

ii V I ii V I

Theoretical chords

Jazz Improvisation class notes

Harmony and chord tones Part III

Harmonized major scales in all keys

David M. Shere

C major

8/4

|R 2 3 4 5 6 7|

Harmonized in 3rds

2

M3 m3 m3 M3 M3 m3 m3 M3

Triads

3

C Dm Em F G Am B° C

I ii iii IV V vi vii I

7th chords (Jazz)

4

C^{Δ7} Dm⁷ Em⁷ F^{Δ7} G⁷ Am⁷ B^{ø7} C^{Δ7}

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

D^b major

5

[R 2 3 4 5 6 7]

Harmonized in 3rds

6

M3 m3 m3 M3 M3 m3 m3 M3

Triads

7

D^b E^bm Fm G^b A^b B^bm C^o D^b

I ii iii IV V vi vii I

7th chords (Jazz)

8

D^bΔ⁷ E^bm⁷ Fm⁷ G^bΔ⁷ A^b7 B^bm⁷ C^ø7 D^bΔ⁷

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

D major

9

[R 2 3 4 5 6 7]

Harmonized in 3rds

10

M3 m3 m3 M3 M3 m3 m3 M3

Triads

11

D Em F#m G A Bm C#^o D

I ii iii IV V vi vii I

7th chords (Jazz)

12

D^Δ7 Em⁷ F#m⁷ G^Δ7 A⁷ Bm⁷ C#^o7 D^Δ7

I⁷ ii⁷ iii⁷ IV⁷ v⁷ vi⁷ vii⁷ I⁷

E \flat major

13

[R 2 3 4 5 6 7]

Harmonized in 3rds

14

M3 m3 m3 M3 M3 m3 m3 M3

Triads

E \flat Fm Gm A \flat B \flat Cm D $^\circ$ E \flat

15

I ii iii IV V vi vii I

7th chords (Jazz)

E \flat Δ 7 Fm7 Gm7 A \flat Δ 7 B \flat 7 Cm7 D $^\circ$ 7 E \flat Δ 7

16

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

E major

17

[R 2 3 4 5 6 7]

Harmonized in 3rds

18

M3 m3 m3 M3 M3 m3 m3 M3

Triads

19

E F#m G#m A B C#m D#° E

I ii iii IV V vi vii I

7th chords (Jazz)

20

E Δ 7 F#m7 G#m7 A Δ 7 B7 C#m7 D# \circ 7 E Δ 7

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

F major

21



A musical staff in treble clef showing the F major scale. The notes are F, G, A, Bb, C, D, E, F. A natural sign is placed above the first F. Below the staff, the fingering is indicated as [R 2 3 4 5 6 7].

Harmonized in 3rds

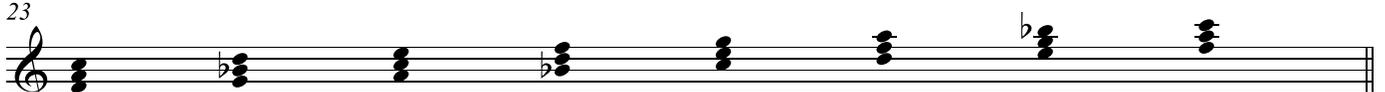
22



A musical staff in treble clef showing the F major scale harmonized in thirds. The notes are F, G, A, Bb, C, D, E, F. Below the staff, the intervals are labeled as M3, m3, m3, M3, M3, m3, m3, M3.

Triads

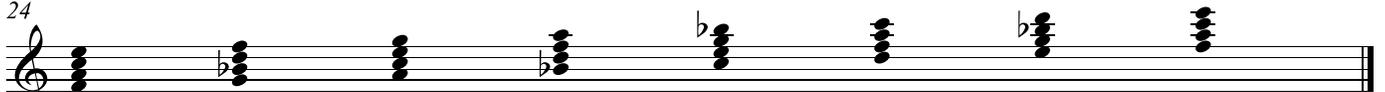
23



A musical staff in treble clef showing the triads of the F major scale. The triads are F, Gm, Am, Bb, C, Dm, E°, F. Below the staff, the Roman numerals are labeled as I, ii, iii, IV, V, vi, vii, I.

7th chords (Jazz)

24



A musical staff in treble clef showing the 7th chords of the F major scale. The chords are FΔ7, Gm7, Am7, BbΔ7, C7, Dm7, Eø7, FΔ7. Below the staff, the Roman numerals are labeled as I7, ii7, iii7, IV7, v7, vi7, vii7, I7.

G \flat major

25

[R 2 3 4 5 6 7]

Harmonized in 3rds

26

M3 m3 m3 M3 M3 m3 m3 M3

Triads

27

G \flat Abm Bbm C \flat D \flat Ebm F $^{\circ}$ G \flat

I ii iii IV V vi vii I

7th chords (Jazz)

28

G \flat Δ 7 Abm7 Bbm7 C \flat Δ 7 D \flat 7 Ebm7 F \emptyset 7 G \flat Δ 7

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

G major

29

[R 2 3 4 5 6 7]

Harmonized in 3rds

30

M3 m3 m3 M3 M3 m3 m3 M3

Triads

31

I ii iii IV V vi vii I

7th chords (Jazz)

32

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

A^b major

33

[R 2 3 4 5 6 7]

Harmonized in 3rds

34

M3 m3 m3 M3 M3 m3 m3 M3

Triads

35

A^b B^bm C^m D^b E^b F^m G^o A^b

I ii iii IV V vi vii I

7th chords (Jazz)

36

A^bΔ⁷ B^bm⁷ C^m⁷ D^bΔ⁷ E^b⁷ F^m⁷ G^ø⁷ A^bΔ⁷

I⁷ ii⁷ iii⁷ IV⁷ v⁷ vi⁷ vii⁷ I⁷

A major

37

[R 2 3 4 5 6 7]

Harmonized in 3rds

38

M3 m3 m3 M3 M3 m3 m3 M3

Triads

A Bm C#m D E F#m G#° A

I ii iii IV V vi vii I

7th chords (Jazz)

A^Δ7 Bm⁷ C#m⁷ D^Δ7 E⁷ F#m⁷ G#^ø7 A^Δ7

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

B \flat major

41

1 2 3 4 5 6 7

Harmonized in 3rds

42

M3 m3 m3 M3 M3 m3 m3 M3

Triads

43

I ii iii IV V vi vii I

7th chords (Jazz)

44

I7 ii7 iii7 IV7 v7 vi7 vii7 I7

B major

45

A musical staff in treble clef showing the B major scale. The notes are B, C#, D, E, F#, G#, A, B. Below the staff, the fingering is indicated as: |R 2 3 4 5 6 7|.

Harmonized in 3rds

46

A musical staff in treble clef showing the B major scale harmonized in thirds. The notes are B, C#, D, E, F#, G#, A, B. Below the staff, the intervals are labeled: M3, m3, m3, M3, M3, m3, m3, M3.

Triads

B C#m D#m E F# G#m A#° B

47

A musical staff in treble clef showing the triads for the B major scale. The notes are B, C#, D, E, F#, G#, A, B. Below the staff, the triads are labeled: I, ii, iii, IV, V, vi, vii, I.

7th chords (Jazz)

B^Δ7 C#m7 D#m7 E^Δ7 F#7 G#m7 A#^ø7 B^Δ7

48

A musical staff in treble clef showing the 7th chords for the B major scale. The notes are B, C#, D, E, F#, G#, A, B. Below the staff, the chords are labeled: I7, ii7, iii7, IV7, v7, vi7, vii7, I7. The staff ends with a double bar line and a 4/4 time signature.

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Harmony and chord tones Part IV

David M. Shere

C major

Major scale chord progressions in all keys

50

[R] 2 3 4 5 6 7 |
 C Δ 7 Dm7 Em7 F Δ 7 G7 Am7 B \emptyset 7 C Δ 7
 I ii iii IV V vi vii I

Common chord progressions

51

Dm7 G7 C Δ 7
 ii V I

52

Em7 Am7 Dm7 G7 C Δ 7
 ii V I

53

C Δ 7 Em7 Am7 F Δ 7 Dm7 G7 B \emptyset 7 C Δ 7
 I iii vi IV ii V vii I

54

Dm7 G7 C Δ 7 F Δ 7 B \emptyset 7 Em7 Am7
 ii V I IV vii iii vi

55

F Δ 7 B \emptyset 7 Em7 Am7 Dm7 G7 C Δ 7
 IV vii iii vi ii V I

D \flat major

56

[R 2 3 4 5 6 7]

D \flat Δ 7 E \flat m7 Fm7 G \flat Δ 7 A \flat 7 B \flat m7 C \emptyset 7 D \flat Δ 7

57

I ii iii IV V vi vii I

Common chord progressions

58

E \flat m7 A \flat 7 D \flat Δ 7

ii V I

59

Fm7 B \flat m7 E \flat m7 A \flat 7 D \flat Δ 7

iii vi ii V I

60

D \flat Δ 7 Fm7 B \flat m7 G \flat Δ 7 E \flat m7 A \flat 7 C \emptyset 7 D \flat Δ 7

I iii vi IV ii V vii I

61

E \flat m7 A \flat 7 D \flat Δ 7 G \flat Δ 7 C \emptyset 7 Fm7 B \flat m7

ii V I IV vii iii vi

62

G \flat Δ 7 C \emptyset 7 Fm7 B \flat m7 E \flat m7 A \flat 7 D \flat Δ 7

IV vii iii vi ii V I

D major

63

|R 2 3 4 5 6 7|

64

I ii iii IV V vi vii I

D^Δ7 Em⁷ F[♯]m⁷ G^Δ7 A⁷ Bm⁷ C[♯]ø⁷ D^Δ7

Common chord progressions

65

ii V I

Em⁷ A⁷ D^Δ7

66

iii vi ii V I

F[♯]m⁷ Bm⁷ Em⁷ A⁷ D^Δ7

67

I iii vi IV ii V vii I

D^Δ7 F[♯]m⁷ Bm⁷ G^Δ7 Em⁷ A⁷ C[♯]ø⁷ D^Δ7

68

ii V I IV vii iii vi

Em⁷ A⁷ D^Δ7 G^Δ7 C[♯]ø⁷ F[♯]m⁷ Bm⁷

69

IV vii iii vi ii V I

G^Δ7 C[♯]ø⁷ F[♯]m⁷ Bm⁷ Em⁷ A⁷ D^Δ7

E \flat major

70

[R 2 3 4 5 6 7]

71

I ii iii IV V vi vii I

Common chord progressions

72

ii V I

73

iii vi ii V I

74

I iii vi IV ii V vii I

75

ii V I IV vii iii vi

76

IV vii iii vi ii V I

E major

77

1 2 3 4 5 6 7

78

I ii iii IV V vi vii I

Common chord progressions

79

ii V I

80

iii vi ii V I

81

I iii vi IV ii V vii I

82

ii V I IV vii iii vi

83

IV vii iii vi ii V I

F major

84

[R 2 3 4 5 6 7]

85

I ii iii IV V vi vii I

Common chord progressions

86

ii V I

87

iii vi ii V I

88

I iii vi IV ii V vii I

89

ii V I IV vii iii vi

90

IV vii iii vi ii V I

G \flat major

91

[R 2 3 4 5 6 7]

G \flat A 7 Abm 7 Bbm 7 C \flat A 7 Db 7 Ebm 7 F \flat 7 G \flat A 7

I ii iii IV V vi vii I

Common chord progressions

93

ii V I

94

iii vi ii V I

95

I iii vi IV ii V vii I

96

ii V I IV vii iii vi

97

IV vii iii vi ii V I

G major

98

[R 2 3 4 5 6 7]

99

I ii iii IV V vi vii I

Common chord progressions

100

ii V I

101

iii vi ii V I

102

I iii vi IV ii V vii I

103

ii V I IV vii iii vi

104

IV vii iii vi ii V I

A^b major

105

[R 2 3 4 5 6 7]

106

I ii iii IV V vi vii I

Common chord progressions

107

ii V I

108

iii vi ii V I

109

I iii vi IV ii V vii I

110

ii V I IV vii iii vi

111

IV vii iii vi ii V I

A major

112

[R 2 3 4 5 6 7]

113

I ii iii IV V vi vii I

Common chord progressions

114

ii V I

115

iii vi ii V I

116

I iii vi IV ii V vii I

117

ii V I IV vii iii vi

118

IV vii iii vi ii V I

B \flat major

119

[R] 2 3 4 5 6 7]

120

I ii iii IV V vi vii I

Common chord progressions

121

ii V I

122

iii vi ii V I

123

I iii vi IV ii V vii I

124

ii V I IV vii iii vi

125

IV vii iii vi ii V I

Jazz Improvisation class notes

Minor scales Part I

David M. Shere

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" "mother of all Western scales)

[R 2 3 4 5 6 7]

134 **C Melodic minor scale [b3]**

[R 2 b3 4 5 6 7]

135 **C Harmonic minor [b3, b6]**

[R 2 b3 4 5 b6 7]

136 **C Natural minor [b3, b6, b7] (Aeolian scale; mode vi, Eb major)**

[R 2 b3 4 5 b6 b7]

137 All Melodic minor scales



140



143



146



149 All Harmonic minor scales



152



155



158



161 All Natural minor scales



164



167



170

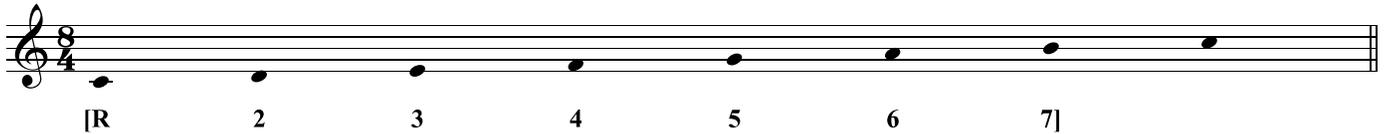


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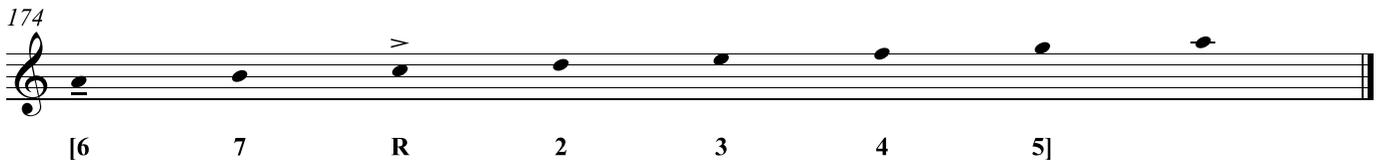
Minor scales Part II

C major scale- parent scale; mode I
(Also known as "C Ionian mode;" mother of all Western scales)

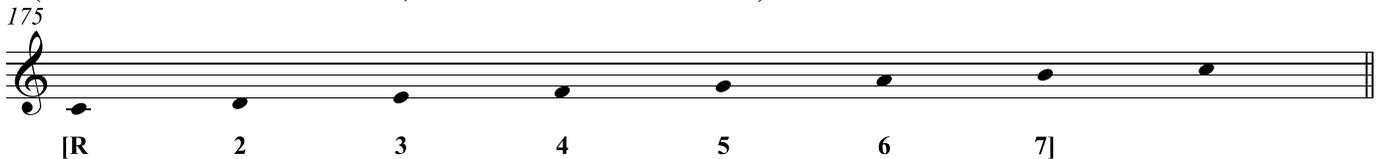
David M. Shere



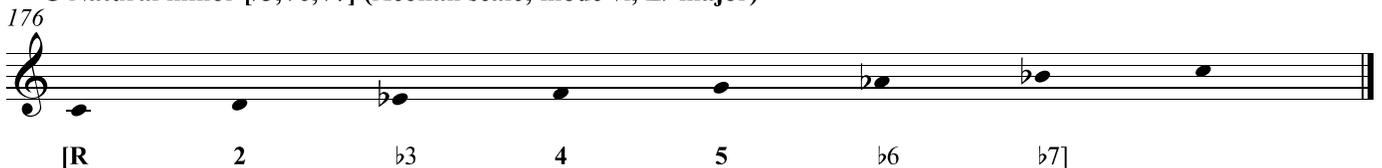
RELATIVE MINOR: Derived from relative modes in the C parent scale
A Aeolian scale; mode vi ("Natural minor")



C major scale- parent scale; mode I
(Also known as "C Ionian mode;" mother of all Western scales)



PARALLEL MINOR: Derived from the Key of E \flat
C Natural minor [\flat 3, \flat 6, \flat 7] (Aeolian scale; mode vi, E \flat major)



TERMS:

Relative mode/scale- modes or scales related to/derived from the same key as their parent scale. Modes containing the same notes are relative modes to their parent scale.

Parallel mode/scale- a mode/scale starting on the same root as another scale, but not derived from the same parent scale and containing different notes.

Pitch-axis theory- an analytical approach which comparatively examines multiple modes, scales, chords, harmonies, or other musical constructs against a single root pitch.

EXAMPLE- C Major/Ionian and C Natural minor have the same "pitch-axis": the note "C."
This term will be further illuminated in future handouts.

Major, Relative minor, and Parallel minor in all 12 keys

177 C Am Cm

Major Relative minor Parallel minor

Detailed description: This block shows the scales for the key of C. The first staff is the C Major scale (C-D-E-F-G-A-B-A-G-F-E-D-C). The second staff is the A minor scale (A-B-C-D-E-F-G-A-B-A-G-F-E-D-C), which is the relative minor of C major. The third staff is the C minor scale (C-D-E-F-G-A-B-A-G-F-E-D-C), which is the parallel minor of C major.

180 D \flat B \flat m C \sharp m

Major Relative minor Parallel minor (C \sharp m = D \flat m)

Detailed description: This block shows the scales for the key of D-flat. The first staff is the D-flat Major scale (D \flat -E \flat -F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C). The second staff is the B-flat minor scale (B \flat -C-D-E \flat -F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C), which is the relative minor of D-flat major. The third staff is the C-sharp minor scale (C \sharp -D-E \flat -F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C), which is the parallel minor of D-flat major. A note indicates that C-sharp minor is equivalent to D-flat minor.

183 D Bm Dm

Major Relative minor Parallel minor

Detailed description: This block shows the scales for the key of D. The first staff is the D Major scale (D-E-F \sharp -G-A-B-A-G-F \sharp -E-D-C). The second staff is the B minor scale (B-C-D-E-F \sharp -G-A-B-A-G-F \sharp -E-D-C), which is the relative minor of D major. The third staff is the D minor scale (D-E-F-G-A-B-A-G-F-G-E-D-C), which is the parallel minor of D major.

186 E \flat Cm E \flat m

Major Relative minor Parallel minor

Detailed description: This block shows the scales for the key of E-flat. The first staff is the E-flat Major scale (E \flat -F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C). The second staff is the C minor scale (C-D-E-F-G-A-B-A-G-F-E-D-C), which is the relative minor of E-flat major. The third staff is the E-flat minor scale (E \flat -F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C), which is the parallel minor of E-flat major.

189 E C \sharp m Em

Major Relative minor Parallel minor

Detailed description: This block shows the scales for the key of E. The first staff is the E Major scale (E-F \sharp -G-A-B-A-G-F \sharp -E-D-C). The second staff is the C-sharp minor scale (C \sharp -D-E \flat -F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C), which is the relative minor of E major. The third staff is the E minor scale (E-F-G-A-B-A-G-F-G-E-D-C), which is the parallel minor of E major.

192 F Dm Fm

Major Relative minor Parallel minor

Detailed description: This block shows the scales for the key of F. The first staff is the F Major scale (F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C). The second staff is the D minor scale (D-E-F-G-A-B-A-G-F-G-E-D-C), which is the relative minor of F major. The third staff is the F minor scale (F-G-A \flat -B \flat -C-B \flat -A \flat -G-F-E \flat -D \flat -C), which is the parallel minor of F major.

195 G \flat Ebm F \sharp m

Major Relative minor Parallel minor (F \sharp m = G \flat m)

198 G Em Gm

Major Relative minor Parallel minor

201 A \flat Fm A \flat m

Major Relative minor Parallel minor

204 A F \sharp m Am

Major Relative minor Parallel minor

207 B \flat Gm B \flat m

Major Relative minor Parallel minor

210 B G \sharp m Bm

Major Relative minor Parallel minor

Jazz Improvisation class notes

Minor scales Part III

David M. Shere

C major scale- parent scale; mode I
(Also known as "C Ionian mode;" mother of all Western scales)

|R 2 3 4 5 6 7|

RELATIVE MINOR: Derived from "Rotational" modes in the C parent scale

214 **A Aeolian scale; mode vi ("Natural minor")**

|6 7 R 2 3 4 5|

C MAJOR Chord functions

215

$C^{\Delta 7}$ Dm^7 Em^7 $F^{\Delta 7}$ G^7 Am^7 $B^{\circ 7}$ $C^{\Delta 7}$

I7 ii7 iii7 IV7 V7 vi7 vii7 I7

Ionian Dorian Phrygian Lydian Myxolydian Aeolian Locrian Ionian

A MINOR Chord functions (Relative minor)

216

Am^7 $B^{\circ 7}$ $C^{\Delta 7}$ Dm^7 Em^7 $F^{\Delta 7}$ G^7 Am^7

C: vi7 vii7 I7 ii7 iii7 IV7 V7 vi7
Am: i7 ii7 III7 iv7 v7 VI7 VII7 i7

Aeolian Locrian Ionian Dorian Phrygian Lydian Myxolydian Aeolian

(Upper analysis is Major; lower analysis is minor.)

Major scales and their relative *natural* minor scales share the same modal system.

The harmony built on the 6th note of the Major scale (vi7) is the same as the harmony built on the first note (i7) of the relative natural minor scale.

The Aeolian mode applies to this chord regardless of whether it is analyzed as part of the Major key (vi7) or part of the relative minor key (i7).

All remaining modes retain their positions relative to the Aeolian mode, whether analyzed in the Major or relative minor key.

(IMPORTANT: This explanation applies only to the *natural* minor scale. Harmonic and Melodic minor scales have their own modal systems.)

**All relative natural minor chords named by family, with
Major/minor analysis and corresponding modes (Review with class notes 15).**

217

C : vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
Am: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

218

Db: vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
Bbm: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

219

D : vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
Bm: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

220

Eb: vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
Cm: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

221

E : vi7 vii7 I7 ii7 iii7 IV7 V7 vi7
 C#m: i7 ii7 III7 iv7 v7 VI7 VII7 i7
 Aeolian Locrian Ionian Dorian Phrygian Lydian Mixolydian Aeolian

222

F : vi7 vii7 I7 ii7 iii7 IV7 V7 vi7
 Dm: i7 ii7 III7 iv7 v7 VI7 VII7 i7
 Aeolian Locrian Ionian Dorian Phrygian Lydian Mixolydian Aeolian

223

Gb: vi7 vii7 I7 ii7 iii7 IV7 V7 vi7
 Ebm: i7 ii7 III7 iv7 v7 VI7 VII7 i7
 Aeolian Locrian Ionian Dorian Phrygian Lydian Mixolydian Aeolian

224

G : vi7 vii7 I7 ii7 iii7 IV7 V7 vi7
 Em: i7 ii7 III7 iv7 v7 VI7 VII7 i7
 Aeolian Locrian Ionian Dorian Phrygian Lydian Mixolydian Aeolian

225

Ab: vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
Fm: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

226

A: vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
F#m: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

227

Bb: vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
Gm: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

228

B: vi7	vii7	I7	ii7	iii7	IV7	V7	vi7
G#m: i7	ii7	III7	iv7	v7	VI7	VII7	i7
Aeolian	Locrian	Ionian	Dorian	Phrygian	Lydian	Myxolydian	Aeolian

Jazz Improvisation class notes

Minor scales Part IV

David M. Shere

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

1 |R 2 3 4 5 6 7|

2 C Harmonic minor [b3, b6]

1 |R 2 b3 4 5 b6 7|

Harmonized in 3rds

m3 m3 M3 m3 M3 M3 m3 m3

Triads

i ii bIII+ iv V bVI vii i
 Cmin Ddim EbAug Fmin Gmaj Abmaj Bdim Cmin

7th chords (Jazz)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7
 Cmin/maj7 DHalf.dim7 EbAug7 Fmin7 GDom7 Abmaj7 Bdim7 Cmin/maj7

Practical accompaniment voicings (piano)

ii V i
 Theoretical chords

ii V i

Harmonic minor chords in all keys

Triads

8 C#m D#° E+ F#m G# A B#° C#m

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

9 C#m(maj7) D#°7 Emaj7(#5) F#m7 G#7 AΔ7 B#°7 C#m(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

10 Dm E° F+ Gm A Bb C#° Dm

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

11 Dm(maj7) E°7 Fmaj7(#5) Gm7 A7 BbΔ7 C#°7 Dm(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

12 Ebm F° Gb+ Abm Bb Cb D° Ebm

i ii bIII+ iv V bVI vii i

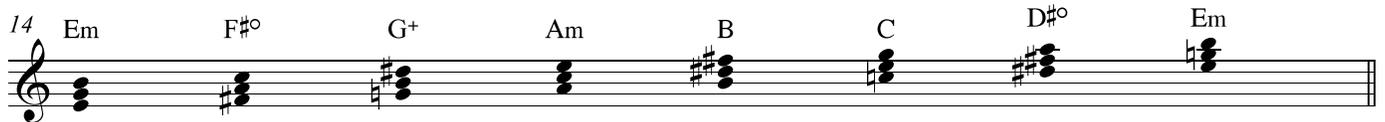
7th chords (Jazz)

13 Ebm(maj7) F°7 Gbmaj7(#5) Abm7 Bb7 CbΔ7 D°7 Ebm(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

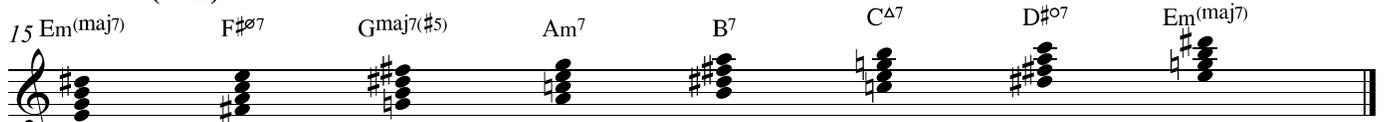
14 Em F#° G+ Am B C D#° Em



i ii bIII+ iv V bVI vii i

7th chords (Jazz)

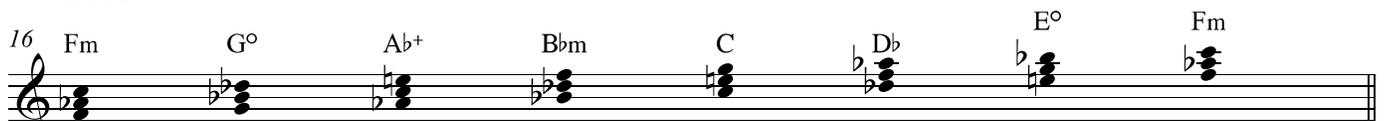
15 Em(maj7) F#°7 Gmaj7(#5) Am7 B7 CΔ7 D#°7 Em(maj7)



i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

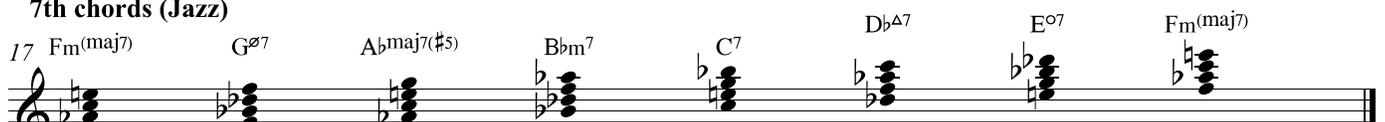
16 Fm G° Ab+ Bbm C Db E° Fm



i ii bIII+ iv V bVI vii i

7th chords (Jazz)

17 Fm(maj7) G°7 Abmaj7(#5) Bbm7 C7 DbΔ7 E°7 Fm(maj7)



i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

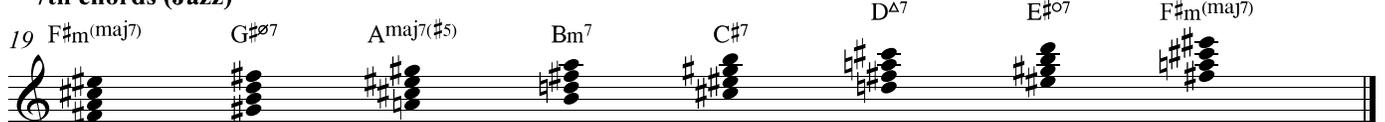
18 F#m G#° A+ Bm C# D E#° F#m



i ii bIII+ iv V bVI vii i

7th chords (Jazz)

19 F#m(maj7) G#°7 A maj7(#5) Bm7 C#7 DΔ7 E#°7 F#m(maj7)



i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

20 Gm A° Bb+ Cm D Eb F#° Gm

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

21 Gm(maj7) A°7 Bbmaj7(#5) Cm7 D7 EbΔ7 F#°7 Gm(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

22 G#m A#° B+ C#m D# E Fx° G#m

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

23 G#m(maj7) A#°7 Bbmaj7(#5) C#m7 D#7 EΔ7 Fx°7 G#m(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

24 Am B° C+ Dm E F G#° Am

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

25 Am(maj7) B°7 Cbmaj7(#5) Dm7 E7 FΔ7 G#°7 Am(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

26

B \flat m C $^{\circ}$ D \flat + E \flat m F G \flat A $^{\circ}$ B \flat m

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

27

B \flat m(maj7) C $^{\circ}7$ D \flat maj7(#5) E \flat m7 F7 G \flat Δ 7 A $^{\circ}7$ B \flat m(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Triads

28

Bm C \sharp $^{\circ}$ D+ Em F \sharp G A \sharp $^{\circ}$ Bm

i ii bIII+ iv V bVI vii i

7th chords (Jazz)

29

Bm(maj7) C \sharp $^{\circ}7$ Dmaj7(#5) Em7 F \sharp 7 G Δ 7 A \sharp $^{\circ}7$ Bm(maj7)

i7 ii7 bIII+7 iv7 V7 bVI7 vii7 i7

Jazz Improvisation class notes

Minor scales Part V

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

David M. Shere

8

[R 2 3 4 5 6 7]

31 C Melodic minor [b3]

[R 2 b3 4 5 6 7]

Harmonized in 3rds

32

m3 m3 M3 M3 M3 m3 m3 m3

Triads

33 Cm Dm Eb+ F G A° B° Cm

i ii bIII+ IV V vi vii i
 Cmin Dmin EbAug Fmaj Gmaj Adim Bdim Cmin

7th chords (Jazz)

34 Cm(maj7) Dm7 Eb+maj7 F7 G7 Aø7 Bø7 Cm(maj7)

i7 ii7 bIII+7 iv7 V7 vi7 vii7 i7
 Cmin/maj7 Dmin7 EbAug7 FDom7 GDom7 AHalf.dim7 BHalf.dim7 Cmin/maj7

35

Theoretical chords

Practical accompaniment voicings (piano)

ii V i

ii V i

Melodic minor chords in all keys

92 **Triads**

37

C#m D#m E+ F# G# A#° B#° C#m

i ii bIII+ IV V vi vii i

7th chords (Jazz)

38

C#m(maj7) D#m7 E+maj7 F#7 G#7 A#°7 B#°7 C#m(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Triads

39

Dm Em F+ G A B° C#° Dm

i ii bIII+ IV V vi vii i

7th chords (Jazz)

40

Dm(maj7) Em7 F+maj7 G7 A7 B°7 C#°7 Dm(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Triads

41

Ebm Fm Gb+ Ab Bb C° D° Ebm

i ii bIII+ IV V vi vii i

7th chords (Jazz)

42

Ebm(maj7) Fm7 Gb+maj7 Ab7 Bb7 C°7 D°7 Ebm(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Triads

43

Em F#m G+ A B C#° D#° Em

i ii bIII+ IV V vi vii i

7th chords (Jazz)

44

Em(maj7) F#m7 G+maj7 A7 B7 C#°7 D#°7 Em(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Triads

45

Fm Gm Ab+ Bb C D° E° Fm

i ii bIII+ IV V vi vii i

7th chords (Jazz)

46

Fm(maj7) Gm7 Ab+maj7 Bb7 C7 D°7 E°7 Fm(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Triads

47

F#m G#m A+ B C# D#° E#° F#m

i ii bIII+ IV V vi vii i

7th chords (Jazz)

48

F#m(maj7) G#m7 A+maj7 B7 C#7 D#°7 E#°7 F#m(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

94 **Triads**

49

Gm Am Bb⁺ C D E^o F#^o Gm

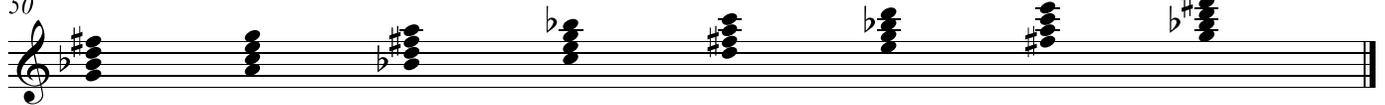


i ii bIII⁺ IV V vi vii i

7th chords (Jazz)

50

Gm(maj7) Am⁷ Bb+maj7 C⁷ D⁷ E^{o7} F#^{o7} Gm(maj7)



i7 ii7 bIII⁺7 IV7 V7 vi7 vii7 i7

Triads

51

G#m A#m B⁺ C# D# E#^o Fx^o G#m



i ii bIII⁺ IV V vi vii i

7th chords (Jazz)

52

G#m(maj7) A#m⁷ B+maj7 C#⁷ D#⁷ E#^{o7} Fx^{o7} G#m(maj7)



i7 ii7 bIII⁺7 IV7 V7 vi7 vii7 i7

Triads

53

Am Bm C⁺ D E F#^o G#^o Am



i ii bIII⁺ IV V vi vii i

7th chords (Jazz)

54

Am(maj7) Bm⁷ C+maj7 D⁷ E⁷ F#^{o7} G#^{o7} Am(maj7)



i7 ii7 bIII⁺7 IV7 V7 vi7 vii7 i7

Triads

55

Bbm Cm Db+ Eb F G° A° Bbm

i ii bIII+ IV V vi vii i

7th chords (Jazz)

56

Bbm(maj7) Cm7 Db+maj7 Eb7 F7 G°7 A°7 Bbm(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Triads

57

Bm C#m D+ E F# G#° A#° Bm

i ii bIII+ IV V vi vii i

7th chords (Jazz)

58

Bm(maj7) C#m7 D+maj7 E7 F#7 G#°7 A#°7 Bm(maj7)

i7 ii7 bIII+7 IV7 V7 vi7 vii7 i7

Jazz Improvisation class notes

Minor scales Part VI

David M. Shere

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

|R 2 3 4 5 6 7|

60 C Natural minor [b3, b6, b7]

|R 2 b3 4 5 b6 b7|

Harmonized in 3rds

m3 m3 M3 m3 m3 M3 M3 m3

Triads

i ii bIII iv v bVI bVII i
 Cmin Ddim Ebmaj Fmin Gmin Abmaj Bbmaj Cmin

7th chords (Jazz)

i7 ii7 bIII7 iv7 v7 bVI7 bVII7 i7
 Cmin7 DHalf.dim7 Ebmaj7 Fmin7 Gmin7 Abmaj7 BbDom7 Cmin7

Practical accompaniment voicings (piano)

ii v i
 Theoretical chords

Natural minor chords in all keys

Triads

66

C#m D#° E F#m G#m A B C#m

i ii bIII iv v bVI bVII i

7th chords (Jazz)

67

C#m7 D#°7 EΔ7 F#m7 G#m7 AΔ7 B7 C#m7

i7 ii7 bIII7 iv7 v7 bVI7 bVII7 i7

Triads

68

Dm E° F Gm Am Bb C Dm

i ii bIII iv v bVI bVII i

7th chords (Jazz)

69

Dm7 E°7 FΔ7 Gm7 Am7 BbΔ7 C7 Dm7

i7 ii7 bIII7 iv7 v7 bVI7 bVII7 i7

Triads

70

Ebm F° Gb Abm Bbm Cb Db Ebm

i ii bIII iv v bVI bVII i

7th chords (Jazz)

71

Ebm7 F°7 GbΔ7 Abm7 Bbm7 CbΔ7 Db7 Ebm7

i7 ii7 bIII7 iv7 v7 bVI7 bVII7 i7

98 **Triads**

72

Em F#° G Am Bm C D Em

i ii \flat III iv v \flat VI \flat VII i

7th chords (Jazz)

73

Em⁷ F#^{°7} G ^{Δ 7} Am⁷ Bm⁷ C ^{Δ 7} D⁷ Em⁷

i⁷ ii⁷ \flat III⁷ iv⁷ v⁷ \flat VI⁷ \flat VII⁷ i⁷

Triads

74

Fm G° Ab Bbm Cm Db Eb Fm

i ii \flat III iv v \flat VI \flat VII i

7th chords (Jazz)

75

Fm⁷ G^{°7} Ab ^{Δ 7} Bbm⁷ Cm⁷ Db ^{Δ 7} Eb⁷ Fm⁷

i⁷ ii⁷ \flat III⁷ iv⁷ v⁷ \flat VI⁷ \flat VII⁷ i⁷

Triads

76

F#m G#° A Bm C#m D E F#m

i ii \flat III iv v \flat VI \flat VII i

7th chords (Jazz)

77

F#m⁷ G#^{°7} A ^{Δ 7} Bm⁷ C#m⁷ D ^{Δ 7} E⁷ F#m⁷

i⁷ ii⁷ \flat III⁷ iv⁷ v⁷ \flat VI⁷ \flat VII⁷ i⁷

Triads

78

Gm A° Bb Cm Dm Eb F Gm

i ii bIII iv v bVI bVII i

7th chords (Jazz)

79

Gm⁷ A^{ø7} Bb^{Δ7} Cm⁷ Dm⁷ Eb^{Δ7} F⁷ Gm⁷

i⁷ ii⁷ bIII⁷ iv⁷ v⁷ bVI⁷ bVII⁷ i⁷

Triads

80

G#m A#° B C#m D#m E F# G#m

i ii bIII iv v bVI bVII i

7th chords (Jazz)

81

G#m⁷ A#^{ø7} B^{Δ7} C#m⁷ D#m⁷ E^{Δ7} F#⁷ G#m⁷

i⁷ ii⁷ bIII⁷ iv⁷ v⁷ bVI⁷ bVII⁷ i⁷

Triads

82

Am B° C Dm Em F G Am

i ii bIII iv v bVI bVII i

7th chords (Jazz)

83

Am⁷ B^{ø7} C^{Δ7} Dm⁷ Em⁷ F^{Δ7} G⁷ Am⁷

i⁷ ii⁷ bIII⁷ iv⁷ v⁷ bVI⁷ bVII⁷ i⁷

100 **Triads**

Bbm C° Db Ebm Fm Gb Ab Bbm

84

i ii bIII iv v bVI bVII i

7th chords (Jazz)

Bbm⁷ C°⁷ Db^{Δ7} Ebm⁷ Fm⁷ Gb^{Δ7} Ab⁷ Bbm⁷

85

i⁷ ii⁷ bIII⁷ iv⁷ v⁷ bVI⁷ bVII⁷ i⁷

Triads

Bm C#° D Em F#m G A Bm

86

i ii bIII iv v bVI bVII i

7th chords (Jazz)

Bm⁷ C#°⁷ D^{Δ7} Em⁷ F#m⁷ G^{Δ7} A⁷ Bm⁷

87

i⁷ ii⁷ bIII⁷ iv⁷ v⁷ bVI⁷ bVII⁷ i⁷

Minor scales Part VII

Relative Natural minor modes in all keys

(Black noteheads = chord tones; white noteheads = passing tones)

David M. Shere

C Aeolian scale; mode i ("Natural minor")

[R 2 b3 4 5 b6 b7]

2 D Locrian scale; mode ii

E^b major/Ionian scale; mode ^bIII ("Relative major")

[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

4 F Dorian scale; mode iv

G Phrygian scale; mode v

[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

6 A^b Lydian scale; mode ^bVI

B^b Mixolydian scale; mode ^bVII

[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

When we study the **Natural minor scale** and how the major modes relate to it, we must reassign the roman numeral function of each major mode to fit the order of the **Natural minor scale**. Thus:

Aeolian ("Natural minor") (vi) becomes i

Locrian (vii) becomes ii

Ionian (I) becomes ^bIII

Dorian (ii) becomes iv

Phrygian (iii) becomes v

Lydian (IV) becomes ^bVI

Mixolydian (V) becomes ^bVII

In order to prevent confusion, it is best to simply treat the **Natural minor scale** as a modal system that is completely independent of the **Major scale**. While the **Major** and **Natural minor scales** are in fact directly related, their **modal systems** function independently of one another.

C# Aeolian scale; mode i ("Natural minor")

8

The musical notation shows the C# Aeolian scale in treble clef, starting on C#4. The notes are: C#4, D4, E4, F#4, G4, A4, B4, C#5. The fingering below the staff is: |R 2 b3 4 5 b6 b7|.

D# Locrian scale; mode ii

E major/Ionian scale; mode bIII ("Relative major")

9

The musical notation shows two scales in treble clef. The first scale is D# Locrian, starting on D#4, with notes: D#4, E4, F#4, G4, A4, B4, C#5, D#5. The fingering is: |2 b3 4 5 b6 b7 R|. The second scale is E major/Ionian, starting on E4, with notes: E4, F#4, G4, A4, B4, C#5, D#5, E6. The fingering is: |b3 4 5 b6 b7 R 2|.

F# Dorian scale; mode iv

G# Phrygian scale; mode v

11

The musical notation shows two scales in treble clef. The first scale is F# Dorian, starting on F#4, with notes: F#4, G4, A4, B4, C#5, D#5, E6, F#6. The fingering is: |4 5 b6 b7 R 2 b3|. The second scale is G# Phrygian, starting on G#4, with notes: G#4, A4, B4, C#5, D#5, E6, F#6, G#6. The fingering is: |5 b6 b7 R 2 b3 4|.

A Lydian scale; mode bVI

B Mixolydian scale; mode bVII

13

The musical notation shows two scales in treble clef. The first scale is A Lydian, starting on A4, with notes: A4, B4, C#5, D#5, E6, F#6, G#6, A7. The fingering is: |b6 b7 R 2 b3 4 5|. The second scale is B Mixolydian, starting on B4, with notes: B4, C#5, D#5, E6, F#6, G#6, A7, B7. The fingering is: |b7 R 2 b3 4 5 b6|.

D Aeolian scale; mode i ("Natural minor")

15

[R 2 b3 4 5 b6 b7]

E Locrian scale; mode ii

F major/Ionian scale; mode bIII ("Relative major")

16

[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

G Dorian scale; mode iv

A Phrygian scale; mode v

18

[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

Bb Lydian scale; mode bVI

C Myxolydian scale; mode bVII

20

[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

E \flat Aeolian scale; mode i ("Natural minor")

22

[R 2 b3 4 5 b6 b7]

F Locrian scale; mode ii

23

[2 b3 4 5 b6 b7 R]

G \flat major/Ionian scale; mode bIII ("Relative major")

[b3 4 5 b6 b7 R 2]

A \flat Dorian scale; mode iv

25

[4 5 b6 b7 R 2 b3]

B \flat Phrygian scale; mode v

[5 b6 b7 R 2 b3 4]

C \flat Lydian scale; mode bVI

27

[b6 b7 R 2 b3 4 5]

D \flat Mixolydian scale; mode bVII

[b7 R 2 b3 4 5 b6]

E Aeolian scale; mode i ("Natural minor")

29

[R 2 b3 4 5 b6 b7]

F# Locrian scale; mode ii

30

[2 b3 4 5 b6 b7 R]

G major/Ionian scale; mode bIII ("Relative major")

[b3 4 5 b6 b7 R 2]

A Dorian scale; mode iv

32

[4 5 b6 b7 R 2 b3]

B Phrygian scale; mode v

[5 b6 b7 R 2 b3 4]

C Lydian scale; mode bVI

34

[b6 b7 R 2 b3 4 5]

D Myxolydian scale; mode bVII

[b7 R 2 b3 4 5 b6]

F Aeolian scale; mode i ("Natural minor")

36

[R 2 b3 4 5 b6 b7]

37

G Locrian scale; mode ii

A^b major/Ionian scale; mode ^bIII ("Relative major")

[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

39

B^b Dorian scale; mode iv

C Phrygian scale; mode v

[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

41

D^b Lydian scale; mode ^bVI

E^b Mixolydian scale; mode ^bVII

[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

F# Aeolian scale; mode i ("Natural minor")

43

[R 2 b3 4 5 b6 b7]

G# Locrian scale; mode ii

44

[b2 b3 4 5 b6 b7 R]

A major/Ionian scale; mode bIII ("Relative major")

[b3 4 5 b6 b7 R 2]

B Dorian scale; mode iv

46

[4 5 b6 b7 R 2 b3]

C# Phrygian scale; mode v

[5 b6 b7 R 2 b3 4]

D Lydian scale; mode bVI

48

[b6 b7 R 2 b3 4 5]

E Myxolydian scale; mode bVII

[b7 R 2 b3 4 5 b6]

G Aeolian scale; mode i ("Natural minor")

50

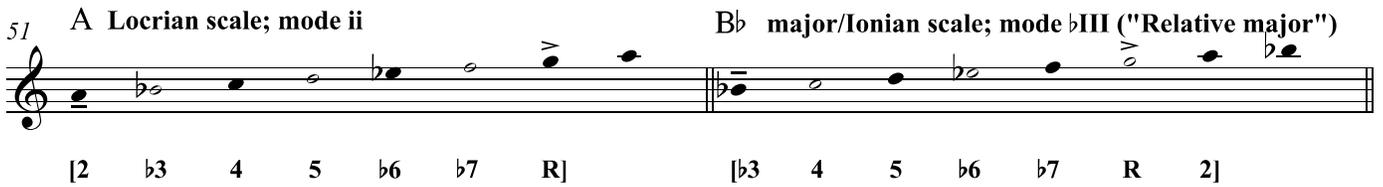


[R 2 b3 4 5 b6 b7]

51

A Locrian scale; mode ii

Bb major/Ionian scale; mode bIII ("Relative major")

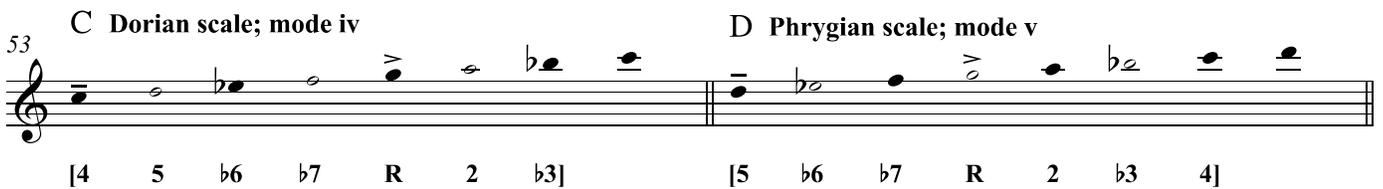


[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

53

C Dorian scale; mode iv

D Phrygian scale; mode v

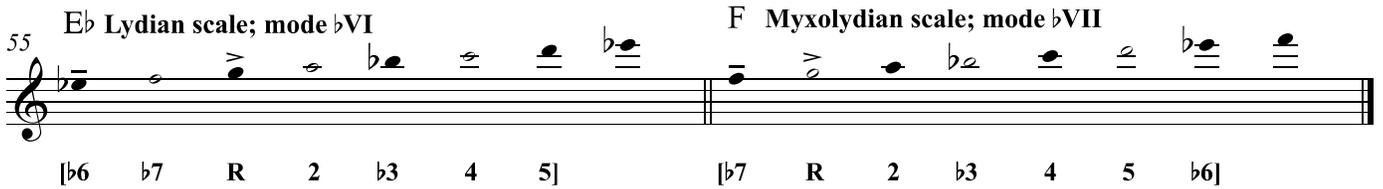


[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

55

Eb Lydian scale; mode bVI

F Myxolydian scale; mode bVII



[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

G# Aeolian scale; mode i ("Natural minor")

57

[R 2 b3 4 5 b6 b7]

Detailed description: This block shows the G# Aeolian scale (mode i, 'Natural minor') on a treble clef staff. The scale is written in G# minor, with notes G#, A, B, C, D, E, F, G#. The notes are marked with fingerings: R (root), 2, b3, 4, 5, b6, and b7. The staff includes a key signature of one sharp (F#) and a common time signature.

A# Locrian scale; mode ii

B major/Ionian scale; mode bIII ("Relative major")

58

[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

Detailed description: This block shows two scales on a treble clef staff. On the left is the A# Locrian scale (mode ii), with notes A#, B, C, D, E, F, G, A#. On the right is the B major/Ionian scale (mode bIII, 'Relative major'), with notes B, C, D, E, F#, G#, A. Both scales are marked with fingerings: [2 b3 4 5 b6 b7 R] and [b3 4 5 b6 b7 R 2]. The staff includes a key signature of two sharps (F# and C#) and a common time signature.

C# Dorian scale; mode iv

D# Phrygian scale; mode v

60

[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

Detailed description: This block shows two scales on a treble clef staff. On the left is the C# Dorian scale (mode iv), with notes C#, D, E, F#, G, A, B, C#. On the right is the D# Phrygian scale (mode v), with notes D#, E, F, G, A, B, C, D#. Both scales are marked with fingerings: [4 5 b6 b7 R 2 b3] and [5 b6 b7 R 2 b3 4]. The staff includes a key signature of two sharps (F# and C#) and a common time signature.

E Lydian scale; mode bVI

F# Myxolydian scale; mode bVII

62

[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

Detailed description: This block shows two scales on a treble clef staff. On the left is the E Lydian scale (mode bVI), with notes E, F#, G, A, B, C, D, E. On the right is the F# Myxolydian scale (mode bVII), with notes F#, G, A, B, C, D, E, F#. Both scales are marked with fingerings: [b6 b7 R 2 b3 4 5] and [b7 R 2 b3 4 5 b6]. The staff includes a key signature of two sharps (F# and C#) and a common time signature.

A Aeolian scale; mode i ("Natural minor")

64

[R 2 b3 4 5 b6 b7]

65

B Locrian scale; mode ii

C major/Ionian scale; mode bIII ("Relative major")

[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

67

D Dorian scale; mode iv

E Phrygian scale; mode v

[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

69

F Lydian scale; mode bVI

G Mixolydian scale; mode bVII

[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

B \flat Aeolian scale; mode i ("Natural minor")

71

|R 2 b3 4 5 b6 b7|

C Locrian scale; mode ii

D \flat major/Ionian scale; mode \flat III ("Relative major")

72

|2 b3 4 5 b6 b7 R| |b3 4 5 b6 b7 R 2|

E \flat Dorian scale; mode iv

F Phrygian scale; mode v

74

|4 5 b6 b7 R 2 b3| |5 b6 b7 R 2 b3 4|

G \flat Lydian scale; mode \flat VI

A \flat Mixolydian scale; mode \flat VII

76

|b6 b7 R 2 b3 4 5| |b7 R 2 b3 4 5 b6|

B Aeolian scale; mode i ("Natural minor")

78

[R 2 b3 4 5 b6 b7]

C# Locrian scale; mode ii

D major/Ionian scale; mode bIII ("Relative major")

79

[2 b3 4 5 b6 b7 R] [b3 4 5 b6 b7 R 2]

E Dorian scale; mode iv

F# Phrygian scale; mode v

81

[4 5 b6 b7 R 2 b3] [5 b6 b7 R 2 b3 4]

G Lydian scale; mode bVI

A Mixolydian scale; mode bVII

83

[b6 b7 R 2 b3 4 5] [b7 R 2 b3 4 5 b6]

Jazz Improvisation class notes

Minor scales Part VIII

Relative Harmonic minor modes in all keys

In this handout, we will use a lower-case "r" to indicate "raised," which may mean either (♯) or (♮) depending on the scale.

David M. Shere

C Aeolian (r7) scale; mode i ("Harmonic minor")

1 2 3 4 5 6 r7

D Locrian (r6) scale; mode ii

E♭ Ionian (r5) scale; mode ♭III

86

1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

F Dorian (r4) scale; mode iv

G Phrygian (r3) scale; mode v ("Phrygian Dominant")

88

1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

A♭ Lydian (r2) scale; mode ♭VI

B Altered diminished scale; mode vii

90

1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

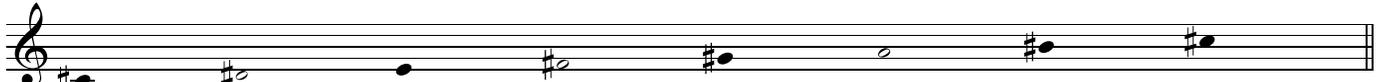
Each mode of the **Harmonic minor scale** represents an alteration of a mode of the **Natural minor scale**.

A single scale tone from each **Natural minor mode** is altered/raised in order to derive the corresponding **Harmonic minor mode**.

Therefore, it is necessary to re-number the scale tones of each **Harmonic minor mode** from (1) through (7) in order to clearly identify the raised/alterd tone within each mode.

C# Aeolian (r7) scale; mode i ("Harmonic minor")

92



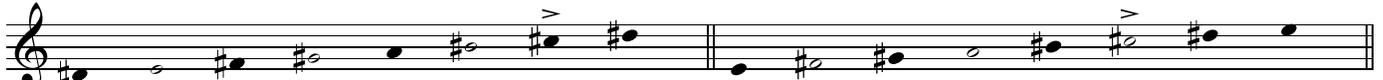
Musical notation for the C# Aeolian scale (mode i) in treble clef. The notes are: C#4, D4, E4, F#4, G4, A4, B4. The notes are marked with fingerings: 1, 2, 3, 4, 5, 6, r7. There is a breath mark (V) above the first note.

1 2 3 4 5 6 r7

D# Locrian (r6) scale; mode ii

E Ionian (r5) scale; mode bIII

93



Musical notation for the D# Locrian (mode ii) and E Ionian (mode bIII) scales in treble clef. The D# Locrian scale notes are: D#4, E4, F#4, G4, A4, B4, C#5. The E Ionian scale notes are: E4, F#4, G4, A4, B4, C#5, D#5. Both scales are marked with fingerings: 1, 2, 3, 4, 5, r6, 7 and 1, 2, 3, 4, r5, 6, 7. There are breath marks (V) above the 6th notes.

1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

F# Dorian (r4) scale; mode iv

G# Phrygian (r3) scale; mode v ("Phrygian Dominant")

95



Musical notation for the F# Dorian (mode iv) and G# Phrygian (mode v) scales in treble clef. The F# Dorian scale notes are: F#4, G4, A4, B4, C#5, D#5, E5. The G# Phrygian scale notes are: G#4, A4, B4, C#5, D#5, E5, F#5. Both scales are marked with fingerings: 1, 2, 3, r4, 5, 6, 7 and 1, 2, r3, 4, 5, 6, 7. There are breath marks (V) above the 5th notes.

1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

A Lydian (r2) scale; mode bVI

B# Altered diminished scale; mode vii

97



Musical notation for the A Lydian (mode bVI) and B# Altered diminished (mode vii) scales in treble clef. The A Lydian scale notes are: A4, B4, C#5, D#5, E5, F#5, G#5. The B# Altered diminished scale notes are: B#4, C#5, D#5, E5, F#5, G#5, A5. Both scales are marked with fingerings: 1, r2, 3, 4, 5, 6, 7 and r1, 2, 3, 4, 5, 6, 7. There are breath marks (V) above the 3rd notes.

1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

D Aeolian (r7) scale; mode i ("Harmonic minor")

99



[R 2 b3 4 5 b6 #7]
1 2 3 4 5 6 r7

E Locrian (r6) scale; mode ii

F Ionian (r5) scale; mode bIII

100



1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

G Dorian (r4) scale; mode iv

A Phrygian (r3) scale; mode v ("Phrygian Dominant")

102



1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

Bb Lydian (r2) scale; mode bVI

C# Altered diminished scale; mode vii

104



1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

E \flat Aeolian (r7) scale; mode i ("Harmonic minor")

106



[R	2	\flat 3	4	5	\flat 6	\natural 7]
1	2	3	4	5	6	r7

F Locrian (r6) scale; mode ii

107



1 2 3 4 5 r6 7

G \flat Ionian (r5) scale; mode \flat III



1 2 3 4 r5 6 7

A \flat Dorian (r4) scale; mode iv

109



1 2 3 r4 5 6 7

B \flat Phrygian (r3) scale; mode v ("Phrygian Dominant")



1 2 r3 4 5 6 7

C \flat Lydian (r2) scale; mode \flat VI

111



1 r2 3 4 5 6 7

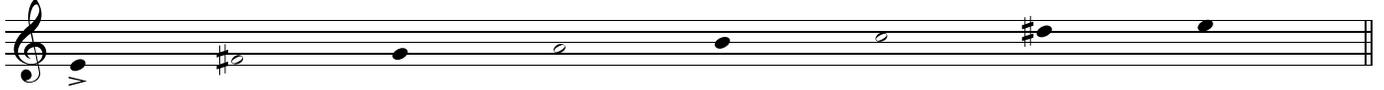
D Altered diminished scale; mode vii



r1 2 3 4 5 6 7

E Aeolian (r7) scale; mode i ("Harmonic minor")

113



[R 1 2 3 4 5 6 r7] 2 3 4 5 6 r7

F# Locrian (r6) scale; mode ii

114



1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

G Ionian (r5) scale; mode bIII

A Dorian (r4) scale; mode iv

116



1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

B Phrygian (r3) scale; mode v ("Phrygian Dominant")

C Lydian (r2) scale; mode bVI

118



1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

D# Altered diminished scale; mode vii

F Aeolian (r7) scale; mode i ("Harmonic minor")

120

[R 2 b3 4 5 b6 b7]
1 2 3 4 5 6 r7

G Locrian (r6) scale; mode ii

Ab Ionian (r5) scale; mode bIII

121

1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

Bb Dorian (r4) scale; mode iv

C Phrygian (r3) scale; mode v ("Phrygian Dominant")

123

1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

Db Lydian (r2) scale; mode bVI

E Altered diminished scale; mode vii

125

1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

F# Aeolian (r7) scale; mode i ("Harmonic minor")

127



[R 2 b3 4 5 b6 b7]
 1 2 3 4 5 6 r7

G# Locrian (r6) scale; mode ii

128



1 2 3 4 5 r6 7

A Ionian (r5) scale; mode bIII



1 2 3 4 r5 6 7

B Dorian (r4) scale; mode iv

130



1 2 3 r4 5 6 7

C# Phrygian (r3) scale; mode v ("Phrygian Dominant")



1 2 r3 4 5 6 7

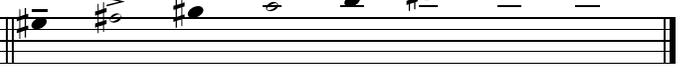
D Lydian (r2) scale; mode bVI

132



1 r2 3 4 5 6 7

E# Altered diminished scale; mode vii



r1 2 3 4 5 6 7

G Aeolian (r7) scale; mode i ("Harmonic minor")

134

[R 2 b3 4 5 b6 #7]
1 2 3 4 5 6 r7

A Locrian (r6) scale; mode ii

Bb Ionian (r5) scale; mode bIII

135

1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

C Dorian (r4) scale; mode iv

D Phrygian (r3) scale; mode v ("Phrygian Dominant")

137

1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

Eb Lydian (r2) scale; mode bVI

F# Altered diminished scale; mode vii

139

1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

G# Aeolian (r7) scale; mode i ("Harmonic minor")

141

[R 2 b3 4 5 b6 b7]
1 2 3 4 5 6 r7

A# Locrian (r6) scale; mode ii

B Ionian (r5) scale; mode bIII

142

1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

C# Dorian (r4) scale; mode iv

D# Phrygian (r3) scale; mode v ("Phrygian Dominant")

144

1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

E Lydian (r2) scale; mode bVI

Fx Altered diminished scale; mode vii

146

1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

A Aeolian (r7) scale; mode i ("Harmonic minor")

148

The musical notation shows the Aeolian (r7) scale in mode i, also known as the harmonic minor scale. It is written on a single staff in treble clef. The notes are: 1 (root), 2, b3, 4, 5, b6, #7. The 7th degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers in brackets: [R 2 b3 4 5 b6 #7]. Below that, the same sequence is shown with natural numbers: 1 2 3 4 5 6 r7.

B Locrian (r6) scale; mode ii

149

The musical notation shows the Locrian (r6) scale in mode ii. It is written on a single staff in treble clef. The notes are: 1, 2, 3, 4, 5, r6, 7. The 6th degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers: 1 2 3 4 5 r6 7.

C Ionian (r5) scale; mode bIII

The musical notation shows the Ionian (r5) scale in mode bIII. It is written on a single staff in treble clef. The notes are: 1, 2, 3, 4, r5, 6, 7. The 5th degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers: 1 2 3 4 r5 6 7.

D Dorian (r4) scale; mode iv

151

The musical notation shows the Dorian (r4) scale in mode iv. It is written on a single staff in treble clef. The notes are: 1, 2, 3, r4, 5, 6, 7. The 4th degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers: 1 2 3 r4 5 6 7.

E Phrygian (r3) scale; mode v ("Phrygian Dominant")

The musical notation shows the Phrygian (r3) scale in mode v, also known as the Phrygian Dominant scale. It is written on a single staff in treble clef. The notes are: 1, 2, r3, 4, 5, 6, 7. The 3rd degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers: 1 2 r3 4 5 6 7.

F Lydian (r2) scale; mode bVI

153

The musical notation shows the Lydian (r2) scale in mode bVI. It is written on a single staff in treble clef. The notes are: 1, r2, 3, 4, 5, 6, 7. The 2nd degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers: 1 r2 3 4 5 6 7.

G# Altered diminished scale; mode vii

The musical notation shows the Altered diminished scale in mode vii. It is written on a single staff in treble clef. The notes are: r1, 2, 3, 4, 5, 6, 7. The 1st degree is marked with a sharp sign. Below the staff, the scale is represented by a sequence of notes with their corresponding fret numbers: r1 2 3 4 5 6 7.

B \flat Aeolian (r7) scale; mode i ("Harmonic minor")

155

1 2 3 4 5 6 r7

C Locrian (r6) scale; mode ii

D \flat Ionian (r5) scale; mode \flat III

156

1 2 3 4 5 r6 7 1 2 3 4 r5 6 7

E \flat Dorian (r4) scale; mode iv

F Phrygian (r3) scale; mode v ("Phrygian Dominant")

158

1 2 3 r4 5 6 7 1 2 r3 4 5 6 7

G \flat Lydian (r2) scale; mode \flat VI

A Altered diminished scale; mode vii

160

1 r2 3 4 5 6 7 r1 2 3 4 5 6 7

B Aeolian (r7) scale; mode i ("Harmonic minor")

162

[R 1 2 3 4 5 6 r7]
2 b3 4 5 b6 b7

C# Locrian (r6) scale; mode ii

163

1 2 3 4 5 r6 7

D Ionian (r5) scale; mode bIII

1 2 3 4 r5 6 7

E Dorian (r4) scale; mode iv

165

1 2 3 r4 5 6 7

F# Phrygian (r3) scale; mode v ("Phrygian Dominant")

1 2 r3 4 5 6 7

G Lydian (r2) scale; mode bVI

167

1 r2 3 4 5 6 7

A# Altered diminished scale; mode vii

r1 2 3 4 5 6 7

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Minor scales Part IX

Relative Melodic minor modes in all keys

In this handout, we will use a lower-case "r" to indicate "raised," which may mean either (♯) or (♮) depending on the scale.

David M. Shere

C Aeolian (r6, r7) scale; mode i ("Melodic minor")

1 2 3 4 5 r6 r7

D Dorian (♭9) scale; mode ii

E♭ Lydian Augmented scale; mode ♭III

170

1 2 3 4 r5 r6 7 1 2 3 4 r5 r6 7

F Lydian Dominant scale; mode iv

G Mixolydian (♭6) scale; mode v

172

1 2 r3 r4 5 6 7 1 r2 r3 4 5 6 7

A Semilocrian scale; mode ♭VI

B Superlocrian scale; mode vii

174

r1 r2 3 4 5 6 7 r1 2 3 4 5 6 r7

Each mode of the **Melodic minor scale** represents an alteration of a mode of the **Natural minor scale**.

Two scale tones from each **Natural minor mode** are altered/raised in order to derive the corresponding **Melodic minor mode**.

Therefore, it is necessary to re-number the scale tones of each **Melodic minor mode** from (1) through (7) in order to clearly identify the raised/altered tone within each mode.

C# Aeolian (r6, r7) scale; mode i ("Melodic minor")

176

1 2 3 4 5 r6 r7

D# Dorian (b9) scale; mode ii

E Lydian Augmented scale; mode bIII

177

1 2 3 4 r5 r6 7 1 2 3 4 r5 r6 7

F# Lydian Dominant scale; mode iv

G# Myxolydian (b6) scale; mode v

179

1 2 r3 r4 5 6 7 1 r2 r3 4 5 6 7

A# Semilocrian scale; mode bVI

B# Superlocrian scale; mode vii

181

r1 r2 3 4 5 6 7 r1 2 3 4 5 6 r7

D Aeolian (r6, r7) scale; mode i ("Melodic minor")

183

A musical staff in treble clef showing the D Aeolian scale. The notes are D, E, F, G, A, Bb, C. The first note D has an accent (>) above it. Below the staff, the notes are labeled with Roman numerals and scale degrees: [R 1, 2, b3, 4, 5, b6, b7].

E Dorian (b9) scale; mode ii

F Lydian Augmented scale; mode bIII

184

Two musical staves in treble clef. The first staff shows the E Dorian scale (E, F, G, A, Bb, C, D) with an accent (>) above the 7th note D. The second staff shows the F Lydian Augmented scale (F, G, A, B, C, D, Eb) with an accent (>) above the 7th note Eb. Below the staves, the notes are labeled with Roman numerals and scale degrees: 1 2 3 4 r5 r6 7 for the first scale, and 1 2 3 4 r5 r6 7 for the second.

G Lydian Dominant scale; mode iv

A Myxolydian (b6) scale; mode v

186

Two musical staves in treble clef. The first staff shows the G Lydian Dominant scale (G, A, B, C, D, Eb, F) with an accent (>) above the 5th note D. The second staff shows the A Myxolydian scale (A, B, C, D, E, F, G) with an accent (>) above the 4th note D. Below the staves, the notes are labeled with Roman numerals and scale degrees: 1 2 r3 r4 5 6 7 for the first scale, and 1 r2 r3 4 5 6 7 for the second.

B Semilocrian scale; mode bVI

C# Superlocrian scale; mode vii

188

Two musical staves in treble clef. The first staff shows the B Semilocrian scale (B, C, D, E, F, G, Ab) with an accent (>) above the 3rd note D and a flat sign (b) above the 7th note Ab. The second staff shows the C# Superlocrian scale (C#, D, E, F, G, A, B) with an accent (>) above the 3rd note E. Below the staves, the notes are labeled with Roman numerals and scale degrees: r1 r2 3 4 5 6 7 for the first scale, and r1 2 3 4 5 6 r7 for the second.

E \flat Aeolian (r6, r7) scale; mode i ("Melodic minor")

190



[R	2	b3	4	5	b6	b7]
1	2	3	4	5	r6	r7

F Dorian (b9) scale; mode ii

G \flat Lydian Augmented scale; mode bIII

191



1	2	3	4	r5	r6	7	1	2	3	4	r5	r6	7
---	---	---	---	----	----	---	---	---	---	---	----	----	---

A \flat Lydian Dominant scale; mode iv

B \flat Mixolydian (b6) scale; mode v

193



1	2	r3	r4	5	6	7	1	r2	r3	4	5	6	7
---	---	----	----	---	---	---	---	----	----	---	---	---	---

C Semilocrian scale; mode bVI

D Superlocrian scale; mode vii

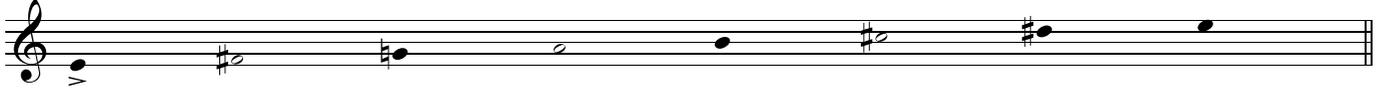
195



r1	r2	3	4	5	6	7	r1	2	3	4	5	6	r7
----	----	---	---	---	---	---	----	---	---	---	---	---	----

E Aeolian (r6, r7) scale; mode i ("Melodic minor")

197



[R 2 b3 4 5 b6 b7]
1 2 3 4 5 r6 r7

F# Dorian (b9) scale; mode ii

G Lydian Augmented scale; mode bIII

198



1 2 3 4 r5 r6 7 1 2 3 4 r5 r6 7

A Lydian Dominant scale; mode iv

B Mixolydian (b6) scale; mode v

200



1 2 r3 r4 5 6 7 1 r2 r3 4 5 6 7

C# Semilocrian scale; mode bVI

D# Superlocrian scale; mode vii

202



r1 r2 3 4 5 6 7 r1 2 3 4 5 6 r7

F Aeolian (r6, r7) scale; mode i ("Melodic minor")

204

[R 2 b3 4 5 b6 b7]
1 2 3 4 5 r6 r7

G Dorian (b9) scale; mode ii

Ab Lydian Augmented scale; mode bIII

205

1 2 3 4 r5 r6 7 1 2 3 4 r5 r6 7

Bb Lydian Dominant scale; mode iv

C Myxolydian (b6) scale; mode v

207

1 2 r3 r4 5 6 7 1 r2 r3 4 5 6 7

D Semilocrian scale; mode bVI

E Superlocrian scale; mode vii

209

r1 r2 3 4 5 6 7 r1 2 3 4 5 6 r7

F# Aeolian (r6, r7) scale; mode i ("Melodic minor")

211



[R 2 b3 4 5 b6 b7]
1 2 3 4 5 r6 r7

G# Dorian (b9) scale; mode ii

212



1 2 3 4 r5 r6 7

A Lydian Augmented scale; mode bIII



1 2 3 4 r5 r6 7

B Lydian Dominant scale; mode iv

214



1 2 r3 r4 5 6 7

C# Mixolydian (b6) scale; mode v



1 r2 r3 4 5 6 7

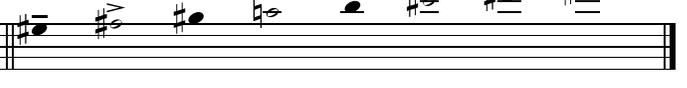
D# Semilocrian scale; mode bVI

216



r1 r2 3 4 5 6 7

E# Superlocrian scale; mode vii



r1 2 3 4 5 6 r7

G Aeolian (r6, r7) scale; mode i ("Melodic minor")

218

[R 2 b3 4 5 b6 b7]
1 2 3 4 5 r6 r7

A Dorian (b9) scale; mode ii

219

1 2 3 4 r5 r6 7

Bb Lydian Augmented scale; mode bIII

1 2 3 4 r5 r6 7

C Lydian Dominant scale; mode iv

221

1 2 r3 r4 5 6 7

D Myxolydian (b6) scale; mode v

1 r2 r3 4 5 6 7

E Semilocrian scale; mode bVI

223

r1 r2 3 4 5 6 7

F# Superlocrian scale; mode vii

r1 2 3 4 5 6 r7

G# Aeolian (r6, r7) scale; mode i ("Melodic minor")

225

[R 2 b3 4 5 b6 b7]

1 2 3 4 5 r6 r7

A# Dorian (b9) scale; mode ii

B Lydian Augmented scale; mode bIII

226

1 2 3 4 r5 r6 7 1 2 3 4 r5 r6 7

C# Lydian Dominant scale; mode iv

D# Myxolydian (b6) scale; mode v

228

1 2 r3 r4 5 6 7 1 r2 r3 4 5 6 7

E# Semilocrian scale; mode bVI

Fx Superlocrian scale; mode vii

230

r1 r2 3 4 5 6 7 r1 2 3 4 5 6 r7

A Aeolian (r6, r7) scale; mode i ("Melodic minor")

232

[R 2 b3 4 5 b6 b7]
1 2 3 4 5 r6 r7

B Dorian (b9) scale; mode ii

233

1 2 3 4 r5 r6 7

C Lydian Augmented scale; mode bIII

1 2 3 4 r5 r6 7

D Lydian Dominant scale; mode iv

235

1 2 r3 r4 5 6 7

E Myxolydian (b6) scale; mode v

1 r2 r3 4 5 6 7

F# Semilocrian scale; mode bVI

237

r1 r2 3 4 5 6 7

G# Superlocrian scale; mode vii

r1 2 3 4 5 6 r7

B \flat Aeolian (r6, r7) scale; mode i ("Melodic minor")

239



Musical notation for the B \flat Aeolian scale in treble clef. The scale consists of the notes: B \flat , C, D \flat , E \flat , F, G \flat , A \flat , B \flat . The notes are written as quarter notes with stems pointing down. There are accents (>) over the first and seventh notes.

[R	2	\flat 3	4	5	\flat 6	\flat 7]
1	2	3	4	5	r6	r7

C Dorian (\flat 9) scale; mode ii

D \flat Lydian Augmented scale; mode \flat III

240



Musical notation for two scales in treble clef. The first scale is C Dorian (\flat 9) with notes: C, D \flat , E \flat , F, G, A \flat , B \flat . The second scale is D \flat Lydian Augmented with notes: D \flat , E \flat , F, G, A, B \flat . Both scales are written as quarter notes with stems pointing down. Accents (>) are placed over the fifth and seventh notes of each scale.

1	2	3	4	r5	r6	7	1	2	3	4	r5	r6	7
---	---	---	---	----	----	---	---	---	---	---	----	----	---

E \flat Lydian Dominant scale; mode iv

F Myxolydian (\flat 6) scale; mode v

242



Musical notation for two scales in treble clef. The first scale is E \flat Lydian Dominant with notes: E \flat , F, G, A, B \flat , C, D. The second scale is F Myxolydian (\flat 6) with notes: F, G, A, B \flat , C, D, E. Both scales are written as quarter notes with stems pointing down. Accents (>) are placed over the fifth notes of each scale.

1	2	r3	r4	5	6	7	1	r2	r3	4	5	6	7
---	---	----	----	---	---	---	---	----	----	---	---	---	---

G Semilocrian scale; mode \flat VI

A Superlocrian scale; mode vii

244



Musical notation for two scales in treble clef. The first scale is G Semilocrian with notes: G, A \flat , B \flat , C, D, E, F. The second scale is A Superlocrian with notes: A, B \flat , C, D, E, F, G. Both scales are written as quarter notes with stems pointing down. Accents (>) are placed over the third notes of each scale.

r1	r2	3	4	5	6	7	r1	2	3	4	5	6	r7
----	----	---	---	---	---	---	----	---	---	---	---	---	----

B Aeolian (r6, r7) scale; mode i ("Melodic minor")

246

[R 2 b3 4 5 b6 b7]

1 2 3 4 5 r6 r7

C# Dorian (b9) scale; mode ii

247

1 2 3 4 r5 r6 7

D Lydian Augmented scale; mode bIII

1 2 3 4 r5 r6 7

E Lydian Dominant scale; mode iv

249

1 2 r3 r4 5 6 7

F# Myxolydian (b6) scale; mode v

1 r2 r3 4 5 6 7

G# Semilocrian scale; mode bVI

251

r1 r2 3 4 5 6 7

A# Superlocrian scale; mode vii

r1 2 3 4 5 6 r7

Pentatonic scales Part I

C major scale- parent scale; mode I
(Also known as "C Ionian mode;" mother of all Western scales)

David M. Shere

1

[R 2 3 4 5 6 7]

2 C Major pentatonic scale

[R 2 3 5 6]

3 C Natural minor [b3, b6, b7] (Aeolian scale; mode vi, E \flat major)

[R 2 b3 4 5 b6 b7]

4 C Minor pentatonic scale

[R b3 4 5 b7]

All Major pentatonic scales



All Minor pentatonic scales



Jazz Improvisation class notes

Pentatonic scales Part II

CHORD-RELATED PENTATONIC SCALES

David M. Shere

Key of C

C Δ 7

C Major pentatonic scale

30 Dm⁷

D minor pentatonic scale

Em⁷

E minor pentatonic scale

32 F Δ 7

F Major pentatonic scale

G⁷

G Major pentatonic scale

34 Am⁷

A minor pentatonic scale

B \emptyset 7

G/B Major pentatonic scale

For every chord in a given key, there is a corresponding pentatonic scale,
just as there is a corresponding mode and 7th arpeggio.

Key of D \flat 36 D \flat Δ 7D \flat Major pentatonic scale37 E \flat m7

Fm7

E \flat minor pentatonic scale

F minor pentatonic scale

39 G \flat Δ 7A \flat 7G \flat Major pentatonic scaleA \flat Major pentatonic scale41 B \flat m7C \emptyset 7B \flat minor pentatonic scaleA \flat /C Major pentatonic scale

Key of D

43 D Δ 7

D Major pentatonic scale

44 E \flat m7F \sharp m7

E minor pentatonic scale

F \sharp minor pentatonic scale46 G Δ 7

A7



G Major pentatonic scale

A Major pentatonic scale

48 B \flat m7C \sharp \emptyset 7

B minor pentatonic scale

A/C \sharp Major pentatonic scale

Key of Eb

50 Eb^{Δ7}



Eb Major pentatonic scale

51 Fm⁷

Gm⁷



F minor pentatonic scale

G minor pentatonic scale

53 Ab^{Δ7}

Bb⁷



Ab Major pentatonic scale

Bb Major pentatonic scale

55 Cm⁷

D^{ø7}

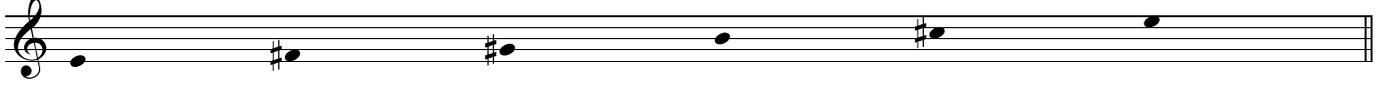


C minor pentatonic scale

Bb/D Major pentatonic scale

Key of E

57 E^{Δ7}



E Major pentatonic scale

58 F#m⁷

G#m⁷



F# minor pentatonic scale

G# minor pentatonic scale

60 A^{Δ7}

B⁷



A Major pentatonic scale

B Major pentatonic scale

62 C#m⁷

D#^{ø7}



C# minor pentatonic scale

B/D# Major pentatonic scale

Key of F

64 F Δ 7

F Major pentatonic scale

65 Gm7

Am7



G minor pentatonic scale

A minor pentatonic scale

67 Bb Δ 7

C7



Bb Major pentatonic scale

C Major pentatonic scale

69 Dm7

E \emptyset 7

D minor pentatonic scale

C/E Major pentatonic scale

Key of Gb

71 Gb Δ 7

Gb Major pentatonic scale

72 Abm7

Bbm7



Ab minor pentatonic scale

Bb minor pentatonic scale

74 Cb Δ 7

Db7



Cb Major pentatonic scale

Db Major pentatonic scale

76 Ebm7

F \emptyset 7

Eb minor pentatonic scale

Db/F Major pentatonic scale

Key of G

78 G^{Δ7}

G Major pentatonic scale

79 Am⁷ Bm⁷

A minor pentatonic scale

B minor pentatonic scale

81 C^{Δ7} D⁷

C Major pentatonic scale

D Major pentatonic scale

83 Em⁷ F#^{ø7}

E minor pentatonic scale

D/F# Major pentatonic scale

Key of A^b

85 A^bΔ⁷

A^b Major pentatonic scale

86 B^bm⁷ C^{m7}

B^b minor pentatonic scale

C minor pentatonic scale

88 D^bΔ⁷ E^{b7}

D^b Major pentatonic scale

E^b Major pentatonic scale

90 F^{m7} G^{ø7}

F minor pentatonic scale

E^b/G Major pentatonic scale

144 **Key of A**

92 A^{Δ7}



A Major pentatonic scale

93 Bm⁷



B minor pentatonic scale

C#m⁷



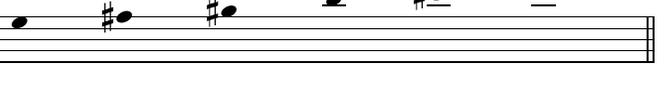
C# minor pentatonic scale

95 D^{Δ7}



D Major pentatonic scale

E⁷



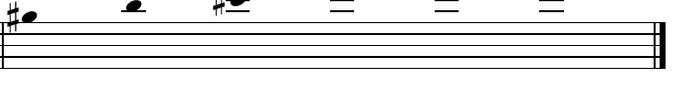
E Major pentatonic scale

97 F#m⁷



F# minor pentatonic scale

G#^{ø7}



E/G# Major pentatonic scale

Key of B^b

99 B^bΔ⁷



B^b Major pentatonic scale

100 Cm⁷



C minor pentatonic scale

Dm⁷



D minor pentatonic scale

102 E^bΔ⁷



E^b Major pentatonic scale

F⁷



F Major pentatonic scale

104 Gm⁷



G minor pentatonic scale

A^{ø7}



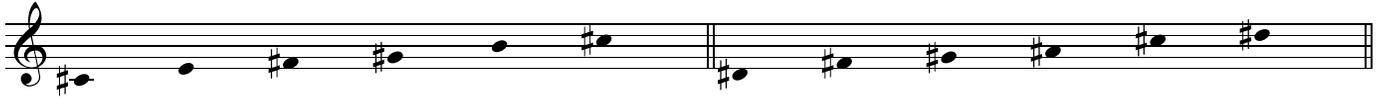
F/A Major pentatonic scale

106 B^{Δ7}



B Major pentatonic scale

107 C#m⁷



C# minor pentatonic scale

D#m⁷



D# minor pentatonic scale

109 E^{Δ7}



E Major pentatonic scale

F#⁷



F# Major pentatonic scale

111 G#m⁷



G# minor pentatonic scale

A#^{ø7}

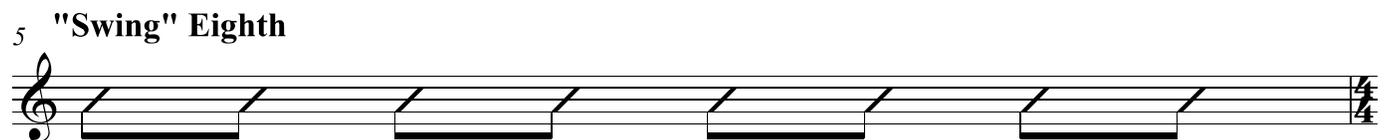
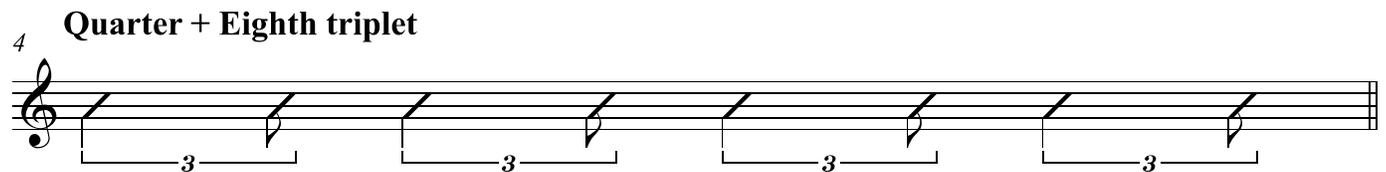
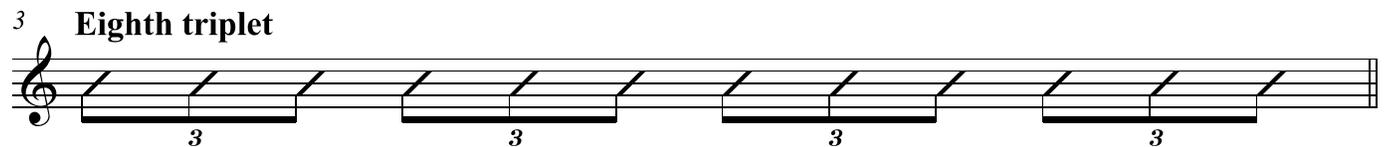
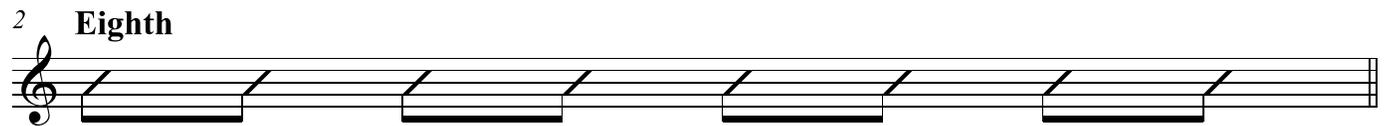
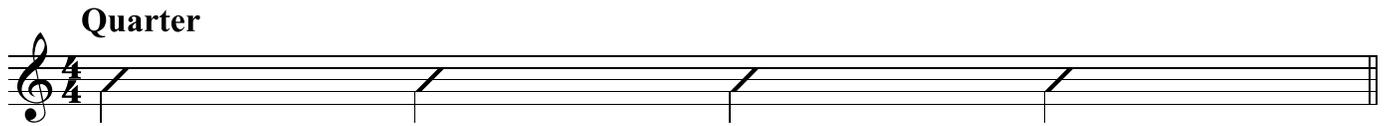


F#/A# Major pentatonic scale

Jazz Improvisation class notes

Rhythm studies Part I

David M. Shere



TERMS:

"Swing" Eighth note- an eighth note written as a standard "straight" eighth note, but with an implied triplet feel. Play measure 5 above as if it were written like measure 4 and you will have achieved "swing" eighth notes.

In point of fact, it is worth noting that "true" swing eighths are not quite implied triplets, and not quite straight eighths either. *True* swing eighths reside rhythmically somewhere in between a triplet and a straight eighth. The closer to a triplet you are, the "harder" you are swinging; the closer to a straight eighth you are, the "smoother" or "cooler" your swing becomes.

Jazz Improvisation class notes

Rhythm studies Part II

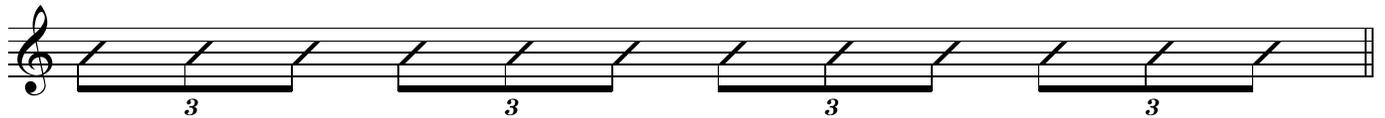


David M. Shere

"Swing" Eighth



7 Eighth triplet

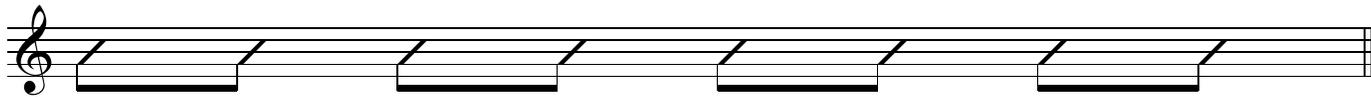


In jazz rhythm, "swing" eighth notes and eighth triplets both share an implied triplet pulse (although "swing" eighths may be played "smoother" than a literal triplet—see class notes 14).

When we subdivide the beat into smaller denominations such as sixteenth notes, we typically revert to an implied straight eighth note pulse (see page 2).

The easiest way to gain an understanding of the relationship between "straight" eighth notes, "swing" eighth notes, eighth note triplets, and sixteenth notes is to listen to as many professional jazz performances as possible. Jazz musicians such as John Coltrane, "Cannonball" Adderly, Joe Pass, Bill Evans, Miles Davis, Pat Metheny, Charlie Parker, and many others are masters of transitioning between different rhythmic groups, and playing against multiple implied rhythmic pulses.

8 "Straight" Eighth (no implied triplet)



9 "Straight" Sixteenth (no implied triplet)



Sixteenth notes are typically brought into use for slower-tempo and mid-tempo jazz standards, in order to lend greater rhythmic interest and variety to melodic lines, and allow for greater melodic variety within a smaller rhythmic space. Using sixteenth notes takes a great deal of practice work and applied technical skill.

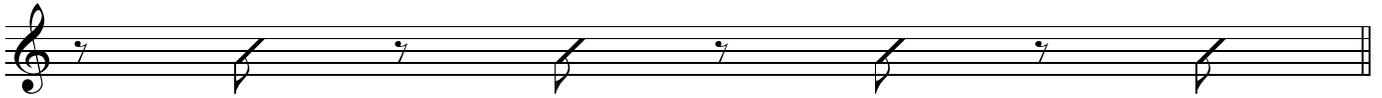
The best way to practice transitioning between eighths, triplets, and sixteenths is to devise scale exercises that make use of these groups.

Class notes 16b shows several exercises which are designed to help you practice these rhythmic patterns.

SYNCOPIATION



10 "Swing" Eighth



11 "Straight" Eighth (no implied triplet)



"Syncopation" is a type of rhythmic phrasing where the accents of a melody are placed on the weak beats of rhythmic groups. This is typically accomplished through the use of rests.

A "weak" beat is any secondary or even beat: 2, 4, "&," etc.

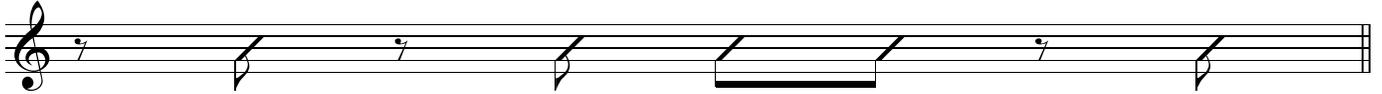
"Strong" beats are primary or odd beats: 1, 3, 5, etc.

For the purposes of this study we are looking only at eighth note syncopations, but syncopation can take place within any rhythmic denomination (half, quarter, eighth, sixteenth, or 32nd notes; or any other type of grouping).

12



13



14

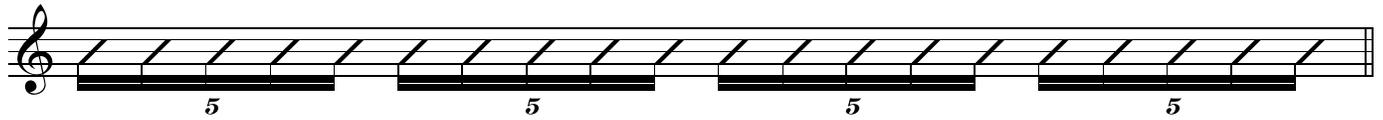


15



Quintuplet

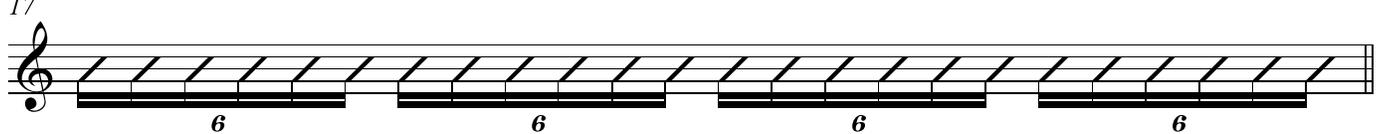
16



A musical staff in treble clef showing four groups of five notes each. Each group is enclosed in a bracket with the number '5' written below it. The notes are represented by diagonal lines, indicating a rhythmic pulse.

Sextuplet

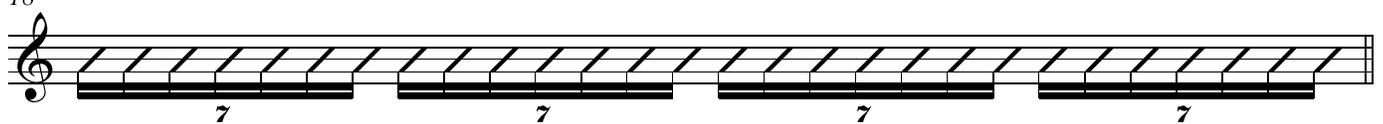
17



A musical staff in treble clef showing four groups of six notes each. Each group is enclosed in a bracket with the number '6' written below it. The notes are represented by diagonal lines, indicating a rhythmic pulse.

Septuplet

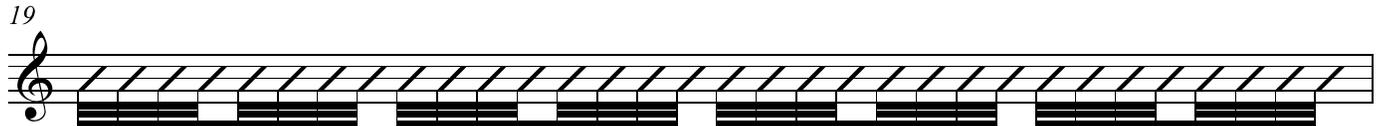
18



A musical staff in treble clef showing four groups of seven notes each. Each group is enclosed in a bracket with the number '7' written below it. The notes are represented by diagonal lines, indicating a rhythmic pulse.

32nd note

19



A musical staff in treble clef showing four groups of 32 notes each. Each group is enclosed in a bracket with the number '32' written below it. The notes are represented by diagonal lines, indicating a rhythmic pulse.

Slower or mid-tempo rhythmic pulses can be further subdivided into increments smaller than 16th notes by a skilled musician. This page shows four examples of ways a rhythmic pulse can be further subdivided.

Groupings which are not exponents of "2" (2, 4, 8, 16, 32, etc.) are called "tuplets." This page contains three examples of tuplet groupings.

Tuplets can be used to create even greater rhythmic interest and melodic variety, and are often used to obscure the rhythmic pulse or play "outside" of the rhythm.

CONCERT

Rhythm studies Part III

David M. Shere

"Straight" Eighth (no implied triplet)

A musical staff in treble clef showing a sequence of eighth notes. The first measure contains four eighth notes (C4, D4, E4, F4). The second measure contains four eighth notes (G4, A4, B4, C5). The third measure contains four eighth notes (D5, E5, F5, G5). The fourth measure contains a whole note (C4).

A diagram showing three eighth notes grouped under a bracket with a '3' above it, indicating a triplet.

23 "Swing" Eighth

A musical staff in treble clef showing a sequence of eighth notes. The first measure contains four eighth notes (C4, D4, E4, F4). The second measure contains four eighth notes (G4, A4, B4, C5). The third measure contains four eighth notes (D5, E5, F5, G5). The fourth measure contains a whole note (C4).

Eighth triplet

A musical staff in treble clef showing eighth notes with triplet markings. The first measure contains three eighth notes (C4, D4, E4) with a '3' above them. The second measure contains three eighth notes (F4, G4, A4) with a '3' above them. The third measure contains three eighth notes (B4, C5, D5) with a '3' above them. The fourth measure contains three eighth notes (E5, F5, G5) with a '3' above them. The fifth measure contains three eighth notes (A5, B5, C6) with a '3' above them. The sixth measure contains three eighth notes (D6, E6, F6) with a '3' above them. The seventh measure contains a whole note (C4).

"Straight" Sixteenth (no implied triplet)

A musical staff in treble clef showing a sequence of sixteenth notes. The first measure contains eight sixteenth notes (C4, D4, E4, F4, G4, A4, B4, C5). The second measure contains eight sixteenth notes (D5, E5, F5, G5, A5, B5, C6, D6). The third measure contains eight sixteenth notes (E6, F6, G6, A6, B6, C7, D7, E7). The fourth measure contains a whole note (C4).

A diagram showing three eighth notes grouped under a bracket with a '3' above it, indicating a triplet.

"Swing" Eighth + Eighth triplet

A musical staff in treble clef showing eighth notes and eighth triplets. The first measure contains four eighth notes (C4, D4, E4, F4) with a '3' above them. The second measure contains four eighth notes (G4, A4, B4, C5) with a '3' above them. The third measure contains four eighth notes (D5, E5, F5, G5) with a '3' above them. The fourth measure contains four eighth notes (A5, B5, C6, D6) with a '3' above them. The fifth measure contains a whole note (C4).

A diagram showing three eighth notes grouped under a bracket with a '3' above it, indicating a triplet.

35 "Swing" Eighths + Sixteenths

A musical staff in treble clef showing eighth notes and sixteenth notes. The first measure contains four eighth notes (C4, D4, E4, F4) with a '3' above them. The second measure contains four eighth notes (G4, A4, B4, C5) with a '3' above them. The third measure contains four eighth notes (D5, E5, F5, G5) with a '3' above them. The fourth measure contains four eighth notes (A5, B5, C6, D6) with a '3' above them. The fifth measure contains a whole note (C4).

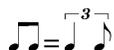
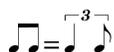
A diagram showing three eighth notes grouped under a bracket with a '3' above it, indicating a triplet.

38 "Swing" Eighths + Triplets + Sixteenths

A musical staff in treble clef showing eighth notes, eighth triplets, and sixteenth notes. The first measure contains four eighth notes (C4, D4, E4, F4) with a '3' above them. The second measure contains four eighth notes (G4, A4, B4, C5) with a '3' above them. The third measure contains four eighth notes (D5, E5, F5, G5) with a '3' above them. The fourth measure contains four eighth notes (A5, B5, C6, D6) with a '3' above them. The fifth measure contains a whole note (C4).

Rhythm studies Part III

David M. Shere

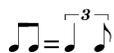
"Straight" Eighth (no implied triplet)44 **"Swing" Eighth****Eighth triplet****"Straight" Sixteenth (no implied triplet)****"Swing" Eighth + Eighth triplet**56 **"Swing" Eighths + Sixteenths**59 **"Swing" Eighths + Triplets + Sixteenths**

E♭ SCORE

Rhythm studies Part III

David M. Shere

"Straight" Eighth (no implied triplet)



65 "Swing" Eighth



Eighth triplet



"Straight" Sixteenth (no implied triplet)



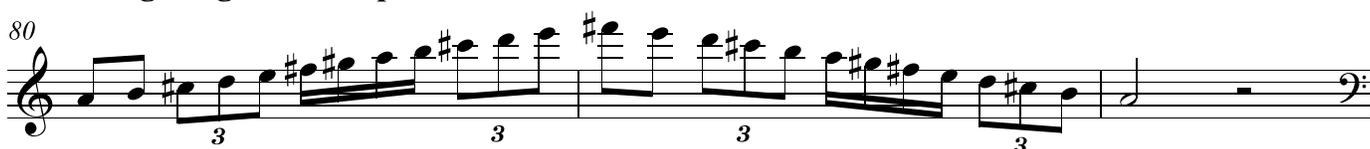
"Swing" Eighth + Eighth triplet



"Swing" Eighths + Sixteenths



"Swing" Eighths + Triplets + Sixteenths

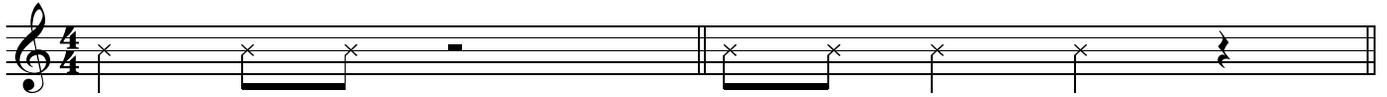


Jazz Improvisation class notes

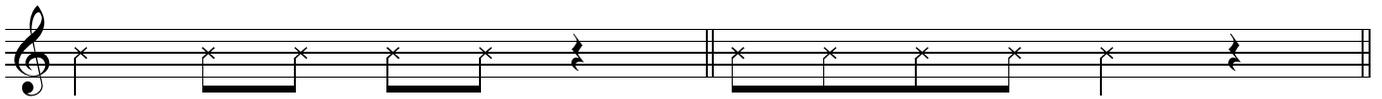
Rhythm studies Part IV

This handout consists of a number of short phrase studies to once again focus on "swing" rhythm.

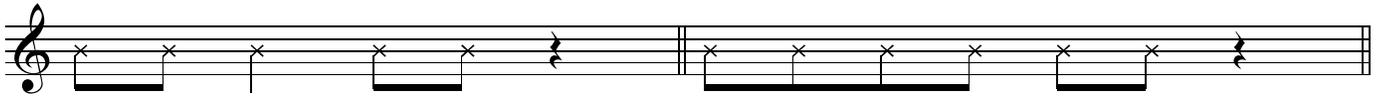
David M. Shere



106



108



110



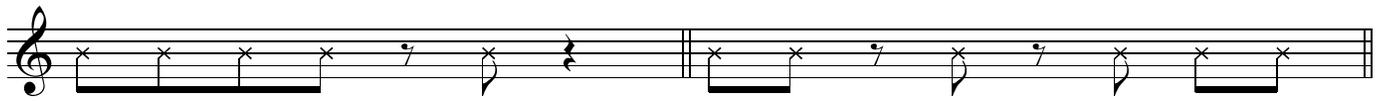
112



114



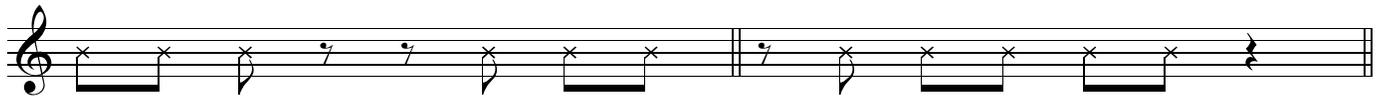
116



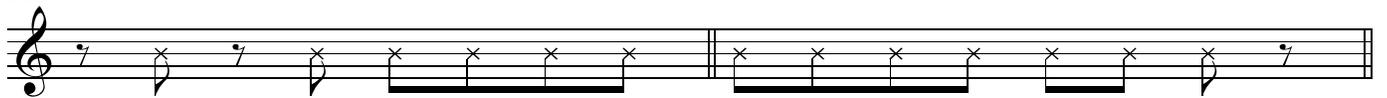
118



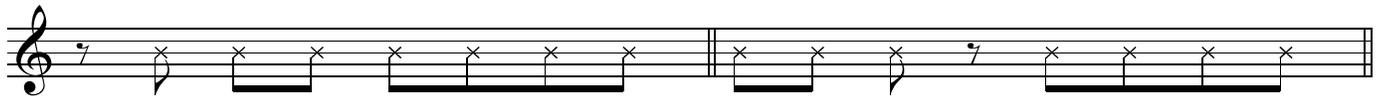
120



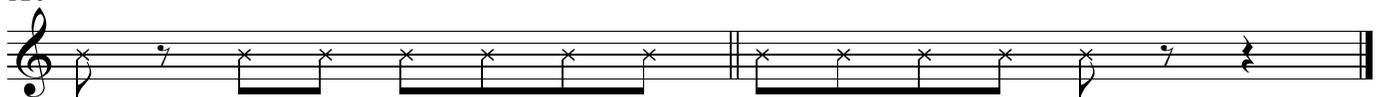
122



124



126



Jazz Improvisation class notes

Blues vocabulary, part I

C major arpeggio **C minor arpeggio**

[R] 3 5] [R] b3 5]

SCALE DEGREES

As we begin to discuss elements of the blues vocabulary and blues-based jazz, the single most important question that invariably arises is "What defines the blues?" Is it the pentatonic scale? The blues scale? A specific mode? We will be exploring many different scales, melodies, traditional blues "licks" and other devices as we discuss the blues, as well as specific types of chords, chord progressions, and chord tones/arpeggios.

It has been my experience that no single scale or melody can be used to define the blues vocabulary. The blues can be played using one or two notes, or it can be played using the entire chromatic scale. The core defining concept upon which the blues vocabulary is based is **tension between the major and minor third of a chord.**

As the major and minor 3rd do not traditionally co-exist in any diatonic scale, and create something of a paradox in tonal music when played against each other, they hold special properties when used together in a blues melody. Consider the following melodic example:

3 (play freely, without strict rhythm)

b3 3 b3 3

First, notice that **this melody does not have a clearly defined sense of major or minor.** It has a distinctly "blues" sound. This is due to the fact that the ear cannot decide which of the two thirds in the melody to prioritize harmonically, and blues tension is created out of the paradox of hearing a melodic line that is distinctly neither major nor minor, but both simultaneously.

Second, notice that in both the ascending and descending segments of the melody, **the major 3rd is preceded by the minor third.** The minor third is first and is followed by the major. This is an extremely important point that I cannot over-emphasize: **The minor 3rd must always precede the major 3rd melodically when the two are adjacent.** If the major 3rd is to precede the minor third, there must be at least one intervening tone, such as the 5th or the root. Consider the next two melodic examples:

5 (play freely, without strict rhythm)

b3 3 3 b3

b3 3 3 b3

The reason the minor third must not follow the major third directly adjacent is immediately evident when they are played incorrectly. Try it: play [G,E,Eb,C] and listen to the results. It simply sounds bad. No experienced blues musician will ever play the major third followed directly adjacent by the minor.

Why the major and minor 3rds behave this way is unclear. I suspect strongly that, like all other physical principles found in music theory, the answer can be found in nature: The major third (which has a ratio of 5/4) occurs before the minor third (ratio 6/5) in the overtone series. I would argue that hearing a minor third immediately following a major third offends our built-in psycho-acoustic expectations.

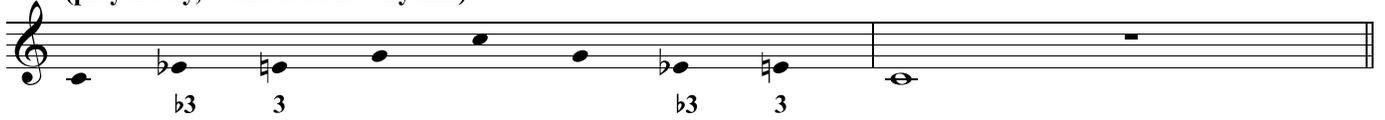
158 Key of C

9 major arpeggio

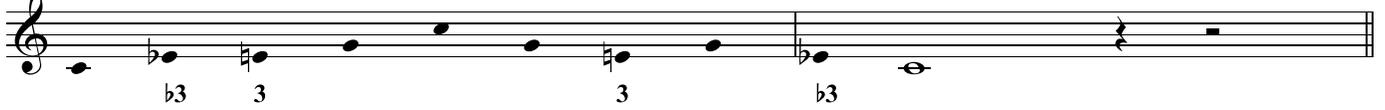
minor arpeggio



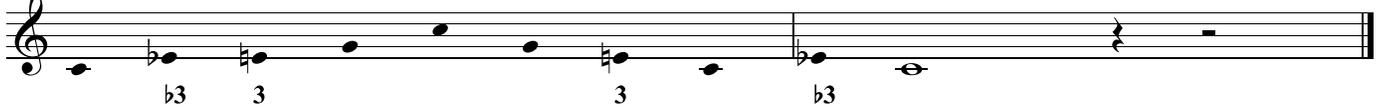
11 (play freely, without strict rhythm)



13



15



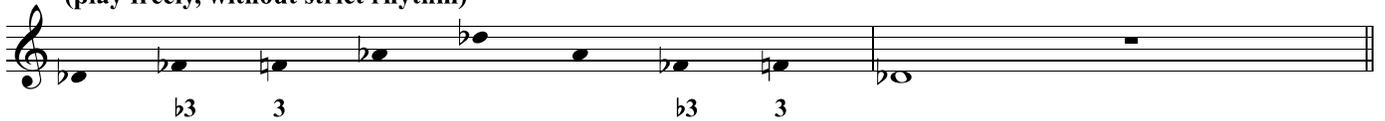
Key of Db

17 major arpeggio

minor arpeggio



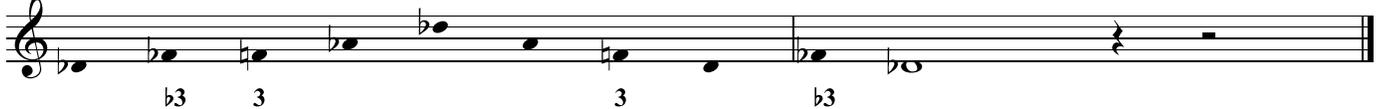
19 (play freely, without strict rhythm)



21



23



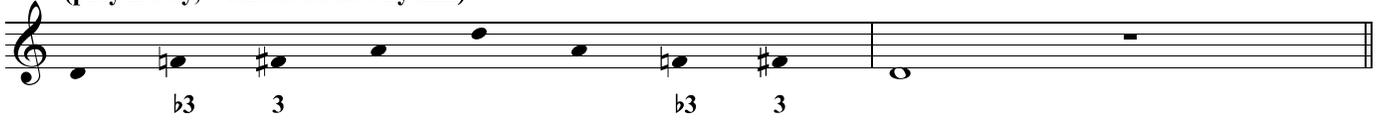
Key of D

25 major arpeggio

minor arpeggio



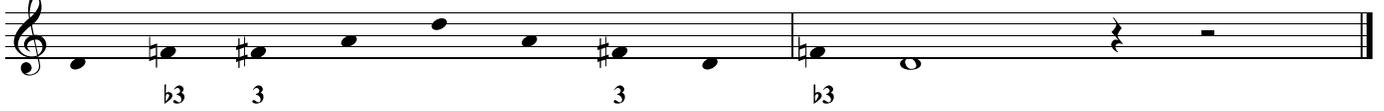
27 (play freely, without strict rhythm)



29



31



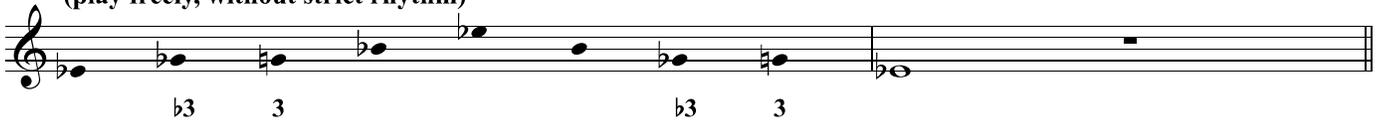
Key of Eb

33 major arpeggio

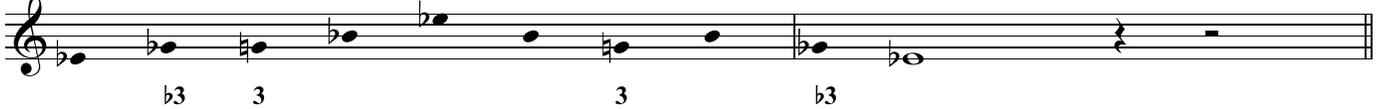
minor arpeggio



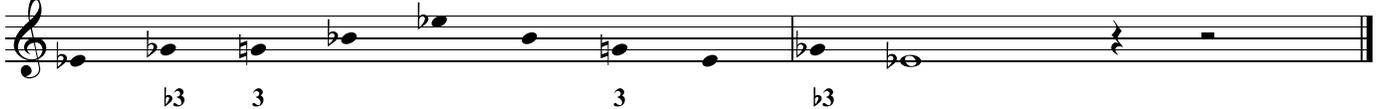
35 (play freely, without strict rhythm)



37



39



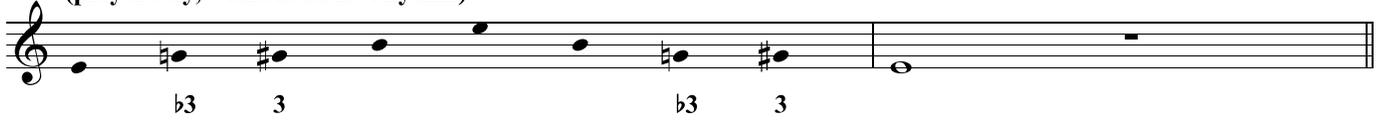
160 Key of E

41 major arpeggio

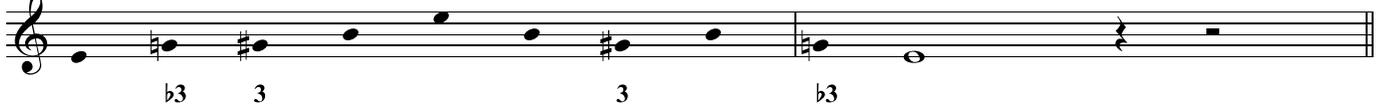
minor arpeggio



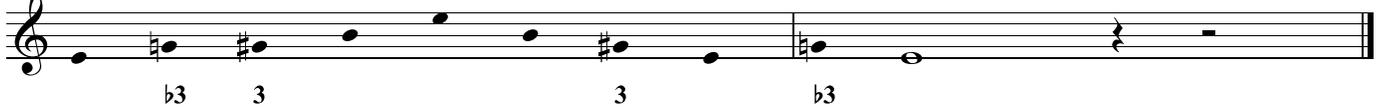
43 (play freely, without strict rhythm)



45



47



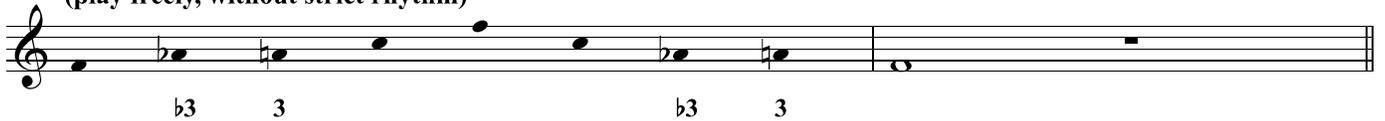
Key of F

49 major arpeggio

minor arpeggio



51 (play freely, without strict rhythm)



53



55

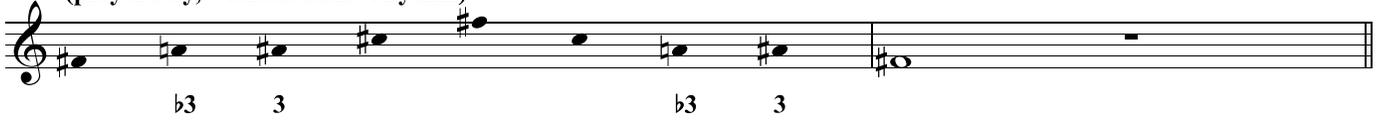


57 major arpeggio

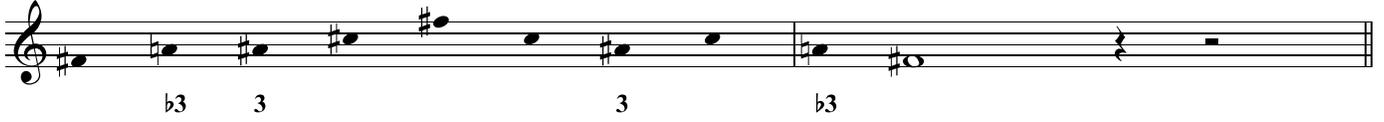
minor arpeggio



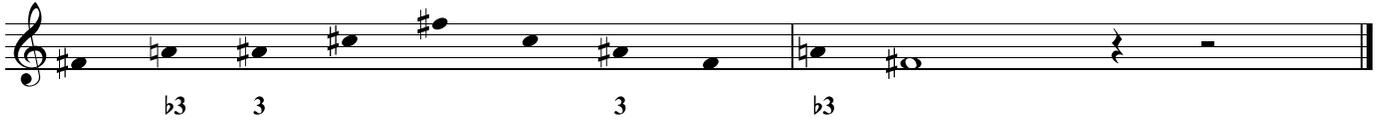
59 (play freely, without strict rhythm)



61



63

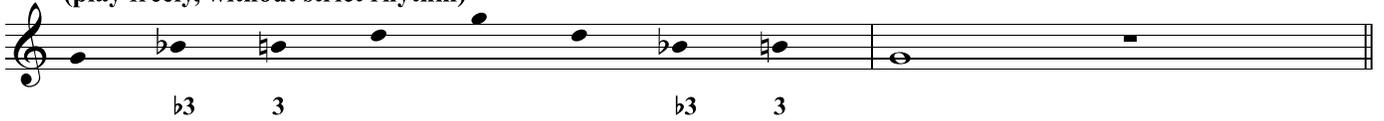


65 major arpeggio

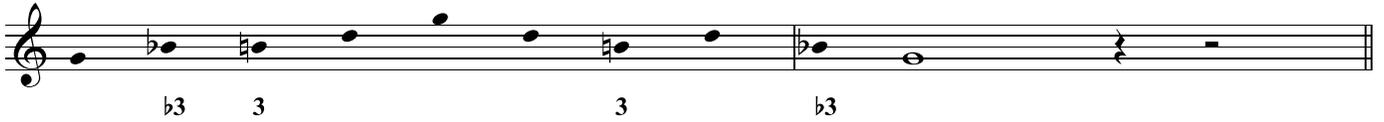
minor arpeggio



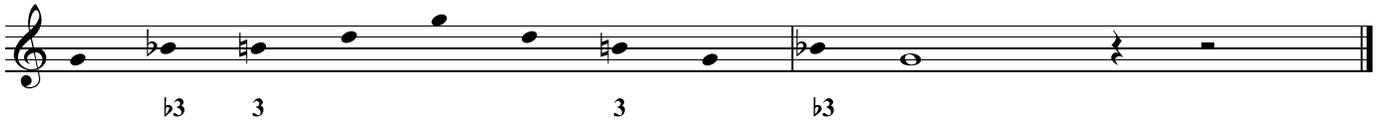
67 (play freely, without strict rhythm)



69



71



162 Key of Ab

73 major arpeggio minor arpeggio

75 (play freely, without strict rhythm)

77

79

Key of A

81 major arpeggio minor arpeggio

83 (play freely, without strict rhythm)

85

87

Jazz Improvisation class notes

Blues vocabulary, part II

David M. Shere

C major arpeggio **C minor arpeggio**

[R] 3 5] [R] b3 5]

SCALE DEGREES

In **Blues vocabulary part I**, we looked at the contrast between major and minor arpeggios as shown above, and how tension between the major and minor 3rd of a chord is the core of the blues sound.

Now we will look at several additional scale tones that can be added to the major/minor third construct to create melodies. We will look at these tones in order of precedence based on the commonality of use in the blues vocabulary.

The first tone that we will add is the major 6th, followed by the 4th. When we add the 6th to the ascending line, and the 6th and 4th to the descending line, we come up with an immediately recognizable, "stock" blues lick, shown in example 1 below:

Key of C
Example 1
(play freely, without strict rhythm)

107

R b3 3 5 6 R 6 5 4 b3 3 R

The next two tones that we will add to the descending line are the b7 (or "dominant 7") and the b5 (or "blue note"), as shown in example 2 below. We can also add the 4th and the b5 to the ascending melody, as shown in example 3 below.

Example 2
(play freely, without strict rhythm)

109

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

Example 3
(play freely, without strict rhythm)

111

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Collected together, the notes in example 3 do not represent any one particular scale, but rather use tones drawn from several different sources, including the Myxolydian mode, the Dorian mode, the minor pentatonic, the dominant 7th arpeggio, and the blues scale.

These examples represent a sort of "template" of blues notes that may be improvised within. Notes can be added in or left out, sequence patterns and various rhythms may be applied, the modes and scales that the templates are drawn from may be used in any way desired and transitioned from one to the next. There are endless possibilities within the blues. The primary principle to keep in mind when playing the blues is making use of the existing tension between the major and minor 3rd of the underlying chord.

Key of C

113 Example 1
(play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

115 Example 2
(play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

117 Example 3
(play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of Db

119 Example 1
(play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

121 Example 2
(play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

123 Example 3
(play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of D

Example 1

(play freely, without strict rhythm)

125

R b3 3 5 6 R 6 5 4 b3 3 R

Example 2

(play freely, without strict rhythm)

127

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

Example 3

(play freely, without strict rhythm)

129

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of Eb

Example 1

(play freely, without strict rhythm)

131

R b3 3 5 6 R 6 5 4 b3 3 R

Example 2

(play freely, without strict rhythm)

133

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

Example 3

(play freely, without strict rhythm)

135

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of E

137 Example 1
(play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

139 Example 2
(play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

141 Example 3
(play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of F

143 Example 1
(play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

145 Example 2
(play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

147 Example 3
(play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of F#

Example 1

149 (play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

Example 2

151 (play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

Example 3

153 (play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of G

Example 1

155 (play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

Example 2

157 (play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

Example 3

159 (play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of G#

161 Example 1
(play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

163 Example 2
(play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

165 Example 3
(play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of A

167 Example 1
(play freely, without strict rhythm)

R b3 3 5 6 R 6 5 4 b3 3 R

169 Example 2
(play freely, without strict rhythm)

R b3 3 5 6 R b7 6 5 b5 4 b3 3 R

171 Example 3
(play freely, without strict rhythm)

R b3 3 4 b5 5 6 R b7 6 5 b5 4 b3 3 R

Key of B \flat

Example 1

173 (play freely, without strict rhythm)

Musical notation for Example 1 in Key of B \flat , measures 173-174. The notation is on a single treble clef staff. The notes are: B \flat (R), B \flat (b3), C \flat (3), D \flat (5), E \flat (6), F \flat (R), G \flat (6), F \flat (5), E \flat (4), D \flat (b3), C \flat (3), B \flat (R).

Example 2

175 (play freely, without strict rhythm)

Musical notation for Example 2 in Key of B \flat , measures 175-176. The notation is on a single treble clef staff. The notes are: B \flat (R), B \flat (b3), C \flat (3), D \flat (5), E \flat (6), F \flat (R), G \flat (b7), F \flat (6), E \flat (5), D \flat (b5), C \flat (4), B \flat (b3), A \flat (3), G \flat (R).

Example 3

177 (play freely, without strict rhythm)

Musical notation for Example 3 in Key of B \flat , measures 177-178. The notation is on a single treble clef staff. The notes are: B \flat (R), B \flat (b3), C \flat (3), D \flat (4), E \flat (b5), F \flat (5), G \flat (6), F \flat (R), G \flat (b7), F \flat (6), E \flat (5), D \flat (b5), C \flat (4), B \flat (b3), A \flat (3), G \flat (R).

Key of B

Example 1

179 (play freely, without strict rhythm)

Musical notation for Example 1 in Key of B, measures 179-180. The notation is on a single treble clef staff. The notes are: B (R), C \sharp (b3), D \sharp (3), E \sharp (5), F \sharp (6), G \sharp (R), A \sharp (6), G \sharp (5), F \sharp (4), E \sharp (b3), D \sharp (3), C \sharp (R).

Example 2

181 (play freely, without strict rhythm)

Musical notation for Example 2 in Key of B, measures 181-182. The notation is on a single treble clef staff. The notes are: B (R), C \sharp (b3), D \sharp (3), E \sharp (5), F \sharp (6), G \sharp (R), A \sharp (b7), G \sharp (6), F \sharp (5), E \sharp (b5), D \sharp (4), C \sharp (b3), B \sharp (3), A \sharp (R).

Example 3

183 (play freely, without strict rhythm)

Musical notation for Example 3 in Key of B, measures 183-184. The notation is on a single treble clef staff. The notes are: B (R), C \sharp (b3), D \sharp (3), E \sharp (4), F \sharp (b5), G \sharp (5), A \sharp (6), B \sharp (R), C \sharp (b7), D \sharp (6), E \sharp (5), F \sharp (b5), G \sharp (4), A \sharp (b3), B \sharp (3), A \sharp (R).

Jazz Improvisation class notes

Blues vocabulary, part III

David M. Shere

<p>C major arpeggio</p> <p>SCALE DEGREES</p>	<p>C minor arpeggio</p> <p>SCALE DEGREES</p>
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In **Blues vocabulary part I**, we explored the contrast between the major and minor 3rd of a chord, and how emphasizing this contrast is central to the blues vocabulary.

In **Blues vocabulary part II**, we looked at specific tones (outside the context of scales) that make up the extended grammar of the blues.

In this handout, we will look at a number of specific scales that can be used to create blues lines, in addition to making use of the tones outlined in **Blues vocabulary part II**.

Key of C

<p>187 Dorian mode</p> <p>R 2 b3 4 5 6 b7</p>	<p>Myxolydian mode</p> <p>R 2 3 4 5 6 b7</p>
--	---

<p>189 Aeolian mode</p> <p>R 2 b3 4 5 b6 b7</p>	<p>Major pentatonic</p> <p>R 2 3 5 6</p>
--	---

<p>191 Minor pentatonic</p> <p>R b3 4 5 b7</p>	<p>Major blues scale</p> <p>R 2 #2 3 5 6 (#9)</p>
---	--

<p>193 Minor blues scale</p> <p>R b3 4 b5 5 b7</p>	<p>Dominant 7 pentatonic</p> <p>R 2 3 5 b7</p>
---	---

<p>195 Major pentatonic (#9)</p> <p>R #2 3 5 6 (#9)</p>	<p>Dominant 7 pentatonic (#9)</p> <p>R 6 5 #2 3 (#9)</p>
--	---

<p>197 Dominant 7 pentatonic (#9)</p> <p>R #2 3 5 b7 (#9)</p>	<p>Dominant 7 pentatonic (#9)</p> <p>R b7 5 #2 3 (#9)</p>
--	--

Key of D \flat

199 Dorian mode

Myxolydian mode

R 2 \flat 3 4 5 6 \flat 7 R 2 3 4 5 6 \flat 7

201 Aeolian mode

Major pentatonic

R 2 \flat 3 4 5 \flat 6 \flat 7 R 2 3 5 6

203 Minor pentatonic

Major blues scale

R \flat 3 4 5 \flat 7 R 2 #2 3 5 6
(#9)

205 Minor blues scale

Dominant 7 pentatonic

R \flat 3 4 \flat 5 5 \flat 7 R 2 3 5 \flat 7

207 Major pentatonic (#9)

R #2 3 5 6 R 6 5 #2 3
(#9) (#9)

209 Dominant 7 pentatonic (#9)

R #2 3 5 \flat 7 R \flat 7 5 #2 3
(#9) (#9)

Key of D

211 Dorian mode

Myxolydian mode

R 2 \flat 3 4 5 6 \flat 7 R 2 3 4 5 6 \flat 7

213 Aeolian mode

Major pentatonic

R 2 \flat 3 4 5 \flat 6 \flat 7 R 2 3 5 6

215 Minor pentatonic

Major blues scale

R \flat 3 4 5 \flat 7 R 2 #2 3 5 6
(#9)

217 Minor blues scale

Dominant 7 pentatonic

R \flat 3 4 \flat 5 5 \flat 7 R 2 3 5 \flat 7

219 Major pentatonic (#9)

R #2 #3 5 6

221 Dominant 7 pentatonic (#9)

R #2 3 5 \flat 7

Key of E \flat

223 Dorian mode

Myxolydian mode

R 2 $\flat 3$ 4 5 6 $\flat 7$ R 2 3 4 5 6 $\flat 7$

225 Aeolian mode

Major pentatonic

R 2 $\flat 3$ 4 5 $\flat 6$ $\flat 7$ R 2 3 5 6

227 Minor pentatonic

Major blues scale

R $\flat 3$ 4 5 $\flat 7$ R 2 $\sharp 2$ 3 5 6
(#9)

229 Minor blues scale

Dominant 7 pentatonic

R $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ R 2 3 5 $\flat 7$

231 Major pentatonic (#9)

R $\sharp 2$ 3 5 6 R 6 5 $\sharp 2$ 3
(#9) (#9)

233 Dominant 7 pentatonic (#9)

R $\sharp 2$ 3 5 $\flat 7$ R $\flat 7$ 5 $\sharp 2$ 3
(#9) (#9)

Key of E

235 Dorian mode

Myxolydian mode

R 2 \flat 3 4 5 6 \flat 7 R 2 3 4 5 6 \flat 7

237 Aeolian mode

Major pentatonic

R 2 \flat 3 4 5 \flat 6 \flat 7 R 2 3 5 6

239 Minor pentatonic

Major blues scale

R \flat 3 4 5 \flat 7 R 2 \sharp 2 3 5 6
(#9)

241 Minor blues scale

Dominant 7 pentatonic

R \flat 3 4 \flat 5 5 \flat 7 R 2 3 5 \flat 7

243 Major pentatonic (#9)

R \sharp 2 3 5 6 R 6 5 \sharp 2 3
(#9) (#9)

245 Dominant 7 pentatonic (#9)

R \sharp 2 3 5 \flat 7 R \flat 7 5 \sharp 2 3
(#9) (#9)

Key of F

247 Dorian mode

Myxolydian mode

R 2 $\flat 3$ 4 5 6 $\flat 7$ R 2 3 4 5 6 $\flat 7$

249 Aeolian mode

Major pentatonic

R 2 $\flat 3$ 4 5 $\flat 6$ $\flat 7$ R 2 3 5 6

251 Minor pentatonic

Major blues scale

R $\flat 3$ 4 5 $\flat 7$ R 2 $\sharp 2$ 3 5 6
(#9)

253 Minor blues scale

Dominant 7 pentatonic

R $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ R 2 3 5 $\flat 7$

255 Major pentatonic (#9)

R $\sharp 2$ 3 5 6 R 6 5 $\sharp 2$ 3
(#9) (#9)

257 Dominant 7 pentatonic (#9)

R $\sharp 2$ 3 5 $\flat 7$ R $\flat 7$ 5 $\sharp 2$ 3
(#9) (#9)

Key of F#

259 Dorian mode

Myxolydian mode

R 2 b3 4 5 6 b7 R 2 3 4 5 6 b7

261 Aeolian mode

Major pentatonic

R 2 b3 4 5 b6 b7 R 2 3 5 6

263 Minor pentatonic

Major blues scale

R b3 4 5 b7 R 2 #2 3 5 6
(#9)

265 Minor blues scale

Dominant 7 pentatonic

R b3 4 b5 5 b7 R 2 3 5 b7

267 Major pentatonic (#9)

R #2 3 5 6 R 6 5 #2 3
(#9) (#9)

269 Dominant 7 pentatonic (#9)

R #2 3 5 b7 R b7 5 #2 3
(#9) (#9)

Key of G

271 Dorian mode

R 2 $b3$ 4 5 6 $b7$

Myxolydian mode

R 2 3 4 5 6 $b7$

273 Aeolian mode

R 2 $b3$ 4 5 $b6$ $b7$

Major pentatonic

R 2 3 5 6

275 Minor pentatonic

R $b3$ 4 5 $b7$

Major blues scale

R 2 $\#2$ 3 5 6
($\#9$)

277 Minor blues scale

R $b3$ 4 $b5$ 5 $b7$

Dominant 7 pentatonic

R 2 3 5 $b7$

279 Major pentatonic ($\#9$)

R $\#2$ 3 5 6
($\#9$)

R 6 5 $\#2$ 3
($\#9$)

281 Dominant 7 pentatonic ($\#9$)

R $\#2$ 3 5 $b7$
($\#9$)

R $b7$ 5 $\#2$ 3
($\#9$)

Key of Ab

283 Dorian mode

Myxolydian mode

R 2 b3 4 5 6 b7 R 2 3 4 5 6 b7

285 Aeolian mode

Major pentatonic

R 2 b3 4 5 b6 b7 R 2 3 5 6

287 Minor pentatonic

Major blues scale

R b3 4 5 b7 R 2 #2 3 5 6
(#9)

289 Minor blues scale

Dominant 7 pentatonic

R b3 4 b5 5 b7 R 2 3 5 b7

291 Major pentatonic (#9)

R #2 3 5 6 R 6 5 #2 3
(#9) (#9)

293 Dominant 7 pentatonic (#9)

R #2 3 5 b7 R b7 5 #2 3
(#9) (#9)

Key of A

295 **Dorian mode** **Myxolydian mode**

R 2 $\flat 3$ 4 5 6 $\flat 7$ R 2 3 4 5 6 $\flat 7$

297 **Aeolian mode** **Major pentatonic**

R 2 $\flat 3$ 4 5 $\flat 6$ $\flat 7$ R 2 3 5 6

299 **Minor pentatonic** **Major blues scale**

R $\flat 3$ 4 5 $\flat 7$ R 2 $\sharp 2$ 3 5 6
(#9)

301 **Minor blues scale** **Dominant 7 pentatonic**

R $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ R 2 3 5 $\flat 7$

303 **Major pentatonic (#9)**

R $\sharp 2$ 3 5 6
(#9) R 6 5 $\sharp 2$ 3
(#9)

305 **Dominant 7 pentatonic (#9)**

R $\sharp 2$ 3 5 $\flat 7$ R $\flat 7$ 5 $\sharp 2$ 3
(#9) (#9)

Key of Bb

307 Dorian mode

Myxolydian mode

R 2 b3 4 5 6 b7 R 2 3 4 5 6 b7

309 Aeolian mode

Major pentatonic

R 2 b3 4 5 b6 b7 R 2 3 5 6

311 Minor pentatonic

Major blues scale

R b3 4 5 b7 R 2 #2 3 5 6
(#9)

313 Minor blues scale

Dominant 7 pentatonic

R b3 4 b5 5 b7 R 2 3 5 b7

315 Major pentatonic (#9)

R #2 3 5 6 R 6 5 #2 3
(#9) (#9)

317 Dominant 7 pentatonic (#9)

R #2 3 5 b7 R b7 5 #2 3
(#9) (#9)

Key of B

319 Dorian mode

R #2 \flat 3 4 5 6 \flat 7

Myxolydian mode

R #2 #3 4 5 6 \flat 7

321 Aeolian mode

R #2 \flat 3 4 5 \flat 6 \flat 7

Major pentatonic

R #2 #3 5 6

323 Minor pentatonic

R \flat 3 4 5 \flat 7

Major blues scale

R #2 \times 2 #3 5 6
(#9)

325 Minor blues scale

R \flat 3 4 \flat 5 5 \flat 7

Dominant 7 pentatonic

R #2 #3 5 \flat 7

327 Major pentatonic (#9)

R \times 2 #3 5 6
(#9)

R 6 5 \times 2 #3 \flat 7
(#9)

329 Dominant 7 pentatonic (#9)

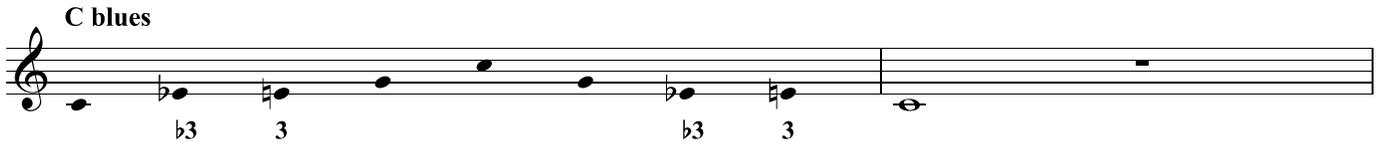
R \times 2 #3 5 \flat 7
(#9)

R \flat 7 5 \times 2 #3 \flat 7
(#9)

Jazz Improvisation class notes

Blues vocabulary, part IV

David M. Shere

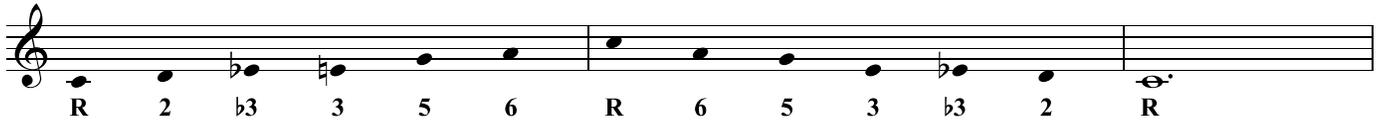


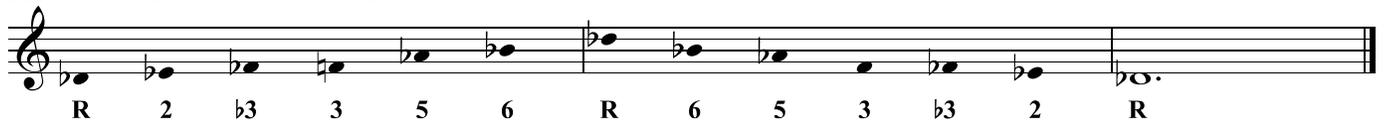
In **Blues vocabulary part I**, we discussed how the blues is defined by creating tension between the **major 3rd** and the **minor 3rd** of a chord. We also discussed the following general rule:

In blues melodies, the minor 3rd must always precede the major 3rd melodically when the two are adjacent. If the major 3rd is to precede the minor 3rd, there must be at least one intervening tone, such as the 5th or the root.

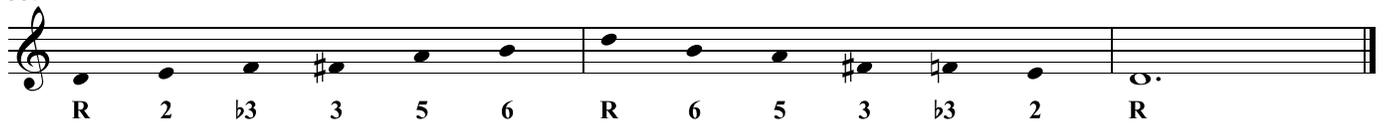
There is **one important exception** to this rule, and it is found in the **major blues scale**:
The **minor 3rd** may follow the **major 3rd** melodically, if it then proceeds to the **2nd (9th) of the scale**.

333 C major blues scale (major pentatonic add b3)

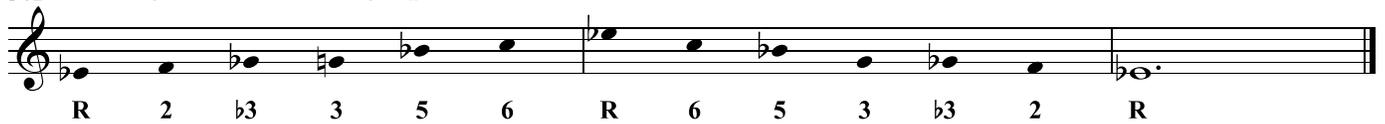


336 D \flat major blues scale (major pentatonic add $\flat 3$)


Musical notation for the D \flat major blues scale. The scale is written on a treble clef staff with a key signature of two flats (B \flat and E \flat). The notes are: D \flat , E \flat , F \flat , G \flat , A \flat , B \flat . The notation shows the ascending and descending scales with a repeat sign at the end. Below the staff, the fingering is indicated by letters and numbers: R, 2, $\flat 3$, 3, 5, 6, R, 6, 5, 3, $\flat 3$, 2, R.

339 D major blues scale (major pentatonic add $\flat 3$)


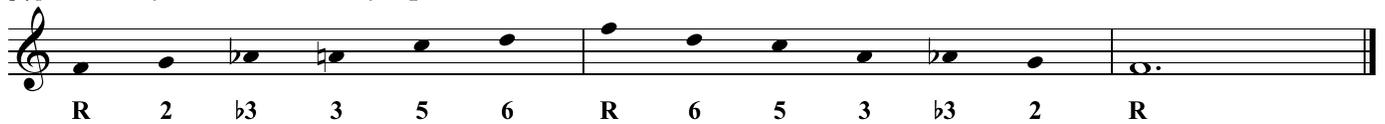
Musical notation for the D major blues scale. The scale is written on a treble clef staff with a key signature of one sharp (F \sharp). The notes are: D, E, F \sharp , G, A, B. The notation shows the ascending and descending scales with a repeat sign at the end. Below the staff, the fingering is indicated by letters and numbers: R, 2, $\flat 3$, 3, 5, 6, R, 6, 5, 3, $\flat 3$, 2, R.

342 E \flat major blues scale (major pentatonic add $\flat 3$)


Musical notation for the E \flat major blues scale. The scale is written on a treble clef staff with a key signature of three flats (B \flat , E \flat , A \flat). The notes are: E \flat , F \flat , G \flat , A \flat , B \flat , C. The notation shows the ascending and descending scales with a repeat sign at the end. Below the staff, the fingering is indicated by letters and numbers: R, 2, $\flat 3$, 3, 5, 6, R, 6, 5, 3, $\flat 3$, 2, R.

345 E major blues scale (major pentatonic add $\flat 3$)


Musical notation for the E major blues scale. The scale is written on a treble clef staff with a key signature of one sharp (F \sharp). The notes are: E, F \sharp , G, A, B, C. The notation shows the ascending and descending scales with a repeat sign at the end. Below the staff, the fingering is indicated by letters and numbers: R, 2, $\flat 3$, 3, 5, 6, R, 6, 5, 3, $\flat 3$, 2, R.

348 F major blues scale (major pentatonic add $\flat 3$)


Musical notation for the F major blues scale. The scale is written on a treble clef staff with a key signature of one flat (B \flat). The notes are: F, G, A, B, C, D. The notation shows the ascending and descending scales with a repeat sign at the end. Below the staff, the fingering is indicated by letters and numbers: R, 2, $\flat 3$, 3, 5, 6, R, 6, 5, 3, $\flat 3$, 2, R.

351 G \flat major blues scale (major pentatonic add $\flat 3$)


Musical notation for the G \flat major blues scale. The scale is written on a treble clef staff with a key signature of two flats (B \flat and E \flat). The notes are: G \flat , A \flat , B \flat , C, D, E \flat . The notation shows the ascending and descending scales with a repeat sign at the end. Below the staff, the fingering is indicated by letters and numbers: R, 2, $\flat 3$, 3, 5, 6, R, 6, 5, 3, $\flat 3$, 2, R.

354 G major blues scale (major pentatonic add $\flat 3$)



R 2 $\flat 3$ 3 5 6 R 6 5 3 $\flat 3$ 2 R

357 $A\flat$ major blues scale (major pentatonic add $\flat 3$)



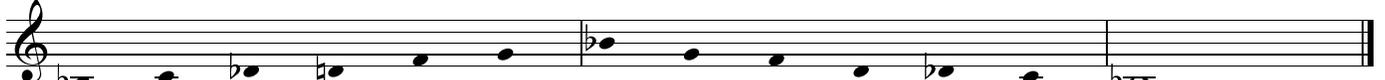
R 2 $\flat 3$ 3 5 6 R 6 5 3 $\flat 3$ 2 R

360 A major blues scale (major pentatonic add $\flat 3$)



R 2 $\flat 3$ 3 5 6 R 6 5 3 $\flat 3$ 2 R

363 $B\flat$ major blues scale (major pentatonic add $\flat 3$)



R 2 $\flat 3$ 3 5 6 R 6 5 3 $\flat 3$ 2 R

366 B major blues scale (major pentatonic add $\flat 3$)



R $\sharp 2$ $\flat 3$ 3 5 6 R 6 5 3 $\flat 3$ $\sharp 2$ R

1/4/13

Jazz Improvisation class notes, Exercises Part I

David M. Shere

PRACTICE TIPS

I. **Keep a detailed practice journal.**

- a. Write down everything that you practice each day.
- b. At the end of each practice session, make note of the following details:
 1. Which items are progressing well;
 2. Which items need extra work and focus;
 3. Which exercises or music pieces you didn't get to in this session. Schedule these items for a specific future session, preferably the next one.
- c. Sample journal entry:

“Practiced 2-octave C major scale 4x

Practiced all modes in C major 2x each

Practiced all 7th arpeggios in C major 2x each

Practiced “Maiden Voyage” and “Summertime” with backing tracks

Next session: Practice 2-octave Db-major scale

Practice all modes and 7th arpeggios in Db major

Practice “Solar” by Miles Davis”

II. **Build a core warm-up routine that takes 5-10 minutes.**

- a. Pick 2-3 specific, effective exercises that you know can be relied upon to prepare you for a performance, and make these part of your daily routine.
- b. For example: As a guitarist, my core warm-up consists of the chromatic scale, A Ionian and B Dorian, and 3-5 minutes of free-associating random exercises from my journals. My regular practice routine is much more elaborate than this of course, but in a pinch at a gig, or before a performance, this is often all I have time for.

III. **Rotate through your exercises on a long-term schedule.**

- a. As you accumulate more and more melodic ideas and exercises, you will find that it's not possible to practice every single idea and exercise every day. Build a schedule that allows you to rotate through your practice materials on a weekly, monthly or other basis.
- b. Prioritize your exercises according to order of importance.
- c. Always include your core warm-up in every practice session.

IV. **Record yourself:**

- a. Practicing exercises;
- b. Playing over changes;
- c. Free-associating melodies and patterns;
- d. Playing at rehearsals and gigs.

V. **Keep manuscript paper handy and write down all your exercises and melodic ideas.**

- a. Write down any new exercises, melodies, or patterns that you come up with during a practice or "jam" session. The more you get into a habit of doing this, the faster you will come up with new ideas and the easier it will be to commit previous ideas to memory.
- b. Keep records of all exercises you have borrowed from other sources (published, transcribed) that you use routinely.
- c. Using shorthand is fine; the goal is to put your ideas on paper so that you can clear your short-term memory bank.
- d. Refer to your recordings and transcribe any ideas you may have played that sound "fresh" and interesting, even if you are convinced that you'll remember them easily. You will find that writing these ideas down allows you to develop them later, sometimes in directions you can't anticipate.
- e. Try composing melodic ideas, patterns, and exercises on paper before playing them. You will find that this helps you guide your improvisational thought process into more disciplined channels where you have much greater control during actual performances.

VI. **Listen to recordings of the songs you are working on.**

- a. Make a repertoire list.
- b. Steal licks from your favorite artists and transcribe them.

Jazz Improvisation class notes

Exercises Part II

All major diatonic modes

David M. Shere

C major



9 D \flat major



17 D major



25 E \flat major



33 E major

Musical staff for E major, measures 33-36. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes in a sequence: E4-F#4-G#4-A5, B5-A5-G#4-F#4, E4-F#4-G#4-A5, B5-A5-G#4-F#4, E4-F#4-G#4-A5, B5-A5-G#4-F#4, E4-F#4-G#4-A5, B5-A5-G#4-F#4.

Musical staff for E major, measures 37-40. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes in a sequence: B5-A5-G#4-F#4, E4-F#4-G#4-A5, B5-A5-G#4-F#4, E4-F#4-G#4-A5, B5-A5-G#4-F#4, E4-F#4-G#4-A5, B5-A5-G#4-F#4, E4-F#4-G#4-A5.

41 F major

Musical staff for F major, measures 41-44. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of eighth notes in a sequence: F4-G4-A4-Bb5, C5-Bb5-A4-G4, F4-G4-A4-Bb5, C5-Bb5-A4-G4, F4-G4-A4-Bb5, C5-Bb5-A4-G4, F4-G4-A4-Bb5, C5-Bb5-A4-G4.

Musical staff for F major, measures 45-48. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of eighth notes in a sequence: C5-Bb5-A4-G4, F4-G4-A4-Bb5, C5-Bb5-A4-G4, F4-G4-A4-Bb5, C5-Bb5-A4-G4, F4-G4-A4-Bb5, C5-Bb5-A4-G4, F4-G4-A4-Bb5.

49 Gb major

Musical staff for Gb major, measures 49-52. The staff is in treble clef with a key signature of two flats (Bb, Eb). The melody consists of eighth notes in a sequence: Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4.

Musical staff for Gb major, measures 53-56. The staff is in treble clef with a key signature of two flats (Bb, Eb). The melody consists of eighth notes in a sequence: D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6, D6-C6-Bb5-Ab4, Gb4-Ab4-Bb5-C6.

57 G major

Musical staff for G major, measures 57-60. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes in a sequence: G4-A4-B4-C5, D5-C5-B4-A4, G4-A4-B4-C5, D5-C5-B4-A4, G4-A4-B4-C5, D5-C5-B4-A4, G4-A4-B4-C5, D5-C5-B4-A4.

Musical staff for G major, measures 61-64. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes in a sequence: D5-C5-B4-A4, G4-A4-B4-C5, D5-C5-B4-A4, G4-A4-B4-C5, D5-C5-B4-A4, G4-A4-B4-C5, D5-C5-B4-A4, G4-A4-B4-C5.

190

65

A^b major



69

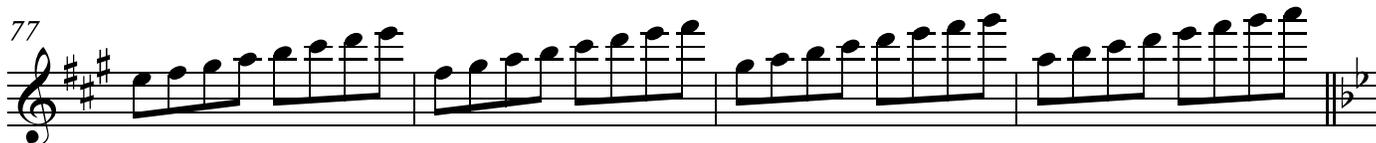


A major

73



77

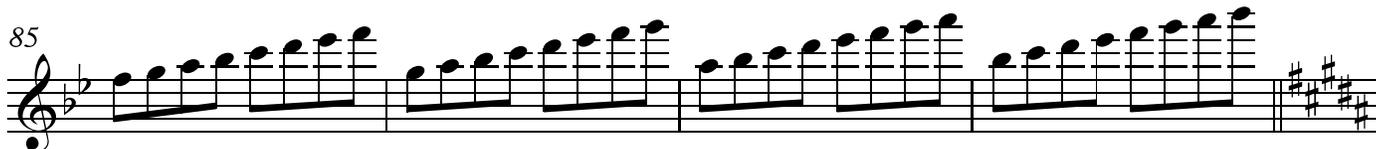


B^b major

81

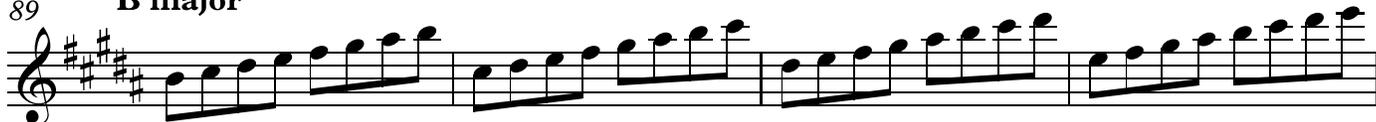


85



B major

89



93



Jazz Improvisation class notes

Exercises Part III

All diatonic triads

David M. Shere

C major



105 D \flat major



113 D major



121 E \flat major



192

129

E major



133



137

F major



141



145

G^b major



149



153

G major



157



Jazz Improvisation class notes

Exercises Part IV

All diatonic seventh arpeggios

David M. Shere

C major



197



201 D \flat major



205



209 D major



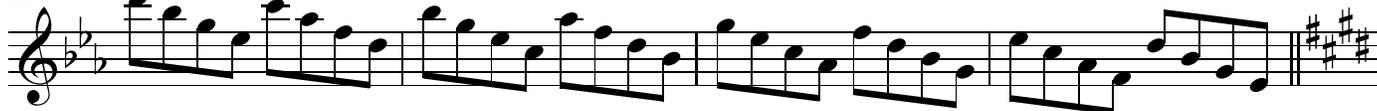
213



217 E \flat major



221



225 E major

Musical staff for E major, measures 225-228. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes in an ascending and then descending sequence.

229

Musical staff for E major, measures 229-232. The staff is in treble clef with a key signature of three sharps. The melody continues with eighth notes, ending with a double bar line.

233 F major

Musical staff for F major, measures 233-236. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of eighth notes in an ascending and then descending sequence.

237

Musical staff for F major, measures 237-240. The staff is in treble clef with a key signature of one flat. The melody continues with eighth notes, ending with a double bar line.

241 Gb major

Musical staff for Gb major, measures 241-244. The staff is in treble clef with a key signature of four flats (Bbb, Fbb, Cbb, Gbb). The melody consists of eighth notes in an ascending and then descending sequence.

245

Musical staff for Gb major, measures 245-248. The staff is in treble clef with a key signature of four flats. The melody continues with eighth notes, ending with a double bar line.

249 G major

Musical staff for G major, measures 249-252. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes in an ascending and then descending sequence.

253

Musical staff for G major, measures 253-256. The staff is in treble clef with a key signature of one sharp. The melody continues with eighth notes, ending with a double bar line.

Jazz Improvisation class notes

Exercises Part V

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

David M. Shere

SCALE DEGREES

C major

2) 1) 2 octave major scale, ascending/descending

NUMBER VALUES (similar to scale degrees)

NUMBER VALUES (similar to scale degrees)

2) SKIPPED 3rds
 starting on 1

NUMBER VALUES (similar to scale degrees)

3) SKIPPED 3rds
 starting on 2

NUMBER VALUES (similar to scale degrees)

IN ORDER TO MAKE THE MOST EFFICIENT USE OF YOUR PRACTICE TIME, you should focus on a few key things that will maximize the development of your technique for the minimum amount of time spent.

Practicing all 12 major scales in 2 octaves, in skipped 3rds starting on the first note of the scale, and in skipped 3rds starting on the second note of the scale, is one possible way to maximize your practice time.

By doing this, you are basically practicing all your modes and all your 7th arpeggios in every key using the fewest possible number of notes.

NUMBER VALUES, which work exactly like scale degrees but also include the number "1," allow you to perform the addition and subtraction operations needed when creating "digital patterns" (see **Sequences**).

D \flat major

10 1) 2 octave major scale, ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds
starting on 1

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds
starting on 2

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

D major

18 1) 2 octave major scale, ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds
starting on 1

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds
starting on 2

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

E \flat major

26 1) 2 octave major scale, ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 NUMBER VALUES (similar to scale degrees)

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds starting on 1

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds starting on 2

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

E major

34 1) 2 octave major scale, ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 NUMBER VALUES (similar to scale degrees)

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds starting on 1

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds starting on 2

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

F major

42 1) 2 octave major scale, ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

46 2) SKIPPED 3rds starting on 1

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

48 3) SKIPPED 3rds starting on 2

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

G \flat major

50 1) 2 octave major scale, ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

54 2) SKIPPED 3rds starting on 1

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

56 3) SKIPPED 3rds starting on 2

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

G major

58 1) 2 octave major scale, ascending/descending

A musical staff in treble clef showing a 2-octave major scale for G major. The ascending scale starts on G4 and goes up to G6. The descending scale starts on G6 and goes down to G4. The notes are: G, A, B, C, D, E, F#, G.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

A musical staff in treble clef showing a 2-octave major scale for G major. The descending scale starts on G6 and goes down to G4. The ascending scale starts on G4 and goes up to G6. The notes are: G, F#, E, D, C, B, A, G.

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds starting on 1

A musical staff in treble clef showing a 2-octave major scale for G major with skipped 3rds starting on 1. The notes are: G, B, D, F#, A, C, E, G, A, C, E, G, B, D, F#, A, C, E, G, B, D, F#, A, C, E, G.

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds starting on 2

A musical staff in treble clef showing a 2-octave major scale for G major with skipped 3rds starting on 2. The notes are: A, C, E, G, B, D, F#, A, C, E, G, B, D, F#, A, C, E, G, B, D, F#, A, C, E, G.

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

A \flat major

66 1) 2 octave major scale, ascending/descending

A musical staff in treble clef with a key signature of two flats (B \flat and E \flat). It shows a 2-octave major scale for A \flat major. The ascending scale starts on A \flat 4 and goes up to A \flat 6. The descending scale starts on A \flat 6 and goes down to A \flat 4. The notes are: A \flat , B \flat , C, D, E \flat , F, G, A \flat , B \flat , C, D, E \flat , F, G, A \flat , B \flat , C, D, E \flat , F, G, A \flat , B \flat , C, D, E \flat , F, G, A \flat .

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

A musical staff in treble clef with a key signature of two flats (B \flat and E \flat). It shows a 2-octave major scale for A \flat major. The descending scale starts on A \flat 6 and goes down to A \flat 4. The ascending scale starts on A \flat 4 and goes up to A \flat 6. The notes are: A \flat , G, F, E \flat , D, C, B \flat , A \flat , G, F, E \flat , D, C, B \flat , A \flat , G, F, E \flat , D, C, B \flat , A \flat , G, F, E \flat , D, C, B \flat , A \flat .

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds starting on 1

A musical staff in treble clef with a key signature of two flats (B \flat and E \flat). It shows a 2-octave major scale for A \flat major with skipped 3rds starting on 1. The notes are: A \flat , C, E \flat , G, B \flat , D, F, A \flat , C, E \flat , G, B \flat , D, F, A \flat , C, E \flat , G, B \flat , D, F, A \flat , C, E \flat , G, B \flat , D, F, A \flat .

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds starting on 2

A musical staff in treble clef with a key signature of two flats (B \flat and E \flat). It shows a 2-octave major scale for A \flat major with skipped 3rds starting on 2. The notes are: B \flat , D, F, A \flat , C, E \flat , G, B \flat , D, F, A \flat , C, E \flat , G, B \flat , D, F, A \flat , C, E \flat , G, B \flat , D, F, A \flat , C, E \flat , G, B \flat .

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

A major

74 1) 2 octave major scale, ascending/descending

A musical staff in treble clef showing an ascending and descending major scale. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The ascending part is marked with a double bar line and repeat dots at the beginning and end. The descending part is marked with a double bar line and repeat dots at the beginning and end.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

A musical staff in treble clef showing an ascending and descending major scale with fingerings. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The ascending part is marked with a double bar line and repeat dots at the beginning and end. The descending part is marked with a double bar line and repeat dots at the beginning and end.

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds starting on 1

A musical staff in treble clef showing a sequence of notes starting on C4: C4, E4, G4, B4, C5, B4, G4, E4, C4. The notes are marked with fingerings: 1, 3, 5, 7, 9, 11, 13, 15, 17, 15, 13, 11, 9, 7, 5, 3. The sequence is marked with a double bar line and repeat dots at the beginning and end.

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds starting on 2

A musical staff in treble clef showing a sequence of notes starting on D4: D4, F#4, A4, C5, B4, A4, F#4, D4. The notes are marked with fingerings: 2, 4, 6, 8, 10, 12, 14, 16, 18, 16, 14, 12, 10, 8, 6, 4. The sequence is marked with a double bar line and repeat dots at the beginning and end.

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

Bb major

82 1) 2 octave major scale, ascending/descending

A musical staff in treble clef showing an ascending and descending major scale. The notes are: C4, D4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. The ascending part is marked with a double bar line and repeat dots at the beginning and end. The descending part is marked with a double bar line and repeat dots at the beginning and end.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

NUMBER VALUES (similar to scale degrees)

A musical staff in treble clef showing an ascending and descending major scale with fingerings. The notes are: C4, D4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. The ascending part is marked with a double bar line and repeat dots at the beginning and end. The descending part is marked with a double bar line and repeat dots at the beginning and end.

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2

2) SKIPPED 3rds starting on 1

A musical staff in treble clef showing a sequence of notes starting on C4: C4, E4, G4, Bb4, C5, Bb4, G4, E4, C4. The notes are marked with fingerings: 1, 3, 5, 7, 9, 11, 13, 15, 17, 15, 13, 11, 9, 7, 5, 3. The sequence is marked with a double bar line and repeat dots at the beginning and end.

1 3 5 7 9 11 13 15 17 15 13 11 9 7 5 3

3) SKIPPED 3rds starting on 2

A musical staff in treble clef showing a sequence of notes starting on D4: D4, F4, Ab4, Bb4, C5, Bb4, Ab4, F4, D4. The notes are marked with fingerings: 2, 4, 6, 8, 10, 12, 14, 16, 18, 16, 14, 12, 10, 8, 6, 4. The sequence is marked with a double bar line and repeat dots at the beginning and end.

2 4 6 8 10 12 14 16 18 16 14 12 10 8 6 4

B major

90 1) 2 octave major scale, ascending/descending

Musical notation for a 2-octave major scale in B major, ascending and descending. The scale is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The notes are: B1, C#2, D#3, E4, F#5, G#6, A7, B8, B9, C#10, D#11, E12, F#13, G#14, A15, B16. The notes are numbered 1 through 16 below the staff.

NUMBER VALUES (similar to scale degrees)

Musical notation for the descending part of the 2-octave major scale in B major. The notes are: B17, A16, G#15, F#14, E13, D#12, C#11, B10, B9, A8, G#7, F#6, E5, D#4, C#3, B2. The notes are numbered 17 through 2 below the staff.

94 2) SKIPPED 3rds starting on 1

Musical notation for a skipped 3rds exercise in B major starting on 1. The notes are: B1, C#3, D#5, E7, F#9, G#11, A13, B15, B17, A15, G#13, F#11, E9, D#7, C#5, B3. The notes are numbered 1 through 3 below the staff.

96 3) SKIPPED 3rds starting on 2

Musical notation for a skipped 3rds exercise in B major starting on 2. The notes are: C#2, D#4, E6, F#8, G#10, A12, B14, C#16, B18, A16, G#14, F#12, E10, D#8, C#6, B4. The notes are numbered 2 through 4 below the staff.

Jazz Improvisation class notes

Sequences, part I

David M. Shere

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

SCALE DEGREES

C major

2 2 octave major scale, ascending/descending

NUMBER VALUES (similar to scale degrees)

One of the most common methods for composing or improvising melodies in classical and jazz music is making use of **sequences**. Sequences (or "digital patterns," as Dr. David Baker has named them) are mathematically predictable melodic patterns that can be moved through a scale, or transposed from key to key.

These patterns produce a distinct effect on the listener, prolonging a melodic phrase indefinitely and building dramatic tension for the inevitable resolution of a phrase.

In this first handout, we will look at three sequences that are extremely common in all music: [1,3]; [1,2,3]; and [1,2,3,4]. The numbers in each sequence correspond directly to the notes in the 2 octave major scale above, and can be moved through the scale, in both the ascending and descending directions, via simple addition and subtraction.

6 1) sequence [1,3] ascending (+1) (+1) (+1) etc.

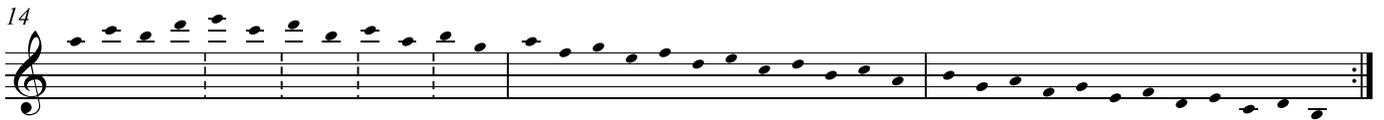
8 2) sequence [1,2,3] ascending (+1) (+1) (+1) etc.

10 3) sequence [1,2,3,4] ascending (+1) (+1) (+1) etc.

12 1) sequence [1,3]



descending (-1) (-1) etc.



17 15 16 14 15 13

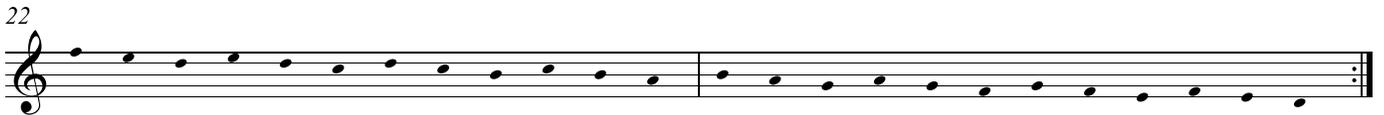
17 2) sequence [1,2,3]



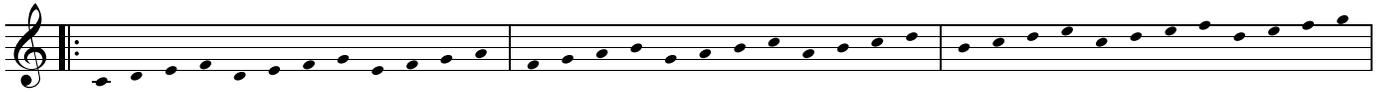
descending (-1) (-1) etc.



17 16 15 16 15 14 15 14 13



24 3) sequence [1,2,3,4]



descending (-1) (-1) etc.



17 16 15 14 16 15 14 13 15 14 13 12

30 (-2)



5 4 3 2 3 2 1 0

96 1) sequence [1,3]

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The sequence is repeated twice.

descending (-1) (-1) etc.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a descending sequence of notes: E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2. The sequence is repeated twice.

17 15 16 14 15 13

101 2) sequence [1,2,3]

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The sequence is repeated twice.

descending (-1) (-1) etc.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a descending sequence of notes: E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2. The sequence is repeated twice.

17 16 15 16 15 14 15 14 13

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The sequence is repeated twice.

108 3) sequence [1,2,3,4]

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The sequence is repeated twice.

descending (-1) (-1) etc.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a descending sequence of notes: E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2. The sequence is repeated twice.

17 16 15 14 16 15 14 13 15 14 13 12

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a sequence of notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The sequence is repeated twice.

(-2)

5 4 3 2 3 2 1 0

159 1) sequence [1,3]

descending (-1) (-1) etc.

17 15 16 14 15 13

164 2) sequence [1,2,3]

descending (-1) (-1) etc.

17 16 15 16 15 14 15 14 13

171 3) sequence [1,2,3,4]

descending (-1) (-1) etc.

17 16 15 14 16 15 14 13 15 14 13 12

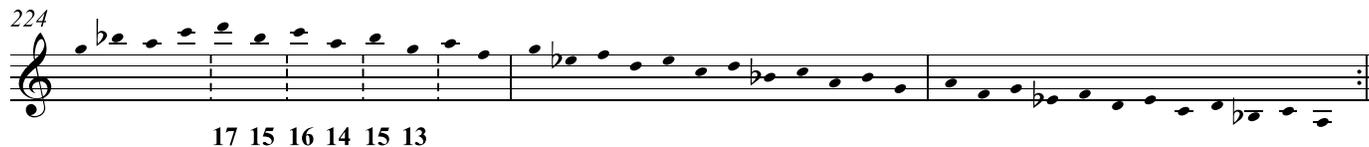
(-2)

5 4 3 2 3 2 1 0

222 1) sequence [1,3]



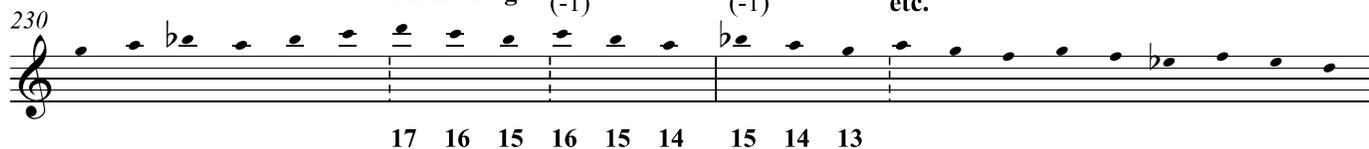
descending (-1) (-1) etc.



227 2) sequence [1,2,3]



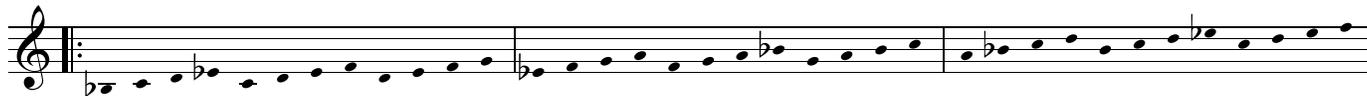
descending (-1) (-1) etc.



232



234 3) sequence [1,2,3,4]



descending (-1) (-1) etc.



240

(-2)



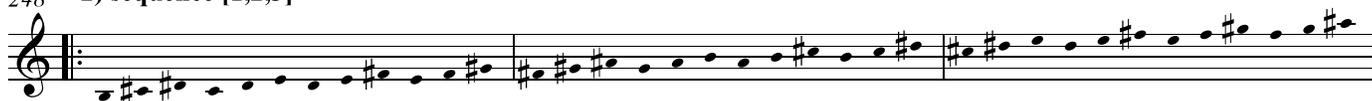
243 1) sequence [1,3]



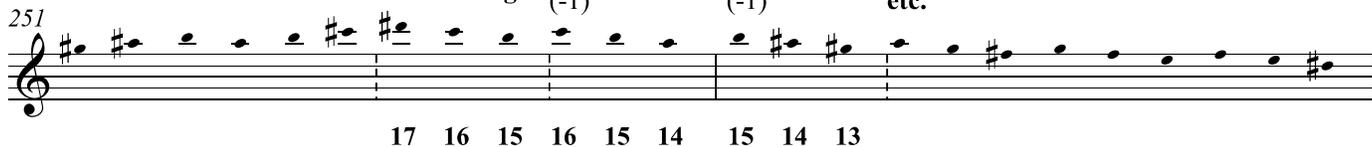
descending (-1) (-1) etc.



248 2) sequence [1,2,3]



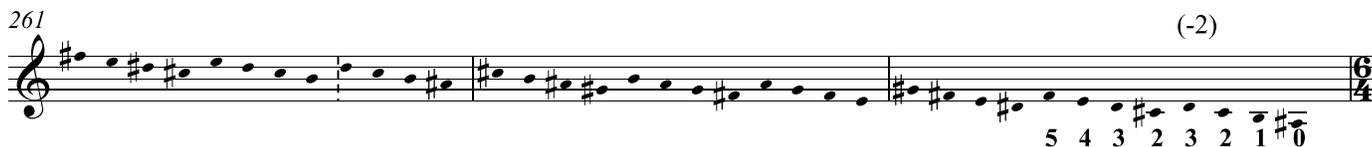
descending (-1) (-1) etc.



255 3) sequence [1,2,3,4]



descending (-1) (-1) etc.



Jazz Improvisation class notes

Sequences, part II

C major pentatonic scale

[R 2 3 5 6]

SCALE DEGREES

265 C minor pentatonic scale

[R b3 4 5 b7]

C major pentatonic 2 octave ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 12 11 10 9 8 7 6 5 4 3 2

NUMBER VALUES

C minor pentatonic 270 2 octave ascending/descending

1 2 3 4 5 6 7 8 9 10 11 12 13 12 11 10 9 8 7 6 5 4 3 2

Sequences can be applied to any scale or mode in addition to the major scale. In this handout, we will look at the three common sequences applied to the major and minor pentatonic scales.

1) sequence [1,3]

274 C maj. pent. ascending (+1) (+1) (+1) etc. C min. pent. ascending (+1) (+1) (+1) etc.

1 3 1 3 2 4 3 5 4 6 1 3 1 3 2 4 3 5 4 6

2) sequence [1,2,3]

280 C maj. pent. ascending (+1) (+1) (+1) etc. C min. pent. ascending (+1) (+1) (+1) etc.

1 2 3 1 2 3 2 3 4 3 4 5 4 5 6 1 2 3 1 2 3 2 3 4 3 4 5 4 5 6

3) sequence [1,2,3,4]

286 C maj. pent. ascending (+1) (+1) (+1) etc. C min. pent. ascending (+1) (+1) (+1) etc.

1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7 1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7

218 C major pentatonic

294

Musical staff 294: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

299

Musical staff 299: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale descending: C6-B5-A5, G5-F5-E5, D5-C5-B4, A4-G4-F4, E4-D4-C4.

304

Musical staff 304: Treble clef, 6/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

309

Musical staff 309: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

314

Musical staff 314: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

319

Musical staff 319: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

324

Musical staff 324: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

329

Musical staff 329: Treble clef, 4/4 time signature. Five measures of C major pentatonic scale ascending: C4-D4-E4-F4-G4, A4-B4-C5, D5-E5-F5, G5-A5-B5, C6.

C minor pentatonic

334

Musical staff 334: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4.

339

Musical staff 339: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

344

Musical staff 344: Treble clef, 6/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

349

Musical staff 349: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

354

Musical staff 354: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

359

Musical staff 359: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

364

Musical staff 364: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

369

Musical staff 369: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Accents: accent on C5, accent on Bb4, accent on Bb4, accent on C5.

Db minor pentatonic

414

419

424

429

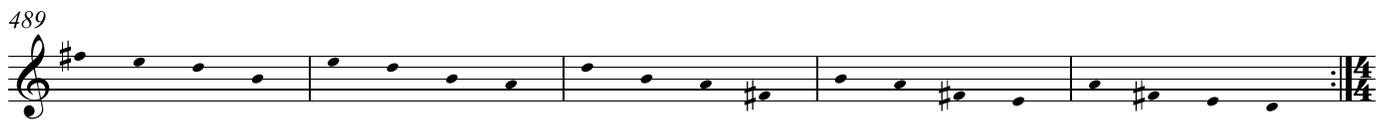
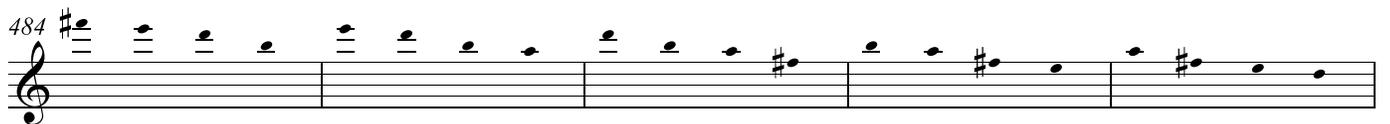
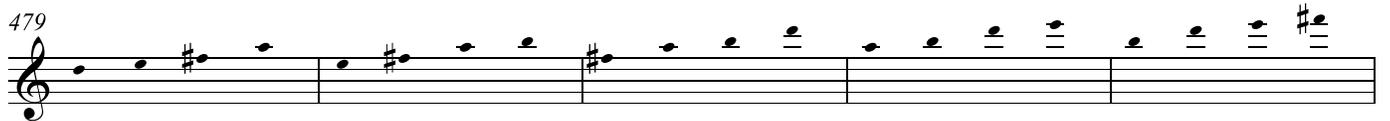
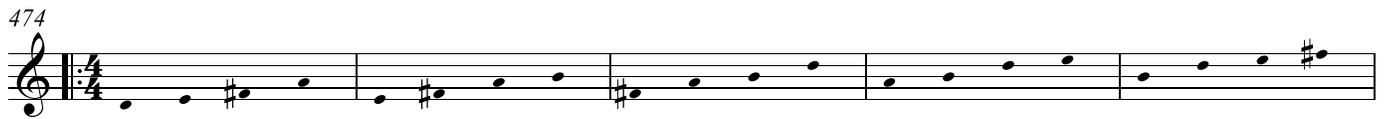
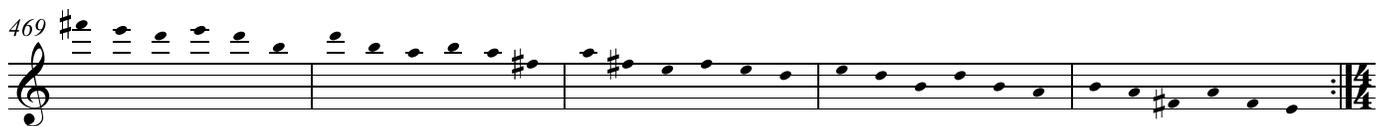
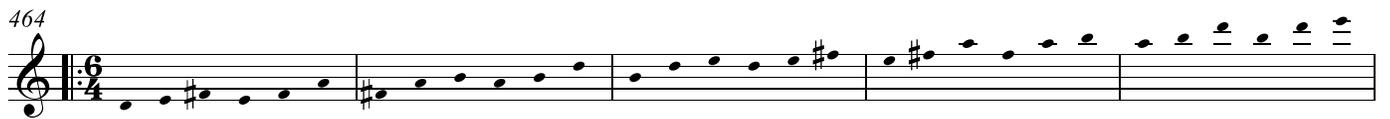
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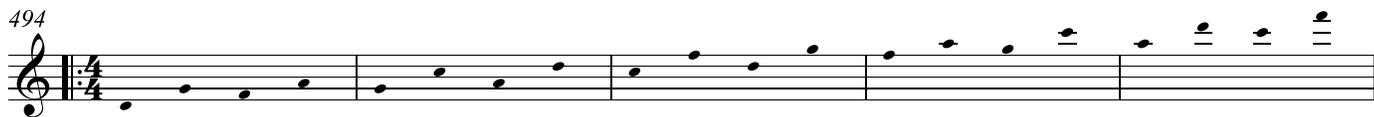
449

222 D major pentatonic



D minor pentatonic

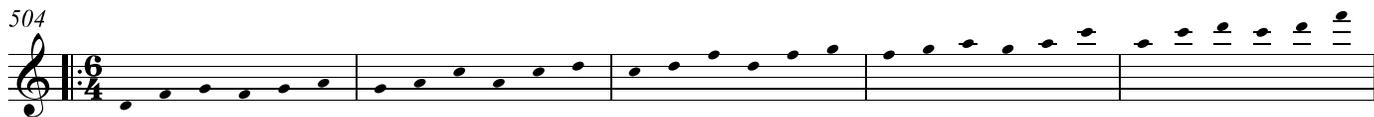
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499



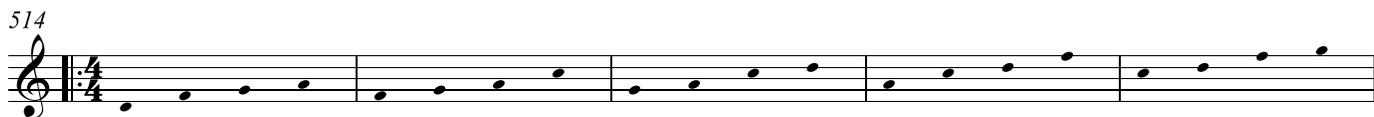
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509



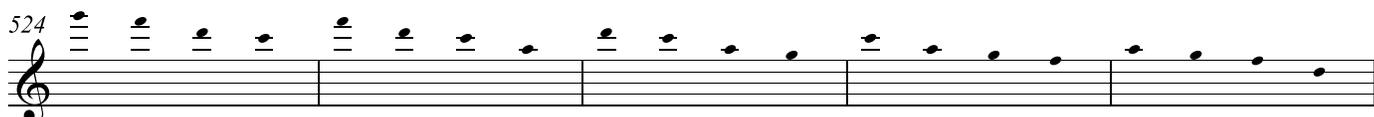
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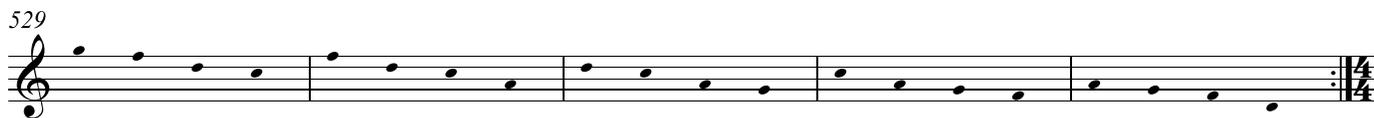
519



524



529



224 E♭ major pentatonic

534

Exercise 534: Treble clef, 4/4 time signature. The scale starts on E-flat and ascends: E♭, F, G, A♭, B♭.

539

Exercise 539: Treble clef, 4/4 time signature. The scale starts on B♭ and descends: B♭, A♭, G, F, E♭.

544

Exercise 544: Treble clef, 6/8 time signature. The scale starts on E-flat and ascends: E♭, F, G, A♭, B♭.

549

Exercise 549: Treble clef, 6/8 time signature. The scale starts on B♭ and descends: B♭, A♭, G, F, E♭.

554

Exercise 554: Treble clef, 4/4 time signature. The scale starts on E-flat and ascends: E♭, F, G, A♭, B♭.

559

Exercise 559: Treble clef, 4/4 time signature. The scale starts on B♭ and descends: B♭, A♭, G, F, E♭.

564

Exercise 564: Treble clef, 4/4 time signature. The scale starts on E-flat and ascends: E♭, F, G, A♭, B♭.

569

Exercise 569: Treble clef, 4/4 time signature. The scale starts on B♭ and descends: B♭, A♭, G, F, E♭.

F minor pentatonic

734

739

744

749

754

759

764

769

G minor pentatonic

894

234 Ab major pentatonic

934

939

944

949

954

959

964

969

236 A major pentatonic

1014

Musical notation for exercise 1014, showing the A major pentatonic scale in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A).

1019

Musical notation for exercise 1019, showing the A major pentatonic scale in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A), ending with a repeat sign.

1024

Musical notation for exercise 1024, showing the A major pentatonic scale in 6/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A).

1029

Musical notation for exercise 1029, showing the A major pentatonic scale in 6/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A), ending with a repeat sign.

1034

Musical notation for exercise 1034, showing the A major pentatonic scale in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A).

1039

Musical notation for exercise 1039, showing the A major pentatonic scale in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A), ending with a repeat sign.

1044

Musical notation for exercise 1044, showing the A major pentatonic scale in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A), ending with a repeat sign.

1049

Musical notation for exercise 1049, showing the A major pentatonic scale in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of an ascending line (A, B, C#, D, E) and a descending line (E, D, C#, B, A), ending with a repeat sign.

240 B major pentatonic

1174



1179



1184



1189



1194



1199



1204



1209



B minor pentatonic

1214



1219



1224



1229



1234



1239



1244



1249



Jazz Improvisation class notes

Sequences, part III

David M. Shere

C major scale- parent scale; mode I
(Also known as "C Ionian mode;" mother of all Western scales)

|R 2 3 4 5 6 7|

SCALE DEGREES

1255C natural minor scale

|R 2 b3 4 5 b6 b7|

A specific type of sequence that is used for building dramatic tension is the **ostinato** pattern. An **ostinato** is defined by thefreedictionary.com as "A short melody or pattern that is constantly repeated, usually in the same part at the same pitch."

We will be using several ostinatos patterns as short studies to work on our application of swing rhythm.

1256 C major

C minor

1260

1264

1268

1272

1276

1280

1284 D \flat major

D \flat minor



1288



1292



1296



1300



1304

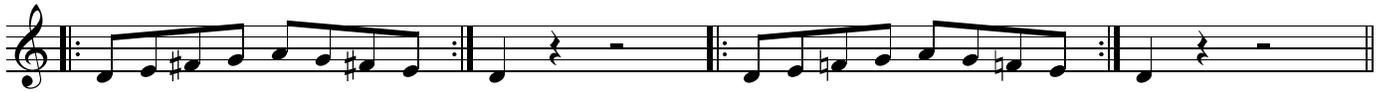


1308

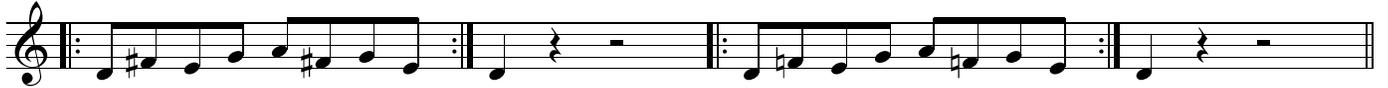


1312 D major

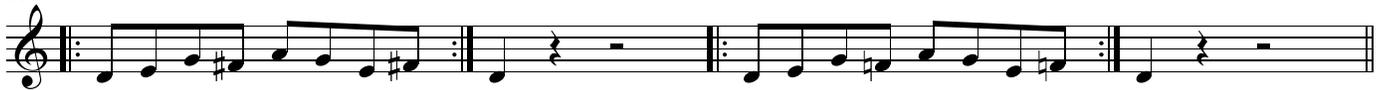
D minor



1316



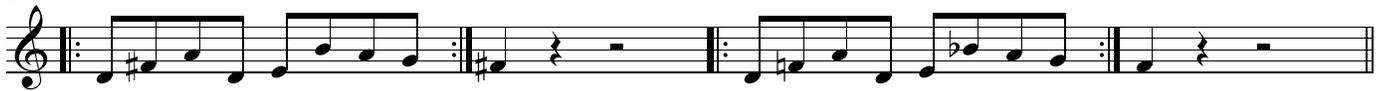
1320



1324



1328



1332



1336



1340 Eb major

Eb minor



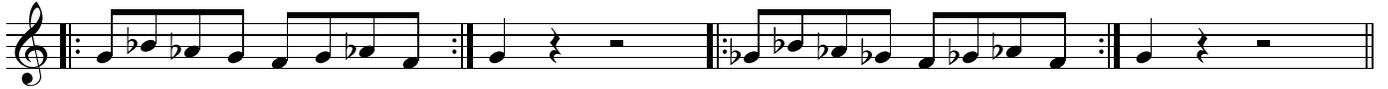
1344



1348



1352



1356



1360

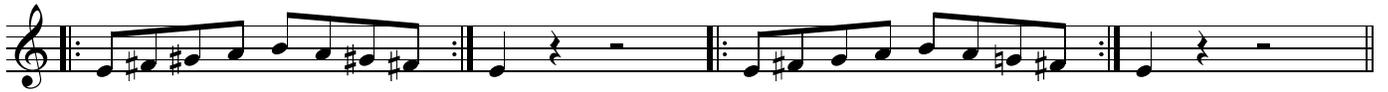


1364

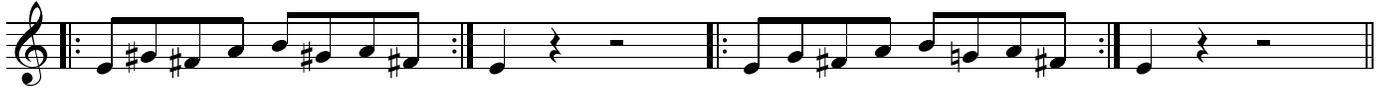


1368 E major

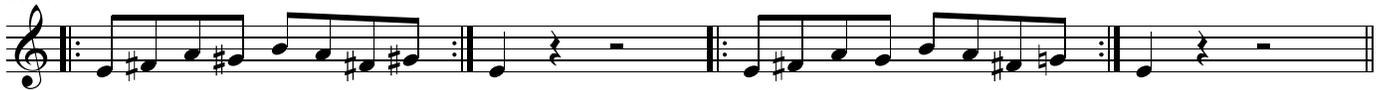
E minor



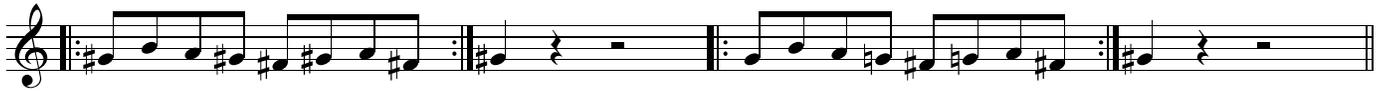
1372



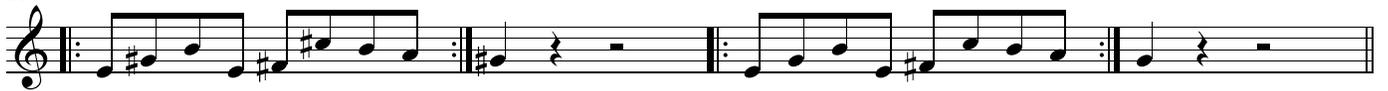
1376



1380



1384



1388



1392



1396 F major F minor

Musical notation for exercise 1396, showing F major and F minor scales. The notation is on a single treble clef staff. It consists of four measures. The first measure is the F major scale (F, G, A, Bb, C, D, E, F). The second measure is a whole rest. The third measure is the F minor scale (F, Gb, Ab, Bb, C, D, Eb, F). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1400

Musical notation for exercise 1400, showing a scale. The notation is on a single treble clef staff. It consists of four measures. The first measure is a scale starting on G (G, A, Bb, C, D, E, F, G). The second measure is a whole rest. The third measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1404

Musical notation for exercise 1404, showing a scale. The notation is on a single treble clef staff. It consists of four measures. The first measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The second measure is a whole rest. The third measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1408

Musical notation for exercise 1408, showing a scale. The notation is on a single treble clef staff. It consists of four measures. The first measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The second measure is a whole rest. The third measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1412

Musical notation for exercise 1412, showing a scale. The notation is on a single treble clef staff. It consists of four measures. The first measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The second measure is a whole rest. The third measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1416

Musical notation for exercise 1416, showing a scale. The notation is on a single treble clef staff. It consists of four measures. The first measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The second measure is a whole rest. The third measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1420

Musical notation for exercise 1420, showing a scale. The notation is on a single treble clef staff. It consists of four measures. The first measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The second measure is a whole rest. The third measure is a scale starting on G (G, Ab, Bb, C, D, E, F, G). The fourth measure is a whole rest. The piece is marked with repeat signs at the beginning and end of each scale.

1424 F# major

F# minor



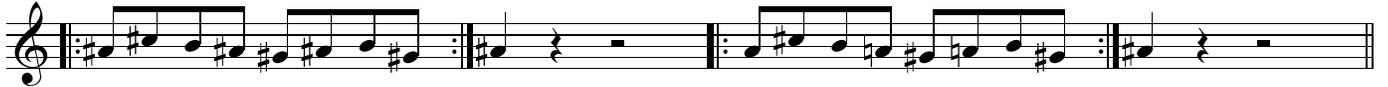
1428



1432



1436



1440



1444



1448

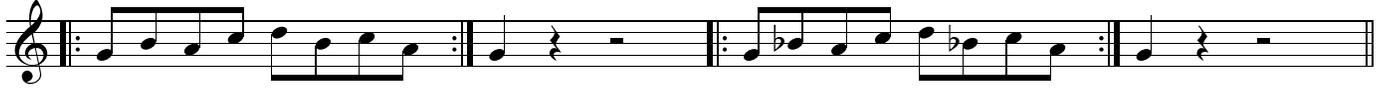


1452 G major

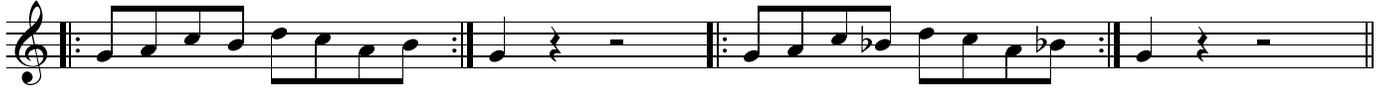
G minor



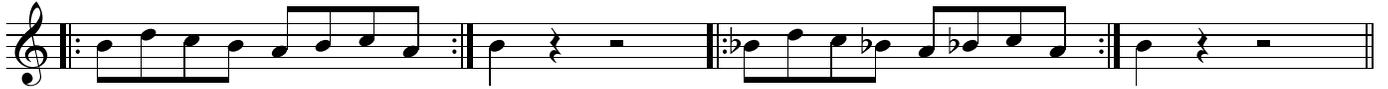
1456



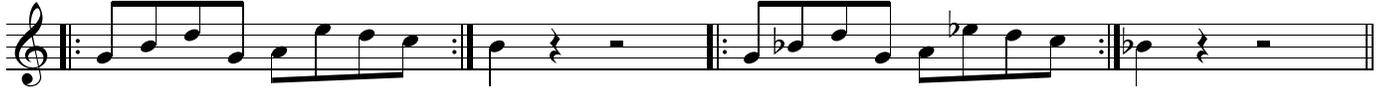
1460



1464



1468



1472



1476



1480 $A\flat$ major $A\flat$ minor

1484



1488



1492



1496



1500

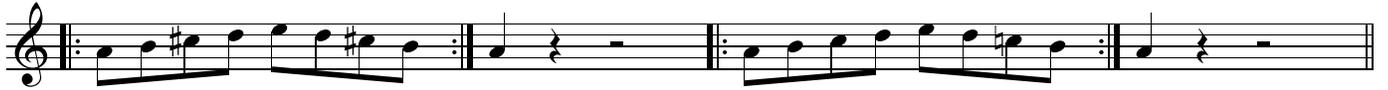


1504

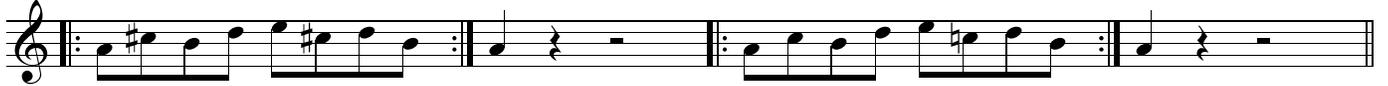


1508 A major

A minor



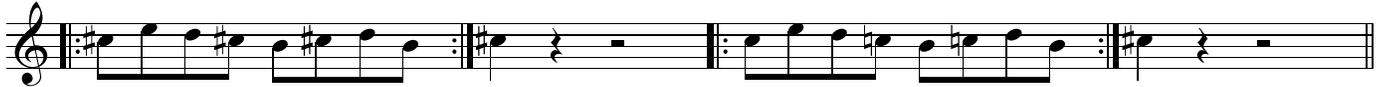
1512



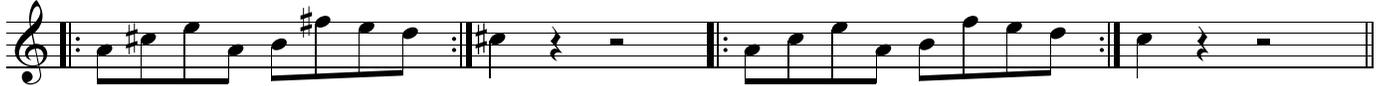
1516



1520



1524



1528

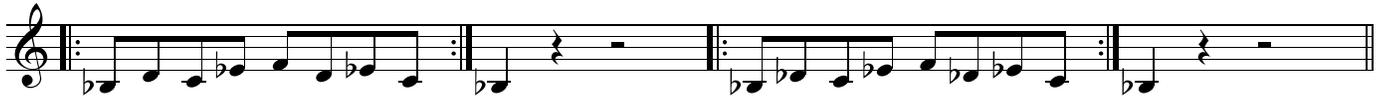


1532



1536 B \flat majorB \flat minor

1540



1544



1548



1552



1556



1560



1564 B major

B minor

Musical notation for exercise 1564, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor.

1568

Musical notation for exercise 1568, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor.

1572

Musical notation for exercise 1572, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor.

1576

Musical notation for exercise 1576, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor.

1580

Musical notation for exercise 1580, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor.

1584

Musical notation for exercise 1584, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor.

1588

Musical notation for exercise 1588, starting in B major and moving to B minor. The exercise consists of four measures: two ascending eighth-note runs in B major, followed by two measures of rest in B minor. The piece concludes with a double bar line and a 4/4 time signature.

Jazz Improvisation class notes

Sequences, part IV

David M. Shere

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

SCALE DEGREES
 C major

1593 2 octave major scale, ascending/descending

NUMBER VALUES (similar to scale degrees)

NUMBER VALUES (similar to scale degrees)

Now we will look at a few sequences which are not as "common" as the three in handout 25, but which are nevertheless familiar.

By taking any ordered set of numerical values, and generating a series of sets based on the first set by addition or subtraction, we can create a "digital pattern" (sequence) to move through any fixed scale.

1597 4) sequence [1,3,2,3] ascending (+1) (+1) (+1) etc.

1 3 2 3 1 3 2 3 2 4 3 4 3 5 4 5 4 6 5 6

1599 5) sequence [1,2,3,4,3,2] ascending (+1) (+1) etc.

1 2 3 4 3 2 1 2 3 4 3 2 2 3 4 5 4 3 3 4 5 6 5 4

1601 6) sequence [1,3,2,4,3,5,4,3] ascending (+1) (+1) etc.

1 3 2 4 3 5 4 3 1 3 2 4 3 5 4 3 2 4 3 5 4 6 5 4 3 5 4 6 5 7 6 5

1603 4) sequence [1,3,2,3]



1606



1609



1612



1615 5) sequence [1,2,3,4,3,2]



1618



1621



1624



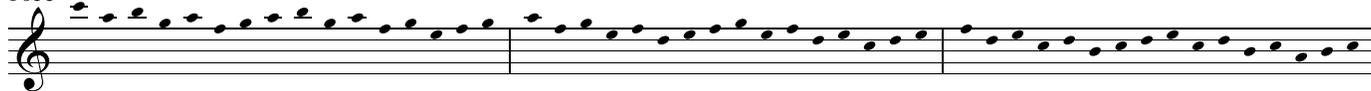
1627 6) sequence [1,3,2,4,3,5,4,3]



1630



1633



1636



4) sequence [1,3,2,3]

Musical notation for sequence 4 in D \flat major, 8/4 time signature. The sequence is written across four staves of music, ending with a double bar line and a repeat sign.

5) sequence [1,2,3,4,3,2]

Musical notation for sequence 5 in D \flat major, 12/4 time signature. The sequence is written across four staves of music, ending with a double bar line and a repeat sign.

6) sequence [1,3,2,4,3,5,4,3]

Musical notation for sequence 6 in D \flat major, 16/4 time signature. The sequence is written across four staves of music, ending with a double bar line and a repeat sign.

4) sequence [1,3,2,3]

Musical notation for sequence 4 in D major, 8/4 time signature. The sequence is written across four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/4. The sequence consists of 12 measures, with a repeat sign at the end. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5 (first measure); D5, C5, B4, A4, G4, F#4, E4, D4 (second measure); D4, E4, F#4, G4, A4, B4, C5, D5 (third measure); D5, C5, B4, A4, G4, F#4, E4, D4 (fourth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (fifth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (sixth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (seventh measure); D5, C5, B4, A4, G4, F#4, E4, D4 (eighth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (ninth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (tenth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (eleventh measure); D5, C5, B4, A4, G4, F#4, E4, D4 (twelfth measure).

5) sequence [1,2,3,4,3,2]

Musical notation for sequence 5 in D major, 12/4 time signature. The sequence is written across four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/4. The sequence consists of 16 measures, with a repeat sign at the end. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5 (first measure); D5, C5, B4, A4, G4, F#4, E4, D4 (second measure); D4, E4, F#4, G4, A4, B4, C5, D5 (third measure); D5, C5, B4, A4, G4, F#4, E4, D4 (fourth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (fifth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (sixth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (seventh measure); D5, C5, B4, A4, G4, F#4, E4, D4 (eighth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (ninth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (tenth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (eleventh measure); D5, C5, B4, A4, G4, F#4, E4, D4 (twelfth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (thirteenth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (fourteenth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (fifteenth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (sixteenth measure).

6) sequence [1,3,2,4,3,5,4,3]

Musical notation for sequence 6 in D major, 16/4 time signature. The sequence is written across four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 16/4. The sequence consists of 18 measures, with a repeat sign at the end. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5 (first measure); D5, C5, B4, A4, G4, F#4, E4, D4 (second measure); D4, E4, F#4, G4, A4, B4, C5, D5 (third measure); D5, C5, B4, A4, G4, F#4, E4, D4 (fourth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (fifth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (sixth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (seventh measure); D5, C5, B4, A4, G4, F#4, E4, D4 (eighth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (ninth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (tenth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (eleventh measure); D5, C5, B4, A4, G4, F#4, E4, D4 (twelfth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (thirteenth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (fourteenth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (fifteenth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (sixteenth measure); D4, E4, F#4, G4, A4, B4, C5, D5 (seventeenth measure); D5, C5, B4, A4, G4, F#4, E4, D4 (eighteenth measure).

4) sequence [1,3,2,3]

Musical notation for sequence 4 in E♭ major, 8/4 time signature. The sequence is written across four staves, ending with a double bar line and a repeat sign.

5) sequence [1,2,3,4,3,2]

Musical notation for sequence 5 in E♭ major, 12/4 time signature. The sequence is written across four staves, ending with a double bar line and a repeat sign.

6) sequence [1,3,2,4,3,5,4,3]

Musical notation for sequence 6 in E♭ major, 16/4 time signature. The sequence is written across four staves, ending with a double bar line and a repeat sign.

4) sequence [1,3,2,3]

Musical notation for sequence 4 in E major, 8/4 time signature. The sequence consists of four measures of music, each containing a sequence of eighth notes. The notes are: E4, G#4, B4, C#5, E5, G#5, B5, C#6, E6, G#6, B6, C#7, E7, G#7, B7, C#8, E8, G#8, B8, C#9, E9, G#9, B9, C#10, E10, G#10, B10, C#11, E11, G#11, B11, C#12, E12, G#12, B12, C#13, E13, G#13, B13, C#14, E14, G#14, B14, C#15, E15, G#15, B15, C#16, E16, G#16, B16, C#17, E17, G#17, B17, C#18, E18, G#18, B18, C#19, E19, G#19, B19, C#20, E20, G#20, B20, C#21, E21, G#21, B21, C#22, E22, G#22, B22, C#23, E23, G#23, B23, C#24, E24, G#24, B24, C#25, E25, G#25, B25, C#26, E26, G#26, B26, C#27, E27, G#27, B27, C#28, E28, G#28, B28, C#29, E29, G#29, B29, C#30, E30, G#30, B30, C#31, E31, G#31, B31, C#32, E32, G#32, B32, C#33, E33, G#33, B33, C#34, E34, G#34, B34, C#35, E35, G#35, B35, C#36, E36, G#36, B36, C#37, E37, G#37, B37, C#38, E38, G#38, B38, C#39, E39, G#39, B39, C#40, E40, G#40, B40, C#41, E41, G#41, B41, C#42, E42, G#42, B42, C#43, E43, G#43, B43, C#44, E44, G#44, B44, C#45, E45, G#45, B45, C#46, E46, G#46, B46, C#47, E47, G#47, B47, C#48, E48, G#48, B48, C#49, E49, G#49, B49, 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C#558, E558, G#558, B558, C#559, E559, G#559, B559, C#560, E560, G#560, B560, C#561, E561, G#561, B561, C#562, E562, G#562, B562, C#563, E563, G#563, B563, C#564, E564, G#564, B564, C#565, E565, G#565, B565, C#566, E566, G#566, B566, C#567, E567, G#567, B567, C#568, E568, G#568, B568, C#569, E569, G#569, B569, C#570, E570, G#570, B570, C#571, E571, G#571, B571, C#572, E572, G#572, B572, C#573, E573, G#573, B573, C#574, E574, G#574, B574, C#575, E575, G#575, B575, C#576

4) sequence [1,3,2,3]

Musical notation for sequence 4 in F major, 8 measures, 4/4 time. The notation is presented in four staves. The first staff shows the sequence starting on F4, moving up stepwise to C5, then down stepwise to F4. The second and third staves show the sequence starting on G4, moving up stepwise to D5, then down stepwise to G4. The fourth staff shows the sequence starting on A4, moving up stepwise to E5, then down stepwise to A4. The sequence concludes with a double bar line and a repeat sign.

5) sequence [1,2,3,4,3,2]

Musical notation for sequence 5 in F major, 12 measures, 4/4 time. The notation is presented in four staves. The first staff shows the sequence starting on F4, moving up stepwise to C5, then down stepwise to F4. The second and third staves show the sequence starting on G4, moving up stepwise to D5, then down stepwise to G4. The fourth staff shows the sequence starting on A4, moving up stepwise to E5, then down stepwise to A4. The sequence concludes with a double bar line and a repeat sign.

6) sequence [1,3,2,4,3,5,4,3]

Musical notation for sequence 6 in F major, 16 measures, 4/4 time. The notation is presented in four staves. The first staff shows the sequence starting on F4, moving up stepwise to C5, then down stepwise to F4. The second and third staves show the sequence starting on G4, moving up stepwise to D5, then down stepwise to G4. The fourth staff shows the sequence starting on A4, moving up stepwise to E5, then down stepwise to A4. The sequence concludes with a double bar line and a repeat sign.

4) sequence [1,3,2,3]

5) sequence [1,2,3,4,3,2]

6) sequence [1,3,2,4,3,5,4,3]

4) sequence [1,3,2,3]

Musical notation for sequence 4 in A \flat major, 8/4 time signature. The sequence is [1,3,2,3]. The notation consists of four staves. The first staff shows the sequence in a single line. The second and third staves show the sequence in a two-staff format, with the first staff containing the sequence and the second staff containing the sequence in a different format. The fourth staff shows the sequence in a single line, ending with a double bar line and a repeat sign.

5) sequence [1,2,3,4,3,2]

Musical notation for sequence 5 in A \flat major, 12/4 time signature. The sequence is [1,2,3,4,3,2]. The notation consists of four staves. The first staff shows the sequence in a single line. The second and third staves show the sequence in a two-staff format, with the first staff containing the sequence and the second staff containing the sequence in a different format. The fourth staff shows the sequence in a single line, ending with a double bar line and a repeat sign.

6) sequence [1,3,2,4,3,5,4,3]

Musical notation for sequence 6 in A \flat major, 16/4 time signature. The sequence is [1,3,2,4,3,5,4,3]. The notation consists of four staves. The first staff shows the sequence in a single line. The second and third staves show the sequence in a two-staff format, with the first staff containing the sequence and the second staff containing the sequence in a different format. The fourth staff shows the sequence in a single line, ending with a double bar line and a repeat sign.

A major

4) sequence [1,3,2,3]

Musical score for sequence 4 in A major, 8/4 time signature. The score consists of four staves. The first staff contains the melodic line with a repeat sign at the beginning and a double bar line at the end. The second and third staves show the harmonic accompaniment with chords and individual notes. The fourth staff contains the final melodic line, ending with a double bar line and a repeat sign.

5) sequence [1,2,3,4,3,2]

Musical score for sequence 5 in A major, 12/4 time signature. The score consists of four staves. The first staff contains the melodic line with a repeat sign at the beginning and a double bar line at the end. The second and third staves show the harmonic accompaniment with chords and individual notes. The fourth staff contains the final melodic line, ending with a double bar line and a repeat sign.

6) sequence [1,3,2,4,3,5,4,3]

Musical score for sequence 6 in A major, 16/4 time signature. The score consists of four staves. The first staff contains the melodic line with a repeat sign at the beginning and a double bar line at the end. The second and third staves show the harmonic accompaniment with chords and individual notes. The fourth staff contains the final melodic line, ending with a double bar line and a repeat sign.

Jazz Improvisation class notes

Sequences, part V

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

David M. Shere

SCALE DEGREES

C major
 1 octave major scale

NUMBER VALUES (similar to scale degrees)

In this handout, we are going to look at a few "melodic figures." For the purposes of this handout, we will define a "melodic figure" as a non-repeating or minimally repeating note line, without the obvious predictable patterning of a sequence.

The following six melodic examples apply a **serial approach** to the scale, using each note only once.

The purpose of this approach is to demonstrate yet one more way to create melodies and think about improvising. It's not necessary to memorize such examples unless you discover one or two that you really like.

The next six examples show melodic figures that follow an **intuitive approach**, allowing for repeated notes but continuing to avoid predictable sequential patterning.

By "intuitive," I mean that I simply made these examples up using my ear and my personal melodic taste.

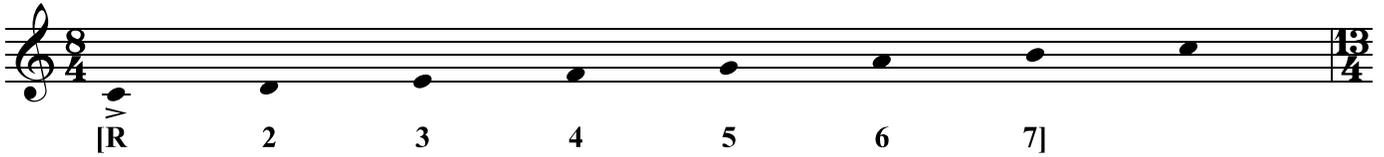


Jazz Improvisation class notes

Harmony and chord tones II Part I

C major scale- parent scale; mode I
 (Also known as "C Ionian mode;" mother of all Western scales)

David M. Shere



In order to further our technique of harmonic analysis, we must first better develop our understanding of how chords are constructed, and how scales may be derived from individual chord tones.

All harmonic analysis fundamentally assumes the function of every note in the chromatic scale in relation to a major scale.

The following diagram shows how all 12 notes in the chromatic scale function against the key of C major, showing first the natural major scale tones, then the flat altered scale tones, followed by the sharp altered tones.

Key of C

Major

MAJOR

R 2 3 4 5 6 7

9 11 13

Flat

MINOR

b9 b3 b5 b6 b7

b13

Sharp

#9 #11 #5 #6

#13

The following pages carry this diagram through the remaining 11 keys.

Key of D \flat

3

Major

MAJOR

R 2 3 4 5 6 7
9 11 13

Flat

MINOR

b9 b3 b5 b6 b7
b13

Sharp

#9 #11 #5 #6 #13

Key of D

4

Major

MAJOR

R 2 3 4 5 6 7
9 11 13

Flat

MINOR

b9 b3 b5 b6 b7
b13

Sharp

#9 #11 #5 #6 #13

5

Key of E \flat

Major

MAJOR

R 2 3 4 5 6 7

9 11 13

Flat

MINOR

b \flat 9 b \flat 3 b \flat 5 b \flat 6 b \flat 7

b \flat 13

Sharp

#9 #11 #5 #6

#13

6

Key of E

Major

MAJOR

R 2 3 4 5 6 7

9 11 13

Flat

MINOR

b \flat 9 b \flat 3 b \flat 5 b \flat 6 b \flat 7

b \flat 13

Sharp

#9 #11 #5 #6

#13

Key of G

9

Major

MAJOR

Musical staff showing the Major scale in G major. The staff is in treble clef with a 13/4 time signature. The notes are G, A, B, C, D, E, F#. The 3rd degree (B) is highlighted in a box. Below the staff, the scale degrees are labeled: R, 2, 3, 4, 5, 6, 7. The corresponding fret numbers are: 9, 11, 13.

Flat

MINOR

Musical staff showing the Flat scale in G major. The staff is in treble clef with a 13/4 time signature. The notes are G, Ab, Bb, C, D, Eb, F#. The 3rd degree (Bb) is highlighted in a box. Below the staff, the scale degrees are labeled: b9, b3, b5, b6, b7. The corresponding fret numbers are: 9, 11, 13.

Sharp

Musical staff showing the Sharp scale in G major. The staff is in treble clef with a 13/4 time signature. The notes are G, A, B, C, D, E, F#. The 3rd degree (B) is highlighted in a box. Below the staff, the scale degrees are labeled: #9, #11, #5, #6, #13.

Key of Ab

10

Major

MAJOR

Musical staff showing the Major scale in Ab major. The staff is in treble clef with a 13/4 time signature. The notes are Ab, Bb, C, D, Eb, F, G. The 3rd degree (C) is highlighted in a box. Below the staff, the scale degrees are labeled: R, 2, 3, 4, 5, 6, 7. The corresponding fret numbers are: 9, 11, 13.

Flat

MINOR

Musical staff showing the Flat scale in Ab major. The staff is in treble clef with a 13/4 time signature. The notes are Ab, Bb, C, D, Eb, F, G. The 3rd degree (Cb) is highlighted in a box. Below the staff, the scale degrees are labeled: b9, b3, b5, b6, b7. The corresponding fret numbers are: 9, 11, 13.

Sharp

Musical staff showing the Sharp scale in Ab major. The staff is in treble clef with a 13/4 time signature. The notes are Ab, Bb, C, D, Eb, F, G. The 3rd degree (C) is highlighted in a box. Below the staff, the scale degrees are labeled: #9, #11, #5, #6, #13.

Key of B

13

Major

MAJOR

R #2 #3 4 #5 #6 #7

13 9 11 13

Flat

MINOR

#3 b3 b5 b6 b7

Sharp

#9 #11 #5 #6 #13

Jazz Improvisation class notes

Harmony and chord tones II Part II

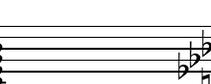
Key of C

David M. Shere

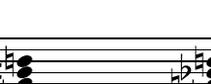
TRIADS

	C	Cm	C ^o	C ⁺	C(sus4)	C(sus2)
	M	m	d	A		
						
Major	minor	diminished	Augmented	Suspended4th	Suspended2nd	
5	5	b5	#5	5	5	
3	b3	b3	3	4	2	
R	R	R	R	R	R	

7th CHORDS

	C ^Δ 7	C ⁷	Cm ⁷	C ^o 7	C ^o 7
					
Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th	
7	b7	b7	b7	bb7	
5	5	5	b5	b5	
3	3	b3	b3	b3	
R	R	R	R	R	

ALTERED 7th CHORDS

	Cm(maj7)	Cmaj7(#5)	Cmaj7(b5)	C ^o maj7	C7(#5)	C7(b5)
						
Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)	
7	7	7	7	b7	b7	
5	#5	b5	b5	#5	b5	
b3	3	3	b3	3	3	
R	R	R	R	R	R	

In the same manner that modes can be studied in both their **relative** and **parallel** contexts, chords may also be studied in both **relative** and **parallel** contexts. Up to this point, we have studied the naturally occurring sets of chords **relative** to each major key.

We have seen that every major key naturally produces the following chord set: [I-ii-iii-IV-V-vi-vii]. **EXAMPLE:** in the key of C, the chord set is [Cmaj7-Dm7-Em7-Fmaj7-G7-Am7-Bhalf.dim7].

In this handout, we are studying every triad and 7th chord in their **parallel** contexts, as they are constructed against a single root. In order to play the "**inside notes**" of any given chord, we must know what notes any given chord symbol on a chart indicates.

In future studies, we will examine **extensions [6ths, 9ths, 11ths, and 13ths]** as they apply to the chords in this **parallel** group.
(CONTINUED next page)

Key of D \flat

TRIADS

	D \flat	D \flat m	D \flat $^\circ$	D \flat $^+$	D \flat (sus4)	D \flat (sus2)
	M	m	d	A		

	Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
	5	5	\flat 5	\sharp 5	5	5
	3	\flat 3	\flat 3	3	4	2
	R	R	R	R	R	R

7th CHORDS

	D \flat Δ 7	D \flat 7	D \flat m7	D \flat $^\circ$ 7	D \flat $^\circ$ 7
--	----------------------	-------------	--------------	----------------------	----------------------

	Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
	7	\flat 7	\flat 7	\flat 7	$\flat\flat$ 7
	5	5	5	\flat 5	\flat 5
	3	3	\flat 3	\flat 3	\flat 3
	R	R	R	R	R

ALTERED 7th CHORDS

	D \flat m(maj7)	D \flat maj7(\sharp 5)	D \flat maj7(\flat 5)	D \flat $^\circ$ maj7	D \flat 7(\sharp 5)	D \flat 7(\flat 5)
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	Minor-major7th	Major7th(\sharp 5)	Major7th(\flat 5)	Diminished-Maj7th	Dominant7th(\sharp 5)	Dominant7th(\flat 5)
	7	7	7	7	\flat 7	\flat 7
	5	\sharp 5	\flat 5	\flat 5	\sharp 5	\flat 5
	\flat 3	3	3	\flat 3	3	3
	R	R	R	R	R	R

An **inside note** is a melody note that corresponds directly to any one of the notes in an underlying chord.

7 = the 7th of a chord. A 7th may be natural, flat, or double-flat.

5 = the 5th of a chord. A 5th may be natural, **altered sharp**, or **altered flat**.

3 = the 3rd of a chord. A 3rd may be **Major** or **minor**.

R = the "root" of a chord. The root of a chord indicates the scale or mode the chord is based on.

4 = the 4th of a chord. A 4th may be **added** or **suspended**. In this handout, we are only studying **suspended 4ths**. **Suspended** means "in place of the 3rd of a chord."

2 = the 2nd of a chord. A 2nd may be **added** or **suspended**. In this handout, we are only studying **suspended 2nds**.

All chord tones are analyzed respective to their position within the major scale of the chord root (see handout 34). The major scale is the assumed core structure of all harmonic analysis.

(CONTINUED next page)

Key of D

TRIADS

	D	Dm	D ^o	D ⁺	D(sus4)	D(sus2)
7	M	m	d	A		

	Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
	5	5	b5	#5	5	5
	3	b3	b3	3	4	2
	R	R	R	R	R	R

7th CHORDS

	D ^Δ 7	D7	Dm7	D ^ø 7	D ^o 7
8					

	Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
	7	b7	b7	b7	b7
	5	5	5	b5	b5
	3	3	b3	b3	b3
	R	R	R	R	R

ALTERED 7th CHORDS

	Dm(maj7)	Dmaj7(#5)	Dmaj7(b5)	D ^o maj7	D7(#5)	D7(b5)
9						

	Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
	7	7	7	7	b7	b7
	5	#5	b5	b5	#5	b5
	b3	3	3	b3	3	3
	R	R	R	R	R	R

The name of each chord type is partly evolutionary, and partly based on logic.

The terms "**Major**" and "**minor**," for instance, mean "**large**" and "**small**", and are used to distinguish between the 3rd note of a major scale (four half-steps from the root), and the **lowered** or **flatted 3rd** of a minor scale (three half-steps from the root). There are etymological, mathematical, and scientific reasons behind all musical terms, not all of which are readily apparent on the surface, and some of which require a study of acoustic physics to determine their origins.

The best strategy for understanding the differences between chords types is not to over-analyze the specific terminology, but rather to simply commit each chord type and its corresponding note values to memory, as you would a vocabulary list. The terminology merely serves to mark the difference between one chord type and the next.

Key of Eb

TRIADS

	Eb	Ebm	Eb ^o	Eb ⁺	Eb(sus4)	Eb(sus2)
10	M	m	d	A		

	Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
	5	5	b5	#5	5	5
	3	b3	b3	3	4	2
	R	R	R	R	R	R

7th CHORDS

	Eb ^{Δ7}	Eb ⁷	Ebm ⁷	Eb ^{ø7}	Eb ^{o7}
--	------------------	-----------------	------------------	------------------	------------------

	Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
	7	b7	b7	b7	b7
	5	5	5	b5	b5
	3	3	b3	b3	b3
	R	R	R	R	R

ALTERED 7th CHORDS

	Ebm(maj7)	Ebmaj7(#5)	Ebmaj7(b5)	Eb ^o maj7	Eb7(#5)	Eb7(b5)
--	-----------	------------	------------	----------------------	---------	---------

	Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
	7	7	7	7	b7	b7
	5	#5	b5	b5	#5	b5
	b3	3	3	b3	3	3
	R	R	R	R	R	R

Key of E

TRIADS

	E	Em	E ^o	E ⁺	E(sus4)	E(sus2)
13	M	m	d	A		

	Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
	5	5	b5	#5	5	5
	3	b3	b3	3	4	2
	R	R	R	R	R	R

7th CHORDS

	E ^{Δ7}	E ⁷	Em ⁷	E ^{o7}	E ^{o7}
--	-----------------	----------------	-----------------	-----------------	-----------------

	Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
	7	b7	b7	b7	bb7
	5	5	5	b5	b5
	3	3	b3	b3	b3
	R	R	R	R	R

ALTERED 7th CHORDS

	Em(maj7)	Emaj7(#5)	Emaj7(b5)	E ^o maj7	E7(#5)	E7(b5)
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	Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
	7	7	7	7	b7	b7
	5	#5	b5	b5	#5	b5
	b3	3	3	b3	3	3
	R	R	R	R	R	R

Key of F

TRIADS

	F	Fm	F ^o	F ⁺	F(sus4)	F(sus2)
16	M	m	d	A		

	Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
	5	5	b5	#5	5	5
	3	b3	b3	3	4	2
	R	R	R	R	R	R

7th CHORDS

	F ^Δ 7	F7	Fm7	F ^o 7	F ^o 7
--	------------------	----	-----	------------------	------------------

	Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
	7	b7	b7	b7	b7
	5	5	5	b5	b5
	3	3	b3	b3	b3
	R	R	R	R	R

ALTERED 7th CHORDS

	Fm(maj7)	Fmaj7(#5)	Fmaj7(b5)	F ^o maj7	F7(#5)	F7(b5)
--	----------	-----------	-----------	---------------------	--------	--------

	Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
	7	7	7	7	b7	b7
	5	#5	b5	b5	#5	b5
	b3	3	3	b3	3	3
	R	R	R	R	R	R

Key of G \flat

TRIADS

19

G \flat	G \flat m	G \flat $^{\circ}$	G \flat $^{+}$	G \flat (sus4)	G \flat (sus2)
M	m	d	A		

Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
5	5	\flat 5	\sharp 5	5	5
3	\flat 3	\flat 3	3	4	2
R	R	R	R	R	R

7th CHORDS

20

G \flat Δ 7	G \flat 7	G \flat m7	G \flat $^{\circ}$ 7	G \flat $^{\circ}$ 7
----------------------	-------------	--------------	------------------------	------------------------

Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
7	\flat 7	\flat 7	\flat 7	$\flat\flat$ 7
5	5	5	\flat 5	\flat 5
3	3	\flat 3	\flat 3	\flat 3
R	R	R	R	R

ALTERED 7th CHORDS

21

G \flat m(maj7)	G \flat maj7(\sharp 5)	G \flat maj7(\flat 5)	G \flat $^{\circ}$ maj7	G \flat 7(\sharp 5)	G \flat 7(\flat 5)
-------------------	-----------------------------	----------------------------	---------------------------	--------------------------	-------------------------

Minor-major7th	Major7th(\sharp 5)	Major7th(\flat 5)	Diminished-Maj7th	Dominant7th(\sharp 5)	Dominant7th(\flat 5)
7	7	7	7	\flat 7	\flat 7
5	\sharp 5	\flat 5	\flat 5	\sharp 5	\flat 5
\flat 3	3	3	\flat 3	3	3
R	R	R	R	R	R

Key of G

TRIADS

22

G	Gm	G ^o	G ⁺	G(sus4)	G(sus2)
M	m	d	A		

Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
5	5	b5	#5	5	5
3	b3	b3	3	4	2
R	R	R	R	R	R

7th CHORDS

23

G ^Δ 7	G ⁷	Gm ⁷	G ^ø 7	G ^o 7
------------------	----------------	-----------------	------------------	------------------

Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
7	b7	b7	b7	bb7
5	5	5	b5	b5
3	3	b3	b3	b3
R	R	R	R	R

ALTERED 7th CHORDS

24

Gm(maj7)	Gmaj7(#5)	Gmaj7(b5)	G ^o maj7	G ⁷ (#5)	G ⁷ (b5)
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Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
7	7	7	7	b7	b7
5	#5	b5	b5	#5	b5
b3	3	3	b3	3	3
R	R	R	R	R	R

Key of A^b

TRIADS

25

A^b	$A^b m$	$A^b \circ$	$A^b +$	$A^b (sus4)$	$A^b (sus2)$
M	m	d	A		

Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
5	5	$b5$	$\#5$	5	5
3	$b3$	$b3$	3	4	2
R	R	R	R	R	R

7th CHORDS

26

$A^b \Delta^7$	$A^b 7$	$A^b m 7$	$A^b \circ 7$	$A^b \circ 7$
----------------	---------	-----------	---------------	---------------

Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
7	$b7$	$b7$	$b7$	$b7$
5	5	5	$b5$	$b5$
3	3	$b3$	$b3$	$b3$
R	R	R	R	R

ALTERED 7th CHORDS

27

$A^b m (maj7)$	$A^b maj7 (\#5)$	$A^b maj7 (b5)$	$A^b \circ maj7$	$A^b 7 (\#5)$	$A^b 7 (b5)$
----------------	------------------	-----------------	------------------	---------------	--------------

Minor-major7th	Major7th($\#5$)	Major7th($b5$)	Diminished-Maj7th	Dominant7th($\#5$)	Dominant7th($b5$)
7	7	7	7	$b7$	$b7$
5	$\#5$	$b5$	$b5$	$\#5$	$b5$
$b3$	3	3	$b3$	3	3
R	R	R	R	R	R

Key of A

TRIADS

28

A	Am	A ^o	A ⁺	A(sus4)	A(sus2)
M	m	d	A		

Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
5	5	b5	#5	5	5
3	b3	b3	3	4	2
R	R	R	R	R	R

7th CHORDS

29

A ^Δ 7	A ⁷	Am ⁷	A ^ø 7	A ^o 7
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Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
7	b7	b7	b7	b7
5	5	5	b5	b5
3	3	b3	b3	b3
R	R	R	R	R

ALTERED 7th CHORDS

30

Am(maj7)	A maj7(#5)	A maj7(b5)	A ^o maj7	A7(#5)	A7(b5)
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Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
7	7	7	7	b7	b7
5	#5	b5	b5	#5	b5
b3	3	3	b3	3	3
R	R	R	R	R	R

Key of B \flat

TRIADS

31

B \flat	B \flat m	B \flat $^{\circ}$	B \flat $^{+}$	B \flat (sus4)	B \flat (sus2)
M	m	d	A		

Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
5	5	b5	#5	5	5
3	b3	b3	3	4	2
R	R	R	R	R	R

7th CHORDS

32

B \flat Δ 7	B \flat 7	B \flat m7	B \flat \emptyset 7	B \flat $^{\circ}$ 7
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Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
7	b7	b7	b7	b7
5	5	5	b5	b5
3	3	b3	b3	b3
R	R	R	R	R

ALTERED 7th CHORDS

33

B \flat m(maj7)	B \flat maj7(#5)	B \flat maj7(b5)	B \flat $^{\circ}$ maj7	B \flat 7(#5)	B \flat 7(b5)
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Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
7	7	7	7	b7	b7
5	#5	b5	b5	#5	b5
b3	3	3	b3	3	3
R	R	R	R	R	R

Key of B

TRIADS

34	B	Bm	B ^o	B ⁺	B(sus4)	B(sus2)
	M	m	d	A		

	Major	minor	diminished	Augmented	Suspended4th	Suspended2nd
	5	5	b5	#5	5	5
	3	b3	b3	3	4	2
	R	R	R	R	R	R

7th CHORDS

35	B ^Δ 7	B ⁷	Bm ⁷	B ^ø 7	B ^o 7
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	Major7th	Dominant7th	Minor7th	Half-diminished7th	Diminished7th
	7	b7	b7	b7	b7
	5	5	5	b5	b5
	3	3	b3	b3	b3
	R	R	R	R	R

ALTERED 7th CHORDS

36	Bm(maj7)	Bmaj7(#5)	Bmaj7(b5)	B ^o maj7	B7(#5)	B7(b5)
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	Minor-major7th	Major7th(#5)	Major7th(b5)	Diminished-Maj7th	Dominant7th(#5)	Dominant7th(b5)
	7	7	7	7	b7	b7
	5	#5	b5	b5	#5	b5
	b3	3	3	b3	3	3
	R	R	R	R	R	R

Jazz Improvisation class notes

Harmony and chord tones Part III

Key of C

TRIADS (Add 9, 2)

David M. Shere

C(add9)	C(b9)	C(#9)	Cm(add9)	C(add2)	Cm(add2)
Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

38 Cmaj9	Cmaj7(b9)	Cmaj7(#9)	C9	C7(b9)	C7(#9)
Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

39 Cm9	Cm7(b9)	Cm9(b5)	Cm7(b9/b5)	C9(#5)	C7(b9/#5)	C7(#9/#5)
Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

40 C9(b5)	C7(b9/b5)	C7(#9/b5)	C7(#9/b9/#5/b5)
Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

This handout shows the most common **9th chords** that are typically found in published jazz charts. A **9th** ("**n**inth") chord includes the **9th** (or **2nd**) note of the underlying scale or mode. The term "**9th**" typically implies that the chord is voiced (stacked) with the **9th** note in the 2nd octave. The ninth may be **natural, flat, or sharp**.

Key of D \flat

TRIADS (Add 9, 2)

41 D \flat (add9) D \flat (b9) D \flat (#9) D \flat m(add9) D \flat (add2) D \flat m(add2)

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

42 D \flat maj9 D \flat maj7(b9) D \flat maj7(#9) D \flat 9 D \flat 7(b9) D \flat 7(#9)

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

43 C#m9 C#m7(b9) C#m9(b5) C#m7(b9/b5) D \flat 9(#5) D \flat 7(b9/#5) D \flat 7(#9/#5)

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

44 D \flat 9(b5) D \flat 7(b9/b5) D \flat 7(#9/b5) D \flat 7(#9/b9/#5/b5)

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of D

TRIADS (Add 9, 2)

45

D(add9)	D(b9)	D(#9)	Dm(add9)	D(add2)	Dm(add2)
Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

46

Dmaj9	Dmaj7(b9)	Dmaj7(#9)	D9	D7(b9)	D7(#9)
Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

47

Dm9	Dm7(b9)	Dm9(b5)	Dm7(b9/b5)	D9(#5)	D7(b9/#5)	D7(#9/#5)
Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

48

D9(b5)	D7(b9/b5)	D7(#9/b5)	D7(#9/b9/#5/b5)
Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of E \flat

TRIADS (Add 9, 2)

49 E \flat (add9) E \flat (b9) E \flat (#9) E \flat m(add9) E \flat (add2) E \flat m(add2)

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

50 E \flat maj9 E \flat maj7(b9) E \flat maj7(#9) E \flat 9 E \flat 7(b9) E \flat 7(#9)

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

51 E \flat m9 E \flat m7(b9) E \flat m9(b5) E \flat m7(b9/b5) E \flat 9(#5) E \flat 7(b9/5) E \flat 7(#9/5)

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/5)	Dominant7(#9/5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

52 E \flat 9(b5) E \flat 7(b9/b5) E \flat 7(#9/b5) E \flat 7(#9/b9/5/b5)

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of E

TRIADS (Add 9, 2)

53 E(add9) E(b9) E(#9) Em(add9) E(add2) Em(add2)

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

54 Emaj9 Emaj7(b9) Emaj7(#9) E9 E7(b9) E7(#9)

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

55 Em9 Em7(b9) Em9(b5) Em7(b9/b5) E9(#5) E7(b9/#5) E7(#9/#5)

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

56 E9(b5) E7(b9/b5) E7(#9/b5) E7(#9/b9/#5/b5)

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of F

TRIADS (Add 9, 2)

57 F(add9) F(b9) F(#9) Fm(add9) F(add2) Fm(add2)

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

58 Fmaj9 Fmaj7(b9) Fmaj7(#9) F9 F7(b9) F7(#9)

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

59 Fm9 Fm7(b9) Fm9(b5) Fm7(b9/b5) F9(#5) F7(b9/#5) F7(#9/#5)

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

60 F9(b5) F7(b9/b5) F7(#9/b5) F7(#9/b9/#5/b5)

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of G \flat

TRIADS (Add 9, 2)

61 G \flat (add9) G \flat (b9) G \flat (#9) G \flat m(add9) G \flat (add2) G \flat m(add2)

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

62 G \flat maj9 G \flat maj7(b9) G \flat maj7(#9) G \flat 9 G \flat 7(b9) G \flat 7(#9)

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

63 F#m9 F#m7(b9) F#m9(b5) F#m7(b9/b5) G \flat 9(#5) G \flat 7(b9/#5) G \flat 7(#9/#5)

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

64 G \flat 9(b5) G \flat 7(b9/b5) G \flat 7(#9/b5) G \flat 7(#9/b9/#5/b5)

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of G

TRIADS (Add 9, 2)

65

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

66

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

67

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

68

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of $A\flat$

TRIADS (Add 9, 2)

69 $A\flat(\text{add}9)$ $A\flat(\text{b}9)$ $A\flat(\#\text{9})$ $A\flat\text{m}(\text{add}9)$ $A\flat(\text{add}2)$ $A\flat\text{m}(\text{add}2)$

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	$\flat 9$	$\#9$	9	5	5
5	5	5	5	3	$\flat 3$
3	3	3	$\flat 3$	2	2
R	R	R	R	R	R

9th CHORDS

70 $A\flat\text{maj}9$ $A\flat\text{maj}7(\text{b}9)$ $A\flat\text{maj}7(\#\text{9})$ $A\flat 9$ $A\flat 7(\text{b}9)$ $A\flat 7(\#\text{9})$

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	$\flat 9$	$\#9$	9	$\flat 9$	$\#9$
7	7	7	$\flat 7$	$\flat 7$	$\flat 7$
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

71 $G\#\text{m}9$ $G\#\text{m}7(\text{b}9)$ $G\#\text{m}9(\text{b}5)$ $G\#\text{m}7(\text{b}9/\text{b}5)$ $A\flat 9(\#\text{5})$ $A\flat 7(\text{b}9/\#\text{5})$ $A\flat 7(\#\text{9}/\#\text{5})$

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	$\flat 9$	9	$\flat 9$	9	$\flat 9$	$\#9$
$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$
5	5	$\flat 5$	$\flat 5$	$\#5$	$\#5$	$\#5$
$\flat 3$	$\flat 3$	$\flat 3$	$\flat 3$	3	3	3
R	R	R	R	R	R	R

72 $A\flat 9(\text{b}5)$ $A\flat 7(\text{b}9/\text{b}5)$ $A\flat 7(\#\text{9}/\text{b}5)$ $A\flat 7(\#\text{9}/\text{b}9/\text{b}5/\#\text{5})$

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/b5/#5)
9	$\flat 9$	$\#9$	$\#9/\flat 9$
$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$
$\flat 5$	$\flat 5$	$\flat 5$	$\#5/\flat 5$
3	3	3	3
R	R	R	R

Key of A

TRIADS (Add 9, 2)

73 A(add9) A(b9) A(#9) Am(add9) A(add2) Am(add2)

Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
9	b9	#9	9	5	5
5	5	5	5	3	b3
3	3	3	b3	2	2
R	R	R	R	R	R

9th CHORDS

74 Amaj9 Amaj7(b9) Amaj7(#9) A9 A7(b9) A7(#9)

Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
9	b9	#9	9	b9	#9
7	7	7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

75 Am9 Am7(b9) Am9(b5) Am7(b9/b5) A9(#5) A7(b9/#5) A7(#9/#5)

Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
9	b9	9	b9	9	b9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	b5	b5	#5	#5	#5
b3	b3	b3	b3	3	3	3
R	R	R	R	R	R	R

76 A9(b5) A7(b9/b5) A7(#9/b5) A7(#9/#5/b5)

Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
9	b9	#9	#9/b9
b7	b7	b7	b7
b5	b5	b5	#5/b5
3	3	3	3
R	R	R	R

Key of B \flat

TRIADS (Add 9, 2)

77	B \flat (add9)	B \flat (b9)	B \flat (#9)	B \flat m(add9)	B \flat (add2)	B \flat m(add2)
	Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
	9	b9	#9	9	5	5
	5	5	5	5	3	b3
	3	3	3	b3	2	2
	R	R	R	R	R	R

9th CHORDS

78	B \flat maj9	B \flat maj7(b9)	B \flat maj7(#9)	B \flat 9	B \flat 7(b9)	B \flat 7(#9)
	Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
	9	b9	#9	9	b9	#9
	7	7	7	b7	b7	b7
	5	5	5	5	5	5
	3	3	3	3	3	3
	R	R	R	R	R	R

79	B \flat m9	B \flat m7(b9)	B \flat m9(b5)	B \flat m7(b9/b5)	B \flat 9(#5)	B \flat 7(b9/#5)	B \flat 7(#9/#5)
	Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
	9	b9	9	b9	9	b9	#9
	b7	b7	b7	b7	b7	b7	b7
	5	5	b5	b5	#5	#5	#5
	b3	b3	b3	b3	3	3	3
	R	R	R	R	R	R	R

80	B \flat 9(b5)	B \flat 7(b9/b5)	B \flat 7(#9/b5)	B \flat 7(#9/b9/#5/b5)
	Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
	9	b9	#9	#9/b9
	b7	b7	b7	b7
	b5	b5	b5	#5/b5
	3	3	3	3
	R	R	R	R

Key of B

TRIADS (Add 9, 2)

81	B(add9)	B(b9)	B(#9)	Bm(add9)	B(add2)	Bm(add2)
	Major(add9)	Major(b9)	Major(#9)	minor(add9)	Major(add2)	minor(add2)
	9	b9	#9	9	5	5
	5	5	5	5	3	b3
	3	3	3	b3	2	2
	R	R	R	R	R	R

9th CHORDS

82	Bmaj9	Bmaj7(b9)	Bmaj7(#9)	B9	B7(b9)	B7(#9)
	Major9th	Major7(b9)	Major7(#9)	Dominant9	Dominant7(b9)	Dominant7(#9)
	9	b9	#9	9	b9	#9
	7	7	7	b7	b7	b7
	5	5	5	5	5	5
	3	3	3	3	3	3
	R	R	R	R	R	R

83	Bm9	Bm7(b9)	Bm9(b5)	Bm7(b9/b5)	B9(#5)	B7(b9/#5)	B7(#9/#5)
	Minor9	Minor7(b9)	Minor9(b5)	Minor7(b9/b5)	Dominant9(#5)	Dominant7(b9/#5)	Dominant7(#9/#5)
	9	b9	9	b9	9	b9	#9
	b7	b7	b7	b7	b7	b7	b7
	5	5	b5	b5	#5	#5	#5
	b3	b3	b3	b3	3	3	3
	R	R	R	R	R	R	R

84	B9(b5)	B7(b9/b5)	B7(#9/b5)	B7(#9/b9/#5/b5)
	Dominant9(b5)	Dominant7(b9/b5)	Dominant7(#9/b5)	Dominant7(#9/b9/#5/b5)
	9	b9	#9	#9/b9
	b7	b7	b7	b7
	b5	b5	b5	#5/b5
	3	3	3	3
	R	R	R	R

Jazz Improvisation class notes

Harmony and chord tones II Part IV

Key of Cm

David M. Shere

Cm(maj7)	C ^{o7}	C ^o maj7
Minor-major7th	Diminished7th	Diminished-Maj7th
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

86 Cm(maj9)	C ^{o9}	C ^o maj9
Minor-major9	Diminished9	Diminished-Maj9
9	9	9
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

87 Eb7(#5)/C Cm/maj7(b9)	Eb7(b5)/C Cdim7(b9)	Eb7(#5)/C Cdim/maj7(b9)
Minor-major7(b9)	Diminished7(b9)	Diminished-Maj7(b9)
b9	b9	b9
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

In this handout, we are looking at six obscure and extremely specialized chord types derived from the Harmonic and Melodic minor scales. While it is unlikely that you will run into these chord types on a regular basis, they do come up from time to time and they can be problematic to deal with when improvising. Therefore, it is a good idea to catalogue these chords along with all the others, and be aware of their chord tones in the event that they should come up in a chart.

Key of C#m

88

C#m(maj7)	C#o7	C#omaj7
Minor-major7th	Diminished7th	Diminished-Maj7th
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

89

C#m(maj9)	C#o9	C#omaj9
Minor-major9	Diminished9	Diminished-Maj9
9	9	9
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

90

E7(#5)/C# C#m/maj7(b9)	Em7(b5)/C# C#dim7(b9)	Em7(#5)/C# C#dim/maj7(b9)
Minor-major7(b9)	Diminished7(b9)	Diminished-Maj7(b9)
b9	b9	b9
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

Key of Dm

91

Dm(maj7)	D ^{o7}	D ^o maj7
Minor-major7th	Diminished7th	Diminished-Maj7th
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

92

Dm(maj9)	D ^{o9}	D ^o maj9
Minor-major9	Diminished9	Diminished-Maj9
9	9	9
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

93

F7(#5)/D Dm/maj7(b9)	Fm7(b5)/D Ddim7(b9)	Fm7(#5)/D Ddim/maj7(b9)
Minor-major7(b9)	Diminished7(b9)	Diminished-Maj7(b9)
b9	b9	b9
7	b7	7
5	b5	b5
b3	b3	b3
R	R	R

Key of E \flat m

94

E \flat m(maj7) E \flat ^o7 E \flat ^omaj7

Minor-major7th

7
5
 \flat 3
R

Diminished7th

$\flat\flat$ 7
 \flat 5
 \flat 3
R

Diminished-Maj7th

7
 \flat 5
 \flat 3
R

95

E \flat m(maj9) E \flat ^o9 E \flat ^omaj9

Minor-major9

9
7
5
 \flat 3
R

Diminished9

9
 $\flat\flat$ 7
 \flat 5
 \flat 3
R

Diminished-Maj9

9
7
 \flat 5
 \flat 3
R

96

G \flat 7(\sharp 5)/E \flat G \flat m7(\flat 5)/E \flat G \flat m7(\sharp 5)/E \flat
E \flat m/maj7(\flat 9) E \flat dim7(\flat 9) E \flat dim/maj7(\flat 9)

Minor-major7(\flat 9)

\flat 9
7
5
 \flat 3
R

Diminished7(\flat 9)

\flat 9
 $\flat\flat$ 7
 \flat 5
 \flat 3
R

Diminished-Maj7(\flat 9)

\flat 9
7
 \flat 5
 \flat 3
R

Key of Em

David M. Shere

97

Em(maj7) E^{o7} E^omaj7

Minor-major7th

7

5

b3

R

Diminished7th

b7

b5

b3

R

Diminished-Maj7th

7

b5

b3

R

98

Em(maj9) E^{o9} E^omaj9

Minor-major9

9

7

5

b3

R

Diminished9

9

b7

b5

b3

R

Diminished-Maj9

9

7

b5

b3

R

99

G7(#5)/E Gm7(b5)/E Gm7(#5)/E
Em/maj7(b9) Edim7(b9) Edim/maj7(b9)

Minor-major7(b9)

b9

7

5

b3

R

Diminished7(b9)

b9

b7

b5

b3

R

Diminished-Maj7(b9)

b9

7

b5

b3

R

Key of Fm

David M. Shere

100

Fm(maj7) F°7 F°maj7

Minor-major7th

7
5
b3
R

Diminished7th

b7
b5
b3
R

Diminished-Maj7th

7
b5
b3
R

101

Fm(maj9) F°9 F°maj9

Minor-major9

9
7
5
b3
R

Diminished9

9
b7
b5
b3
R

Diminished-Maj9

9
7
b5
b3
R

102

A^b7(#5)/F A^bm7(b5)/F A^bm7(#5)/F
Fm/maj7(b9) Fdim7(b9) Fdim/maj7(b9)

Minor-major7(b9)

b9
7
5
b3
R

Diminished7(b9)

b9
b7
b5
b3
R

Diminished-Maj7(b9)

b9
7
b5
b3
R

Key of F#m

David M. Shere

103

F#m(maj7) F#o7 F#omaj7

Minor-major7th

7

5

b3

R

Diminished7th

b7

b5

b3

R

Diminished-Maj7th

7

b5

b3

R

104

F#m(maj9) F#o9 F#omaj9

Minor-major9

9

7

5

b3

R

Diminished9

9

b7

b5

b3

R

Diminished-Maj9

9

7

b5

b3

R

105

A7(#5)/F# Am7(b5)/F# Am7(#5)/F#
F#m/maj7(b9) F#dim7(b9) F#dim/maj7(b9)

Minor-major7(b9)

b9

7

5

b3

R

Diminished7(b9)

b9

b7

b5

b3

R

Diminished-Maj7(b9)

b9

7

b5

b3

R

Key of Gm

David M. Shere

106

Gm(maj7) G^{o7} G^omaj7

Minor-major7th

7
5
b3
R

Diminished7th

b7
b5
b3
R

Diminished-Maj7th

7
b5
b3
R

107

Gm(maj9) G^{o9} G^omaj9

Minor-major9

9
7
5
b3
R

Diminished9

9
b7
b5
b3
R

Diminished-Maj9

9
7
b5
b3
R

108

Bb7(#5)/G Bbm7(b5)/G Bbm7(#5)/G
Gm/maj7(b9) Gdim7(b9) Gdim/maj7(b9)

Minor-major7(b9)

b9
7
5
b3
R

Diminished7(b9)

b9
b7
b5
b3
R

Diminished-Maj7(b9)

b9
7
b5
b3
R

Key of G#m

109

G#m(maj7) G#o7 G#omaj7

Minor-major7th

7

5

b3

R

Diminished7th

b7

b5

b3

R

Diminished-Maj7th

7

b5

b3

R

110

G#m(maj9) G#o9 G#omaj9

Minor-major9

9

7

5

b3

R

Diminished9

9

b7

b5

b3

R

Diminished-Maj9

9

7

b5

b3

R

111

B7(#5)/G# Bm7(b5)/G# Bm7(#5)/G#
G#m/maj7(b9) G#dim7(b9) G#dim/maj7(b9)

Minor-major7(b9)

b9

7

5

b3

R

Diminished7(b9)

b9

b7

b5

b3

R

Diminished-Maj7(b9)

b9

7

b5

b3

R

Key of Am

112

Am(maj7) A°7 A°maj7

Minor-major7th

7
5
b3
R

Diminished7th

b7
b5
b3
R

Diminished-Maj7th

7
b5
b3
R

113

Am(maj9) A°9 A°maj9

Minor-major9

9
7
5
b3
R

Diminished9

9
b7
b5
b3
R

Diminished-Maj9

9
7
b5
b3
R

114

C7(#5)/A Cm7(b5)/A Cm7(#5)/A
Am/maj7(b9) Adim7(b9) Adim/maj7(b9)

Minor-major7(b9)

b9
7
5
b3
R

Diminished7(b9)

b9
b7
b5
b3
R

Diminished-Maj7(b9)

b9
7
b5
b3
R

Key of B \flat m

115

B \flat m(maj7)	B \flat $^{\circ}7$	B \flat $^{\circ}$ maj7
Minor-major7th	Diminished7th	Diminished-Maj7th
7	$\flat 7$	7
5	$\flat 5$	$\flat 5$
$\flat 3$	$\flat 3$	$\flat 3$
R	R	R

116

B \flat m(maj9)	B \flat $^{\circ}9$	B \flat $^{\circ}$ maj9
Minor-major9	Diminished9	Diminished-Maj9
9	9	9
7	$\flat 7$	7
5	$\flat 5$	$\flat 5$
$\flat 3$	$\flat 3$	$\flat 3$
R	R	R

117

D $\flat 7(\sharp 5)/B\flat$ B \flat m/maj7($\flat 9$)	D \flat m $7(\flat 5)/B\flat$ B \flat dim7($\flat 9$)	D \flat m $7(\sharp 5)/B\flat$ B \flat dim/maj7($\flat 9$)
Minor-major7($\flat 9$)	Diminished7($\flat 9$)	Diminished-Maj7($\flat 9$)
$\flat 9$	$\flat 9$	$\flat 9$
7	$\flat 7$	7
5	$\flat 5$	$\flat 5$
$\flat 3$	$\flat 3$	$\flat 3$
R	R	R

Key of Bm

118

Bm(maj7)	B^{o7}	B^omaj7
Minor-major7th	Diminished7th	Diminished-Maj7th
7	♭7	7
5	♭5	♭5
♭3	♭3	♭3
R	R	R

119

Bm(maj9)	B^{o9}	B^omaj9
Minor-major9	Diminished9	Diminished-Maj9
9	9	9
7	♭7	7
5	♭5	♭5
♭3	♭3	♭3
R	R	R

120

D7(♯5)/B Bm/maj7(♭9)	Dm7(♭5)/B Bdim7(♭9)	Dm7(♯5)/B Bdim/maj7(♭9)
Minor-major7(♭9)	Diminished7(♭9)	Diminished-Maj7(♭9)
♭9	♭9	♭9
7	♭7	7
5	♭5	♭5
♭3	♭3	♭3
R	R	R

6/4

Jazz Improvisation class notes

Harmony and chord tones Part V

Key of C

TRIADS (Add 4/11)

David M. Shere

C(add4)	C(#11)	Cm(add4)	Cm(#11)	C(add4)	Cm(add4)
Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

122	Cmaj11	Cmaj9(#11)	Cmaj11(b9)	Cmaj7(#11) _(b9)	Cmaj11(#9)	Cmaj7(#11) _(b9)
Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)	Major7(#11/#9)
11	#11	11	#11	11	#11	#11
9	9	b9	b9	#9	#9	#9
7	7	7	7	7	7	7
5	5	5	5	5	5	5
3	3	3	3	3	3	3
R	R	R	R	R	R	R

123	C11	C9(#11)	C11(b9)	C7(#11) _(b9)	C11(#9)	C7(#11) _(b9)
Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11	#11
9	9	b9	b9	#9	#9	#9
b7	b7	b7	b7	b7	b7	b7
5	5	5	5	5	5	5
3	3	3	3	3	3	3
R	R	R	R	R	R	R

This handout shows the most common **11th chords** that are typically found in published jazz charts. An **11th** ("**eleventh**") chord includes the **11th** (or **4th**) note of the underlying scale or mode. The term "**11th**" typically implies that the chord is voiced (stacked) with the **11th** note in the 2nd octave. The eleventh may be **natural or sharp**.

124

			
Cm¹¹	Cm⁹(#11)	Cm¹¹(b9)	E^b7(#9)/C
Minor11	Minor9(#11)	Minor11(b9)	Minor7(#11/b9)
11	#11	11	#11
9	9	b9	b9
b7	b7	b7	b7
5	5	5	5
b3	b3	b3	b3
R	R	R	R

125

			
Cm¹¹(b₉/b₅)	C⁺¹¹	C⁹(#11)	C¹¹(b₉)
Minor11(b9/b5)	Augmented11	Dominant9(#11/#5)	Dominant11(b9/#5)
11	11	#11	11
b9	9	9	b9
b7	b7	b7	b7
5	#5	#5	#5
b3	3	3	3
R	R	R	R

126

			
C⁷(#11/b₉)	C¹¹(#9)	C⁷(#11/b₉)	C¹¹(b₅)
Dominant7(#11/b9/#5)	Dominant11(#9/#5)	Dominant7(#11/#9/#5)	Dominant11(b5)
#11	11	#11	11
b9	#9	#9	9
b7	b7	b7	b7
#5	#5	#5	b5
3	3	3	3
R	R	R	R

Key of D \flat

TRIADS (Add 4/11)

David M. Shere

127

D\flat(add4)	D\flat(#11)	C\sharpm(add4)	C\sharpm(#11)	D\flat(add4)	C\sharpm(add4)
Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	\flat 3	\flat 3	3	\flat 3
R	R	R	R	R	R

11th CHORDS

128

D\flatmaj11	D\flatmaj9(#11)	D\flatmaj11(\flat9)	D\flatmaj7(#11/\flat9)	D\flatmaj11(#9)	D\flatmaj7(#11/#9)
Major11	Major9(#11)	Major11(\flat 9)	Major7(#11/ \flat 9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	\flat 9	\flat 9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

129

D\flat11	D\flat9(#11)	D\flat11(\flat9)	D\flat7(#11/\flat9)	D\flat11(#9)	D\flat7(#11/#9)
Dominant11	Dominant9(#11)	Dominant11(\flat 9)	Dominant7(#11/ \flat 9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	\flat 9	\flat 9	#9	#9
\flat 7	\flat 7	\flat 7	\flat 7	\flat 7	\flat 7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

130

C#m¹¹	C#m⁹(#11)	C#m¹¹(b9)	C#m7(#11b9)
Minor11	Minor9(#11)	Minor11(b9)	Minor7(#11/b9)
11	#11	11	#11
9	9	b9	b9
b7	b7	b7	b7
5	5	5	5
b3	b3	b3	b3
R	R	R	R

131

C#m¹¹(b9/b5)	Db+11	Db⁹(#11)	Db¹¹(b9)
Minor11(b9/b5)	Augmented11	Dominant9(#11/#5)	Dominant11(b9/#5)
11	11	#11	11
b9	9	9	b9
b7	b7	b7	b7
5	#5	#5	#5
b3	3	3	3
R	R	R	R

132

Db⁷(#11/b9/#5)	Db¹¹(#9/#5)	Db⁷(#11/#9/#5)	Db¹¹(b5)
Dominant7(#11/b9/#5)	Dominant11(#9/#5)	Dominant7(#11/#9/#5)	Dominant11(b5)
#11	11	#11	11
b9	#9	#9	9
b7	b7	b7	b7
#5	#5	#5	b5
3	3	3	3
R	R	R	R

Key of D

TRIADS (Add 4/11)

David M. Shere

133

D(add4)	D(#11)	Dm(add4)	Dm(#11)	D(add4)	Dm(add4)
Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

134

Dmaj11	Dmaj9(#11)	Dmaj11(b9)	Dmaj7(#11/b9)	Dmaj11(#9)	Dmaj7(#11/#9)
Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

135

D11	D9(#11)	D11(b9)	D7(#11/b9)	D11(#9)	D7(#11/#9)
Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

136

Dm¹¹	Dm⁹(#11)	Dm¹¹(b9)	F⁷(#9)/D Dm⁷(#11b9)
Minor11	Minor9(#11)	Minor11(b9)	Minor7(#11/b9)
11	#11	11	#11
9	9	b9	b9
b7	b7	b7	b7
5	5	5	5
b3	b3	b3	b3
R	R	R	R

137

Dm¹¹(b9/b5)	D⁺¹¹	D⁹(#11)	D¹¹(b9)
Minor11(b9/b5)	Augmented11	Dominant9(#11/#5)	Dominant11(b9/#5)
11	11	#11	11
b9	9	9	b9
b7	b7	b7	b7
5	#5	#5	#5
b3	3	3	3
R	R	R	R

138

D⁷(#11/b9/#5)	D¹¹(#9/#5)	D⁷(#11/#9/#5)	D¹¹(b5)
Dominant7(#11/b9/#5)	Dominant11(#9/#5)	Dominant7(#11/#9/#5)	Dominant11(b5)
#11	11	#11	11
b9	#9	#9	9
b7	b7	b7	b7
#5	#5	#5	b5
3	3	3	3
R	R	R	R

Key of E \flat

TRIADS (Add 4/11)

David M. Shere

139

Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

140

Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

141

Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

142

Minor11

- 11
- 9
- b7
- 5
- b3
- R

Minor9(#11)

- #11
- 9
- b7
- 5
- b3
- R

Minor11(b9)

- 11
- b9
- b7
- 5
- b3
- R

Minor7(#11/b9)

- #11
- b9
- b7
- 5
- b3
- R

143

Minor11(b9/b5)

- 11
- b9
- b7
- 5
- b3
- R

Augmented11

- 11
- 9
- b7
- #5
- 3
- R

Dominant9(#11/#5)

- #11
- 9
- b7
- #5
- 3
- R

Dominant11(b9/#5)

- 11
- b9
- b7
- #5
- 3
- R

144

Dominant7(#11/b9/5)

- #11
- b9
- b7
- #5
- 3
- R

Dominant11(#9/5)

- 11
- #9
- b7
- #5
- 3
- R

Dominant7(#11/#9/5)

- #11
- #9
- b7
- #5
- 3
- R

Dominant11(b5)

- 11
- 9
- b7
- b5
- 3
- R

Key of E

TRIADS (Add 4/11)

David M. Shere

145

E(add4)	E(#11)	Em(add4)	Em(#11)	E(add4)	Em(add4)
Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

146

Emaj11	Emaj9(#11)	Emaj11(b9)	Emaj7(#11/b9)	Emaj11(#9)	Emaj7(#11/#9)
Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

147

E11	E9(#11)	E11(b9)	E7(#11/b9)	E11(#9)	E7(#11/#9)
Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

148

Minor11

- 11
- 9
- b7
- 5
- b3
- R

Minor9(#11)

- #11
- 9
- b7
- 5
- b3
- R

Minor11(b9)

- 11
- b9
- b7
- 5
- b3
- R

Minor7(#11b9)

- #11
- b9
- b7
- 5
- b3
- R

149

Minor11(b9/b5)

- 11
- b9
- b7
- 5
- b3
- R

Augmented11

- 11
- 9
- b7
- #5
- 3
- R

Dominant9(#11/#5)

- #11
- 9
- b7
- #5
- 3
- R

Dominant11(b9/b5)

- 11
- b9
- b7
- #5
- 3
- R

150

Dominant7(#11/b9/#5)

- #11
- b9
- b7
- #5
- 3
- R

Dominant11(#9/#5)

- 11
- #9
- b7
- #5
- 3
- R

Dominant7(#11/#9/#5)

- #11
- #9
- b7
- #5
- 3
- R

Dominant11(b5)

- 11
- 9
- b7
- b5
- 3
- R

Key of F

TRIADS (Add 4/11)

David M. Shere

151

F(add4)	F(#11)	Fm(add4)	Fm(#11)	F(add4)	Fm(add4)
Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

152

Fmaj11	Fmaj9(#11)	Fmaj11(b9)	Fmaj7(#11/b9)	Fmaj11(#9)	Fmaj7(#11/#9)
Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

153

F11	F9(#11)	F11(b9)	F7(#11/b9)	F11(#9)	F7(#11/#9)
Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

154

Minor11

11
9
b7
5
b3
R

Minor9(#11)

#11
9
b7
5
b3
R

Minor11(b9)

11
b9
b7
5
b3
R

Minor7(#11/b9)

#11
b9
b7
5
b3
R

155

Minor11(b9/b5)

11
b9
b7
5
b3
R

Augmented11

11
9
b7
#5
3
R

Dominant9(#11/#5)

#11
9
b7
#5
3
R

Dominant11(b9/#5)

11
b9
b7
#5
3
R

156

Dominant7(#11/b9/#5)

#11
b9
b7
#5
3
R

Dominant11(#9/#5)

11
#9
b7
#5
3
R

Dominant7(#11/#9/#5)

#11
#9
b7
#5
3
R

Dominant11(b5)

11
9
b7
b5
3
R

Key of G \flat

TRIADS (Add 4/11)

David M. Shere

Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

160

Minor11

11
9
b7
5
b3
R

Minor9(#11)

#11
9
b7
5
b3
R

Minor11(b9)

11
b9
b7
5
b3
R

Minor7(#11/b9)

#11
b9
b7
5
b3
R

161

Minor11(b9/b5)

11
b9
b7
5
b3
R

Augmented11

11
9
b7
#5
3
R

Dominant9(#11/#5)

#11
9
b7
#5
3
R

Dominant11(b9/#5)

11
b9
b7
#5
3
R

162

Dominant7(#11/b9/#5)

#11
b9
b7
#5
3
R

Dominant11(#9/#5)

11
#9
b7
#5
3
R

Dominant7(#11/#9/#5)

#11
#9
b7
#5
3
R

Dominant11(b5)

11
9
b7
b5
3
R

Key of G

TRIADS (Add 4/11)

David M. Shere

163

Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

164

Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

165

Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

166

Minor11

- 11
- 9
- b7
- 5
- b3
- R

Minor9(#11)

- #11
- 9
- b7
- 5
- b3
- R

Minor11(b9)

- 11
- b9
- b7
- 5
- b3
- R

Minor7(#11/b9)

- #11
- b9
- b7
- 5
- b3
- R

167

Minor11(b9/b5)

- 11
- b9
- b7
- 5
- b3
- R

Augmented11

- 11
- 9
- b7
- #5
- 3
- R

Dominant9(#11/#5)

- #11
- 9
- b7
- #5
- 3
- R

Dominant11(b9/#5)

- 11
- b9
- b7
- #5
- 3
- R

168

Dominant7(#11/b9/#5)

- #11
- b9
- b7
- #5
- 3
- R

Dominant11(#9/#5)

- 11
- #9
- b7
- #5
- 3
- R

Dominant7(#11/#9/#5)

- #11
- #9
- b7
- #5
- 3
- R

Dominant11(b5)

- 11
- 9
- b7
- b5
- 3
- R

Key of $A\flat$

TRIADS (Add 4/11)

David M. Shere

Musical staff showing six triads: $A\flat(\text{add}4)$, $A\flat(\#11)$, $G\#m(\text{add}4)$, $G\#m(\#11)$, $A\flat(\text{add}4)$, and $G\#m(\text{add}4)$.

Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	$\flat 3$	$\flat 3$	3	$\flat 3$
R	R	R	R	R	R

11th CHORDS

Musical staff showing six 11th chords: $A\flat\text{maj}11$, $A\flat\text{maj}9(\#11)$, $A\flat\text{maj}11(\flat 9)$, $A\flat\text{maj}7(\#11/\flat 9)$, $A\flat\text{maj}11(\#9)$, and $A\flat\text{maj}7(\#11/\flat 9)$.

Major11	Major9(#11)	Major11(♭9)	Major7(#11/♭9)	Major11(#9)	Major7(#11/♭9)
11	#11	11	#11	11	#11
9	9	$\flat 9$	$\flat 9$	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

Musical staff showing six dominant 11th chords: $A\flat 11$, $A\flat 9(\#11)$, $A\flat 11(\flat 9)$, $A\flat 7(\#11/\flat 9)$, $A\flat 11(\#9)$, and $A\flat 7(\#11/\flat 9)$.

Dominant11	Dominant9(#11)	Dominant11(♭9)	Dominant7(#11/♭9)	Dominant11(#9)	Dominant7(#11/♭9)
11	#11	11	#11	11	#11
9	9	$\flat 9$	$\flat 9$	#9	#9
$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$	$\flat 7$
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

172 $G\#m^{11}$ $G\#m^9(\#11)$ $G\#m^{11}(b9)$ $B7(\#9)/G\#$
 $Abm7(\#11b9)$

Minor11	Minor9(#11)	Minor11(b9)	Minor7(#11/b9)
11	#11	11	#11
9	9	b9	b9
b7	b7	b7	b7
5	5	5	5
b3	b3	b3	b3
R	R	R	R

173 $G\#m^{11}(b9)$ Ab^{+11} $Ab^9(\#11)$ $Ab^{11}(b9)$

Minor11(b9/b5)	Augmented11	Dominant9(#11/#5)	Dominant11(b9/#5)
11	11	#11	11
b9	9	9	b9
b7	b7	b7	b7
5	#5	#5	#5
b3	3	3	3
R	R	R	R

174 $Ab^7(\#11)$ $Ab^{11}(\#9)$ $Ab^7(\#11)$ $Ab^{11}(b5)$

Dominant7(#11/b9/#5)	Dominant11(#9/#5)	Dominant7(#11/#9/#5)	Dominant11(b5)
#11	11	#11	11
b9	#9	#9	9
b7	b7	b7	b7
#5	#5	#5	b5
3	3	3	3
R	R	R	R

Key of A

TRIADS (Add 4/11)

David M. Shere

Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

178

Minor11

- 11
- 9
- b7
- 5
- b3
- R

Minor9(#11)

- #11
- 9
- b7
- 5
- b3
- R

Minor11(b9)

- 11
- b9
- b7
- 5
- b3
- R

Minor7(#11b9)

- #11
- b9
- b7
- 5
- b3
- R

179

Minor11(b9/b5)

- 11
- b9
- b7
- 5
- b3
- R

Augmented11

- 11
- 9
- b7
- #5
- 3
- R

Dominant9(#11/#5)

- #11
- 9
- b7
- #5
- 3
- R

Dominant11(b9/#5)

- 11
- b9
- b7
- #5
- 3
- R

180

Dominant7(#11/b9/#5)

- #11
- b9
- b7
- #5
- 3
- R

Dominant11(#9/#5)

- 11
- #9
- b7
- #5
- 3
- R

Dominant7(#11/#9/#5)

- #11
- #9
- b7
- #5
- 3
- R

Dominant11(b5)

- 11
- 9
- b7
- b5
- 3
- R

Key of B \flat

TRIADS (Add 4/11)

David M. Shere

181

B\flat(add4)	B\flat(#11)	B\flatm(add4)	B\flatm(#11)	B\flat(add4)	B\flatm(add4)
Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	\flat 3	\flat 3	3	\flat 3
R	R	R	R	R	R

11th CHORDS

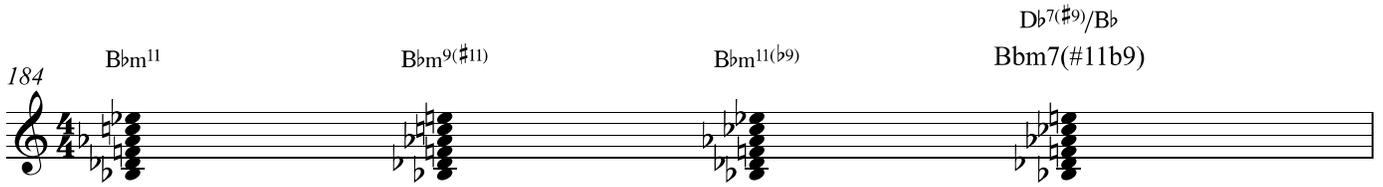
182

B\flatmaj11	B\flatmaj9(#11)	B\flatmaj11(b9)	B\flatmaj7(#11/b9)	B\flatmaj11(#9)	B\flatmaj7(#11/#9)
Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	\flat 9	\flat 9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

183

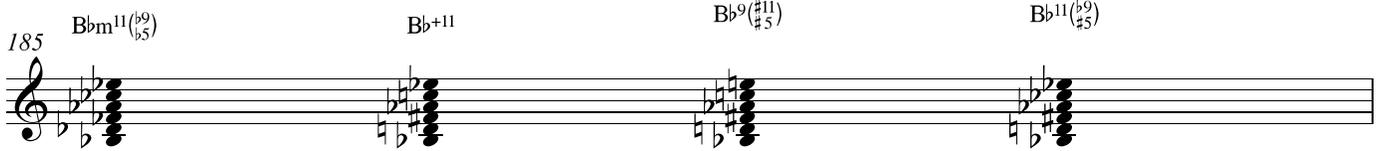
B\flat11	B\flat9(#11)	B\flat11(b9)	B\flat7(#11/b9)	B\flat11(#9)	B\flat7(#11/#9)
Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	\flat 9	\flat 9	#9	#9
\flat 7	\flat 7	\flat 7	\flat 7	\flat 7	\flat 7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

184 Bbm^{11} $Bbm^9(\#11)$ $Bbm^{11}(b9)$ $Db^7(\#9)/Bb$
 $Bbm7(\#11b9)$



Minor11	Minor9(#11)	Minor11(b9)	Minor7(#11/b9)
11	#11	11	#11
9	9	b9	b9
b7	b7	b7	b7
5	5	5	5
b3	b3	b3	b3
R	R	R	R

185 $Bbm^{11}(b9)$ Bb^{+11} $Bb^9(\#11)$ $Bb^{11}(b9)$



Minor11(b9/b5)	Augmented11	Dominant9(#11/#5)	Dominant11(b9/#5)
11	11	#11	11
b9	9	9	b9
b7	b7	b7	b7
5	#5	#5	#5
b3	3	3	3
R	R	R	R

186 $Bb^7(\#11)$ $Bb^{11}(\#9)$ $Bb^7(\#11)$ $Bb^{11}(b5)$



Dominant7(#11/b9/#5)	Dominant11(#9/#5)	Dominant7(#11/#9/#5)	Dominant11(b5)
#11	11	#11	11
b9	#9	#9	9
b7	b7	b7	b7
#5	#5	#5	b5
3	3	3	3
R	R	R	R

Key of B

TRIADS (Add 4/11)

David M. Shere

187

Major(add4)	Major(#11)	minor(add4)	minor(#11)	Major(add4)	minor(add4)
4/11	#11	4/11	#11	5	5
5	5	5	5	4	4
3	3	b3	b3	3	b3
R	R	R	R	R	R

11th CHORDS

188

Major11	Major9(#11)	Major11(b9)	Major7(#11/b9)	Major11(#9)	Major7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
7	7	7	7	7	7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

189

Dominant11	Dominant9(#11)	Dominant11(b9)	Dominant7(#11/b9)	Dominant11(#9)	Dominant7(#11/#9)
11	#11	11	#11	11	#11
9	9	b9	b9	#9	#9
b7	b7	b7	b7	b7	b7
5	5	5	5	5	5
3	3	3	3	3	3
R	R	R	R	R	R

190

Bm¹¹	Bm⁹(#11)	Bm¹¹(b9)	Bm7(#11b9)
Minor11	Minor9(#11)	Minor11(b9)	Minor7(#11/b9)
11	#11	11	#11
9	9	b9	b9
b7	b7	b7	b7
5	5	5	5
b3	b3	b3	b3
R	R	R	R

191

Bm¹¹(b9/5)	B⁺¹¹	B⁹(#11)	B¹¹(b9)
Minor11(b9/b5)	Augmented11	Dominant9(#11/#5)	Dominant11(b9/#5)
11	11	#11	11
b9	9	9	b9
b7	b7	b7	b7
5	#5	#5	#5
b3	3	3	3
R	R	R	R

192

B⁷(#11)	B¹¹(#9)	B⁷(#11)	B¹¹(b5)
Dominant7(#11/b9/#5)	Dominant11(#9/#5)	Dominant7(#11/#9/#5)	Dominant11(b5)
#11	11	#11	11
b9	#9	#9	9
b7	b7	b7	b7
#5	#5	#5	b5
3	3	3	3
R	R	R	R