

Major Scales and Arpeggios

Sheet music for 12 major scales and arpeggios, each in 4/4 time. The scales are: C Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, B Major, E Major, A Major, D Major, and G Major. Each scale is shown in its ascending and descending forms, with the arpeggio (triad) at the end of each line.

Practice Orders

Circle of 4ths C - F - Bb - Eb - Ab - Db - Gb - B - E - A - D - G

Half Steps C - Db - D - Eb - E - F - Gb - G - Ab - A - Bb - B

Whole Steps C - D - E - Gb - Ab - Bb
Db - Eb - F - G - A - B

Minor Thirds

C - Eb - Gb - A
Db - E - G - Bb
D - F - Ab - B

Major Thirds

C - E - Ab
Db - F - A
D - Gb - Bb
Eb - G - B

Mixolydian Scales



Dorian Scales



Melodic Minor Scales and Arpeggios

C Minor

F Minor

Bb Minor

Eb Minor

Ab Minor

Db Minor

Gb Minor

B Minor

E Minor

A Minor

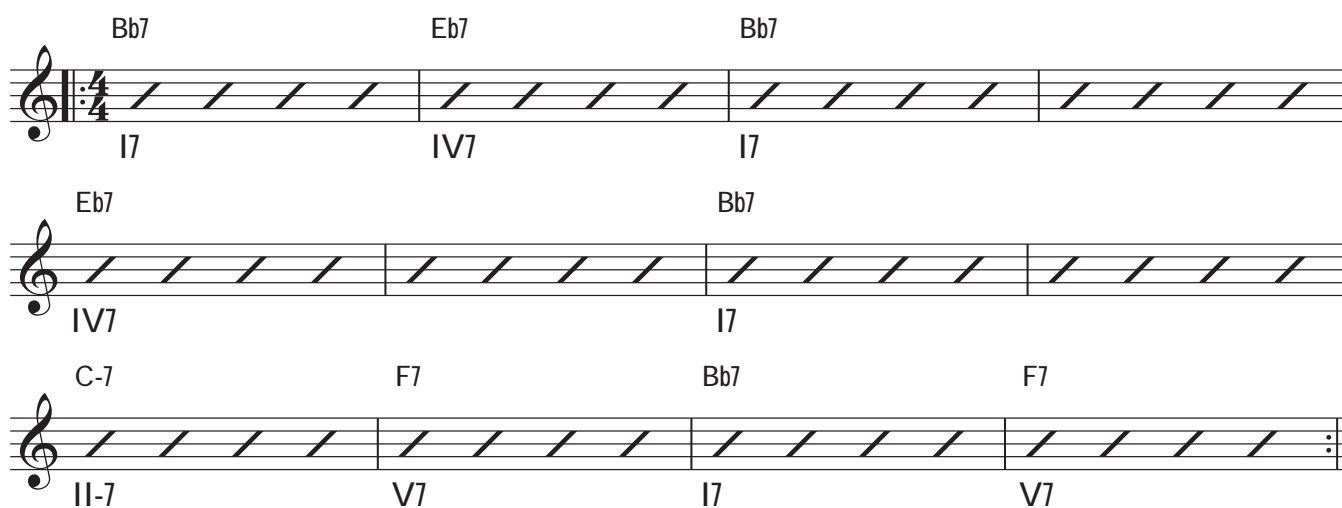
D Minor

G Minor

This image displays twelve musical staves, each representing a different melodic minor scale and its corresponding arpeggio. The scales are arranged in a single column, starting with C Minor at the top and ending with G Minor at the bottom. Each staff begins with a label in a box on the left, followed by the scale notation in treble clef. The scales are: C Minor (no sharps or flats), F Minor (one flat), Bb Minor (two flats), Eb Minor (three flats), Ab Minor (four flats), Db Minor (five flats), Gb Minor (five flats and one sharp), B Minor (two sharps), E Minor (three sharps), A Minor (three sharps), D Minor (two sharps), and G Minor (one sharp). Each scale is shown in its ascending and descending forms, with the descending form typically featuring a raised sixth degree. The arpeggio for each scale is shown as a single chord, typically in the first position of the scale.

The Blues

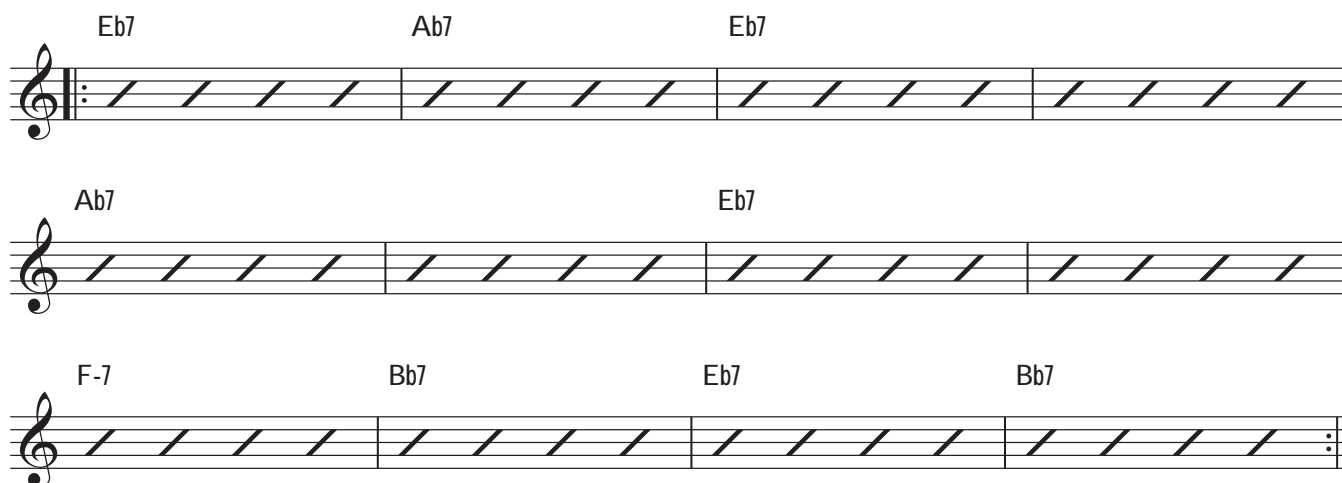
Blues in Bb



Blues in Bb chord progression (12 measures):

- Measure 1: Bb7 (I7)
- Measure 2: Eb7 (IV7)
- Measure 3: Bb7 (I7)
- Measure 4: Eb7 (IV7)
- Measure 5: Bb7 (I7)
- Measure 6: F7 (V7)
- Measure 7: Bb7 (I7)
- Measure 8: F7 (V7)
- Measure 9: Bb7 (I7)
- Measure 10: F7 (V7)
- Measure 11: Bb7 (I7)
- Measure 12: F7 (V7)

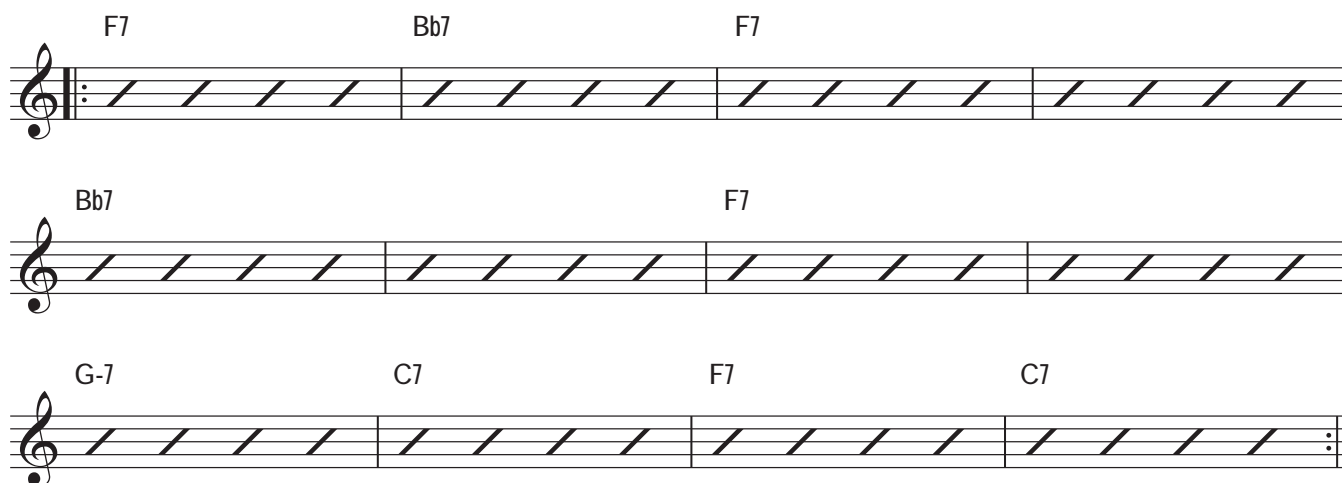
Blues in Eb



Blues in Eb chord progression (12 measures):

- Measure 1: Eb7 (I7)
- Measure 2: Ab7 (IV7)
- Measure 3: Eb7 (I7)
- Measure 4: Ab7 (IV7)
- Measure 5: Eb7 (I7)
- Measure 6: F-7 (V7)
- Measure 7: Eb7 (I7)
- Measure 8: F-7 (V7)
- Measure 9: Eb7 (I7)
- Measure 10: F-7 (V7)
- Measure 11: Eb7 (I7)
- Measure 12: F-7 (V7)

Blues in F



Blues in F chord progression (12 measures):

- Measure 1: F7 (I7)
- Measure 2: Bb7 (IV7)
- Measure 3: F7 (I7)
- Measure 4: Bb7 (IV7)
- Measure 5: F7 (I7)
- Measure 6: C7 (V7)
- Measure 7: F7 (I7)
- Measure 8: C7 (V7)
- Measure 9: F7 (I7)
- Measure 10: C7 (V7)
- Measure 11: F7 (I7)
- Measure 12: C7 (V7)

Blues Heads

"C" Jam Blues

Chord progression for "C" Jam Blues (4/4 time):

Chords: Bb7, Eb7, Bb7



The notation consists of three staves. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. It contains a sequence of eighth notes and rests, with a double bar line at the end. The second staff continues the sequence. The third staff concludes the piece with a double bar line.

Now's The Time

Chord progression for Now's The Time (4/4 time):

Chords: Bb7, Eb7, Bb7, Eb7, E°7, Bb7, C-7, F7, Bb7, F7



The notation consists of three staves. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. It contains a sequence of eighth notes and rests, with a double bar line at the end. The second staff continues the sequence. The third staff concludes the piece with a double bar line.

Blue Monk

Chord progression for Blue Monk (4/4 time):

Chords: Bb7, Eb7, Bb7, Eb7, E°7, Bb7, C-7, F7, Bb7, F7



The notation consists of three staves. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. It contains a sequence of eighth notes and rests, with a double bar line at the end. The second staff continues the sequence. The third staff concludes the piece with a double bar line.

Blues Piano "Comping"

Simple Pattern

Bb7 **Eb7** **Bb7**

"Charleston" Rhythm

Eb7 **Bb7**

C-7 **F7** **Bb7** **F7**

Mix and vary these rhythms and chord voicings to create your own blues comping. Don't limit yourself to the options here -- listen to recordings to find new possibilities. Some things to notice:

- > The left hand almost always plays scale degrees **3 and 7**. Generally avoid the root when playing with a bass player.
- > Notice how each chord "flows" into the next without having to move your hand too much. Try to always look for smooth voice-leading when constructing your chords.
- > More advanced players will often anticipate the chord change instead of following it (see pickup to bar 2 below)

More Complex Pattern

Bb7 **Eb7** **Bb7**

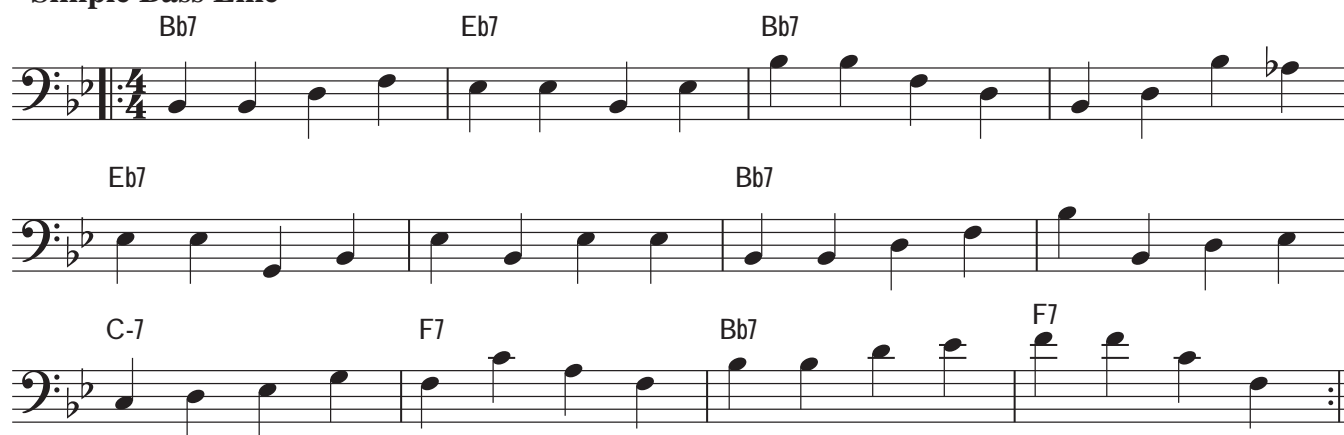
uses 9th and 13th

Eb7 **Bb7** *5-note voicing*

C-7 **F7** **Bb7** **F7**

Blues Bass Lines

Simple Bass Line

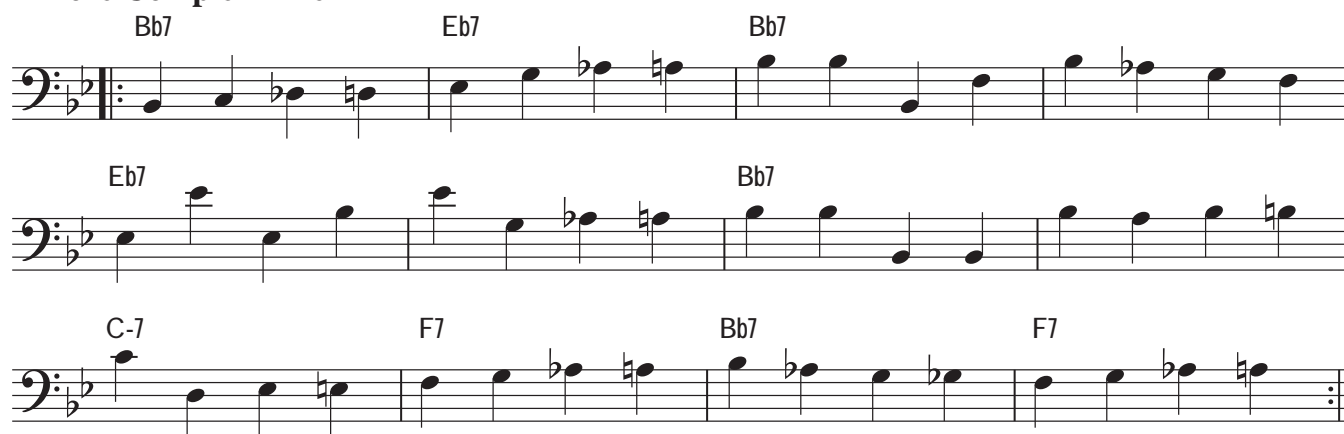


Simple Blues Bass Line notation in Bb major, 4/4 time. The line consists of three staves. The first staff has a repeat sign and is for Eb7. The second staff is for Eb7 and Bb7. The third staff is for C-7, F7, Bb7, and F7. The line ends with a double bar line and repeat dots.

Rules for creating bass lines:

- > Always play the root of the chord on the downbeat
- > Try to put a chord tone (1,3,5,7) on the third (strong) beat
- > Be careful about jumping away from a non-chord tone--stepwise motion is better

More Complex Line



More Complex Blues Bass Line notation in Bb major, 4/4 time. The line consists of three staves. The first staff has a repeat sign and is for Eb7. The second staff is for Eb7 and Bb7. The third staff is for C-7, F7, Bb7, and F7. The line ends with a double bar line and repeat dots.

Ways of making interesting bass lines:

- > Mix up using chord tones and passing (chromatic) notes
- > Try to use the full range of the instrument -- don't be afraid of the higher notes!
- > Look for an interesting mix of steps and leaps
- > Don't only be restricted to quarter notes -- an occasional eighth or half note goes a long way

Smoother Line



Smoother Blues Bass Line notation in Bb major, 4/4 time. The line consists of three staves. The first staff has a repeat sign and is for Eb7. The second staff is for Eb7 and Bb7. The third staff is for C-7, F7, Bb7, and F7. The line ends with a double bar line and repeat dots.

Blues Scales

C Blues

1 b3 4 #4 5 b7 8

F Blues

Bb Blues

Eb Blues

Ab Blues

Db Blues

F# Blues

B Blues

E Blues

A Blues

D Blues

G Blues

The Blues Scale can be a dangerous weapon. **Do not overuse it!** Remember that the Blues Scale can be used with surprisingly excellent results on tunes that do not follow the blues form, particularly rock and funk songs.

Standard Blues Form

Bb7 Eb7 Bb7

I7 IV7 I7

Eb7 Bb7

IV7 I7

C-7 F7 Bb7 F7

II-7 V7 I7 V7

Modes of the Major Scale

I Ionian (*major*) C⁷

"avoid" note

II Dorian D-7

III Phrygian Esus(b9)

b9

IV Lydian F⁷(#11)

#11

V Mixolydian G7

"avoid" note

VI Aeolian (*natural minor*) A-b6

VII Locrian B07

b9 *b5*

Major Mode Exercise (transpose into all 12 keys)

Modes of the Melodic Minor Scale

I Major-minor C-([^]7)

II Dsus^b9

III Lydian Augmented Eb[^]7(#5)

IV Lydian Dominant F7(#11)

V C-([^]7)/G

VI Half-diminished / Locrian #2 A07

VII Diminished whole-tone / Altered / Superlocrian B7alt

Major Mode Exercise (transpose into all 12 keys)

Modal Jazz -- Cantaloupe Island

Herbie Hancock

Medium Rock

The musical score for the introduction and head of 'Cantaloupe Island' is written in 4/4 time. The introduction consists of four measures of eighth-note chords: F-7, F-7, F-7, and F-7. The head begins with a double bar line and a repeat sign, followed by a melodic line in the right hand and a bass line in the left hand. The head is marked with 'F-7' and 'HEAD'. The first staff shows the right hand with a melodic line and the left hand with a bass line. The second staff shows the right hand with a melodic line and the left hand with a bass line. The third staff shows the right hand with a melodic line and the left hand with a bass line. The fourth staff shows the right hand with a melodic line and the left hand with a bass line.

Modal jazz tunes have very few chords, but unlike the blues, there rarely is one chord or scale that works over the entire form. Learn each scale carefully and always stay aware of the form so that you make the chord changes at the right time. Modal tunes can be tricky because it is easy to lose track of the form. Try to look for certain notes that work over multiple chord changes -- they can be used as a bridge between chords.

Scales and Arpeggios

The musical score for scales and arpeggios for 'Cantaloupe Island' is written in 4/4 time. It consists of four staves, each showing a scale and an arpeggio for a specific chord: F-7, Db7, D-7, and F-7. The first staff shows the F-7 scale and arpeggio. The second staff shows the Db7 scale and arpeggio. The third staff shows the D-7 scale and arpeggio. The fourth staff shows the F-7 scale and arpeggio.

Cantaloupe Island Piano and Bass

Medium Rock

The first system of piano and bass notation for 'Cantaloupe Island' is in 4/4 time. The piano part is in the treble clef, and the bass part is in the bass clef. The key signature has one flat (B-flat). The tempo is marked 'Medium Rock'. The system consists of two measures of music, followed by three measures of rests (indicated by a slash and a dot), and then two more measures of music. The first measure of music is marked with the chord F-7. The second measure of music is marked with the chord F-7. The third measure of music is marked with the chord Db7. The fourth measure of music is marked with the chord D-7. The fifth measure of music is marked with the chord F-7. The sixth measure of music is marked with the chord F-7. The system ends with a double bar line.

Like all jazz tunes, these piano compings and bass lines can be varied during the course of the piece, particularly during improvised solos. However, be careful of taking too free an approach, as you would in a swing tune. One of the most cohesive elements of a rock song is the rhythmic groove, and any variation on the standard pattern should not disturb the fundamental groove. Start simple!

The second system of piano and bass notation for 'Cantaloupe Island' continues the piece. It consists of two measures of music, followed by three measures of rests (indicated by a slash and a dot), and then two more measures of music. The first measure of music is marked with the chord F-7. The second measure of music is marked with the chord F-7. The third measure of music is marked with the chord Db7. The fourth measure of music is marked with the chord D-7. The fifth measure of music is marked with the chord F-7. The sixth measure of music is marked with the chord F-7. The system ends with a double bar line.

Tools for Improvisation

(add your own)

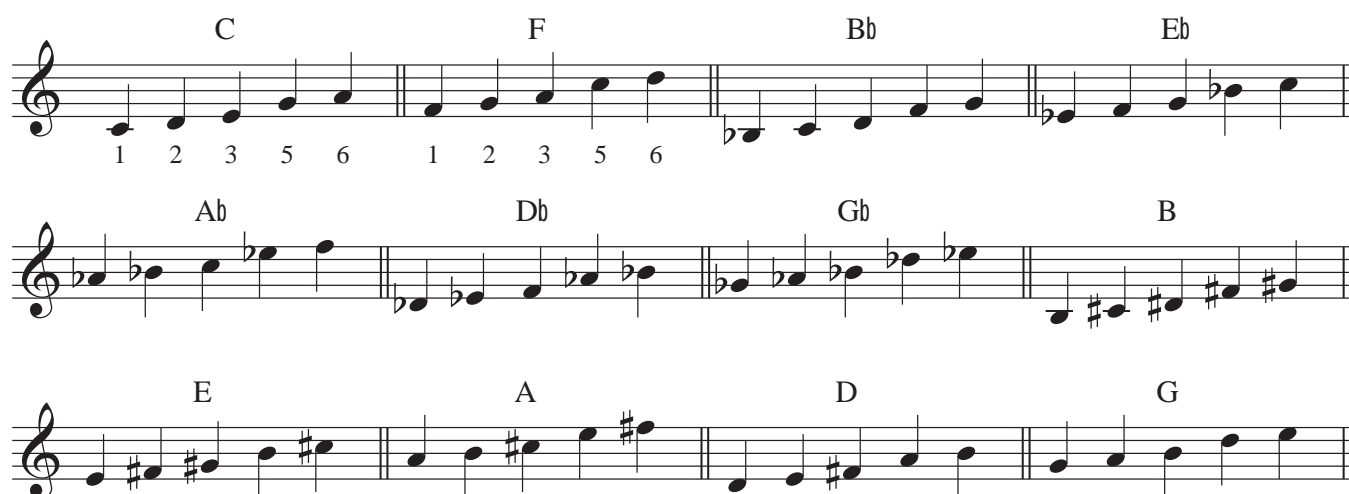
Notes

Rhythms

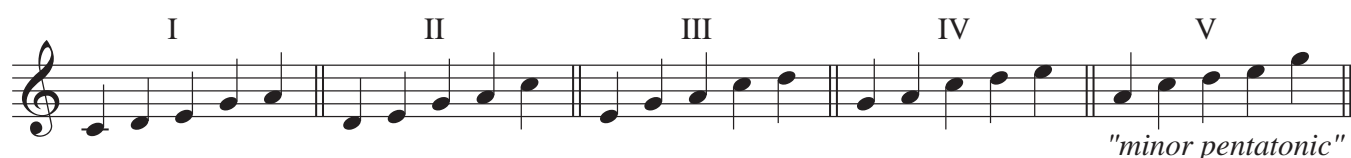
Dynamics

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings on the page.

Pentatonic Scales



Although a **PENTATONIC** scale can mean any scale with five notes, it usually refers to the scale made up of the first, second, third, fifth, and sixth degrees of the major scale. Get used to thinking of pentatonics as a collection of notes rather than a scale to be played from top to bottom. Look below at the modes of the pentatonic scale:



Practice pentatonics in modes using exercises like the one below. Make sure to transpose into all 12 keys.



What pentatonic scales work over which chords:

- > Over Major chords, use the pentatonics built on the **1 and 5** (2, 6, and 7 for altered sounds) scale degrees
- > Over Dominant chords, use the pentatonics built on the **1, b3, and 4** (b7 for altered sounds) scale degrees
- > Over Minor chords, use the pentatonics built on the **b3, 4, and b7** scale degrees

Pentatonics work great on the blues! Look at the similarities between the minor pentatonic and the blues scales:



Milestones

Miles Davis

Medium-Up Swing

G-7

FMaj7

A-7

A-7

G-7

FMaj7

Scales for Improvisation

G-7

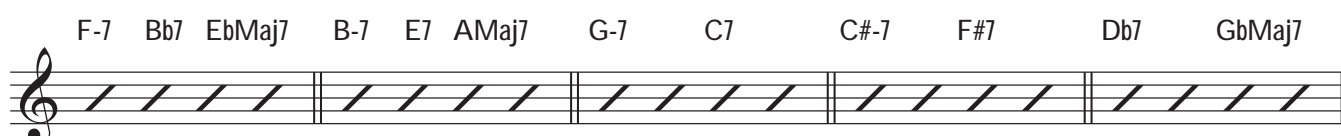
FMaj7

A-7

note F# instead of F#
Look at the melody.

The ii-V7-I Progression

Found more often than any other type of progression in jazz (in almost every standard and over 80% of tunes) is the ii-V7-I progression. It is called this because it is made up of the chords built on the **2nd scale degree, the 5th degree and the root**. The **ii** chord is always **minor**, the **V7** chord is always dominant, and the **I** chord is always major. The progression can also exist in smaller pieces, such as a ii-V7 or a V7-I. Take a look at some samples below:



Try to figure out all of the possible ii-V7-I's. The Circle of 4ths can be very helpful here, but try to commit them to memory as soon as possible. Playing on ii-V7-I's is easier than you might think. Remember that we play the **Dorian** mode on minor seventh chords, the **Mixolydian** mode on dominant seventh chords, and the **Ionian** mode on major chords. With that in mind, look at the collection of notes used to play a simple ii-V7-I in the key of C:



All of the scales are the same! This works for any ii-V7-I progression. All of the notes that work over the entire progression come from the major scale in the key of the ii-V7-I. However, while you can use the same collection of notes, it is still extremely important to practice scales, arpeggios, and patterns for each chord in the ii-V7-I. After all, if you play the arpeggio **C-E-G-B** over a **G7** chord, it will not have the correct G dominant seventh sound, even though the notes are technically correct.

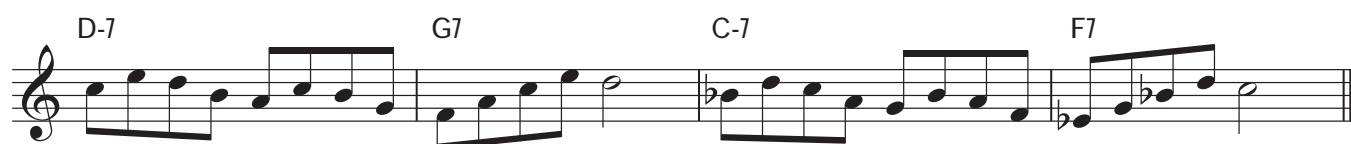
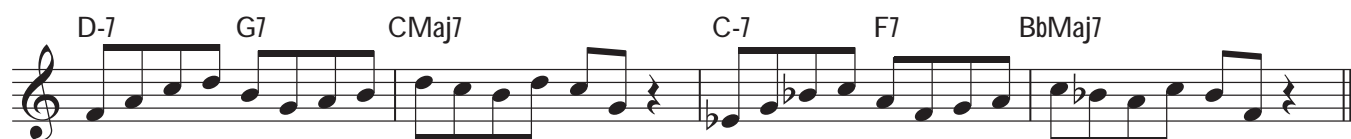
Remember that the most important notes of the chord are the 3rd and the 7th. Notice that in the ii-V7-I progression, the 7th of the **ii** chord resolves smoothly to the 3rd of the **V7** chord, which then becomes the 7th of the **I** chord. This is called the **7th-3rd resolution** and is extremely important in learning to effectively play ii-V7-I's.

Try to play lines like the second example where the 7th-3rd resolution is built into your musical line. Smooth voice-leading is an important part of constructing an exciting and intelligent jazz solo. Notice how chord tones almost always fall on strong beats (1 and 3) and the passing tones that are not part of the chord are usually on offbeats.



ii-V7-I Licks

Licks will be given in two keys. As always, make sure to learn them in all twelve. Use the progressions sheet on the next page to help.



ii-V7-I Chord Progressions



ii-V7 Chord Progressions



Practice all **ii-V7-I** and **ii-V7** voicings over these sets of chord changes. Once you get more comfortable with the patterns, start mixing up the progressions. You can play these chord progressions from top to bottom or right to left as well as a completely random order.

Also, find tunes with lots of **ii-V7-I**'s and **ii-V7**'s to practice these voicings over. Good examples include **Satin Doll**, **Afternoon in Paris**, **Just Friends**, and **Recordame**.

Digital Patterns

12 chords and their corresponding scale patterns (1, 2, 3, 5):

- C7
- F7
- Bb7
- Eb7
- Ab7
- Db7
- Gb7
- B7
- E7
- Ab7
- D7
- G7

Permutations of 1-2-3-5

1-2-3-5	2-1-3-5	3-1-2-5	5-1-2-3
1-2-5-3	2-1-5-3	3-1-5-2	5-1-3-2
1-3-2-5	2-3-1-5	3-2-1-5	5-2-1-3
1-3-5-2	2-3-5-1	3-2-5-1	5-2-3-1
1-5-2-3	2-5-1-3	3-5-1-2	5-3-1-2
1-5-3-2	2-5-3-1	3-5-2-1	5-3-2-1

4 chords and their corresponding scale patterns (1, 2, b3, 5):

- C-7
- F-7
- Bb-7
- Eb-7

Other Useful Patterns

1-2-1-2
1-2-3-1
1-3-5-7
1-7-6-5
etc.....

These patterns can be adapted to whatever chord symbol you are presented with. For example, the pattern **1-3-5-7** over a Major Seventh Chord can be adapted to **1-3-5-b7** for a Dominant Seventh, **1-b3-5-b7** for a Minor Seventh, and **1-b3-b5-b7** for a Diminished Seventh Chord.

This is an excellent way to learn the chord changes to new tunes. Pick one pattern and repeat it over the entire tune until you feel comfortable, and then change the pattern. Remember, John Coltrane's impressive solo on *Giant Steps* is almost entirely built off of scales, and the two patterns **1-2-3-5** and **1-3-5-7**.

John Coltrane's Solo on Giant Steps

Fast swing

The main musical score consists of 8 staves of music in 4/4 time, marked 'Fast swing'. The key signature is one sharp (F#). The chords and fingerings for each staff are as follows:

- Staff 1:** C#-7, F#7, BMaj7, D7, GMaj7, Bb7, EbMaj7, A-7, D7. Fingerings: 1, 1, 2, 1, 3, 1.
- Staff 2:** GMaj7, Bb7, EbMaj7, F#7, BMaj7, F-7, Bb7. Fingerings: 1, 1, 2, 1, 3.
- Staff 3:** EbMaj7, Am7, D7, GMaj7, C#-7, F#7. Fingerings: 1, 3, 2.
- Staff 4:** BMaj7, F-7, Bb7, EbMaj7, C#-7, F#7. Fingerings: 2, 2, 3.
- Staff 5:** BMaj7, D7, GMaj7, Bb7, EbMaj7, A-7, D7. Fingerings: 1, 2.
- Staff 6:** GMaj7, Bb7, EbMaj7, F#7, BMaj7, F-7, Bb7. Fingerings: 1, 1, 2, 2.
- Staff 7:** EbMaj7, A-7, D7, GMaj7, C#-7, F#7. Fingerings: 1, 2.
- Staff 8:** BMaj7, F-7, Bb7, EbMaj7, C#-7, F#7. Fingerings: 2, 1, 3, 2.

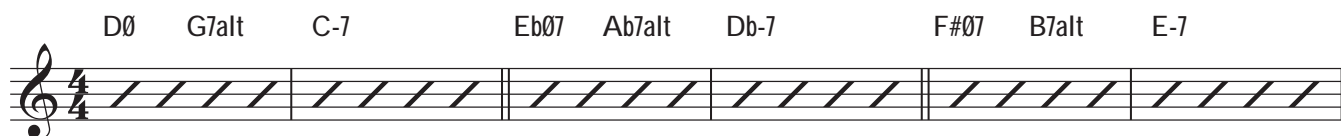
3 types of patterns

The three patterns are shown on a single staff with EbMaj7 and Bb7 chords indicated above the notes:

- 1. Arpeggios:** A sequence of notes forming an arpeggio pattern.
- 2. 1-2-3-5 Patterns:** A sequence of notes forming a 1-2-3-5 pattern.
- 3. Scales:** A sequence of notes forming a scale pattern.

The Minor ii-V7-I Progression

The Minor ii-V7-I progression is similar to the ii-V7-I that you are familiar with, except that its target chord is minor instead of major. While the scale degrees for the chords are the same (II, V, and I), the qualities are somewhat different. The ii chord is always **half-diminished**, the V7 chord is always **altered**, and the I chord is **minor**. Here are some examples of a minor ii-V7-I progression:



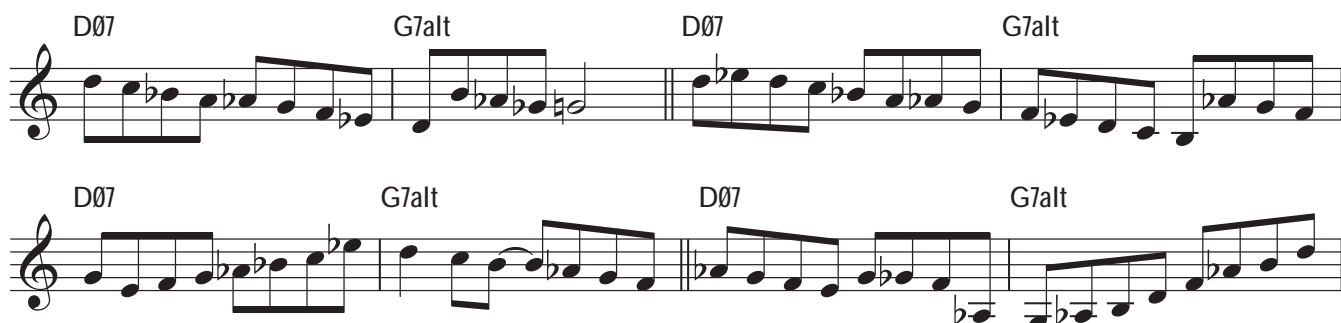
Sometimes, the ii chord is written as a -7(b5), which is essentially the same as half-diminished. The V7 chord also sometimes has the alterations spelled out. And occasionally, the I chord can be major instead of minor. Here are a few more examples of minor ii-V7-I progressions that you might see:



Unfortunately, all of these different chords cannot be accommodated with the same set of notes, as is the case with the major ii-V7-I progression. Instead, you must use different modes of the melodic minor scale. The ii chord is played by the melodic minor scale a **minor third higher**. The V7 chord is played by the melodic minor scale **one half-step higher**. And finally, over the one chord you can use its own melodic minor scale. Here are some examples (the arrows indicate which melodic minor scale it is):



Here are a few licks that will work over a standard minor ii-V7 progression. Make sure to transpose them into all twelve keys and also practice them ending up on the minor and major I chords. Good tunes to start working on minor ii-V7-I's include *Stella by Starlight*, *What is This Thing Called Love*, *Autumn Leaves*, and *I'll Remember April*.




Diminished and Whole-Tone Scales

The term "symmetrical scales" refers to scales that, instead of coming from any particular key, are artificially created by a regular repeating pattern of whole and half steps. The most commonly used of these are the diminished and whole-tone scales, each of which are used often in modern jazz.


There are two forms of diminished scale, one that uses the pattern WHWHWHWH, and one that is HWHWHWHW. In either case, because the pattern is so repetitious, it means that there are really only 3 diminished scales as the same one can be used for 4 different keys. Try playing the C diminished scale starting on Eb, Gb, and A. Notice how the pattern is exactly the same. Also notice how the Db WH scale is exactly the same as the C HW scale, just starting one half-step higher. Even less to learn!

WH

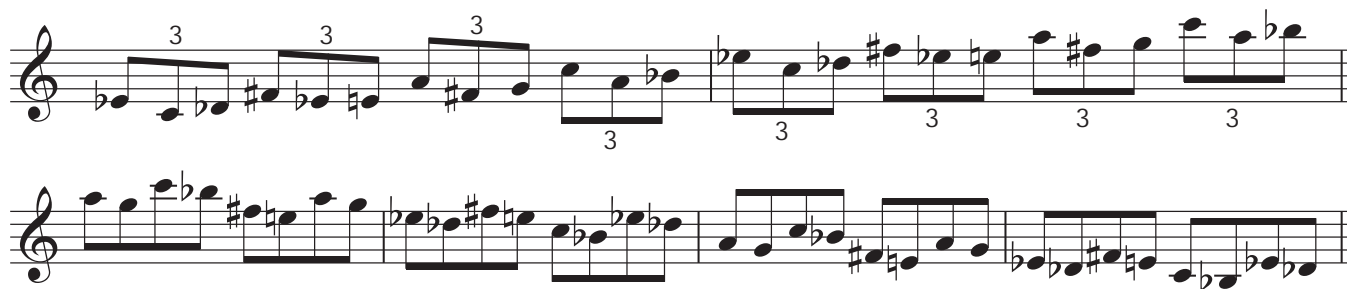


used for C, Eb, Gb, A *used for Db, E, G, Bb* *used for D, F, Ab, B*

HW



The WH diminished scale gets played over diminished-7th chords. There are no "avoid" notes in diminished scales, so almost everything you can play will sound good. The HW diminished scale can be played over 7(b9) chords, although you can also use it for chords with more alterations, such as a #9 and a #11. Because the scale is so repetitive, there are endless licks that can be made up. Here are some possibilities using the scale in the key of C. Be sure to transpose to the other keys:



The whole-tone scale is the other commonly used symmetrical scale. As its name implies, the scale is made up completely of whole steps. As with the diminished scale, its repeating pattern allows the same scale to be used over different keys -- in this case, there are only two whole-tone scales that you need to learn.

The whole-tone scale can be used over 7(#5) chords, 7+ or 7aug (which means augmented) chords, or as a chromatic alteration to a standard dominant-7th chord. There are no avoid notes with this scale, everything sounds equally correct. Because there is so little contrast between the intervals, the sound of the whole tone scale can be a bit outdated, and it is recommended that you use it in small doses to avoid boredom. Here are the two whole-tone scales and a few licks to practice (again, remember to transpose):

C7(#5) Db7(#5)



Dealing with Complicated Chords

For most younger improvisers, chords with alterations present more of a challenge than they are used to handling. Usually what ends up happening is the alteration gets skipped entirely and some form of major scale is played, which, of course, leads to clashes with the rhythm section and "wrong" notes. Here is some simple formulas for playing the correct alterations on 6 of the most common complicated chord types. In each case, the notes include the 3rd and 7th (the two most important notes in any chord) and a major triad in a different key. This triad will cover all of the correct altered notes in each chord.

C7(#11)	C7(#9)	C7(b5b9)

Play a triad one whole step up (D Major)

Play a triad a minor third up (Eb Major)

Play a triad a tri-tone up (Gb Major)

C7(#9#5)	C7(b9)	C7sus4

Play a triad a minor sixth up or major 3rd down (Ab Major)

Play a triad a major sixth up or a minor third down (A Major)

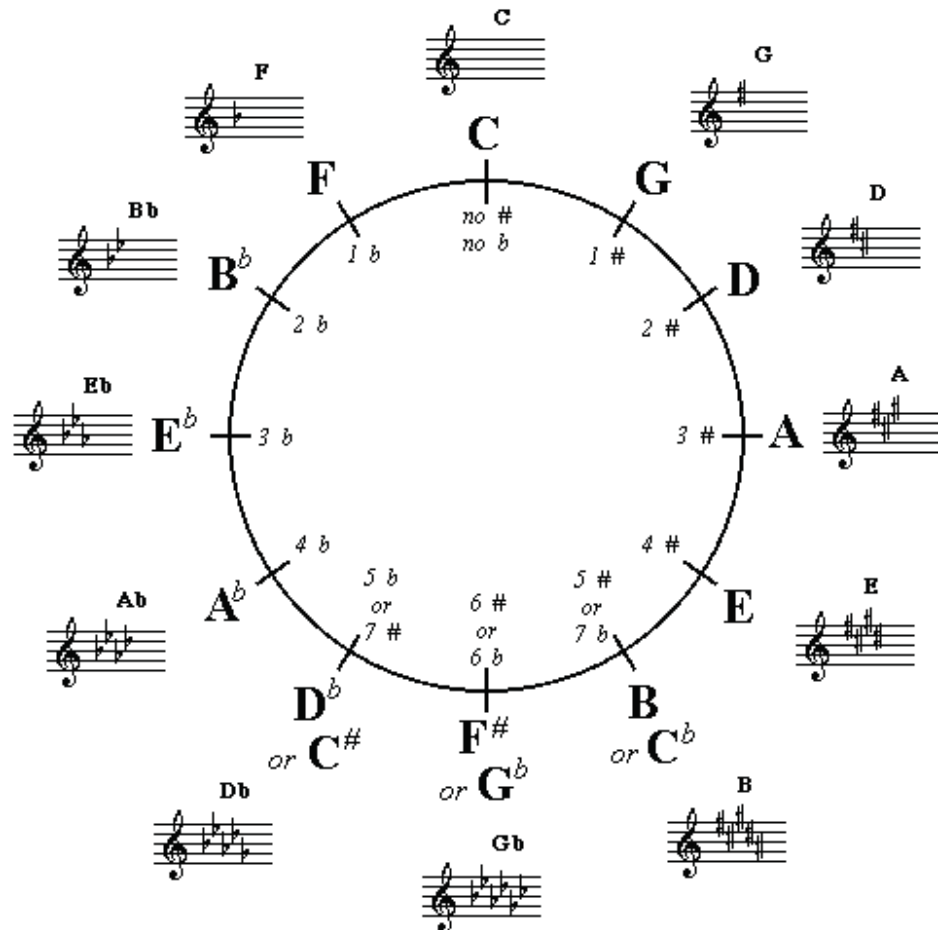
Play a triad a whole step down (Bb Major). Notice that there is no third in a sus4 chord.

You can create your own exercises based on these triads to practice playing over altered chords. I recommend that you try to commit the chart above to memory as soon as possible to avoid depending too much on written music. A few possibilities for an exercise are shown below:

C7#11

1 3 5 8 5 3 9 #11 13 9 13 #11 etc.

Circle of 4ths



The Circle of 4ths is useful in practicing jazz because it uses the most common chord movement: by 4ths. This can be found in the movement from the dominant to the tonic, and is the basic movement of the ii-V7-I. Memorize this progression as soon as possible as you will see it time and time again, both in jazz education and in many standards and other songs.

Practice scales, arpeggios, patterns, and anything else you can think of around the Circle of 4ths. Try practicing major scales and arpeggios by only looking at the Circle and the number of accidentals in each key instead of the notes of the scale itself

How to Read Chord Symbols

<u>Symbol</u>	<u>Name</u>	<u>Chord</u>	<u>Scale</u>
C	<i>C Major</i>		
C7	<i>C Dominant Seven</i>		
C-7 -or- Cm7	<i>C Minor Seven</i>		
C^7 -or- CMaj7	<i>C Major Seven</i>		
C6	<i>C Six</i>		
CØ7	<i>C Half-Diminished Seven</i>		
C°7 -or- Cdim7	<i>C Diminished Seven</i>		
C&7 -or- Caug7	<i>C Augmented Seven</i>		
C9	<i>C Nine</i>		
C-11	<i>C Minor Eleven</i>		
C7(b9)	<i>C Seven Flat Nine</i>		
C^7(#11)	<i>C Major 7 Sharp Eleven</i>		
Csus7	<i>C Suspended Seven</i>		