

# Jazz Theory

## SUPPLEMENTARY MATERIAL

### Melodic (Jazz) Minor Scale

The following figures represent the modes of the jazz minor scale. They are labeled with their common names and scale degrees. The scale degrees of each mode are named in reference to its parallel major scale.

Mode 1—melodic (jazz) minor

1 2 3 4 5 6 7 8

Mode 1—Phrygian #6

1 b2 b3 4 5 6 b7 8

Mode 3—Lydian augmented

1 2 3 #4 #5 6 7 8

Mode 4—Lydian b7 (Lydian dominant)

1 2 3 #4 5 6 b7 8

Mode 5—no common name

1 2 3 4 5 b6 b7 8

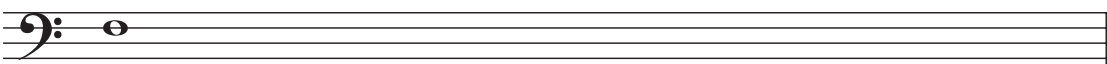
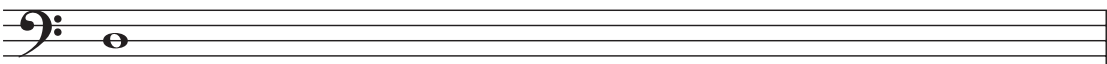
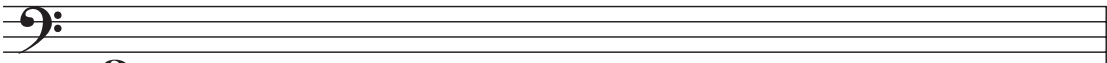
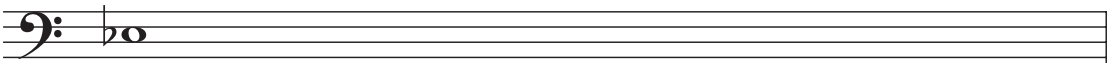
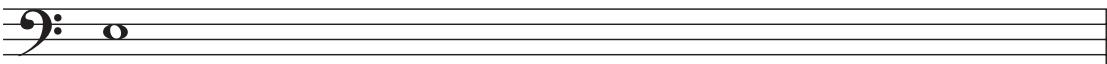
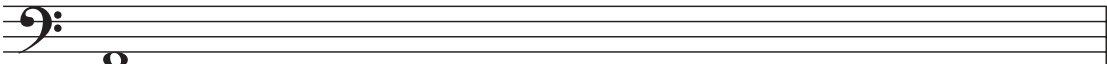
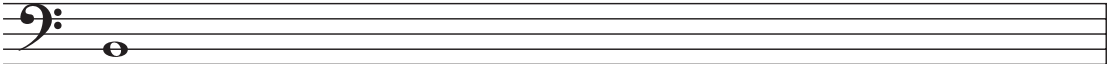
Mode 6—half-diminished (Locrian #2)

1 2 b3 4 b5 b6 b7 8

Mode 7—diminished whole-tone scale

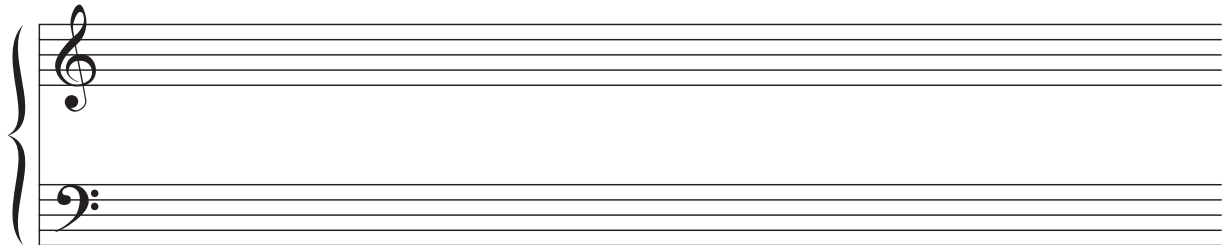
1 b2 #2 3 b5 b6 b7 8

The diminished whole-tone scale is challenging because of the complexity of naming the scale degrees. Practice writing the scale on the following starting pitches. Write the scale degree numbers under each scale.

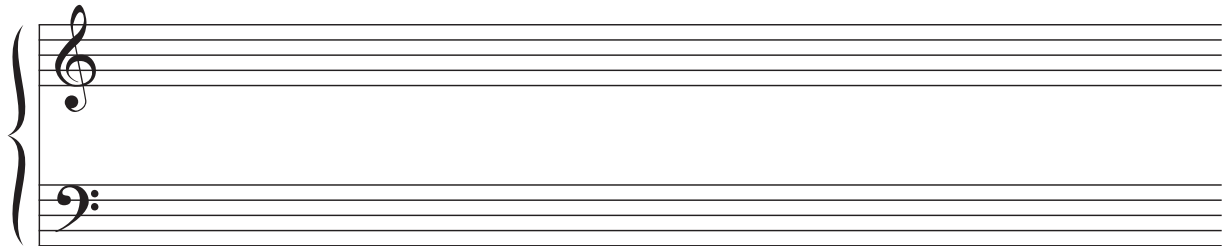


### Compose with Blues Scales

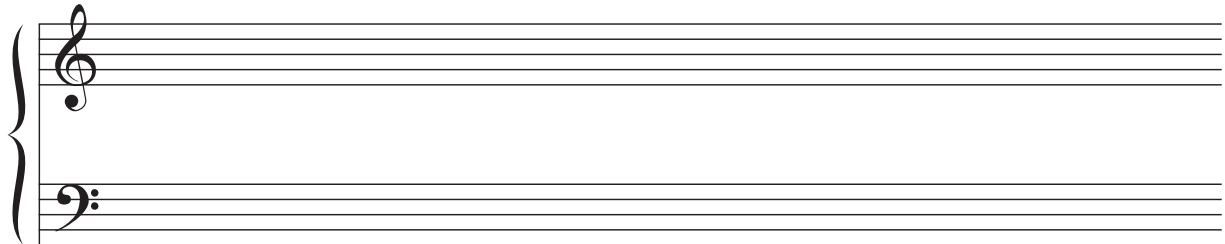
Use the staves below to write a melody based on the blues scale. You may use any note as your tonic. Try to make your melody twelve measures in length and harmonize it with a progression based on the twelve-bar blues. Use additional staff paper if necessary.



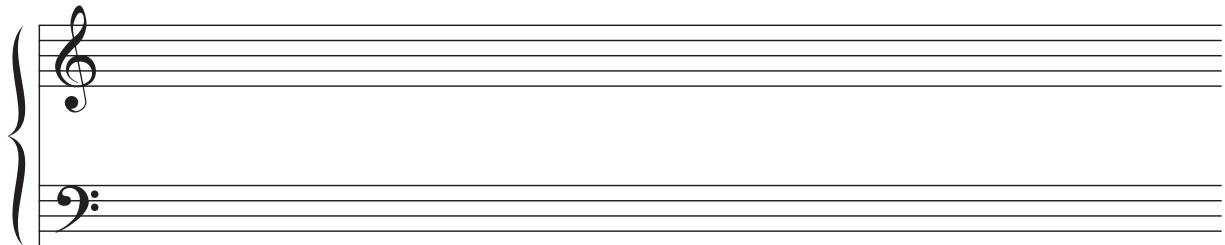
A blank grand staff consisting of two five-line staves. The top staff has a treble clef and the bottom staff has a bass clef. A large left-facing curly brace groups the two staves together.



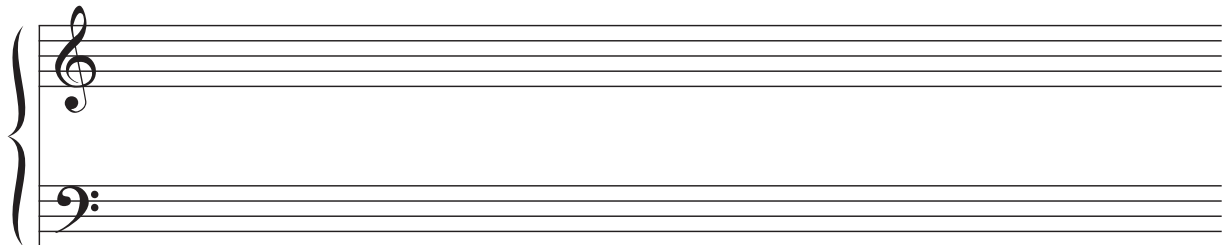
A blank grand staff consisting of two five-line staves. The top staff has a treble clef and the bottom staff has a bass clef. A large left-facing curly brace groups the two staves together.



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## Bebop Scales

The following figures demonstrate the four bebop scales starting on C.

Bebop dominant—Mixolydian with a chromatic note between ♭7 and 8



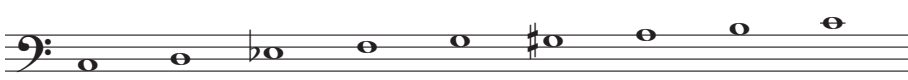
Bebop Dorian—Dorian with a chromatic note between ♭3 and 4



Bebop major—major with a chromatic note between 5 and 6



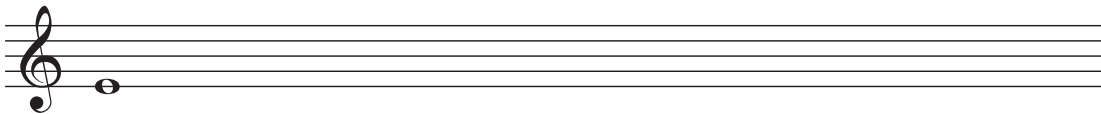
Bebop melodic (jazz) minor—jazz minor with a chromatic note between 5 and 6



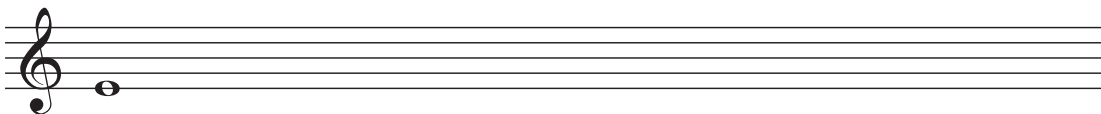
## PRACTICE: Bebop Scales

Use the following staves to write the four bebop scales starting on E.

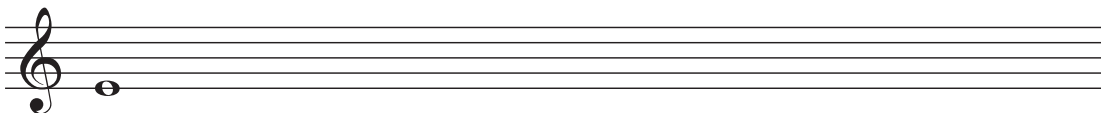
Bebop dominant



Bebop Dorian



Bebop major



Bebop melodic (jazz) minor



### PRACTICE: Tritone Substitution

The first progression demonstrates a  $ii^7 - V^7 - I^7$  progression in C major, followed by the same progression with a tritone substitution. The progression has been transposed on the following staves. Complete each progression with the  $S^7$  and  $I^7$  chords.

Staff 1: C major progression. Treble clef, C major key signature. Bass clef, C major key signature. Measures 1-2:  $ii^7$  (D-F-A-C) and  $V^7$  (G-B-D-F). Measure 3:  $V^7$  (G-B-D-F) and  $I^7$  (C-E-G-B). Measure 4:  $I^7$  (C-E-G-B) and tritone substitution (F-A-C-E).

Staff 2: B-flat major progression. Treble clef, B-flat major key signature. Bass clef, B-flat major key signature. Measures 1-2:  $ii^7$  (C-E $\flat$ -G-B $\flat$ ) and  $V^7$  (F-A-C-E $\flat$ ). Measure 3:  $V^7$  (F-A-C-E $\flat$ ) and  $I^7$  (B $\flat$ -D-F-A). Measure 4:  $I^7$  (B $\flat$ -D-F-A) and tritone substitution (E $\flat$ -G-B $\flat$ -D).

Staff 3: D major progression. Treble clef, D major key signature. Bass clef, D major key signature. Measures 1-2:  $ii^7$  (E-G-A-D) and  $V^7$  (C $\sharp$ -E-G-B). Measure 3:  $V^7$  (C $\sharp$ -E-G-B) and  $I^7$  (D-F $\sharp$ -A-C $\sharp$ ). Measure 4:  $I^7$  (D-F $\sharp$ -A-C $\sharp$ ) and tritone substitution (B-D-F-A).

Staff 4: E major progression. Treble clef, E major key signature. Bass clef, E major key signature. Measures 1-2:  $ii^7$  (F $\sharp$ -G $\sharp$ -A-E) and  $V^7$  (D $\sharp$ -F $\sharp$ -A-C $\sharp$ ). Measure 3:  $V^7$  (D $\sharp$ -F $\sharp$ -A-C $\sharp$ ) and  $I^7$  (E-G $\sharp$ -B-D $\sharp$ ). Measure 4:  $I^7$  (E-G $\sharp$ -B-D $\sharp$ ) and tritone substitution (C $\sharp$ -E-G $\sharp$ -B).