CHAPTER 35

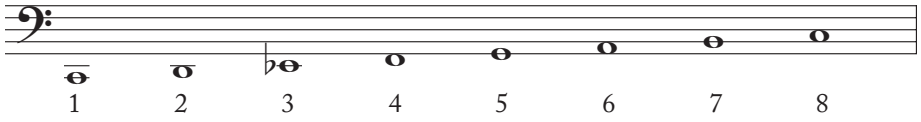
Jazz Theory

SUPPLEMENTARY MATERIAL

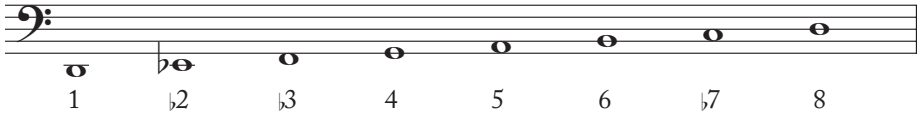
Melodic (Jazz) Minor Scale

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.

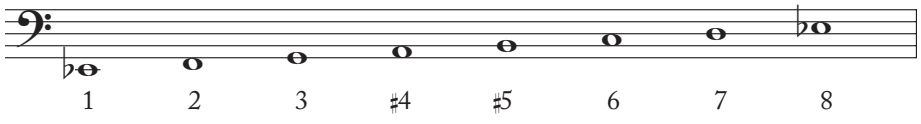
Mode 1—melodic (jazz) minor



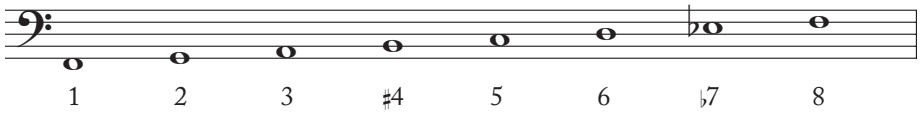
Mode 1—Phrygian ♯6



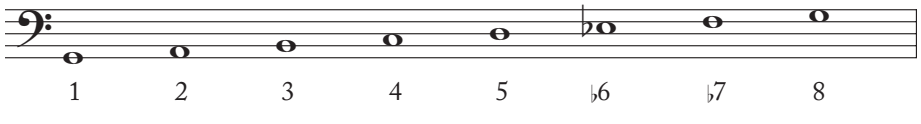
Mode 3—Lydian augmented



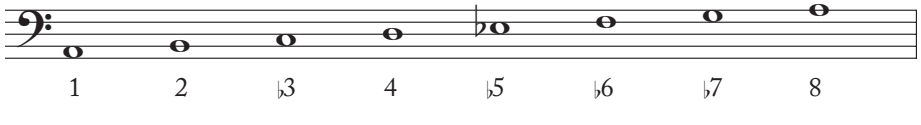
Mode 4—Lydian ♭7 (Lydian dominant)



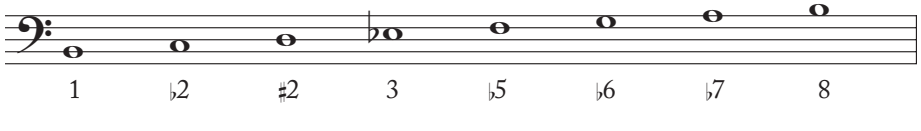
Mode 5—no common name



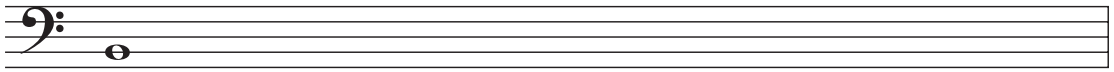
Mode 6—half-diminished (Locrian ♯2)

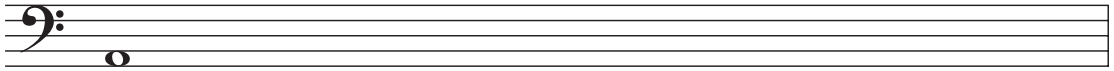


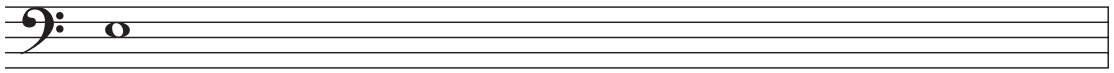
Mode 7—diminished whole-tone scale

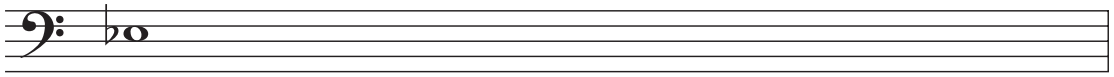


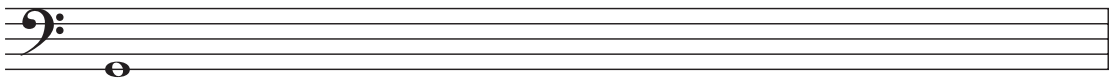
The diminished whole-tone scale is challenging because of the complexity of naming the scale degrees. Practice writing the scale on the following starting pitches. Write the scale degree numbers under each scale.

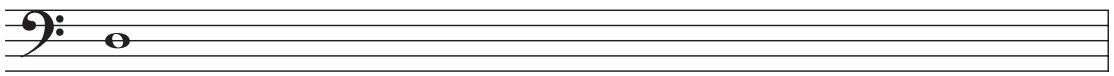


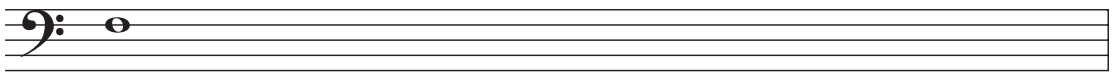






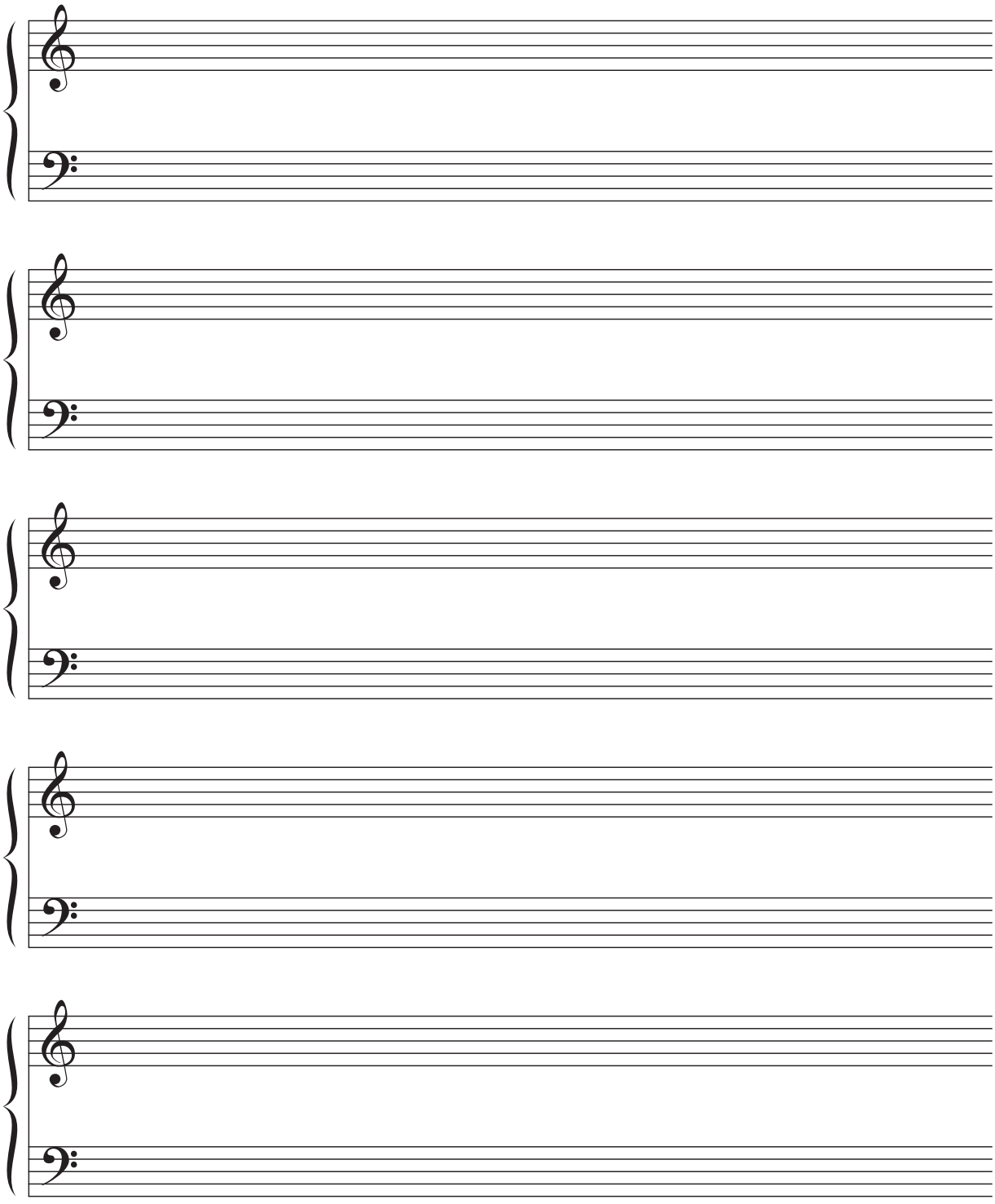






Compose with Blues Scales

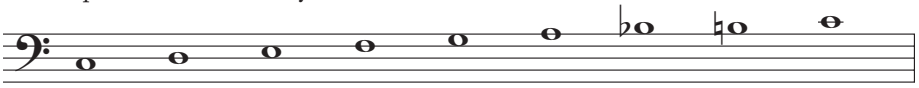
Use the staves below to write a melody based on the blues scale. You may use any note as your tonic. Try to make your melody twelve measures in length and harmonize it with a progression based on the twelve-bar blues. Use additional staff paper if necessary.



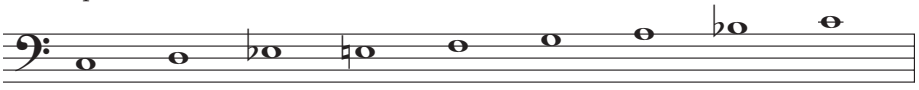
Bebop Scales

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

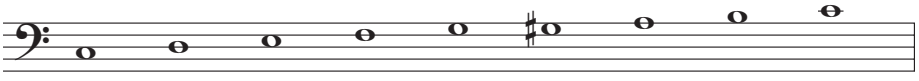
Bebop dominant—Mixolydian with a chromatic note between ♭7 and 8



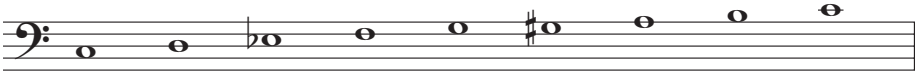
Bebop Dorian—Dorian with a chromatic note betweeen ♭3 and 4



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



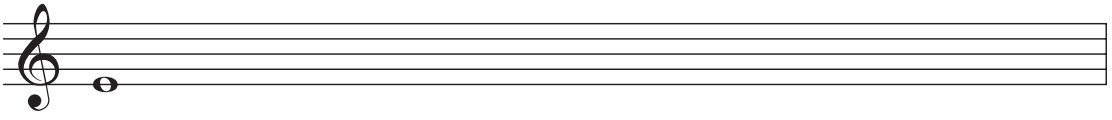
Bebop melodic (jazz) minor—jazz minor with a chromatic note between 5 and 6



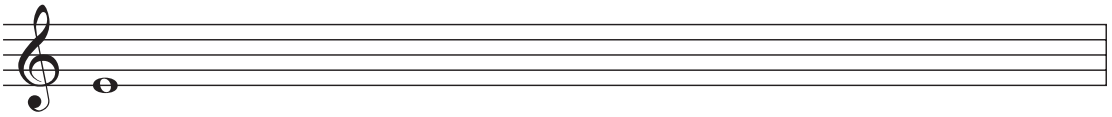
PRACTICE: Bebop Scales

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

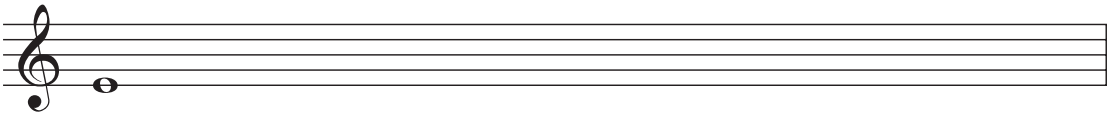
Bebop dominant



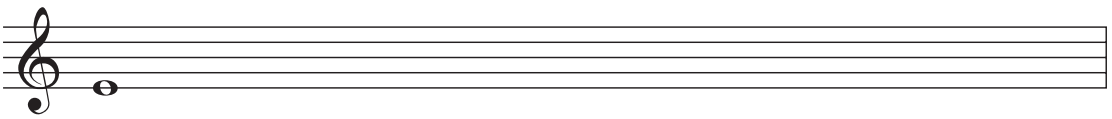
Bebop Dorian

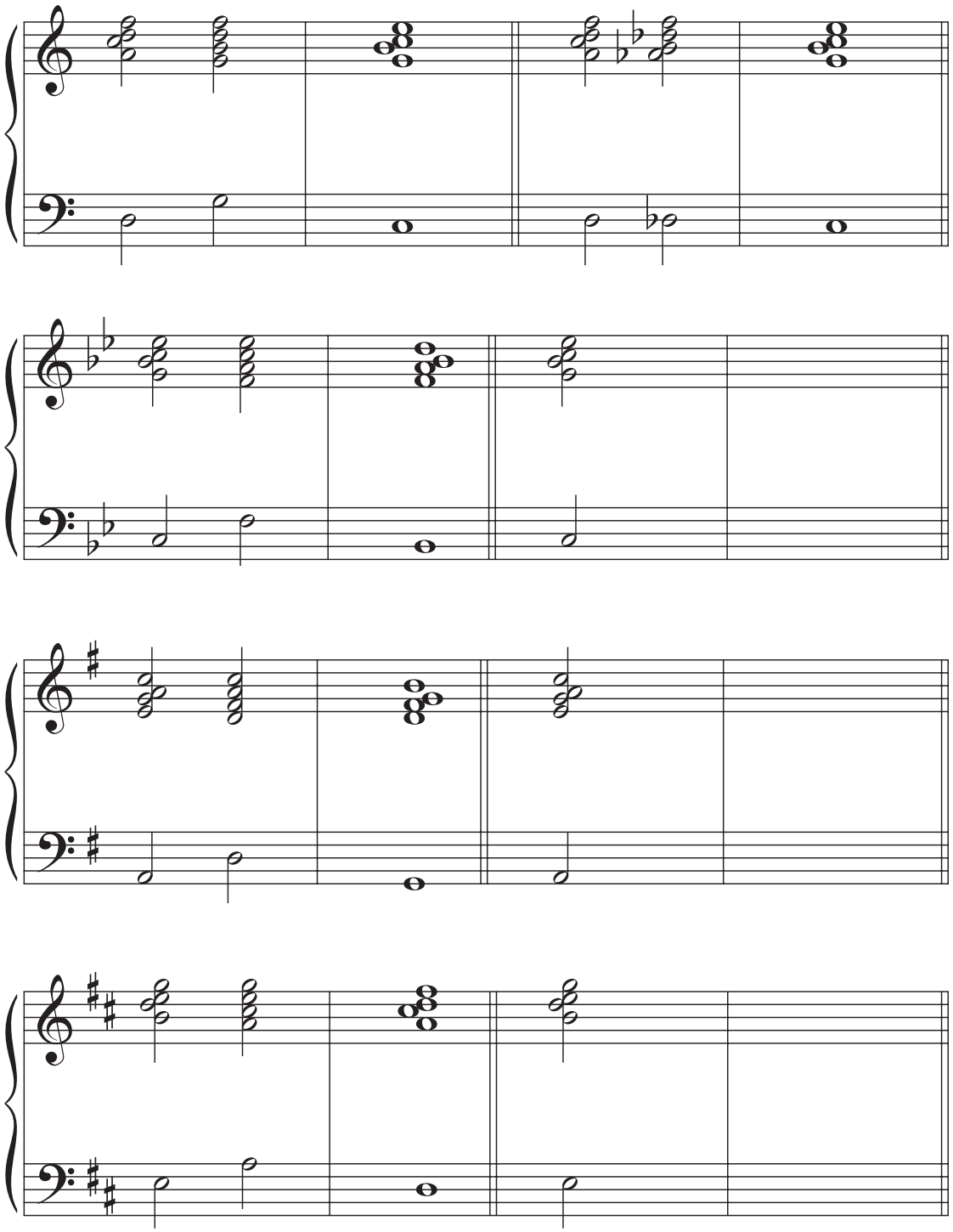


Bebop major



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 eac progression with the S^7 and I^7 chords.