

**SCALES
&
MODES**

FOR THE JAZZ PIANIST

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INTRODUCTION

Scales and modes have become an increasingly popular topic in discussions of improvisation. Exotic names like Phrygian and Dorian abound. Rumor has it that the Phrygian mode has something to do with the third degree of the Major scale. Supposedly, these scales and modes with strange names will help you in your improvisation. But how?

We must look at the use of scales and modes in improvisation in an historical context. In early jazz improvisation, players were likely to use predominantly chord notes to create melodic lines. Eventually, passing tones and neighbor tones were added, forming scales. However, scales still were not the primary catalyst for the improvisation.

It wasn't until the post-bop era that jazz musicians began to embrace the creative possibilities inherent in the ancient modes. Innovators like Miles Davis explored this new territory, with subsequent trailblazing by people such as John Coltrane and Herbie Hancock. This was a radical departure from the traditional chord-based approach to improvisation, and the compositions themselves reflected this new concept.

Today we see that elements of standard-type chord progressions and modal-type chord progressions stand side by side in the same tune. This is typical of the melting-pot style that is jazz.

I feel compelled to compare this modal revolution in jazz to Schönberg's twelve-tone revolution in classical music. Before Schönberg, it seemed as though everything had been tried. Tonality had become like a sopping wet, faded towel--wrung out and drying on the line. Composers were modulating so often and so far away from the original key that atonality was the inevitable result. Schönberg's new system seemed to be the answer--for a while, at least. Eventually, like everything else in any vital music, it yielded to and blended with further innovations.

And so it is with jazz. Modality has learned to live side by side with traditional styles, and I suspect that it will continue to do just that for some time. Analytically speaking, the use of modality was more conspicuous at the time of the original revolution. Nowadays, it has become integrated into many styles of music, making the application of modality a very complex matter.

For this reason, it is important to know thoroughly all the scales and modes--not just to memorize a few formulae in case you ever need them, but to know intuitively all the scales and modes and their harmonic implications. This requires much dedication and work. This book was written to aid you in this endeavor. If you work through it carefully and studiously, I think you will discover new meanings in your music.

SCALES & MODES

The following is a list of the most popular modes and scales for improvisation. I have opted for using numerical formulae, as opposed to explaining them in terms of steps, as I feel that it is easier to remember them this way. All of the modes and scales shall be viewed in relation to the seven steps of the major scale, which we shall label as 1, 2, 3, 4, 5, 6, 7 (note that the Ionian mode is identical to the major scale).

It is important to realize that a mode is simply a scale with an exotic name. The first seven scales in the chart are called the Greek modes because the ancient Greeks named them after the confederacies on the western coast of Asia Minor and the adjacent islands. That is not to say that the Greeks invented these modes--they grew out of the Medieval modes, also known as the Church or Ecclesiastical modes. You may also hear them referred to as the Diatonic modes because of their key relationships. In this way of thinking, the differences between modes are explained as different linear organizations of seven diatonic steps within an octave. Chapter IV offers a more thorough explanation of this concept.

There is some significance in the order in which I have chosen to list the modes. As we proceed clockwise in the cycle of fifths, we accrue one flat at a time (or eliminate one sharp at a time). If you examine the order in which I have presented the modes, this is precisely what you will see happening.

For example:

C LYDIAN	1 sharp (F#)
C IONIAN	no sharps or flats
C MIXOLYDIAN	1 flat (Bb)
C DORIAN	2 flats (Bb, Eb)
C AEOLIAN	3 flats (Bb, Eb, Ab)
etc.	

correction:
As we proceed counter-clockwise ...

This type of relationship would remain regardless of the starting key.

Diatonic Modes

LYDIAN	1, 2, 3, #4, 5, 6, 7
IONIAN	1, 2, 3, 4, 5, 6, 7
MIXOLYDIAN	1, 2, 3, 4, 5, 6, b7
DORIAN	1, 2, b3, 4, 5, 6, b7
AEOLIAN	1, 2, b3, 4, 5, b6, b7
PHRYGIAN	1, b2, b3, 4, 5, b6, b7
LOCRIAN	1, b2, b3, 4, b5, b6, b7

The scales which follow represent those which, in my opinion, round out the contemporary improvisor's vocabulary.

Miscellaneous Scales

HARMONIC MINOR	1, 2, b3, 4, 5, b6, 7
MELODIC MINOR ¹	1, 2, b3, 4, 5, 6, 7
HUNGARIAN	1, b2, 3, 4, 5, b6, 7
PENTATONIC	1, 2, 3, 5, 6
BLUES	1, b3, 4, #4, 5, b7
DIMINISHED ²	1, 2, b3, 4, b5, b6, b6, 7

¹Ignore the fact that this scale descends in a different manner than it ascends according to classical theory. This is not true for improvisation.

²Alternating whole and half steps.

Scales for Use on the Dominant Seventh Chord

DOMINANT ³	1, b2, #2, 3, #4, 5, 6, b7
WHOLE TONE	1, 2, 3, b5, b6, b7
DOMINANT-WHOLE TONE COMBO	1, b2, #2, 3, b5, b6, b7
LYDIAN-MIXOLYDIAN COMBO	1, 2, 3, #4, 5, 6, b7
ALTERED DOMINANT ⁴	1, b2, #2, 3, (#)4, 5, b6, b7
ALTERED MIXOLYDIAN	1, 2, 3, 4, 5, b6, b7
ALTERED HUNGARIAN	1, b2, 3, 4, 5, b6, b7

The next 24 pages are devoted to a key-by-key glossary of these scales and modes. They are written in two octaves with suggested fingerings. Right hand fingerings are indicated above the note, and left hand fingerings, below. I have chosen not to use key signatures because the accidentals incurred would make the reading extremely difficult. Also for ease of reading, I have taken the liberty of occasionally using enharmonics.

³Alternating half and whole steps. The name "DOMINANT" is actually my terminology. Most people would recognize this scale as an inverted diminished scale. I feel that the function and usage of both scales are clarified using this terminology.

⁴This scale is used with either the natural or raised fourth degree, hence the parentheses.

C

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

Handwritten musical notation consisting of eight staves of music. Each staff begins with a clef (G or C), a key signature, and a time signature (commonly 4/4). The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Numerical values (1, 2, 3, 4, 5) are placed above or below the stems to represent fingerings. The scales shown are: Pentatonic, Blues, Diminished, Dominant, Whole Tone, Dom-W.T. Combo, Lyd-Mix Combo, Altered Dominant, Altered Mixolydian, and Altered Hungarian.

D**b**

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

D

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

E♭

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

E

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

F

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC



BLUES



DIMINISHED



DOMINANT



WHOLE TONE



DOM-W.T. COMBO



LYD-MIX COMBO



ALTERED DOMINANT



ALTERED MIXOLYDIAN



ALTERED HUNGARIAN



F[#]

LYDIAN



IONIAN



MIXOLYDIAN



DORIAN



AEOLIAN



PHRYGIAN



LOCRIAN



HARMONIC MINOR



MELODIC MINOR



HUNGARIAN



PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

G

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

Sheet music for Pentatonic mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 2, 4, 2, 1, 3, 1, 2, 1, 3. The key signature is C major (no sharps or flats).

BLUES

Sheet music for Blues mode. The staff shows a sequence of notes with fingerings: 1, 4, 1, 2, 1, 1, 2, 3, 4, 1, 2, 1, 4. The key signature is A minor (one sharp).

DIMINISHED

Sheet music for Diminished mode. The staff shows a sequence of notes with fingerings: 1, 1, 2, 1, 3, 1, 3, 1, 2, 1, 1, 3, 1, 2, 1, 3. The key signature is F# minor (two sharps).

DOMINANT

Sheet music for Dominant mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 1, 4, 1, 2, 1, 3, 1, 1, 2, 1, 3, 1, 1, 2, 1, 3. The key signature is G major (one sharp).

WHOLE TONE

Sheet music for Whole Tone mode. The staff shows a sequence of notes with fingerings: 1, 2, 1, 3, 1, 2, 1, 4, 1, 5, 1, 3, 1, 2, 1, 3. The key signature is E major (no sharps or flats).

DOM-W.T. COMBO

Sheet music for Dom-W.T. Combo mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 1, 4, 1, 2, 1, 3, 1, 1, 2, 1, 3, 1, 1, 2, 1, 3. The key signature is B minor (one sharp).

LYD-MIX COMBO

Sheet music for Lyd-Mix Combo mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 1, 5, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3. The key signature is D major (no sharps or flats).

ALTERED DOMINANT

Sheet music for Altered Dominant mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 1, 4, 1, 2, 1, 3, 1, 1, 2, 1, 3, 1, 1, 2, 1, 3. The key signature is G major (one sharp).

ALTERED MIXOLYDIAN

Sheet music for Altered Mixolydian mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 1, 5, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3. The key signature is A major (no sharps or flats).

ALTERED HUNGARIAN

Sheet music for Altered Hungarian mode. The staff shows a sequence of notes with fingerings: 1, 1, 1, 1, 5, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3. The key signature is A major (no sharps or flats).

A^b

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

A

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

B^b

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO 1

LYD-MIX COMBO

ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

B

LYDIAN

IONIAN

MIXOLYDIAN

DORIAN

AEOLIAN

PHRYGIAN

LOCRIAN

HARMONIC MINOR

MELODIC MINOR

HUNGARIAN

PENTATONIC

BLUES

DIMINISHED

DOMINANT

WHOLE TONE

DOM-W.T. COMBO

LYD-MIX COMBO

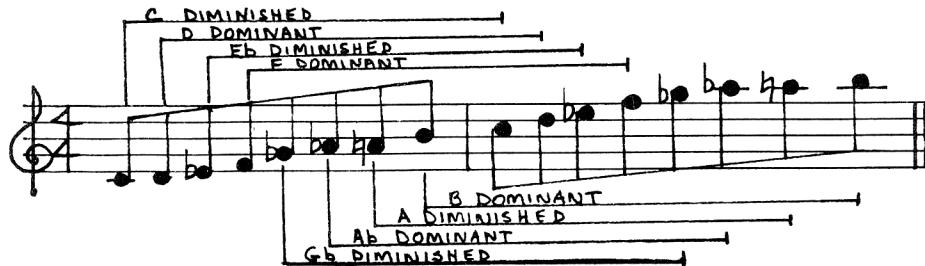
ALTERED DOMINANT

ALTERED MIXOLYDIAN

ALTERED HUNGARIAN

Notice that the diminished scale and the dominant scale are related. In fact, there are only three of these scales in all.

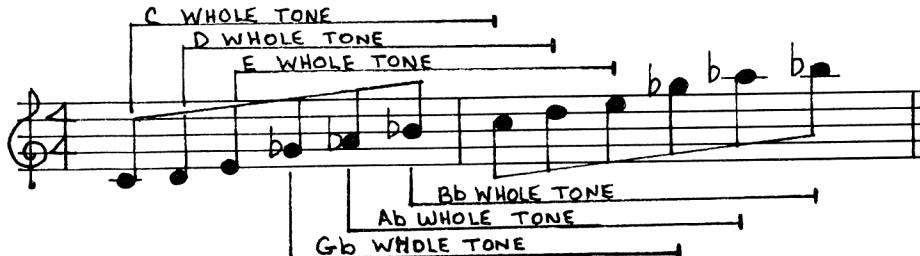
Example:



As you can see, every note in this scale can be a starting point for either a diminished or a dominant scale. The same relationship exists if you start the above example on D_b or D. Therefore, although we have 24 diminished and dominant scales in all, we need only three different fingerings.

Similarly, there are only two whole tone scales.

Example:



The same would be true if you transposed the above example to start on D_b. Therefore, although there are 12 whole tone scales, we need only two different fingerings.

II CHORDAL SCALES

A chordal scale is a scale played in stacked thirds, creating chords. Building chords in thirds is referred to as tertian harmony.

Example:

Musical staff in G clef and common time (4/4). The staff shows a sequence of chords: CM7, Dm7, Em7, FM7, G7, Am7, B°7, and CM7. The notes are represented by vertical stems pointing down (for the ascending scale) or up (for the descending scale). The chords are built in thirds, starting from the root note of each chord.

The notes with the stems down are obviously the ascending C Major (Ionian) scale, beginning from the root. The notes with the stems up are also, of course, derived from the same scale but are stacked in successive thirds above the root notes, forming chords. (This is a root position chordal scale.)

In the above example, the chord formed on the first degree of the scale (the I Chord) turns out to be a Major Seventh Chord. The II Chord is a Minor Seventh, etc. This will be true in any key (Ionian).

A modern concept which is popular involves building chords in fourths from the scale. This is called quartal harmony.

Example:

Musical staff in G clef and common time (4/4). The staff shows a sequence of chords built in fourths: CM7, Dm7, Em7, FM7, G7, Am7, B°7, and CM7. The notes are represented by vertical stems pointing down (for the ascending scale) or up (for the descending scale). The chords are built in fourths, starting from the root note of each chord. An ellipsis "etc..." is shown at the end of the staff.

There are no standard notations for these chords. Also, there are no tried and true systems for utilizing them, yet they can be used to create interesting effects on tunes that use tertian harmony.

By the way, you can do this with all of the modes, and some of the sounds are very interesting. At the very least, the ability to play quartal chordal scales would ensure that your knowledge of the modes is even more deeply engrained.

Back to our regular (tertian) chordal scales for a moment. I strongly recommend that you learn to play all chordal scales from any inversion. For example, the first inversion of the C Ionian chordal scale looks like this:

CM⁷ Dm⁷ Em⁷ Fm⁷ G⁷ Am⁷ B^{ø7} CM⁷

3rds on bottom

The Second Inversion:

CM⁷ Dm⁷ Em⁷ Fm⁷ G⁷ Am⁷ B^{ø7} CM⁷

5ths on bottom

The Third Inversion:

CM⁷ Dm⁷ Em⁷ Fm⁷ G⁷ Am⁷ B^{ø7} CM⁷

7ths on bottom

In the following charts, I have outlined, in 12 keys, all of the necessary chordal scales. You should work toward being able to play them quickly and evenly from all inversions, without looking at the charts.

At the bottom of every chart, I have written out the Pentatonic and Whole Tone "chordal scale" for that key. These are both great for effect, and I feel that you should be aware of them. In the case of the Pentatonic, most of the chords are not standard tertian forms

but create interesting sounds, especially in a modern context.

I have included a seventh chord chart for those of you who need it. (If you have not mastered the seventh chords in all keys and in all inversions, the following material will be extremely difficult for you to assimilate.)

BASIC SEVENTH CHORDS

Name of <u>Seventh Chord</u>	<u>Abbreviation</u>	Type of <u>Triad</u>	Type of Seventh Interval Above Root
Major 7	Maj ⁷ /M ⁷ /Δ	Major	Major 7
Dominant 7	7	Major	minor 7
Minor 7	m ⁷ /-7	minor	minor 7
Minor Major 7	mM ⁷ /-Maj ⁷	minor	Major 7
Augmented 7 (Dominant 7 raised 5th)	7 ⁺ 7 ⁺⁵	Augmented	minor 7
Augmented Major 7 (Major 7 raised 5th)	M ⁷⁺ M ⁷⁺⁵	Augmented	Major 7
Diminished Major 7	oM ⁷	diminished	Major 7
Half-diminished 7 (Minor 7 flat 5)	ø7 m ^{7b5}	diminished	minor 7
Diminished 7	ø7	diminished	diminished 7

C

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	Cm ⁷	D ⁷	Em ⁷	F#ø ⁷	GM ⁷	Am ⁷	Bm ⁷
IONIAN	CM ⁷	Dm ⁷	Em ⁷	FM ⁷	G ⁷	Am ⁷	Bø ⁷
MIXOLYDIAN	C ⁷	Dm ⁷	Eø ⁷	FM ⁷	Gm ⁷	Am ⁷	BbM ⁷
DORIAN	Cm ⁷	Dm ⁷	EbM ⁷	F ⁷	Gm ⁷	Aø ⁷	BbM ⁷
AEOLIAN	Cm ⁷	Dø ⁷	EbM ⁷	Fm ⁷	Gm ⁷	AbM ⁷	Bb ⁷
PHRYGIAN	Cm ⁷	DøM ⁷	Eb ⁷	Fm ⁷	Gø ⁷	AbM ⁷	Bb _m ⁷
LOCRIAN	Cø ⁷	DøM ⁷	Eb _m ⁷	Fm ⁷	GøM ⁷	Ab ⁷	Bb _m ⁷
HARMONIC MINOR	CmM ⁷	Dø ⁷	EbM ⁷ # ⁵	Fm ⁷	G ⁷	AbM ⁷	Bø ⁷
MELODIC MINOR	CmM ⁷	Dm ⁷	EbM ⁷ # ⁵	F ⁷	G ⁷	Aø ⁷	Bø ⁷

PENTATONIC



WHOLE TONE



D^b

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	D ^b M7	E ^b 7	Fm7	G ^ø 7	A ^b M7	B ^b m7	Cm7
IONIAN	D ^b M7	E ^b m7	Fm7	G ^b M7	A ^b 7	B ^b m7	C ^ø 7
MIXOLYDIAN	D ^b 7	E ^b m7	F ^ø 7	G ^b M7	A ^b m7	B ^b m7	C ^b M7
DORIAN	D ^b m7	E ^b m7	F ^b M7	G ^b 7	A ^b m7	B ^b ø7	C ^b M7
AEOLIAN	D ^b m7	E ^b ø7	F ^b M7	G ^b m7	A ^b m7	B ^{bbb} M7	C ^b 7
PHRYGIAN	D ^b m7	E ^{bb} M7	F ^b 7	G ^{bm} 7	A ^b ø7	B ^{bbb} M7	C ^{bm} 7
LOCRIAN	D ^b ø7	E ^{bb} M7	F ^{bm} 7	G ^{bm} 7	A ^{bb} M7	B ^{bb} 7	C ^{bm} 7
HARMONIC MINOR	D ^b mM7	E ^b ø7	F ^b M7 ^{#5}	G ^{bm} 7	A ^b 7	B ^{bbb} M7	C ^o 7
MELODIC MINOR	D ^b mM7	E ^b m7	F ^b M7 ^{#5}	G ^b 7	A ^b 7	B ^b ø7	C ^ø 7

PENTATONIC

5/4

WHOLE TONE

3/4

D

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	DM ⁷	E ⁷	F#m ⁷	G#ø ⁷	AM ⁷	Bm ⁷	C#m ⁷
IONIAN	DM ⁷	Em ⁷	F#m ⁷	GM ⁷	A ⁷	Bm ⁷	C#ø ⁷
MIXOLYDIAN	D ⁷	Em ⁷	F#ø ⁷	GM ⁷	Am ⁷	Bm ⁷	CM ⁷
DORIAN	Dm ⁷	Em ⁷	FM ⁷	G ⁷	Am ⁷	Bø ⁷	CM ⁷
AEOLIAN	Dm ⁷	Eø ⁷	FM ⁷	Gm ⁷	Am ⁷	BbM ⁷	C ⁷
PHRYGIAN	Dm ⁷	EbM ⁷	F ⁷	Gm ⁷	Aø ⁷	BbM ⁷	Cm ⁷
LOCRIAN	Dø ⁷	EbM ⁷	Fm ⁷	Gm ⁷	AbM ⁷	Bb ⁷	Cm ⁷
HARMONIC MINOR	DmM ⁷	Eø ⁷	FM7#5	Gm ⁷	A ⁷	BbM ⁷	C#ø ⁷
MELODIC MINOR	DmM ⁷	Em ⁷	FM7#5	G ⁷	A ⁷	Bø ⁷	C#ø ⁷

PENTATONIC



WHOLE TONE



E♭

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	E♭M7	F7	Gm7	A♭7	B♭M7	Cm7	Dm7
IONIAN	E♭M7	Fm7	Gm7	AbM7	B♭7	Cm7	D♭7
MIXOLYDIAN	E♭7	Fm7	G♭7	A♭M7	B♭m7	Cm7	D♭M7
DORIAN	E♭m7	Fm7	G♭M7	Ab7	B♭m7	C♭7	D♭M7
AEOLIAN	E♭m7	F♭7	G♭M7	Abm7	B♭m7	C♭M7	D♭7
PHRYGIAN	E♭m7	F♭M7	G♭7	Abm7	B♭♭7	C♭M7	D♭m7
LOCRIAN	E♭♭7	F♭M7	G♭m7	Abm7	B♭♭M7	C♭7	D♭m7
HARMONIC MINOR	E♭mM7	F♭7	G♭M7♯5	Abm7	B♭7	C♭M7	D♭7
MELODIC MINOR	E♭mM7	Fm7	G♭M7♯5	Ab7	B♭7	C♭7	D♭7

PENTATONIC

WHOLE TONE

E

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	EM ⁷	F# ⁷	G#m ⁷	A# ^ø 7	Bm ⁷	C#m ⁷	D#m ⁷
IONIAN	EM ⁷	F#m ⁷	G#m ⁷	AM ⁷	B ⁷	C#m ⁷	D# ^ø 7
MIXOLYDIAN	E ⁷	F#m ⁷	G# ^ø 7	AM ⁷	Bm ⁷	C#m ⁷	DM ⁷
DORIAN	Em ⁷	F#m ⁷	GM ⁷	A ⁷	Bm ⁷	C# ^ø 7	DM ⁷
AEOLIAN	Em ⁷	F# ^ø 7	GM ⁷	Am ⁷	Bm ⁷	CM ⁷	D ⁷
PHRYGIAN	Em ⁷	FM ⁷	G ⁷	Am ⁷	B ^ø 7	CM ⁷	Dm ⁷
LOCRIAN	E ^ø 7	FM ⁷	Gm ⁷	Am ⁷	BbM ⁷	C ⁷	Dm ⁷
HARMONIC MINOR	EmM ⁷	F# ^ø 7	GM7#5	Am ⁷	B ⁷	CM ⁷	D#ø7
MELODIC MINOR	EmM ⁷	F#m ⁷	GM7#5	A ⁷	B ⁷	C# ^ø 7	D# ^ø 7

PENTATONIC

The staff shows a 5/4 time signature with a circle around the first '5'. It has two sharps in the key signature. The notes are: E (open), F# (filled), G (open), A (filled), B (open). There is a fermata over the B note.

WHOLE TONE

The staff shows a 3/4 time signature with a circle around the '3'. It has one sharp in the key signature. The notes are: E (open), F# (filled), G (open), A (filled), B (open), C# (open). There is a fermata over the C# note.

F

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	FM ⁷	G ⁷	Am ⁷	B ^ø 7	CM ⁷	Dm ⁷	Em ⁷
IONIAN	FM ⁷	Gm ⁷	Am ⁷	BbM ⁷	C ⁷	Dm ⁷	E ^ø 7
MIXOLYDIAN	F ⁷	Gm ⁷	A ^ø 7	BbM ⁷	Cm ⁷	Dm ⁷	EbM ⁷
DORIAN	Fm ⁷	Gm ⁷	AbM ⁷	Bb ⁷	Cm ⁷	D ^ø 7	EbM ⁷
AEOLIAN	Fm ⁷	G ^ø 7	AbM ⁷	Bb _m ⁷	Cm ⁷	D _b M ⁷	Eb ⁷
PHRYGIAN	Fm ⁷	G _b M ⁷	Ab ⁷	Bb _m ⁷	C ^ø 7	D _b M ⁷	E _b ⁷
LOCRIAN	F ^ø 7	G _b M ⁷	Ab _m ⁷	Bb _m ⁷	C _b M ⁷	D _b ⁷	E _b ⁷
HARMONIC MINOR	FmM ⁷	G ^ø 7	AbM ⁷ #5	B _b ⁷	C ⁷	D _b M ⁷	E ^ø 7
MELODIC MINOR	FmM ⁷	Gm ⁷	AbM ⁷ #5	Bb ⁷	C ⁷	D ^ø 7	E ^ø 7

PENTATONIC

WHOLE TONE

F ♯

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	F♯M7	G♯7	A♯m7	B♯∅7	C♯M7	D♯m7	E♯m7
IONIAN	F♯M7	G♯m7	A♯m7	BM7	C♯7	D♯m7	E♯∅7
MIXOLYDIAN	F♯7	G♯m7	A♯∅7	BM7	C♯m7	D♯m7	EM7
DORIAN	F♯m7	G♯m7	AM7	B7	C♯m7	D♯∅7	EM7
AEOLIAN	F♯m7	G♯∅7	AM7	Bm7	C♯m7	DM7	E7
PHRYGIAN	F♯m7	GM7	A7	Bm7	C♯∅7	DM7	Em7
LOCRIAN	F♯∅7	GM7	Am7	Bm7	CM7	D7	Em7
HARMONIC MINOR	F♯mM7	G♯∅7	AM7♯5	Bm7	C♯7	DM7	E♯∅7
MELODIC MINOR	F♯mM7	G♯m7	AM7♯5	B7	C♯7	D♯∅7	E♯∅7

PENTATONIC

WHOLE TONE

G

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	Gm ⁷	A ⁷	Bm ⁷	C♯∅ ⁷	Dm ⁷	Em ⁷	F♯m ⁷
IONIAN	Gm ⁷	Am ⁷	Bm ⁷	Cm ⁷	D ⁷	Em ⁷	F♯∅ ⁷
MIXOLYDIAN	G ⁷	Am ⁷	B∅ ⁷	Cm ⁷	Dm ⁷	Em ⁷	Fm ⁷
DORIAN	Gm ⁷	Am ⁷	B♭M ⁷	C ⁷	Dm ⁷	E∅ ⁷	Fm ⁷
AEOLIAN	Gm ⁷	A∅ ⁷	B♭M ⁷	Cm ⁷	Dm ⁷	E♭M ⁷	F ⁷
PHRYGIAN	Gm ⁷	A♭M ⁷	B♭ ⁷	Cm ⁷	D∅ ⁷	E♭M ⁷	Fm ⁷
LOCRIAN	G∅ ⁷	A♭M ⁷	B♭m ⁷	Cm ⁷	D♭M ⁷	E♭ ⁷	Fm ⁷
HARMONIC MINOR	GmM ⁷	A∅ ⁷	B♭M ⁷ #5	Cm ⁷	D ⁷	E♭M ⁷	F♯o ⁷
MELODIC MINOR	GmM ⁷	Am ⁷	B♭M ⁷ #5	C ⁷	D ⁷	E∅ ⁷	F♯∅ ⁷

PENTATONIC

WHOLE TONE

A^b

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	A ^b M7	B ^b 7	Cm7	D ^ø 7	E ^b M7	Fm7	Gm7
IONIAN	A ^b M7	B ^b m7	Cm7	D ^b M7	E ^b 7	Fm7	G ^ø 7
MIXOLYDIAN	A ^b 7	B ^b m7	C ^ø 7	D ^b M7	E ^b m7	Fm7	G ^b M7
DORIAN	A ^b m7	B ^b m7	C ^b M7	D ^b 7	E ^b m7	F ^ø 7	G ^b M7
AEOLIAN	A ^b m7	B ^b ^ø 7	C ^b M7	D ^b m7	E ^b m7	F ^b M7	G ^b 7
PHRYGIAN	A ^b m7	B ^b ^b M7	C ^b 7	D ^b m7	E ^b ^ø 7	F ^b M7	G ^b m7
LOCRIAN	A ^b ^ø 7	B ^b ^b M7	C ^b m7	D ^b m7	E ^b ^b M7	F ^b 7	G ^b m7
HARMONIC MINOR	A ^b mM7	B ^b ^ø 7	C ^b M7#5	D ^b m7	E ^b 7	F ^b M7	G ^o 7
MELODIC MINOR	A ^b mM7	B ^b m7	C ^b M7#5	D ^b 7	E ^b 7	F ^ø 7	G ^ø 7

PENTATONIC

Musical staff showing the notes of the A-flat pentatonic scale: A-flat, C, D, E-flat, G.

WHOLE TONE

Musical staff showing the notes of the A-flat whole tone scale: A-flat, B-flat, C, D, E-flat, F.

A

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	AM ⁷	B ⁷	C#m ⁷	D#ø ⁷	EM ⁷	F#m ⁷	G#m ⁷
IONIAN	AM ⁷	Bm ⁷	C#m ⁷	DM ⁷	E ⁷	F#m ⁷	G#ø ⁷
MIXOLYDIAN	A ⁷	Bm ⁷	C#ø ⁷	DM ⁷	Em ⁷	F#m ⁷	GM ⁷
DORIAN	Am ⁷	Bm ⁷	CM ⁷	D ⁷	Em ⁷	F#ø ⁷	GM ⁷
AEOLIAN	Am ⁷	Bø ⁷	CM ⁷	Dm ⁷	Em ⁷	FM ⁷	G ⁷
PHRYGIAN	Am ⁷	BbM ⁷	C ⁷	Dm ⁷	Eø ⁷	FM ⁷	Gm ⁷
LOCRIAN	Aø ⁷	BbM ⁷	Cm ⁷	Dm ⁷	EbM ⁷	F ⁷	Gm ⁷
HARMONIC MINOR	AmM ⁷	Bø ⁷	CM ⁷ #5	Dm ⁷	E ⁷	FM ⁷	G#ø ⁷
MELODIC MINOR	AmM ⁷	Bm ⁷	CM ⁷ #5	D ⁷	E ⁷	F#ø ⁷	G#ø ⁷

PENTATONIC



WHOLE TONE



B^b

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	B ^b M ⁷	C ⁷	Dm ⁷	E ^ø 7	Fm ⁷	Gm ⁷	Am ⁷
IONIAN	B ^b M ⁷	Cm ⁷	Dm ⁷	EbM ⁷	F ⁷	Gm ⁷	A ^ø 7
MIXOLYDIAN	B ^b 7	Cm ⁷	D ^ø 7	E ^b M ⁷	Fm ⁷	Gm ⁷	AbM ⁷
DORIAN	B ^b m ⁷	Cm ⁷	D ^b M ⁷	E ^b 7	Fm ⁷	G ^ø 7	AbM ⁷
AEOLIAN	B ^b m ⁷	C ^ø 7	D ^b M ⁷	E ^b m ⁷	Fm ⁷	G ^b M ⁷	Ab ⁷
PHRYGIAN	B ^b m ⁷	C ^b M ⁷	D ^b 7	E ^b m ⁷	F ^ø 7	G ^b M ⁷	Ab ^b m ⁷
LOCRIAN	B ^b ø7	C ^b M ⁷	D ^b m ⁷	E ^b m ⁷	F ^b M ⁷	G ^b 7	Ab ^b m ⁷
HARMONIC MINOR	B ^b mM ⁷	C ^ø 7	D ^b M ⁷ #5	E ^b m ⁷	F ⁷	G ^b M ⁷	A ^o 7
MELODIC MINOR	B ^b mM ⁷	Cm ⁷	D ^b M ⁷ #5	E ^b 7	F ⁷	G ^ø 7	A ^ø 7

PENTATONIC

WHOLE TONE

B

Name of Mode	I	II	III	IV	V	VI	VII
LYDIAN	BM ⁷	C#m ⁷	D#m ⁷	E#ø ⁷	F#M ⁷	G#m ⁷	A#m ⁷
IONIAN	BM ⁷	C#m ⁷	D#m ⁷	EM ⁷	F# ⁷	G#m ⁷	A#ø ⁷
MIXOLYDIAN	B ⁷	C#m ⁷	D#ø ⁷	EM ⁷	F#m ⁷	G#m ⁷	AM ⁷
DORIAN	Bm ⁷	C#m ⁷	DM ⁷	E ⁷	F#m ⁷	G#ø ⁷	AM ⁷
AEOLIAN	Bm ⁷	C#ø ⁷	DM ⁷	Em ⁷	F#m ⁷	GM ⁷	A ⁷
PHRYGIAN	Bm ⁷	CM ⁷	D ⁷	Em ⁷	F#ø ⁷	GM ⁷	Am ⁷
LOCRIAN	Bø ⁷	CM ⁷	Dm ⁷	Em ⁷	FM ⁷	G ⁷	Am ⁷
HARMONIC MINOR	BmM ⁷	C#ø ⁷	DM ⁷ #5	Em ⁷	F# ⁷	GM ⁷	A#ø ⁷
MELODIC MINOR	BmM ⁷	C#m ⁷	DM ⁷ #5	E ⁷	F# ⁷	G#ø ⁷	A#ø ⁷

PENTATONIC



WHOLE TONE



III

PURE MODAL IMPROVISATION

In this chapter, you will begin to improvise, using the modes. You will play the modes linearly in the right hand and use chords extracted from the modes in the left hand. There are certain progressions that typify the sound of a mode, which I will detail.

While improvising, be aware of the personality of each mode while you expand your aural perception. Do not become discouraged if your first improvisations are not as great as you would like them to be. Think of it as meeting a new friend--you do not instantly know the complexities of this person's psyche. You must spend time together to really get to know each other. The same is true of your modal improvisations. They will improve in direct proportion to the time you spend with them.

At first, I would discourage the use of intervals in the right hand. Try to explore each mode linearly to discover the subtleties of expression which can be achieved.

Try each progression in straight and swing time. In straight time you might imagine a rock, pop, or latin rhythm accompanying you. Try playing quarter notes in the left hand.

Example:

CM7 FM7 CM7 FM7
etc...

With this kind of feel, you are likely to phrase in a complementary fashion, using regular eighth notes, sixteenth notes, and all other note values.

In the swing feel, try this syncopation in the left hand:

CM7 -3- FM7 -3-
etc...

With this type of groove, it is most fitting to use jazz eighth notes, which have a natural triplet inflection. (Be aware that the faster you play in swing time, the less triplet inflection is apparent in the eighth notes. In a fast Bop line, the eighth notes end up being as straight as an arrow.)

Example:



The above example could have been written in 12/8, since 12/8 naturally accommodates four groups of three. Most traditional jazz music is written in 4/4 (or 3/4) using standard eighth notes or dotted eighth, sixteenth (etc.) notation, and it is up to the performer to interpret these notes with the jazz feel. All other types of straight note values are right at home in the jazz feel.

The following are a few tips for creating an interesting melody line:

1. Use a variety of rhythms, i.e., eighth notes, sixteenth notes, triplets, etc.
2. Use rests.
3. Be conscious of your phrasing. If you were singing the improvisation, you would have to stop to breathe. Use long and short phrases, but do not ramble incessantly.
4. Use diatonic patterns.
5. Use a motive. A motive is a short musical idea sometimes consisting of only two notes. A motive may attract the ear because of its rhythm or the intervals in its melody, or both. This can be an attractive and unifying device when used properly. Beethoven's famous four-note motive (actually two pitches) in his Fifth Symphony is an outstanding example of motive development.
6. Counterbalance a jump up with a stepwise movement down, and vice versa.

I am listing a few possible progressions for each mode. Make sure that you improvise using every mode in every key. Be sure that your chords are in close inversions to each other and always begin and end on the I Chord.

MODAL PROGRESSIONS

LYDIAN

- 1) I-V
- 2) I-VII

IONIAN

- 1) I-IV
- 2) I-II
- 3) I-II-III-II
- 4) I-VI-III-V

MIXOLYDIAN ¹	1) I-IV 2) I-VII
DORIAN	1) I-IV 2) I-II 3) I-II-III-II 4) I-V 5) I-VII
AEOLIAN	1) I-IV 2) I-II 3) I-II-III-II 4) I-V 5) I-VII
PHRYGIAN	1) I-II 2) I-V 3) I-VII
HARMONIC MINOR ²	1) I-IV 2) I-II 3) I-II-III-II 4) I-VI-III-V
MELODIC MINOR	1) I-IV 2) I-II 3) I-II-III-II 4) I-VI-III-V
BLUES ³	1) I-IV (Dorian) 2) I ⁷ -IV ⁷

¹I prefer to omit the seventh degree of the I Chord, keeping it a major triad. This is because as a Dominant Seventh chord, it has certain tendencies for resolution, making it ineffective as a I Chord. A I Chord acts as the center of tonality, a home base, so to speak, giving us a feeling of resolution or security when we arrive upon it. If a Dominant Seventh is played for the I Chord, we lose this resolute sensation to a great extent. One notable exception to this is, of course, the Blues, which traditionally uses dominants on I, IV, and V, and subsequently attains a unique sound.

²Although the Harmonic Minor, Melodic Minor, and Blues scales are not technically modes, I have included them here because of their unique sound.

³Since a full set of tertian chords cannot be extracted from the Blues scale, one needs to use chords from elsewhere. The second progression uses two Dominant Seventh chords, for example: C⁷-F⁷.

You may notice the conspicuous absence of the Locrian Mode. This is because of the presence of the lowered fifth. The natural fifth acts as a sort of "home away from home," and without it the balance of the tonality is thrown off to the point where it sounds bizarre. However, the Locrian Mode is very useful for scalic improvisation, as we will see in Chapter V.

As you become more comfortable improvising on these modal progressions, you should try more complex left hand patterns to obtain a more complete pianistic sound. Experiment with stride, latin, rock, walking bass, or even ostinato patterns to create added interest. Try different time signatures for a different rhythmic perspective. Use your imagination and enjoy it!

IV MODAL RELATIONSHIPS

As you may have noticed already, the D Dorian scale uses the same notes as the C Major scale. The same is true for the E Phrygian, F Lydian, G Mixolydian, A Aeolian, and B Locrian. We can view the C Ionian mode as the parent scale, with all the modes starting on their respective tones using the same notes.

Using the following chart, one can arrive at any mode by simply knowing what major scale it relates to and starting this scale from the appropriate degree. However, *this is not the purpose of this chart*. One can never develop a full appreciation of the modes using only this system. It is academically interesting, though, to view modes from this angle. This chart is also very useful for choosing the appropriate mode for improvisation on a standard chord progression. Chapter V deals with this concept.

We could find the parent scale (and key signature) of any mode at a glance using the following chart. For example, if you want to play an Eb Mixolydian mode, just look in the Mixolydian column and find Eb; then look to the left for the Ionian (the parent key). Now, all you have to do is play an Ab Major scale starting on Eb, and presto, you have a Mixolydian mode. This can be done for chordal scales as well.

Therefore, using this relative modal concept, all you really need to know are the twelve major scales and their chordal scale counterparts. All the rest of the modes are just a hop, skip, and a jump away. I repeat, *one can never develop a full appreciation of the modes using only this system*. It can be a useful adjunct, however, to the more formal system presented in Chapters I-III.

"PARENT" KEY SIGNATURE	IONIAN	DORIAN	PHRYGIAN	LYDIAN	MIXOLYDIAN	AEOLIAN	LOCRIAN
I		II	III	IV	V	VI	VII
C	D	E	F	G	A	B	
F	G	A	B ^b	C	D	E	
B ^b	C	D	E ^b	F	G	A	
E ^b	F	G	A ^b	B ^b	C	D	
A ^b	B ^b	C	D ^b	E ^b	F	G	
D ^b	E ^b	F	G ^b	A ^b	B ^b	C	
G ^b	A ^b	B ^b	C ^b	D ^b	E ^b	F	
B	C [#]	D [#]	E	F [#]	G [#]	A [#]	
E	F [#]	G [#]	A	B	C [#]	D [#]	
A	B	C [#]	D	E	F [#]	G [#]	
D	E	F [#]	G	A	B	C [#]	
G	A	B	C	D	E	F [#]	

The following are two exercises that you might use to apply this system to the keyboard. Remember to think of the names of the modes while you are playing. Transpose these exercises into twelve keys.

Exercise I:

A handwritten musical score for Exercise I. It consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The score is divided into seven measures by vertical bar lines. Each measure contains a sequence of eighth notes. Above the top staff, there is a bracket labeled "8va" and a dashed horizontal line. Above each measure, the chord name is written in capital letters: CM7, FM7, BM7, Em7, Am7, Dm7, G7, and CM7. Below the staves, there are corresponding chords indicated by three dots above the bass staff and two dots above the treble staff.

Exercise II:

A handwritten musical score for Exercise II. It consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The score is divided into seven measures by vertical bar lines. Each measure contains a sequence of eighth notes. Above the top staff, there is a bracket labeled "8va" and a dashed horizontal line. Above each measure, the chord name is written in capital letters: CM7, Dm7, Em7, FM7, G7, Am7, BM7, and CM7. Below the staves, there are corresponding chords indicated by three dots above the bass staff and two dots above the treble staff.

V

SCALES & MODES IN IMPROVISATION

Choosing Scales and Modes for a Standard Tune

Now we arrive at what is perhaps the most difficult problem of all. How does one choose the appropriate scale or mode for improvisation within a standard-type progression? We can recognize a standard-type chord progression by its continuous use of chords within the key signature, usually stressing the Dominant-Tonic relationship, along with an occasional II-V or II-V-I (Ionian or Harmonic Minor) progression from other keys.

The most basic solution would be to use whatever scale (mode) in which the chord type in question is a I Chord. Let us look at an abbreviated version of a chordal scale chart.

	<u>I</u>	<u>II</u>	<u>III</u>	etc.
LYDIAN	M7			
IONIAN	M7			
MIXOLYDIAN	X7			
DORIAN	m7			
AEOLIAN	m7			
PHRYGIAN	m7			
LOCRIAN	ø7			
MELODIC MINOR	mM7			
HARMONIC MINOR	mM7			

I have omitted all chords except the I Chord to make a point. This chart indicates that any M7 chord can use either a Lydian or Ionian scale for improvisation. The m7 chord can use a Dorian, Aeolian, or Phrygian, etc. This system works fairly well, except that one must rely on one's ear to make decisions. Sometimes, we must trust our intuition and our ears--however, in many cases there is a more specific way to choose the appropriate mode.

Using the chart in Chapter IV, we can often pinpoint the precise mode to use. First of all, we must be dealing with a tune with a standard-type chord progression, and this tune must be in a major key. Let's examine the following typical chord progression.

FM7	B♭M7	FM7	Ebm7	Ab7	D♭M7
1	2	3	4	5	
G♭7	FM7	^{1.} Gm7 C7	^{2.} F	Gm7	
6	7	8	8	9	
C7	Am7	Dm7	Gm7	C7	
10	11	12	13	14	
Am7	D7	Gm7	C7	B♭M7	FM7
15	16		1	2	3
Ebm7	Ab7	D♭M7	G♭7	FM7	
4	5	6	7	8	

The chart in Chapter IV tells us that in the Key of F:

- 1) FM7 uses Ionian
- 2) Gm7 uses Dorian
- 3) Am7 uses Phrygian
- 4) BbM7 uses Lydian
- 5) C7 uses Mixolydian
- 6) Dm7 uses Aeolian
- 7) E♭7 uses Locrian

We know that the best scale for measures 1, 3, and 7 is the F Ionian. Measure 2 will sound best with Bb Lydian. A very important distinction that is clearly brought out in this way of thinking is that measure 11 uses A Phrygian, while measure 12 uses D Aeolian, and measure 13 uses G Dorian.

So, what's the difference, you say! All you are really doing is playing on an F Major scale. Well, it *does* make a difference.

It is better to use a scale based on the root of the chord than a scale that happens to be related. Thinking in this way keeps you involved in the changing harmony, rather than allowing your ideas and phrases to stagnate in an over emphasis of the Tonic (I) Chord. At any rate, this is not a modal tune. Later we will examine modal chord progressions and see the difference in approach.

Looking again at the above chord progression, we find that in measures 4, 5 and 6 there are chords not found in the key of F. No matter in what key a II-V or a II-V-I may be (in relation to the song), they are all treated in the same fashion. In a II-V-I in a major key, the II Chord (m7) uses Dorian, the V Chord (X7) uses Mixolydian, and the I Chord (M7) uses Ionian. In a II-V-I in a minor key, the II Chord ($\#7$) uses Locrian, the V Chord (X7) usually uses an Altered Mixolydian, and the I Chord (mM7) usually uses a Melodic Minor.

Therefore, the Ebm7 in measure 4 will use Dorian, and the Ab7 will use Mixolydian. The DbM7 in measure 5 will be Ionian.

Measure 15 has a tricky feature. You are probably tempted to use an A Phrygian scale on the Am7 chord. However, this Am7 is part of a II-V and, therefore, uses Dorian. The harmonic function of the Am7 in measure 15 is entirely different from the function of the Am7 in measure 11. Remember, all II-V or II-V-I progressions are treated in the same way.

In jazz improvisation, the dominant chord is the focal point for creating added interest. This is because it can handle ninths, elevenths, and thirteenths in their natural or altered forms and in various combinations with each other. This is why I have listed seven different scales other than the Mixolydian for use on Dominant Seventh Chords. Each scale offers different linear combinations of upper partials (ninthths, elevenths and thirteenths) and, therefore, a different effect.

The following are my suggestions for application of these scales:

For Dominant Seventh Chords which resolve in cycle¹ to a M7 or X7:

-Mixolydian

-Dominant Scale (the most popular among jazz players)

-Whole Tone

-Dominant-Whole Tone Combo

-Altered Dominant

-Altered Mixolydian

-Altered Hungarian

¹A cycle movement is a root movement up a perfect fourth or down a perfect fifth. The following is a complete cycle:

C-F-Bb-Eb-Ab-Db (or C#)-Gb (or F#)-Cb (or B)-E-A-D-G-C

For Dominant Seventh Chords which resolve in cycle to a mM7^2 ² or a m7 :

- Whole Tone
- Dominant-Whole Tone Combo
- Altered Dominant
- Altered Mixolydian
- Altered Hungarian

For Dominant Seventh Chords which do not resolve in cycle:

- Lydian-Mixolydian Combo (usually the best choice)
- Mixolydian
- Dominant

Before I continue, I wonder if you have noticed that a C Dominant-Whole Tone Combo scale has the same notes as a Gb Lydian-Mixolydian Combo. Also, the C Altered Hungarian scale is actually an F Harmonic Minor scale starting on the fifth. The C Altered Mixolydian is actually an F Melodic Minor scale starting on the fifth. Many of these enharmonic equivalents exist, and you should strive to take advantage of them.

Now let us get back to the standard chord progression outlined previously on page 54. My scalic solutions to this tune are as follows:

²The m6 chord is used interchangeably with the mM7 . This is because many people find the mM7 chord overly dissonant. I do not. Try to use both.

FM7	BbM7	FM7	Ebm7	Ab7	DbM7
IONIAN	LYDIAN	IONIAN	DORIAN DOMINANT	IONIAN	IONIAN

Gb7	FM7	I Gm7	C7	2 F	Gm7
LYDIAN-MIXOLYDIAN	TONIAN	DORIAN	ALTERED MIXOLYDIAN	TONIAN	DORIAN

C7	Am7	Dm7	Gm7	C7
DOMINANT	PHRYGIAN	AEOLIAN	DORIAN	MIXOLYDIAN

Am7	D7	Gm7	C7	F	BbM7	FM7
DORIAN	ALTERED HUNGARIAN GYPSY	DORIAN	DOMINANT	IONIAN	LYDIAN	IONIAN

Ebm7	Ab7	DbM7	Gb7	FM7
DORIAN	DOMINANT	TONIAN	LYDIAN-MIXOLYDIAN	TONIAN

You can obtain added interest in any measure by the judicious use of chromatic passing and neighbor tones. In the case of neighbor tones, you will probably find that the upper chromatic neighbor tone is unacceptably dissonant on chords other than the X7, whereas the lower chromatic neighbor tone always sounds good.

In summary, the procedure that we could use for choosing modes or scales for use in a standard chord progression is as follows:

- 1) Using the chart on page 50, identify those chords which are in the key signature and apply the appropriate mode. If the tune is in a minor key, this chart will not be of any use. Chord progressions in the minor often contain chords extracted from any one of several forms of the minor, including Melodic Minor, Harmonic Minor, Aeolian, and Dorian. Locate these chords and be aware of the form of the minor from which they are extracted (refer to the Chordal Scale charts). To choose the appropriate scale for these chords, use the "ear" method, which I proposed on page 53. Sometimes in a minor tune the I Chord is indicated as a minor triad. Do not automatically use a m7 in this situation. Always try the mM7 (or m6), as this is often the proper choice. A mM7 is a more stable tonic chord than the m7.

- 2) Locate any II-V or II-V-I progressions and treat them appropriately (especially II-V-I's outside of the starting key).
- 3) If there are any chords left over, use the method which I proposed at the beginning of this chapter. The basic theory here is that any scale works well with its I Chord, but rely on your ear for the final judgment.
- 4) Make sure that the Dominant Seventh Chords use an interesting and appropriate scale. Consider varying the scales that you use over the dominant sevenths, to avoid sounding repetitious.

Other Scalic Possibilities:

- When you encounter a M7#5, try the following scale:
1, 2, 3, #4, #5, 6, 7 (Lydian with a #5)
- A X7#5 sounds great with a Whole Tone scale.
- The Diminished scale is custom made for the °M7 and °7 chords.
- A Hungarian scale can occasionally be used for an exotic effect on M7 chords.
- When improvising on a ♀7, there may be occasions when the Locrian may sound better with a natural second instead of a lowered second. In the progression A♀7, D7, GM7, the A Locrian scale will sound best with the natural second (B) because of the GM7 that follows. If the progression were A♀7, D7, Gm, the regular Locrian scale would sound better.
- The Blues scale is great wherever you see progressions similar to those which I have indicated in Chapter III. It is also very effective to play the Blues scale on a I-VI-II-V progression (usually found at turnarounds) from the keynote of the I Chord. Of course, the Blues scale is also right at home in the standard 12-bar Blues progression.
- The Pentatonic scale has become very popular. Experiment with Pentatonic scales starting at different places in relation to the chord. For example, on a CM7 chord a C or a G Pentatonic scale works very well. The D Pentatonic scale can provide a Lydian-type effect in some places. On a C7 chord, the C, Eb, and Gb Pentatonic scales can be effective, depending on the level of dissonance you want. On a Cm7 chord, the Eb Pentatonic is easy to swallow, but the Bb or even the F Pentatonic provide interesting effects. Experiment on your own with this concept. Some interesting sounds may emerge in the process.

At this point, I would like to mention a favorite trick of many pianists. When a tune ends on a M7 chord and you are looking for a pretty garnishing effect, try playing a Pentatonic "chordal scale" with the pedal down. As a matter of fact, this technique will work for almost any ending chord--just find the appropriate Pentatonic scale.

Choosing Scales and Modes for a Modal Tune

A modal tune is easy to recognize by its tendency to avoid traditional chordal sequences, such as cycle, II-V-I's, and chord progressions found within the key which contain the dominant-tonic relationship. Often, a modal tune will not have a key signature. Since modal tunes are a relatively recent arrival, some composers actually indicate what mode to use. Most of the previous discussions of choosing modes and scales for standard progressions will apply to modal progressions (the only thing that does not apply is the use of the chart in Chapter IV). However, since this is an experimental approach by its nature, it often calls for experimentation and a good ear on your part.

Sometimes a tune will have an obviously modal section followed by or mixed with a more standard type chord progression.

Example:

Em7 FM7 Em7 FM7 Em7 A7 Dm7 G7 F#7 B7

The first four measures of the above progression indicate a I-II movement in the E Phrygian followed by standard II-V's.

C Gm7 C Gm7
C Dm7 Em7 A7 Dm7 G7

In the above example, the first four measures indicate Mixolydian followed by standard-type chord movements.

Fm7 Dø7 Gm7 C7

Fm7 Cm7 Fm7 Cm7

The entire chord progression above is written in Dorian, except for the C7 in the fourth measure, which can be construed as a secondary dominant.

Some tunes use one chord type which hops around from one tonality to another.

Examples:

I C9sus4 Bb9sus4 Eb9sus4 Db9sus4

II Em9 Gm9 Dm9 Em9

III CM7 (#11) AM7 (#11) BbM7 (#11) GM7 (#11) AbM7 (#11) EM7 (#11) EbM7 (#11)

In this type of chord progression, stick with the mode that you chose for the first chord. The first example, using X9sus4 chords, suggests the Mixolydian mode. In the second example, I would use Dorian or Aeolian (the ninth on the chord makes Phrygian impossible). The M7#11 chords in the third example are bending over backwards to indicate Lydian.

In general, when dealing with a modal tune, first determine if there are any pure modal progressions that you recognize and deal with them appropriately. Then see if the chord symbols are hinting at a specific mode, as was the case with the above examples.

In the most "free" type of modal tune, the chord progression may appear to be ambiguous or have a wandering quality to it. In this type of tune, it is likely that altered dominant chords will appear, although they may not necessarily resolve in the way you might expect.

The image shows two staves of handwritten musical notation. The top staff consists of four measures. The first measure is labeled 'EbM7' and contains a single note. The second measure is labeled 'A13 (#11)' and contains a single note. The third measure is labeled 'Gm9' and contains a single note. The fourth measure is empty. The bottom staff consists of three measures. The first measure is labeled 'DmM9' and contains a single note. The second measure is labeled 'Db7 #9' and contains a single note. The third measure is labeled 'E7 #9 b13' and contains a single note.

In the above chord progression, there is more than one scalic solution to each chord (except, perhaps, for the A13#11, which seems perfect for the Lydian-Mixolydian combination). In this situation, the performer must handle more responsibility. This is particularly interesting because probably no two players would make the same scalic choices, and the composer's tune would experience an incredible flexibility in interpretation.

Interpretation--this elusive concept has always been at the center of the jazz experience. Scales and modes are just one tool in the process. There are other improvisational tools, but with a thorough knowledge of scales, modes, and their harmonic implications one can begin to develop a style that is colorful, knowledgeable, and uniquely personal.