

# Appendix I - Supplemental Educational Material

## Common Chords and Their Complimentary Scales

**C** C Major

1 2 3 4 5 6 7 1

**C<sup>6</sup>** C Major

1 2 3 4 5 6 7 1

**C<sup>MA7</sup>** C Major

1 2 3 4 5 6 7 1

**C<sup>MI</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sup>MI6</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sup>MI7</sup>** C Dorian

1 2 b3 4 5 6 b7 1

**C<sup>MI7(b5)</sup>** C Locrian

1 b2 b3 4 b5 b6 b7 1

**C<sup>7</sup>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(b9)</sup>** C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1  
(b9) (#9) (#11)

**C<sup>7(#11)</sup>** C Lydian Dominant

1 2 3 #4 5 6 b7 1  
(#11)

**C** C Major Pentatonic

1 2 3 5 6 1

**C<sup>6</sup>** C Major Pentatonic

1 2 3 5 6 1

**C<sup>MA7(#11)</sup>** C Lydian

1 2 3 #4 5 6 7 1  
(#11)

**C<sup>MI</sup>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sup>MI6</sup>** C Melodic Minor

1 2 b3 4 5 6 7 1

**C<sup>MI7</sup>** C Aeolian

1 2 b3 4 5 b6 b7 1

**C<sup>o</sup>** C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

**C<sup>7sus</sup>** C Mixolydian

1 2 3 4 5 6 b7 1

**C<sup>7(#9)</sup>** C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1  
(b9) (#9) (#11)

**C<sup>7sus(b9)</sup>** C Phrygian

1 b2 #2 4 5 b6 b7 1  
(b9) (#9)

# Chords And Scales (by Mark Levine)

There is no one single scale that *should* be played on any given chord. Scales are the alphabet of the music, however, and it's hard to write poetry if you don't know the alphabet. The scales that are shown below are representative of what I have learned in transcribing and analyzing numerous solos by everyone from Bird to Coltrane to Freddie Hubbard to Mulgrew Miller.

In addition, I had the good fortune to work extensively with Woody Shaw, Joe Henderson and David Liebman, all of whom graciously shared their extensive knowledge of jazz harmony with me. My teachers included Herb Pomeroy, for several decades the guru of Berklee.

Most scales played by jazz musicians come in four flavors: major, minor, diminished, and whole-tone. The scales shown below are divided accordingly. Looking at Ex. 1 below, the C major scale sounds consonant with all of the chords shown. Each mode goes with a different chord. In other words, D Dorian is played over Dmi7; G Mixolydian is played over G7; and C Ionian is played over Cma7. Note that the C major scale is played over the entire II-V-I chord progression (Dmi7, G7, Cma7).

Also, please notice the "avoid" notes—notes that will sound dissonant when played or held against the chord. Mixolydian is shown twice, as the mode goes with two different chords—G7 (with an avoid note), and Gsus (no avoid note).

## Ex. 1 - The Major Scale

I C C<sup>6</sup> C<sup>6/4</sup> C<sup>MA7</sup> Ionian  
"avoid" note

II D<sup>mi7</sup> Dorian

III E<sup>(b9)</sup><sub>SUS</sub> Phrygian

IV F<sup>MA7(#11)</sup> F<sup>MA7(b5)</sup> Lydian

V G<sup>7</sup> Mixolydian  
"avoid" note

VI A<sup>mi7(b6)</sup> Aeolian

VII B<sup>mi7(b5)</sup> Locrian  
"avoid" note

VIII G<sup>SUS</sup> Mixolydian

In Ex. 2, melodic minor harmony, the C melodic minor scale will sound consonant over all the chords shown: Cmi(ma7), Dsus(b9), Ebma7(#5), F7(#11), Ami7(b5), and B7(alt). There are no "avoid" notes in melodic minor harmony, so everything that sounds good for any one of the chords shown will sound good on all the others too. For an explanation of how this works, and how to apply it on your instrument, see the chapters on scale theory in either *The Jazz Piano Book* or *The Jazz Theory Book*, both published by Sher Music Co.

## Ex. 2 - The Melodic Minor Scale (no "avoid notes, all chords interchangeable)

I C<sup>mi(MA7)</sup> Minor-Major

II D<sup>(b9)</sup><sub>SUS</sub> (no commonly accepted term)

(Ex. 2 - continued)

III  $E_{MA}^{7(\#5)}$  Lydian augmented

IV  $F^{7(\#11)}$   $F^{7(\flat5)}$  Lydian dominant

V  $C_{MI}^{(MA7)}$   $G$  (seldom played)

VI  $A_{MI}^{7(\flat5)}$  Half-diminished (Locrian #2)

VII  $B^{7(alt.)}$   $B^{7(\flat9)}$   $B^{7(\#9)}$  Altered

Ex. 3 shows the diminished and whole-tone scales and their chords.

### Ex. 3 - The Diminished and Whole-Tone Scales

The Diminished Scale

$C^{7(\flat9)}$  Half-step/Whole-step diminished scale

$C^\circ$  Whole-step/Half-step diminished scale

The Whole-tone Scale

$C^{7(\#5)}$  Whole-tone scale

What about the blues scale? The blues scale is not particularly “chord-specific,” as are the other scales. For an explanation, with numerous examples from the recorded literature, of how the blues scale (and all the other scales) are used, please see the aforementioned *The Jazz Theory Book*.

There are other scales that are occasionally played by jazz musicians, most notably the harmonic minor and harmonic major scales, and various scales from Asian cultures. The scales shown in this book, however, make up the vast majority of the melodic source material in jazz.

Practice your scales!