

# Scales: Master Grid 1: Parallel Shapes (C)

(Scales for Tonalities and Improvisation)

JimO

## Major Scales: Tonalities and Improvising: The 6

Major (Ionian)

1 2 3 4 5 6 7 1/8

3 2. Mixolydian

1 2 3 4 5 6 b7 1/8

5 3. Mixolydian b6

1 2 3 4 5 b6 b7 1/8

7 4. Lydian

1 2 3 #4 5 6 7 1/8

9 5. Lydian b7 (Lydian Dominant, or Major #4 and b7).

1 2 3 #4/#11 5 6 b7 1/8

11 **6. Altered Dominant (7th Mode Melodic Minor.. Here with the Jazz definition.**

1      b9      #9      3      #11      b13      b7      1/8

**Minor Scales: Tonalties and Synthetics**13 **7. Natural Minor, Parallel Minor, Relative Minor (Aeolian).**

1      2      b3      4      5      b6      b7      1/8

15 **8. Melodic Minor (Synthetic, Musica Ficta.\***

1      2      b3      4      5      6      7      1/8

17 **9. Harmonic Minor (Synthetic).**

1      2      b3      4      5      b6      7      1/8

19 **10. Dorian (Symmetrical scale. Favored by Jazz musicians.**

1      2      b3      4      5      6      b7      1/8

21 **11. Phrygian Mode (Scale of 3 in Major keys. Foundation scale in music of Spain.**

1      b2      b3      4      5      b6      b7      1/8

23 12. Major Pentatonic

Musical notation for the Major Pentatonic scale, measures 23-24. The scale is shown in a two-staff system (treble and bass clef). The notes are: 1, 2, 3, 5, 6. The bass line consists of a simple harmonic accompaniment.

25 13. Minor Pentatonic

Musical notation for the Minor Pentatonic scale, measures 25-26. The scale is shown in a two-staff system. The notes are: 1, b3, 4, 5, b7. The bass line consists of a simple harmonic accompaniment.

27 14 Major Blues

Musical notation for the Major Blues scale, measures 27-28. The scale is shown in a two-staff system. The notes are: 1, 2, b3, 3, 5, 6, 8/1. The bass line consists of a simple harmonic accompaniment.

29 15. Minor Blues Scale

Musical notation for the Minor Blues Scale, measures 29-30. The scale is shown in a two-staff system. The notes are: 1, b3, 4, #4/b5, 5, b7, 8/1. The bass line consists of a simple harmonic accompaniment.

31 16. Locrian (again, for the Half-Diminished chord).

Musical notation for the Locrian scale, measures 31-32. The scale is shown in a two-staff system. The notes are: 1, b2, b3, 4, b5, b6, b7, 8/1. The bass line consists of a simple harmonic accompaniment.

**(Special Use Scales: Learn and Discover)**

33 17. Half-Whole Symmetrical Diminished scale.

Musical notation for the Half-Whole Symmetrical Diminished scale, measures 33-34. The scale is shown in a two-staff system. The notes are: 1, #2, b3, 3, #4, 5, 6, b7. The bass line consists of a simple harmonic accompaniment.

35 **18. Whole-Half Symmentic Diminished Scale.**

1 2 b3 4 b5 b6 7 1/8

37 **19. Whole-Tone Scale (Can be used with Diminished or Augmented chords.)**

(All Whole Steps)

39 **20. Whole-Tone Scale 2 (There are only 2 of these scales).**

(All Whole Steps)

41 **21. The "Augmented" scale (Special case usage for Augmented Chords).**

1 b3 3 5 #5 7 8/1

43 **22. Lydian Augmented (Jazz favorite. Special use).**

1 2 3 #4 #5 6 7 8/1

45 **23. Spanish Phrygian: 8-Note (Special case scale. "Malaguena" scale).**

1 b2 b3 3 4 5 b6 b7 1

**24. Major Bebop Scale (Early Jazz scale)**

There are several variations of the "Bebop" scale. Essentially these scales are simply regular scales with passing tones at various points.

47

**(NOTE: These are the 24 scales most widely known by professional musicians. There are more scales for sure. And when one considers that each scale can generate "variations" or "modes" equal to the number of notes in the scale, we encounter a bewildering number of scale forms to learn.**

**Just taking these 24 scales times 12 gives us 288 scales. Lots to learn. So what are you waiting for? Get busy!!!)**

**\* The medodic minor scale (synthetic) has two main forms in practical usage. There's a standard minor key definition, a common practice convention and a contemporary corrective. We will deal with these later.**

49

51