

# THE "SCALE SYLLABUS"

VOLUME 26

*for All musicians! instrumentalists & vocalists*

SCALE

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*as played by*

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by

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## INTRODUCTION to SCALE SYLLABUS

Each chord/scale symbol (C7, C-, C  $\Delta$  +4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in three keys: Bb, C and G. The Bb version is for C Concert instruments such as piano, guitar, bass, trombone, flute, cello, violin, etc. The C version is for Bb instruments such as trumpet, cornet, clarinet, soprano and tenor sax, etc. The G version is for Eb instruments such as alto and baritone saxes.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading...see Scale Syllabus page.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound **on your instrument** until your ears and fingers become comfortable with **all** the tones in the scale. Also try **singin** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisors ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** - you, the player are also a listener! Read pages 29, 30 and 38 in Volume I "A New Approach to Jazz Improvisation" for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1,2,3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend "Scales for Jazz Improvisation" by Dan Haerle, "Jazz Improvisation" by David Baker, "Patterns for Jazz" and "Complete Method for Jazz Improvisation" by Jerry Coker, the "Repository of Scales & Melodic Patterns" by Yusef Lateef and the "Lydian Chromatic Concept" by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Dr., New Albany, Ind. 47150 U.S.A.** or possibly at your local music store.

I list the scales in the Scale Syllabus in the same key so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 "Major & Minor"; Vol.21 "Gettin' It Together"; and Vol.16 "Turnarounds, Cycles & II/V7's"**.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

## NOTES TO THE MUSICIAN

Throughout the past few years I have played through the Scale Syllabus several times for the students at the Summer Jazz Clinics. Usually they were performed at 9 or 10 A.M after a late night and with an attempt at spontaneity which I try to bring to all live occasions. What you have here is quite different.

First of all the setting was a recording situation in Jamey's studio. Also, it was done in a straight clip for four hours one evening followed by three hours the next morning. For the most part we did two or more takes of everything leaving the choice of takes until later. But the most important aspect was that my intention was very specific. In the "slow" or "simple" version I tried to unveil the scale in a fairly systematic manner using repeated intervals (thirds most often), with a very straight-forward, obvious melodic approach. In the "fast" or "complex" version I attempted to build lines as if I were soloing, leaving very little space (as I would if I were playing with a rhythm section), and often using double-time.

As a student I would listen for the following things:

1. Use of various articulations
2. A wide degree of beat variance ranging from on the bottom to the top of the beat (as compared to Jamey's piano comping).
3. Long notes versus short notes (duration)
4. The balance between chord tones and auxiliary tones; Ex. C Lydian-chord tones are C, E, F#, B; Auxiliary tones are D, G, A.
5. Inflections and nuances (easily observed when you separate the left and right stereo channels).

I think for the most part, I hardly used any chromatic passing tones, except in the fast versions I would occasionally use my G# between the notes G and A. Obviously, the value of this recording can only be fully realized if the student practices these scales in all the keys. Volume 24 "Major & Minor" of Jamey's play-a-long series is excellent for practicing this. Our goal here was to make music using all the scales that are most commonly observed in jazz.

In practicing these scales, the piano voicing should also be observed as well as the specific arpeggio. The scale and the arpeggio should be practiced at different tempos with a metronome, acting as if the beats fall on two and four of the bar (like the hi-hat in a drum set). All scales should be practiced in a legato fashion and with a tongur-slur articulation (called the dotted eighth - sixteenth feel) ...



T = tongue, S = slur

by DAVID LIEBMAN

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# CHORD/SCALE SYMBOL GUIDE FOR SCALE SYLLABUS

H = Half step, W = Whole step, -3 = 3 Half steps, b = lower half step, + = raise half step, # = raise half step, o = Diminished, = Major or Major 7th, - = Minor,  $\emptyset$  = Half-Diminished.  
 ( A Half-step is the distance from any tone to its next closest neighbor, up or down)

- $\Delta$  = Major scale/chord (emphasize the major 7th & 9th, don't emphasize the 4th)
- +4 = Major scale/chord with raised 4th (Lydian) = W W W H W W H
- V7 = Dominant 7th scale/chord (Mixolydian) (don't emphasize the 4th)
- = Minor scale/chord (Dorian usually) (all scale tones are playable)
- + = Raise that note  $\frac{1}{2}$  step or it can refer to raising the fifth of the chord
- V7+4 = Dominant Lydian scale/chord (emphasize the 9th, #4, and 6th)
- V7+ = Whole Tone scale/chord = W W W W W W
- V7b9 = Diminished scale beginning with a half step. H W H W H W H W
- V7+9 = Diminished Whole Tone scale (emphasize the b9, #9, #4, #5) H W H W W W W
- $\emptyset$  = Half-Diminished scale/chord (Locrian) H W W H W W W
- $\emptyset\#2$  = Half-Diminished #2 (Locrian #2) W H W H W W W

## EXAMPLES:

|                                    |   |
|------------------------------------|---|
| C $\Delta$ = Major scale/chord     | C7+ = Whole Tone scale/chord                |
| C $\Delta$ +4 = Lydian scale/chord | C7b9 = Diminished scale/chord               |
| C7 = Dominant 7th scale/chord      | C7+9 = Diminished Whole Tone scale/chord    |
| C- = Minor (Dorian) scale/chord    | C $\emptyset$ = Half-Diminished scale/chord |
| C7+4 = Lydian Dominant scale/chord | C $\emptyset$ = Diminished scale/chord      |

NOTE: The above chord/scale guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th it also has a b9, +4 and +5. The entire C7+9 scale would look like this: Root, b9, +9, 3rd, +4, +5, b7 and root. (C7+9 = C, Db, Eb, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone, sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9, and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7, and root. (C, Db, Eb, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II/V7/I Progression" since it emphasizes Diminished Whole Tone & Diminished chords & scales.

\* = there is only one recorded version of that track. A dark line between track numbers means there is a band/space between those tracks on the record at that particular point. The dark lines should help you find your place.

### SIDE 1

- Bb TUNING NOTE
- \*1. Bb WARM-UP EXERCISES
- 2. Bb MAJOR
- 3. Bb LYDIAN
- 4. Bb HARMONIC MAJOR
- 5. Bb LYDIAN AUGMENTED
- 6. Bb AUGMENTED
- 7. Bb BLUES SCALE & MAJOR COMBINED
- 8. Bb MAJOR PENTATONIC

### SIDE 2

- 9. Bb MAJOR TURNAROUND (16 bars @, Bb Major, Bb Blues, Bb Pentatonic)
- \*10. 8 Bars of each Major scale, ascend chromatically
- 11. Bb7 DOMINANT 7th
- 12. Bb7+4 LYDIAN DOMINANT
- 13. Bb7 HINDU
- 14. Bb7 WHOLE TONE
- 15. Bb7b9 DIMINISHED (begin with HALF step)
- 16. Bb7b9 (Dim.) to Eb $\Delta$ +4 (Lydian) 2 bars each
- 17. Bb7+9 DIMINISHED WHOLE TONE
- 18. Bb7+9 (Dim. W.T.) to Eb- DORIAN MINOR, 2 bars each

### SIDE 3

- 18. Bb7+9 (Dim. W.T.) to Eb- (continued)
- 19. Bb BLUES SCALE & Bb DOM. 7th COMBINED
- 20. Bb7 SUS 4
- \*21. 8 Bars each Dominant 7th scale, descending chromatically
- 22. Bb- DORIAN MINOR
- 23. Bb- $\Delta$ MELODIC MINOR (ascending version)
- 24. Bb BLUES SCALE played over Bb DORIAN MINOR
- 25. Bb MINOR PENTATONIC
- 26. Bb HARMONIC MINOR
- 27. Bb PHRYGIAN MINOR

### SIDE 4

- 28. Bb MAJOR PHRYGIAN
- 29. Bb DIMINISHED (begin with WHOLE step)
- \*30. Bb DIM. SCALE (begin with WHOLE step) played over Bb DORIAN MINOR
- 31. Bb PURE MINOR (Natural minor)
- \*32. 8 Bars of each DORIAN MINOR, ascending chromatically in 3/4
- 33. Bb $\emptyset$  HALF-DIMINISHED (Locrian)
- 34. Bb $\emptyset$ #2 HALF-DIMINISHED #2 (Locrian #2)
- 35. Bb $\emptyset$ 7 DIM. SCALE begin with whole step, to Bb MAJOR, 2 bars each
- \*36. 12 BAR Bb BLUES
- \*37. II/V7/I PROGRESSION, 4 bar phrases. Begin with C- to F7 to Bb. Descend chromatically through all 12 keys.

# PIANO VOICINGS FOR SCALE SYLLABUS

These voicings can be played with either the right or left hand. When playing them with the right hand it is best to play the root Bb in the left hand, one or two octaves below middle C. The voicings are to be read **vertically**...bottom to top. For instance, the first voicing is A,D,F. This would be played with the A right below middle C, D right above middle C and F right above middle C. Keep the voicings in the center of the piano. If you play them too low they become muddy. If played too high they sound thin and weak.

Voicings with a     over them indicate they will sound nice if played in sequence, one after the other. Listen to recordings of jazz pianists of all styles. Transcribe their voicings and add them to your vocabulary. Voice leading with the topmost note is **very important**.

There are several **two hand** voicings listed. Voicings don't necessarily have to have the altered tones in them. Most voicings will contain the **3rd and 7th** of the scale/chord. These are most important tones and help to define the quality of sound being played.

|   |   |   |   |
|---|---|---|---|
| <b>Bb MAJOR</b><br>F F F F D C A<br>D D D C A A F<br>A C C G F F D<br>A G D C   | Bb C-/F etc etc<br>C Bb A G F Eb<br>A G F Eb D C Bb<br>D D C Bb A G   | <b>Bb LYDIAN</b><br>G C<br>E A D E G F G F<br>D E Bb C E D D C<br>A D F G D C A G<br>A G  | <b>Bb HARMONIC MAJOR</b><br>A A C D D D D<br>F F# A A A C C<br>D D F# F A A<br>C C D F# F   |
| <b>Bb LYDIAN AUGMENTED</b><br>F# E D E F# E E A<br>D C A C E D C F#<br>A G F# G C A G D<br>G Bb   | <b>Bb AUGMENTED</b><br>D D F F# Bb Bb A F<br>A A D D Gb F F D<br>F# F A A C# D D C<br>C A                       | <b>Bb MAJOR PENTATONIC</b><br>F F G C A C D<br>D C D A F G A<br>C G A F D D F<br>A D C  | <b>Bb MAJOR TURNAROUND</b><br>CHORD: → Bb G- C- F7<br>F F G G<br>VOICING { D D Eb Eb<br>C Bb D D<br>A A Bb A                                |
| <b>Bb MAJOR TURNAROUND CONTINUED</b><br>Bb G- C- F7 Bb G- C- F7<br>A A Bb A C D D D<br>F F G G A Bb Bb A<br>D D Eb Eb F A G G<br>C Bb D D D F Eb Eb                       | <b>Bb DOMINANT 7th</b><br>C D F G Bb F G Ab C<br>Ab C D D G C D Eb G<br>G Ab C C D Ab Bb C D<br>D G Ab Ab Ab Ab | <b>Bb LYDIAN DOMINANT</b><br>G G E Bb<br>E E C G<br>D C Ab E<br>Ab Ab G D<br>Ab   | <b>Bb7 HINDU</b><br>Bb Gb F D<br>Gb D D C<br>D C C Ab<br>Ab Ab Ab Gb  |
| <b>Bb7 WHOLE TONE</b><br>F# F# Bb Ab E D<br>D D F# E C Bb<br>Ab C D C Ab Gb<br>Ab Ab  | <b>Bb7b9 DIMINISHED</b><br>G F F D B B<br>D D D B Ab Ab<br>B B Ab Ab F G<br>Ab Ab G G D D                       | <b>Bb7b9 resolving to EbΔ+4</b><br>Bb7b9 Eb +4 etc. etc. etc.<br>G F G F F F Bb A<br>D D D C D D G F<br>B Bb B A B C D C<br>Ab G Ab G B G | <b>Bb7+9 DIM. WHOLE TONE</b><br>F# F# C# C# B Bb<br>D D Ab Ab Ab F#<br>C# B D F# F# D<br>Ab Ab D D B<br>Ab                                  |
| <b>Bb7+9 resolving to Eb-</b><br>Bb7+9 Eb- etc. etc. Bb7+9 /Eb-<br>C# Db C# Eb F# F F# Gb Gb<br>Ab Bb Ab Bb D Db D Eb Db<br>D Gb D Gb C# Bb B Db Bb<br>F F Ab Gb Ab Bb Ab | <b>Bb7 sus 4</b><br>G Eb C Bb<br>Eb C Ab G<br>C Ab G Eb<br>Ab G Eb Ab   | <b>Bb- DORIAN MINOR</b><br>F Ab Eb C<br>Db F C Ab<br>C Db Ab F<br>Ab C Db Db  | <b>Bb- MELODIC MINOR</b><br>F F G A C<br>Db Db F F A<br>C C Db Db F<br>A G C C Db   |
| <b>Bb HARMONIC MINOR</b><br>F A C<br>Db F A<br>C Db F<br>A C Db   | <b>Bb PHRYGIAN MINOR</b><br>Ab Bb F F Ab Eb<br>F F Eb Eb Eb B<br>Eb Eb B B Bb<br>B B Bb Ab Bb Gb                | <b>Bb MAJOR PHRYGIAN</b><br>F Ab Bb F Ab Eb Eb F<br>Eb F F Eb Eb B B Db<br>B Eb Eb B B Bb Gb Ab<br>Ab B B Bb Bb Gb                        | <b>Bbo DIMINISHED</b><br>E G A C E C<br>Db E E A Db G<br>Bb Db Db E Bb E<br>G C C Db A Db<br>C  |
| <b>Bb PURE/NATURAL MINOR</b><br>F Gb Db Eb C<br>C Db Bb Bb Gb<br>Gb Ab Gb Gb Db<br>F F<br>You may also use Bb Dorian Minor voicings.                                      | <b>Bb HALF-DIMINISHED</b><br>E Gb Gb Ab Db Eb<br>Db Eb Db E Bb Bb<br>Ab Bb Ab Db Ab Ab<br>Ab E E                | <b>Bb HALF-DIMINISHED #2</b><br>C Ab E<br>Ab E Db<br>E Db C<br>Db C Ab  | <b>Bbo resolving to BbΔ</b><br>Bbo7 to Bb etc. etc. etc.<br>G F G G E F E F<br>E D E D Db C Db D<br>Db C Db C Bb A Bb C<br>Bb A C A G G G A |

**CONCERT INSTRUMENTS - SCALE SYLLABUS**

| CHORD/SCALE SYMBOL | SCALE NAME                | CONSTRUCTION    | SCALE IN KEY OF Bb      | IN KEY OF Bb |
|--------------------|---------------------------|-----------------|-------------------------|--------------|
| 1. Bb or BbΔ       | MAJOR (Ionian)            | W H W W W H     | Bb C D Eb F G A Bb      | Bb D F A C   |
| 2. Bb7             | DOMINANT 7th (Mixolydian) | W H W W W H W   | Bb C D Eb F G Ab Bb     | Bb D F Ab C  |
| 3. Bb-             | MINOR (Dorian)            | W H W W W H W   | Bb C Db Eb F G Ab Bb    | Bb Db F Ab C |
| 4. Bbø             | HALF-DIMINISHED (Locrian) | H W W H W W W   | Bb Cb Db Eb Fb Gb Ab Bb | Bb Db Fb Ab  |
| 5. Bbo             | DIMINISHED (8 tone scale) | W H W H W H W H | Bb C Db Eb E F# G A Bb  | Bb Db E G    |

| MAJOR SCALE CHOICES        | SCALE NAME                      | W & H CONSTRUCTION | SCALE IN KEY OF Bb  | CHORD IN Bb |
|----------------------------|---------------------------------|--------------------|---------------------|-------------|
| 1. BbΔ (can be written Bb) | MAJOR (don't emphasize the 4th) | W H W W W H        | Bb C D Eb F G A Bb  | Bb D F A C  |
| 2. BbΔ +4                  | LYDIAN (major scale with +4)    | W W H W W H        | Bb C D E F G A Bb   | Bb D F A C  |
| 3. BbΔ b6                  | HARMONIC MAJOR                  | W W H W H -3 H     | Bb C D Eb F Gb A Bb | Bb D F A C  |
| 4. BbΔ +5+4                | LYDIAN AUGMENTED                | W W W W H W H      | Bb C D E F# G A Bb  | Bb D F# A C |
| 5. Bb                      | AUGMENTED                       | -3 H -3 H -3 H     | Bb C# D F Gb A Bb   | Bb D F A C  |
| 6. Bb                      | BLUES SCALE                     | -3 W H H -3 W      | Bb Db Eb E F Ab Bb  | Bb D F A C  |
| 7. Bb                      | MAJOR PENTATONIC                | W W -3 W -3        | Bb C D F G Bb       | Bb D F A C  |

| DOMINANT 7th SCALE CHOICES     | SCALE NAME                     | W & H CONSTRUCTION | SCALE IN KEY OF Bb     | CHORD IN Bb        |
|--------------------------------|--------------------------------|--------------------|------------------------|--------------------|
| 1. Bb7                         | DOMINANT 7th (Mixolydian)      | W H W W W H W      | Bb C D Eb F G Ab Bb    | Bb D F Ab C        |
| 2. Bb7+4                       | LYDIAN DOMINANT                | W W H W H W        | Bb C D E F G Ab Bb     | Bb D F Ab C        |
| 3. Bb7b6                       | HINDU                          | W W H W H W W      | Bb C D Eb F Gb Ab Bb   | Bb D F Ab C        |
| 4. Bb7+ (has +4 & +5)          | WHOLE TONE (6 tone scale)      | W W W W W W        | Bb C D E F# Ab Bb      | Bb D F# Ab C       |
| 5. Bb7b9 (also has +9 & +4)    | DIMINISHED (begin with H step) | H W H W H W H W    | Bb Cb C# D E F G Ab Bb | Bb D F Ab Cb (C#)  |
| 6. Bb7+9 (also has b9, +4, +5) | DIMINISHED WHOLE TONE          | H W H W W W W      | Bb Cb C# D E F# Ab Bb  | Bb D F# Ab Cb (Cb) |
| 7. Bb7                         | BLUES SCALE                    | -3 W H H -3 W      | Bb Db Eb E F Ab Bb     | Bb D F Ab C (C#)   |

| MINOR SCALE CHOICES     | SCALE NAME                     | W & H CONSTRUCTION | SCALE IN KEY OF Bb      | CHORD IN Bb       |
|-------------------------|--------------------------------|--------------------|-------------------------|-------------------|
| 1. Bb-                  | MINOR (Dorian)                 | W H W W W H W      | Bb C Db Eb F G Ab Bb    | Bb Db F Ab C Eb   |
| 2. Bb-Δ (major 7th)     | MELODIC (ascending)            | W H W W W W H      | Bb C Db Eb F G A Bb     | Bb Db F A C Eb    |
| 3. Bb-                  | BLUES SCALE                    | -3 W H H -3 W      | Bb Db Eb E F Ab Bb      | Bb Db F Ab C (Eb) |
| 4. Bb-                  | MINOR PENTATONIC               | -3 W W -3 W        | Bb Db Eb F Ab Bb        | Bb Db F Ab C (Eb) |
| 5. Bb-Δ (b6 & maj. 7th) | HARMONIC                       | W H W W H -3 H     | Bb C Db Eb F Gb A Bb    | Bb Db F A C (Eb)  |
| 6. Bb-                  | PHRYGIAN                       | H W W W H W W      | Bb C Db Eb F Gb Ab Bb   | Bb Db F Ab        |
| 7. Bb-                  | MAJOR PHRYGIAN (8 tone scale)  | H W H H W H W W    | Bb B C# D Eb F Gb Ab Bb | Bb B D# F Ab      |
| 8. Bb-                  | DIMINISHED (begin with W step) | W H W H W H W H    | Bb C Db Eb E F# G A Bb  | Bb Db F A (C Eb)  |
| 9. Bb-b6                | PURE or NATURAL MINOR          | W H W W H W W      | Bb C Db Eb F Gb Ab Bb   | Bb Db F Ab C Eb   |

| HALF-DIMINISHED SCALE CHOICES | SCALE NAME   | W & H CONSTRUCTION | SCALE IN KEY OF Bb     | CHORD IN Bb       |
|-------------------------------|--|--------------------|------------------------|-------------------|
| 1. Bbø                        | HALF-DIMINISHED (Locrian)  | H W W H W W W      | Bb Cb C# D# E F# Ab Bb | Bb Db E (Fb) Ab   |
| 2. Bbø #2                     | HALF-DIMINISHED #2 (Locrian #2)  | W H W H W W W      | Bb C Db Eb Fb Gb Ab Bb | Bb Db E (Fb) Ab C |
| 1. Bbo                        | DIMINISHED (8 tone scale) (begin with W step)                          | W & H CONSTRUCTION | Bb C Db Eb E F# G A Bb | Bb Db E (Fb) G    |
| DOMINANT 7th SUSPENDED 4th    | SCALE NAME   | W & H CONSTRUCTION | Bb C Eb F G Ab Bb      | CHORD IN Bb       |
| 1. Bb7 sus 4                  | Dom. 7th scale (could also be written F-/Bb) (don't emphasize the 3rd) | W -3 W W H W       | Bb C Eb F G Ab Bb      | CHORD IN Bb       |