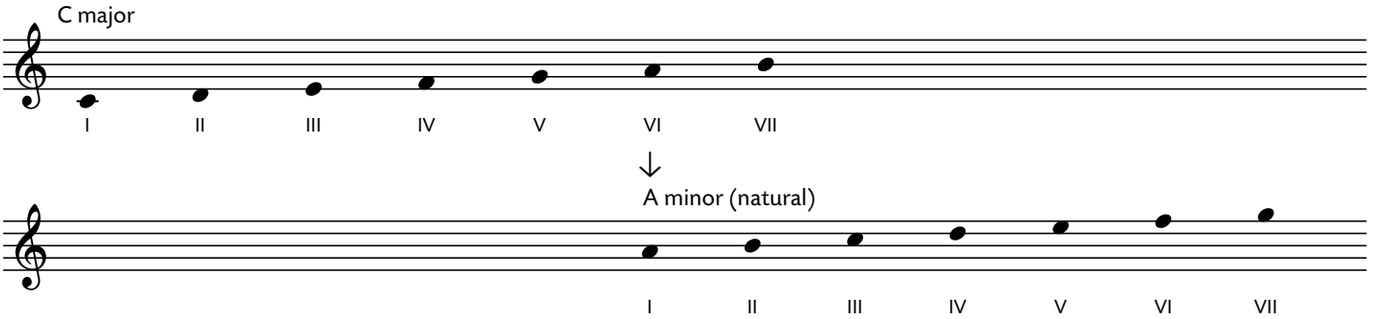
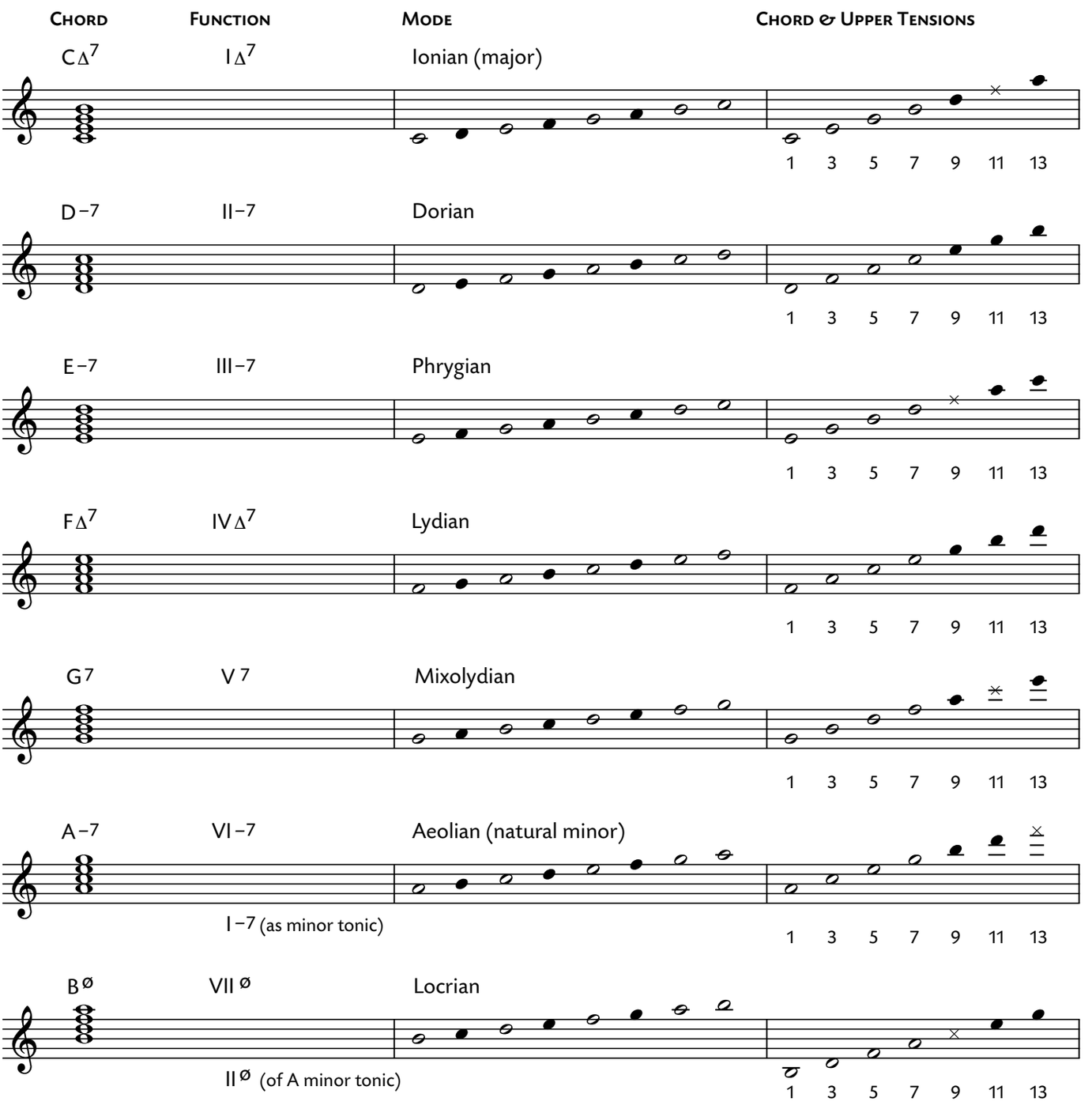
MODES AND DIATONIC CHORDS OF THE MAJOR SCALE

Example 1 | *Major scale and relative minor scale, possible seventh chords, functions and modes*





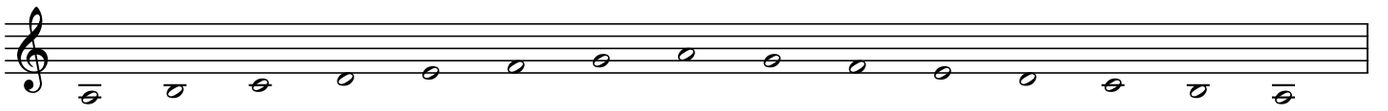
Notes marked with an "x" are notes that need to resolve.

FORMS OF MINOR SCALES

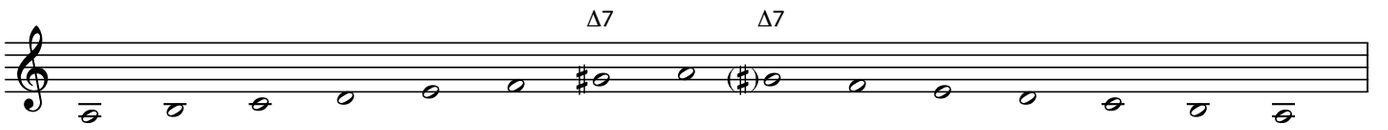
Other than its relative major scale the natural (or pure) minor scale lacks a major seventh. That means, in a harmonic context you cannot build a dominant seventh chord on the V – the result is a minor seventh chord. So, early in the history of European music composers altered the minor scale and used a major seventh instead of a minor seventh. For obvious reasons this scale is called "harmonic minor" and the famous V7♭9 chord originally was derived from this scale. Since the resulting augmented second between the (minor) sixth and the major seventh was found aesthetically unpleasing, the sixth eventually was altered, too. This scale is known as "melodic minor".

In traditional European music the direction in which a melodic line evolved did matter: upward motion required melodic minor, downward motion natural minor. In modern jazz, however, this distinction is not made.

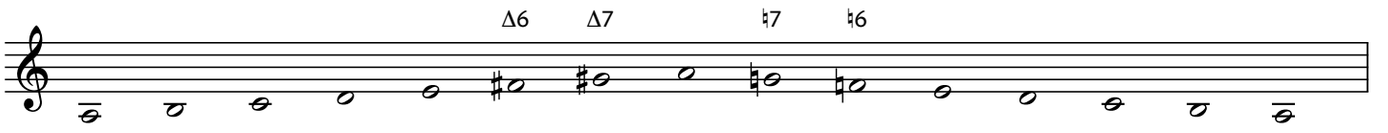
Example 1 | *Natural minor (also pure or relative minor), Aeolian mode*



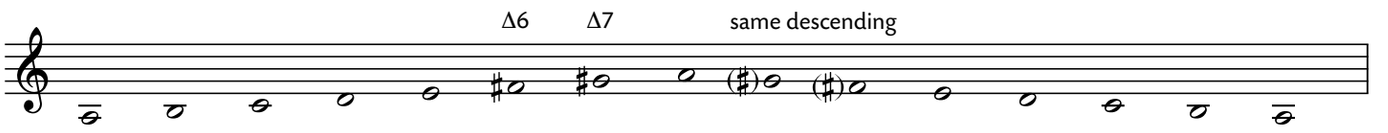
Example 2 | *Harmonic minor*



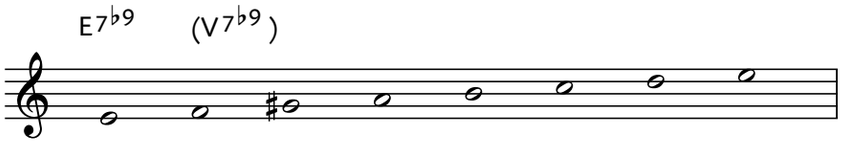
Example 3 | *Traditional melodic minor (ascending and descending)*



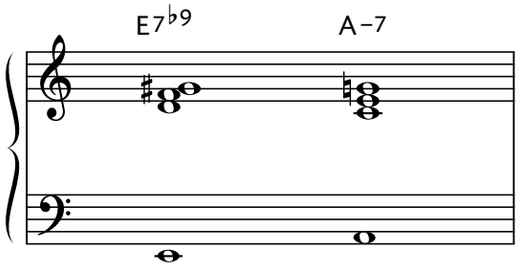
Example 4 | *Real melodic minor (jazz minor)*



Example 5 | *Scale from 5th degree of A harmonic minor, also known as HM5 mode*

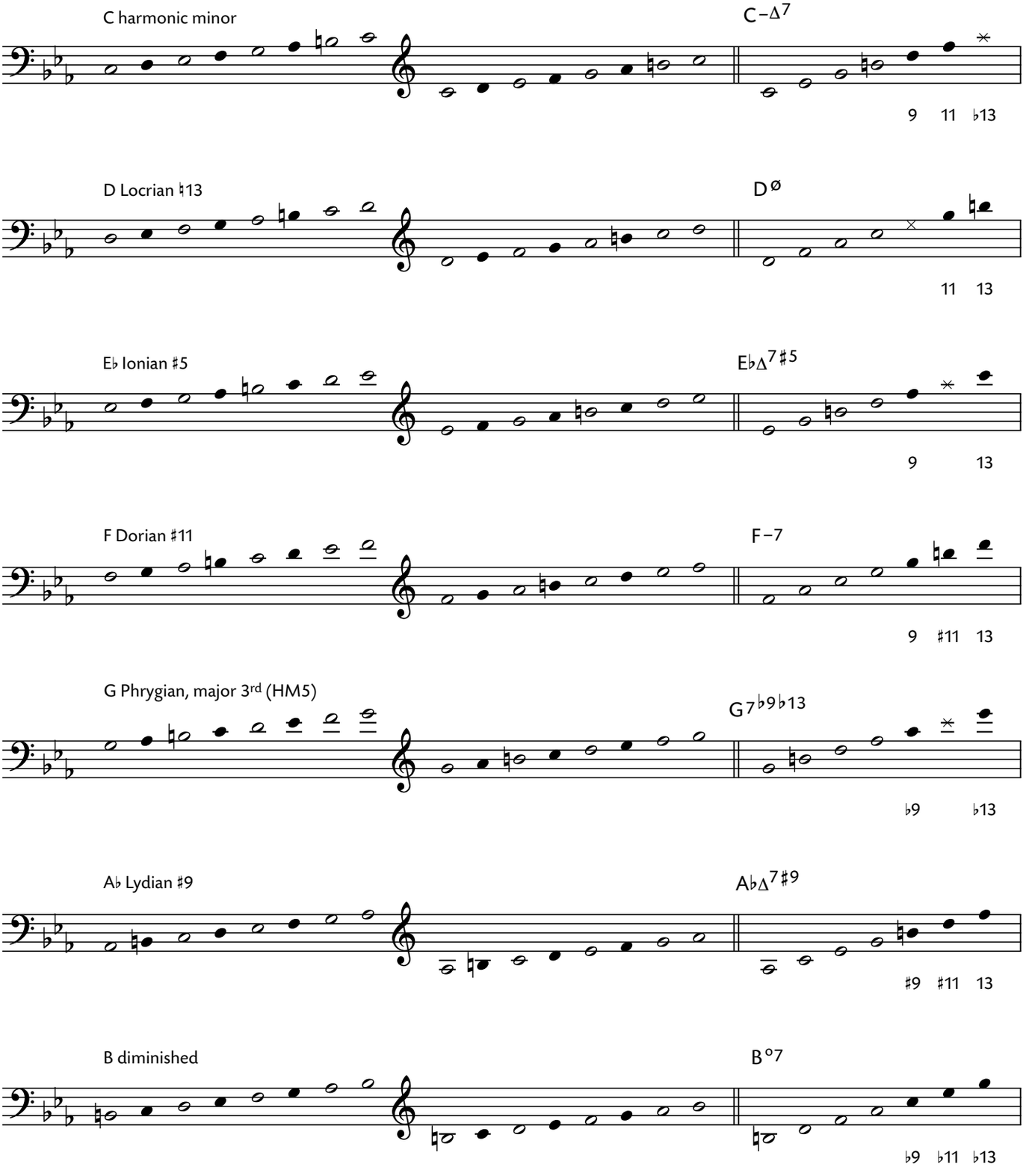


Example 6 | *Resolution of a V7♭9 chord to I–7 tonic*

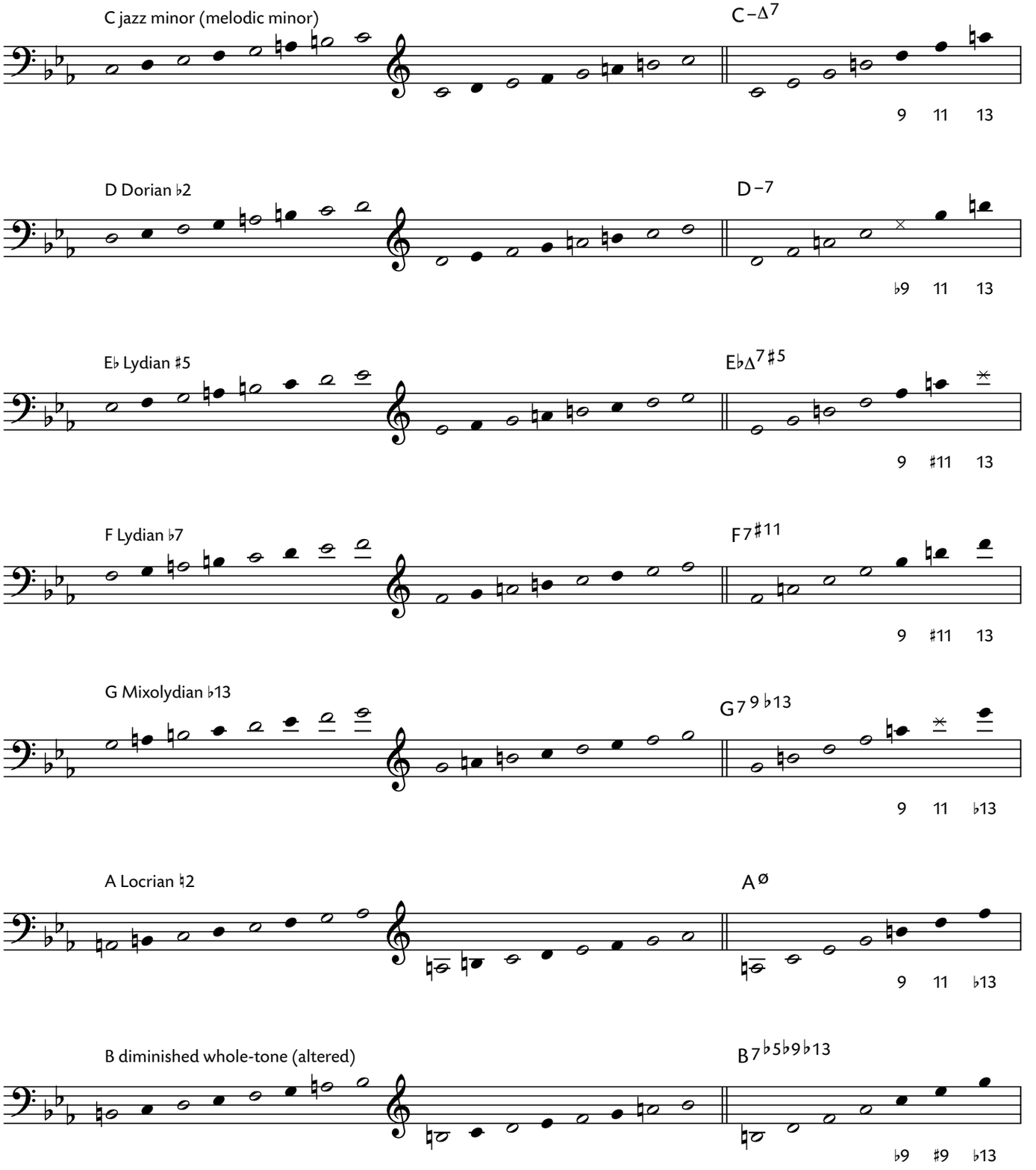


MODES, CHORDS AND TENSIONS OF THE HARMONIC MINOR SCALE

Try substituting the minor modes for the major modes, for example, use Dorian♯11 in place of Dorian. Experiment!

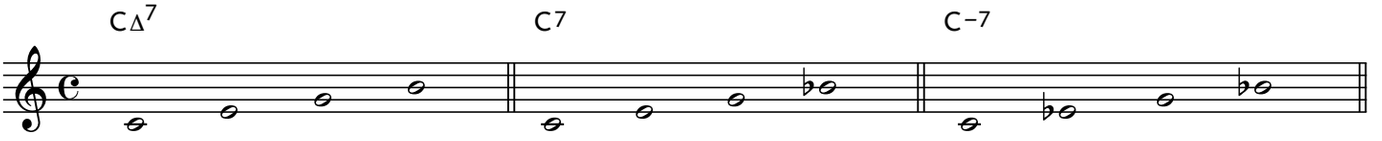


MODES, CHORDS AND TENSIONS OF THE JAZZ (MELODIC) MINOR SCALE

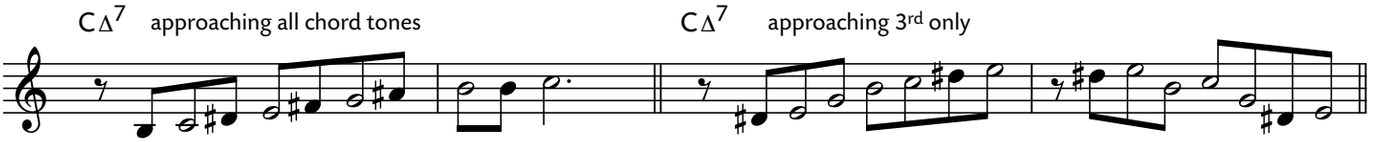


APPROACH NOTES

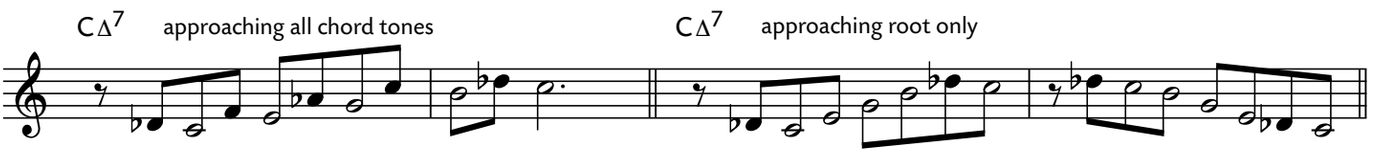
Basic Arpeggios



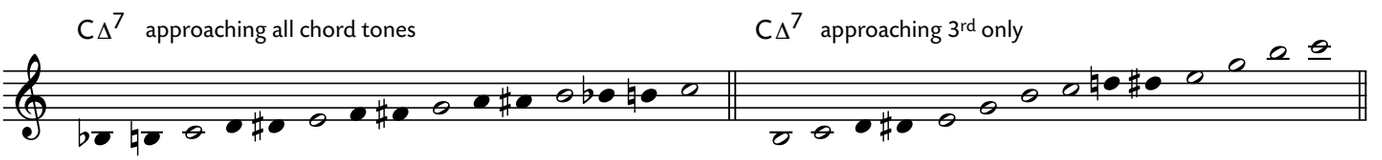
Example 1 | *Single chromatic approach from below*



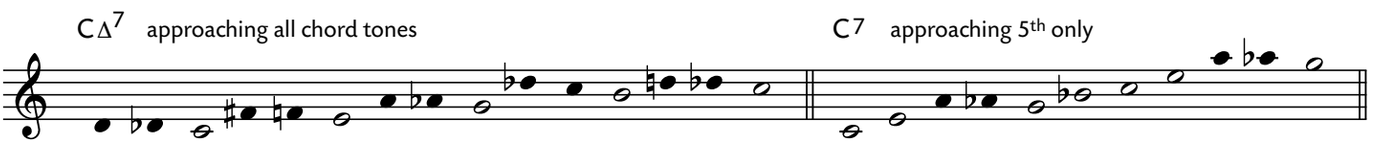
Example 2 | *Single chromatic approach from above*



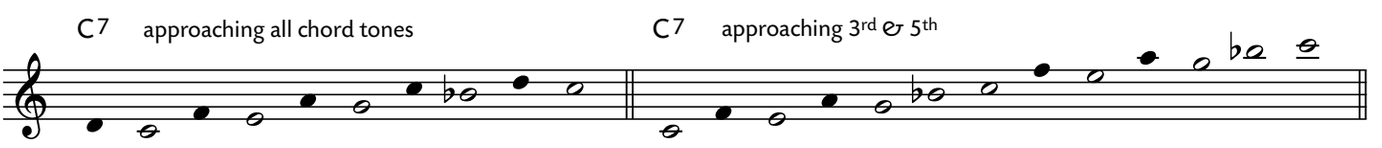
Example 3 | *Double chromatic approach from below*



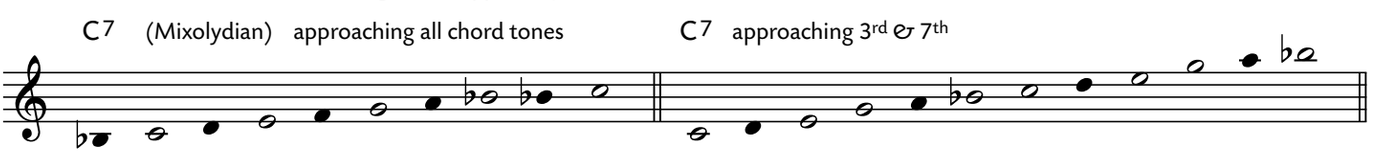
Example 4 | *Double chromatic approach from above*



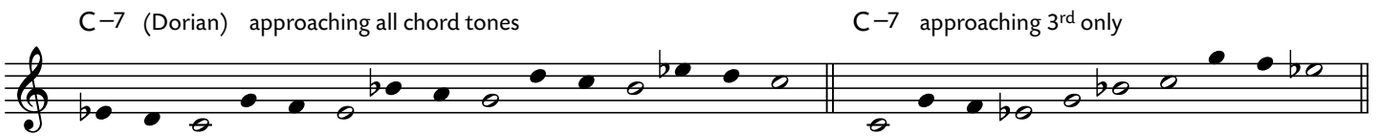
Example 5 | *Single scale approach from above*



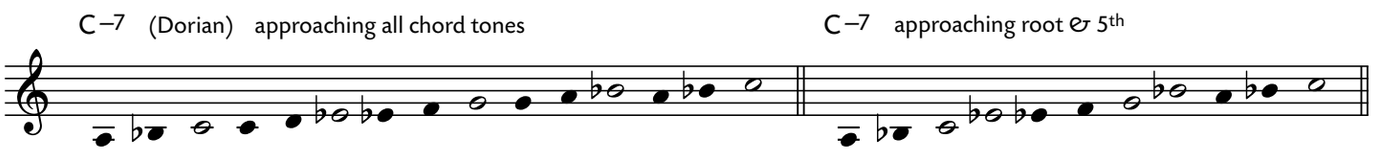
Example 6 | *Single scale approach from below*



Example 7 | *Double scale approach from above*

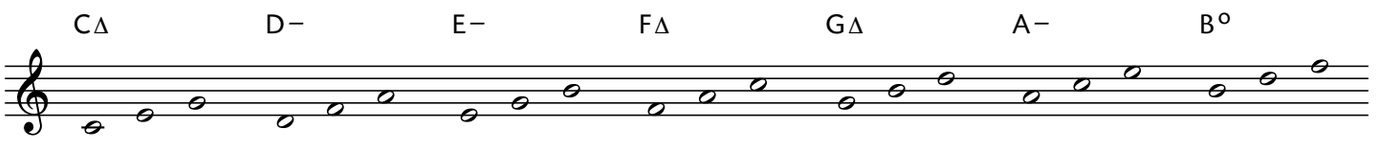


Example 8 | *Double scale approach from below*

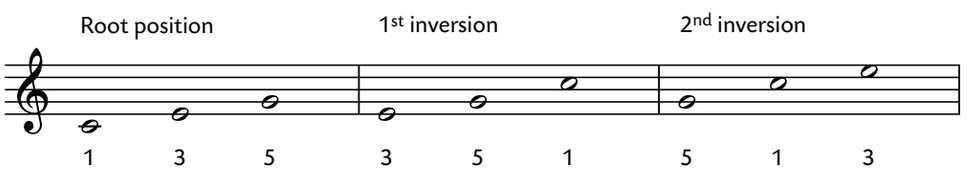


DIATONIC TRIADS

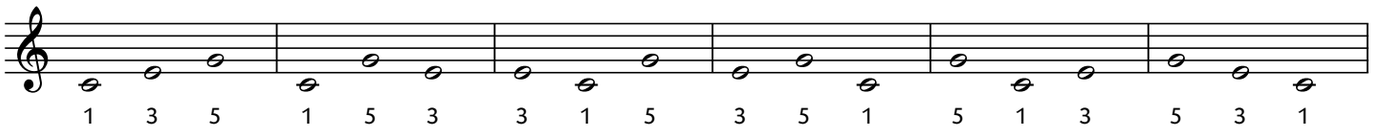
Example 1 | *Major scale triads*



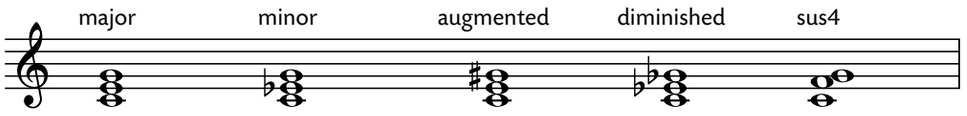
Example 2 | *Inversions of triads*



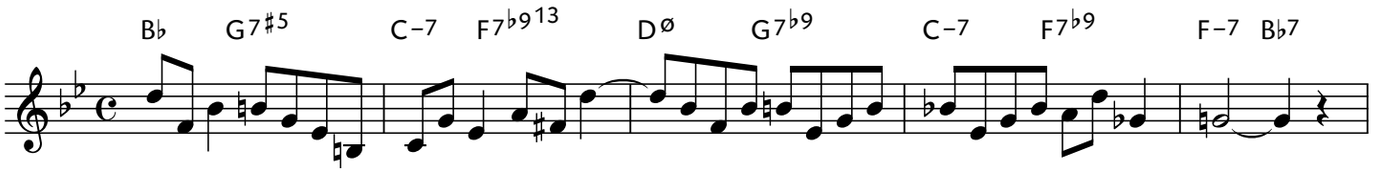
Example 3 | *Permutations of triads*



As upper structures – diatonic or non-diatonic – all 5 types of triads (major, minor, augmented, diminished and sus4), may also be permutated.



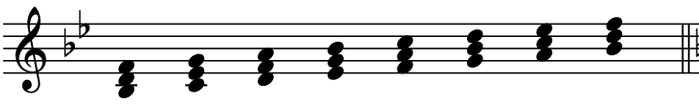
Example 4 | *Permutations in a melodic context*



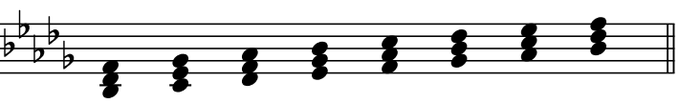
Note: approaches may be applied to triads (see *I'm Thinking* and *Chin Up*)

TRIADS FROM CHORD SCALES

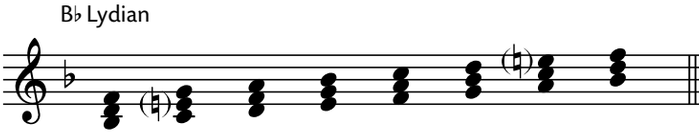
B♭ major, Ionian



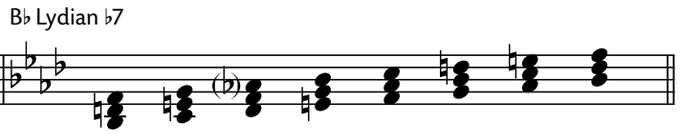
B♭ minor, Aeolian



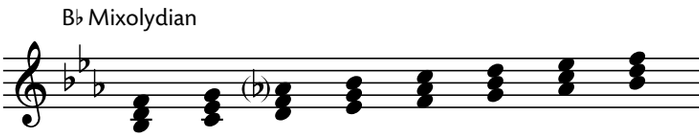
B♭ Lydian



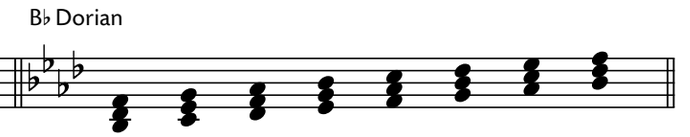
B♭ Lydian ♭7



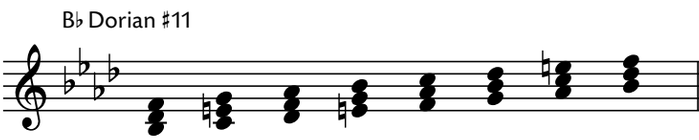
B♭ Mixolydian



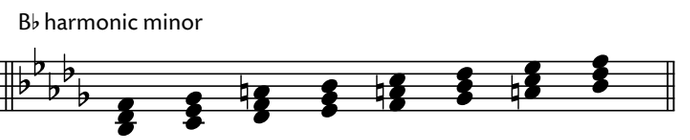
B♭ Dorian



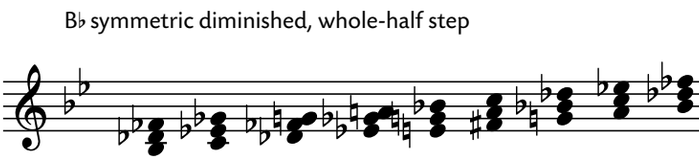
B♭ Dorian ♯11



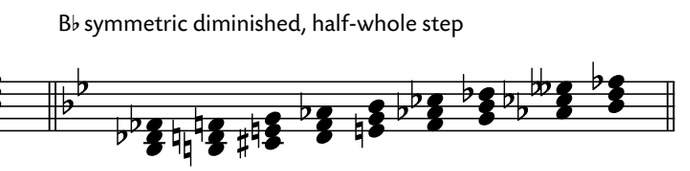
B♭ harmonic minor



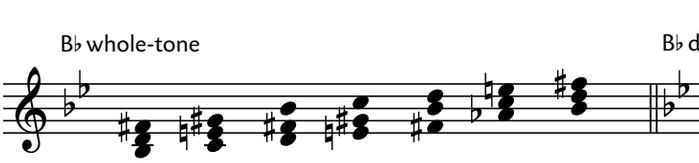
B♭ symmetric diminished, whole-half step



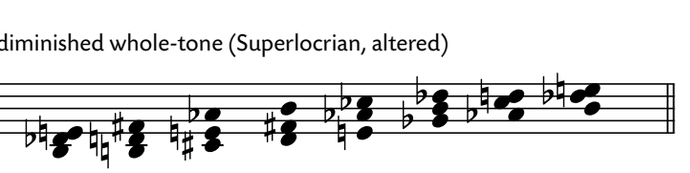
B♭ symmetric diminished, half-whole step



B♭ whole-tone

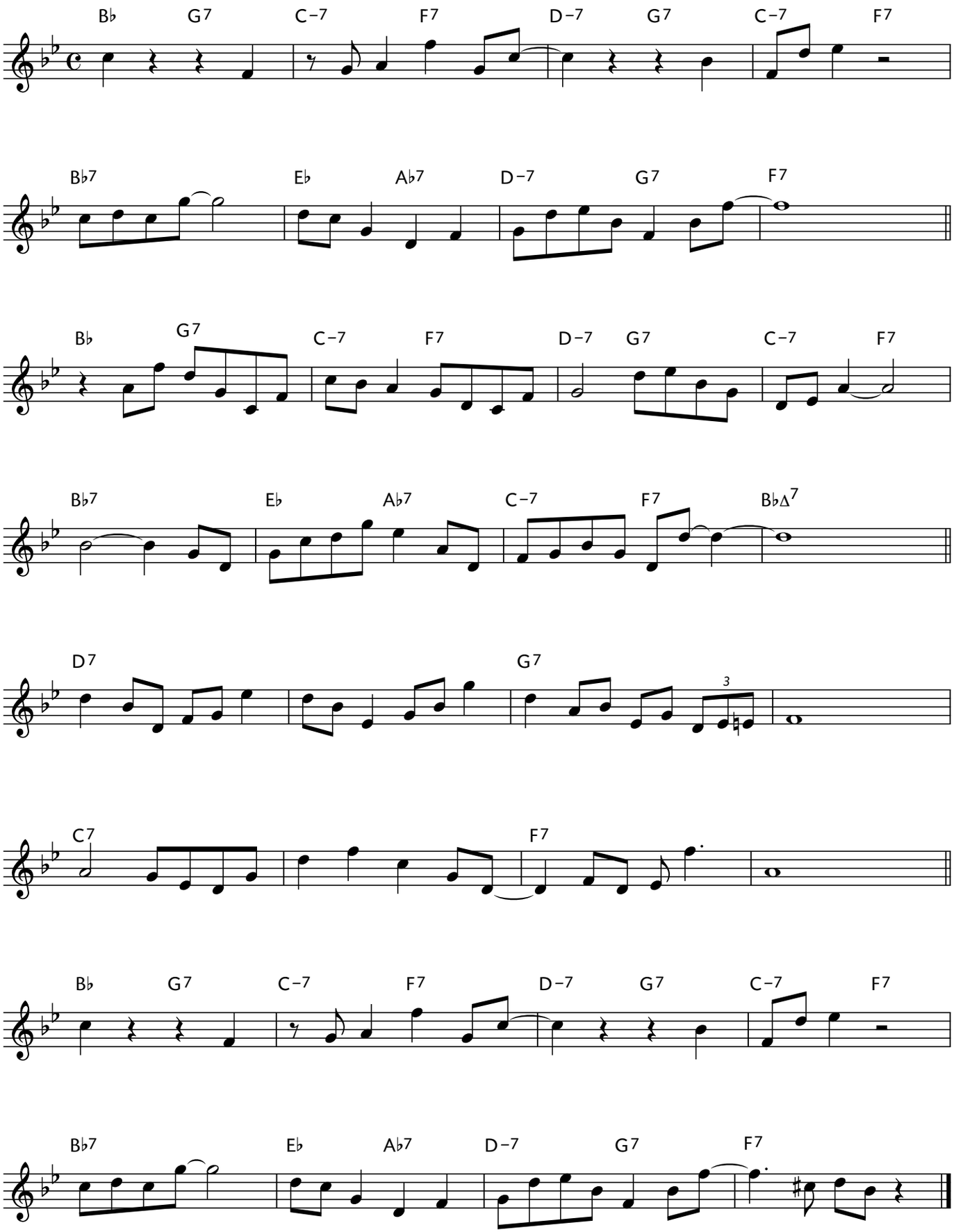


B♭ diminished whole-tone (Superlocrian, altered)



RANDOM DIATONIC INTERVALS

One complete chorus as a study in random diatonic intervals.



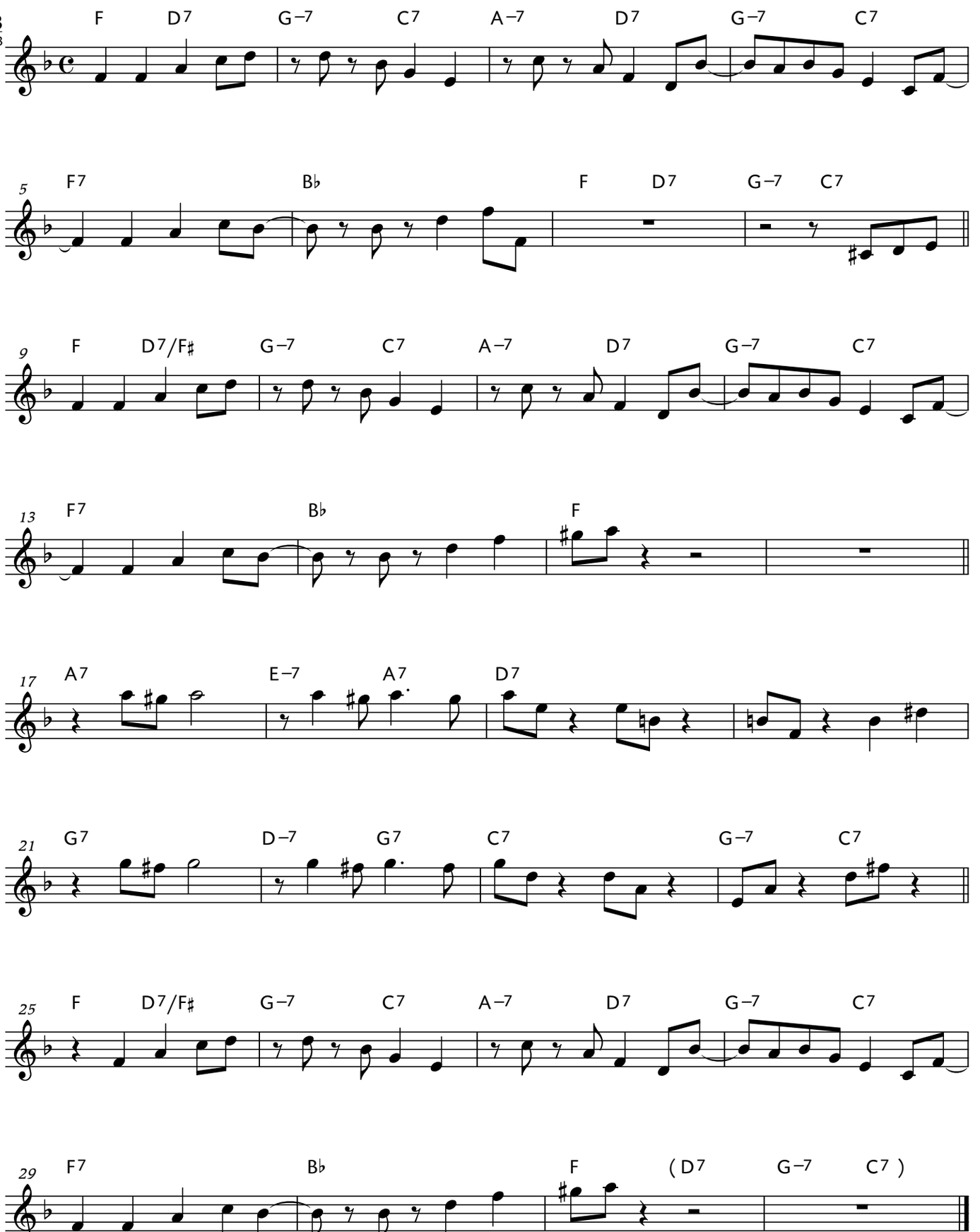
Disc 2
Track 5
or
Disc 3
Track 23

B♭

CHIN UP

Mambo

Bruce Gertz

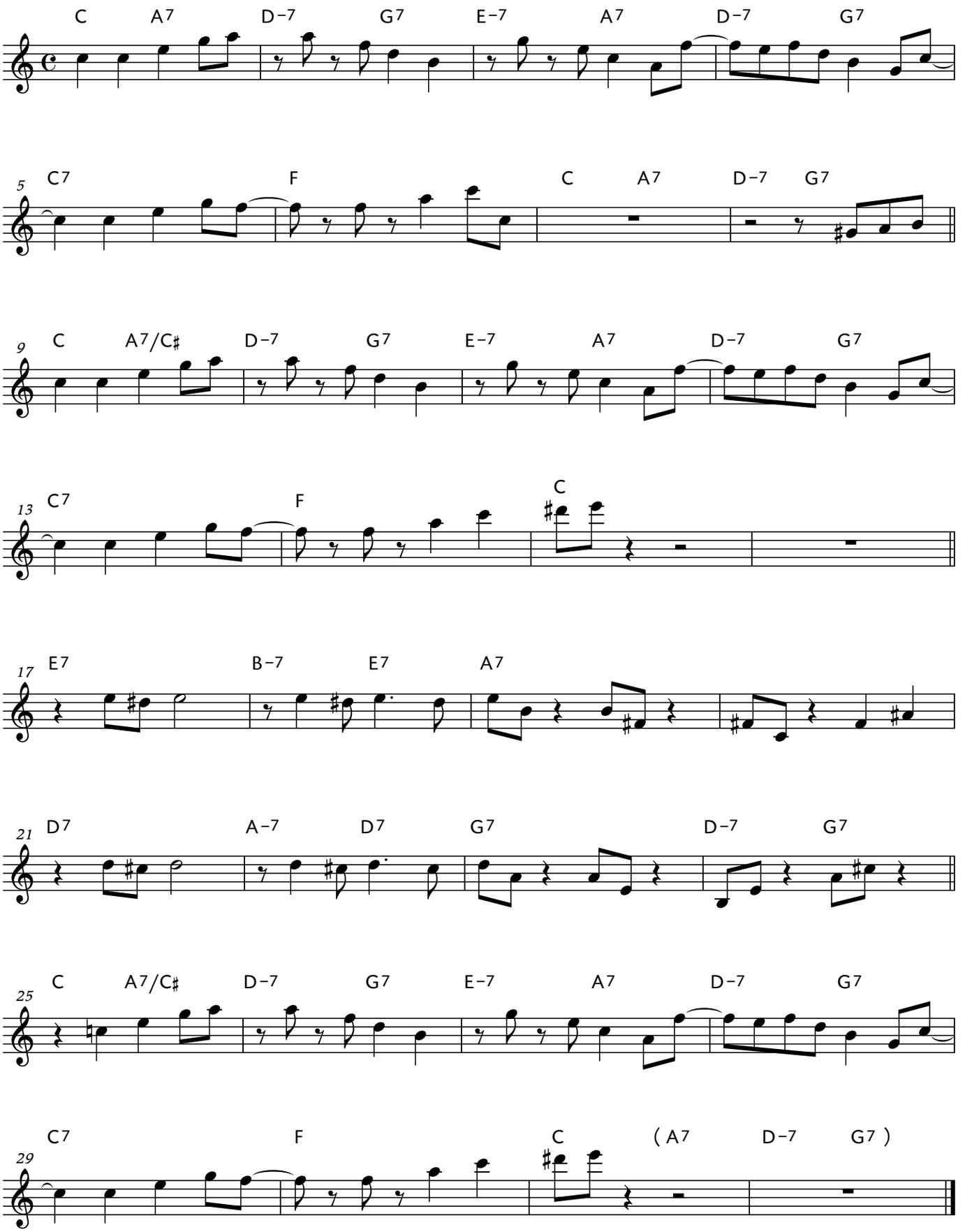


E♭

CHIN UP

Mambo

Bruce Gertz

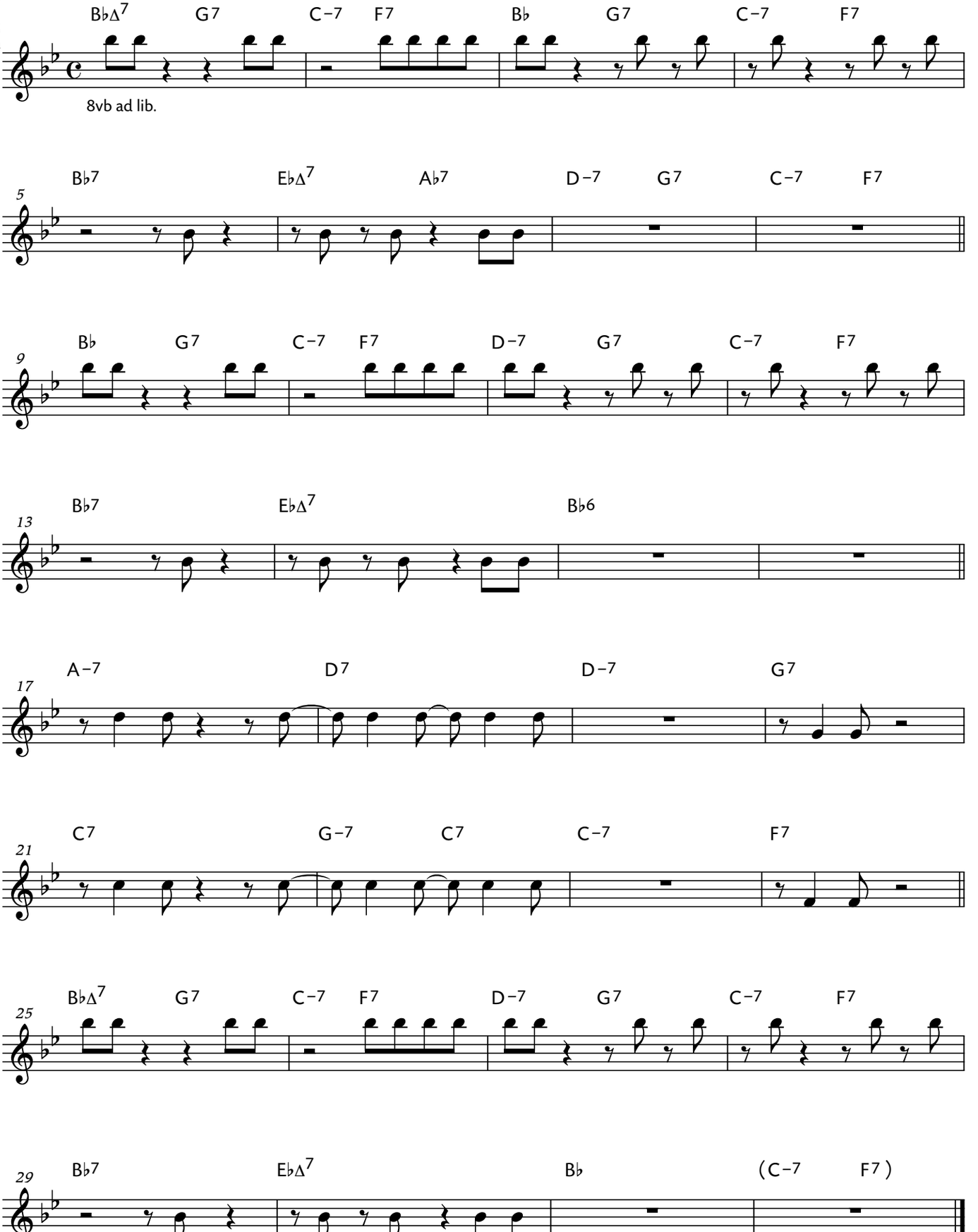


Disc 2
Track 9
or
Disc 3
Track 24

B♭

THE RHYTHM METHOD

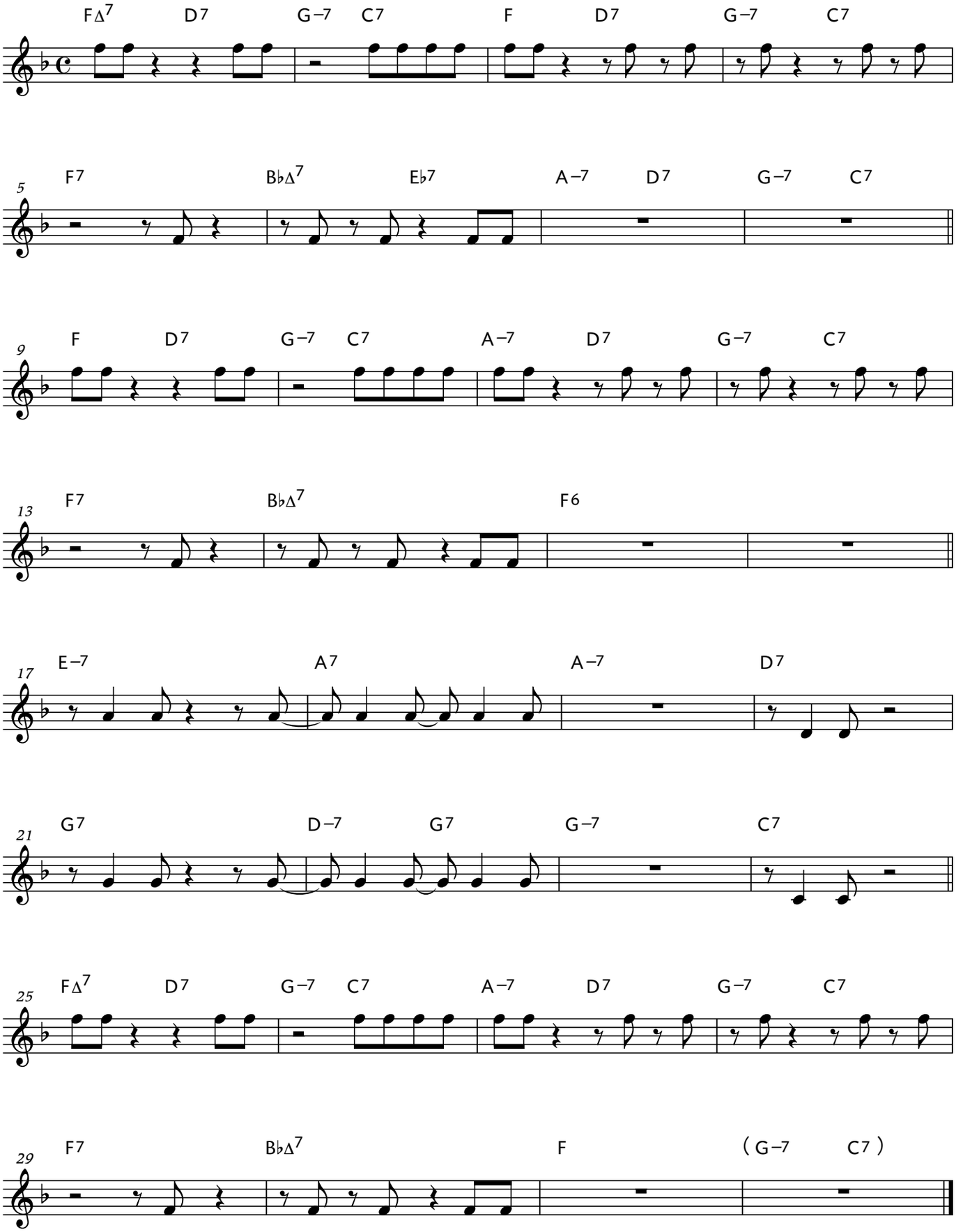
Bruce Gertz



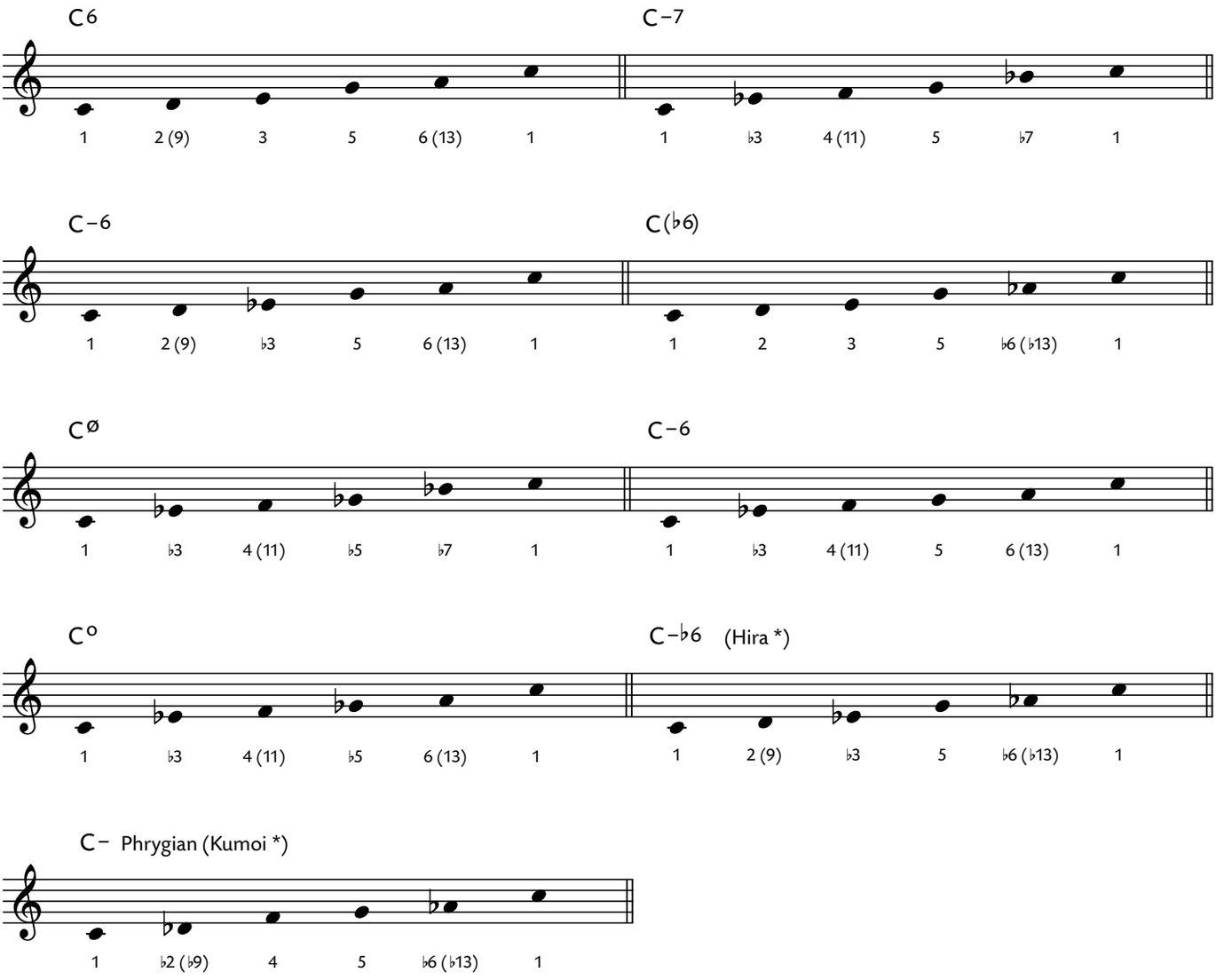
E♭

THE RHYTHM METHOD

Bruce Gertz

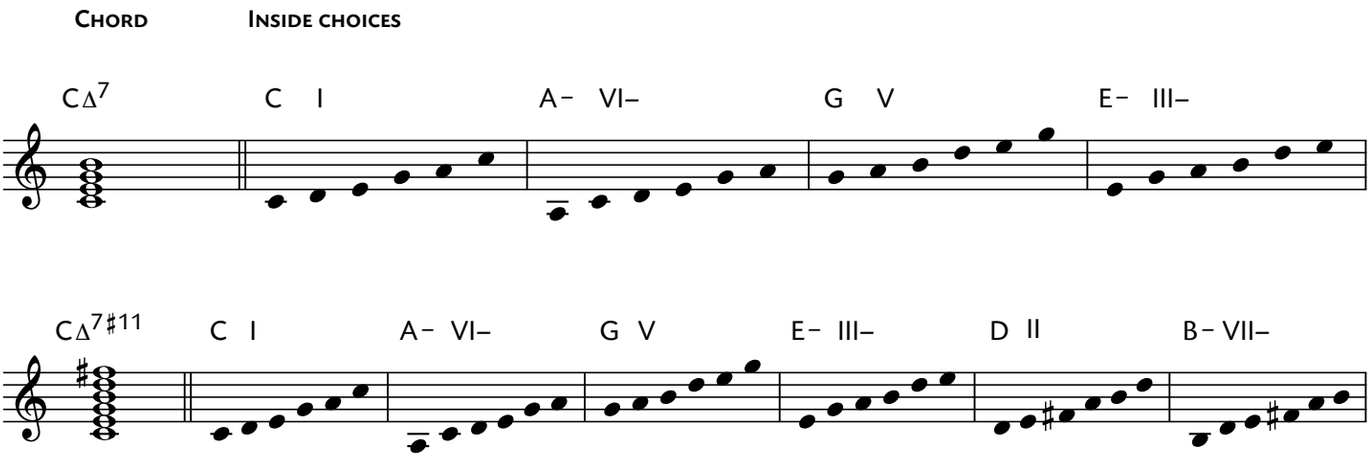


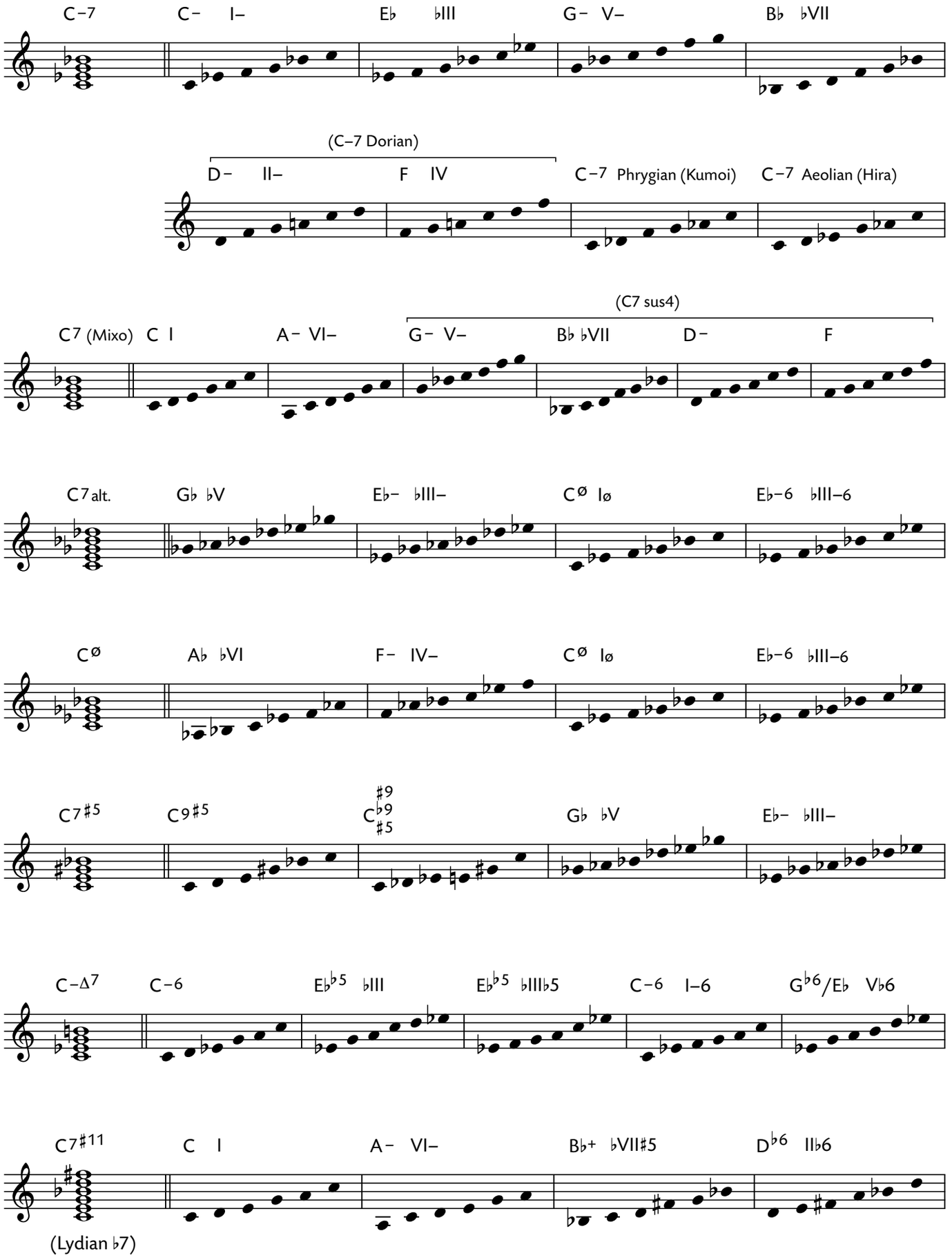
BASIC PENTATONIC SCALES



* *Kumoi* and *Hira* are traditional japanese scales (or, more precisely, tunings).

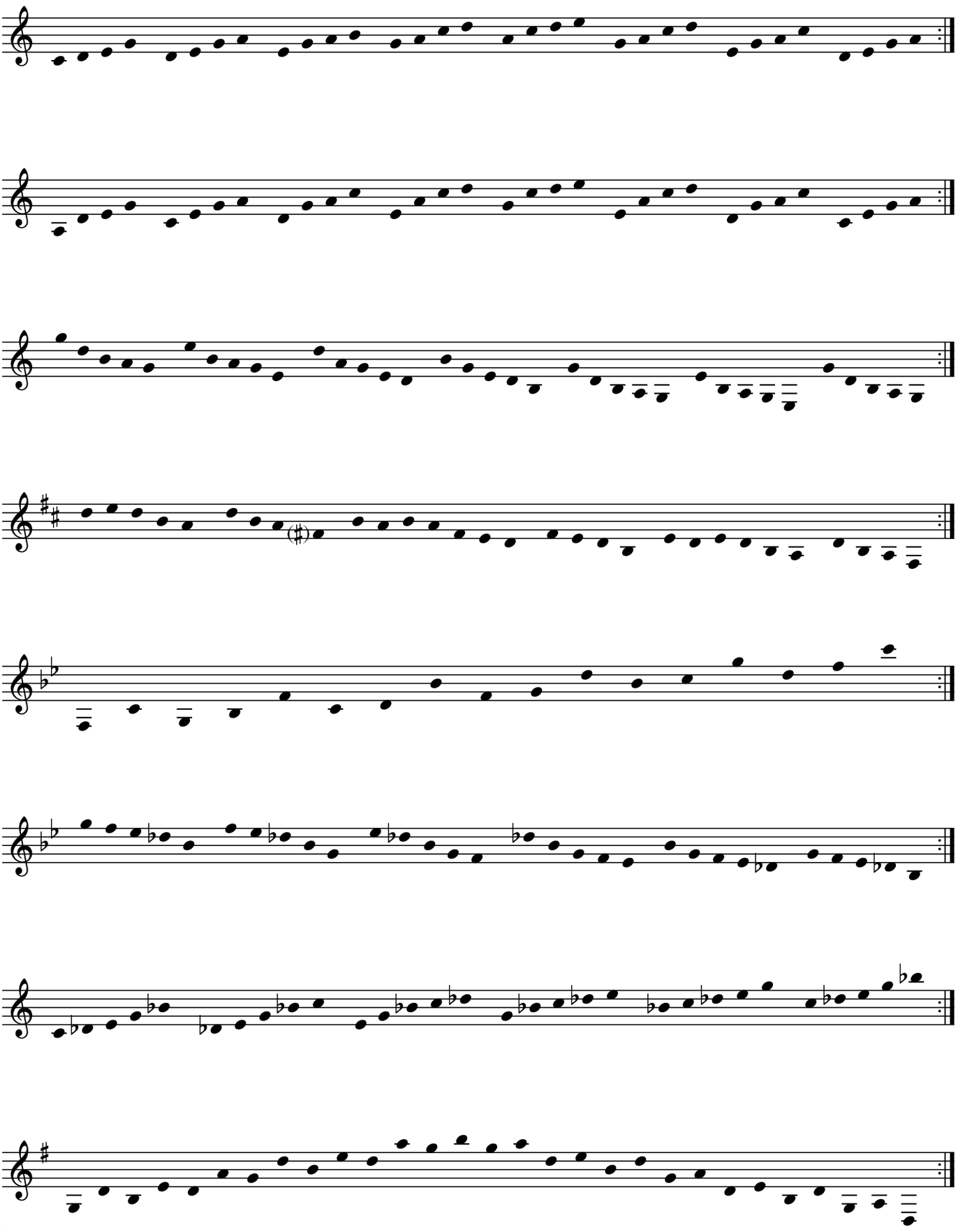
PENTATONIC SCALES OVER CHORDS




C–7
C– I–
E♭ ♭III
G– V–
B♭ ♭VII
(C–7 Dorian)
D– II–
F IV
C–7 Phrygian (Kumoi)
C–7 Aeolian (Hira)
C7 (Mixo) C I
A– VI–
(C7 sus4)
G– V–
B♭ ♭VII
D–
F
C7alt.
G♭ ♭V
E♭– ♭III–
C⌀ I⌀
E♭–6 ♭III–6
C⌀
A♭ ♭VI
F– IV–
C⌀ I⌀
E♭–6 ♭III–6
C7♯5
C9♯5
C♯9♭9♯5
G♭ ♭V
E♭– ♭III–
C–Δ7
C–6
E♭♭5 ♭III
E♭♭5 ♭III♭5
C–6 I–6
G♭6/E♭ V♭6
C7♯11
C I
A– VI–
B♭+ ♭VII♯5
D♭6 II♭6
(Lydian ♭7)

PENTATONIC EXERCISES

Play these exercises in all keys. Play them retrograde (backwards). Try starting every next note in the sequence. Try different rhythms such as triplets, groupings or syncopations.



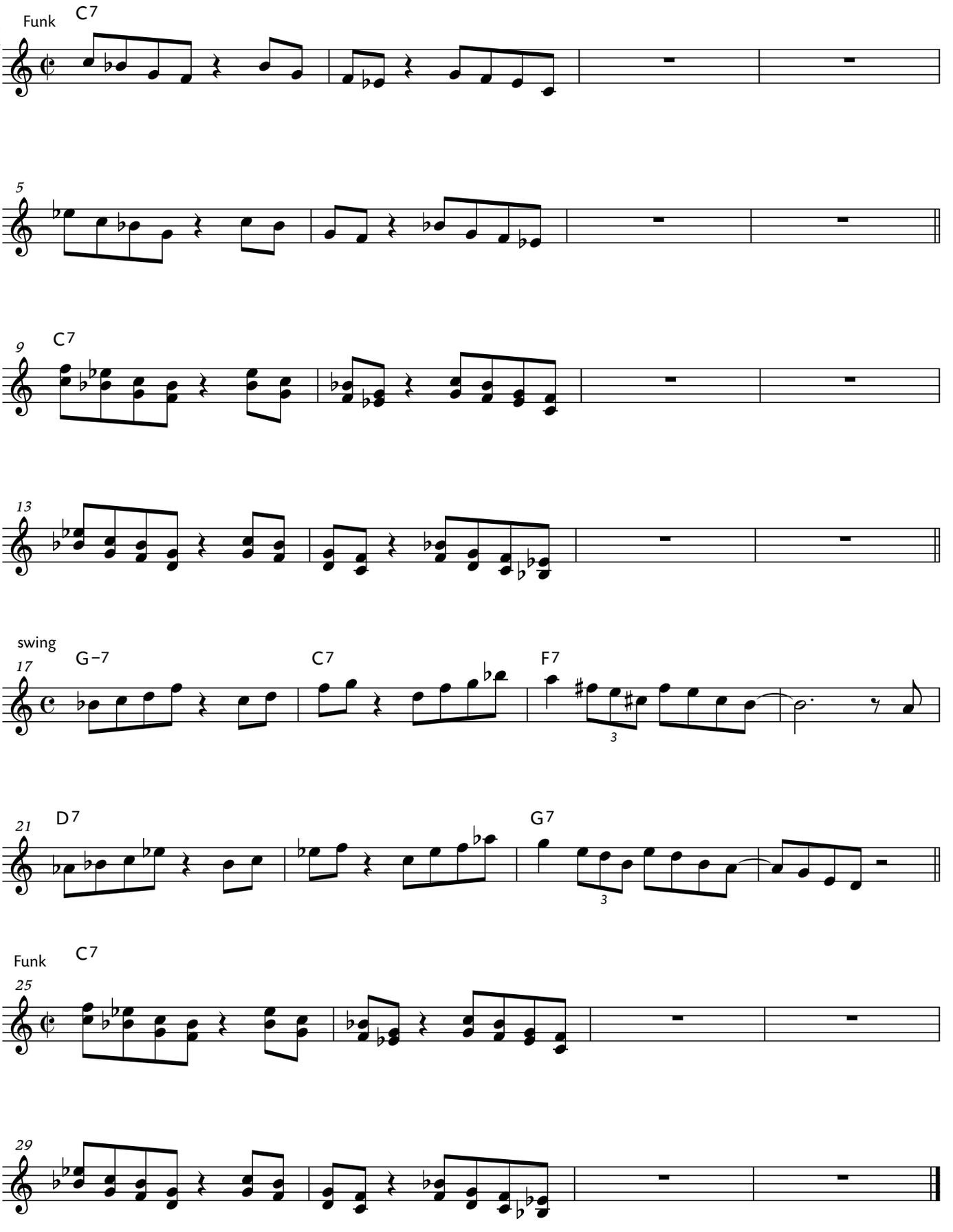
Disc 2
Track 14
or
Disc 3
Track 14

B♭

PENTA-RHYTHM

All the **A** sections are B♭7 Funk/Hip Hop (half-time feel).
The **B** section is swing with chord changes.

Bruce Gertz

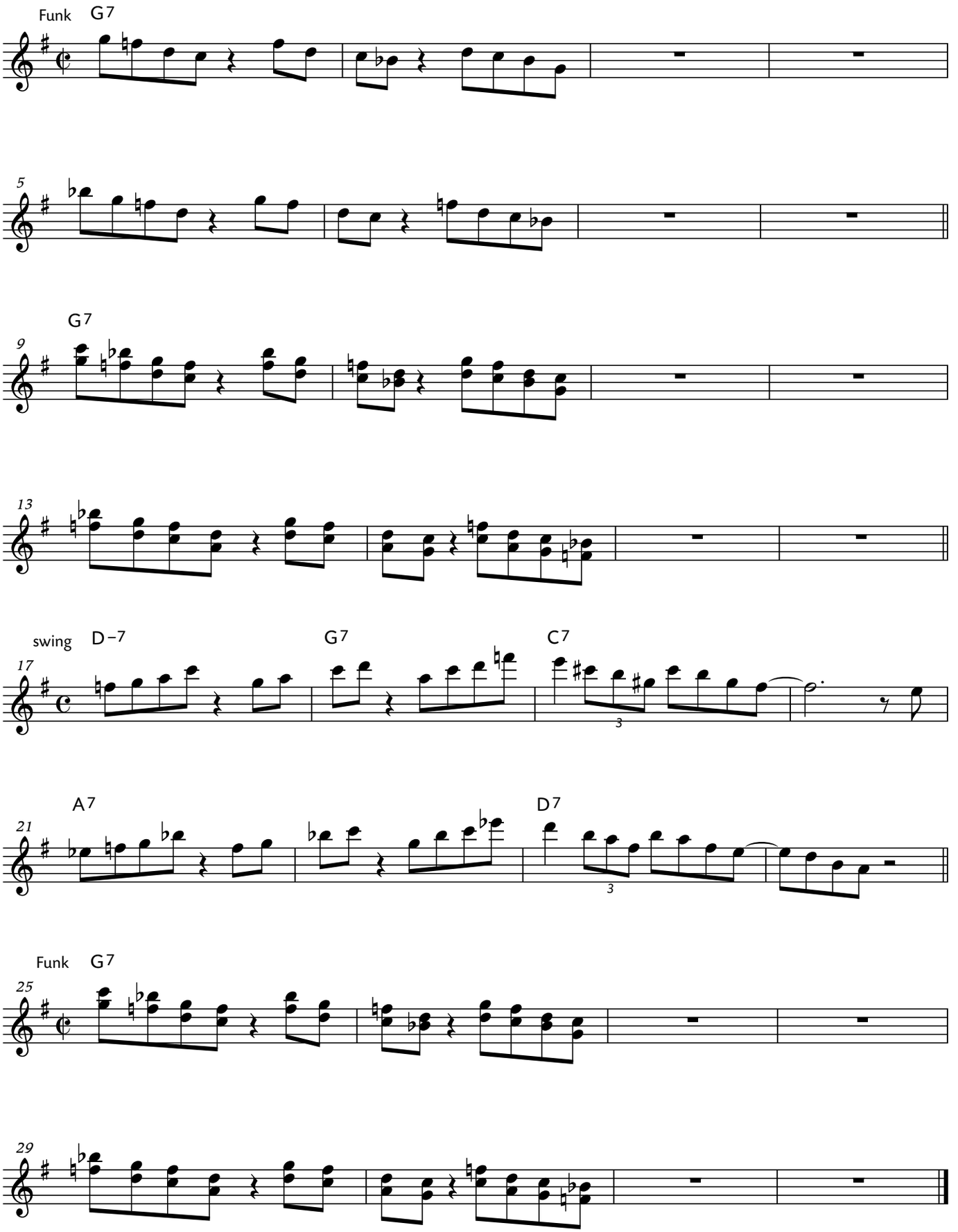


E♭

PENTA-RHYTHM

All the **A** sections are B♭7 Funk/Hip Hop.
The **B** section is swing with chord changes.

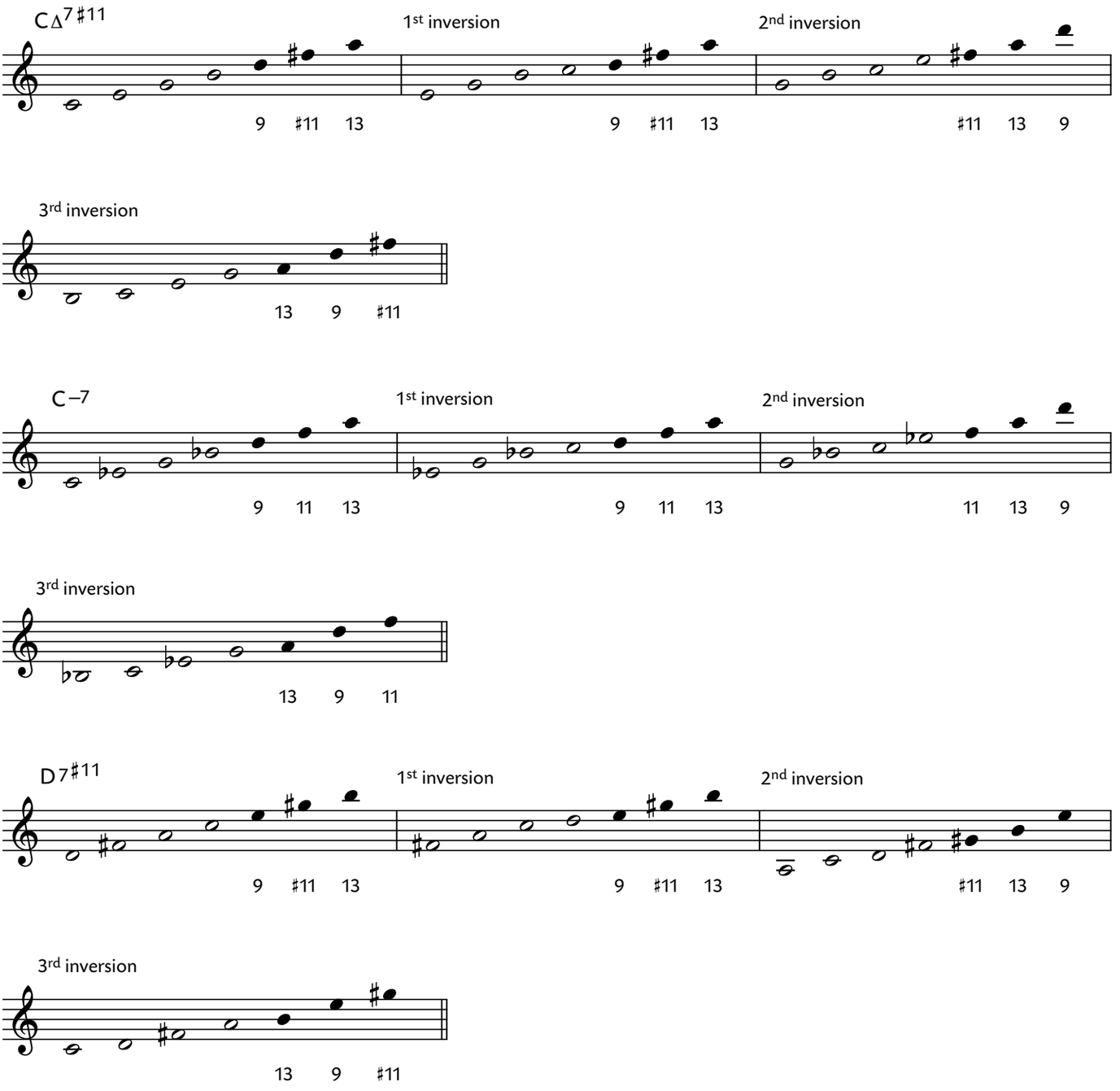
Bruce Gertz



Arpeggio Study with Tensions

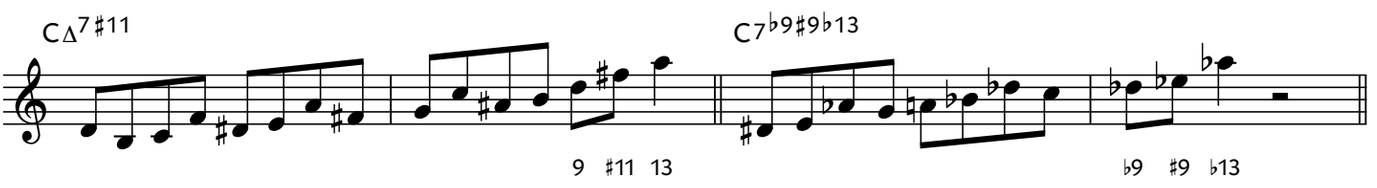
After inverting each chord go the nearest available tension. Inversions may start an octave lower.

Example 8 | *Inversion Formulas*

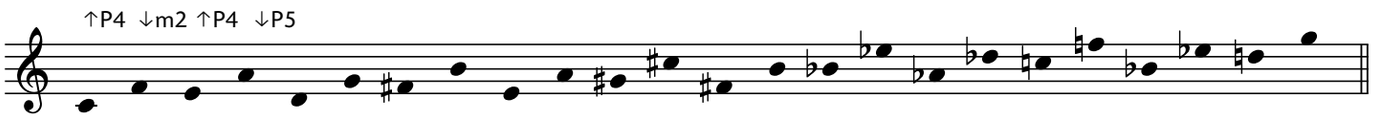


Adding approach notes to the chord tones can produce interesting melodies.

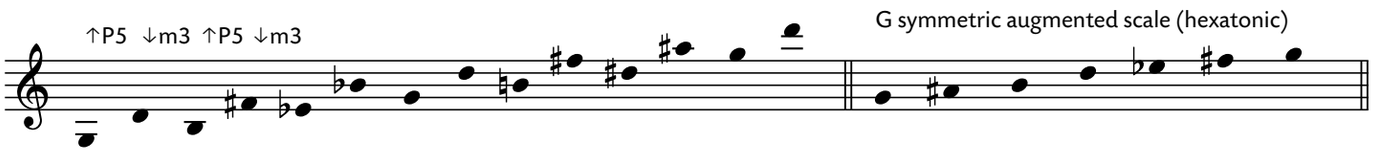
Example 9 | *Approach notes*



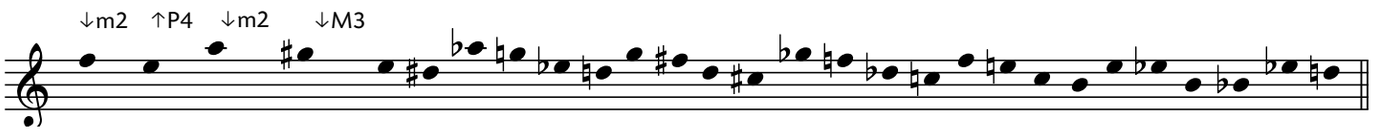
Example 8



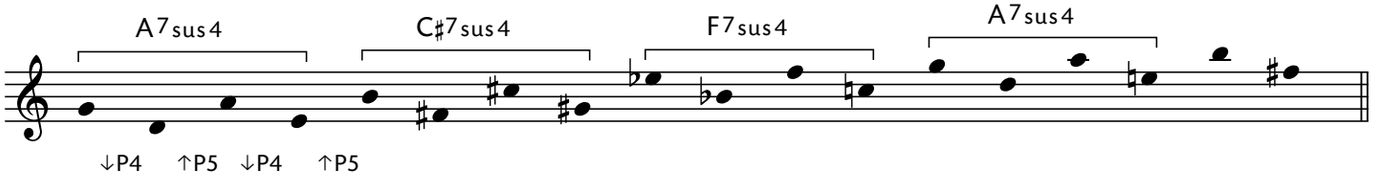
Example 9 | *Symmetric augmented scale*



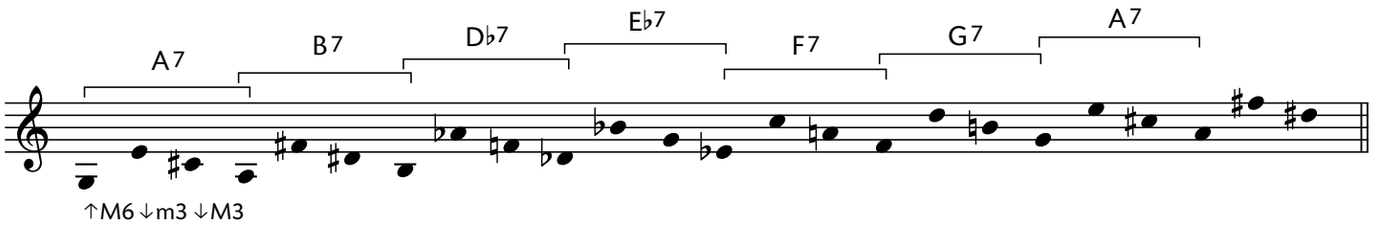
Example 10



Example 11 | *7sus4 chords ascending in major thirds*



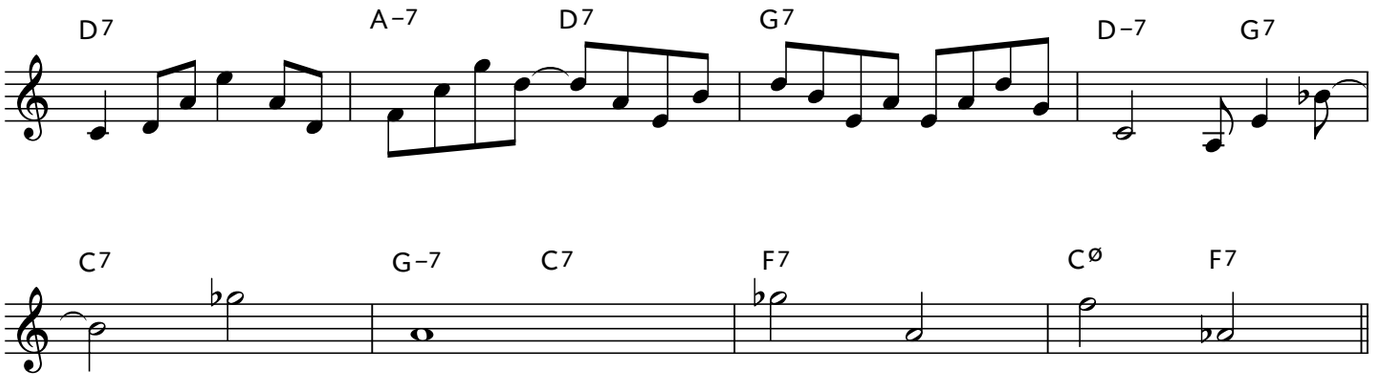
Example 12 | *Interlocking inverted seventh chords in ascending major seconds. The root of one chord becomes the ♭7 of the next. This is called a "pivot tone."*



Legend: ↑ = up, ↓ = down, m = minor, M = major, P = perfect

Melodic Study Over B Section Changes

Intervallic lines using 2nds, 5ths, 4ths in the first 4 bars then moving to 6ths in the last 4 bars.



Disc 3
Track 9

B♭

REHARMONIZATION #1

Bruce Gertz