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Use of Chromatic Tones

For the following two reasons an added chromatic tone should be used when playing eight-note scale patterns.

1. Adding a chromatic note to the eight-note scale will allow for better phrase balance.
2. The added chromatic note will allow for the chord tones of the scale to fall on a strong down beat in the measure

Compare the following examples:

A. **G7**

B. **G7**

Added Note

In Example (A) the last note "G" falls on the "and" of the 4th beat of the measure. This makes the scale sound awkward. The first note "G" falls on the 1st beat, which is a chord tone, but on all the other beats (2, 3, and 4) a non-basic chord tone appears.

In example (B), the last note "G" falls on the 1st beat of the second measure, which gives the phrase proper musical balance. The addition of the chromatic half step in the eight note scale in example (B) solved the problem of not having a chord tone fall on all the down beats. The note "G" is on the 1st beat, the note "F" is now on the 2nd beat, the note "D" falls on the 3rd beat, "B" falls on the 4th beat, and the note "G" falls on the 1st beat of the next measure giving the scale balance.

The chromatic $\frac{1}{2}$ step should be used in all eighth-note scales. You will find that the $\frac{1}{2}$ step will appear between two different notes in each scale.

In the Major scale, the chromatic $\frac{1}{2}$ step is used between the 5th and 6th scale tone while in the Dorian scale the chromatic $\frac{1}{2}$ step is used between the 3rd and 4th note of the scale. In the Mixolydian or Dominant scale, the chromatic $\frac{1}{2}$ step is used between the 7th and 8th note of the scale and in the Locrian or half diminished scale the chromatic $\frac{1}{2}$ step is used between the 5th and 6th note of the scale.

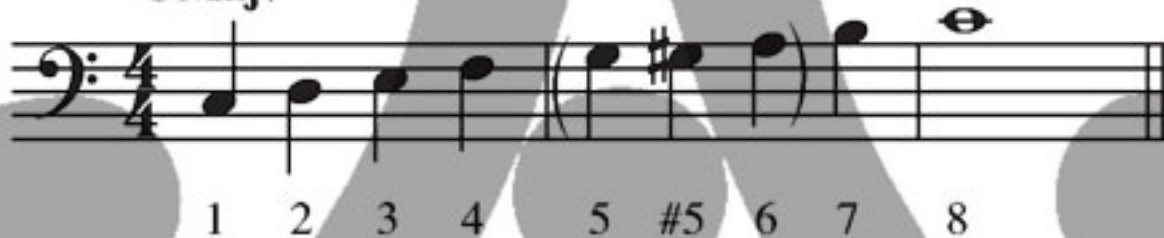
To develop our ear to hear and become comfortable using the added chromatic $\frac{1}{2}$ steps in each of these scales, play them slowly at first. Careful listening while playing these scales will help to develop your ear to hear where the chromatic $\frac{1}{2}$ steps fall in the different scales.

MAJOR SCALE

In the Major scale, the added $\frac{1}{2}$ step is used between the 5th and 6th scale step.

1, 2, 3, 4, (5, #5, 6), 7, 8

C Maj7



DORIAN SCALE

In the Dorian scale, the added $\frac{1}{2}$ step is used between the 3rd and 4th scale step.

1, 2, (3, #3, 4,) 5, 6, 7, 8

D min7



Major Scales

With the added $\frac{1}{2}$ Step Ascending and Descending Pattern in Major 3rds

To continue to load up with your experience of playing scales with the added $\frac{1}{2}$ step over some of the most common chord progressions, you need to practice the following:

Many chord progressions use the interval of a Major 3rd.

Play the following 12 scale progressions with and without the printed page. This is all about loading up with the sounds necessary to play over a progression in Major 3rds.

C Maj7



E Maj7



A^bMaj7



C# Maj7



F Maj7



A Maj7

D Maj7

F# Maj7

Bb Maj7

Eb Maj7

G Maj7

B Maj7

Dorian Scales

With the added $\frac{1}{2}$ Step Ascending and Descending Pattern in Major 3rds

To continue to load up with your experience of playing scales with the added $\frac{1}{2}$ step over some of the most common chord progressions, you need to practice the following:

Many chord progressions use the interval of a Major 3rd.

Play the following 12 scale progressions with and without the printed page. This is all about loading up with the sounds necessary to play over a progression in Major 3rds.

C m7



E m7



A \flat m7



C# m7



F m7



A m7

A m7 scale in bass clef. The notes are A2, B2, C3, D3, E3, F3, G3, A3. The ascending line consists of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. The descending line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2. The final two notes are held as whole notes.

D m7

D m7 scale in bass clef. The notes are D2, E2, F2, G2, A2, B2, C3, D3. The ascending line consists of eighth notes: D2, E2, F2, G2, A2, B2, C3, D3. The descending line consists of eighth notes: C3, B2, A2, G2, F2, E2, D2. The final two notes are held as whole notes.

F#m7

F#m7 scale in bass clef. The notes are F#2, G#2, A2, B2, C3, D3, E3, F#3. The ascending line consists of eighth notes: F#2, G#2, A2, B2, C3, D3, E3, F#3. The descending line consists of eighth notes: E3, D3, C3, B2, A2, G#2, F#2. The final two notes are held as whole notes.

Bbm7

Bbm7 scale in bass clef. The notes are Bb2, Cb3, D3, Eb3, F3, G3, Ab3, Bb3. The ascending line consists of eighth notes: Bb2, Cb3, D3, Eb3, F3, G3, Ab3, Bb3. The descending line consists of eighth notes: Ab3, G3, F3, Eb3, D3, Cb3, Bb2. The final two notes are held as whole notes.

Ebm7

Ebm7 scale in bass clef. The notes are Eb2, Fb3, G3, Ab3, Bb3, C3, Db3, Eb3. The ascending line consists of eighth notes: Eb2, Fb3, G3, Ab3, Bb3, C3, Db3, Eb3. The descending line consists of eighth notes: Eb3, C3, Bb3, Ab3, G3, Fb3, Eb2. The final two notes are held as whole notes.

G m7

G m7 scale in bass clef. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The ascending line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The descending line consists of eighth notes: F3, E3, D3, C3, B2, A2, G2. The final two notes are held as whole notes.

B m7

B m7 scale in bass clef. The notes are B2, C3, D3, E3, F3, G3, A3, B3. The ascending line consists of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. The descending line consists of eighth notes: A3, G3, F3, E3, D3, C3, B2. The final two notes are held as whole notes.

Mixolydian (Dominant 7th) Scales

With the added $\frac{1}{2}$ Step Ascending and Descending Pattern in Major 3rds

To continue to load up with your experience of playing scales with the added $\frac{1}{2}$ step over some of the most common chord progressions, you need to practice the following:

Many chord progressions use the interval of a Major 3rd.

Play the following 12 scale progressions with and without the printed page. This is all about loading up with the sounds necessary to play over a progression in Major 3rds.

C7



E7



A \flat 7



C#7



F7



A7

D7

F#7

Bb7

Eb7

G7

B7

Examples

Locrian (Half-Diminished) Phrases using the 1/2 Steps

1. C#Ø F#7b9 BØ E7#9 Am9