

6.3 SCALES . . . A BASIS FOR IMPROVISATION

In the previous examples, the notes used with each chord can be thought of as having originated from a chord-related scale.

The notes played against the Cmin7, F7 and the Bbmajor7 in examples (a) and (b) are mainly chord tones but they are also derived from the parent key of Bbmajor. On the other hand, the notes played with the F7 in examples (c) and (d) suggest a different tonality to Bb, giving the phrase a chromatic texture.

Every chord has a scale or series of scales which can be used as a basis for improvisation. In the following table I have listed most of the scales available with their interval constructions. The list is not exhaustive, if only because the player is at liberty to invent his own.

Remember that although these scales are useful as pointers to the possibilities for improvisation, the music comes first. That is, creative art precedes theory. It is for the player to use his inventiveness to extract ideas from the scales.

SCALE TYPE	INTERVAL CONSTRUCTION
MAJOR	T T S T T T S
MELODIC MINOR (asc)	T S T T T T S
MELODIC MINOR (desc)	T S T T S T T
HARMONIC MINOR	T S T T S m3S
WHOLE TONE	T T T T T T
CHROMATIC	S S S S S S S S S S S S
DIMINISHED	T S T S T S T S
AUXILIARY DIMINISHED	S T S T S T S T
ALTERED	S T S T T T T
ALTERED (INVERTED)	T T T S T S T
IONIAN MODE	T T S T T T S
DORIAN MODE	T S T T T S T
PHRYGIAN MODE	S T T T S T T
LYDIAN MODE	T T T S T T S
MIXOLYDIAN MODE	T T S T T S T
AEOLIAN MODE	T S T T S T T
LOCRIAN MODE	S T T S T T T
LYDIAN/MIXOLYDIAN	T T T S T S T
MIXOLYDIAN (b9) MODE	S m3S T T S T
AUGMENTED LYDIAN	T T T T S T S
SPANISH PHRYGIAN	S T S S T S T T
HUNGARIAN MODE	T S m3S S m3S
HUNGARIAN FOLK (GYPSY)	S m3S T S m3S
SPANISH FOLK	S m3S T S T T
EXOTIC MODE 1	S m3S S T S T S
EXOTIC MODE 2	S m3S S m3S T
PENTATONIC SCALE 1	T T m3T m3
PENTATONIC SCALE 2	T m3T m3 T
PENTATONIC SCALE 3	m3T m3T T
PENTATONIC SCALE 4	T m3T T m3
PENTATONIC SCALE 5	m3T T m3T (SCOTTISH)
BLUES SCALE	SEE TEXT