

Jazz Theory 101

Major Scale and Diatonic Harmony

*to get the relative minor scale, start on the 6th note of the scale and use the same notes.
Remember to reorder the interval numbers... Ex. A(1), B(2), C(3), D(4), E(5), F(6), G(7)

C major Scale

Note -	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
Interval -	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

* these are the upper structure (higher extensions)
they are the same as the lower notes plus an octave.

Harmonized Major Scale (7th chords) - stack 3rds (or every other note in scale) to get the chords

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7(b5)	Cmaj7
I	ii	iii	IV	V	vi	vii	I
1	2	3	4	5	6	7	1

Arpeggios (Notes that make up the chords)

Cmaj7	Dm7	Em7	Fmaj7
C	D	E	F
R	m3	R	R
3	5	7	5
5	7	5	7
7	5	7	5

G7	Am7	Bm7(b5)	Cmaj7
G	A	B	C
R	R	R	R
3	m3	m3	3
5	5	b5	5
7	7	7	7

Modes of the Major Scale

① Ionian ② Dorian ③ Phrygian ④ Lydian

C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F

1 2 3 4 5 6 7 8 1 2 b3 4 5 6 b7 8 1 b2 b3 4 5 b6 b7 8 1 2 3 #4 5 6 7 8

⑤ Mixolydian ⑥ Aeolian ⑦ Locrian ① Ionian

G A B C D E F G A B C D E F G A B C D E F C A B C D E F G A B C

1 2 3 4 5 6 b7 8 1 2 b3 4 5 b6 b7 8 1 b2 b3 4 b5 b6 b7 8 1 2 3 4 5 6 7 8

* the intervals are based on distance from starting note of each mode. Think of each mode individually. This will give you the distinctive sound of each mode and allow you to apply them easier.

You may also try practicing these modes all from the same root note to really hear the difference in each.

Applying modes in a Major ii-V-I setting

Dm7(9) G7(13) Cmaj7

ii V I

Dorian Mixolydian Ionian

Applying modes in a Minor ii-V-i setting

Dm7(b5) G7(b13) Cm7(9)

ii (half diminished) V (altered) i

Locrian Altered Dominant Scale Dorian

that fits the chord voicing

2 Common Altered Dominant Scales

1/2 whole Diminished Scale - gives you the b9/#9, #11, and natural 13 (eight note/symmetrical scale)

G 1 Ab b9 Bb #9 B 3 C# #11 D 5 E 13 F b7
 1/2 Whole 1/2 Whole 1/2 Whole 1/2 Whole (G)

3 4 6 2 4 5 2 3

Diminished Whole Tone (Altered) Scale - gives you b9/#9, #11, #5/b13 (seven note scale)

- Also the 7th mode of Melodic Minor Scale

G 1 Ab b9 Bb #9 B 3 C# #11 D# #5/b13 F b7 G 1
 1/2 Whole 1/2 Whole Whole Whole Whole

3 4 6 2 4 6 3 5

* in the setting at the bottom of page 2, G7(b13) would imply for you to use the Diminished Whole Tone scale. That way the b13 sound in the chord is matched with the scale.

If you see a chord written/hear a chord played b9, or #9 only, you can pick either one scale that you'd like. Try experimenting with both scales to find the sound that you prefer!