

A black and white close-up photograph of piano keys, showing the texture of the keys and the mechanical action. The keys are arranged in a perspective that recedes into the distance. A dark teal vertical bar is on the left side of the image.

JAZZ SCALES FOR BEGINNERS

OPEN STUDIO

The logo for Open Studio, featuring a stylized 'S' shape composed of two overlapping curved lines, one blue and one orange, set within a square frame.

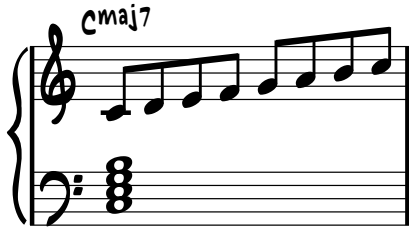
Adam Maness

Jazz Scales for Beginners

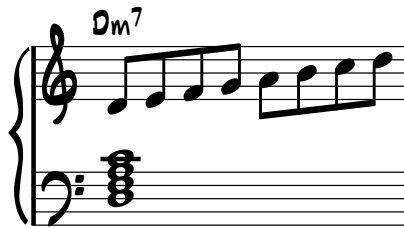
by Adam Maness

1. Modes (and how to use them)

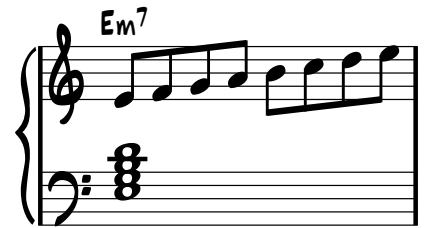
Ionian




Dorian



Phrygian



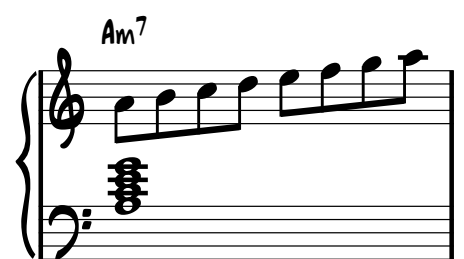
Lydian



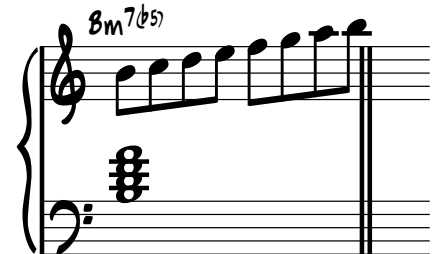
Mixolydian



Aeolian




Locrian



Key of Eb

Ionian



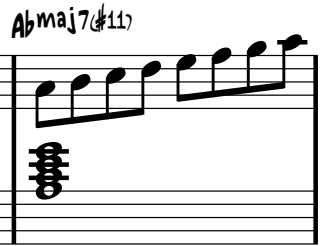
Dorian



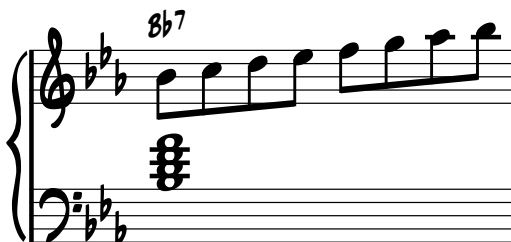
Phrygian



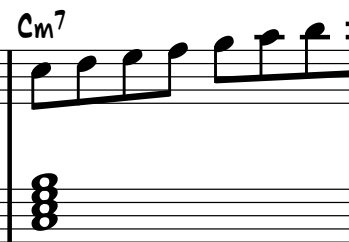
Lydian



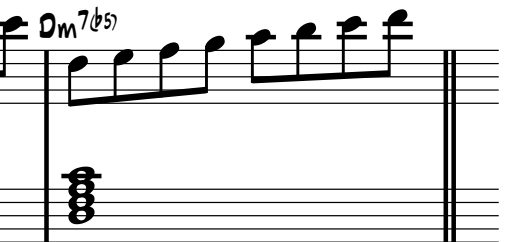
Mixolydian



Aeolian



Locrian



2. The Art of Scale Running

Bb^{maj7} Gm^7 Cm^7 F^7
 Ionian Aeolian Dorian Mixolydian

3. Adding Gravity

A) Scales Going Down

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

B) Scales Going Up

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

C) Chords Going Up

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

D) Chords Going Down

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

Cm^7 F^7 Bb Gm^7

4. The Magic Dominant Scale

G Mixolydian

G Phrygian Dominant
(C Harmonic Minor from the 5)

Bbmaj7 *G7(b9)* *Cm7* *F7*

Ionian *Phrygian Dominant* *Dorian* *Mixolydian*

A) Scales Going Down

G7(b9) *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7*

B) Scales Going Up

G7(b9) *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7*

C) Chords Going Up

G7(b9) *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7*

D) Chords Going Down

G7(b9) *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7* *G7(b9)* *Cm7*

Bbmaj7 *Gm7* *Cm7* *F7*

Ionian *Phrygian Dominant* *Dorian* *Mixolydian*

5. Diminished Scale Basics

F Half/Whole Diminished

F Half/Whole Diminished

F7 B7

A) Scales Going Down

F7(b9) Bb F7(b9) Bb F7(b9) Bb F7(b9) Bb

B) Scales Going Up

F7(b9) Bb F7(b9) Bb F7(b9) Bb F7(b9) Bb

C) Chords Going Up

F7(b9) Bb F7(b9) Bb F7(b9) Bb F7(b9) Bb

D) Chords Going Down

F7(b9) Bb F7(b9) Bb F7(b9) Bb F7(b9) Bb

Bbmaj7 **G7(b9)** **Cm7** **F7** **Bbmaj7** **G7(b9)** **Cm7** **F7**
 Ionian Dorian Ionian Dorian
Bb **Bb7** **Eb** **Eb7** **Bb/F** **G7(b9)** **Cm7** **F7**
 Ionian Mixolydian Ionian Diminished Ionian Phrygian Dominant Dorian H/W Diminished

Bb **Bb7** **Eb** **Eb7**
 Ionian Mixolydian Ionian Diminished

Bb/F **G7(b9)** **Cm7** **F7**
 Ionian Phrygian Dominant Dorian H/W Diminished

6. Lydian Dominants & Tritone Substitutions

Lydian Dominants

The first line of music is in B-flat major and features a D7 chord above the first measure and a G7 chord above the third measure. The melody consists of eighth notes with slurs and rests.

The second line of music features a C7 chord above the first measure and an F7 chord above the third measure. The melody continues with eighth notes and rests.

The third line of music features a D7(#11) chord above the first measure and a G7(#11) chord above the third measure. The melody continues with eighth notes and rests.

The fourth line of music features a C7(#11) chord above the first measure and an F7(#11) chord above the third measure. The melody continues with eighth notes and rests.

Tritone Substitutions

The first line of music shows a sequence of chords: D7(#11), Ab7(#11), G7(#11), and Db7(#11). A dashed line labeled '8va' connects the D7(#11) and Ab7(#11) chords, indicating an octave relationship. The melody consists of eighth notes with slurs and rests.

The second line of music shows a sequence of chords: C7(#11), Gb7(#11), F7(#11), and Bb7(#11). The melody continues with eighth notes and rests.

7. Rhythm Changes Recap

*Bb*maj7 G7 Cm7 F7 *Bb*maj7 G7 Cm7 F7

Bb *Bb*7 Eb E^o7 *Bb*/F G7(^{b13}) Cm7 F7

*Bb*maj7 G7 Cm7 F7 *Bb*maj7 G7 Cm7 F7

Bb *Bb*7 Eb E^o7 *Bb*/F F7 *Bb*maj7

D7 G7 C7 F7

*Bb*maj7 G7 Cm7 F7 *Bb*maj7 G7 Cm7 F7

Bb *Bb*7 Eb E^o7 *Bb*/F F7 *Bb*maj7

8. Minor 2-5-1's over Autumn Leaves

The musical notation for 'Autumn Leaves' is presented in several systems, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes chord symbols above the staff and mode names below the staff. Some systems include a melodic line with notes and accidentals.

- System 1:**
 - Chords: Cm7, F7, Bbmaj7, Ebmaj7(#11)
 - Modes: Dorian, H/W Diminished, Ionian, Lydian
- System 2:**
 - Chords: Am7(b5), D7(b13), Gm6
 - Modes: Locrian, Phrygian Dominant, Melodic Minor
- System 3:**
 - Chords: Am7(b5), D7(b13), Gm6
 - Modes: Locrian, Phrygian Dominant, Melodic Minor
- System 4:**
 - Chords: Cm7, Gb7(#11), F7, B7, Bbmaj7, Ebmaj7(#11)
 - Modes: Dorian, H/W Diminished, Ionian, Lydian
- System 5:**
 - Chords: Am7(b5), D7(b13), Gm6
 - Modes: Locrian, Phrygian Dominant, Melodic Minor
- System 6:**
 - Chords: F7, F7(b9)
 - Modes: Mixolydian, H/W Diminished
- System 7:**
 - Chords: Bb7, Bb7, F7, D7(b13)
 - Modes: Mixolydian, Diminished chord, Mixolydian
- System 8:**
 - Chords: Gm7, C7ALT., F7, D7(b13), Gm7, C7ALT.
 - Modes: Dorian, Altered, Phrygian Dominant

9. The Blues is Your Best Friend

The musical notation for the F Blues Scale is shown in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of notes: F, G, A-flat, B-flat, C, D, E-flat, F.