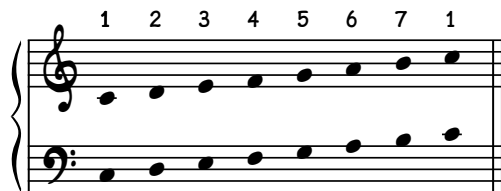


Scales for Improvisation

Major Triad/Major 7th Chord

- 1, 3, 5 from any pitch (i.e. C: C, E, G)
- 1, 3, 5, 7 of any pitch (i.e. CMaj7: C, E, G, B)
- Major scale, Major Pentatonic, or Major Bebop

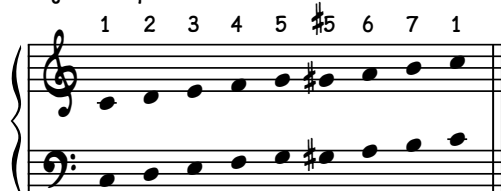
Major Scale



Major Pentatonic Scale



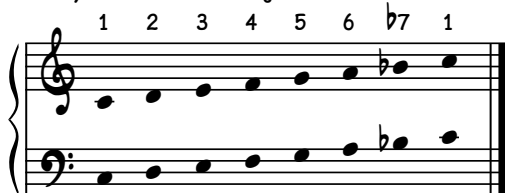
Major Bebop Scale



Dominant 7th Chord

- 1, 3, 5, b7 from any pitch (i.e. C7: C, E, G, Bb)
- Mixolydian scale, Blues scale, or Major Pentatonic (above)

Mixolydian (5th mode; major with lowered 7th)



Blues Scale



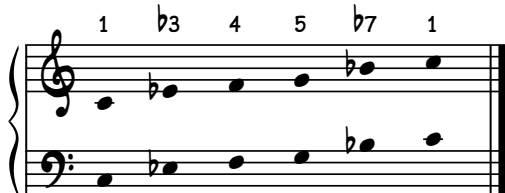
Minor 7th Chord

- 1, b3, 5, b7 from any pitch (i.e. Cmin7 or C-7: C, Eb, G, Bb)
- Dorian scale, Minor Pentatonic, or Minor Bebop

Dorian (2nd mode; minor with raised 6th)



Minor Pentatonic Scale



Minor Bebop Scale



Half-Diminished (or Minor $\flat 5$) 7th Chord

- 1, $\flat 3$, $\flat 5$, $\flat 7$ from any pitch (i.e. C-7($\flat 5$): C, E \flat , G \flat , B \flat)
- Locrian scale

Locrian (7th mode; minor with a lowered 2nd & 5th)



Diminished 7th Chord

- 1, $\flat 3$, $\flat 5$, $\flat\flat 7$ from any pitch (i.e. C $^\circ$ 7: C, E \flat , G \flat , B $\flat\flat$)
- Diminished scale (W/H)

Whole/Half Diminished Scale



A Few Other Options

For minor harmonies - Natural Minor scale

For major harmonies - Lydian scale

For dominant harmonies - Lydian-Dominant scale

Natural Minor Scale



Lydian (4th mode; major with raised 4th)



Lydian-Dominant (raised 4th, lowered 7th)



Opportunity for Alteration

While these are typically the "best" scales for the given harmonic contexts, variations are often acceptable, particularly where the alterations allow you to maintain a consistent scale through multiple chords.

in tunes that follow a 12-bar blues progression, it is acceptable to play the blues scale that corresponds with the tonic chord for the entirety of that tune.

It is also important to recognize where successive scales utilize the same collection of pitches. Consider this progression from Miles Davis' tune "Four:" E \flat maj7 E \flat -7 A \flat 7 F-7 A \flat -7 D \flat 7

Note that the E \flat dorian scale (E \flat -7) and the A \flat mixolydian scale (A \flat 7) are the same scale with a different root. Similarly, the A \flat dorian scale (A \flat -7) and the D \flat mixolydian scale (D \flat 7) are the same set of notes as well.