

Tenor Saxophone (B Flat)

Minor key diatonic scales

1. D natural minor (as per the key signature)



2. D harmonic minor (major 7th)



3. D melodic minor (major 6th & major 7th)



4. In the context of minor 251

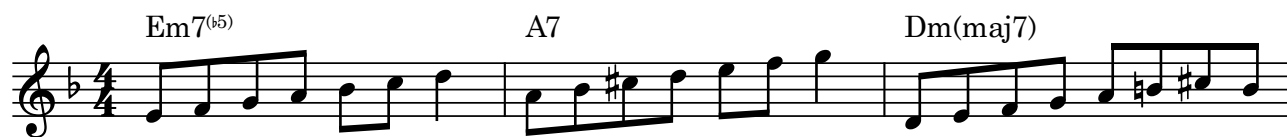
Natural minor Em7 ^(b5)	Harmonic minor A7	Melodic minor Dm6
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NOTE on TONIC MINOR

Before modal jazz began ("So What" 1959) a tonic minor was a minor triad with an added 6th. Sometimes a maj7 was used instead (e.g. "Nica's Dream") for a more angular sound. IMO a minor 7th chord sounds like a iim7 chord in a major key, not tonic minor. This theory is supported by common practice before 1960.



5. When the scales do work



6. When they don't & an extra chromatic note is required



WHY ADD A CHROMATIC NOTE?

- to keep the chord tones on the beat & thereby describe the harmony.

- if you run the scales down from the root of each chord without the additional chromatic note, they sound wrong and out of kilter. *This is the fundamental flaw of learning scales for chords and not thinking primarily of connecting the chord tones.*

NB different chromatic notes will be needed to make other lines "scan" correctly with the harmony. Barry Harris has some fantastic strategies for teaching what he calls "half step rules".

OH NO, THIS IS GETTING DIFFICULT - IT WAS MUCH EASIER RUNNING SCALES!

- then start with just arpeggios. Those are the important notes. You will ALWAYS be describing the harmony. Scales are indispensable for developing good technique, but are easy to abuse until you know how to land on the chord tones.

- practise improvising using just arpeggios. That was what people did most of the time before bebop & it sounds great! (Listen to Lester Young)