

Volume 4, Appendix 5

PARENT SCALES: BASS CLEF

Parent scale patterns

Almost all chord scales are related to one of four “parent” scales: major, ascending melodic minor, diminished, and whole tone. It is vital to learn the scales visually (on the piano) or as fingerings (on other instruments). Learn the patterns thoroughly starting on any pitch and any scale step for each scale. For an explanation of the parent scale concept, see 4.3.1 The Modes of Major.

Major scales in bass clef

C C Δ D-7 E $\text{sus}^{\flat 9}$ F $\Delta^{\#11}$ G7 A- $\flat 6$ B-7 $\flat 5$

F F Δ G-7 A $\text{sus}^{\flat 9}$ B $\flat\Delta^{\#11}$ C7 D- $\flat 6$ E-7 $\flat 5$

B \flat B $\flat\Delta$ C-7 D $\text{sus}^{\flat 9}$ E $\flat\Delta^{\#11}$ F7 G- $\flat 6$ A-7 $\flat 5$

E \flat E $\flat\Delta$ F-7 G $\text{sus}^{\flat 9}$ A $\flat\Delta^{\#11}$ B $\flat 7$ C- $\flat 6$ D-7 $\flat 5$

A \flat A $\flat\Delta$ B \flat -7 C $\text{sus}^{\flat 9}$ D $\flat\Delta^{\#11}$ E $\flat 7$ F- $\flat 6$ G-7 $\flat 5$

D \flat D $\flat\Delta$ E \flat -7 F $\text{sus}^{\flat 9}$ G $\flat\Delta^{\#11}$ A $\flat 7$ B \flat - $\flat 6$ C-7 $\flat 5$

Major scales in
bass clef,
continued

F# F#Δ G#-7 A#sus^{b9} BΔ^{#11} C#7 D#-b⁶ E#-7^{b5}

B BΔ C#-7 D#sus^{b9} EΔ^{#11} F#7 G#-b⁶ A#-7^{b5}

E EΔ F#-7 G#sus^{b9} AΔ^{#11} B7 C#-b⁶ D#-7^{b5}

A AΔ B-7 C#sus^{b9} DΔ^{#11} E7 F#-b⁶ G#-7^{b5}

D DΔ E-7 F#sus^{b9} GΔ^{#11} A7 B-b⁶ C#-7^{b5}

G GΔ A-7 Bsus^{b9} CΔ^{#11} D7 E-b⁶ F#-7^{b5}

**Minor scales in
bass clef**

In jazz, the ascending melodic minor (minor with the sixth and seventh steps raised) is the most common form of minor scale. It is normally played with the raised sixth and seventh steps, whether the scale is ascending or descending. Ascending melodic minor is the same as a major scale with a lowered third scale step; this simplified notation is used below.

C- C-Δ D_{SUS}^{b9} EbΔ^{#5} F7^{#11} A-7^{b5} B7^{ALT.}

C-Δ/G

F- F-Δ G_{SUS}^{b9} AbΔ^{#5} Bb7^{#11} D-7^{b5} E7^{ALT.}

F-Δ/C

Bb- Bb-Δ C_{SUS}^{b9} DbΔ^{#5} Eb7^{#11} G-7^{b5} A7^{ALT.}

Bb-Δ/F

Eb- Eb-Δ F_{SUS}^{b9} GbΔ^{#5} Ab7^{#11} C-7^{b5} D7^{ALT.}

Eb-Δ/Bb

Ab- Ab-Δ Bb_{SUS}^{b9} CbΔ^{#5} Db7^{#11} F-7^{b5} G7^{ALT.}

Ab-Δ/Eb

C#- C#-Δ D_{SUS}^{b9} EΔ^{#5} F#7^{#11} A#-7^{b5} C7^{ALT.}

C#-Δ/G#

Minor scales in
bass clef,
continued

F#- F#-Δ G#sus^{b9} AΔ^{#5} B7^{#11} D#-7^{b5} F7^{ALT.}

F#-Δ/C#

B- B-Δ C#sus^{b9} DΔ^{#5} E7^{#11} G#-7^{b5} A#7^{ALT.}

B-Δ/F#

E- E-Δ F#sus^{b9} GΔ^{#5} A7^{#11} C#-7^{b5} D#7^{ALT.}

E-Δ/B

A- A-Δ Bsus^{b9} CΔ^{#5} D7^{#11} F#-7^{b5} G#7^{ALT.}

A-Δ/E

D- D-Δ E sus^{b9} FΔ^{#5} G7^{#11} B-7^{b5} C#7^{ALT.}

D-Δ/A

G- G-Δ A sus^{b9} BbΔ^{#5} C7^{#11} E-7^{b5} F#7^{ALT.}

G-Δ/D

Diminished scales in bass clef

A diminished scale alternates whole steps and half steps. The fully-diminished seventh chord scale uses a whole step/half step pattern, while the 7^b9 chord scale uses a half step/whole step pattern. Because the pattern repeats every minor third, there are only three diminished scales. For example, a diminished scale on E flat is the same as the one starting on C (diminished 1 below).

DIMINISHED 1
C^o D7^{b9} E^b F7^{b9} G^b A^b7^{b9} A^o B7^{b9}

DIMINISHED 2
C[#] D[#]7^{b9} E^o F[#]7^{b9} G^o A⁷ B^b C⁷7^{b9}

DIMINISHED 3
D^o E⁷ F^o G⁷ G[#] A^b7^{b9} B^o C^b7^{b9}

Whole tone scales in bass clef

A whole tone scale consists entirely of whole steps. Because the pattern repeats every whole step, there are only two whole tone scales. For example, the whole tone scale on D is the same as the one on C. Whole tone scales are used for 7[#]5 chords. Their symmetric structure makes them sound monotonous if overused.

WHOLE TONE 1
C⁷7^{#5} D⁷7^{#5} E⁷7^{#5} F[#]7^{#5} A^b7^{#5} B^b7^{#5}

WHOLE TONE 2
D^b7^{#5} E^b7^{#5} F⁷7^{#5} G⁷7^{#5} A⁷7^{#5} C^b7^{#5}