

COMPOSITE SCALES

If anyone mistyped compost and got this tutorial on composite scales, they will not be very happy. For those interested in these scales, read on.

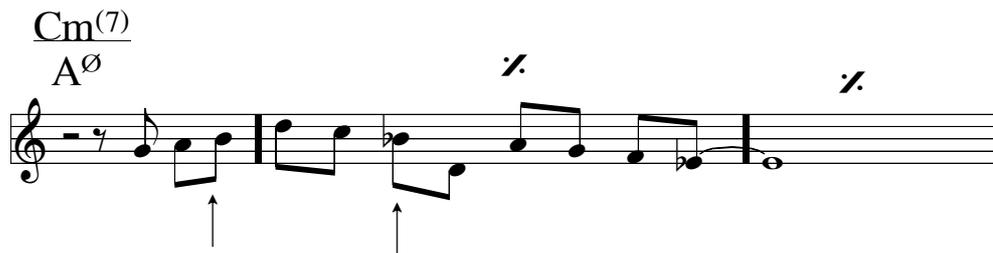
COMPOSITE SCALES

Another way to increase the number of notes available to be played on a chord is to interpret certain symbols which have alternative scales as a conglomeration of notes rather than as separate scales. If we combine the two scales suggested by the scale symbol Cm(7), ie. Cm and Bb, we get this composite scale:

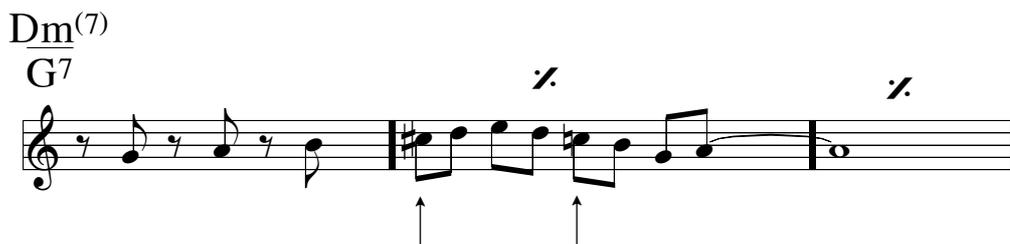
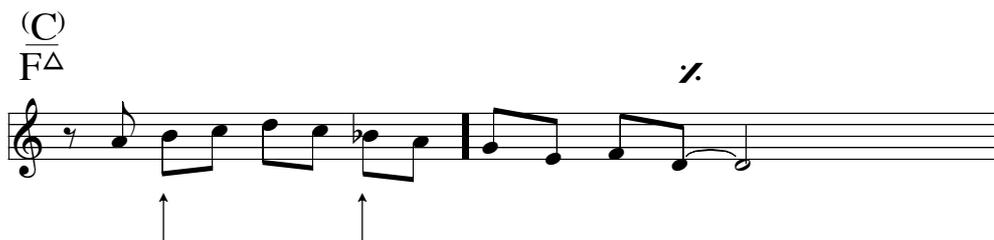


This scale is found mostly in connection with the chords A^ø, ie. a half-diminished chord a minor third below, and F7, ie. a dominant seventh chord a fifth below.

The **Bb** and **B** - the minor 7th and major 7th respectively - can be played as adjacent notes in a run. Or one or the other can be chosen, in which case, the *major 7th* has a tendency to want to rise to the next note. Conversely, the *minor 7th* prefers to fall:



A similar thing happens where there is a choice between the fourth note of a chord which can be found in its *related* scale, and the raised fourth or sharpened eleventh which can be found in another scale, as illustrated in the two examples below:



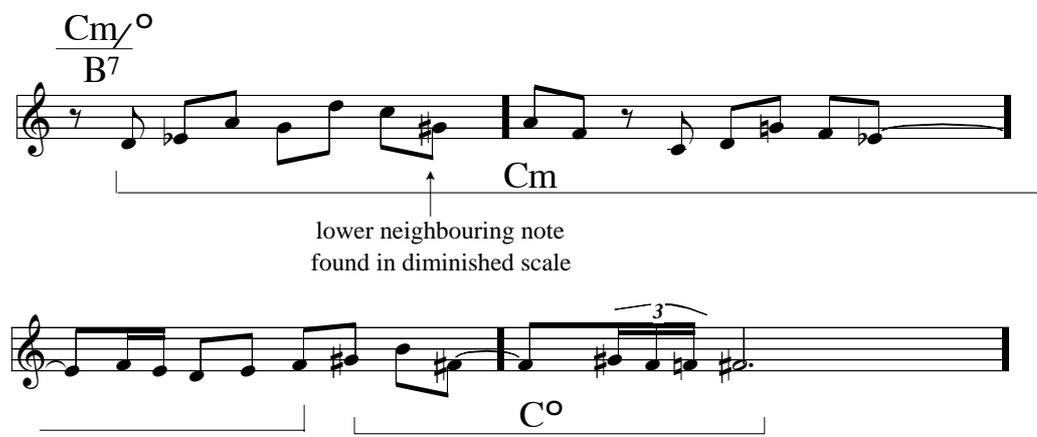
This resembles the ascending and descending notes of the melodic minor scale. In practice, the notes do not have to strictly follow this procedure.

With regard to the symbol Cm/o, found in conjunction with a dominant seventh a semitone below (B7) or a fifth below (F7), there are even more notes to play with when combined.



(It can be seen that the notes produced incorporate the C harmonic minor scale as well - C D Eb F G Ab B C. It does not therefore have to be listed in the symbol separately.)

You can indicate to the pianist/guitarist providing the backing which scale you wish to predominate at any particular moment. It is more likely though that you will have to fit in with the chords they are playing, but this does not preclude using the additional notes from the other scale in a lesser role. If the accompaniment is sparse or the players have very good ears, you can switch between the two at will, thus:



There will be occasions when this cannot be done and you have to stick rigidly to the one scale. This is easiest to do and often sounds best in the long run. But do not be deterred from experimenting.