

C-Major Scale with b5th added

RH M3 7

C . D . E F Gb G . A . B
R . 9 . 3 4 b5 5 . 6 . 7

E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E
C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C
.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.
E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E
C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C
.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.
E	F	Gb	G	.	A	.	B	C	.	D	.	E	F	Gb	G	.	A	.	B	C	.	D	.	E

3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3
R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R
.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.
3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3
R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R
.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.
3	4	b5	5	.	6	.	7	R	.	9	.	3	4	b5	5	.	6	.	7	R	.	9	.	3

C Major Scale add b5th

This is not your Dad's Major Scale! The addition of Gb as a passing tone creates some really interesting melodic as well as harmonic possibilities that extend from all of its modes. You can spice up a plain old 2-5-1 progression using the b5th as melodic coloration and as a harmonic pivot to build and discharge tension within this motion. If you're sharp using M.A.M.I. you'll easily spot a great harmony based on Gb to C tritone interval: what is it?

Sample harmonies (There are many good ones!):

D7	G7	Gbm7b5	CMaj7
D,Gb,A,C	G,B,D,F	Gb,A,C,E	CMaj7
9,b5,6,R	5,7,9,4	b5,6,R,3	R,3,5,7

Use this extra tone (Gb) to break out of conventional Major patterns and licks! Play melodic lines that emphasize this tone and its interval relationships to the scale harmonies. Hear it?

->	1	b2	2	b3	3	4	b5	5	b6	6	b7	7
1	C	.	D	.	E	F	Gb	G	.	A	.	B
b2	D	.	E	F	Gb	G	.	A	.	B	C	.
2	D	.	E	F	Gb	G	.	A	.	B	C	.
b3	E	F	Gb	G	.	A	.	B	C	.	D	.
3	E	F	Gb	G	.	A	.	B	C	.	D	.
4	F	Gb	G	.	A	.	B	C	.	D	.	E
b5	Gb	G	.	A	.	B	C	.	D	.	E	F
5	G	.	A	.	B	C	.	D	.	E	F	Gb
b6	A	.	B	C	.	D	.	E	F	Gb	G	.
6	A	.	B	C	.	D	.	E	F	Gb	G	.
b7	B	C	.	D	.	E	F	Gb	G	.	A	.
7	B	C	.	D	.	E	F	Gb	G	.	A	.

->	1	b3	3	b5	5	b7	7	b9	9	11	b13	13
1	C	.	E	Gb	G	.	B	.	D	F	.	A
b2	D	.	F	G	.	A	C	.	E	G	.	B
2	D	F	Gb	.	A	C	.	.	E	G	.	B
b3	E	G	.	.	B	D	.	F	Gb	A	C	.
3	E	G	.	.	B	D	.	F	Gb	A	C	.
4	F	.	A	B	C	.	E	Gb	G	.	.	D
b5	Gb	A	.	C	.	E	F	G	.	B	D	.
5	G	.	B	.	D	F	Gb	.	A	C	.	E
b6	A	C	.	.	E	G	.	.	B	D	F	Gb
6	A	C	.	.	E	G	.	.	B	D	F	Gb
b7	B	D	.	F	Gb	A	.	C	.	E	G	.
7	B	D	.	F	Gb	A	.	C	.	E	G	.

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	4
Major 2nd - Minor 7th:	5
Minor 3rd - Major 6th:	4
Major 3rd - Minor 6th:	4
Perf. 4th - Perf. 5th:	5
Aug. 4th - Dim. 5th:	4

Chordal Analysis

Degree:	Triad (ext.):
I	C Major (b5,7)
II	D (Minor or Dominant 7,9,11,13)
III	E Minor (b9,9,11,b13)
IV	F Major (b5,5,7,b9,9,13)
bV	Gb Minb5 (b7,7,b9,11,b13)
V	G Major (b7,7,9,11,13)
bVI	none
VI	A Minor (b7,9,11,b13,13)
bVII	none
VII	B Minor (b5,5,b7,b9,b11,13)

->	1	4	b7	b3	b6	b2	b5	7	3	6	2	5
1	C	F	.	.	.	Gb	B	E	A	D	G	.
b2	D	G	C	F	.	.	.	Gb	B	E	A	.
2	D	G	C	F	.	.	.	Gb	B	E	A	.
b3	E	A	D	G	C	F	.	.	.	Gb	B	.
3	E	A	D	G	C	F	.	.	.	Gb	B	.
4	F	.	.	.	Gb	B	E	A	D	G	C	.
b5	Gb	B	E	A	D	G	C	F
5	G	C	F	.	.	.	Gb	B	E	A	D	.
b6	A	D	G	C	F	.	.	.	Gb	B	E	.
6	A	D	G	C	F	.	.	.	Gb	B	E	.
b7	B	E	A	D	G	C	F	.	.	.	Gb	.
7	B	E	A	D	G	C	F	.	.	.	Gb	.