



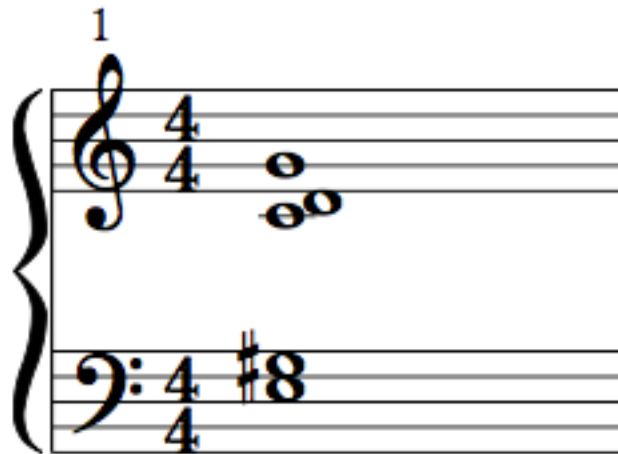
THE ALTERED SCALE AND THE 7 (#5 #9) CHORD OR 7ALT



The above example is the **Altered Scale**. It also goes by the names **Super Locrian** or **Diminished Whole Tone**. This is the 7th mode of the Jazz Minor (or Melodic Minor) Scale. The easiest way to think of the Altered Scale is to simply think of the Melodic Minor Scale a half step up from where you start.

Ex. E Super Locrian = F Jazz Minor (Melodic Minor)

The intervallic formula for this scale is R, m2, m3, d4, d5, m6, m7, Octave. In practice, the diminished 4th in the scale is interpreted as a Major 3rd. The minor third can also be interpreted as a #9. The minor 6th can also be raised 5th. With this enharmonic thinking, one can build a Dominant 7 chord with all four alterations (b9, #9, b5, #5). That's why it's commonly called the Altered Scale.



This 7(#5, #9) is the chord quality most commonly associated with the altered scale. There are essentially four possible altered tones that can occur in a dominant 7 chord: b9, #9, b5 (#11), and #5 (b13). Whenever the #9 and #5 are in the chord, the related scale is always the Altered Scale. Since the root of this chord is E, you would want to play E Altered (or F Jazz Minor) over it. Practice this scale over a dominant 7 backing track.