Jazz Chords/Scales Encyclopedia

By

Mark Feezell

- Chord symbols are grouped by function within the keys in a circle-of-4ths (descending 5ths) pattern.
- The key of C is listed in its entirety at the end of the encyclopedia.
- Remember that in jazz a key may be in effect for as few as 2 chords (often V-I).
- Scales are listed from most common to least common choice (approximately) for each chord symbol.
- Primary chord tones = open noteheads. "Handle with care" dissonances = square noteheads.
- IMPORTANT: Maj.3 = Major scale, mode 3 (start on note 3 of major; e.g. EFGABCDE)
  min.2 = Melodic minor ascending pitches, mode 2 (=start on note 2).
- To make the encyclopedia less cluttered, some explanatory material appears only on pages 1 and 2.
- The encyclopedia is incomplete without the index, available free in PDF format at drfeezell.com/jazz

Chord symbol not listed?
Remember: 9=2, 11=4, 13=6; #4=b5=#11, b9=b2, #5=b6=b13
  7th chord=9th chord=11th chord=13th chord.
  C# = Db; G# = Eb; E = Fb; A# = Gb; D# = Bb; B = Cb; B# = C

For slash chords, use the index at drfeezell.com/jazz

Still can't find it? Look for the scale with the same root, triad type, 7th quality, and altered notes.

Practicing tips:
1. Get some good resources like The Jazz Theory Book by Mark Levine or Aebersold's Play-a-long books.
2. Focus on the basic scales first: Major, Mixolydian, Dorian, Locrian, and Diminished.
3. Take this encyclopedia to a copy shop and have it bound. Tell them you want it to lay FLAT.
4. Play around the circle of fourths by choosing a scale from the tonic chords in a key, then one from the predominant chords of the next key, then one from the dominant chords of that new key, then from the tonic chords of that new key, and so forth. Doing this you can practice II-V-I or IV-V-I progressions through all the keys by just going straight through the encyclopedia.
5. See chapters four and six of Levine's Jazz Theory Book for more scale practice guidelines.

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<th>C# = Db</th>
<th>D# = Eb</th>
<th>E = Fb</th>
<th>E# = F</th>
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<tr>
<td>Chord Symbol at the left, then look for the pitch to find the page number.</td>
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<td>1</td>
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<td>7</td>
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<td>3</td>
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<td>I (min)</td>
<td>-Δ</td>
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<td>-(Δ7), -9(Δ7), -11(Δ7), mi(Δ7), etc.</td>
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<td>I</td>
<td>Δ♭6</td>
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<tr>
<td>II</td>
<td>-7</td>
<td>-7, m, min, -6, -9, -11, -13, -6/9, min7, mi7, etc.</td>
<td>3</td>
<td>13</td>
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<td>5</td>
<td>15</td>
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<td>11</td>
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<tr>
<td>Predominant</td>
<td></td>
<td>LOCRIAN or Bebop: all have b9(=b2)</td>
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<td>13</td>
<td>23</td>
<td>9</td>
<td>19</td>
<td>5</td>
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<td>11</td>
</tr>
<tr>
<td>II</td>
<td># or #7</td>
<td>-7(b♭5♭9), -11b♭b♭9, mi7♭b♭9, mi11♭b♭9</td>
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<td></td>
<td>LOCRIAN #2: mi7(b5), mi9(b5), mi11(b5), -7(b5), -9(b5), -11(b5)</td>
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<tr>
<td>IV</td>
<td>Δ#4, Δ7#4, Δ7♭5, Δ9♭5, Δ6/9#4, 6/9#4, 13#4, Ma7#4, Ma7♭5, Maj7#4, Δ#11, etc.</td>
<td>21</td>
<td>7</td>
<td>17</td>
<td>3</td>
<td>13</td>
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<td>15</td>
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<tr>
<td></td>
<td>Δ#5, Δ#4#5, Δ9(#5), Δ7(#5), +(Δ7), +(Δ9), Aug, Ma7(#5), Ma9(#5)</td>
<td>21</td>
<td>7</td>
<td>17</td>
<td>3</td>
<td>13</td>
<td>23</td>
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<td>15</td>
</tr>
<tr>
<td>VI</td>
<td>-♭6</td>
<td>5</td>
<td>15</td>
<td>1</td>
<td>11</td>
<td>21</td>
<td>7</td>
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<td>23</td>
</tr>
<tr>
<td>V</td>
<td>Dom7, Mm7</td>
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<td>8</td>
<td>18</td>
<td>4</td>
<td>14</td>
<td>24</td>
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<td>20</td>
</tr>
<tr>
<td>7</td>
<td>7, 7♭5, 7♭11, 7♭9, 7♭alt, 7♭6, 7sus, 7sus♭9, etc.</td>
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<tr>
<td>7♭5</td>
<td>+7, 7♭, +9, 9(#5), Aug, +</td>
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<td>7♭11</td>
<td>7(b5), 7(#11), 9(b5), 9(#11), 13(#11)</td>
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<tr>
<td>7♭9</td>
<td>13(b5), 7(#9), 13(#9), 9♭b♭9, -6/9(#11), mi6/9(#11), mi13(#11), -13(#11)</td>
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<tr>
<td>7♭alt</td>
<td>alt, 7(b9♭13), +7(b9), 7(#9♭13), 7(b9,♭5), 7(#9,♭5), 7(#9♭♭9), 7(#11#9), 13(#9♭5), 7(#9#5), 7(#11#9), 7+9</td>
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<tr>
<td>7♭6</td>
<td>b♭6</td>
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<td></td>
</tr>
<tr>
<td>7sus</td>
<td>sus, sus4, sus9, 7sus4, sus2</td>
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<tr>
<td>7sus♭9</td>
<td>7sus♭9, sus4♭9, 7sus4♭9, sus9♭♭6, etc.</td>
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</tr>
<tr>
<td>Sub. for V m3</td>
<td>△ or △♭7</td>
<td>dim, dim7, △7(#9), △7(#7), dim(Δ7), -9(Δ7#11), mi9(Δ7#11)</td>
<td>10</td>
<td>20</td>
<td>6</td>
<td>16</td>
<td>2</td>
<td>12</td>
<td>22</td>
<td>8</td>
<td>18</td>
</tr>
</tbody>
</table>
Slash notation is confusing and is no longer the accepted standard for chord notation. The tables below will help you convert slash notation on older scores into full chord symbols.

For chord symbols in this format: Pitch / Pitch (e.g. F#/A, C/D, etc.),
1. Find the left or top pitch in the left column.
2. Find the bottom or right pitch in the bottom column to find the page number.

Some options have more than one possibility and hence more than one page number.

In cases where a chord is given, find that chord in the main index table (above) to find the page number.

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### Slash Notation Index for The Jazz Chords/Scales Encyclopedia by Mark Feezell

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### Slash Notation Index Table

| Pitch | Root | Page Numbers | Full Chord Symbol | Root, where symbol is
<table>
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<tr>
<td>C/B</td>
<td>=B7</td>
<td>2,20=D7 8=CΔ</td>
<td>G7</td>
<td>Left pitch / Right pitch</td>
</tr>
<tr>
<td>C/B</td>
<td>=Bb</td>
<td>6,12=Eб7 18=CΔ</td>
<td>G♯7sus</td>
<td>Right pitch</td>
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<tr>
<td>C/Bb</td>
<td>=B♭#4</td>
<td>16,22=E 4=DΔ</td>
<td>G7sus</td>
<td>Right pitch</td>
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<td>C/A</td>
<td>=A-7</td>
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<td>G7sus</td>
<td>Right pitch</td>
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<tr>
<td>C/A♭</td>
<td>=A#4 5</td>
<td>12,13=Eb 4 18,24=D7</td>
<td>G7sus</td>
<td>Right pitch</td>
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<td>C/G</td>
<td>=CΔ</td>
<td>21,13=Eb 4</td>
<td>G7sus</td>
<td>Right pitch</td>
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<tr>
<td>C/F#</td>
<td>=F7alt</td>
<td>21 16,22=E 4</td>
<td>G7sus</td>
<td>Right pitch</td>
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<tr>
<td>C/F</td>
<td>=C7sus</td>
<td>18 24 5 21</td>
<td>G7sus</td>
<td>Right pitch</td>
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<tr>
<td>C/E</td>
<td>=CΔ</td>
<td>12,13=Eb 4</td>
<td>G7sus</td>
<td>Right pitch</td>
</tr>
<tr>
<td>C/E♭</td>
<td>=Eb7</td>
<td>16,22=E 4 24 10</td>
<td>G7sus</td>
<td>Right pitch</td>
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<td>C/D</td>
<td>=DΔ</td>
<td>12,13=Eb 4</td>
<td>G7sus</td>
<td>Right pitch</td>
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<tr>
<td>C/Db</td>
<td>=C♭9 or D♭7</td>
<td>22 14 19 11</td>
<td>G7spar</td>
<td>Right if 7b9; Right if 9</td>
</tr>
</tbody>
</table>

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Generally: Assuming that the interval is ALWAYS DOWNWARD, e.g. F#/ A means F#/ ABOVE A = M6 down, then……
C MAJOR TONIC FUNCTION CHORDS (FUNCTION AS LOCAL TONIC CHORDS)

C\(\text{maj}\): 1-Ionian/Major = Maj,1

C\(\text{maj,3rd}\): 2-Maj. pentatonic

C\(\text{maj,7th}\): 3-Blues

C\(\text{b6}\): 4-Major bebop = Maj,1 w/ 5, 5\#5

C\(\text{b6}\): 5-Augmented scale = Maj w/ 2, 4, b6

C MINOR TONIC FUNCTION CHORDS

C\(\text{min}\): 1-Minor-major = min,1

C\(\text{min,3rd}\): 2-Minor pentatonic

C\(\text{min,7th}\): 3-Bebop dorian/Bebop minor

C\(\text{min,5th}\): 4-Bebop melodic minor OR Bebop minor no. 2 = min,1 w/ 5, #5

PREDOMINANT FUNCTION (IV/IV/VI) CHORDS (LEAD TO DOMINANT FUNCTION CHORDS)

G\(\text{7}\) or G\(\text{7}/\text{G}\): 1-Dorian = Maj,2

G\(\text{b7}\) or G\(\text{b7}/\text{G}\): 2-Minor pentatonic

G\(\text{b7}\) or G\(\text{7}/\text{G}\): 3-Bebop dorian/Bebop minor

G\(\text{b6}\): 4-Harmonic major = Maj,1 w/ b6, uncommon

VI FUNCTION; NOT PLAYED OFTEN.

- Use blues over any chord where it sounds good, but don’t overdo it.

- Often use dorian instead, or substitute V/II

- Handle with care

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DOMINANT FUNCTION CHORDS-KEY OF F

1-Mixolydian=Maj,5 or Maj,1 w/b7
2-Major pentatonic
3-Bebop dominant=Maj,1 w/b7
4-Bebop dominant=Maj,1 w/b7
5-Whole tone
6-Lydian dominant

C7

C7#5

C7#11

C7b9 or C/D# or A/C

C7#11 or F# or F#7/C

C7sus

C7susb9 or D# or D#/C

E or E7 or D#/E

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**F Major Tonic Function Chords**

1. **Ionian/Major = Maj.1**
   
   Glide:
   
   2. **Major Pentatonic**

   Glide:

   3. **Blues**

4. **Major Bebop**

5. **Augmented Scale**

**Harmonic Major: Uncommon**

**F Minor Tonic Function Chords**

1. **Minor-Major**

2. **Bebop Melodic Minor or Bebop Minor No. 2**

**Predominant Function (II/IV/VI) Chords**

- **Key of Bb**

  - **Lydian**
    
    Glide:
    
  - **Lydian Augmented**

**C-7 or Eb/C**

1. **Dorian**

2. **Minor Pentatonic**

3. **Bebop Dorian or Bebop Minor**

**C# or C#7 or Db/C**

1. **Locrian or Half-Diminished**

2. **Bebop**

3. **Half-Diminished #2/Locrian #2**

**G-b6**

- **Aeolian**

**VI Function; Not Played Often. Often Use Dorian Instead, or Substitute V/II**
DOMINANT FUNCTION CHORDS—KEY OF B♭

1-Mixolydian
2-Major pentatonic
3-Bebop dominant

F7

Whole tone

F7#5

Lydian dominant

F7#11

1-Aebersold’s “Spanish” or “Jewish”
2-HW diminished/HW octatonic

F7♭9 or
F/G♭ or
D/F

b2
b6
b7

F7AL\ or B/F

Altered/dim. whole tone

F7♭6 or
B♭-C7/F

1-Mixolydian
2-Maj. pent., 2

F7sus

1-Phrygian
2-M.H. voicing

F5sus♭9

or G♭/F

Use for b6

A♭ or
A♭7 or
or G♯/A

WH diminished (octatonic)

sub for F7

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**Bb Major Tonic Function Chords**

1. **Ionian/Major = Maj.1**
2. **Major Pentatonic**
3. **Blues**
4. **Major Bebop**
5. **Augmented Scale**

**Bb Minor Tonic Function Chords**

1. **Minor-Major**
2. **Bebop Melodic Minor or Bebop Minor No. 2**

**Predominant Function (II/IV/VI) Chords**

1. **Ab#5 or Ab/A#**
2. **Minor Pentatonic**
3. **Bebop Dorian OR Bebop Minor**

**Key of Eb**

- **Ab#5 or Ab/A#**
- **Lydian Augmented**

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DOMINANT FUNCTION CHORDS - KEY OF Eb

1. Mixolydian
   Bb7
   \[ \text{\textit{Whole tone}} \]

2. Major pentatonic
   Bb7#5
   \[ \text{\textit{Lydian dominant}} \]

3. Bebop dominant
   Bb7#11
   \[ \text{\textit{Aebersold's "Spanish" or "Jewish"}} \]

4. Whole tone
   Bb7b9 or Bb/Cb or G/Bb
   \[ \text{\textit{Altered/dim. whole tone}} \]

5. Aebersold's "Hindu" scale
   Bb7sus or Eb-^7/Bb
   \[ \text{\textit{Aebersold's "Hindu" scale}} \]

6. Aebersold's "Hindu" scale
   Bb7b6 or Eb-\( ^{\text{11}} / Bb \)
   \[ \text{\textit{Aebersold's "Hindu" scale}} \]

7. 1. Mixolydian
   \( \text{Bb7}\text{sus}_{5} \)
   \[ \text{\textit{1. Mixolydian}} \]

8. 2. Major pent., 2
   \( \text{Bb7sus}_{5}b_{9} \text{ or C}/Bb \)
   \[ \text{\textit{2. Major pent., 2}} \]

9. 1. Phrygian
   \( \text{Bb7sus}_{5}b_{9} \text{ or C}/Bb \)
   \[ \text{\textit{1. Phrygian}} \]

10. 2. Major pent., 2
    \( \text{D}^{\text{B}} \text{ or D}_{7} \text{ or C#/D} \)
    \[ \text{\textit{2. Major pent., 2}} \]

11. WH diminished (octatonic)
    \( \text{D}^{\text{B}} \text{ or D}_{7} \text{ or C#/D} \)
    \[ \text{\textit{WH diminished (octatonic)}} \]

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**Eb Major Tonic Function Chords**

1. Ionian/Major = Maj,1
2. Major pentatonic
3. Blues
4. Major Bebop
5. Augmented Scale

**Harmonic Major: Uncommon**

6. Predominant function (II/IV/VI) chords

**Eb Minor Tonic Function Chords**

1. Minor-Major
2. Bebop melodic minor OR Bebop minor no. 2

**= Key of Ab =**

**Predominant Function (II/IV/VI) Chords**

1. Dorian
2. Minor pentatonic
3. Bebop dorian OR Bebop minor

**Harmonic Minor: Uncommon**
DOMINANT FUNCTION CHORDS - KEY OF A♭

1-Mixolydian

2-Major pentatonic

3-Bebop dominant

Eb7

Whole tone

Eb7#5

Lydian dominant

Eb7#11

1-Aebersold’s “Spanish” or “Jewish”

2-HW diminished / HW octatonic

Eb7b9 or

Eb/Fb or

C/E♭

B2

b6

b7

1-Phrygian

2-Mode 2, minor

Eb7alt

or A/E♭

Aebersold’s “Hindu” scale

Ab-^7/E♭

Eb7b6 or

A♭-Δ7/E♭

1-Mixolydian

2-Maj. pent., 2

Eb7sus

Eb7sus♭9

or F/E♭

1-Phrygian

Use for b6

Use for 46

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DOMINANT FUNCTION CHORDS—KEY OF Db

1. Mixolydian
   Ab7
   \[ \text{Ab7} \]

2. Major Pentatonic
   Ab7#5
   \[ \text{Ab7#5} \]

3. Bebop Dominant
   Ab7#11
   \[ \text{Ab7#11} \]

1. Aebersold’s “Spanish” or “Jewish”
   Ab7b9 or Ab/A or F/Ab
   \[ \text{Ab7b9 or Ab/A or F/Ab} \]

2. HW Diminished/HW Octatonic
   Ab7 ALT
   \[ \text{Ab7 ALT} \]

3. Aebersold’s “Hindu” Scale
   D#7/Ab
   \[ \text{Db-^7/Ab} \]

1. Mixolydian
   Ab7sus
   \[ \text{Ab7sus} \]

2. Major Pent., 2
   \[ \text{Ab7susb9 or A/G\#} \]

1. Phrygian
   \[ \text{Cº or WH Diminished (Octatonic)} \]

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Db MAJOR TONIC FUNCTION CHORDS

Db Major

1-Ionian/Major = Maj, 2-Maj. pentatonic
3-Blues
4-Major bebop
5-Augmented scale

Db minor

1-Minor-major
2-Bebop melodic minor OR Bebop minor no. 2

II in major

G#7 or B/G# 1-Dorian 2-Minor pentatonic 3-Bebop dorian OR Bebop minor

II in minor mode

G#7 or G#7 or A/G# 1-Locrian or half-diminished 2-Bebop 3-Half-diminished #2/Locrian #2

AEOLIAN

VI function; not played often.
Often use dorian instead.
Or substitute V/II
DOMINANT FUNCTION CHORDS - KEY OF F#

1- Mixolydian
C#7

2- Major pentatonic

3- Bebop dominant

Whole tone
C#7#5

Lydian dominant
C#7#11

1- Aebbersold’s “Spanish” or “Jewish”
C#7b9 or
C#/D or
A#/C#

2- HW diminished/HW octatonic

Altered/dim. whole tone
C#7AL
or G/C#

Aebbersold’s “Hindu” scale
C#7b6 or
F#-\(\Delta\)7/C#

1- Mixolydian
C#7sus

2- Mag. pent., 2

1- Phrygian
C#susb9
or D/C#

R.H. voicing
2- Mode 2, minor

Use for b6

Use for b6

WH diminished (octatonic)
Fº or
Fº7 or
or E/F

sus for Db7
F# MAJOR TONIC FUNCTION CHORDS

1-Lonian/Major = Maj
2-Minor pentatonic
3-Blues
4-Major bebop
5-Augmented scale

Harmonic major; Uncommon

F#b6 1-Minor-major
2-Bebop melodic minor OR Bebop minor no. 2
3-Bebop dorian OR Bebop minor
4-Dorian
5-Minor pentatonic
6-Harmonic minor

G#-b6 1-Aeolian
2-Locrian or half-diminished
3-LoCrian or half-diminished #2
4-#2 (or #7)

= Key of B =

Predominant function (IV/IV/VI) Chords

E#5 or F#/E Lydian
1-IV function

E#5 or G#/E Lydian augmented
1-IV function

C#-7 or E/C# Dorian
1-11 in major

C# or G#7 or D/C# Locrian or half-diminished
1-11 in minor mode

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DOMINANT FUNCTION CHORDS—KEY OF B

1-Mixolydian

F#7

2-Major pentatonic

3-Bebop dominant

b7 17

Whole tone

Lydian dominant

1-Aebersold’s "Spanish" or "Jewish"

2-HW diminished/HW octatonic

1-Phrygian

Use for b6

2-Mode 2, minor

Use for 16

WH diminished (octatonic)

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B MAJOR TONIC FUNCTION CHORDS

1-Ionian/Major = Maj, 1
2-Maj. pentatonic
3-Blues
4-Major bebop
5-Augmented scale

B\(\text{b6}\) Harmonic major; Uncommon

B MINOR TONIC FUNCTION CHORDS

1-Minor-major
2-Bebop melodic minor OR Bebop minor no. 2

=KEY OF E=

Predominant function (II/IV/VI) chords

A\(\text{#4}\) or B/A
1-Dorian
2-Minor pentatonic
3-Bebop dorian OR Bebop minor

F\(^{-}\)7 or A/F\(^{-}\)
1-Locrian or half-diminished
2-Bebop
3-Half-diminished \#2/Locrian \#2

C\(\text{#b6}\)
Aeolian

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DOMINANT FUNCTION CHORDS-KEY OF E

1-Mixolydian

2-Major pentatonic

3-Bebop dominant

Whole tone

Lydian dominant

1-Aebersold's "Spanish" or "Jewish"

2-HW diminished/HW octatonic

Altered/dim. whole tone

Aebersold's "Hindu" scale

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**E Major Tonic Function Chords**

1. Ionian/Major = Maj
2. Major pentatonic
3. Blues
4. Major bebop
5. Augmented scale

**E minor Tonic Function Chords**

1. Minor-major
2. Bebop melodic minor OR Bebop minor no. 2
3. Bebop dorian OR Bebop minor

**=Key of A=**

**Predominant Function (II/IV/VI) Chords**

- **D#4 or E/D**
  - IV function
  - Lydian
  - D#5 or E/D
    - IV function
    - Lydian augmented

- **B-7 or D/B**
  - II in major
  - 1. Dorian
  - 2. Minor pentatonic
  - 3. Bebop dorian OR Bebop minor

- **B5 or B#5 or C/B**
  - II in minor mode
  - 1. Locrian or half-diminished
  - 2. Bebop
  - 3. Half-diminished #2/ Locrian #2

- **F#-b6**
  - Aeolian
  - VI function; not played often. Often use dorian instead, or substitute V/II
DOMINANT FUNCTION CHORDS—KEY OF A

1-Mixolydian

$E_7$

2-Major pentatonic

3-Bebop dominant

$E_7\#5$

Whole tone

$E_7\#11$

Lydian dominant

$E_{b9}$ or $E/F_{or}C_{#/E}$

1-Aebersold's "Spanish" or "Jewish"

2-HW diminished/HW octatonic

$E_{alt}$ or $B_{b/E}$

Altered/dim. whole tone

$E_{b6}$ or $A_{-7/E}$

Aebersold's "Hindu" scale

$E_{sus}$

1-Mixolydian

2-Maj. pent., 2

$E_{sus_{b9}}$

1-Phrygian

2-Mode 2, minor

$G_{#0}$ or $G_{#07}$ or $G_{/A_{b}}$

WH diminished (octatonic)

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**A Major Tonic Function Chords**

1. Ionian/Major = Maj

```
A \( ^1 \) =
```

2. Major Pentatonic

```
A \( ^2 \) =
```

3. Blues

```
A \( ^3 \) =
```

4. Major Bebop

```
A \( ^4 \) =
```

5. Augmented Scale

```
A \( ^5 \) =
```

Harmonic Major: Uncommon

```
A \( ^b_6 \) =
```

**A Minor Tonic Function Chords**

1. Minor-Major

```
A \( ^1 \) =
```

2. Bebop Melodic Minor OR Bebop Minor No. 2

```
A \( ^2 \) =
```

**Key of D**

**Predominant Function (II/IV/VI) Chords**

1. Dorian

```
G \( ^1 \) =
```

2. Minor Pentatonic

```
G \( ^2 \) =
```

3. Bebop Dorian OR Bebop Minor

```
G \( ^3 \) =
```

**G \( ^\#4 \) OR A/G**

IV Function

```
G \( ^4 \) =
```

**G \( ^\#5 \) OR G \( ^\#4 \#5 \) OR B/G**

IV Function

```
G \( ^5 \) =
```

**E-7 OR G/E**

II in Major

```
E \( ^1 \) =
```

**E \( ^\#7 \) OR E \( ^7 \) OR F/E**

II in Minor Mode

```
E \( ^2 \) =
```

Aeolian

```
B \( ^b_6 \) =
```

VI Function: Not played often. Often use Dorian instead, or substitute V/II.
DOMINANT FUNCTION CHORDS - KEY OF D

1. Mixolydian
   A7

2. Major pentatonic
   b7 1/7

3. Bebop dominant
   A7#5

Whole tone

Lydian dominant

A7#11

A7b9 or A/Bb or F#/A

1. Aebersold's "Spanish" or "Jewish"
2. HW diminished/HW octatonic

Altered/dim. whole tone

A7alt or Eb/A

A77 or D-7/A

1. Mixolydian
2. Maj. pent., 2

A7sus

1. Phrygian
2. Mode 2, minor

Us for b6

Use for b6

Wh diminished (octatonic)

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D MAJOR TONIC FUNCTION CHORDS

1-Ionian/Major = Maj
2-Maj. Pentatonic
3-Blues
4-Major Bebop
5-Augmented Scale

D Minor Tonic Function Chords

1-Minor Major
2-Bebop Melodic Minor or Bebop Minor No. 2

Predominant Function (II/IV/VI) Chords

C#4 or D/C

Lydian

C#5 or C#4#5 or E/C

Lydian Augmented

A7 or C/A

1-Dorian
2-Minor Pentatonic
3-Bebop Dorian or Bebop Minor

Aº or Aº7 or Bº/A

1-Locrian or Half-Diminished
2-Bebop
3-Half-Diminished #2/Locrian #2

E♭6

Aeolian

VI Function; Not Played Often.
Often Use Dorian Instead.
Or Substitute V/II
DOMINANT FUNCTION CHORDS - KEY OF G

1. Mixolydian

2. Major pentatonic

3. Bebop dominant

Whole tone

D7

Lydian dominant

D7♯5

D7♯11

D7♭9 or D/E♭ or B/D

1. Aebersold's "Spanish" or "Jewish"

2. HW diminished/HW octatonic

Altered/dim. whole tone

D7alt or A♭/D

Aebersold's "Hindu" scale

D7♭6 or G♭7/D

1. Mixolydian

2. Maj. pent., 2

D7sus

DSus♭9 or E♭/D

1. Phrygian

R.H. voicing 2-mode 2 minor

Use for b6

Use for 6

WH diminished (octatonic)

F♯0 or F♯/D or E#/F#

SUB for D7
**G Major Tonic Function Chords**

1. Ionian / Major = Gmaj
2. Major Pentatonic
3. Blues
4. Major Bebop
5. Augmented Scale

**G minor Tonic Function Chords**

1. Minor-major = Gm
2. Bebop Melodic Minor or Bebop minor no. 2

**Predominant Function (II/IV/VI) Chords**

- IV Function
  - Lydian
    - F#4 or G/F
  - Lydian Augmented
    - F#5 or F#4#5

- II in Major
  - Dorian
    - D7 or F/D
  - Minor Pentatonic
    - D#7 or F#/D

- II in Minor Mode
  - Locrian or Half-diminished
    - D or D7 or Eb/D
  - Bebop Dorian or Bebop minor
    - D

**Key of C**

- VI Function; not played often.
  - Often use Dorian instead, or substitute V/II

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DOMINANT FUNCTION CHORDS - KEY OF C

1-Mixolydian

2-Major pentatonic

3-Bebop dominant

G7

G7#5

Whole tone

Lydian dominant

G7#11

1-Aebersold's "Spanish" or "Jewish"

2-HW diminished/HW octatonic

G7b9 or G/A♭ or E/G

b2  b6  b7

Altered/dim. whole tone

G7alt or D♯/G

b9  #9  #11  b13

Aebersold's "Hindu" scale

G7b6 or C-Δ7/G

1-Mixolydian

2-Maj. pent., 2

G7sus

1-Phrygian

2-Maj. pent., 2

G7susb9 or A♭/G

R.H. voicing

2-Mode 2, minor

Use for b6

Use for §6

B♭ or B♭7 or A♯/B

WH diminished (octatonic)

SUB FOR G7

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C Major Tonic Function Chords

1. Ionian/Major = Maj

2. Major pentatonic

3. Blues

4. Major bebop

5. Augmented scale

6. Harmonic major: Uncommon

C Minor Tonic Function Chords

1. Minor-major

2. Bebop melodic minor or Bebop minor no. 2

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