

Jazz Chord/Scale Types – All based on major, melodic minor, whole tone, or diminished scales – Copyright © 2004 by Mark Feezell. All Rights Reserved.

	Function	Symbol	Alternate symbols	Slash notation? (if applicable)	Parent scale/mode	Mode names/Usage notes
Tonic	I	Δ	[Capitalized pitch name], M, Maj, $\Delta 7$, $\Delta 9$, $\Delta 11$, $\Delta 13$, Maj7, Maj 9, Maj 11, Maj 13, Maj 6/9, Ma7, M7, etc.		Major, mode 1	Ionian 4=avoid note
					Major Pent., mode 1	Major Pentatonic Can use on M triad (not us. $\Delta 7$)
					Altered major, mode 1	Major Bebop = Major w/ $\flat 5 \sharp 5$
	I (minor)	$-\Delta$	$-(\Delta 7)$, $-9(\Delta 7)$, $-11(\Delta 7)$, $mi(\Delta 7)$, etc.		Minor, mode 1	Minor-major =asc. melodic minor; No avoid note
Predominant	II (in major mode)	-7	-, m, min, -6, -9, -11, -13, -6/9, min7, mi7, etc.	$m3\uparrow$ / root F/D = D-7	Major, mode 2	Dorian
					Major Pentatonic, mode 5	Minor Pentatonic e.g. for A-7 can use C pent.
					Major, mode 5, w/ $\flat 3 \sharp 3$	Bebop Dorian =Major w/ $\flat 3 \sharp 3$
	II (in minor mode)	\circ or $\circ 7$	LOCRIAN or Bebop: all have $b9(=b2)$ $-7(b5b9)$, $-11b9b5$, $mi7b5b9$, $mi11b5b9$ LOCRIAN #2: $mi7(b5)$, $mi9(b5)$, $mi11(b5)$, $-7(b5)$, $-9(b5)$, $-11(b5)$	$m2\uparrow$ / root F/E = E \circ	Major, mode 7	Locrian or half-diminished $b9$ =avoid note; locrian #2 (below) has M9; phrygian has P5
					Major, mode 7, w/ $\flat 5 \sharp 5$	Bebop = Locrian w $\flat 5 \sharp 5$
					Minor, mode 6	Half-dim. #2 or Locrian #2 Locrian w/#2, so useful b/c NO avoid note
	IV	$\Delta \#4$	$\#4$, $\Delta 7\#4$, $\Delta 7b5$, $\Delta 9\#4$, $\Delta 9b5$, $\Delta 6/9\#4$, $6/9\#4$, $\Delta 13\#4$, $Ma7\#4$, $Ma7b5$, $Maj7\#4$, $\Delta \#11$, etc.	$M2\uparrow$ / root G/F = F $\Delta \#4$	Major, mode 4	Lydian
	IV?	$\Delta \#5$	$\Delta 9(\#5)$, $\Delta 7(\#5)$, $+(\Delta 7)$, $+(\Delta 9)$, Aug, $Ma7(\#5)$, $Ma9(\#5)$	$M3\uparrow$ / root G/Eb = Eb $\Delta \#5$	Minor, mode 3	Lydian augmented No avoid note
Dominant	V	VI	-b6		Major, mode 6	Aeolian Often use dorian instead, or sub. V/II
		7	Dom7, Mm7		Major, mode 5	Mixolydian 4=avoid note
					Major Pent., mode 1	Major pentatonic
					Altered major, mode 1	Bebop Dominant = Major w/ $\flat 7 \sharp 7$
					Whole tone	Whole tone Only 2 transpositions; don't overuse
					Minor, mode 4	Lydian dominant No avoid note
					$m3\downarrow$ / root OR root / $m2\uparrow$ E/G = G/Ab = G7b9	hw diminished Ex: C-Db-Eb-E-F#-G-A-Bb-C subb9 \neq 7b9!
					$A4\uparrow$ / root F#/C = C7alt	"Altered scale" Ex: C-Db-D#-E-F#-G#-Bb-C
					$P4\uparrow - \Delta 7$ / root C- $\Delta 7$ /G = G7b6	Aebersold's "Hindu" scale – NOTE: 7b6 \neq 7#5!
					Major, mode 5	Mixolydian No avoid note
					Major Pent., mode 2	Major pentatonic M2 lower e.g. for Dsus7 can use C pentatonic
					Major, mode 3	Phrygian R.H. EFABD (12457); subb9 \neq 7b9!
					Minor, mode 2	Mode 2, minor =Phryg. with raised 6; subb9 \neq b9!
					$m2\uparrow$ / root F/E = Esusb9	
	Sub. for V $m3\downarrow$	\circ or $\circ 7$	dim, dim7, $\circ 7(\#9)$, $\circ(\Delta 7)$, $dim(\Delta 7)$, $-9(\Delta 7\#11)$, $mi9(\Delta 7\#11)$,	$m2\downarrow$ / root C#/D = D $\circ 7$	Diminished (=octatonic), Whole-half; Only 3 total	wh diminished Ex: C-D-Eb-F-F#-G#-A-B-C; Only 3 total Substitute for V chord $m3\downarrow$

Notes:

- This chart tells you what scales/modes will most commonly be played over a given chord symbol. For example, the most common scale played over a 7 chord (Mm7) is a mode built on the fifth step of the major scale. So, G7 usually uses the notes GABCDEFG, since G is the fifth step of the C major scale (major, mode 5). Think SCALE or scale/chord more than chord.
- Major, mode 7 means a major scale pattern beginning on the 7th scale degree (e.g. BCDEFGAB). Minor, mode 2 means a melodic minor scale pattern beginning on the 2nd scale degree (e.g. DEbFGABCD = 2nd mode, C harmonic minor).
- Minor uses the pitches of the ascending melodic minor form going up AND down. The descending melodic minor from classical music is the same as Aeolian for this chart.
- Variant scale possibilities for each chord symbol are listed from the most common to most unusual for each chord symbol.
- In this chart, slash chords are always Major chord/Bass Pitch, e.g. F/D means an F major chord over a D in the bass
- “Avoid notes” are strong dissonances that must be used with care.
- “Function” is the local harmonic function: a local II, a local IV, a local V, or a local I (Major or minor). Chord quality is not distinguished by upper or lower case roman numerals.
- The blues scale for the appropriate key can be used on Maj, 7, -, -7, or anywhere else it sounds good.
- Usually, #4=b5=#11=b12; #9=b2; #5=#12=b6=b13; 7th chord=9th chord=11th chord=13th chord. One exception is 7b6 ≠ 7#5.
- ALT chord/scale: Called “Altered scale” or “diminished whole-tone scale” b/c first part is h-w-h-w and last part is w-w-w. Has every possible alteration of a V7: b9, #9, b5 (=b4), #5 (=b13). The other notes, 1, 3, and 7, are necessary for a dom.7. Ex: C-Db-D#-E-F#-G#-Bb-C