

C

MAJOR TONIC FUNCTION CHORDS (FUNCTION AS LOCAL TONIC CHORDS)

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

MAJ. TRIAD (NO 7TH)

USE BLUES OVER ANY CHORD WHERE IT SOUNDS GOOD, BUT DON'T OVERDO IT.

4-MAJOR BEBOP=MAJ.1 w/♭5♯5

5-AUGMENTED SCALE=MAJ w/♯2, NO 4, ♭6

HARMONIC MAJOR=MAJ.1 w/♭6; UNCOMMON

MINOR TONIC FUNCTION

1-MINOR-MAJOR=MIN.1

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2=MIN.1 w/♭5♯5

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

1-DORIAN=MAJ.2

2-MINOR PENTATONIC

3-BEBOP DORIAN/BEBOP MINOR =DORIAN w/♭3♯3

C-7 or E♭/C
II IN MAJOR

1-LOCRIAN/HALF-DIMINISHED=MAJ.7

2-BEBOP=LOCRIAN w/♭5♯5

3-HALF-DIMINISHED ♯2 OR LOCRIAN ♯2

C° or C°7 or D♭/C
II IN MINOR MODE

=PHRYGIAN w/♭5; USE FOR ♭9

USE FOR ♭9

♯2 (OR ♭2) - USE FOR ♭9

USEFUL B/C NO "HANDLE WITH CARE" NOTE:
♭2 IS A "HANDLE WITH CARE" DISSONANCE

LYDIAN=MAJ.4 OR MAJ.1 w/♯4

CΔ♯4 or D/C
IV FUNCTION

LYDIAN AUGMENTED=LYDIAN w/♯5

CΔ♯5 or CΔ♯4♯5 or E/C

AEOLIAN=MAJ.6

C-♭6

VI FUNCTION.
OFTEN USE DORIAN INSTEAD.
OR SUBSTITUTE V/II

C

DOMINANT FUNCTION CHORDS (FUNCTION LOCALLY AS DOMINANTS TO OTHER CHORDS)

1-MIXOLYDIAN=MAT.5 OR MAT.1 w/b7

2-MAJOR PENTATONIC

3-BEBOP DOMINANT=MAT.1 w/b7

C7

C7#5

WHOLE TONE $7b6 \neq 7\#5$

C7#11

LYDIAN DOMINANT

C7b9 OR **C/Db** OR **A/C**

1-AEBERSOLD'S "SPANISH" OR "JEWISH" SCALE

2-HW DIMINISHED

H W H W H W H W

OR HW OCTATONIC: $SUSb9 \neq 7b9$

C7ALT OR **F#/C**

ALTERED OR DIM. WHOLE TONE=MIN.7 (ENH.)

ALT B/C HAS ALL POSSIBLE ALTERATIONS

C7b6 OR **F-Δ7/C**

AEBERSOLD'S "HINDU" SCALE

$7b6 \neq 7\#5$

C7SUS

1-MIXOLYDIAN=MAT.5 OR MAT.1 w/b7

2-MAJ. PENT., 2

(NO "HANDLE WITH CARE" NOTE)

CSUSb9 OR **Db/C**

1-PHYGIAN=MAT.3

R.H. VOICING

2-MODE 2, MINOR

$SUSb9 \neq 7b9$ USE FOR $b6$ USE FOR $b6$

C° OR **C°7** OR **B/C**

WHOLE-HALF (WH) DIMINISHED (ALSO CALLED OCTATONIC)

W H W H W H W H

ALTERNATES WHOLE STEPS AND HALF STEPS (TONES AND SEMITONES)

SUB. FOR V7 MAT. 3RD BELOW (=Ab7 HERE)