

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; D#=Eb; E#=Fb; E#=F; F#=Gb; G#=Ab; A#=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.

INDEX to *The Jazz Chords/Scales Encyclopedia* by Mark Feezell

CHORD SYMBOLS: Find the chord symbol at the left, then look for the pitch to find the page number.

Function and Symbol			Alternate symbols	B# = C	C# = Db	D	D# = Eb	E = Fb	E# = F	F# = Gb	G	G# = Ab	A	A# = Bb	B = Cb
Tonic	I	Δ	[Capitalized pitch name], M, Maj, Δ7, Δ9, Δ11, Δ13, Maj7, Maj 9, Maj 11, Maj 13, Maj 6/9, Ma7, M7, etc.	1	11	21	7	17	3	13	23	9	19	5	15
	I (min)	-Δ	-(Δ7), -9(Δ7), -11(Δ7), mi(Δ7), etc.												
	I	Δb6													
Predominant	II (in major mode)	-7	-, m, min, -6, -9, -11, -13, -6/9, min7, mi7, etc.	3	13	23	9	19	5	15	1	11	21	7	17
	II (in minor mode)	ø or ø7	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)	3	13	23	9	19	5	15	1	11	21	7	17
	IV	Δ#4	#4, Δ7#4, Δ7b5, Δ9#4, Δ9b5, Δ6/9#4, 6/9#4, Δ13#4, Ma7#4, Ma7b5, Maj7#4, Δ#11, etc.	21	7	17	3	13	23	9	19	5	15	1	11
		Δ#5	Δ#4#5, Δ9(#5), Δ7(#5), +(Δ7), +(Δ9), Aug, Ma7(#5), Ma9(#5)	21	7	17	3	13	23	9	19	5	15	1	11
	VI	-b6		5	15	1	11	21	7	17	3	13	23	9	19
Dominant	V	7	Dom7, Mm7	2	12	22	8	18	4	14	24	10	20	6	16
		7#5	+7, 7+, +9, 9(#5), Aug, +												
		7#11	7(b5), 7(#11), 9(b5), 9(#11), 13(#11)												
		7b9	13(b5), 7#9, 13(#9), ø7b9, -6/9(#11), mi6/9(#11), mi13(#11), -13(#11)												
		7alt	alt, 7(b9b13), +7(b9), 7(#9b13), 7(b9,b5), 7(#9,b5), 7(#9b9), 7(#11#9), 13(b9b5), 7(#9#5), 7(#11#9), 7+9												
		7b6	b6												
		7sus	sus, sus4, sus9, 7sus4, sus2												
		susb9	7susb9, sus4b9, 7sus4b9, susb9b6, etc.												
	Sub. for V m3↓	ø or ø7	dim, dim7, ø7(#9), ø(Δ7), dim(Δ7), -9(Δ7#11), mi9(Δ7#11),	10	20	6	16	2	12	22	8	18	4	14	24

SLASH NOTATION INDEX for *The Jazz Chords/Scales Encyclopedia* by Mark Feezell

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.

B#=C		2,20	=D7	8	=CΔ	=C7sus	14	24	5	21	1	16,17
C#=Db	2,3		6,12	=Eb7	18	=C#Δ	=C#7sus	24	10	15	7	11
D	21	12,13		16,22	=E7	4	=DΔ	=D7sus	10	20	1	17
D#=Eb	3	7	22,23		2,8	=F7	14	=EbΔ	=Eb7sus	20	6	11
E=Fb	21	13	17	8,9		12,18	=F#7	24	=EΔ	=E7sus	6	16
E#=F	2	7	23	3	18,19		4,22	=G7	10	=FΔ	=F7sus	16
F#=Gb	2	12	17	9	13	4,5		8,14	=Ab7	20	=F#Δ	=F#7sus
G	=G7sus	12	22	3	19	23	14,15		18,24	=A7	6	=GΔ
G#=Ab	=AbΔ	=Ab7sus	22	8	13	5	9	1,24		4,10	=Bb7	16
A	2	=AΔ	=A7sus	8	18	23	15	19	10,11		14,20	=B7
A#=Bb	=C7	12	=BbΔ	=Bb7sus	18	4	9	1	5	20,21		6,24
B=Cb	10,16	=C#7	22	=BΔ	=B7sus	4	14	19	11	15	6,7	
	B#=C	C#=Db	D	D#=Eb	E=Fb	E#=F	F#=Gb	G	G#=Ab	A	A#=Bb	B=Cb

GENERALLY: Assuming that the interval is ALWAYS DOWNWARD,

e.g. F# / A means F# ABOVE A = M6 down, then.....

Example	Downward interval (may be enharmonic)	Full Chord Symbol	Root, where symbol is Left pitch / Right pitch
C/B = B ^ø 7	m2	^ø 7	Right pitch
C/B = B _{sus} b9		_{sus} b9	Right pitch
C/Bb = BbΔ#4	M2	Δ#4	Right pitch
C/A = A-7	m3	-7	Right pitch
C/Ab = AbΔ#4#5	M3	Δ#4#5	Right pitch
C-Δ7/G = G7b6 but C/G = CΔ7	P4	7b6 if -Δ7 for top; else just inversion of Δ7	Right pitch if 7b6
C/F# = F#7alt	Aug 4/Dim 5	7alt	Right pitch
C/F = C7sus	P5	7sus	Left pitch
C/E = CΔ7	m6	Δ7	Left pitch
C/Eb = Eb7b9	M6	7b9	Right pitch
C/D = D7	m7	7	Right pitch
C/Db = C7b9 or Db ^ø 7	M7	7b9 or ^ø 7	Left if 7b9; Right if ^ø 7

C MAJOR TONIC FUNCTION CHORDS (FUNCTION AS LOCAL TONIC CHORDS)

1-IONIAN/MAJOR=MAJ,1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP=MAJ,1 w/45#5

5-AUGMENTED SCALE=MAJ w/#2, NO 4, b6

HARMONIC MAJOR=MAJ,1 w/b6; UNCOMMON

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

MAJ. TRIAD (NO 7TH)

C MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR=MIN,1

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2=MIN,1 w/45#5

=KEY OF F=

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

LYDIAN=MAJ,4 OR MAJ,1 w/#4

8bΔ#4 OR 8bΔ#4#5 OR D/Bb

IV FUNCTION

LYDIAN AUGMENTED=LYDIAN w/#5

3-BEBOP DORIAN/BEBOP MINOR =DORIAN w/b343

1-DORIAN=MAJ,2

2-MINOR PENTATONIC

3-BEBOP

1-LOCRIAN/HALF-DIMINISHED=MAJ,7

2-BEBOP =LOCRIAN w/b545

3-HALF-DIMINISHED #2/LOCRIAN #2

G-7 OR Bb/G

II IN MAJOR

Gø OR Gø7 OR Ab/G

II IN MINOR MODE

=PHRYGIAN w/b5; USE FOR b9

USE FOR b9 b5 45

#2 (OR 42) - USE FOR b9

USEFUL B/C NO

"HANDLE WITH CARE" NOTE

AEOLIAN=MAJ,6

D-b6

VI FUNCTION; NOT PLAYED OFTEN.

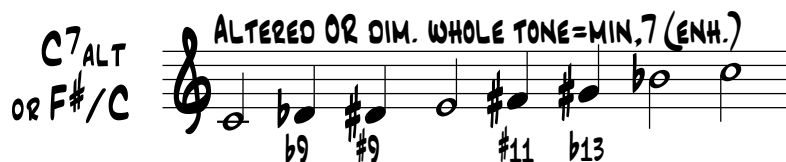
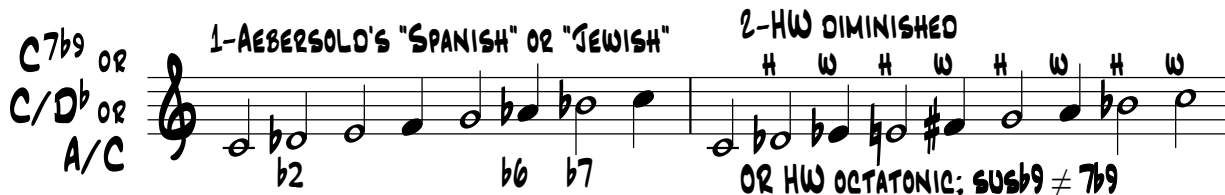
OFTEN USE DORIAN INSTEAD, OR SUBSTITUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF F

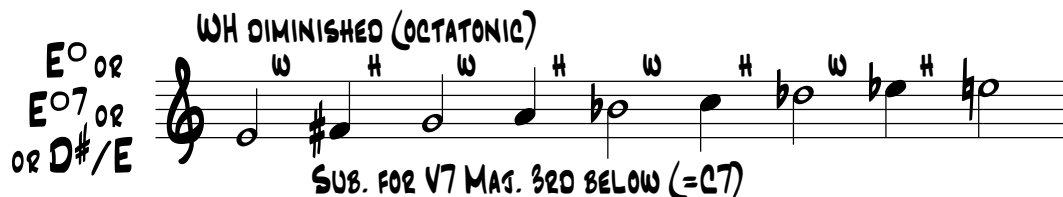
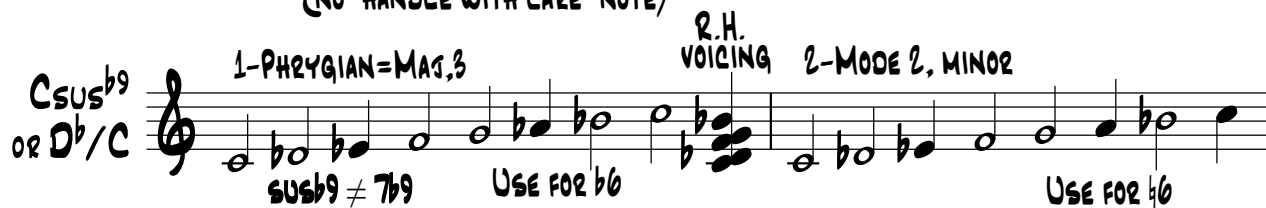
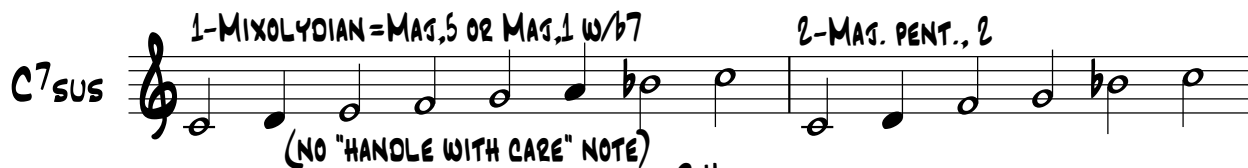
1-MIXOLYDIAN=MAJ,5 OR MAJ,1 w/b7

2-MAJOR PENTATONIC

3-BESOP DOMINANT=MAJ,1 w/b7,7



ALT 8/C HAS ALL POSSIBLE ALTERATIONS



F MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

F Δ

4-MAJOR BEBOP

5-AUGMENTED SCALE

#5 #5 #2 NO 4 b6

HARMONIC MAJOR; UNCOMMON

F Δ b6

b6

F MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

F- Δ

b5 #5

=KEY OF B \flat =

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

LYDIAN

E \flat Δ #4 OR F/E \flat

IV FUNCTION

E \flat Δ #5 OR E \flat Δ #4#5 OR G/E \flat

LYDIAN AUGMENTED

IV FUNCTION

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

C-7 OR E \flat /C

II IN MAJOR

b3 b3

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

C \emptyset OR C \emptyset 7 OR D \flat /C

II IN MINOR MODE

b5 b5 #2 (OR b2)

AEOLIAN

G-b6

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF B^b

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BESOP DOMINANT

F7 

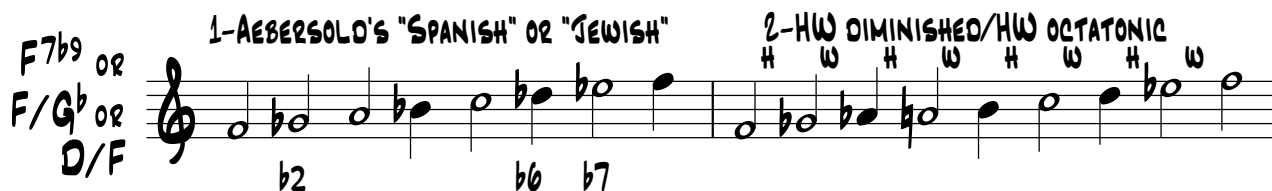
WHOLE TONE

F7#5 

LYDIAN DOMINANT

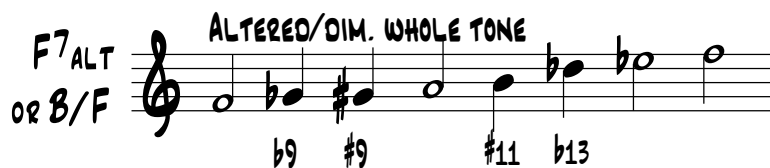
F7#11 

1-AEBERSOLD'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

F7b9 or F/G^b or D/F 

b2 b6 b7

ALTERED/DIM. WHOLE TONE

F7ALT or B/F 

b9 #9 #11 b13

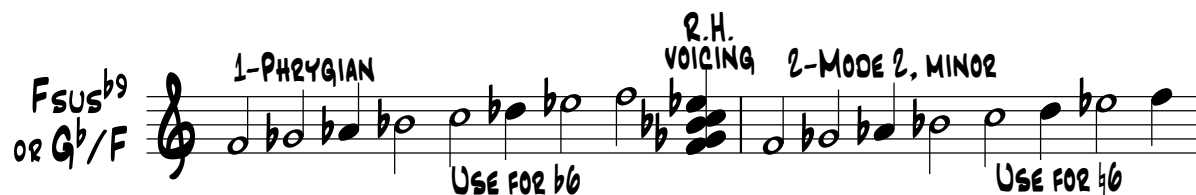
AEBERSOLD'S "HINDU" SCALE

F7b6 or B^b-Δ7/F 

1-MIXOLYDIAN 2-MAJ. PENT., 2

F7SUS 

1-PHYGIAN R.H. VOICING 2-MODE 2, MINOR

FSUSb9 or G^b/F 

USE FOR b6 USE FOR b6

WH DIMINISHED (OCTATONIC)

A^o or A^o7 or G[#]/A 

SUB FOR F7

B^b MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

B^b MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

=KEY OF E^b=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

LYDIAN

A^bΔ#4 OR B^b/A^b

IV FUNCTION

LYDIAN AUGMENTED

A^bΔ#5 OR A^bΔ#4#5 OR C/A^b

IV FUNCTION

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

F-7 OR A^b/F

II IN MAJOR

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

F^o OR F^o7 OR G^b/F

II IN MINOR MODE

AEOLIAN

C-b6

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF E^b

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BESOP DOMINANT

8^b7  b7 b7


WHOLE TONE

8^b7#5 

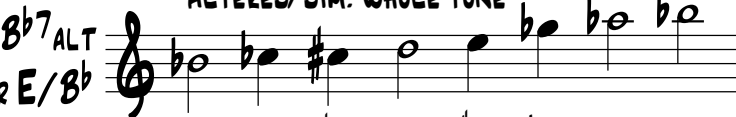
LYDIAN DOMINANT

8^b7#11 

1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

8^b7b9 OR 8^b/C^b OR G/8^b  b2 b6 b7


ALTERED/DIM. WHOLE TONE

8^b7^{ALT} OR E/8^b  b9 #9 #11 b13

AEBERSOLO'S "HINDU" SCALE

8^b7b6 OR E^b-Δ7/8^b 

1-MIXOLYDIAN 2-MAS. PENT., 2

8^b7^{SUS} 

1-PHYGIAN 2-MODE 2, MINOR

8^b^{SUS}b9 OR C^b/8^b  USE FOR b6 USE FOR b6

WH DIMINISHED (OCTATONIC)

D^o OR D^o7 OR C[#]/D  SUB FOR 8^b7

E^b MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1 2-MAJ. PENTATONIC 3-BLUES

4-MAJOR BEBOP 5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

E^b MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR 2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

=KEY OF A^b=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

D^bΔ#4 or E^b/D^b LYDIAN
IV FUNCTION

D^bΔ#5 or D^bΔ#4#5 or F/D^b LYDIAN AUGMENTED
IV FUNCTION

1-DORIAN 2-MINOR PENTATONIC 3-BEBOP DORIAN OR BEBOP MINOR

1-LOCRIAN OR HALF-DIMINISHED 2-BEBOP 3-HALF-DIMINISHED #2/LOCRIAN #2

AEOLIAN


VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF A^b

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BEBOP DOMINANT

E^b7  b7 b7

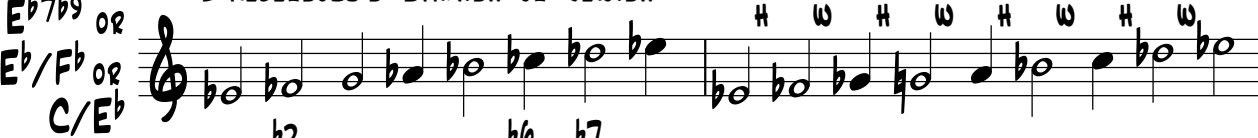
WHOLE TONE

E^b7#5 

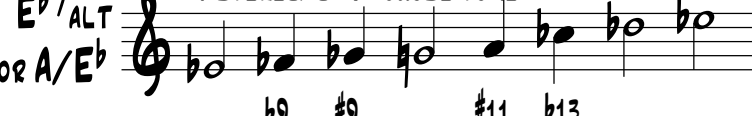
LYDIAN DOMINANT

E^b7#11 

1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

E^b7b9 OR E^b/F^b OR C/E^b  b2 b6 b7

ALTERED/DIM. WHOLE TONE

E^b7^{ALT} OR A/E^b  b9 #9 #11 b13

AEBERSOLO'S "HINDU" SCALE

E^b7b6 OR A^b-Δ7/E^b 


1-MIXOLYDIAN 2-MAJ. PENT., 2

E^b7^{SUS} 

1-PHYGIAN 2-MODE 2, MINOR

E^b7^{SUS}b9 OR F^b/E^b  USE FOR b6 USE FOR b6

WH DIMINISHED (OCTATONIC)

G^o OR G^{o7} OR F[#]/G  SUB FOR E^b7

A^b MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1 2-MAJ. PENTATONIC 3-BLUES

4-MAJOR BEBOP 5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

A^b MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR 2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

=KEY OF D^b=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

G^bΔ^{#4} OR A^b/G^b LYDIAN

G^bΔ^{#5} OR G^bΔ^{#4#5} OR G^b/G^b LYDIAN AUGMENTED

E^b-7 OR G^b/E^b 1-DORIAN 2-MINOR PENTATONIC 3-BEBOP DORIAN OR BEBOP MINOR

E^bø OR E^bø7 OR F^b/E^b 1-LOCRIAN OR HALF-DIMINISHED 2-BEBOP 3-HALF-DIMINISHED #2/LOCRIAN #2

G^b-b6 AEOLIAN

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF D^b

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BEBOP DOMINANT

A^b7  b7 b7


WHOLE TONE

A^b7#5 


LYDIAN DOMINANT

A^b7#11 

1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

A^b7b9 or A^b/A or F/A^b  b2 b6 b7


ALTERED/DIM. WHOLE TONE

A^b7^{ALT} or D/A^b  b9 #9 #11 b13


AEBERSOLO'S "HINDU" SCALE

A^b7b6 or D^b-Δ7/A^b 

1-MIXOLYDIAN 2-MAJ. PENT., 2

A^b7^{SUS} 

1-PHYGIAN 2-MODE 2, MINOR

A^b7^{SUS}b9 or A/G#  R.H. VOICING USE FOR b6 USE FOR b6

WH DIMINISHED (OCTATONIC)

C^o or C^{o7} or B/C  SUB FOR A^b7

D^b MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1 2-MAJ. PENTATONIC 3-BLUES

4-MAJOR BEBOP 5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

D^b MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR 2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

=KEY OF $\text{F}^\#$ =

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

$\text{B}^\Delta\#4$ OR $\text{C}^\#/\text{B}$ LYDIAN
IV FUNCTION

$\text{B}^\Delta\#5$ OR $\text{B}^\Delta\#4\#5$ OR $\text{D}^\#/\text{B}$ LYDIAN AUGMENTED
IV FUNCTION

$\text{G}^\#-7$ OR $\text{B}/\text{G}^\#$ 1-DORIAN 2-MINOR PENTATONIC 3-BEBOP DORIAN OR BEBOP MINOR
II IN MAJOR

$\text{G}^\#\emptyset$ OR $\text{G}^\#\emptyset7$ OR $\text{A}/\text{G}^\#$ 1-LOCRIAN OR HALF-DIMINISHED 2-BEBOP 3-HALF-DIMINISHED $\#2/\text{LOCRIAN} \#2$
II IN MINOR MODE

AEOLIAN

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF F#

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BEBOP DOMINANT

C#7

WHOLE TONE

C#7#5

LYDIAN DOMINANT

C#7#11

1-AEBERSOLD'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

C#7b9 or C#/D or A#/C#

ALTERED/DIM. WHOLE TONE

C#7ALT or G/C#

AEBERSOLD'S "HINDU" SCALE

C#7b6 or F#-Δ7/C#

1-MIXOLYDIAN 2-MAJ. PENT., 2

C#7sus

1-PHYGIAN 2-MODE 2, MINOR

C#susb9 or D/C#

2-MODE 2, MINOR

C#susb9 or D/C#

WH DIMINISHED (OCTATONIC)

F° or F°7 or E/F

F# MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

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

=KEY OF B=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

EΔ#4 or F#/E IV FUNCTION

LYDIAN

EΔ#5 or EΔ#4#5 or G#/E IV FUNCTION

LYDIAN AUGMENTED

C#-7 or E/C# II IN MAJOR

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

C#ø or C#ø7 or D/C# II IN MINOR MODE

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

AEOLIAN

G#-b6

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF B

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BEBOP DOMINANT

F#7  b7 b7

WHOLE TONE

F#7#5 

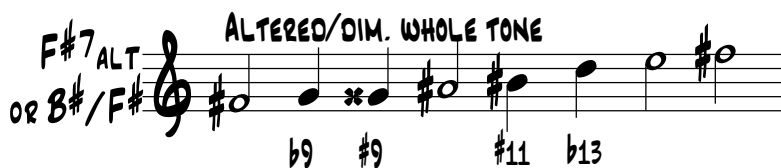
LYDIAN DOMINANT

F#7#11 

1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

F#7b9 or F#/G or D#/F#  b2 b6 b7

ALTERED/DIM. WHOLE TONE

F#7 ALT or B#/F#  b9 #9 #11 b13

AEBERSOLO'S "HINDU" SCALE

F#7b6 or B-Δ7/F# 

1-MIXOLYDIAN 2-MAJ. PENT., 2

F#7 SUS 

1-PHYGIAN R.H. VOICING 2-MODE 2, MINOR

F# SUS b9 or G/F#  USE FOR b6 USE FOR b6

WH DIMINISHED (OCTATONIC)

A#° or A#°7 or A/Bb  SUB FOR F#7

B MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

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 Δ #4 or B/A IV FUNCTION

LYDIAN

A Δ #5 or A Δ #4#5 or C#/A IV FUNCTION

LYDIAN AUGMENTED

F#-7 or A/F# II IN MAJOR

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

F# \emptyset or F# \emptyset 7 or G/F# II IN MINOR MODE

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

C#-b6

AEOLIAN

VI FUNCTION; NOT PLAYED OFTEN. OFTEN USE DORIAN INSTEAD, OR SUBSTITUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF E

1-MIXOLYDIAN **2-MAJOR PENTATONIC** **3-BEBOP DOMINANT**

87  **b7 b7**

WHOLE TONE

87#5 

LYDIAN DOMINANT

87#11 

1-AEBERSOLO'S "SPANISH" OR "JEWISH" **2-HW DIMINISHED/HW OCTATONIC**

87b9 or B/C or G#/B  **b2 b6 b7**

ALTERED/DIM. WHOLE TONE

87ALT or F/B  **b9 #9 #11 b13**

AEBERSOLO'S "HINDU" SCALE

87b6 or E-Δ7/B 

1-MIXOLYDIAN **2-MAJ. PENT., 2**

87SUS 

1-PHYGIAN **2-MODE 2, MINOR**

87SUSb9 or C/B  **USE FOR b6 USE FOR b6**

WH DIMINISHED (OCTATONIC)

D#o or D#o7 or D/Eb  **SUB FOR B7**

E MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

E MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

=KEY OF A=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

D Δ #4 or E/D IV FUNCTION

LYDIAN

D Δ #5 or D Δ #4#5 or F#/D IV FUNCTION

LYDIAN AUGMENTED

B-7 or D/B II IN MAJOR

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

B \emptyset or B \emptyset 7 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 SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF A

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BESOP DOMINANT

E7 

WHOLE TONE

E7#5 

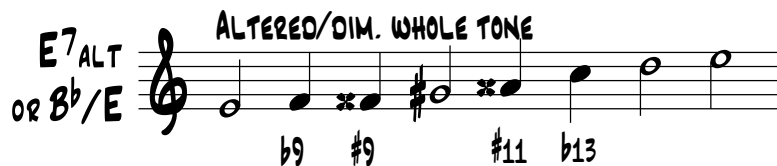
LYDIAN DOMINANT

E7#11 

1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

E7b9 or E/F or C#/E 

ALTERED/DIM. WHOLE TONE

E7ALT or Bb/E 

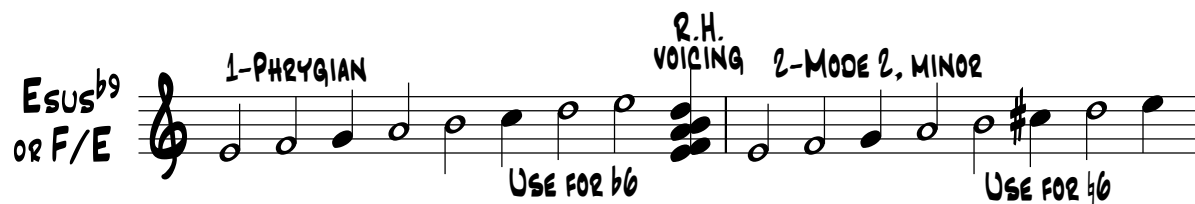
AEBERSOLO'S "HINDU" SCALE

E7b6 or A-Δ7/E 

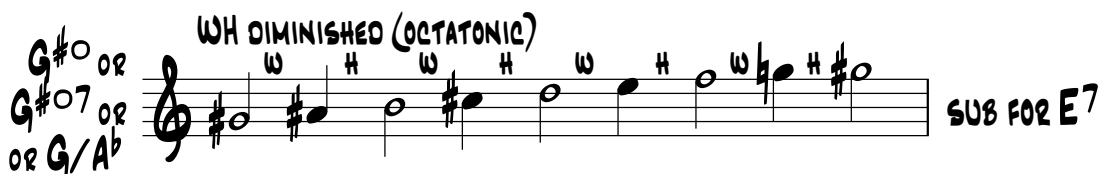
1-MIXOLYDIAN 2-MAJ. PENT., 2

E7sus 

1-PHYGIAN 2-MODE 2, MINOR

Esusb9 or F/E 

WH DIMINISHED (OCTATONIC)

G#o or G#o7 or G/Ab 

A MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

A Δ

A Δ b6

b6

b5 #5

#2 NO 4 b6

A MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

A- Δ

b5 #5

=KEY OF D=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

G Δ #4 OR A/G

IV FUNCTION

LYDIAN

G Δ #5 OR G Δ #4#5 OR B/G

IV FUNCTION

LYDIAN AUGMENTED

E-7 OR G/E

II IN MAJOR

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

b3 b5

E \emptyset OR E \emptyset 7 OR F/E

II IN MINOR MODE

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

b5 b5 #2 (OR b2)

B-b6

AEOLIAN

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSTITUTE V/II

DOMINANT FUNCTION CHORDS—KEY OF D

A7 1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BESOP DOMINANT

b7 b7

A7#5 WHOLE TONE

A7#11 LYDIAN DOMINANT

A7b9 or **A/Bb** or **F#/A** 1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

b2 b6 b7

A7ALT or **Eb/A** ALTERED/DIM. WHOLE TONE

b9 #9 #11 b13

A7b6 or **D-Δ7/A** AEBERSOLO'S "HINDU" SCALE

A7sus 1-MIXOLYDIAN 2-MAJ. PENT., 2

Asusb9 or **Bb/A** 1-PHYGIAN 2-MODE 2, MINOR

USE FOR b6 USE FOR b6

C#o or **C#o7** or **C/Db** WH DIMINISHED (OCTATONIC) SUB FOR A7

D MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

D MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

=KEY OF G=

PREDOMINANT FUNCTION (II/IV/VI) CHORDS

C Δ #4 or D/C IV FUNCTION

LYDIAN

C Δ #5 or C Δ #4#5 or E/C IV FUNCTION

LYDIAN AUGMENTED

A-7 or C/A II IN MAJOR

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

A \emptyset or A \emptyset 7 or B \flat /A II IN MINOR MODE

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

E- \flat 6

AEOLIAN

VI FUNCTION; NOT PLAYED OFTEN. OFTEN USE DORIAN INSTEAD, OR SUBSISTUTE V/II

DOMINANT FUNCTION CHORDS-KEY OF G

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BESOP DOMINANT

D7

WHOLE TONE

D7#5

LYDIAN DOMINANT

D7#11

1-AEBERSOLD'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

D7b9 or D/Eb or B/D

ALTERED/DIM. WHOLE TONE

D7ALT or Ab/D

AEBERSOLD'S "HINDU" SCALE

D7b6 or G-Δ7/D

1-MIXOLYDIAN 2-MAJ. PENT., 2

D7sus

1-PHYGIAN 2-MODE 2, MINOR

DSUSb9 or Eb/D

WH DIMINISHED (OCTATONIC)

F#o or F#o7 or E#/F#

SUB FOR D7

USE FOR b6 USE FOR b6

G MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

The scales are written on a treble clef staff. The 1-Ionian scale is G-A-B-C-D-E-F#-G. The 2-Maj. Pentatonic scale is G-A-B-C-E-G. The 3-Blues scale is G-A-Bb-C-D-Eb-F#-G. The 4-Major Bebop scale is G-A-B-C-D-E-F#-G-A-B-C-E-G. The 5-Augmented Scale is G-A-B-C-D-E-F#-G-A-B-C-Eb-F#-G. The Harmonic Major scale is G-A-B-C-D-Eb-F#-G.

G MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2

The scales are written on a treble clef staff. The 1-Minor-Major scale is G-A-Bb-C-D-E-F#-G. The 2-Bebop Melodic Minor scale is G-A-Bb-C-D-E-F#-G-A-Bb-C-D-E-F#-G.

=KEY OF C=

PREDOMINANT FUNCTION (II/IV/V) CHORDS

FΔ#4 OR G/F
IV FUNCTION

LYDIAN

FΔ#5 OR FΔ#4#5 OR A/F
IV FUNCTION

LYDIAN AUGMENTED

D-7 OR F/D
II IN MAJOR

1-DORIAN

2-MINOR PENTATONIC

3-BEBOP DORIAN OR BEBOP MINOR

Dø OR Dø7 OR Eb/D
II IN MINOR MODE

1-LOCRIAN OR HALF-DIMINISHED

2-BEBOP

3-HALF-DIMINISHED #2/LOCRIAN #2

A-b6

AEOLIAN

VI FUNCTION; NOT PLAYED OFTEN.
OFTEN USE DORIAN INSTEAD,
OR SUBSISTUTE V/II

The chords are written on a treble clef staff. The F#4 or G/F chord is F#4-G-A-B. The F#5 or F#4#5 or A/F chord is F#4-G-A-B. The Lydian scale is G-A-B-C-D-E-F#-G. The Lydian Augmented scale is G-A-B-C-D-E-F#-G-A-B. The D-7 or F/D chord is D-E-F-G-A-B. The Dorian scale is G-A-Bb-C-D-E-F#-G. The Minor Pentatonic scale is G-A-Bb-C-E-G. The Bebop Dorian or Bebop Minor scale is G-A-Bb-C-D-Eb-F#-G. The Dø or Dø7 or Eb/D chord is D-E-F-G-A-Bb. The Locrian or Half-Diminished scale is G-A-Bb-C-D-E-F-G. The Bebop scale is G-A-Bb-C-D-E-F#-G-A-Bb-C-D-E-F#-G. The Half-Diminished #2/Locrian #2 scale is G-A-Bb-C-D-E-F-G-A-Bb-C-D-E-F-G. The Aeolian scale is G-A-Bb-C-D-E-F-G. The A-b6 chord is A-Bb-C-D-E-F-G.

DOMINANT FUNCTION CHORDS-KEY OF C

1-MIXOLYDIAN 2-MAJOR PENTATONIC 3-BESOP DOMINANT

G^7

WHOLE TONE

$G^7\#5$

LYDIAN DOMINANT

$G^7\#11$

1-AEBERSOLO'S "SPANISH" OR "JEWISH" 2-HW DIMINISHED/HW OCTATONIC

G^{7b9} OR G/A^b OR E/G

ALTERED/DIM. WHOLE TONE

G^7_{ALT} OR D^b/G

AEBERSOLO'S "HINDU" SCALE

G^{7b6} OR $C-\Delta^7/G$

1-MIXOLYDIAN 2-MAJ. PENT., 2

G^7_{SUS}

1-PHYGIAN R.H. VOICING 2-MODE 2, MINOR

G^{7susb9} OR A^b/G

WH DIMINISHED (OCTATONIC)

B° OR $B^{\circ 7}$ OR $A^{\#}/B$

C MAJOR TONIC FUNCTION CHORDS

1-IONIAN/MAJOR=MAJ.1

2-MAJ. PENTATONIC

3-BLUES

4-MAJOR BEBOP

5-AUGMENTED SCALE

HARMONIC MAJOR; UNCOMMON

C MINOR TONIC FUNCTION CHORDS

1-MINOR-MAJOR

2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2