

Chord = Scale Cheat Sheets by Scott Wilson













Establishing A Fundamental Scale Choice For Common Chord Symbols

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Jazz Gem * Many chord symbols share the same exact scale choice. Here is a task for you:
Identify all of the Dominant chords that share identical scale choices (You will be surprised at the variety of chord extensions that all imply the same exact scale choice.)




Note: See *Identifying Basic Jazz Chord Symbols* if you have trouble reading these chord symbols.


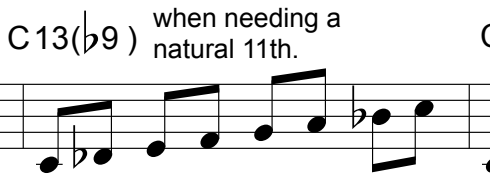
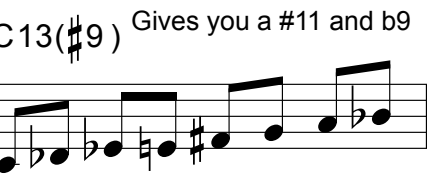
MAJORS




<p>C</p>  <p>C Major (Ionian)</p>	<p>C(add2)</p>  <p>C Pentatonic (no 6th) Color Tone = D</p>	<p>C(add6)</p>  <p>C Pentatonic Color Tone = A</p>	<p>C⁶₉</p>  <p>C Pentatonic Color Tones = D, A</p>
<p>CMaj</p>  <p>C Major Scale (Ionian)</p>	<p>CΔ</p>  <p>C Major Scale (Ionian)</p>	<p>CΔ7</p>  <p>C Major Scale (Ionian) Color Tone = B</p>	<p>CΔ9</p>  <p>C Major Scale (Ionian) Color Tones = B, D</p>
<p>CΔ7#11</p>  <p>C Lydian (4th mode of G major) Color Tones = B, F#</p>	<p>CΔ9#11</p>  <p>C Lydian (4th mode of G major) Color Tones = B, D, F#</p>	<p>CΔ13(#11)</p>  <p>C Lydian (4th mode of G major) Color Tones = D, F#, A</p>	<p>CΔ7#5</p>  <p>3rd mode of A Harmonic Minor E pentatonic(b6) works as well Color Tones = B, G#</p>

MINORS

<p>Cmin in jazz idiom</p>  <p>C Dorian (2nd mode of Bb Major)</p>	<p>Cmin in pop idiom</p>  <p>C Aeolian (6th Mode of Eb Major)</p>	<p>Cmin6</p>  <p>C Dorian (2nd mode of Bb Major) Color Tone = A</p>	<p>Cmin⁶₉</p>  <p>C Dorian (2nd mode of Bb Major) Color Tones = D, A</p>
<p>Cmin7</p>  <p>C Dorian (2nd mode of Bb Major)</p>	<p>Cmin9</p>  <p>C Dorian (2nd mode of Bb Major) Color Tone = D</p>	<p>Cmin11</p>  <p>C Dorian (2nd mode of Bb Major) Color Tones = D, F</p>	<p>Cmin13</p>  <p>C Dorian (2nd mode of Bb Major) Color Tones = D, F, A</p>

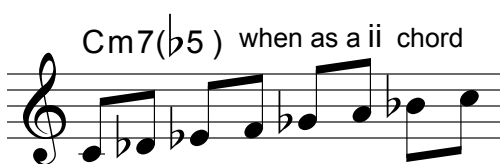
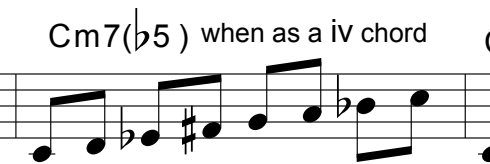
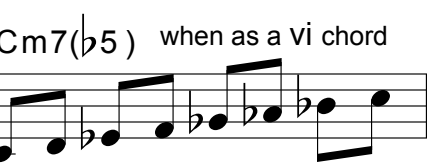
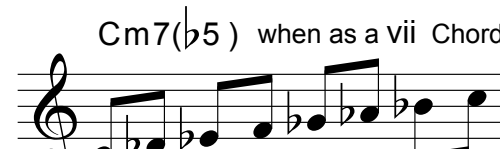

 <p>C7 #11 b9</p> <p>C 1/2 Whole Diminished Implies Natural 13th Color Tones = Db, F#</p>	 <p>C7 #11 #9</p> <p>C 1/2 Whole Diminished Implies Natural 13 and b9 Color Tones = Eb, F#</p>	 <p>C7 #11 9 (b13)</p> <p>C Whole Tone Scale Color Tones = D, Gb, Ab</p>
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 <p>C13(#11)</p> <p>4th mode of G Ascending Melodic Minor Implies Natural 9th Color Tones = D, F#, A</p>	 <p>C13(b9) when needing a natural 11th.</p> <p>5th mode of F Harmonic Major Can also use 1/2 Whole Dim. (adds #9, #11) Color Tones = Db, A</p>	 <p>C13(#9) Gives you a #11 and b9</p> <p>C 1/2 Whole Dim. Implies b9, #11 Color Tones = Db, Eb, F#, A</p>
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 <p>C13(b5)</p> <p>4th Mode of G Ascending Melodic Minor Can also use 1/2 Whole Dim (adds #9, b9) Color Tones = F#, A Could also use C Superlocrian.</p>	 <p>C13 b5 b9</p> <p>C 1/2 Whole Dim. Implies #9 (the Eb) Color Tones = Db, F#, A Could also use C Superlocrian.</p>	 <p>C7 b13 b9</p> <p>5th mode of F Harmonic Minor Color tones = Db, Ab Could also use C Superlocrian.</p>
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Half Diminished- min7(b5)

A Half Diminished Chord's Extensions are rarely notated, therefore, musicians must select the appropriate Mode based on common tones which precede or follow the chord. The appropriate mode selection can also be based on the "chords function" in the chord progression . For this reason, I will also list the Common Chord Function

 <p>Cm7(b5) when as a ii chord</p> <p>2nd mode of Bb Harmonic Minor **Could also use 2nd Mode of Bb Harmonic Major but you imply a natural 9.</p>	 <p>Cm7(b5) when as a iv chord</p> <p>4th mode of G Harmonic Minor Implies Natural 9th, Natural 13th (D, A)</p>	 <p>Cm7(b5) when as a vi chord</p> <p>6th mode of Eb Ascending Melodic Minor Implies Natural 9th, b13 (the D, Ab) Note: This scale is also known as a Locrian #2 scale and can be conceived as an altered 7th Mode of Db Major. By raising the 2nd scale degree (in this case the Db to D) you create a C locrian scale with a raised 2nd.</p>
 <p>Cm7(b5) when as a vii Chord</p> <p>C Locrian (7th mode of Db Major) Implies b9, b13 (the Db, Ab)</p>	 <p>Cm7(b5) * Optional</p> <p>C 1/2 Whole Dim</p> <p>*** Some people use the C Half Whole Diminished Scale because it contains the correct notes to build the half diminished chord. It can be tonally acceptable as long as the raised 3rd (in this case the E natural) is avoided.</p>	

DIMINISHED

C°7 C Whole 1/2 Diminished Scale

C°7 7th mode of Db Harmonic Major

SUSPENDED

The trick to playing over "sus" chords (using a specific scale) is to emphasize the 2nd, 4th and 6th notes of the scale. Avoid the 3rd to keep the chord suspended.

C7sus4 same as Bb triad / C bass

Cm7sus4 same as Bb triad / C bass

C mixolydian (5 mode of F Major)
Can also use C Bebop Scale
*Avoid 3rd (E natural)

C Dorian (2nd mode of Bb Major)

In both cases above the Bb, D, F and A are the suspended tones that should be emphasized. If you are in a minor key use the minor 3rd (the E b in this case) only as the passing tone. If you are in a major key use the major 3rd (the E natural in this case) only as a passing tone.

Jazz Gem * To capture the suspended sound over this chord try using Bb Major Pentatonic, D minor pentatonic, F Major Pentatonic or G minor pentatonic. These scales are listed below and will all work on a C7sus4 chord.

Major Pentatonic off of b7th of Chord

Major Pentatonic off of 5th of Chord

Minor Pentatonic off 2nd of chord

Minor Pentatonic off of 6th of chord

** These pentatonic scales above create a suspended sound when used on a C7sus4 chord

Jazz Gem *

Notice that the Bb Major Pentatonic Scale contains the same notes as the G Minor Pentatonic Scale. When practicing these scales, make sure that you can arrange the notes to sound major or minor. It is not as easy as you think so set aside some practice time every day to create and improvise major and minor melodies using the same pentatonic scale.