

# CHORD / SCALES

Below are 18 commonly used scales in jazz, along with their affiliated chord qualities. It is important to remember that a scale is simply a series of notes consisting of chord tones and notes that connect them. The three kinds of notes in a scale or a line are:

1) **Chord tones** (R, 3, 5, 6 or 7)

2) **Extensions** (9, b9, #9, 11, #11, b13, 13, or ext notes on diminished)

3) **Approach notes**, which are appropriate diatonic connecting tones, but have a strong tendency to resolve (up or down) and should be used mainly as passing tones or embellishments. They are indicated by an " A ."

## MAJOR QUALITY

**IONIAN (MAJOR)** **C<sup>M</sup>a<sup>9</sup>** R 9 3 A 5 6 7

**LYDIAN** **C<sup>M</sup>a<sup>9</sup>(#11)** R 9 3 #11 5 6 7

**LYDIAN AUGMENTED** **C<sup>M</sup>a<sup>7</sup>(#5)** R 9 3 #11 #5 A 7

## MINOR QUALITY

**AEOLIAN (NATURAL MINOR)** **C<sup>m</sup>i<sup>9</sup>** R 9 b3 11 5 A b7

**DORIAN** **C<sup>m</sup>i<sup>11</sup>** R 9 b3 11 5 A\* b7

**HARMONIC MINOR** **C<sup>m</sup>9<sup>Δ7</sup>** R 9 3 11 5 A Δ7

**MELODIC MINOR** **C<sup>m</sup>i<sup>6</sup><sup>9</sup>** R 9 3 11 5 6 Δ7

**PHRYGIAN** **C<sup>m</sup>i<sup>7</sup> C<sup>7</sup>sus4(b9)** R A 3 11 5 A b7

# DOMINANT

MIXOLYDIAN

**C13sus4** R 9 A\* sus4 5 13 b7

LYDIAN DOMINANT

**C13 (#11)** R 9 3 #11 5 13 b7

5TH MODE HARMONIC MINOR

**C7 (b9)** R b9 3 A 5 b13 b7

ALTERED (DIM W T or SUPERLOCRIAN)

**C7alt.** R b9 #9 3 b5 b13/#5 b7

WHOLE TONE

**C9 (#5)** R 9 3 #11 #5 b7

DOMINANT DIMINISHED

**C7 (b9)** R b9 #9 3 #11 5 13 b7

# HALF-DIMINISHED

LOCRIAN

**Cmi7 (b5)** R A b3 11 b5 b6 b7

LOCRIAN #2

**Cm9 (b5)** R 9 b3 11 b5 b6 b7

2ND MODE HARMONIC MINOR

**Cmi7 (b5)** R A b3 11 b5 A b7

# DIMINISHED

DIMINISHED

**C°7** R ext b3 ext b5 ext bb7 ext