

Scale Syllabus / Chordal Relationships

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_{Ma9} R 9 3 A 5 6 7

LYDIAN $C_{Ma9}(\#11)$ R 9 3 #11 5 6 7

LYDIAN AUGMENTED $C_{Ma7}(\#5)$ R 9 3 #11 #5 A 7

MINOR QUALITY

AEOLIAN (NATURAL MINOR) C_{mi9} R 9 b3 11 5 A b7

DORIAN C_{mi11} R 9 b3 11 5 A* b7

HARMONIC MINOR $C_{m9}^{\Delta7}$ R 9 3 11 5 A Δ7

MELODIC MINOR C_{mi9}^6 R 9 3 11 5 6 Δ7

PHRYGIAN $C_{mi7} C7_{sus4}(b9)$ 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)

C_{7alt.} 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

C_{mi7} (b5) R A b3 11 b5 b6 b7

LOCRIAN #2

C_{m9} (b5) R 9 b3 11 b5 b6 b7

2ND MODE HARMONIC MINOR

C_{mi7} (b5) R A b3 11 b5 A b7

DIMINISHED

DIMINISHED

C^o7 R ext b3 ext b5 ext bb7 ext