

Scale-Chord Relationships in Popular Music

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- 1) Diatonic Chords in Major – use appropriate modes.
- 2) Secondary Chords: II7
 - a) II7 – Mixolydian mode (all extensions of II7 use this mode too)
 - b) II7, II7+, II9+ – Mixolydian of Melodic minor
 - c) II7, II7+, II7b9, II7b9+, (II¹¹b9⁽⁺⁾) – Mixolydian of Harmonic minor
 - d) II7+, II7b5, II7b9+, II7#9+, II7b9b5, II7#9b5 – Locrian Melodic scale
 - e) II7, II7b9, II¹³b9, II7b9b5, II¹³b9b5, II7#9, II7#9b5, II¹³#9 – Half-Whole scale
 - f) II+, II7b5, II7+, II9+, II9b5 – Whole-tone scale
 - g) II7, II9, II¹³, II7/6, II7b5, II7#11, II9b5, II#11, II¹³#11 – Melodic Minor up a 5th
(do not think Lydian Melodic)
 - h) II7#9(b5) – Blues scale

— V7 uses all scales [above] according to taste and necessity —

- 3) Other Secondary Chords:
 - VI7: Most common 1st choice usually is Mixolydian Harmonic Minor with added #9th.
Second choice: Locrian Melodic. Third choice: Mixolydian.
 - III7: Like VI7
 - VII7: Like VI7, III7
 - I7: Treat in same manner as V7 (it is used as V7 of IV)
 - IV7: Mixolydian; Melodic Minor up a 5th
 - bVII7: Melodic Minor up a 5th; Mixolydian
 - bII7: Melodic Minor up a 5th
 - bIII7: Mixolydian, Melodic Minor up a 5th
 - bV7: Treat as the bII7 of IV
 - bVI7: Melodic Minor up a 5th, Mixolydian
- 4) Any major extended family sound: use Major or Lydian scales.
- 5) Any major+ sound: use relative Melodic and Harmonic Minor scales
- 6) On minor 7 chords other than the three diatonic ones, the Dorian mode is almost always used. Exceptions to this are when a modulation has taken place and some vi or iii chords are being used, in which case you use the appropriate modes (Aeolian and Phrygian respectively).
- 7) On minor 7b5 chords use either Locrian, Dorian of Harmonic Minor, or Aeolian of Melodic Minor.
- 8) On minor 6 chords use either the Melodic or Dorian scales depending on whether the melody allow either or both.
- 9) On minor/major 7 types, use the Melodic or Harmonic Minor scales.
- 10) Diminished 7 chords should be converted to 7b9 chords with the appropriate scale then being played.

Minor Keys

- 1) Diatonic Chords (all 5 main scales) – use appropriate modes.
- 2) Secondary Chords:
 - II7: Use Mixolydian of Harmonic Minor, Locrian Melodic, Half-Whole, Mixolydian.
 - bVII7: Treat as V7 of bIII
 - IV7: As in major keys, but also when functioning as V7 of bVII, the other scales on V7 may be applied.
 - bII7, bV7, bVI7: Same as major keys.
 - bIi7: Treat as V7 of bVI

SCALE-CHORD RELATIONSHIPS IN POPULAR MUSIC

3-23-77

- ① DIATONIC CHORDS in MAJOR - USE APPROPRIATE MODES
- ② SECONDARY CHORDS: II 7
 - a) II 7 - MIXOLYD. MODE (all ext. of II 7 use this mode too)
 - b) II 7, II 7, II 7 - MIXOLYD. of MELODIC MINOR;
 - c) II 7, II 7, II 7 (11b9bb) - MIXOL. of HARM MINOR
 - d) II 7, II 7, II 7, II 7, II 7, II 7 - LOCRIAN MELODIC
 - e) II 7, II 7, II 7, II 7, II 7, II 7 - $\frac{1}{2}$ WHOLE SCALE
 - f) II 7, II 7, II 7, II 7 - WHOLE TONE
 - g) II 7, II 7, II 7, II 7, II 7, II 7 - MELODIC MINOR (DO NOT THINK LYDIAN MELODIC) UP A 5th
 - h) II 7 (#9bb) - BLUES SCALE
- ③ SECONDARY CHORDS:
 - VI 7: MOST COMMON 1st choice usually is MIXOL. HARM. MINOR WITH ADDED #9th; 2ND CHOICE, 3RD CHOICE (LOC. MEL.) MIXOL
 - III 7: like VI 7
 - VII 7: like VI 7, III 7
 - I 7: treat in same manner as I 7 (it is used as V 7 of IV)
 - IV 7: MIXOLY.; MELODIC UP A 5th
 - bVII 7: MELODIC UP A 5th; MIXOLY
 - bII 7: MELODIC UP A 5th
 - bIII 7: MIXOL., MELODIC UP A 5th
 - bVI 7: treat as the bII 7 of IV
 - bVII 7: MELODIC UP A 5th, MIXOL.
- ④ any major extended family sound: use MAJOR or LYDIAN SCALES
- ⑤ any major + sound: use relative melodic, harmonic scales
- ⑥ on m7 chords other than the 3 DIATONIC ONES, the DORIAN MODE is almost always used. Exceptions to this are when a modulation has taken place and some vi or iii chords are being used in which case you use the appropriate modes (Aeolian + Phrygian respectively).
- ⑦ On m7b5 chords use either LOCRIAN, DORIAN or HARMONIC MIN., or Aeolian of MELODIC
- ⑧ On m6 chords use either the MELODIC or DORIAN SCALES depending on whether the melody allows either or both
- ⑨ On m7 types, use the Melodic or Harmonic scales.
- ⑩ o7 chords should be converted to 7b9 chords with the appropriate scale then being played.

MINOR KEYS

- ① DIATONIC CHORDS (ALL 5 MAIN SCALES) - use appropriate modes.
- ② SECONDARY CHORDS: II 7 - use MIXOL. of HARM MINOR, LOCRIAN MEL, $\frac{1}{2}$ -WHOLE, MIXOL.
 - bVII 7 - treat as V 7 of bIII
 - IV 7 - as in major keys but also when functioning as I 7 of bVII, the 3 scales used on I 7 may be applied.
 - bII 7, bVI 7, bVII 7 - same as MAJOR KEYS
 - bIII 7 - treat as V 7 of bVI