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.
   III7:  Like VI7
   VII7:  Like VI7, III7
   IV7:  Like VI7, with added #9th.
   bVI7: 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.
   bliI7: Treat as V7 of bVI
1. **DIATONIC CHORDS in MAJOR** — USE APPROPRIATE MODES

2. **SECONDARY CHORDS:**
   - a) **II, V, VII** — MIXOLYD. MODE (also used as dominant 7th)
     - BII, BIV, B7, B9, B11, B13 — HARM. MINOR, LOCRIAN MEL. MINOR
     - BI, BIII, BVI, BII, B7, B9, B11, B13 — MAJOR MINOR
     - BIV, B7, B9, B11, B13 — MAJOR MEL. MINOR, HARM. MINOR
     - BII, BIII, BVI, B7, B9, B11, B13 — MAJOR MEL. MINOR
   - b) **III, V, VII** — MIXOLYD. SCALE
     - BII, BIV, B7, B9, B11, B13 — HARM. MINOR
     - BIII, BVI, B7, B9, B11, B13 — MAJOR MEL. MINOR
     - BIV, B7, B9, B11, B13 — MAJOR MEL. MINOR

3. **SECONDARY CHORDS:**
   - a) **VII** — COMMON 1st choice usually in MIXOL. HARM. MINOR with added #9, 11, or 13
   - b) **IV, VI, VII** — BLUES SCALE

4. **Any major extended family sound** — USE MAJOR OR HARMONIC SCALES

5. **Any major** — 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 (AEGIAN + HARMONIC, respectively).**

7. **On m7 b5 chords use either LOCRIAN, DORIAN, or HARMONIC MINOR, or MELODIC MINOR.

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. **07 chords should be converted to 7b9 chords with the appropriate scale then being played.**

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**MINOR KEYS**

1. **DIATONIC CHORDS (include MINOR SCALES)** — USE APPROPRIATE MODES.

2. **SECONDARY CHORDS:**
   - a) **II, V, VII** — USE MIXOL. OF HARM. MINOR, LOCRIAN MEL. PLUS HARM. MINOR.
     - BII, BIV, B7, B9, B11, B13 — MAJOR MINOR
     - BIII, BVI, B7, B9, B11, B13 — MAJOR MEL. MINOR
     - BIV, B7, B9, B11, B13 — MAJOR MEL. MINOR
   - b) **III, V, VII** — TREAT AS V7 OF VII

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**[Handwritten notes continue]**