

# **C H O R D   S C A L E R E F E R E N C E**

## **E X T R A C T S**

**F u l l   v e r s i o n   w i l l   b e  
a v a i l a b l e   f r e e   w i t h**

**T a m i n g   T h e   S a x o p h o n e  
V o l u m e   2**

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# Introduction and how to use this book.

What we have here are all the diatonic four note chords (7ths) which can be derived from a major or harmonic minor scale. Your aim should be to know these without needing to refer to the written scales, chord symbols and scale degrees.

We use numbers to show each chord relative to the tonic (shown with roman numerals: I, II III, Iv etc.) as well as each note of the chord relative to its own root (shown with arabic numerals: 1, 3, 5, 7)

These are written in each key, with the keys progressing round a cycle of fifths. This means for each key change the key has one more flat or one fewer sharp in the key signature.

## **Why say “Key Centres”, not just the Key Signature of the Tune?**

With some tunes, all the chords are diatonic to the key signature, that is they have no notes that are not in the key signature. In this case we can say there is only one key centre, which is shown by the key signature. This often (but not always) applies to simpler folk, traditional and pop tunes.

However many standard tunes and jazz standards contain chords with chromatic notes, and often there is a short temporary shift in key which is not denoted with a new key signature.

Beware that some tunes with a single key centre may have one or two chords that have chromatic notes that do not mean there is a new key centre. Often the best way to identify a change in key centre is to look out for a V7 or especially IIIm7 V7 sequence that is not in the key signature.

E.G. if your key signature is G (one sharp), and you see Gm7 - C7 - Fmaj7, (as in *How High The Moon*) then this is a change of key centre to F.

So when improvising and using these chord scale references to help choose your notes, it is important to identify when the tune has actually moved from the key signature into a new key centre.

For more on this see [TamingTheSaxophone.com](http://TamingTheSaxophone.com)

## **Key Centres**

### **[Analysis](#)**

## How Do I use the Scales in Improvisation

Initially you might try playing the scales against the chords, paying attention to which notes of the scale are chord tones. You might want to practise so that the chord tones fall on string beats.

However with real improvisation, although short scale passages are often used, it is far better to think more melodically. The scale can be thought of as a **pool of notes** which you can choose from to make interesting melodic phrases.

It would very quickly become boring if you only ever played scales up and down to improvise, but there is no harm in this while you are beginning, as long as you are aware that (sooner rather than later) it's a good idea to start thinking melodically.

## What about Modes?

Some approaches to improvisation based on chord scales use a system whereby scales are described as modes.

I find this method confusing, as it does not encourage you to think of the chord tones and how they relate back to the key centre. It is also quite complicated to have to think of a different mode for each chord.

With the system here, for all the chords in a certain key centre, there is only one scale, i.e. the scale built on the tonic of the key centre.

For example Dm7, Em7, G7, Am7 are all chords in the key of C, and can all use the C major scale.

### Chord Symbols

Major 7: maj7

Minor 7: m7

Minor with major 7: m  $\Delta$ 7

Augmented: +

Diminished 7: dim

Half Diminished  $\emptyset$ 7

# Major

**Cmaj7**  
I

1 3 5 7

**Dmin7**  
II

1 3 5 7

**Em7**  
III

1 3 5 7

**Fmaj7**  
IV

1 3 5 7

**G7**  
V

1 3 5 7

**Am7**  
VI

1 3 5 7

**Bø7**  
VII

1 3 5 7

**Fmaj7**  
I

1 3 5 7

**Gmin7**  
II

1 3 5 7

**Am7**  
III

1 3 5 7

**Bbmaj7**  
IV

1 3 5 7

**C7**  
V

1 3 5 7

**Dm7**  
VI

1 3 5 7

**Eø7**  
VII

1 3 5 7



**B<sup>b</sup>maj7**  
I

1 3 5 7

**Cmin7**  
II

1 3 5 7

**Dm7**  
III

1 3 5 7

**E<sup>b</sup>maj7**  
IV

1 3 5 7

**F7**  
V

1 3 5 7

**Gm7**  
VI

1 3 5 7

**A<sup>o</sup>7**  
VII

1 3 5 7

**Bmaj7**  
I

1 3 5 7

**C#min7**  
II

1 3 5 7

**D#m7**  
III

1 3 5 7

**E:maj7**  
IV

1 3 5 7

**F#7**  
V

1 3 5 7

**G#m7**  
VI

1 3 5 7

**A#ø7**  
VII

1 3 5 7

**E<sup>♯</sup>maj7**  
I

1 3 5 7

**F<sup>♯</sup>min7**  
II

1 3 5 7

**G<sup>♯</sup>m7**  
III

1 3 5 7

**A<sup>♯</sup>maj7**  
IV

1 3 5 7

**B7**  
V

1 3 5 7

**C<sup>♯</sup>m7**  
VI

1 3 5 7

**D<sup>♯</sup>ø7**  
VII

1 3 5 7

**A<sup>+</sup>maj7**  
I

1 3 5 7

**B<sup>-</sup>min7**  
II

1 3 5 7

**C<sup>+</sup>m7**  
III

1 3 5 7

**D<sup>+</sup>maj7**  
IV

1 3 5 7

**E7**  
V

1 3 5 7

**F<sup>+</sup>m7**  
VI

1 3 5 7

**G<sup>+</sup>7**  
VII

1 3 5 7

# Harmonic Minor

Diatonic chords in a minor key can be more complex as they may be derived from harmonic minor, melodic minor or natural minor (aeolian mode).

NB: The chord on III (augmented major 7) is rare.

**Cm  $\Delta$ 7**  
I

1 3 5 7

**D $\emptyset$ 7**  
II

1 3 5 7

**E $\flat$  $\Delta$ 7 +**  
III

1 3 5 7

**Fm7**  
IV

1 3 5 7

**G7**  
V

1 3 5 7

**A $\flat$  $\Delta$ 7**  
VI

1 3 5 7

**Bdim7**  
VII

1 3 5 7

**Fm  $\Delta$ 7**  
I

1 3 5 7

**G $\emptyset$ 7**  
II

1 3 5 7

**A $\flat$  $\Delta$ 7 +**  
III

1 3 5 7

**B $\flat$ m7**  
IV

1 3 5 7

**C7**  
V

1 3 5 7

**C $\sharp$  $\Delta$ 7**  
VI

1 3 5 7

**E $\dim$ 7**  
VII

1 3 5 7

**Em  $\Delta$ 7**  
I

1 3 5 7

**F# $\emptyset$ 7**  
II

1 3 5 7

**G $\Delta$ 7 +**  
III

1 3 5 7

**Am7**  
IV

1 3 5 7

**B7**  
V

1 3 5 7

**C $\Delta$ 7**  
VI

1 3 5 7

**D#dim7**  
VII

1 3 5 7



The image displays seven musical staves, each representing a different chord in the harmonic minor mode. Each staff includes a chord name, a Roman numeral, and fingerings for notes 1, 3, 5, and 7. The notes are shown as whole notes on a treble clef staff.

- Am  $\Delta$ 7 I**: Notes: A2, C3, E3, G3, B3, D4, F#4. Fingerings: 1, 3, 5, 7.
- B $\emptyset$ 7 II**: Notes: B2, D3, F3, A3, C4, E4, G#4. Fingerings: 1, 3, 5, 7.
- C $\Delta$ 7+ III**: Notes: C3, E3, G3, B3, D4, F#4, A4. Fingerings: 1, 3, 5, 7.
- Dm7 IV**: Notes: D3, F3, A3, C4, E4, G#4, B4. Fingerings: 1, 3, 5, 7.
- E7 V**: Notes: E3, G3, B3, D4, F#4, A4, C5. Fingerings: 1, 3, 5, 7.
- F $\Delta$ 7 VI**: Notes: F3, A3, C4, E4, G#4, B4, D5. Fingerings: 1, 3, 5, 7.
- G#dim7 VII**: Notes: G#3, B3, D4, F#4, A4, C5. Fingerings: 1, 3, 5, 7.

The image displays seven lines of musical notation for the Harmonic Minor scale, each with a specific chord symbol and Roman numeral above it. The notes are written on a treble clef staff with a key signature of one flat (Bb). The notes in the scale are Bb, C, D, Eb, F, G, Ab. The chord symbols and Roman numerals are: I (Dm Δ7), II (E07), III (FΔ7 +), IV (Gm7), V (A7), VI (BbΔ7), and VII (C#dim7). Fingerings (1, 3, 5, 7) are indicated below the notes for each line.

**Dm Δ7**  
I  
1 3 5 7

**E07**  
II  
1 3 5 7

**FΔ7 +**  
III  
1 3 5 7

**Gm7**  
IV  
1 3 5 7

**A7**  
V  
1 3 5 7

**B<sup>b</sup>Δ7**  
VI  
1 3 5 7

**C#dim7**  
VII  
1 3 5 7

**Gm  $\Delta$ 7**  
I

1 3 5 7

**A $\emptyset$ 7**  
II

1 3 5 7

**B $\flat$  $\Delta$ 7 +**  
III

1 3 5 7

**Cm7**  
IV

1 3 5 7

**D7**  
V

1 3 5 7

**E $\flat$  $\Delta$ 7**  
VI

1 3 5 7

**F $\sharp$ dim7**  
VII

1 3 5 7

# Melodic Minor

**Cm  $\Delta$ 7**  
I

1 3 5 7

Detailed description: This staff shows the Cm  $\Delta$ 7 I chord scale in the key of C minor. The scale is C-Bb-A-G-F-Eb-D-C. The notes are written on a treble clef staff with a key signature of two flats. The notes are: C (1), Bb (3), A (5), G (7), F, Eb, D, C. The notes 1, 3, 5, and 7 are circled. The chord symbol Cm  $\Delta$ 7 I is positioned above the staff.

**Dm7**  
II

1 3 5 7

Detailed description: This staff shows the Dm7 II chord scale in the key of C minor. The scale is D-C-Bb-A-G-F-Eb-D. The notes are written on a treble clef staff with a key signature of two flats. The notes are: D (1), C (3), Bb (5), A (7), G, F, Eb, D. The notes 1, 3, 5, and 7 are circled. The chord symbol Dm7 II is positioned above the staff.

**E $\flat$ 7 $\Delta$ 7 +**  
III

1 3 5 7

Detailed description: This staff shows the Eb7  $\Delta$ 7 + III chord scale in the key of C minor. The scale is Eb-D-C-Bb-A-G-F-Eb. The notes are written on a treble clef staff with a key signature of two flats. The notes are: Eb (1), D (3), C (5), Bb (7), A, G, F, Eb. The notes 1, 3, 5, and 7 are circled. The chord symbol Eb7  $\Delta$ 7 + III is positioned above the staff.

**F7**  
IV

1 3 5 7

Detailed description: This staff shows the F7 IV chord scale in the key of C minor. The scale is F-Eb-D-C-Bb-A-G-F. The notes are written on a treble clef staff with a key signature of two flats. The notes are: F (1), Eb (3), D (5), C (7), Bb, A, G, F. The notes 1, 3, 5, and 7 are circled. The chord symbol F7 IV is positioned above the staff.

**G7**  
V

1 3 5 7

Detailed description: This staff shows the G7 V chord scale in the key of C minor. The scale is G-F-Eb-D-C-Bb-A-G. The notes are written on a treble clef staff with a key signature of two flats. The notes are: G (1), F (3), Eb (5), D (7), C, Bb, A, G. The notes 1, 3, 5, and 7 are circled. The chord symbol G7 V is positioned above the staff.

**A $\emptyset$ 7**  
VI

1 3 5 7

Detailed description: This staff shows the A $\emptyset$ 7 VI chord scale in the key of C minor. The scale is A-G-F-Eb-D-C-Bb-A. The notes are written on a treble clef staff with a key signature of two flats. The notes are: A (1), G (3), F (5), Eb (7), D, C, Bb, A. The notes 1, 3, 5, and 7 are circled. The chord symbol A $\emptyset$ 7 VI is positioned above the staff.

**B $\emptyset$ 7**  
VII

1 3 5 7

Detailed description: This staff shows the B $\emptyset$ 7 VII chord scale in the key of C minor. The scale is B-A-G-F-Eb-D-C-Bb. The notes are written on a treble clef staff with a key signature of two flats. The notes are: B (1), A (3), G (5), F (7), Eb, D, C, Bb. The notes 1, 3, 5, and 7 are circled. The chord symbol B $\emptyset$ 7 VII is positioned above the staff.

**Fm Δ7**  
I

1 3 5 7

**Gm7**  
II

1 3 5 7

**A<sup>b</sup>Δ7 +**  
III

1 3 5 7

**B<sup>b</sup>7**  
IV

1 3 5 7

**C7**  
V

1 3 5 7

**D<sup>o</sup>7**  
VI

1 3 5 7

**E<sup>o</sup>7**  
VII

1 3 5 7

**Em  $\Delta$ 7**  
I

1 3 5 7

**F#m7**  
II

1 3 5 7

**G $\Delta$ 7 +**  
III

1 3 5 7

**A7**  
IV

1 3 5 7

**B7**  
V

1 3 5 7

**C# $\emptyset$ 7**  
VI

1 3 5 7

**D# $\emptyset$ 7**  
VII

1 3 5 7

The image displays seven staves of musical notation, each representing a different chord in the melodic minor scale. Each staff includes a chord symbol, a Roman numeral, and a sequence of notes with fingerings (1, 3, 5, 7) indicated below. The notes are written in a treble clef with a key signature of one sharp (F#).

- Am  $\Delta$ 7 I**: Notes: A, B, C, D, E, F#, G#
- Bm7 II**: Notes: B, C, D, E, F#, G#
- C $\Delta$ 7 + III**: Notes: C, D, E, F#, G#, A
- D7 IV**: Notes: D, E, F#, G#, A
- E7 V**: Notes: E, F#, G#, A
- F# $\emptyset$ 7 VI**: Notes: F#, G#, A
- G# $\emptyset$ 7 VII**: Notes: G#, A



**Dm  $\Delta$ 7**  
I

1 3 5 7

**Em7**  
II

1 3 5 7

**F $\Delta$ 7 +**  
III

1 3 5 7

**G7**  
IV

1 3 5 7

**A7**  
V

1 3 5 7

**B $\emptyset$ 7**  
VI

1 3 5 7

**C $\#$ ø7**  
VII

1 3 5 7

**Gm Δ7**  
I

1 3 5 7

**Am7**  
II

1 3 5 7

**B $\flat$ Δ7 +**  
III

1 3 5 7

**C7**  
IV

1 3 5 7

**D7**  
V

1 3 5 7

**E $\emptyset$ 7**  
VI

1 3 5 7

**F $\sharp$ 07**  
VII

1 3 5 7

## Natural Minor (Aeolian Mode)

**Fm7**  
I

1 3 5 7

**Gø7**  
II

1 3 5 7

**A<sup>b</sup>maj7**  
III

1 3 5 7

**B<sup>b</sup>m7**  
IV

1 3 5 7

**Cm7**  
V

1 3 5 7

**D<sup>b</sup>Δ7**  
VI

1 3 5 7

**E<sup>b</sup>7**  
VII

1 3 5 7

**B<sup>b</sup>m7**  
I

1 3 5 7

**C<sup>o</sup>7**  
II

1 3 5 7

**D<sup>b</sup>maj7**  
III

1 3 5 7

**E<sup>b</sup>m7**  
IV

1 3 5 7

**Fm7**  
V

1 3 5 7

**G<sup>b</sup>Δ7**  
VI

1 3 5 7

**A<sup>b</sup>7**  
VII

1 3 5 7

**Em7**  
I

1 3 5 7

**F#07**  
II

1 3 5 7

**Gmaj7**  
III

1 3 5 7

**Am7**  
IV

1 3 5 7

**Bm7**  
V

1 3 5 7

**CΔ7**  
VI

1 3 5 7

**D7**  
VII

1 3 5 7

**Am7**  
I

1 3 5 7

**Bø7**  
II

1 3 5 7

**Cmaj7**  
III

1 3 5 7

**Dm7**  
IV

1 3 5 7

**Em7**  
V

1 3 5 7

**FΔ7**  
VI

1 3 5 7

**G7**  
VII

1 3 5 7

**Dm7**  
I

1 3 5 7

**E $\emptyset$ 7**  
II

1 3 5 7

**Fmaj7**  
III

1 3 5 7

**Gm7**  
IV

1 3 5 7

**Am7**  
V

1 3 5 7

**B $\flat$  $\Delta$ 7**  
VI

1 3 5 7

**C7**  
VII

1 3 5 7



## Any Questions?

Please do not email, visit the forum for questions and answers:

[CafeSaxophone.com](http://CafeSaxophone.com)

More lessons and info:

[TamingTheSaxophone.com](http://TamingTheSaxophone.com)

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