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VOLUME 4, APPENDIX 10: TONIC AND PREDOMINANT SCALE-CHORDS

MAJOR TONIC FUNCTION CHORDS (FUNCTION AS LOCAL TONIC CHORDS)

1-IONIAN/MAJOR=MAJOR 2-MAT. PENTATONIC 3-BLUES

MAJ. TRIAD (NO 7TH) USE BLUES OVER ANY CHORD WHERE IT SOUNDS GOOD, BUT DON'T OVERDO IT.

4-MAJOR BEBOP=MAJOR w/45#5 5-AUGMENTED SCALE=MAT w/#2, NO 4, b6

HARMONIC MAJOR=MAJOR w/b6: UNCOMMON PATTERN IS MINOR 3RD-HALF STEP. ALSO CALLED HEXATONIC SCALE.

MINOR TONIC FUNCTION

1-MINOR-MAJOR=ASC. MELODIC MINOR 2-BEBOP MELODIC MINOR OR BEBOP MINOR NO. 2=MINOR w/45#5

PREDOMINANT FUNCTION (II/IV/VI) CHORDS (LEAD TO DOMINANT FUNCTION CHORDS)

1-DORIAN=2ND STEP OF MAJOR 2-MINOR PENTATONIC 3-BEBOP DORIAN/BEBOP MINOR =DORIAN w/b343

C-7 or E^b/C II IN MAJOR

1-LOCRIAN/HALF-DIMINISHED =7TH STEP OF MAJOR 2-BEBOP=LOCRIAN w/b545 3-HALF-DIMINISHED #2 OR LOCRIAN #2

C-7b5 or Cø7 or D^b/C II IN MINOR MODE

=PHRYGIAN w/b5: USE FOR b9 USE FOR b9 #2 (OR b2) - USE FOR b9

1-LYDIAN=4TH STEP OF MAJOR OR MAJOR SCALE w/#4 USEFUL 8/C NO "HANDLE WITH CARE" NOTE: b2 IS A "HANDLE WITH CARE" DISSONANCE

CΔ#4 or D/C IV OR I FUNCTION

1-LYDIAN AUGMENTED=LYDIAN w/#5

CΔ#5 or CΔ#4#5 or E/C

1-AEOLIAN=SIXTH STEP OF MAJOR VI FUNCTION. OFTEN USE DORIAN INSTEAD. OR SUBSTITUTE V/II

C-b6