

LIMDAPL

(modes, 'light to dark')

mode: possible relevant chord: some 'colouring' triads: (p) (key centre: G)

LYDIAN

$C\Delta_{\sharp 11}$

(p) = primary triad (D E_M)



IONIAN

G^7/C

(p) (D_M E_M)

(C)



MIXOLYDIAN

C^{13}_{sus4}

(p) (G_M A_M)

(F)



DORIAN

$C_M^{9(d3)}$

(p) (D_M E^b)

(Bb)



AEOLIAN

$C_M^{9(b13)}$ or: $A^b\Delta/C$

(p) (F_M G_M)

(Eb)



PHRYGIAN

$C(M)^7_{sus4b9}$ or: B^b_M7/C

(p) (D^b E^b)

(Ab)



LOCRIAN

$G^b\Delta/C$

(p) (E^b_M A^b)

(Db)



cycle now repeats, half-step down, starting with:

LYDIAN

$C^b\Delta_{\sharp 11}$

(D^b E^b_M)

(Gb)



enharmonic equivalent: $B\Delta_{\sharp 11}$ (C^{\sharp} D^{\sharp}_M)

(F#)



FUNCTIONAL HARMONY ('JAZZ') CHORD SYMBOLS

basic information

Simple triads (3-note chords) are indicated by a single letter. That letter is the triad's root note. Therefore the chord of **C** = the notes C, E & G (root, 3rd & 5th).

Any other information shown next to the triad's letter can indicate a **modification** to the triad or the addition of **extension(s)**.

In all cases the actual chord voicing (*the order in which the notes are arranged*) is freely chosen by the player. This includes the freedom to edit the available notes indicated by the chord symbol and select only those deemed 'important' or desired at the time.

Modifications to triad:

m (or -)	= triad has minor 3rd.	example: Cm = C, Eb, G
b5	= triad has flat 5th	example: C(b5) = C, E, Gb
#5 (+ or aug)	= triad has raised 5th	example: C(#5) = C, E, G#
o (or dim)	= triad has minor 3rd & flat 5th	example: Co = C, Eb, Gb

Extensions to triad (a few examples):

7	= interval of 7th from root	example: C7 = C, E, G, Bb
9	= interval of 7th & 9th from root	example: C9 = C, E, G, Bb, D
Δ (or ma7)	= major (or 'raised') 7th	example: C^Δ = C, E, G, B
Δ9 (or ma9)	= major (or 'raised') 7th & 9th	example: C^Δ9 = C, E, G, B, D
#11 (or #4)	= add note 3 Tones above root	example: C7(#11) = C, E, F#, G, Bb

Diminishing responsibilities:

o (diminished)	can affect both the triad and the 7th	example: Co7 = C, Eb, Gb, Bbb (A)
ø (half-diminished, or m7b5)	= triad diminished, not 7th.	example: Cø = C, Eb, Gb, Bb
o^Δ (diminished, major 7th)		example: Co^Δ = C, Eb, Gb, B

Inversion therapy (and complex chords):

An angled line (like a forward slash) is used to describe inversions. It can also be used as a way of indicating complex chords. Information above the line is chordal. Below the line is a single bass note.

C/E indicates the triad of **C**, having it's 3rd (**E**) in the bass.

E/C indicates the chord of **C^Δ#5**, (C, E, G#, B).

Diatonic Scales & their Chords

T = tone (whole step) s.T = semitone (half step) aug2 = augmented 2nd (whole step + half)

(Melodic) Major

Melodic Minor

Harmonic Minor

Harmonic Major

All four share the same basic structure:

Perfect 4th between I (Tonic) & IV (Sub-Dominant),
a Tone between IV (Sub-Dominant) & V (Dominant),
Perfect 4th between V (Dominant) & VIII (octave)

Within that outer structure, only two kinds of beginning are used:

Major (T, T, sT) or Minor (T, sT, T)

Similarly, only two kinds of ending are used:

Melodic (T, T, sT) or Harmonic (sT, mi3, sT)

Playing every other note from any given starting point creates four-note chords:

Chords from the scales -

Major	C Δ	D M^7	E M^7	F Δ	G 7	A M^7	B \emptyset
Melodic Minor	C M^Δ	D M^7	E $b\Delta\sharp 5$	F 7	G 7	A \emptyset	B \emptyset
Harmonic Minor	C M^Δ	D \emptyset	E $b\Delta\sharp 5$	F M^7	G 7	A $b\Delta$	B o^7
Harmonic Major	C Δ	D \emptyset	E M^7	F M^Δ	G 7	A $b\Delta\sharp 5$	B o^7

Only 7 chord types are generated: Major 7th (Δ), Minor 7th (M^7), 7th (7), Half-Diminished (\emptyset), Major 7th#5 ($\Delta\sharp 5$), Minor/Major 7th (M^Δ) & Diminished 7th (o^7).

An 8th, commonly occurring four-note chord can be synthesised from the 6th degree of the two Harmonic scales, and the 4th degree of the Harmonic Major: By using 1, 2, 4 & 7 for chord 6 in the Harmonic scales, and 1, 3, 4 & 7 for chord 4 in the Harmonic Major, a Diminished/Major 7th chord ($o\Delta$) can be formed.

An Exercise: (Sing and play as arpeggios. Once mastered in root position, repeat with inverted forms)

Only one note changes each time, shown in brackets above each chord, along with the direction of change.

	(5 \uparrow)	(1 \uparrow)	(7 \uparrow)	(5 \downarrow)	(7 \downarrow)	(7 \downarrow)	(1 \downarrow)
C Δ	C $\Delta\sharp 5$	C $\sharp M^7$	C $\sharp M^\Delta$	C $\sharp o\Delta$	C $\sharp \emptyset$	C $\sharp o^7$	C 7
C E G B	C E G \sharp B	C \sharp E G \sharp B	C \sharp E G \sharp B \sharp	C \sharp E G B \sharp	C \sharp E G B	C \sharp E G B b	C E G B b

(Then start from F Δ , then B $b\Delta$ & so on through all the keys. Then try using the sequence improvisationally.)

8 4-note chords (detailed info)

name:	maj 7	maj 7#5	min 7	min/maj 7	dim/maj 7	half dim	dim7	7
shorthand symbol:	Δ	$\Delta\#5$	M7	M Δ	$\circ\Delta$	\emptyset	$\circ7$	7
example: (beginning on C)	C Δ	C $\Delta\#5$	C#M7	C#M Δ	C# $\circ\Delta$	C# \emptyset	C# $\circ7$	C7
	CEGB	CEG#B	C#EG#B	C#EG#B#	C#EGB#	C#EGB	C#EGB ^b	CEGB ^b
(notes that change)		(5 [↑])	(1 [↑])	(7 [↑])	(5 [↓])	(7 [↓])	(7 [↓])	(1 [↓])
expressed as triads over a bass note:								
	E _M /C	E/C	E/C#	E _{AUG} /C#	C/C#	E _M /C#	E ^o /C#	E ^o /C

The process can be extended into a cycle of 12 keys, by using the final dominant 7th chord as a pointer to the next key, therefore:-

$F\Delta$ $F\Delta\#5$ $F\#M7$ $F\#M\Delta$ $F\#\circ\Delta$ $F\#\emptyset$ $F\#\circ7$ $F7$
 and on...
 $Bb\Delta$