

Chordscale Primer

Step 1: Spell the chord and analyze its roman numeral chord function

Cmaj⁷ Imaj⁷

Step 4: Measure the distance up from chord tones to the 3 notes from the key

Cmaj⁷

Major 2nd Minor 2nd Major 2nd

Step 2: Analyze the chord tones

Cmaj⁷

1 3 5 7

Step 3: Fill in the 3 notes from the key that fall between the chord tones

Cmaj⁷

1 3 5 7

Step 5: Analyze these notes. If they are a major 2nd above a chord tone, they are labeled "tensions."

Cmaj⁷

T9 T13

If they are a minor 2nd above a chord tone, they are labeled "scale degrees"

Cmaj⁷

S4

Step 6 - Name the final chordscale after its corresponding Greek mode.

Cmaj⁷ (C Ionian)

1 T9 3 S4 5 T13 7

Chordscales in C major

<p>Imaj⁷ Cmaj⁷ (C Ionian)</p> <p>1 T9 3 S4 5 T13 7</p>	<p>II-7 D-⁷ (D Dorian)</p> <p>1 T9 b3 T11 5 S6* b7</p>	<p>III-7 E-⁷ (E Phrygian)</p> <p>1 Sb2 b3 T11 5 Sb6 b7</p>
--	---	---

<p>IVmaj⁷ Fmaj⁷ (F Lydian)</p> <p>1 T9 3 T#11 5 T13 7</p>	<p>V7 G⁷ (G Mixolydian)</p> <p>1 T9 3 S4 5 T13 b7</p>	<p>VI-7 A-⁷ (A Aeolian)</p> <p>1 T9 b3 T11 5 Sb6 7</p>
---	--	---

VII-7(b⁵)
B-7(b⁵) (B Locrian)

1 Sb2 b3 T11 b5 Tb13 b7

**If S6 of II-7 is included within the chord, it forms a tritone with b3. This is the same diatonic tritone of its related V7. This can confuse the ear in a II-7 V7 Imaj7 chord progression because a II-7 voiced with S6 can sound like a V7. This is why it is analyzed as a scale degree instead of a tension.*