

## Using Chords over Scales

Each scale presented in the book will list the related chord(s) that are commonly used when composing or improvising. It will also give you an example of how the scale could be used over multiple chords. When experimenting with other chords you need to make sure that you are thinking and hearing the scale the same way. Keeping this in mind is important when looking at the table of chords below. This table shows you which chords work with a C major pentatonic scale. In a general sense you could take any chord from the list below and make a chord progression and it will sound good if you solo using a C pentatonic scale. This is because all the notes of the C major pentatonic can function as either chord tones or tensions (non-chord tones that don't need to resolve). So your ear must determine the way you are thinking about a scale. If your ear and mind are out of sync you will most likely not play very musically or interact well with others.

You will also notice that some chords have "mel" written after them. This means that this chord will work but there will be one or more notes that are avoid notes. (non-chord tones that need to resolve.) So you have to be more careful when using the "mel" chords because one or more notes may sound "sour" and feel like they want to resolve to another note in the scale. This resolution is usually up or down to the next diatonic degree in the scale. You will find more information on tensions and avoid notes on the next page.

### C Pentatonic Scale and Chords that will sound good in every key.

C:	1	2	3	5	6	$\Delta 7\#5$ mel, 7, $\Delta 7$ , 7sus4
D:	$\flat 7$	1	2	4	5	-7, 7 mel, 7sus4
E:	$\flat 6$	$\flat 7$	1	$\flat 3$	4	-7 mel, $-7\flat 5$ , 7 mel, 7sus4
F:	5	6	7	2	3	$\Delta 7\#5$ mel, $\Delta 7$
$G\flat$ :	$\flat 5$	$\flat 6$	$\flat 7$	$\flat 2$	$\flat 3$	7, $-7\flat 5$ mel
G:	4	5	6	1	2	-7, $\Delta 7\#5$ mel, $-\Delta 7$ , 7 mel, $\Delta 7$ mel, 7sus4
A:	$\flat 3$	4	5	$\flat 7$	1	-7, 7 mel, 7sus4
$B\flat$ :	2	3	$\flat 5$	6	7	$\Delta 7\#5$ mel, $\Delta 7$ , $\Delta 7\#5$
B:	$\flat 2$	$\flat 3$	4	$\flat 6$	$\flat 7$	-7 mel, 7 mel, $-7\flat 5$ mel, 7sus4

By referencing the table above we can see that if we play a C major pentatonic a D-7 and an E7sus4 will both sound good. A progression like this would therefore work well:

|: C $\Delta 7$  / / / | D-7 / E7sus4 / :|

But if we were to make a progression like the one below we most likely run into a problem.

|: D-7 / / / | C $\Delta 7$  / E7sus4 / :|

The C major pentatonic will still sound good but we are most likely not hearing this progression in the key of C and therefore are thinking about a scale in C when our ear is in the key of D minor. Therefore writing chord progressions from the table above can be tricky. That is why you need to develop your ear so that you can hear the key center of the chord progression you are building. When you try a new progression always use your ear to make sure the root of the scale has not changed.