

## Additional Notes and Glossary:

### First Line – Parent Scales (master scales)

|      |                            |
|------|----------------------------|
| maj  | major                      |
| HM   | harmonic minor             |
| MM   | melodic minor              |
| HTWT | half-tone-whole-tone scale |
| WTHT | whole-tone-half-tone scale |
| WT   | whole-tone scale           |

### Second Line

|         |   |
|---------|---|
| I - VII | mode nr. of parent scale, also Roman Numeral for major chords                                   |
| i - vii | mode nr. of parent scale, also Roman Numeral for minor chords                                   |
| V/x     | secondary dominant with target roman numeral (z.B. V/ii), includes alterations where applicable |
| Vb9     | Roman Numeral for diminished chords which are interpreted as dominant -7b9 chords               |
| tr.sub  | Tritone-substitution for a dominant chord   |

Where the mode nr. does not coincide with the Roman Numeral of the chord (e.g. due to modal interchange), the different Roman Numeral is additionally being stated in brackets

Roman Numerals with b or # are used for chords with roots that are non-diatonic to the basic scale of the tune and are shown in brackets. Commonly used examples are:

|             |  |
|-------------|--|
| VII (Vb9)   | normally used for diminished chords with HM as parent scale (7th Mode) which function as altered dominant (sometimes also includes target chord numeral, eg. VII (Vb9/ii)) |
| ii (iv min) | minor four-chord (iv min) with dorian (ii) as corresponding scale  |
| V (bVII/I)  | “backdoor-five” (bVII/I) with mixolydian (V) as corresponding scale  |

### Third Line

|           |   |
|-----------|---|
| maj       | major chord, if applicable with extension (eg. maj7)          |
| min       | minor chord, if applicable with extension (eg. min7 or minΔ7) |
| 7         | dominant chord, if applicable with alteration (eg. 7#9)       |
| 9, 11, 13 | dominant chord with extension                                 |
| min7b5    | half-diminished chord   |
| dim       | diminished chord  |
| aug       | augmented chord   |

## Fourth line

Some notes on the most commonly used non-diatonic scale terms:

|                    |  |
|--------------------|--|
| dorian $\Delta$ 7  | dorian with major 7th (aka melodic minor) - 1st mode of MM                       |
| mixo b2b6          | mixolydian with minor 2nd and minor 6th (aka phrygian dominant) - 5th mode of HM |
| mixo b6            | mixolydian with minor 6th (aka aeolian dominant) - 5th mode of MM                |
| mixo #4            | mixolydian with raised 4th (aka lydian dominant) - 4th mode of MM                |
| aeolian $\Delta$ 7 | aeolian with major 7th (aka harmonic minor) - 1st mode of HM                     |
| locrian 6          | locrian with major 6th (aka locrian sharp 6) - 2nd mode of HM                    |
| locrian 2          | locrian with major 2nd (aka semilocrian) - 6th mode of MM                        |
| locrian b4bb7      | locrian with flat 4th and diminished 7th (aka ultralocrian) - 7th mode of HM     |
| altered            | alterered scale (aka superlocrian or mixo b2#2#4#5) - 7th mode of MM             |

Basic Scale underlying main parent scale of the tune