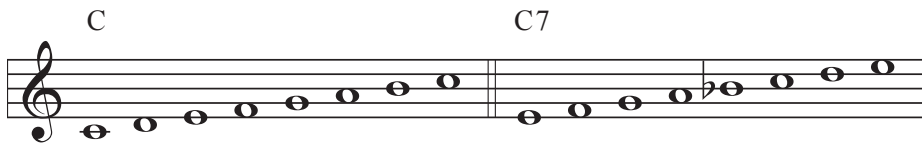
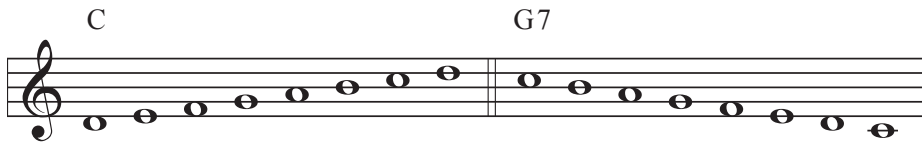


## Scale and Chord Relationships

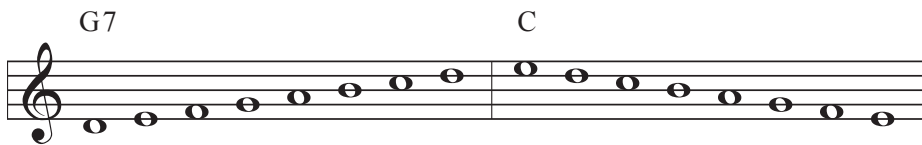
The chosen scale should generally be related to the key of the chord. Using the entire octave of the chosen scale will make it sound like you are playing exactly that. Scales! Starting on one of the basic chordal tones will usually be better than starting on an "inharmonic." Resolving the end of the scale passage in some melodious manner is also better than leaving it hanging or leaping to a new idea.



The C7 chord implies the key of "F". It might also imply the key of F Minor but in this situation we do not know that because there is no following chord. Generally, the chosen scale should have the key elements of the chord in question.



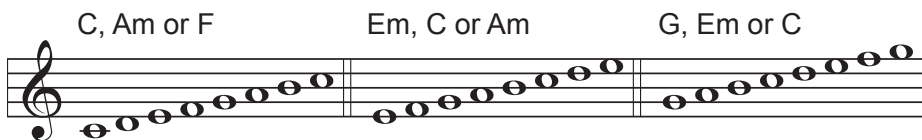
Neither one of these choices is particularly good as they start and end on inharmonics.



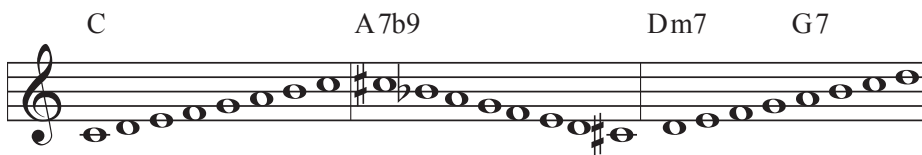
The scale on the G7 chord is resolved to the 3rd of the C chord.



The same scale can accommodate at least three of the basic chords in any key. All three chords are from the key of C but the scale's relationship to each chord is different.



Any modal variant will accept at least three of the basic chords within that key.



The process becomes a bit more difficult when the chord in question is from another key. Here the A7b9 chord seems to be the Dominant 7th chord in the key of D Minor so the scale in question has been altered to reflect the chord. The Dm7 and G7 are back in the original key.

To avoid rewriting every theory book on the market, suffice it to say that players should study harmonic theory from other sources to perhaps get a better understanding of such elements as "tonicization".

One final statement on scales and chord is that "even the seemingly most unlikely scale tone can sound pretty good when you push it along a scale idea." An example of this might be the note "F#" played and sustained against an isolated "C" chord. This will be a bit rough around the edges but if you immediately follow it by resolving it to the the note "G", everything seems to be just fine.

If your solo sounds like you are playing scales, it most likely is not a very good solo. This is where imagination has to take over rather than just "book learning." The ear is the final judge.