

## Appendices of “No Bull Music Theory For Guitarists” vol. 3 by James Shipway

### Appendix 1: Modes and Chord Extensions

#### A. Major Modes

These modes work well over **Major 7 (maj7)** chords:

Mode	Formula	Works Over
Ionian	1 2 3 4 5 6 7	Major 7, Major 9, Major 13
Lydian	1 2 3 #4 5 6 7	Major 7#11, Lydian chords

**Lydian** is brighter due to the raised 4th (#11 when extended).

#### B. Dominant Mode

This mode works well over **Dominant 7 (7)** chords:

Mode	Formula	Works Over
Mixolydian	1 2 3 4 5 6 b7	Dominant 7, 9, 13 chords

#### C. Minor Modes

These modes work over **Minor** chords of various extensions:

Mode	Formula	Works Over
Dorian	1 2 b3 4 5 6 b7	Minor 7, Minor 9, Minor 11, Minor 13
Aeolian	1 2 b3 4 5 b6 b7	Minor 7, Minor 9, Minor 11
Phrygian	1 b2 b3 4 5 b6 b7	Occasionally over chords with b9 or b6 (rare)

- **Dorian** is the only mode with a **natural 6** — ideal for **Minor 13 chords**.
- **Aeolian** has a b6 and works fine for **Minor 7, 9, 11**, but **not 13**.
- **Phrygian** is rarely used due to the b2, unless matched to chords like **m7b9**.
- **Locrian** (1 b2 b3 4 b5 b6 b7) is used over **m7b5 (half-diminished)** chords only.

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### Appendix 2: Extra Chord Formula Information

#### A. Minor/Major 7 Chord (mMaj7)

- **Formula:** 1 b3 5 7
- **Example in C:** C – Eb – G – B
- Found as:
  - I chord of **harmonic minor**

- I chord of **melodic minor**

**Melodic Minor Scale Formula:** 1 2  $\flat$ 3 4 5 6 7 works over: mMaj7, m6, m9, m13  
(when used in modern jazz)

### C. Major 7 $\sharp$ 5 Chord (Maj7 $\sharp$ 5)

- **Formula:** 1 3  $\sharp$ 5 7
- **Example in C:** C – E – G $\sharp$  – B
- Found as: III chord in **harmonic minor & melodic minor**
- Used almost exclusively jazz, adds an “expansive” or “synthetic” color.

## Appendix 3: Altered Extensions and Altered Dominant Chords

### Common Alterations on Dominant Chords

You can modify extensions on dominant chords for added tension and jazz color:

Alteration	Formula	Example Notation
$\flat$ 9	$\flat$ 2	C7 $\flat$ 9, G7 $\flat$ 9
$\sharp$ 9	$\sharp$ 2	C7 $\sharp$ 9, G7 $\sharp$ 9
$\sharp$ 11	$\sharp$ 4	C7 $\sharp$ 11, G9 $\sharp$ 11
$\flat$ 13	$\flat$ 6	C7 $\flat$ 13, G7 $\flat$ 13
$\sharp$ 5 (same as $\flat$ 13)	$\sharp$ 5/ $\flat$ 6	C7 $\sharp$ 5, C7aug, G7aug

### Common Combined Extensions

- **C7 $\flat$ 9 $\sharp$ 5**
- **G7 $\sharp$ 9 $\flat$ 13**
- **C13 $\sharp$ 11**
- These are used primarily in **jazz, fusion, and modern gospel**.

### Scales for Altered Dominant Chords

Scale Name	Formula	Works Over
<b>Altered Scale</b> (aka Super Locrian)	1 $\flat$ 2 $\sharp$ 2 3 $\sharp$ 4 $\flat$ 6 $\flat$ 7	Dominant chords with multiple alterations (C7 $\flat$ 9 $\sharp$ 5, etc.)
<b>Half-Whole Diminished</b>	1 $\flat$ 2 $\sharp$ 2 3 $\sharp$ 4 5 6 $\flat$ 7	Dominant 13 $\flat$ 9, 13 $\sharp$ 9
<b>Phrygian Dominant</b>	1 $\flat$ 2 3 4 5 $\flat$ 6 $\flat$ 7	V7 in harmonic minor, or over 7 $\flat$ 9 chords in minor keys

- You can use these scales to improvise over altered dominant chords and create tension and resolution.
- These alterations can be used tastefully in **any genre**, but are most commonly associated with **jazz**.