

Chord	Scale
Cmaj7, Cmaj9, C6, C	C major, C lydian, C major bebop C major pentatonic, G major pentatonic
Cmaj7#11	C lydian, B in sen
Cm7, Cm9, Cm11, Cm	C dorian, C minor bebop, C minor pentatonic F major pentatonic, Bb major pentatonic Eb major bebop, C blues, C minor
Cm6, Cm	C dorian, C melodic minor, C minor pentatonic, F major pentatonic, Bb major pentatonic, C minor bebop, Eb major bebop, D in sen
Cm-maj7	C melodic minor, C harmonic minor, Eb major bebop
Cm7b6	C minor, Ab major pentatonic
Cm7b9	C phrygian, C phrygian #6
C7, C9, C13, C	C mixolydian, C lydian dominant, C dominant bebop, C blues, C major pentatonic
C7sus, Csus, C11 Bb/C, Gm7/C	C mixolydian C suspended pentatonic, F major pentatonic
C7#11, C7	C lydian dominant
C7alt, C7#9#5, C7#9	C altered, F harmonic minor, F melodic minor
C7b9b5, C7b9	C HW diminished, F harmonic minor, F melodic minor
C7aug, C7+, C7#5	C whole tone
Cm7b5	C locrian #2, C locrian
Cdim7	C WH diminished
Cphryg	C phrygian, C phrygian #6, C Spanish phrygian C in sen
Cmaj7#5	C lydian augmented, C major bebop
C7susb9	C phrygian #6, C phrygian

what you do with this knowledge that determines how you sound. Hal Crook's book *How To Improvise* has a lot of information on melodic development, especially on rhythmic variation, geared toward the intermediate player, while George Russell's *The Lydian Chromatic Concept Of Tonal Organization For Improvisation* and David Liebman's *A Chromatic Approach To Jazz Harmony And Melody* contain advanced and very technical discussions on harmonic development.