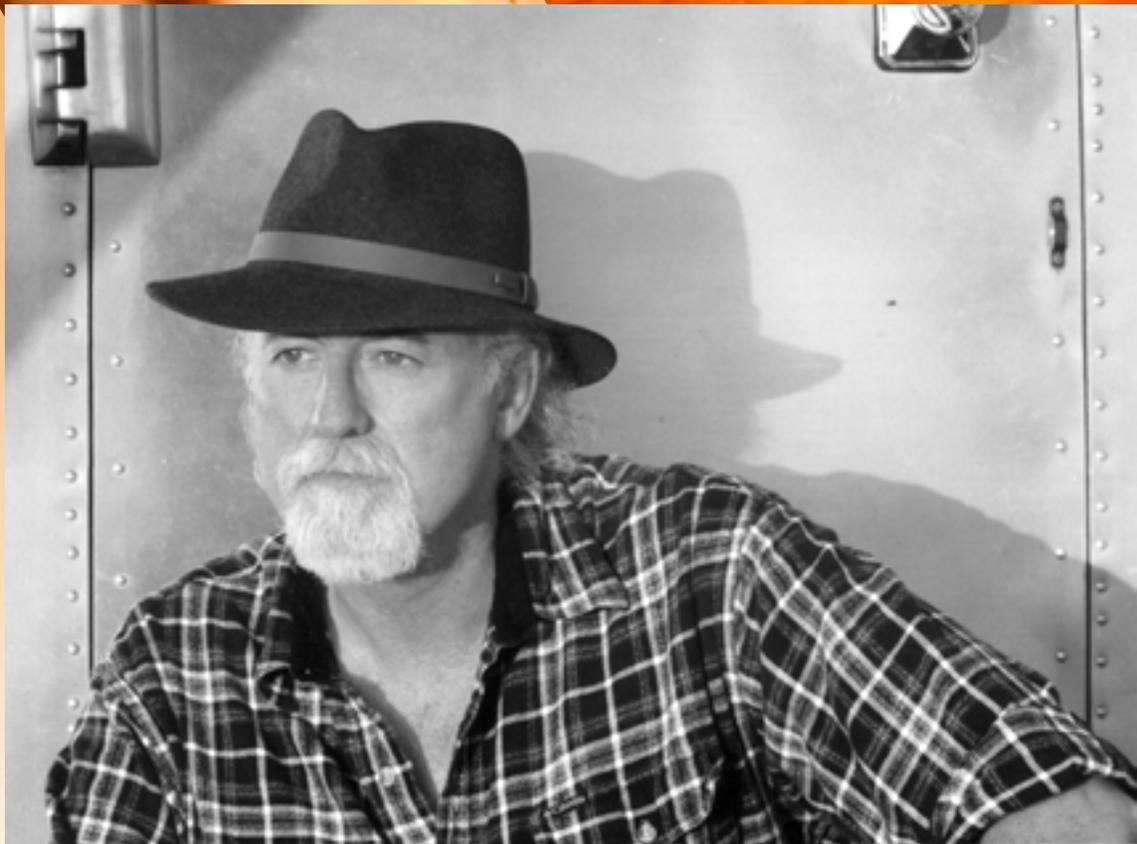


Fretboard Harmony

**An approach to modern harmonic relationships
that are unique to the guitar**



Bruce Bishop



Introduction

This book provides an approach to modern harmonic relationships that is unique to the guitar, creating the foundation necessary for a complete understanding of music theory as it relates to the guitar fingerboard. Designed for the elementary and intermediate player, this book does not require the ability to sight-read.

The book is divided into two sections: text and workbook. The text section is presented with a minimum of verbiage, the workbook section is comprised of simple exercises designed to promote assimilation and utilization of the information provided in the text.

Topics covered: Sharps, flats and enharmonics; symmetrical scales and technique exercises; the five pentatonic scale patterns; the “relative minor” relationship; pattern movements within I, IV, V progressions; intervals and their symbols; the fretboard geometry of intervals; the major scale and its role in present-day music; chords, chord progressions and chord substitutions; chord inversions; 15 common major-scale-type chord progressions; 45 real-world, useable chords diagrammed and explained; the five major scale patterns; root positions of the five major scale patterns; detailed presentations and analyses of three songs; the “D” tuning, with diagrams of 40 practical chords; line progressions, diagrammed and explained; passing chords, ascending and descending; contrasting major and minor keys; understanding minor progressions; and commonly used chord types in minor progressions.

It is recommended that players practice and study at least one hour per day to reap the maximum benefits from this book.

Acknowledgments

Fretboard Harmony is a distillation of 35 years of lessons learned from a vast pool of players, teachers, friends, studio engineers and even a few dogs and cats. All of their names and stories easily could fill a book — a book that would be far more interesting than a text for the guitar.

I am grateful to my wife, Julie, who with the help of her mother, Jo Hadley, took a loose, unorganized, and often long-winded manuscript and turned it into this beautifully produced book. Special thanks, also, to my talented friend Ben Bull (Obscure Design, San Bernardino, California), for his generous and invaluable computer-graphics advice during the production of this book.

I have also had more than my share of bright, talented and challenging students who have helped guide the presentation of these concepts.

As a teacher, Jack Smalley, at the Dick Grove Music Workshops, opened up a multitude of doors and insights into the tapestry of music and human experience. His positive vitality, honesty and humor were irresistible, and the learning was fun.

Thanks also to Jim Bogen for helping to arrange my classes at Pitzer College. Without his efforts I would not have undertaken this book.

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FRETBOARD HARMONY

TEXTBOOK

1 *The Basics*

SHARPS, FLATS AND ENHARMONICS

b = flat	Note is lowered by one fret, 1/2 step
# = sharp	Note is raised by one fret, 1/2 step
♮ = natural	Used to cancel a previous sharp or flat instruction

The Chromatic Scale	All 12 notes
The Ascending Chromatic Scale	A A [#] B C C [#] D D [#] E F F [#] G G [#] A
The Descending Chromatic Scale	A A ^b G G ^b F E E ^b D D ^b C B B ^b A
Enharmonic Equivalents	Same note with two names
Example:	(A [#] & B ^b) (C [#] & D ^b) (D [#] & E ^b) (F [#] & G ^b) (G [#] & A ^b) (B [#] & C) (B & C ^b) (F & E [#])

Exercises

Practice drawing and saying the alphabet A through G forwards, backwards, and every other letter.

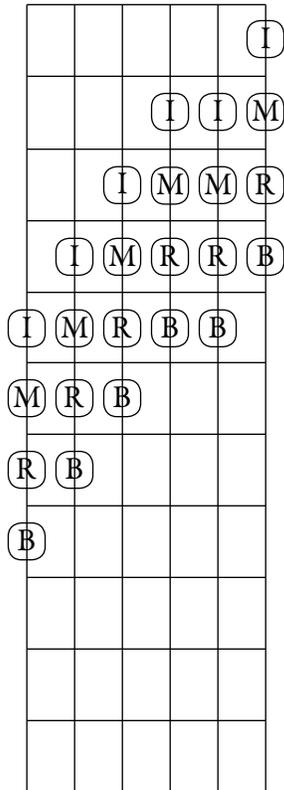
Using workbook pages 129 through 136, draw and recite chromatic scales starting from each note.

SYMMETRICAL SCALES AND TECHNIQUE

Symmetrical Scales are groups of evenly spaced notes.

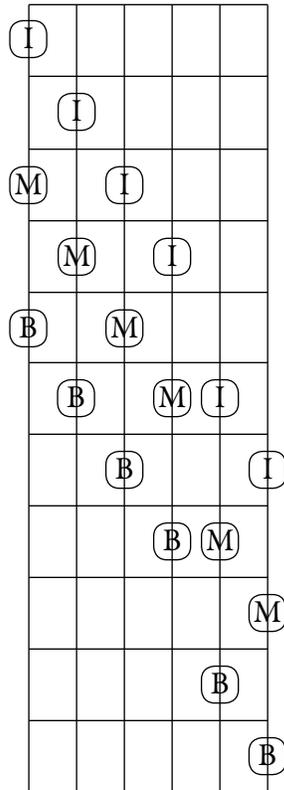
Chromatic Scale

All 12 notes, spaced
apart by 1/2 steps



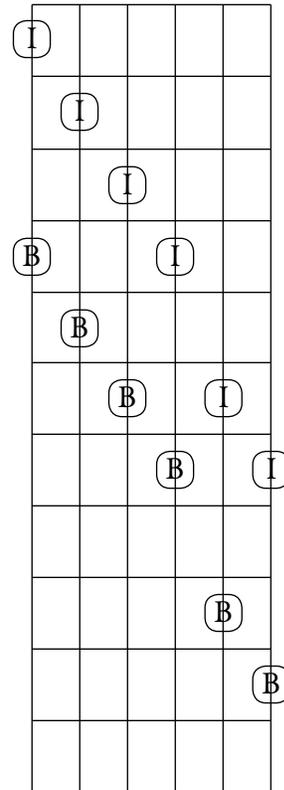
Whole-Tone Scale

Whole steps



Diminished Scale

1-1/2 steps, minor 3rds



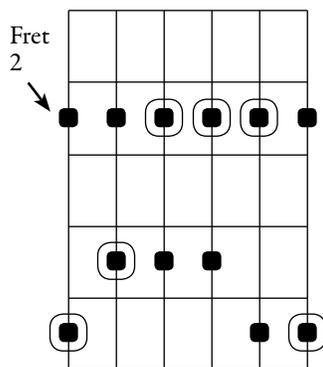
Exercises

Using workbook pages 137 through 142, draw the Symmetrical Scales.

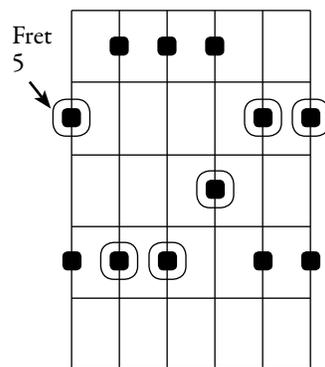
PENTATONIC SCALES

- Are the most universal scales
- Lay well on the fretboard
- Provide an open sound with great harmonic strength
- Are able to assume many harmonic identities
- When layered over with blues scales, provide wide range of possibilities

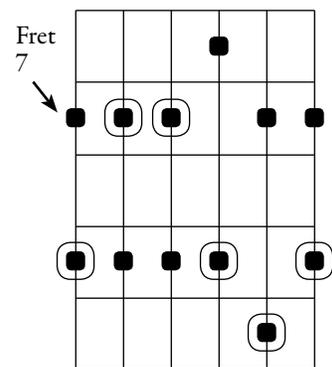
Example of Pentatonic Scales in the key of A



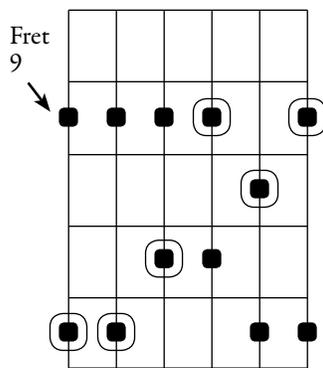
AEO - PENT
"G" Shaped



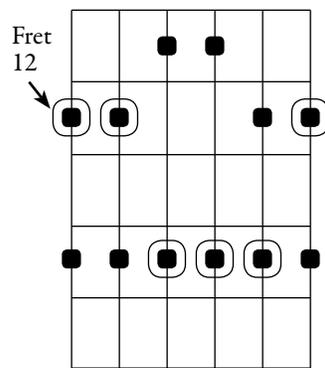
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped



MIXO - PENT
"A" Shaped

Exercises

Practice drawing chord shapes.

Play chord shapes and scales.

Break the patterns into parts and develop licks.

Advanced: Play as 4ths (two adjacent notes at once).

Using workbook pages 143 through 155, draw the pentatonic scale patterns and their corresponding chord shapes.

METRONOME PRACTICE

Time is everything! Tell yourself this every day for life!

GET ONE — BUY ONE — STEAL ONE!

Exercises

Practice playing the following with a metronome:

- | | |
|----------|--|
| M.M. 200 | Play 1/2 notes (one note equals two ticks) |
| M.M. 120 | Play 1/4 notes (one note equals one tick) |
| M.M. 120 | Play 1/8 notes (two notes equal one tick) |
| M.M. 120 | Play 1/8 notes with swing feel (doo-ba) |

Repeat the above, playing in between the metronome ticks.

GENERAL PRACTICE TIPS

Warm up slowly with the symmetrical scales for three or four minutes.

Practice drawing what you are working on.

Isolate your weaknesses and allow them more time.

Keep a practice journal.

Save “getting off” for after practice.

Remember that two minutes of concentrated effort on a difficult passage is the equivalent of 15 to 20 minutes of song repetition.

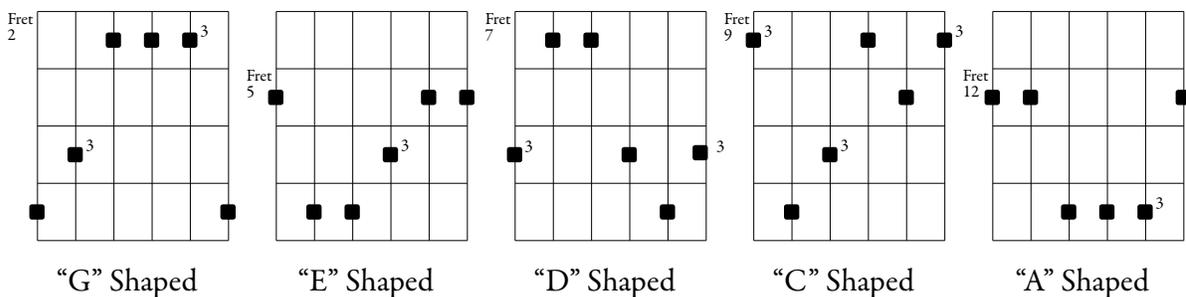
Don't get discouraged! It is not uncommon for people to have difficulty assimilating this new information and incorporating it into their playing repertoire. Most people who embark upon concentrated studies of this nature tend to lose perspective on their growth rate. This is totally normal! A little faith and patience will help a lot.

2 Changing Major to Minor

MAJOR AND MINOR

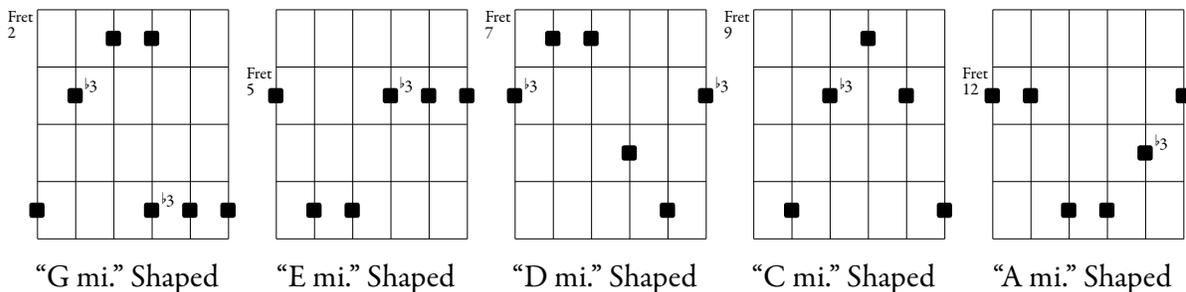
All five basic chord shapes can be changed from major to minor. Doing this requires memorizing which of the chord notes are the 3rds.

Key of "A" Major



Lowering the 3rd by one fret (1/2 step) changes the chord from major to minor.

Key of "A" Minor



RELATIVE MINOR

The term *relative minor* means that three frets down from any major chord lies a minor chord that shares most of its notes with its *relative major* chord, three frets up. “A” major’s *relative minor* is “F \sharp ” minor. “F \sharp ” minor’s *relative major* is “A” major.

Here is how “F \sharp ” minor fits into the five pentatonic scale patterns:

Key of “F \sharp ” Minor

The diagrams show the following fret positions for the circled notes:

- AEO-PENT:** Fret 2, strings 1, 2, 3, 4, 5.
- IO-PENT:** Fret 5, strings 1, 2, 3, 4, 5.
- DORI-PENT:** Fret 7, strings 1, 2, 3, 4, 5.
- LYDI-PENT:** Fret 9, strings 1, 2, 3, 4, 5.
- MIXO-PENT:** Fret 12, strings 1, 2, 3, 4, 5.

Below each diagram is its name and the major chord it is shaped like:

- AEO-PENT** “E mi.” Shaped
- IO-PENT** “D mi.” Shaped
- DORI-PENT** “C mi.” Shaped
- LYDI-PENT** “A mi.” Shaped
- MIXO-PENT** “G mi.” Shaped

Note that each of the five pentatonic patterns contains a major chord and its corresponding relative minor chord.

Exercises

Experiment with new chord shapes within the patterns — most sound good and there are many possibilities — all of which can be substituted for their basic chord counterparts.

Using workbook pages 156 through 177, complete the major-to-minor exercises.

SUMMARY OF BASIC MAJOR AND MINOR CHORD SHAPES WITHIN THE PENTATONIC PATTERNS

Preceding are five different fingerings and scale patterns of the Pentatonic Scale; each pattern contains the shape of a major chord, and the shape of its relative minor chord.

Example:

The Keys of “A” Major and F# Minor

AEO-PENT at fret #2 = “G” shaped major chord and “E” minor shaped chord.

IO-PENT at fret #5 = “E” shaped major chord and “D” minor shaped chord.

DORI-PENT at fret #7 = “D” shaped major chord and “C” minor shaped chord.

LYDI-PENT at fret #9 = “C” shaped major chord and “A” minor shaped chord.

MIXO-PENT at fret #12 = “A” shaped major chord and “G” minor shaped chord.

Also, three frets below any major chord is its relative minor chord.

Example:

Three frets below “A” major lies its relative minor chord, “F#” minor.

It follows then, *when changing from major to minor, all of the patterns shift up the neck by three frets.*

Example:

The “A” major chord becomes the “A” minor chord.

3 *I, IV, V Progressions*

PENTATONIC SCALES WITHIN I, IV, V PROGRESSIONS

A chord progression is a group of chords played in succession.

Chord progressions typically have a beginning and an end — they are a cycle.

Chord progressions usually move between tension and resolution.

The most basic chord progression is the I, IV, V.

The Roman numerals are used to simplify transposition.

The Roman numeral “I” always names the key.

Example:

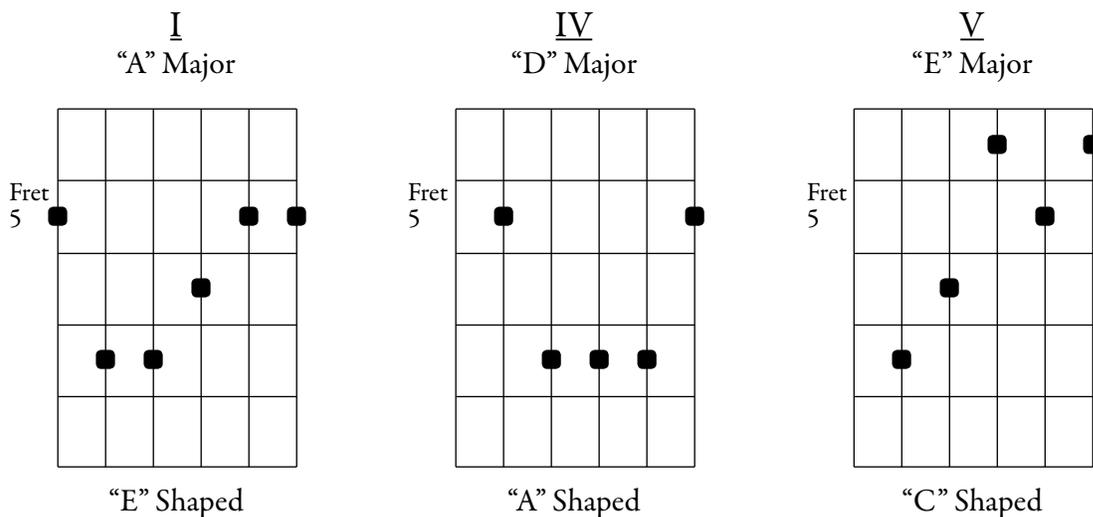
The I, IV, V Progression in the Key of “A” Major

I = “A” Major

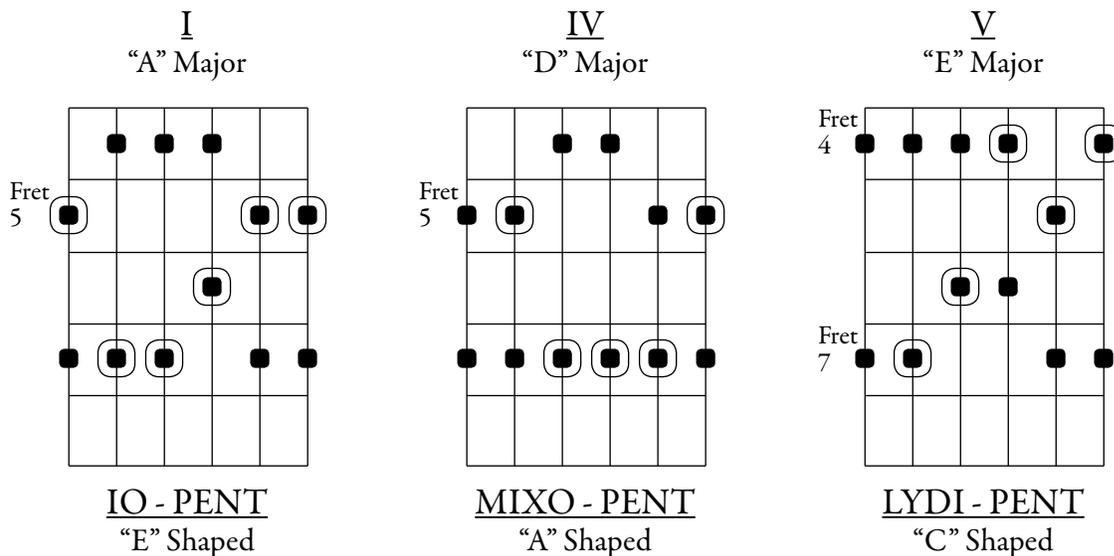
IV = “D” Major

V = “E” Major

Observe what occurs at the fifth fret when the “A”, “D”, and “E” chords are played. Notice all three chords can be easily played without ever leaving the fifth fret area of the neck.



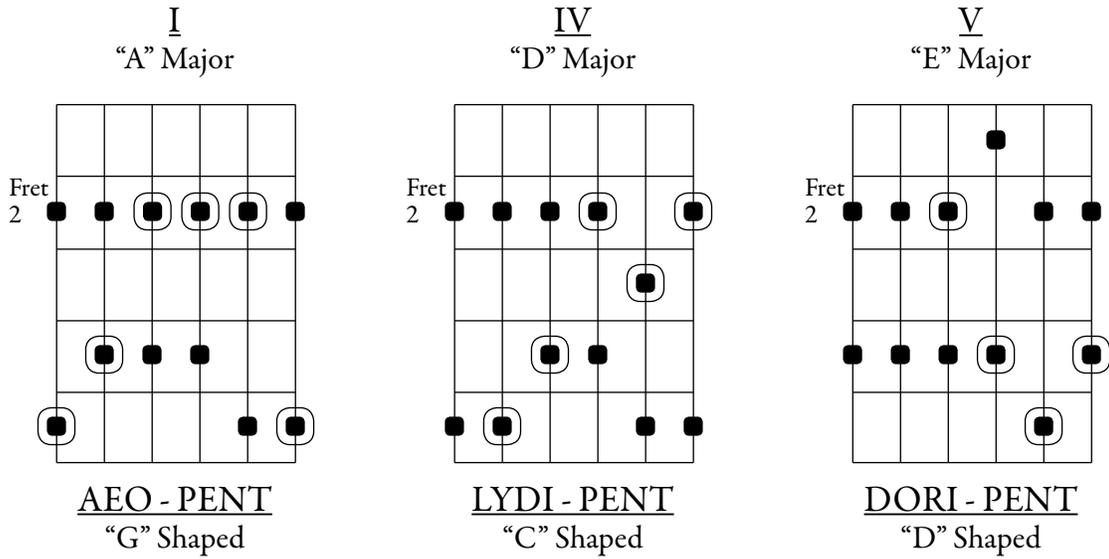
Associating the learned pentatonic scale pattern for each of the *five basic chord shapes* produces the following I, IV, V Progression in the key of “A” Major, at the fifth fret:



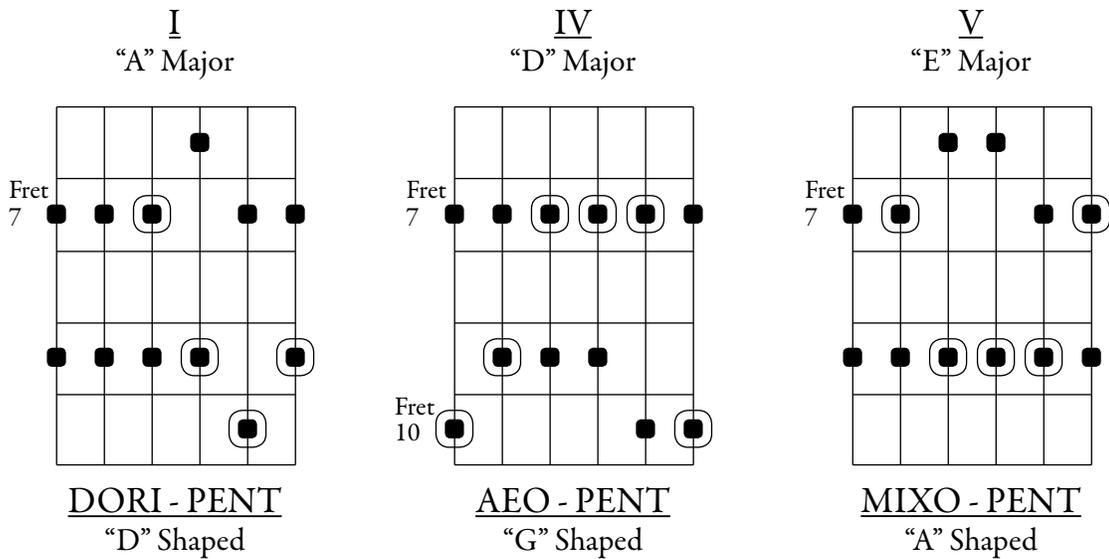
Exercises

Using workbook pages 178 through 180, complete the I, IV, V Progressions.

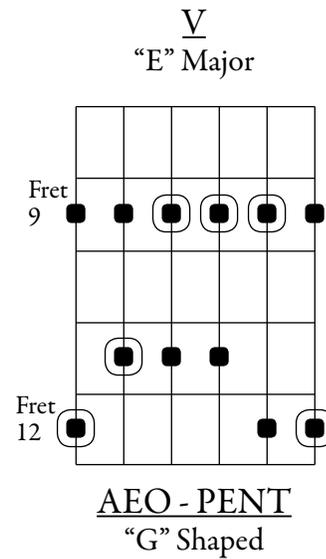
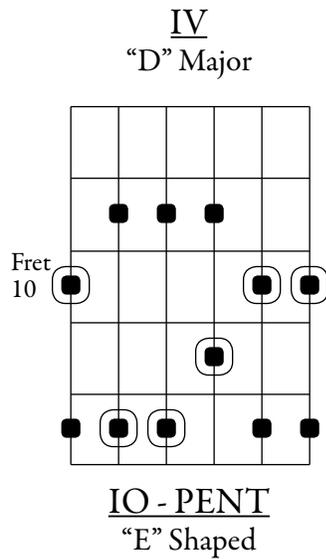
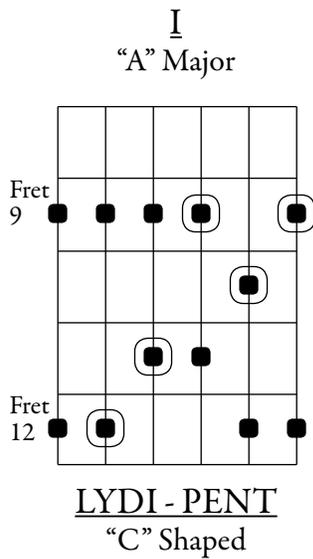
Observe a similar occurrence at the second fret:



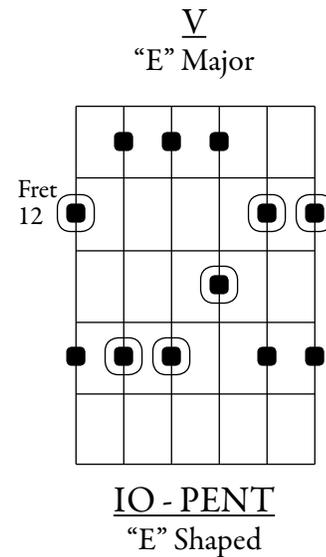
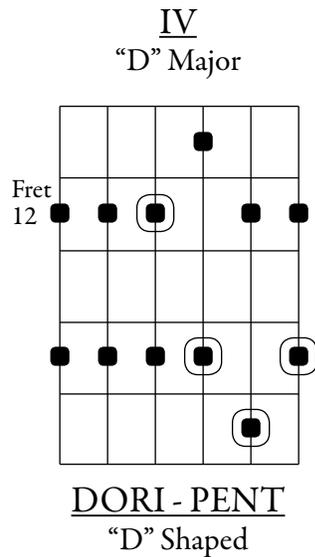
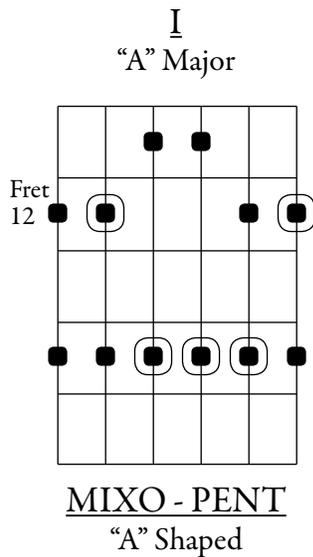
At the seventh fret:



At the ninth fret:



At the twelfth fret:



Exercises

Using workbook pages 181 through 186, complete the pattern movement exercises.

Remember that each chord in the I, IV, V Progression has a corresponding *relative minor* chord.

Example:

I = "A" Major and "F#" minor
IV = "D" Major and "B" minor
V = "E" Major and "C#" minor

A I, IV, V Minor Progression can be built using *relative minor* chords:

I minor = "F#" minor
IV minor = "B" minor
V minor = "C#" minor

This would be called the key of "F#" minor.

The learned pentatonic scale patterns are exactly the same for the:

I ("A" Major), IV ("D" Major), V ("E" Major) Progression in "A"

and the

I ("F#" minor), IV ("B" minor), V ("C#" minor) Progression in "F#" minor

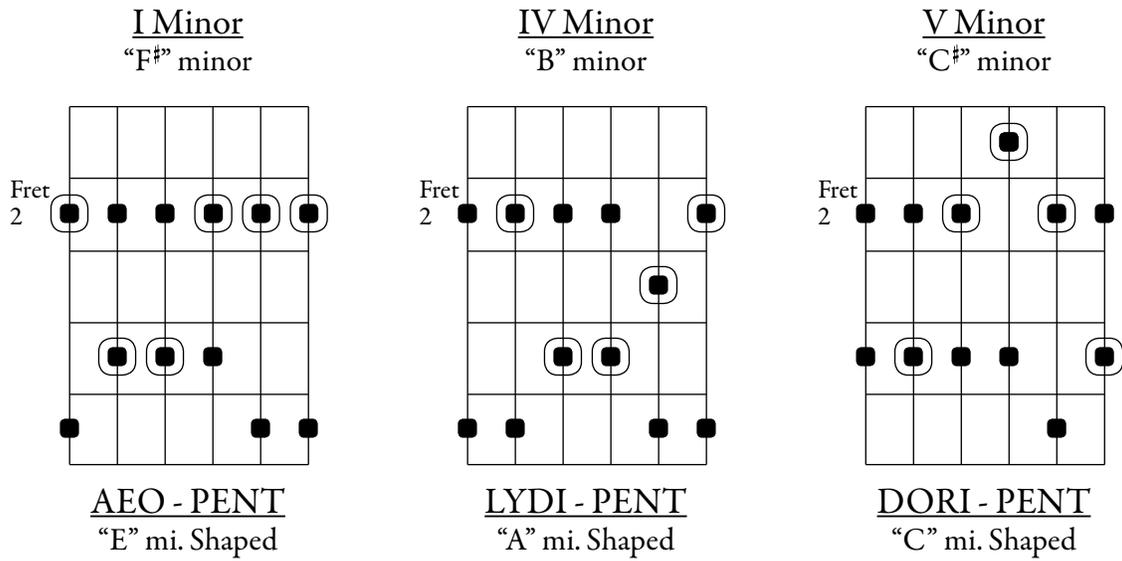
Observe what occurs at the fifth fret when the “F[#]” minor, “B” minor, and “C[#]” minor chords are played. *Notice all three chords can be played easily without ever leaving the fifth fret area of the neck.*

	<u>I Minor</u> “F [#] ” minor	<u>IV Minor</u> “B” minor	<u>V Minor</u> “C [#] ” minor
Fret 5			
	“D” mi. Shaped	“G” mi. Shaped	“A” mi. Shaped

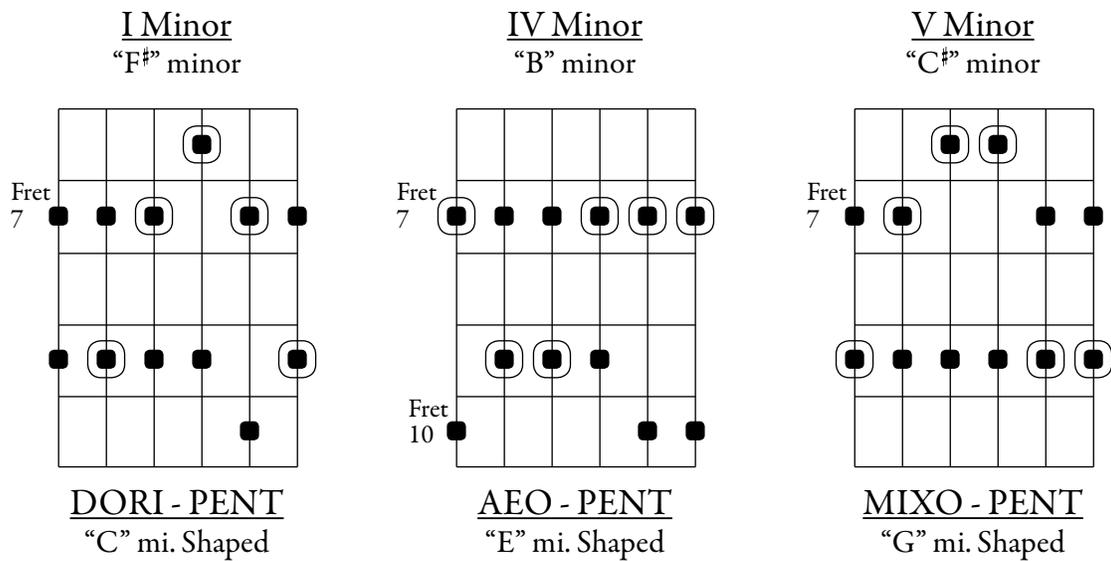
Associating the learned pentatonic scale pattern for each of the *five basic chord shapes* produces the following I, IV, V Progression in the key of “F[#]” minor, at the fifth fret:

	<u>I Minor</u> “F [#] ” minor	<u>IV Minor</u> “B” minor	<u>V Minor</u> “C [#] ” minor
Fret 5			
	<u>IO - PENT</u> “D” mi. Shaped	<u>MIXO - PENT</u> “G” mi. Shaped	<u>LYDI - PENT</u> “A” mi. Shaped

Observe a similar occurrence at the second fret:



At the seventh fret:



At the ninth fret:

I Minor
"F#" minor

LYDI - PENT
"A" mi. Shaped

IV Minor
"B" minor

IO - PENT
"D" mi. Shaped

V Minor

AEO - PENT
"E" mi. Shaped

At the twelfth fret:

I Minor
"F#" minor

MIXO - PENT
"G" mi. Shaped

IV Minor
"B" minor

DORI - PENT
"C" mi. Shaped

V Minor
"C#" minor

IO - PENT
"D" mi. Shaped

Exercises

Using workbook pages 187 through 191, complete the pattern movement exercises.

This information should be absorbed slowly — it takes time!

Exercises

Practice the I, IV, V chord/arpeggio and pattern changes at each of the five areas just reviewed.

Spending two minutes per area, for ten minutes a day, will do the trick.

Please be patient and consistent.

4 *Mixed I, IV, V Progressions*

MIXED I, IV, V PROGRESSION COMBINATIONS

I, IV, V Progressions in major and minor are often mixed together.

The possible combinations of Mixed I, IV, V Progressions are:

I minor	IV Major	V Major
I Major	IV minor	V Major
I Major	IV Major	V minor
I minor	IV minor	V Major
I minor	IV Major	V minor
I Major	IV minor	V minor

Exercises

Using workbook pages 192 through 224, complete the pattern movement exercises.

SIMPLIFYING THE PENTATONIC PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

The following pentatonic pattern movements are based on all of the possible two-part combinations of I, IV, V Progressions.

Although there are 16 possible two-part combinations of the I, IV, V Progressions, only seven different pattern movements are required to produce them.

In fact, of the seven movements, only four need be memorized, because the other three are the same movements in reverse order.

GROUP ONE PENTATONIC MOVEMENT

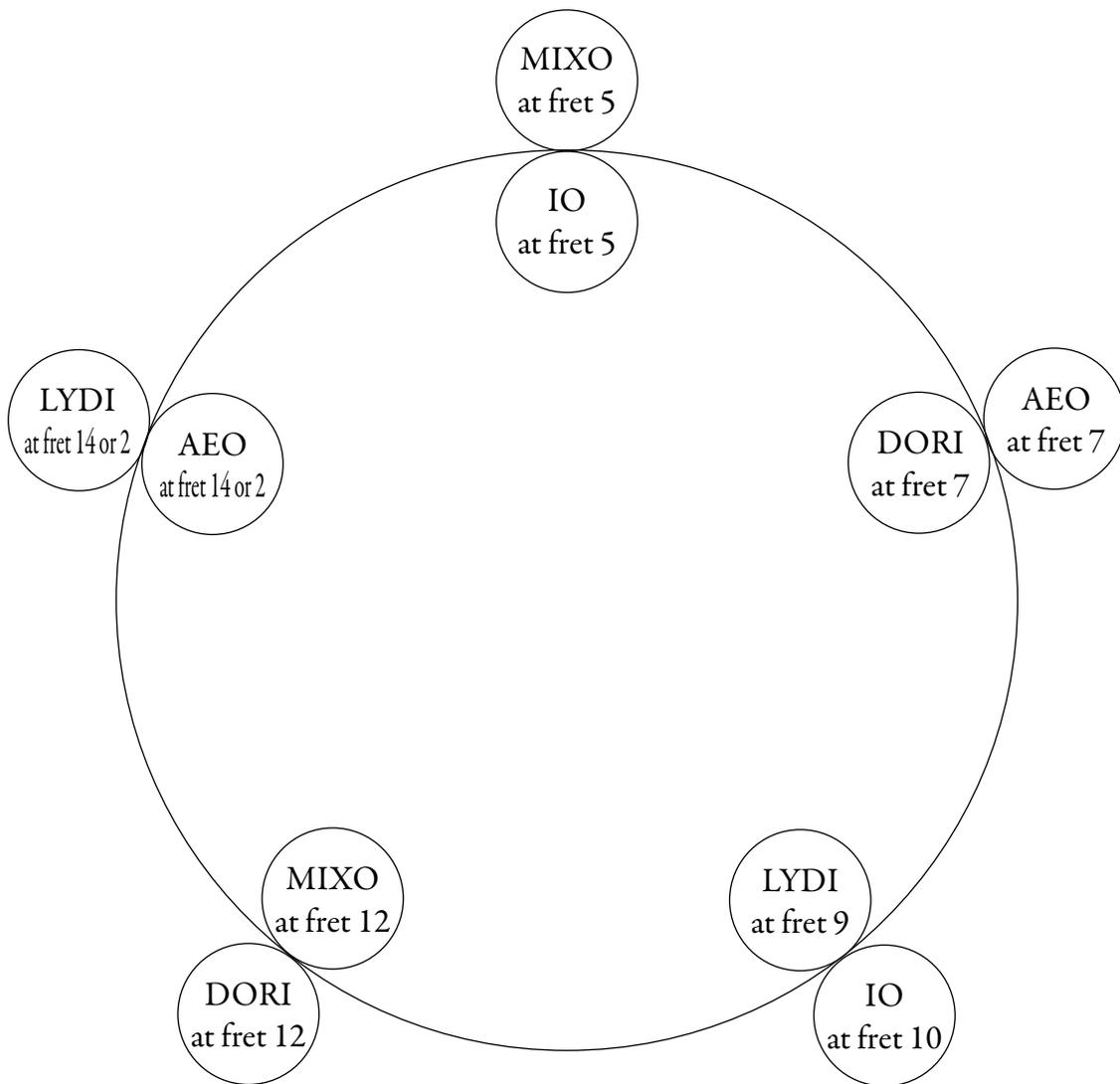
I to IV

Inside circle = I (A)
Outside circle = IV (D)

and

IV Major to V Minor

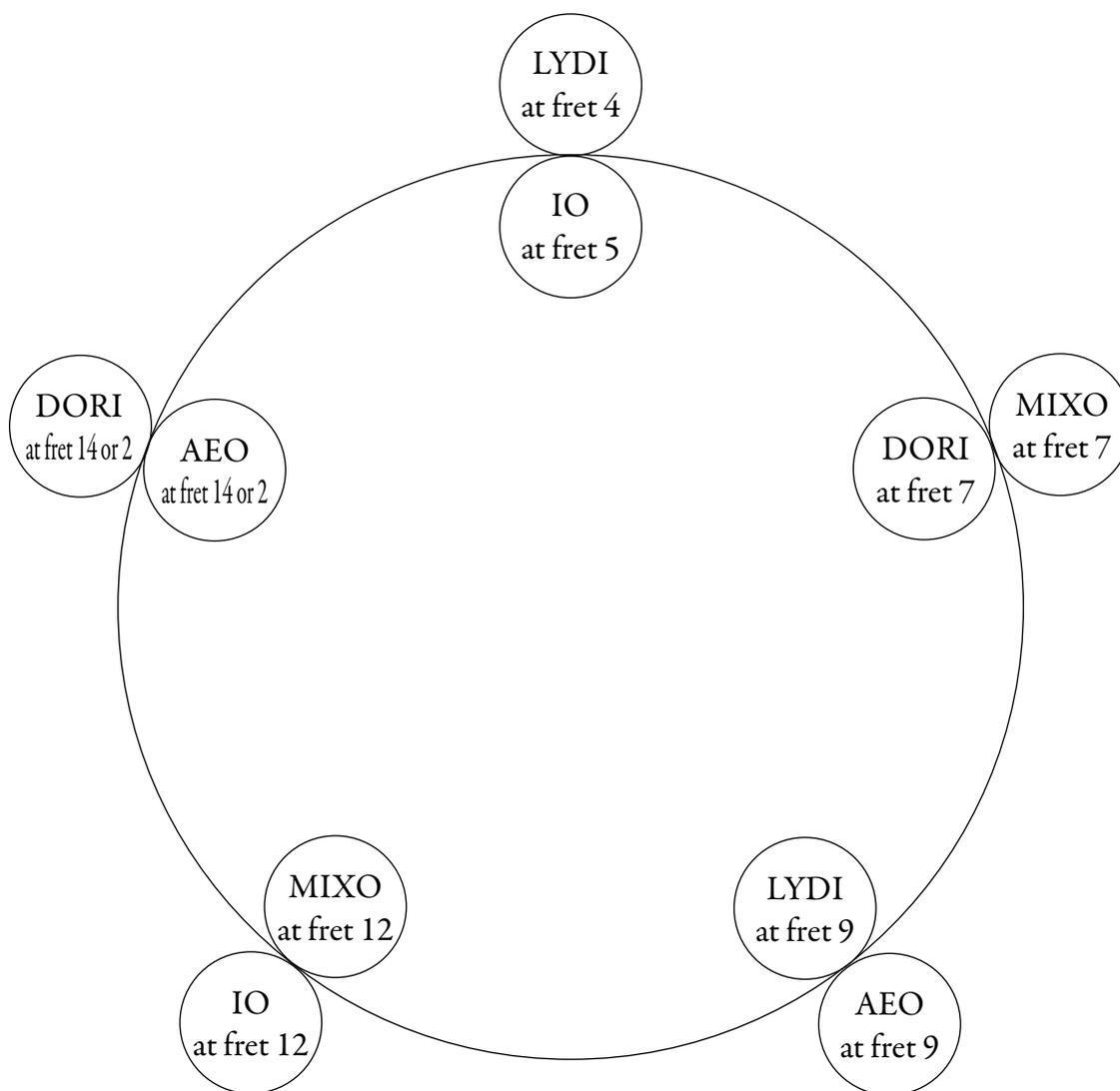
Inside circle = IV Major (A)
Outside circle = V minor (B minor)



GROUP TWO PENTATONIC MOVEMENT

I to V

Inside circle = I (A)
Outside circle = V (E)



Note: This is group one in reverse.

GROUP THREE PENTATONIC MOVEMENT

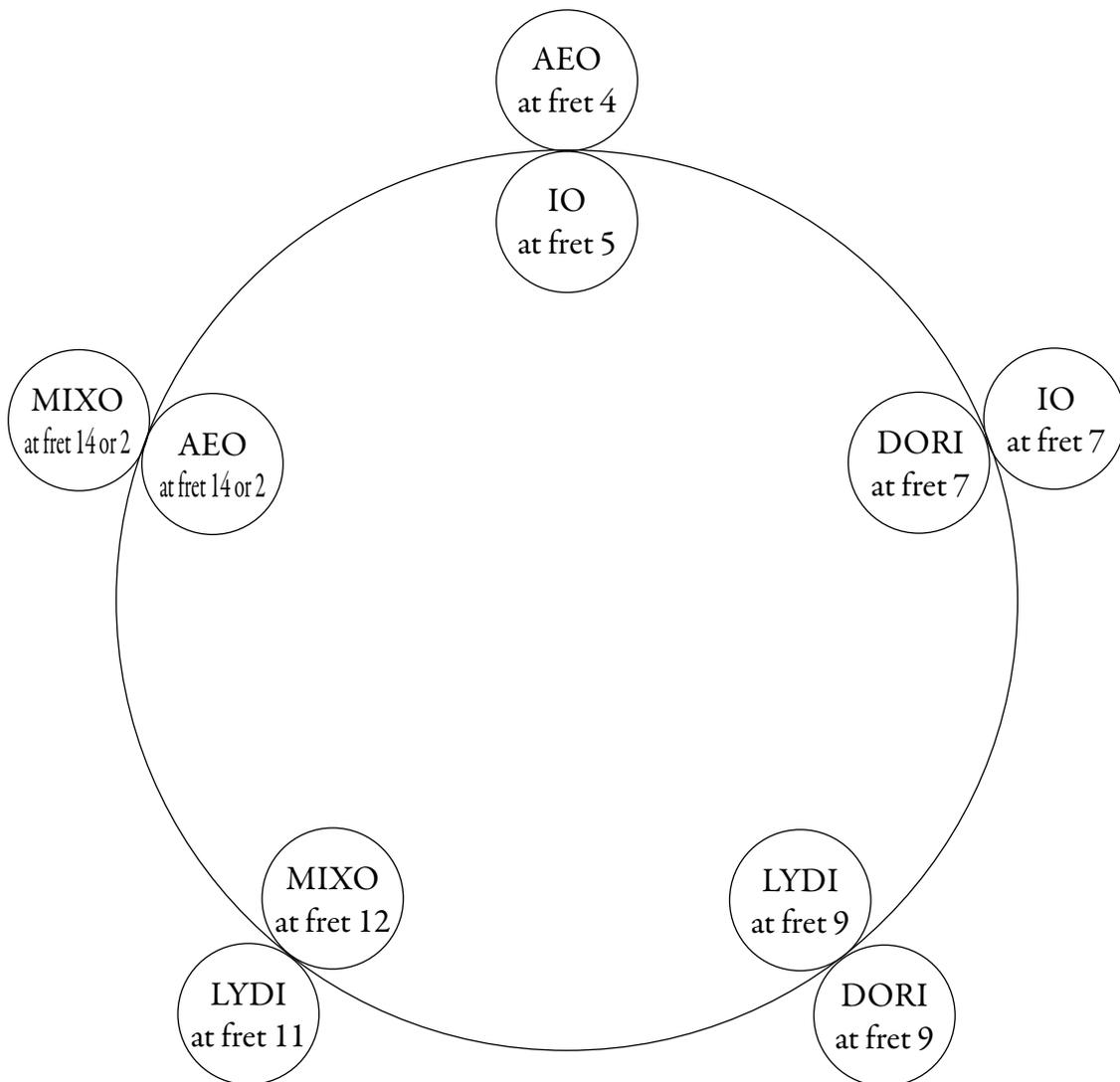
IV to V

Inside circle = IV (A)
Outside circle = V (B)

and

I Minor to IV Major

Inside circle = I minor (F[#] minor)
Outside circle = IV Major (B)

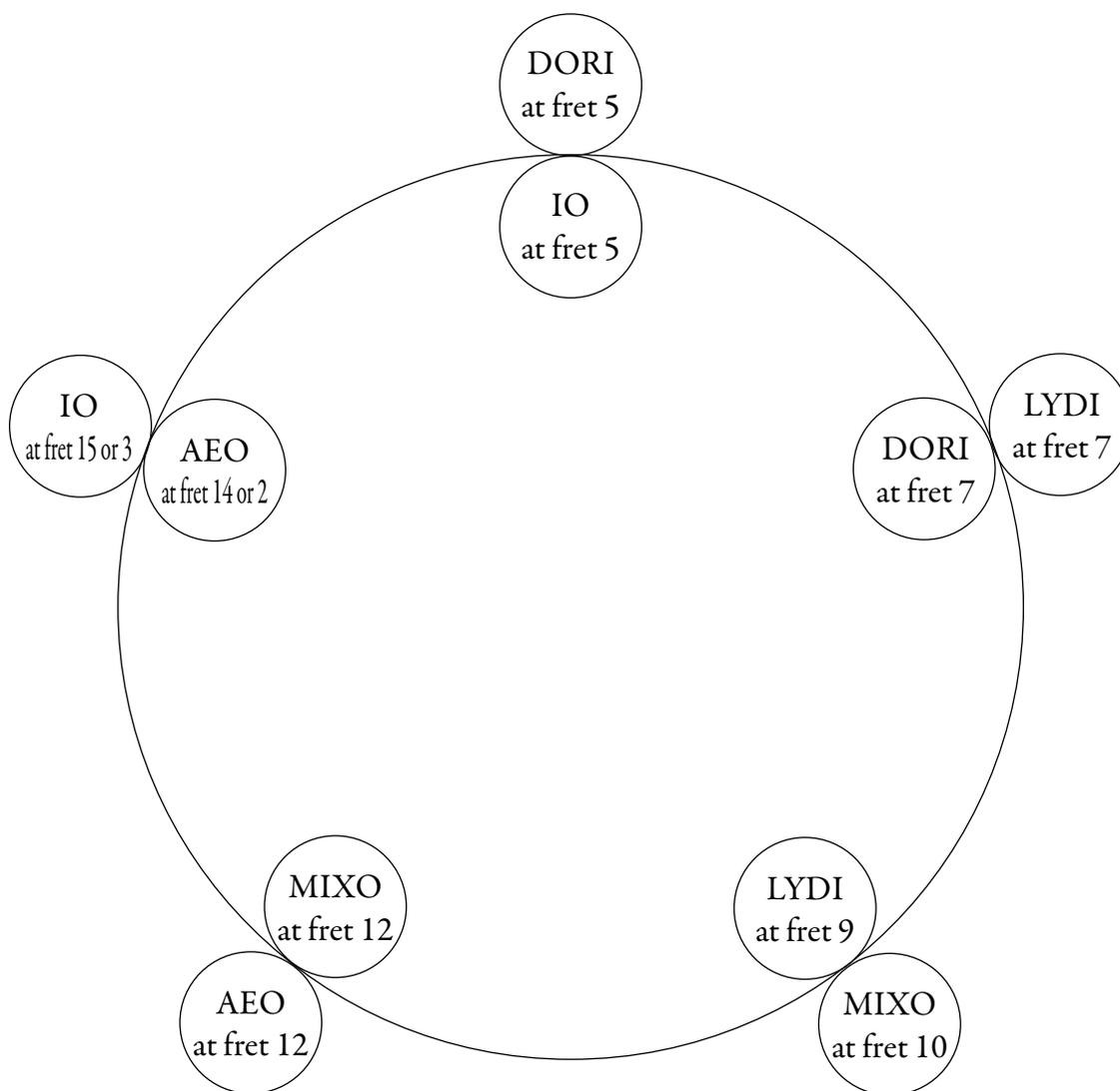


GROUP FOUR PENTATONIC MOVEMENT

I Major to V Minor

Inside circle = I Major (A)

Outside circle = V minor (E minor)



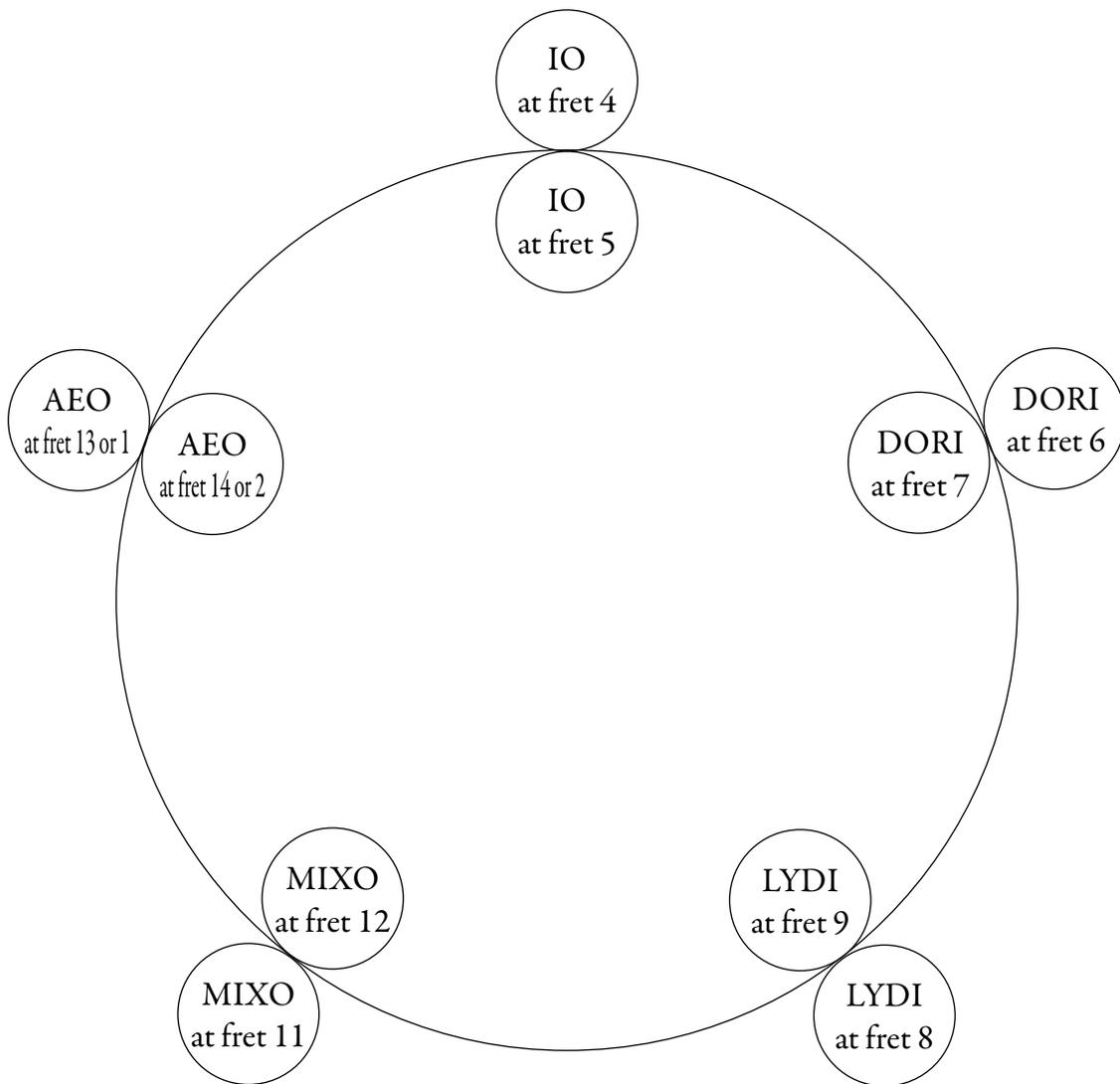
Note: This is group three in reverse.

GROUP FIVE PENTATONIC MOVEMENT

IV Minor to V Major

Inside circle = IV minor (F[#] minor)

Outside circle = V Major (G[#])

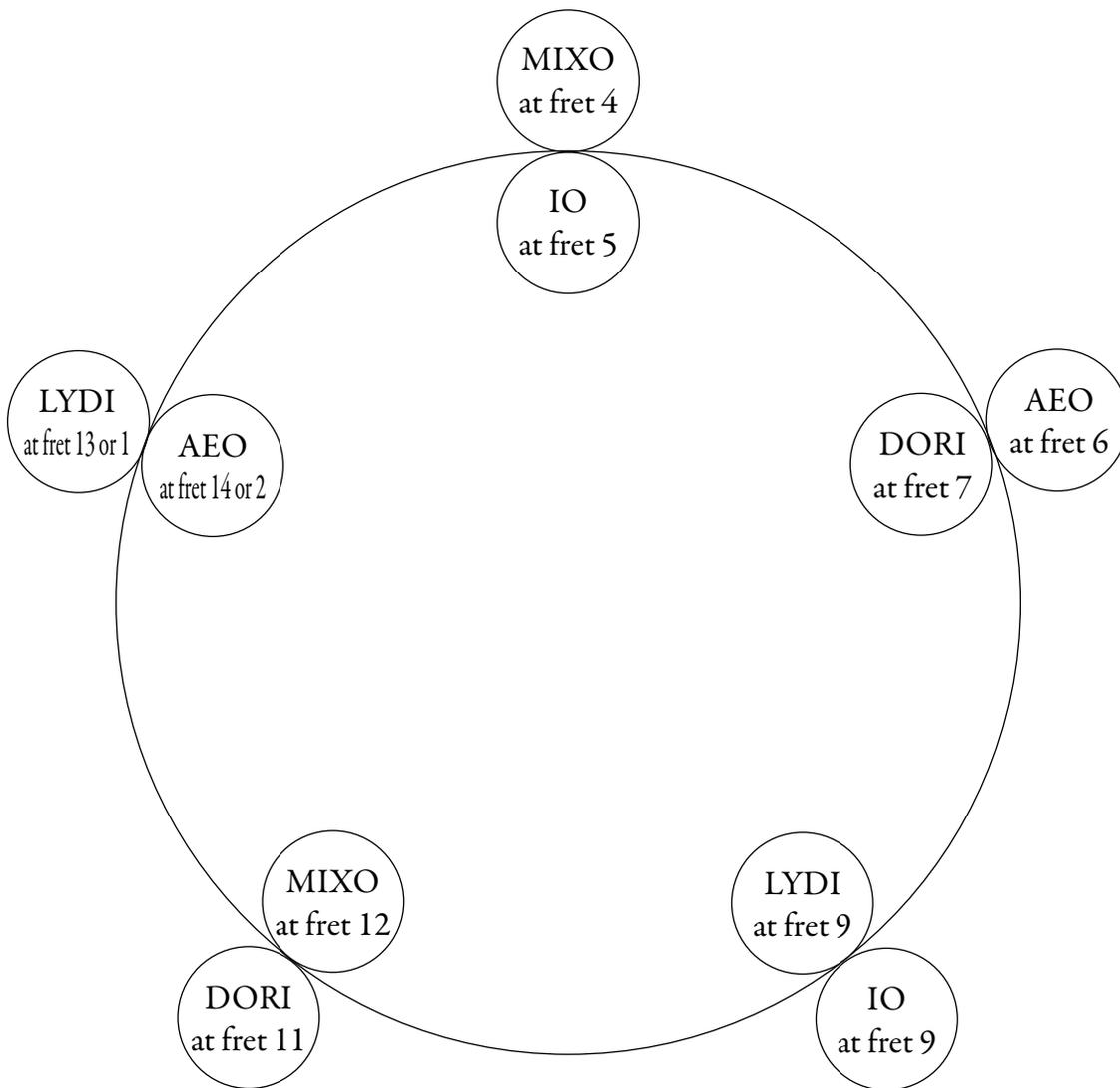


GROUP SIX PENTATONIC MOVEMENT

I Minor to V Major

Inside circle = I minor (F[#] minor)

Outside circle = V Major (C[#])

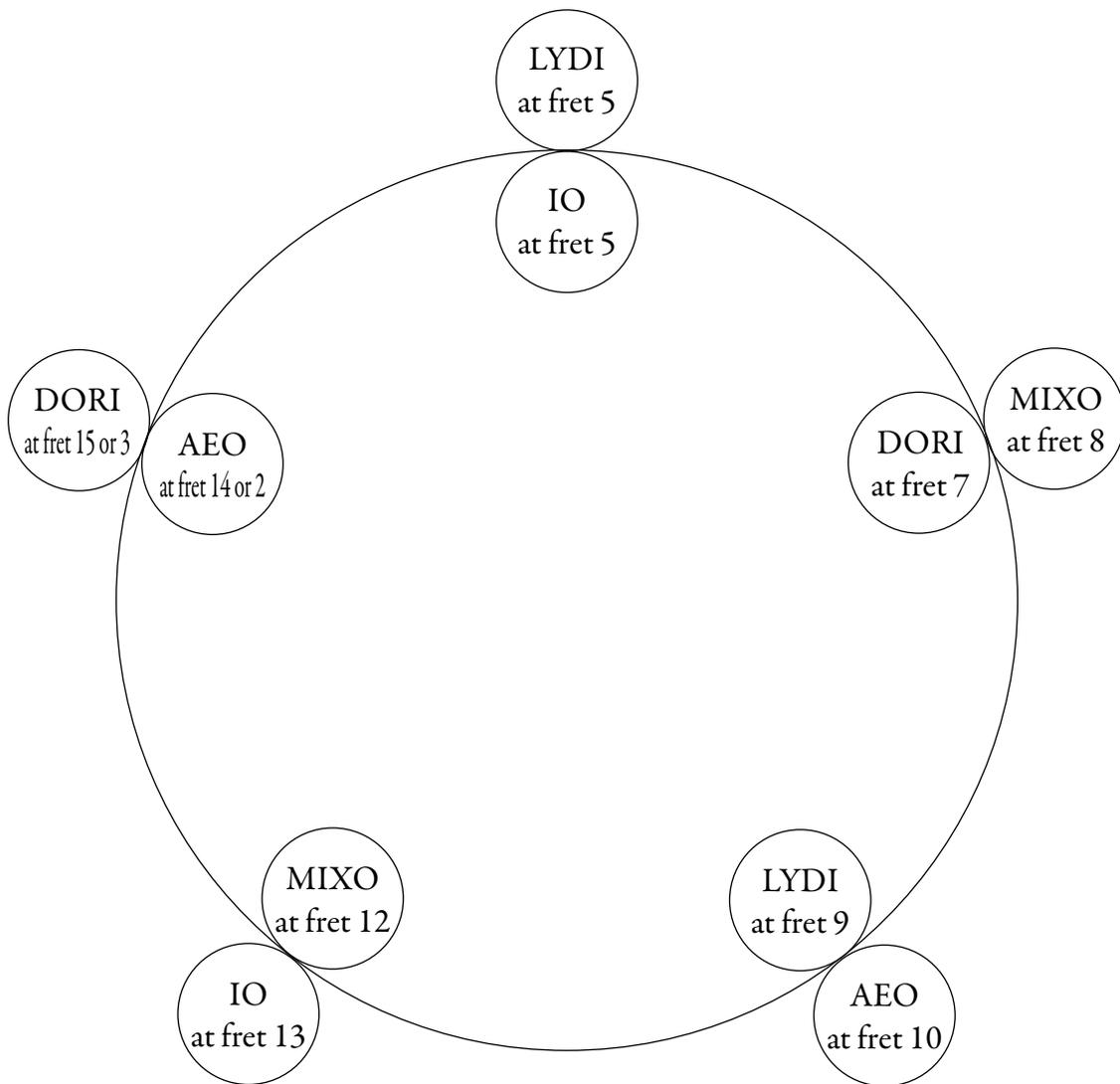


GROUP SEVEN PENTATONIC MOVEMENT

I Major to IV Minor

Inside circle = I Major (A)

Outside circle = IV minor (D minor)



Note: This is group six in reverse.

5 Interval Geometry

INTERVALS AND SYMBOLS

In harmony the distance between notes is measured up or down using whole steps (two frets), and half steps (one fret).

Each distance or interval is given a name:

<u>Root</u>	<u>Up</u>	or	<u>Down</u>		<u>Is Called</u>	<u>Written As</u>
"C"	6 whole steps		6 whole steps	=	"C", an octave	8
"C"	1 whole step		.....	=	"D", a major 2rd	2
"C"	1½ whole steps		.....	=	"E♭", a minor 3rd	mi. 3 or ♭3
"C"	2 whole steps		.....	=	"E", a major 3rd	Ma. 3, 3 or Δ3
"C"	2½ whole steps		.....	=	"F", a perfect 4th	4
"C"	3 whole steps		3 whole steps	=	"G♭", a diminished 5th	flat 5 or ♭5
"C"	3½ whole steps		2½ whole steps	=	"G", a perfect 5th	5
"C"	4 whole steps		2 whole steps	=	"G♯", an augmented 5th	+5
"C"	4½ whole steps		1½ steps	=	"A", a major 6th	Ma. 6, 6 or Δ6
"C"	5 whole steps		1 step	=	"B♭", a minor 7th	flat 7, 7 or ♭7
"C"	5½ whole steps		½ step	=	"B", a major 7th	Ma. 7 or Δ7

UPPER EXTENSIONS

When describing an interval further than one octave above the root, the number seven (7) is added to the interval name.

Example:

“C” is the root

“D” is the major 2nd

One octave above “D” is called the Major 9th

It follows:

“F” is the 4th = one octave above “F” = 11th

“A” is the 6th = one octave above “A” = 13th

In everyday chord usage:

10ths are known as 3rds

12ths are known as 5ths

14ths are known as 7ths

15th are known as octaves

The exception is the 2nd, which is almost always referred to as a 9th!

Exercises

Using workbook pages 225 through 231, complete the interval exercises.

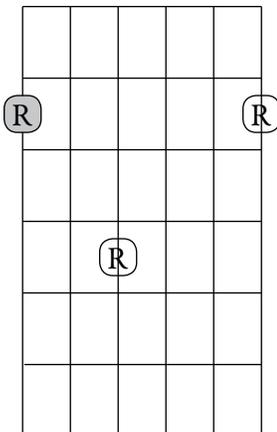
INTERVAL GEOMETRY

Octave = The same note 12 frets away

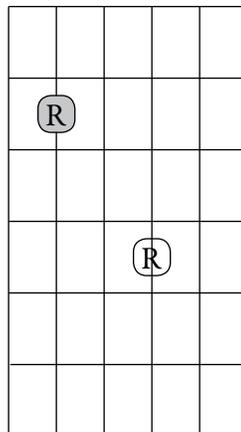
If “C” is the root, then “C” is also the octave.

I and I

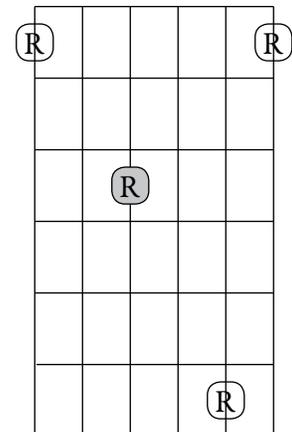
OCTAVE



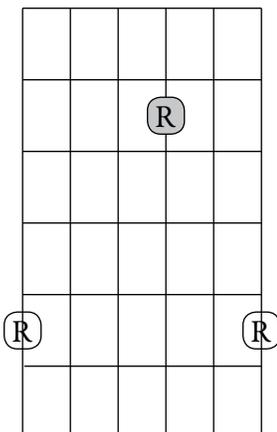
OCTAVE



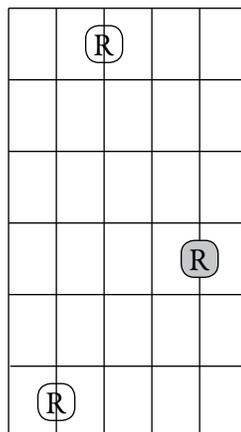
OCTAVE



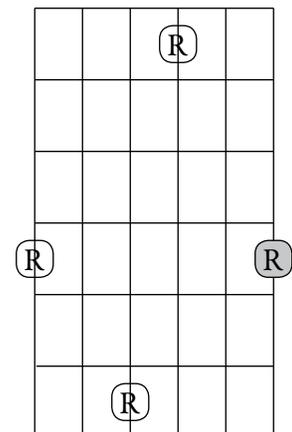
OCTAVE



OCTAVE



OCTAVE

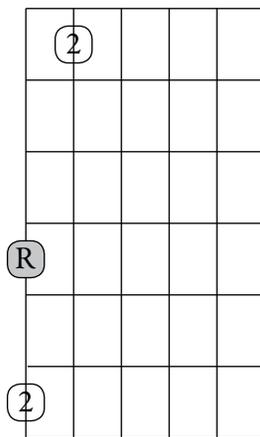


Major 2nd = Two frets above root (or ten frets below)

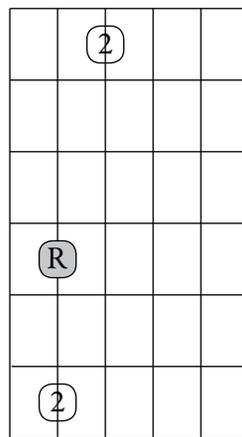
If “C” is the root (I), then “D” is the major 2nd (II).

I and II

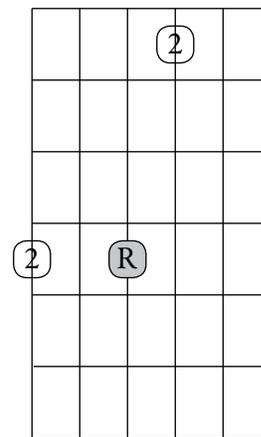
Major 2nd



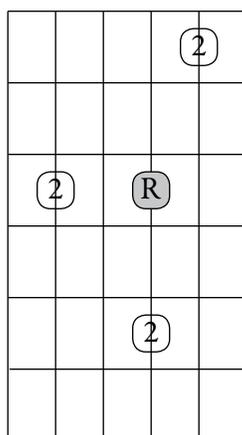
Major 2nd



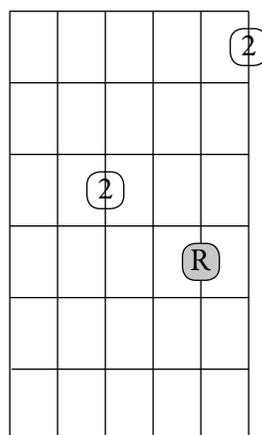
Major 2nd



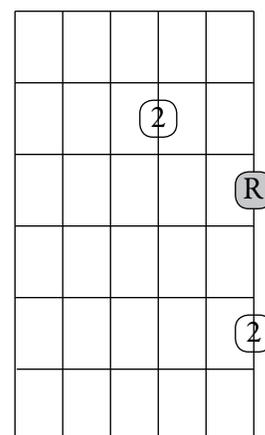
Major 2nd



Major 2nd



Major 2nd

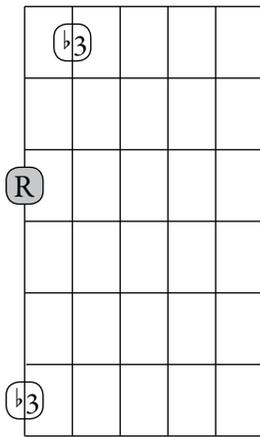


Minor 3rd = Three frets above root (or nine frets below)

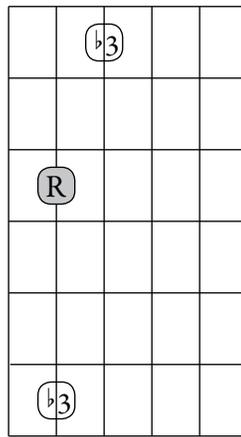
If “C” is the root (I), then “E^b” is the minor 3rd (^bIII or ^b3).

I and ^bIII

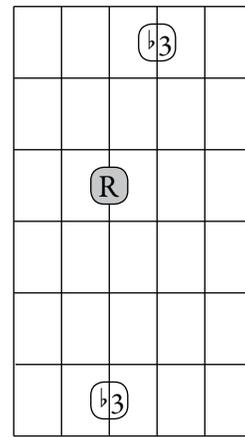
Minor 3rd



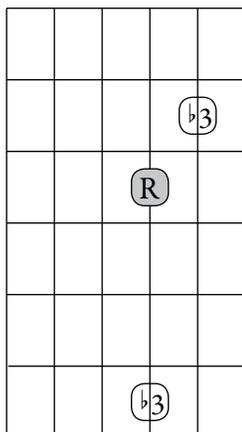
Minor 3rd



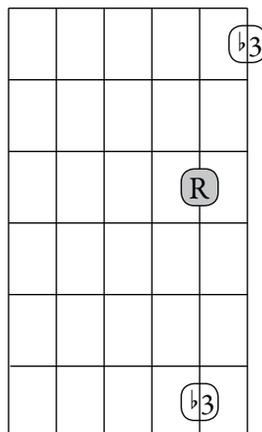
Minor 3rd



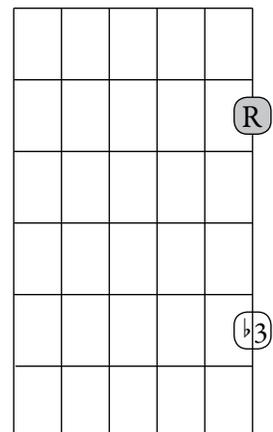
Minor 3rd



Minor 3rd



Minor 3rd

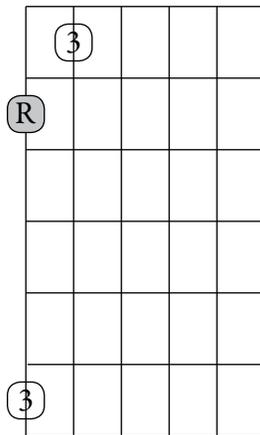


Major 3rd = Four frets above root (or eight frets below)

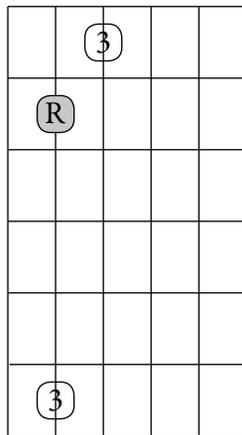
If “C” is the root (I), then “E” is the major 3rd (III).

I and III

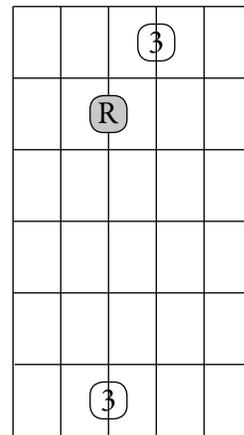
Major 3rd



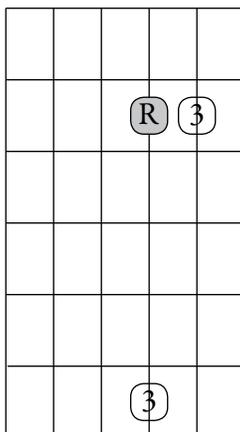
Major 3rd



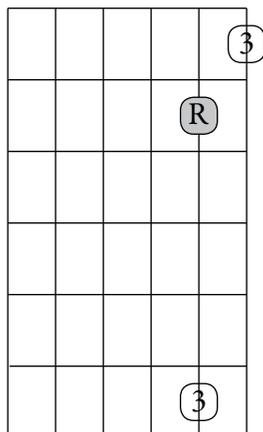
Major 3rd



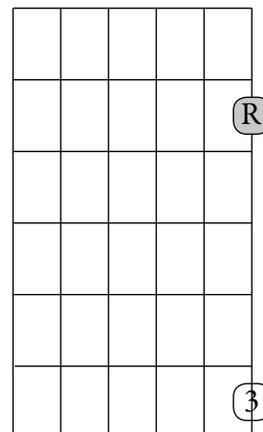
Major 3rd



Major 3rd



Major 3rd

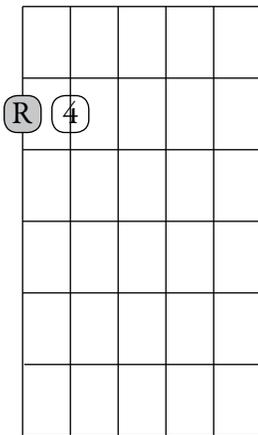


Perfect (Normal) 4th = Five frets above root (or seven frets below)

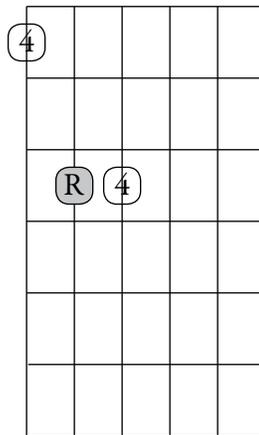
If “C” is the root (I), then “F” is the perfect (normal) 4th (IV).

I and IV

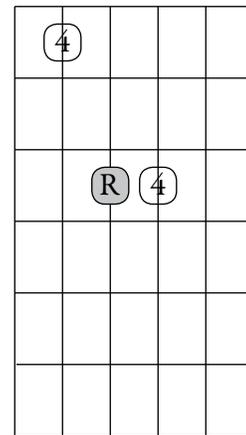
Perfect 4th



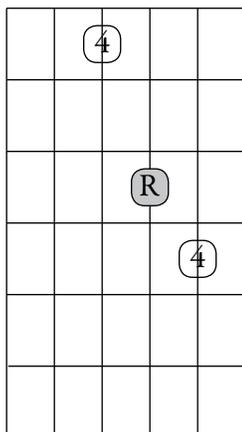
Perfect 4th



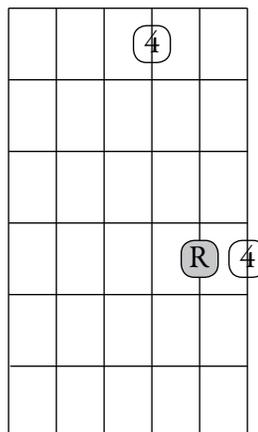
Perfect 4th



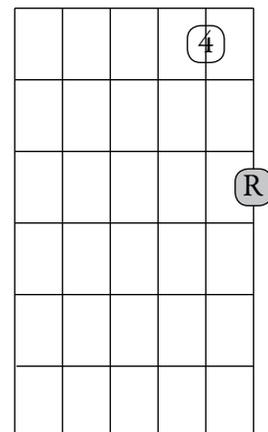
Perfect 4th



Perfect 4th



Perfect 4th

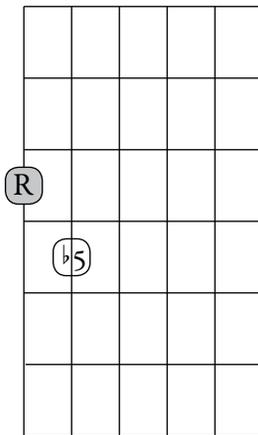


Diminished/Flatted 5th = Six frets above root (or six frets below)

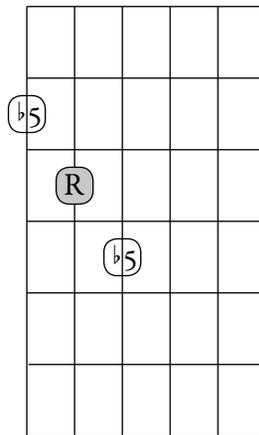
If “C” is the root (I), then “G^b” is the flatted 5th (^bV).

I and ^bV

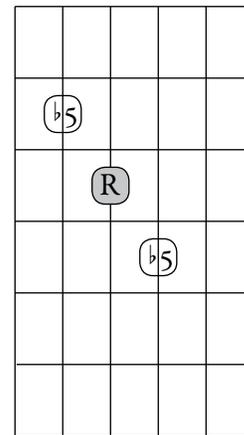
^b5



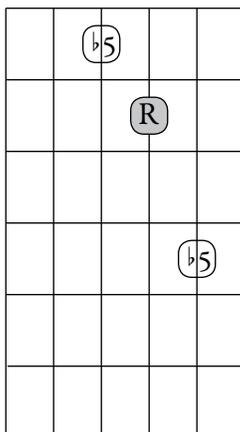
^b5



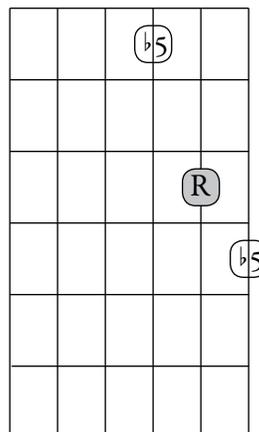
^b5



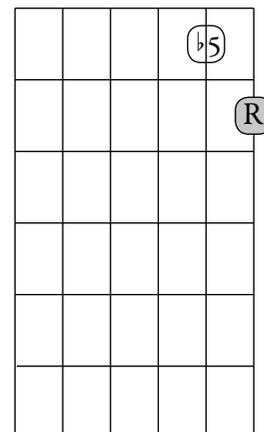
^b5



^b5



^b5

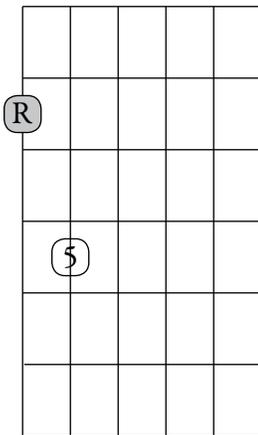


Perfect (Normal) 5th = Seven frets above root (or five frets below)

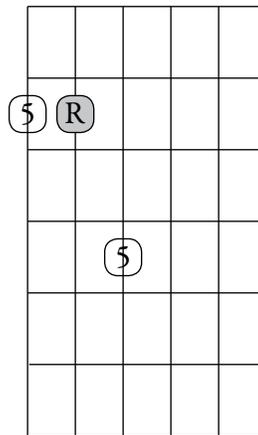
If "C" is the root (I), then "G" is the perfect (normal) 5th (V).

I and V

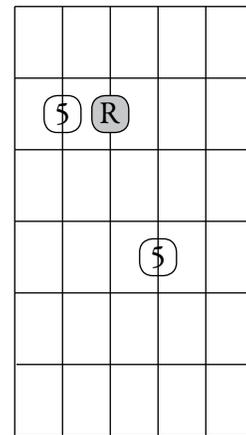
Perfect 5th



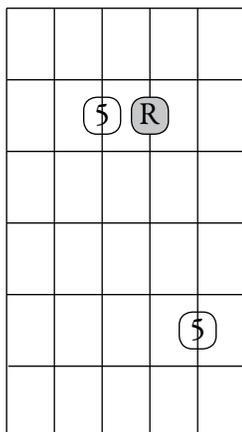
Perfect 5th



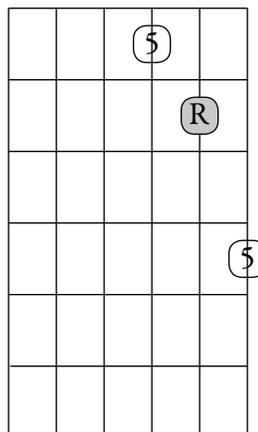
Perfect 5th



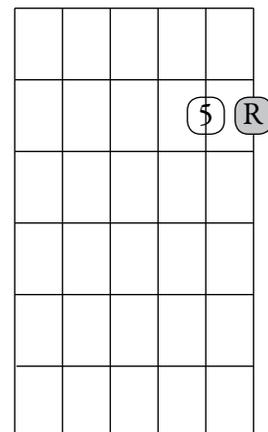
Perfect 5th



Perfect 5th



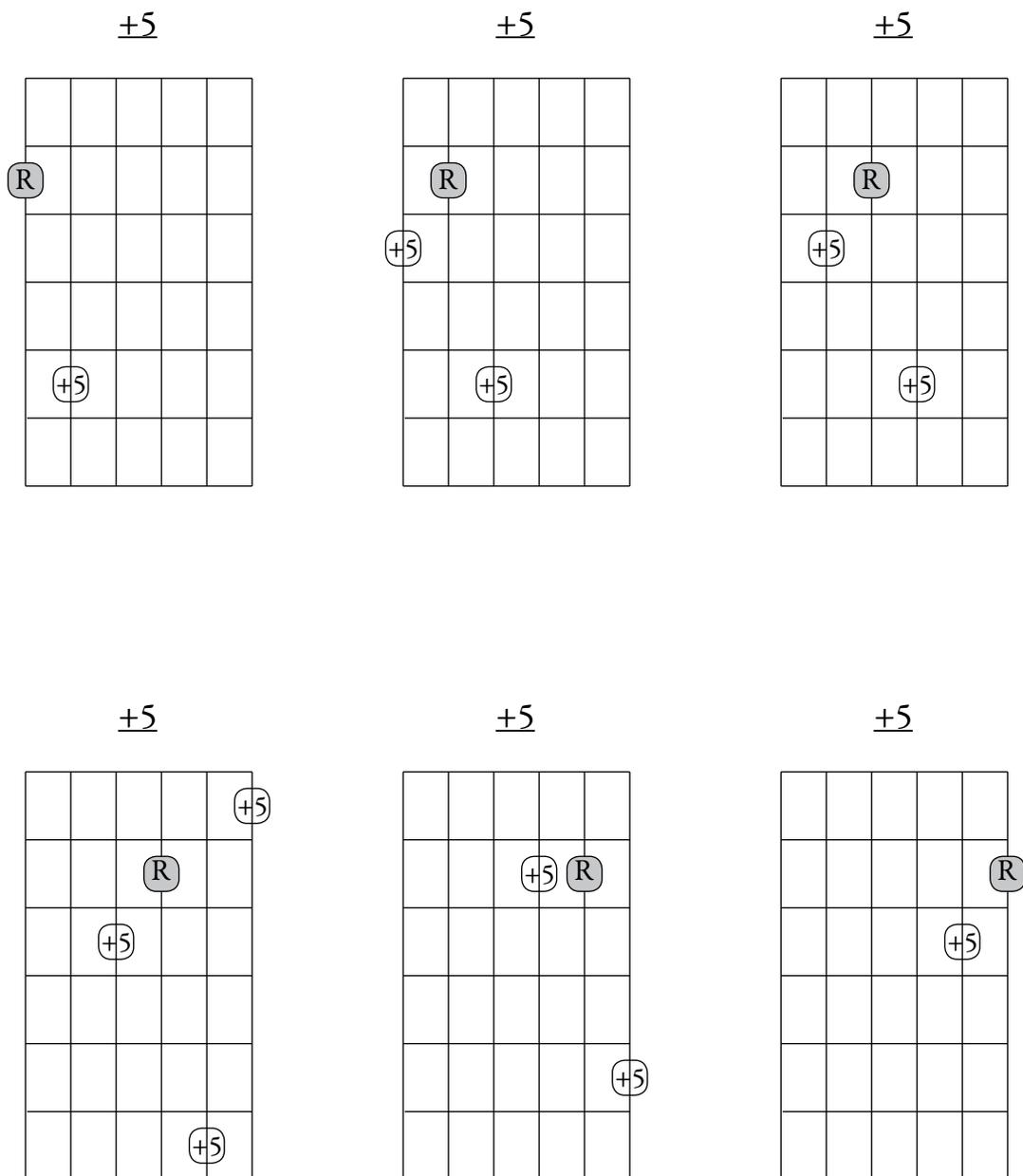
Perfect 5th



Minor 6th or Augmented 5th = Eight frets above root (or four frets below)

If “C” is the root (I), then “G[#]” is the augmented 5th (+V or +5).

I and +V

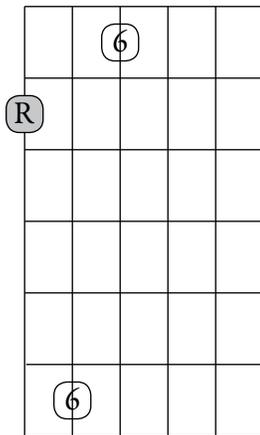


Major 6th = Nine frets above root (or three frets below)

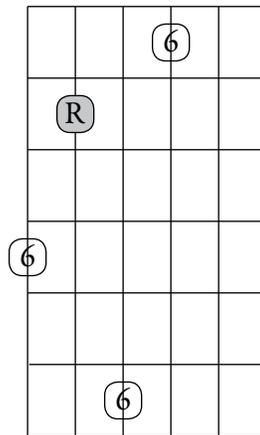
If “C” is the root (I), then “A” is the major 6th (VI).

I and VI

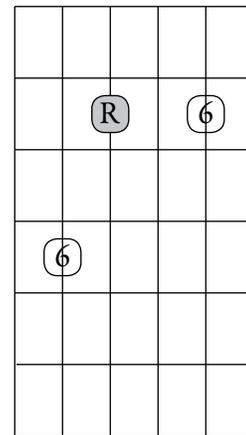
Major 6th



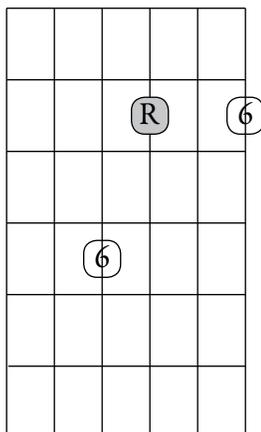
Major 6th



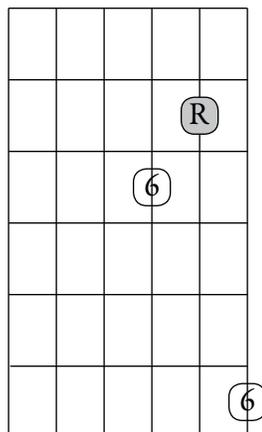
Major 6th



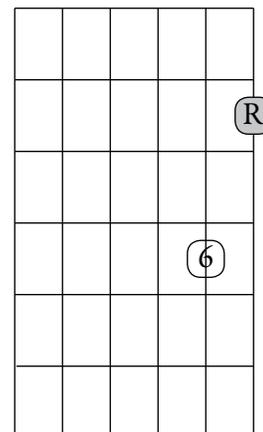
Major 6th



Major 6th



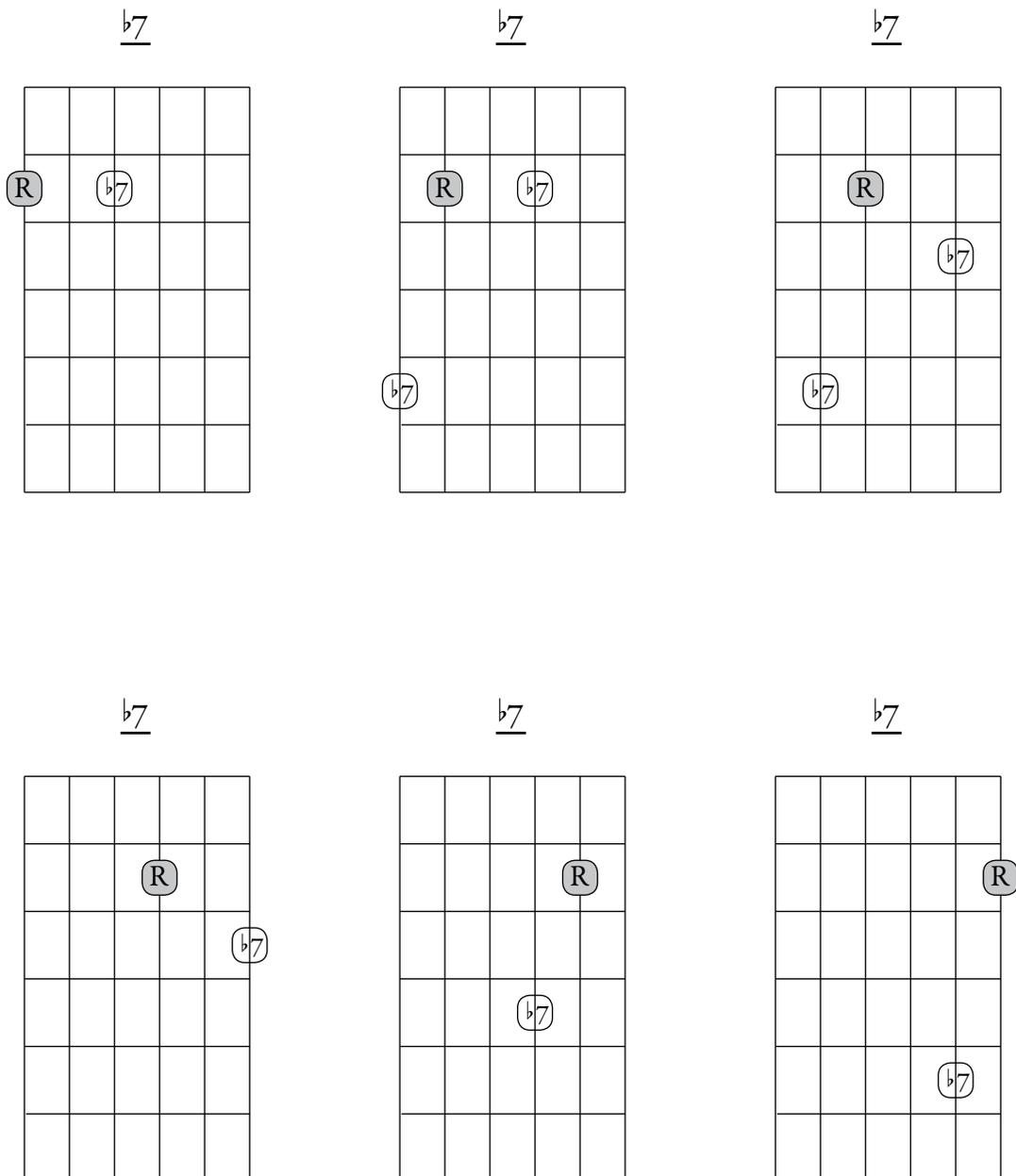
Major 6th



Flatted 7th = Ten frets above root (or two frets below)

If “C” is the root (I), then “B^b” is the flatted 7th (^bVII or ^b7).

I and ^bVII

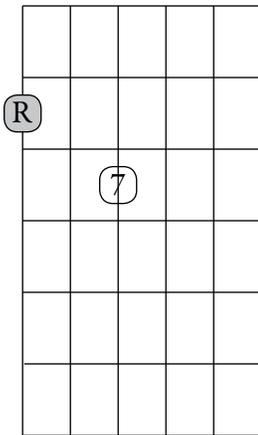


Major 7th = Eleven frets above root (or one fret below)

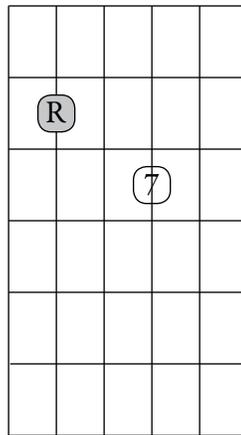
If “C” is the root (I), then “B” is the major 7th (VII).

I and VII

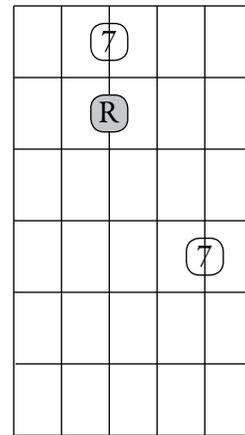
Major 7th



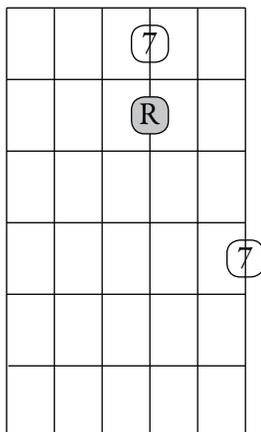
Major 7th



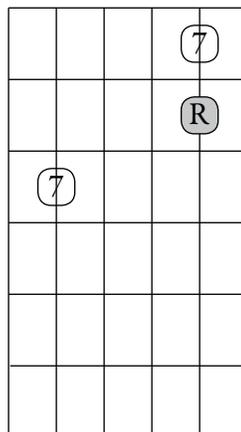
Major 7th



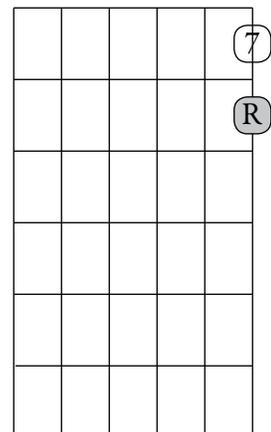
Major 7th



Major 7th



Major 7th



Exercises

Using workbook pages 232 through 238, draw the interval shapes.

6 *The Major Scale*

THE MAJOR SCALE

The major scale is used to measure and describe harmonic relationships.

Producing the major scale requires a series of whole steps (two frets) and half steps (one fret).

In the following examples: “W” = whole step

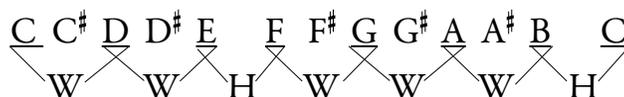
“H” = half step

The sequence goes like this:

W, W, H, W, W, W, H

(whole step, whole step, half step, whole step, whole step, whole step, half step)

The sequence applied to the chromatic scale:



Produces the major scale:

C D E F G A B C

Each note is assigned a Roman numeral:

I	II	III	IV	V	VI	VII	I
C	D	E	F	G	A	B	C

The familiar singable symbols are also assigned to each note:

I	II	III	IV	V	VI	VII	I
C	D	E	F	G	A	B	C
do	re	mi	fa	sol	la	ti	do

Because the Roman numerals, singable symbols, and whole step/half step sequences always remain the same, it is easy to transpose from one key to another.

The following examples illustrate all 12 possible major scales and their practical spellings:

Key of "C" Major

I	II	III	IV	V	VI	VII	I							
	W		W	H		W		W		H				
C		D		E		F		G		A		B		C

No sharps or flats.

Key of "F" Major

I	II	III	IV	V	VI	VII	I							
	W		W	H		W		W		H				
F		G		A		B ^b		C		D		E		F

One flat.

Key of "B^b" Major

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
B ^b		C		D		E ^b		F		G		A		B ^b

*Two flats.***Key of "E^b" Major**

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
E ^b		F		G		A ^b		B ^b		C		D		E ^b

*Three flats.***Key of "A^b" Major**

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
A ^b		B ^b		C		D ^b		E ^b		F		G		A ^b

*Four flats.***Key of "D^b" Major***

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
D ^b		E ^b		F		G ^b		A ^b		B ^b		C		D ^b

Five flats.

Key of “G^b” Major*

I	II	III	IV	V	VI	VII	I
W	W	H	W	W	W	H	
G ^b	A ^b	B ^b	C ^b	D ^b	E ^b	F	G ^b

Six flats.

Key of “C^b” Major*

I	II	III	IV	V	VI	VII	I
W	W	H	W	W	W	H	
C ^b	D ^b	E ^b	F ^b	G ^b	A ^b	B ^b	C ^b

Seven flats.

Key of “G” Major

I	II	III	IV	V	VI	VII	I
W	W	H	W	W	W	H	
G	A	B	C	D	E	F [#]	G

One sharp.

Key of “D” Major

I	II	III	IV	V	VI	VII	I
W	W	H	W	W	W	H	
D	E	F [#]	G	A	B	C [#]	D

Two sharps.

Key of "A" Major

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
A		B		C [#]		D		E		F [#]		G [#]		A

*Three sharps.***Key of "E" Major**

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
E		F [#]		G [#]		A		B		C [#]		D [#]		E

*Four sharps.***Key of "B" Major**

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
B		C [#]		D [#]		E		F [#]		G [#]		A [#]		B

*Five sharps.***Key of "F[#]" Major***

I		II		III		IV		V		VI		VII		I
	W		W		H		W		W		W		H	
F [#]		G [#]		A [#]		B		C [#]		D [#]		E [#]		F [#]

Six sharps.

Key of "C#" Major*

I	II	III	IV	V	VI	VII	I
	W	W	H	W	W	W	H
C#	D#	E#	F#	G#	A#	B#	C#

Seven sharps.

* (C^b & B), (F[#] & G^b), and (C[#] & D^b) are all enharmonic equivalents.

CHORDS AND CHORD PROGRESSIONS

Start by harmonizing the the major scale:

Key of “C” Major

I = “C” Ma. 7 (“C”, “C” sus., “C6”, “C” Ma. 9, “C 69”, etc.)

II = “D” mi. 7 (“D” mi. 6, “D” mi. 9, “D” mi. 11, etc.)

III = “E” mi. 7

IV = “F” Ma. 7

V = “G7” (“G7” sus. 4, “G9”, “G13”, etc.)

VI = “A” mi. 7

VII = “B” mi. 7 (♭5)

- The use of 7th chords (four-part harmony), clearly illustrates how a chord fits into its “parent” scale.

- The substitution possibilities within the Roman numerals are:

III and VI are substitutes for I

II and IV are substitutes for each other — II, V, I in jazz and I, IV, V in rock

VII can substitute for V

The following are examples of chord progressions built from the major scale:

1. I Ma. 7 & IV Ma. 7

C Ma. 7 F Ma. 7

2. IV Ma. 7 & V 7

F Ma. 7 G 7

3. II mi. 7 & V 7

D mi. 7 G 7

4. I Ma. 7 & II mi. 7

C Ma. 7 D mi. 7

5. II mi. 7, V 7, I Ma. 7

D mi. 7 G 7 C Ma. 7 ♯

6. I Ma. 7, IV Ma. 7, V 7

C Ma. 7 F Ma. 7 G 7

7. I Ma. 7 & VI mi. 7

C Ma. 7 A mi. 7

8. IV Ma. 7 & II mi. 7

F Ma. 7 D mi. 7

9. III mi. 7 & I Ma. 7

E mi. 7 C Ma. 7

10. I Ma. 7, VI mi. 7, II mi 7, V 7

C Ma. 7 A mi. 7 D mi. 7 G 7

11. I Ma. 7, V/3, VI mi. 7, V 7
"Descending"

C Ma. 7 G/B A mi. 7 G 7

12. Ascending straight up the line starting from the IV Ma. 7

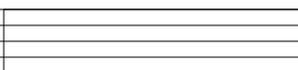
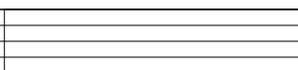
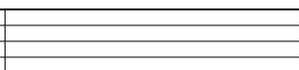
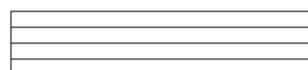
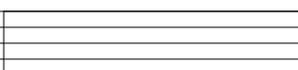
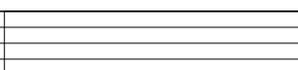
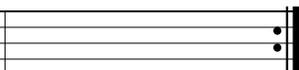
F Ma. 7 G 7 A mi. 7 B mi.7(♭5) C Ma.7 D mi. 7 E mi. 7

13. Moving primarily by 4ths

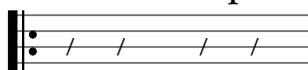
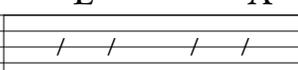
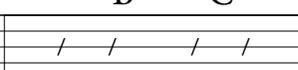
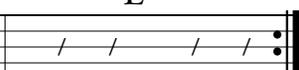
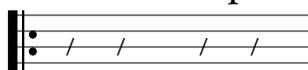
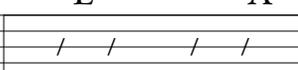
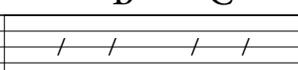
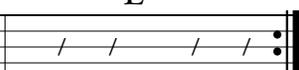
C Ma. 7 F Ma. 7 E mi. 7 A mi. 7

D mi. 7 G sus. G 7 F Ma. 7 B mi. 7 (♭5)

14. Moving primarily by 5ths

C Ma. 7	%	G7	D mi. 7
			
D mi. 7	A mi. 7	E mi. 7	F Ma. 7
			

15. Using inversions to embellish a bass line

G7	G7/F	C/E	F Ma. 7/A	G/B	F/C	A mi./E	D mi. 7
							

LEARNING NEW CHORDS

Learn “Root on E” and “Root on A” chords first, followed by “Root on D.”

ABOUT INVERSIONS

In four-part harmony — 7th chords — any part of the chord can be put on the bottom of the “pile.”

Using “G7” as an example:

First inversion = “G” 7/3 or “G” 7/“B”

Second inversion = “G” 7/5 or “G” 7/“D”

Third inversion = “G” 7/♭7 or “G” 7/“F”

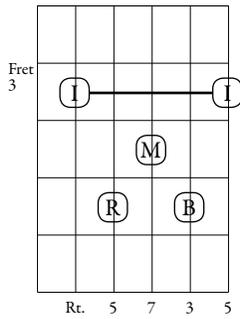
The primary reason to invert a chord is to achieve a desirable bass line (refer to chord progression example number 15, on page 56).

Examples

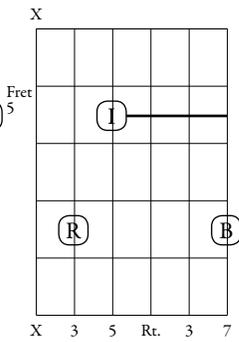
See the following five pages for examples of some of the chords that can be built using the major scale.

Major 7th and 6th Chords

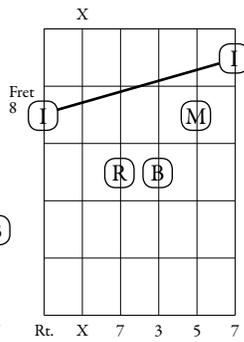
C Ma. 7



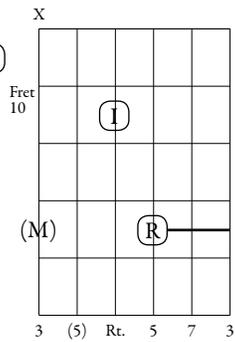
C Ma. 7/3



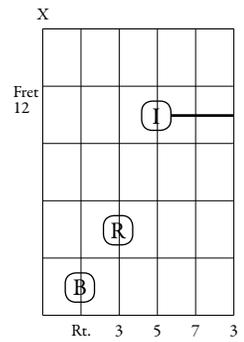
C Ma. 7



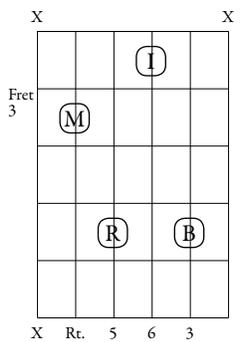
C Ma. 7



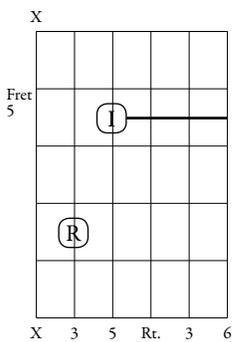
C Ma. 7



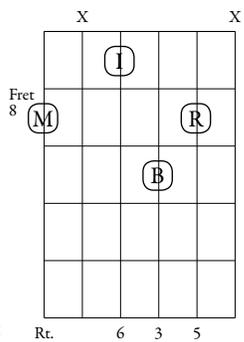
C 6



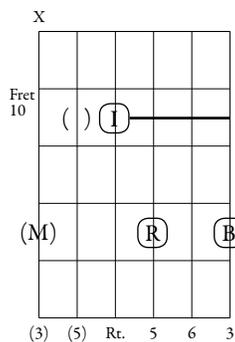
C 6/3



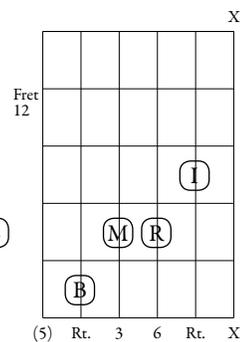
C 6



C 6

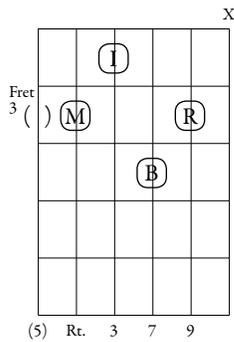


C 6

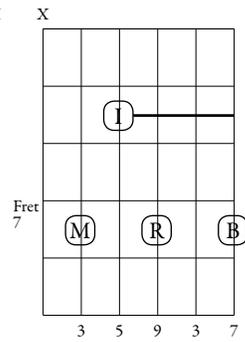


Major 9th and 6⁹ Chords

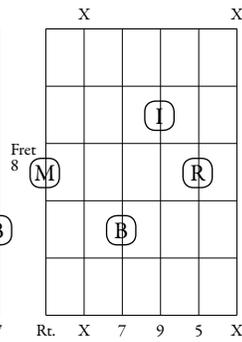
C Ma. 9



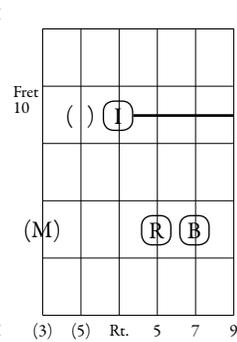
C Ma. 9/3



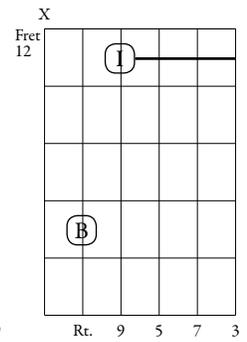
C Ma. 9



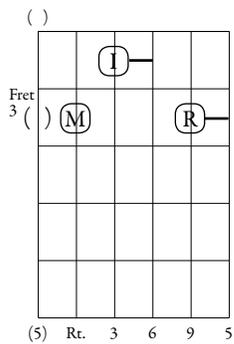
C Ma. 9



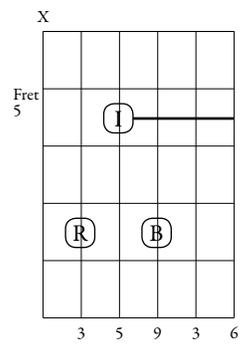
C Ma. 9



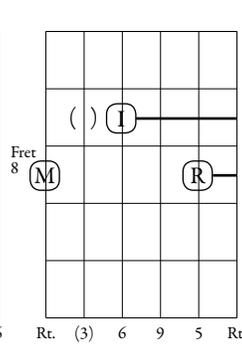
C 6⁹



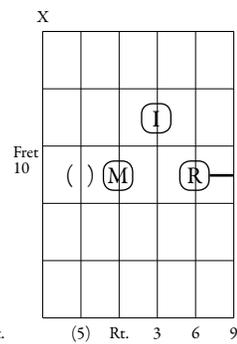
C 6⁹/3



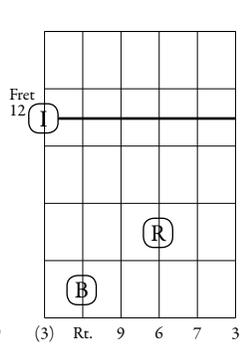
C 6⁹



C 6⁹

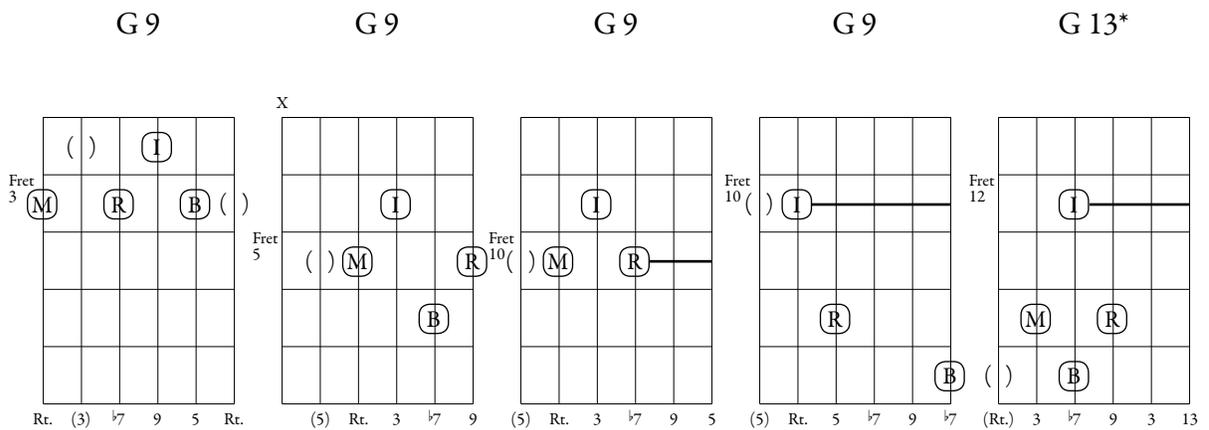
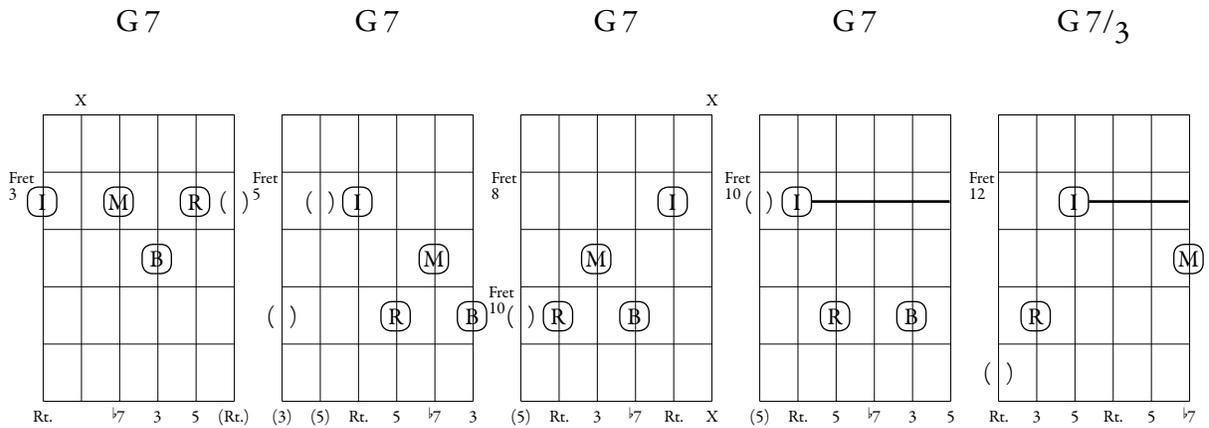


C Ma. 13*



* When a Major 7th is added to a 6⁹ chord, a Major 13 chord is the result.

7th and 9th Chords



* When a 6th is added to a 9th chord, a 13th chord is the result.

Minor 7th $\flat 5$

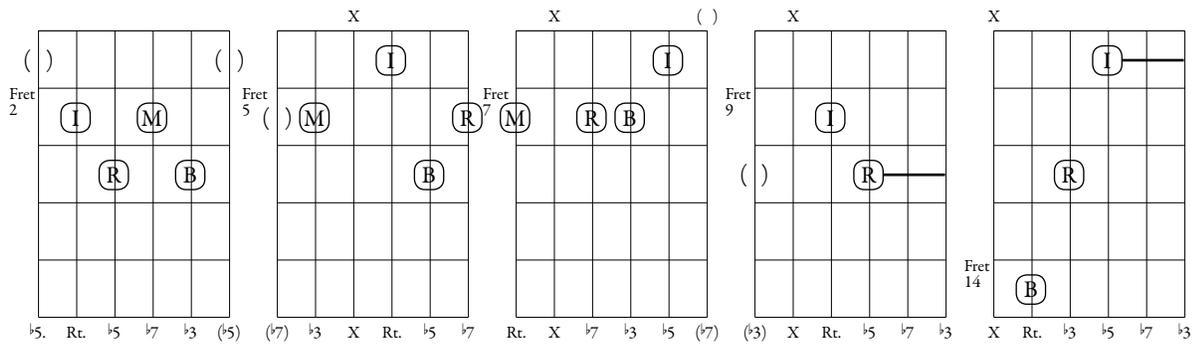
B mi. 7 ($\flat 5$)

B mi. 7 ($\flat 5$)/ $\flat 3$ *

B mi. 7 ($\flat 5$)

B mi. 7 ($\flat 5$)

B mi. 7 ($\flat 5$)



* B minor 7 ($\flat 5$) and D minor 6 are the same.

7 *The Major Scale Patterns*

THE MAJOR SCALE PATTERNS

This is an introduction to the major scale patterns and how they relate to the pentatonic scale patterns.

Again, the fretboard is divided into five areas to produce five different fingerings of the same scale. They will be numbered one through five.

Notice that each major scale pattern contains three pentatonic scale patterns. Each pattern relates to the I, IV, V chord, and in turn, the substitutes for these chords.

On paper it looks like this:

“C” Major Scale

C	D	E	F	G	A	B	C
I	II	III	IV	V	VI	VII	I

I = "C" Pentatonic Scale

C	D	E	*	G	A	*	C
I	II	III		V	VI		I

IV = "F" Pentatonic Scale

F	G	A	*	C	D	*	F
I	II	III		V	VI		I

V = "G" Pentatonic Scale

G	A	B	*	D	E	*	G
I	II	III		V	VI		I

* The pentatonic scales contain no 4th or 7ths! That is what gives them their sound. It is the half step intervals (the 4th and 7th) that produce the tension as well as the specific identity of a chord or scale.

Major Scale Patterns in "C"

Pattern #1

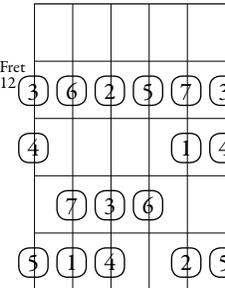
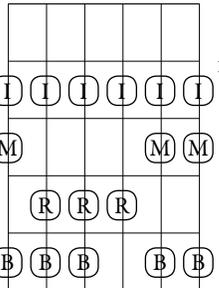
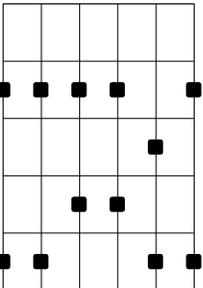
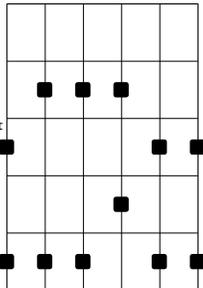
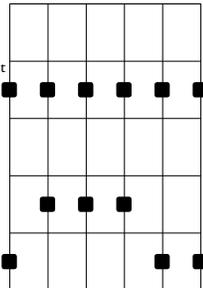
	I Chord	IV Chord	V Chord	
Scale Degrees	Fingering	IO-PENT	MIXO-PENT	LYDI-PENT

Pattern #2

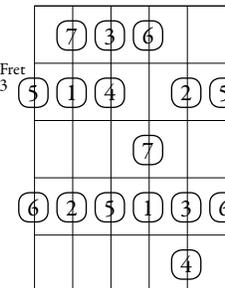
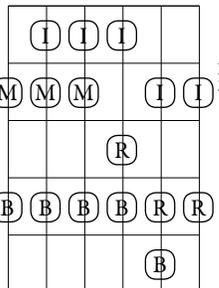
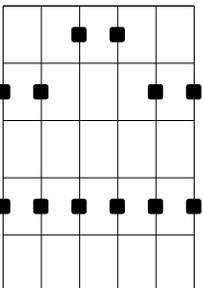
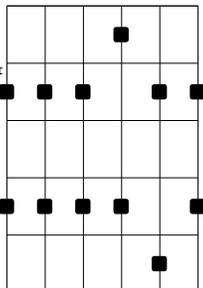
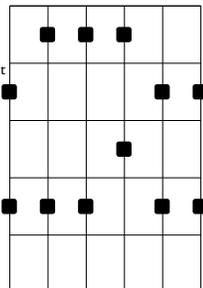
	I Chord	IV Chord	V Chord	
Scale Degrees	Fingering	DORI-PENT	AEO-PENT	MIXO-PENT

Major Scale Patterns in "C"

Pattern #3

		I Chord	IV Chord	V Chord
				
Scale Degrees	Fingering	LYDI-PENT	IO-PENT	AEO-PENT

Pattern #4

		I Chord	IV Chord	V Chord
				
Scale Degrees	Fingering	MIXO-PENT	DORI-PENT	IO-PENT

Major Scale Patterns in "C"

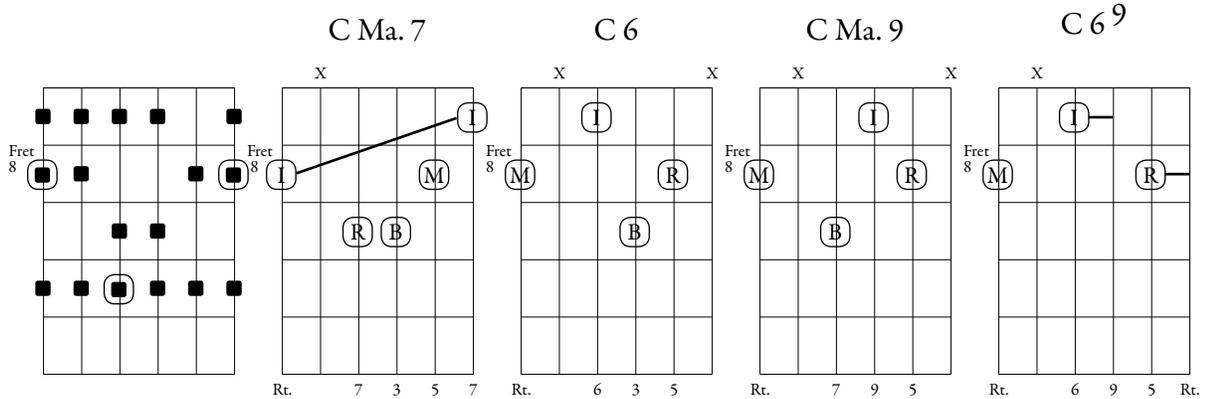
Pattern #5

		I Chord		IV Chord		V Chord	
		Fret 5		Fret 5		Fret 5	

Root Positions of Major Scale Patterns

Pattern #1

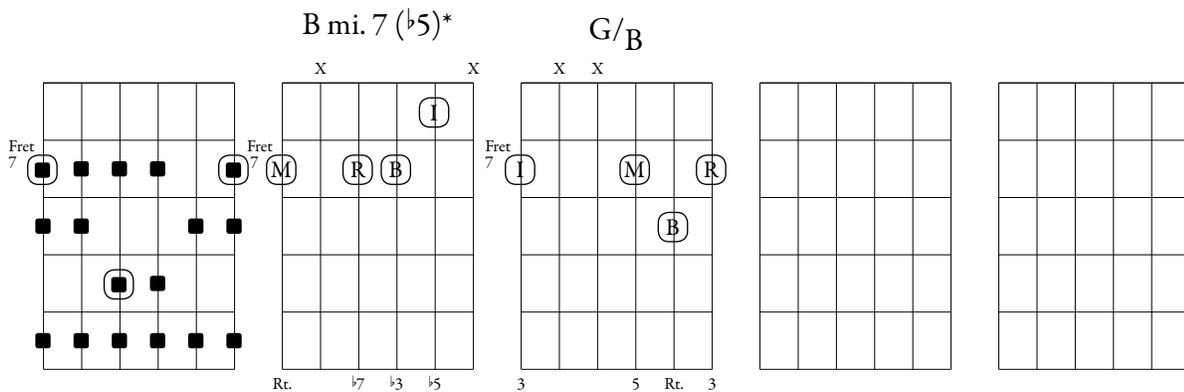
I Ma. 7



(Ionian Mode)

Pattern #1

VII mi 7 (♭5) or II mi. 7^{♭5}



(Locrian Mode)

* The real scale for mi. 7 (♭5) chords is the melodic minor from the 6th degree.

D mel. mi. produces *B mi. 7 (♭5)*, *B mi. 9 (♭5)*, *B mi. 11 (♭5)*, *B mi. 11 (♭13)*.

Root Positions of Major Scale Patterns

Pattern #2

II mi. 7

	D mi. 7	D mi. 6	D mi. 9	D mi. 11
<p style="font-size: small;">Fret 10</p>				
	Rt. 5 b7 b3 b7 Rt.	Rt. 6 b3 5 Rt.	Rt. 5 b7 b3 5 9	Rt. b7 b3 11

(Dorian Mode)

Pattern #3

III mi 7 or Altered Dominant

	E + 7 (+9)	E + 7 (b9)	E + 7	E mi. 7
<p style="font-size: small;">Fret 12</p>				
	Rt. b7 3 +5 +9	Rt. b7 3 +5 b9	Rt. b7 3 +5 Rt.	Rt. 5 b7 b3 b7 Rt.

(Phrygian Mode) No 9th!

*In a pinch, the phrygian mode can be used with altered dominant chords —
just remember that it isn't the true source of these chords.*

Root Positions of Major Scale Patterns

Pattern #5

VI mi. 7

	A mi. 7	A mi. 9	A mi. 11	F/A
	X	X		X X
	Rt. b7 b3 5 Rt.	Rt. b7 b3 5 9	Rt. 5 b7 11 5 Rt.	3 5 Rt. 3
(Aeolian Mode)				

8 *Song Analysis, Example I*

SONG ANALYSIS

To aid in the familiarization and understanding of song charts, three different examples are presented in this and the following two sections. Included in the examples are charts for each song, followed by several pages of chord possibilities, and then a detailed breakdown and analysis of the charts themselves.

EXAMPLE I: *JULIA*

Notice on the following chart of *Julia* that it sticks very closely to the Major scale in the Key of “E”.

Such tunes are often referred to as “diatonic,” referring to the use of only the eight tones of a standard major or minor scale without (chromatic) deviations.

Chords for Julia

	G[#] mi. 11	F[#] mi. 11	A (add₉)	B (add₁₁)	A/3
	Bars 1, 3, 9, 11, & 21	Bars 2, 4, 10, 12, & 22	Bar 5	Bar 6	Bar 7
	B/3	F[#] mi. 7	B13	E Ma. 9	E
	Bar 8	Bar 13	Bar 14	Both in Bar 15	

More Chords for *Julia*

<p>A</p> <p style="font-size: small;">X O O Fret 5 Rt. Rt. 3 5 5</p>	<p>A6</p> <p style="font-size: small;">X O O Fret 5 Rt. Rt. 3 6 5</p>	<p>G# mi. 7</p> <p style="font-size: small;">Fret 4 Rt. 5 b7 b3 5 Rt.</p>	<p>C# mi. 7</p> <p style="font-size: small;">X Fret 4 Rt. 5 b7 b3 5</p>	
Both in Bar 16		Bar 17	Bar 18	

<p>B7 sus. 4</p> <p style="font-size: small;">X Fret 2 Rt. 5 b7 4 5</p>	<p>B7</p> <p style="font-size: small;">X Fret 2 Rt. 5 b7 3 5</p>	<p>B7 (9/3)*</p> <p style="font-size: small;">X Fret 2 Rt. 5 b7 9 5</p>	<p>B (9/3)*</p> <p style="font-size: small;">X Fret 2 Rt. 5 Rt. 9 5</p>	
Both in Bar 19		Both in Bar 20		

* 9/3 is sometimes referred to as "sus. 2."

Still More Chords for *Julia*

$G^\sharp + 7 (+9)$	$G^\sharp + 7 (\flat 9)$	$G^\sharp + 7$	$A6$	$F^\sharp \text{ mi. } 7$
Bar 23	Subs for Bar 23		Bars 24 & 26	Bars 25 & 27

$G^\sharp \text{ mi. } 7$	A/B	A/B		
Bars 25 & 27	Bar 28	Sub for Bar 28		

SONG ANALYSIS: *JULIA*

The following is a bar-by-bar breakdown of the *Julia* chord chart. Notice that each bar has a circled number.

The symbols **A**, **B**, & **C** are just for reference; they are sometimes called “rehearsal letters.”

Bar ① **||:** means repeat.

“E Pedal” means play a low “E” note under the chords until further notice.

$\overset{\frown}{P}$ refers to time only — usually called a “push,” here it means push the “F# mi. 11.”

Bar ② “E Pedal” continues under “F# mi. 11.”

Bars $\frac{2}{\text{trill}}$ means repeat the previous two bars.

③&④ *Notice the modal effect of the first four bars — this is basically the Ionian mode.*

Bar ⑤ “A Pedal” indicates to play a low “A” note under the chords until further notice.

“(add)₉” means the chord has no 7th.

$\overset{\frown}{P}$ means push the “B(add)₁₁.”

Bar ⑥ “B(add)₁₁” means the chord has no 7th or 9th.

Bar ⑦ “A/3” is an “A” with a “C[#]” on the bottom.

Bar ⑧ The same as bar ⑦, “B/3” = “B” with “D[#]” on the bottom.

Again notice the modal sound with the “A” pedal; this is the sound of the Lydian mode.

Bars ⑨ Back to the “E” pedal, push “F[#] mi. 11.”

⑩, ⑪, & ⑫

Bar ⑬ “No Pedal” means cancel the previous instruction to play the pedal notes.

“F[#] mi. 7” is the “II mi. 7” chord.

Bar ⑭ “B13” is the “V 7” chord.

Bar ⑮ “E Ma. 9” is the “I Ma. 7” chord.

Bar ⑯ “A” is the “IV Ma. 7” chord.

Bar ⑰ “G[#] mi. 7” is the “III mi. 7” chord. (It cannot have a 9th or 13th!)

Bar ⑱ “C[#] mi. 7” is the “VI mi. 7” chord.

Bar ⑲ “B sus.” is the “V 7” chord.

Bar ⑳ “9/3” means the 3rd has been replaced by the 9th, sometimes called a “sus. 2.”

Bars The same as bars ① and ②.

㉑& ㉒

Bar ㉓ “G[#] + 7 (+9)” is a “G[#] 7” with a raised 5th (“E”) and a raised 9th (“B”).
The “G[#]” triad contains “C”, which is not in the “E” major scale. In other words, it is chromatic to the key of “E” major. However, the ± 5 , the $\flat 9$, and the ± 9 , are all found in the Phrygian mode of the major scale.

Bar ㉔ “A6” could be “A Ma. 13.”

Bar ㉕ Two beats per chord.

Bar ㉖ “A6” could be “A Ma. 7 (+11)” — it’s Lydian.

Bar ㉗

Bar ㉘ “A/_B” is an “A” chord (“IV” chord) with “B” (“V”) in the bass — it is a variation of “B7 sus. 4.”

⋮ means repeat back to the top of the chart.

9 *Song Analysis, Example II*

EXAMPLE II: *FREDDIE THE FREELOADER*

Freddie the Freeloader, by Miles Davis, is a good illustration of an elementary I, IV, V Blues progression, with the added twist of a \flat VII7 chord. Although the tune is simple, the analysis of the scale applications for improvisation reveals many possibilities.

It is easy to modify the basic chords to accommodate the melody, therefore diagrams of those chords are provided.

It may be found that the addition of the \flat VII7 chord (“A \flat 7”) forces the player to focus instead of routinely playing through the usual I, IV, V Blues progression.

Freddie the Freeloader

Miles Davis

B \flat 7 % % %

4 4			
1, 13	2, 14	3, 15	4, 16

E \flat 7 % B \flat 7 %

5, 17	6, 18	7, 19	8, 20

1. F7 E \flat 7 A \flat 7 %

9	10	11	12

2. F7 E \flat 7 B \flat 7 %

21	22	23	24

Freddie the Freeloader

(Med. Slow)

Miles Davis

B \flat 13 B \flat 9 B \flat 9 2
%

1, 13 2, 14 3, 15 4, 16

B \flat 7 % % %

E \flat 13 E \flat 9 E \flat 9 B \flat 13 B \flat 9 B \flat 9 B \flat 7

5, 17 6, 18 7, 19 8, 20

E \flat 7 % B \flat 7 %

1. F7 B \flat 7 E \flat 7 E \flat 9 A \flat 7 A \flat 7

9 10 11 12

F7 / / (B \flat 7) E \flat 7 A \flat 7 %

2. F7 B \flat 7 E \flat 7 E \flat 9 B \flat 13 B \flat 9 B \flat 9

21 22 23 24

F7 / / (B \flat 7) E \flat 7 B \flat 7 %

Chord Melody for *Freddie the Freeloader*

B^b13		B^b9		<i>or</i>	B^b7		E^b13		E^b9		
X		X			X		X		X		
Fret 6		Fret 6			Fret 6		Fret 6		Fret 6		
Rt. X ^b 7 3 13* 9		Rt. X ^b 7 9 5*			Rt. X ^b 7 3 5* X		X Rt. 3 ^b 7 3 13*		X Rt. 3 ^b 7 9 5*		
Bars 1 & 2, and the repeat (Bars 3 & 4)						Bars 5 & 6					

1.

B^b13		B^b9		B^b7		F7		B^b7	
X		X		X		X		X	
Fret 6		Fret 6		Fret 6		Fret 8		Fret 6	
Rt. X ^b 7 3 13* 9		Rt. X ^b 7 9 5*		Rt. 5 ^b 7 3 ^b 7* Rt.		Rt. 5 ^b 7 3* 5		*	

Bars 7 & 8, and the repeat (Bars 19 & 20)
After the first ending, the chart jumps from here to Bar 21, the second ending.

Bar 9
(This is the first ending.)

* *Melody notes*

Chord Melody for *Freddie the Freeloader* - Continued



E^b7		E^b9		A^b7		$F7$		B^b7										
X	X	X	X	X	X	X	X	X	X									
Fret 6		Fret 6		Fret 4		Fret 8		Fret 6										
X	Rt.	5	$b7$	3^*	5	X	Rt.	5	$b7$	3^*	5	X	Rt.	5	$b7$	3	$b7^*$	5

Bars 10

Bars 11 & 12
(Take first ending to top of chart)

Bar 21
This is the second ending; the chart jumps from Bar 20 and continues.

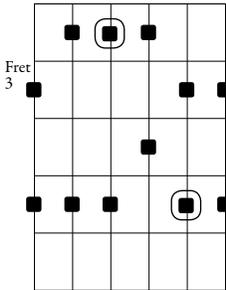
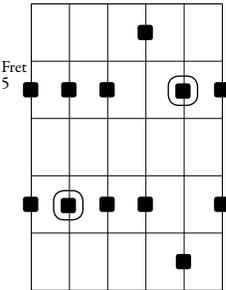
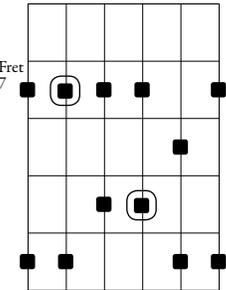
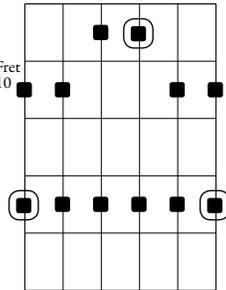
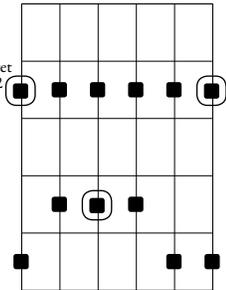
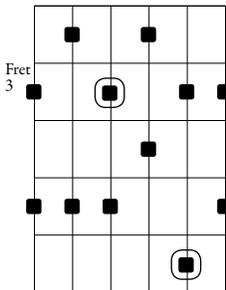
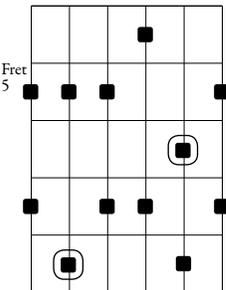
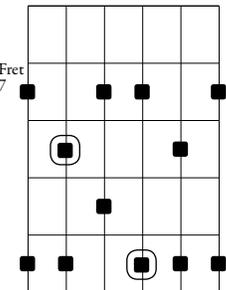
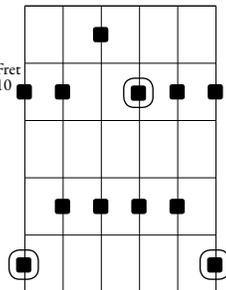
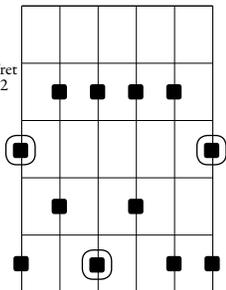
E^b7		E^b9		B^b13		B^b9																			
X	X	X	X	X	X	X	X	X																	
Fret 6		Fret 6		Fret 6		Fret 6																			
X	Rt.	5	$b7$	3^*	5	X	Rt.	3	$b7$	9^*	5	X	Rt.	X	$b7$	3	13^*	9	X	Rt.	X	$b7$	9	5^*	X

Bar 22

Bars 23 & 24
From here the whole chart starts over again.

* *Melody notes*

The Dominant Pentatonic Scale

IO-PENT	DORI-PENT	LYDI-PENT	MIXO-PENT	AEO-PENT
				
↓	↓	↓	↓	↓
DOM. IO-PENT	DOM. DORI-PENT	DOM. LYDI-PENT	DOM. MIXO-PENT	DOM. AEO-PENT
				

*By changing the 6th Degree to a “7th” (raising the 6th by one fret),
the Pentatonic scale is changed to one that specifically fits Dominant 7th chords, “G6” to “G7.”*

10 *Song Analysis, Example III*

EXAMPLE III: *THE LOW DOWN*

The Low Down is a tune that combines elements of the Blues with the major scale-type chord progressions. The key is basically “C” Major, but liberties have been taken.

Here is a look at how the normal members of the major scale chord family have been modified; as well as the new scale sources from which these chords are built:

<u>Normal</u>	<u>Modified</u>	<u>Scale Source</u>
I = “C” Ma. 7	“C7”	“F” Major scale
II = “D” mi. 7	“D7”	“G” Major scale
III = “E” mi. 7	“E7”	“A” Major scale
IV = “F” Ma. 7	“F7”	“B ^b ” Major scale
V = “G7”	“G+7”	“G” Whole tone
VI = “A” mi. 7	(not)	“C” Major scale
VII = “B”mi.7(^b 5)	(not used here)	(could be sub for “G7”)
	^b VII = “B ^b 7”	“E ^b ” Major scale

Also several passing chords are used:

+IV = F [#] °7	F [#] Diminished scale
VII = B	

They move by so quickly that they do not have much effect on the key center of the song.

The Low Down

MM70 12/8 Feel

G7 F7 C C/E F F^o7 C/G G+7

(verse) C E F B^b7 C6 A mi. 7 D9 G7 G+7

A

C E7 F Ma. 9 B^b13 C6 A mi. 9 D13 G7 G+7

C C9 F F^o7 C/G E/G# A mi. F7

B

C/E A mi. D9 G13 C B^b/D B/D# C/E Csus/F C/G C7

(refrain) F F^o7 C C9 F F^o7 C C9

C

F F^o7 C/E A mi. D9/F# G9/F 1. C/E G7 G+7 2. C B^b/D B/D# C/E

(refrain) F F#^o7 C C9 F F#^o7 C6 C13

F F#^o7 C/E A mi. D9/F# G9/F C B^b/D B/D# C/E

(solo) F F#^o7 C6 C13 F F#^o7 C C9

F F#^o7 C/E A mi. D9 G7 C

on cue ...

Chords for *The Low Down*

	G7	F7	C	C/E	F
	Rt. X ♭7 3 5 X	Rt. (3) ♭7 3 5 X	X Rt. 5 Rt. 3 X	X 3 5 Rt. 3 X	X Rt. 5 Rt. 3 X
	Bar 1	Bar 2		Bar 3	
	◇	◇	/	/	/

	F[♯]7	C/G	G+7	C	E
	X Rt. ♭5 ♭♭7 ♭3 X	X 5 Rt. 3 5 X	X Rt. 3 +5 Rt. X	X Rt. 5 Rt. 3 X	X Rt. 5 Rt. 3 X
	Bar 3	Bar 4		Bar 5	
	/	//	//	//	//

Time notation: ◇ = four beats

/ = one beat

Chords for *The Low Down*

	F	B^b7	C6	A mi. 7	D9
	Bar 6	Bar 7	Bar 8	Bar 9	Bar 10
	//	//	//	//	//

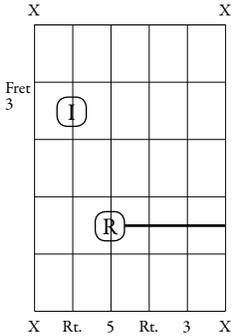
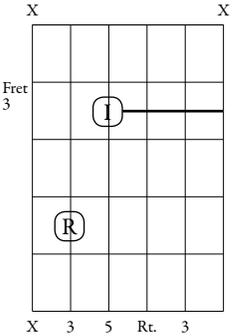
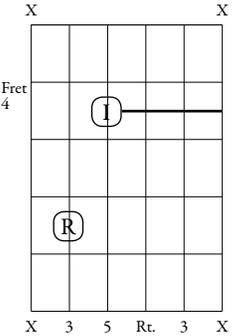
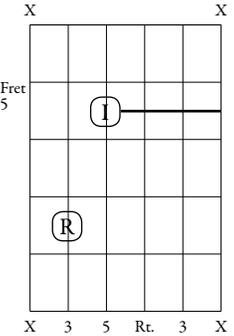
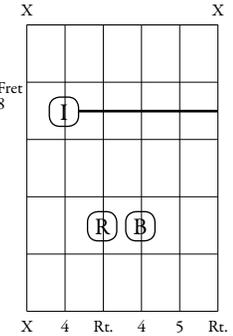
	G7	G+7	C	E7	
	Bar 8	Bar 9	Bar 10	Bar 11	Bar 12
	/	/	//	//	

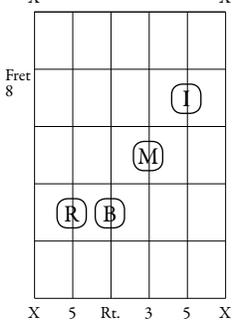
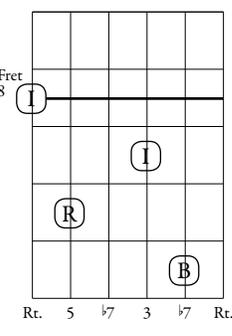
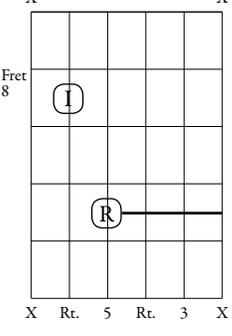
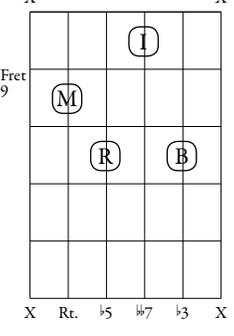
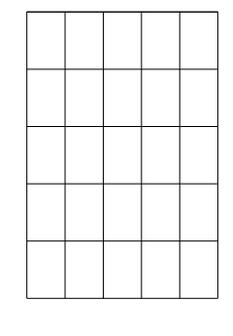
Chords for *The Low Down*

	F	F#°7	C/G	E/G#	A mi.
	Bar 14	Bar 15	Bar 15	Bar 16	Bar 16
	//	//	//	//	//

	F7	C/E	A mi.	D9	G13
	Bar 16	Bar 17	Bar 17	Bar 18	Bar 18
	//	//	//	//	//

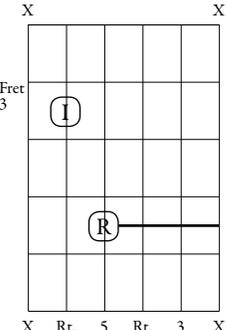
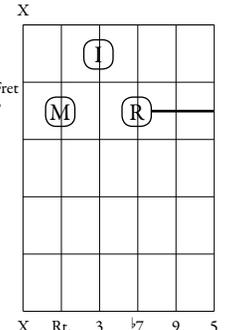
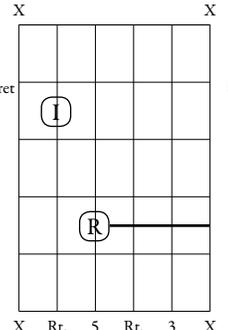
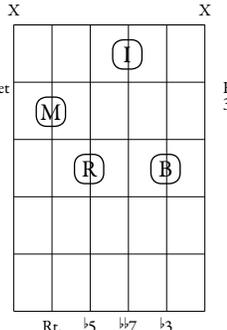
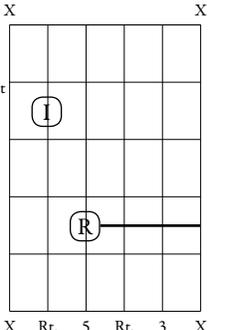
Chords for *The Low Down*

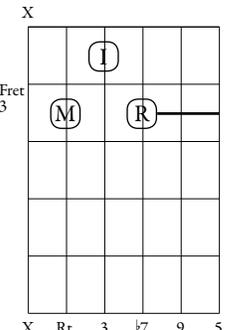
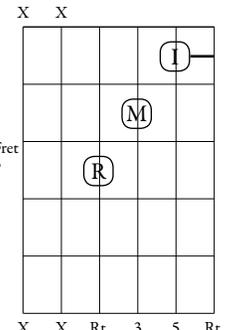
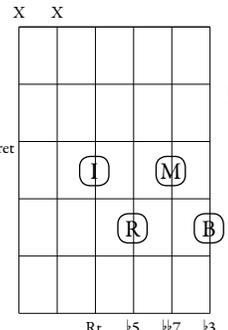
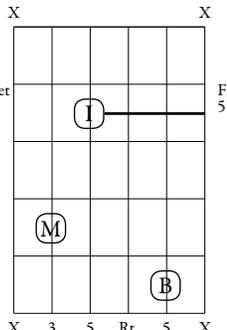
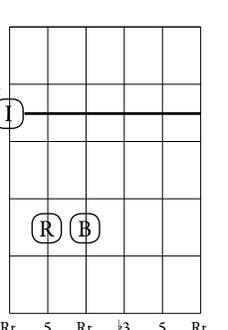
	C	B^b/D	B/D[#]	C/E	C sus./F^b (or just play F)
					
	X Rt. 5 Rt. 3 X	X 3 5 Rt. 3 X	X 3 5 Rt. 3 X	X 3 5 Rt. 3 X	X 4 Rt. 4 5 Rt.
		Bar 19		Bar 20	
	//	/	/	/	/

C/G	C7	F	F[#]7	
				
X 5 Rt. 3 5 X	Rt. 5 b7 3 b7 Rt.	X Rt. 5 Rt. 3 X	X Rt. b5 b7 b3 X	
Bar 20		Bar 21		
/	/	//	//	

C *refrain starts here.*

Chords for *The Low Down*

	C	C9	F	F#7	C
					
	Bar 22	Bar 23	Bar 24	Bar 25	Bar 26
	//	//	//	//	//

	C9	F	F#7	C/E	A mi.
					
	Bar 24	Bar 25	Bar 26	Bar 27	Bar 28
	//	//	//	//	//

Chords for *The Low Down*

1.

	D9/F# (F# mi. b5)	G9/F	C/E	G7	G+7																									
X	X	X	X	X	X																									
Fret 9		Fret 8		Fret 7		Fret 3		Fret 3		X																				
X	3	b7	9	5	X	X	b7	3	b7	9	(13)	X	3	5	Rt.	3	5	X	Rt.	X	b7	3	5	X	Rt.	X	b7	3	+5	X
	Bar 27					Bar 28 *																								
	//					/																								

2.

C	B^b/D	B/D#	C/E																										
X	X	X	X	X																									
Fret 3		Fret 3		Fret 4		Fret 5		Fret 5																					
X	Rt.	5	Rt.	3	X	X	3	5	Rt.	5	X	X	3	5	Rt.	5	X	X	3	5	Rt.	5	X	X	3	5	Rt.	5	X
	Bar 52 **																												
	/																												

* Go back to the **C** of the chart for the second verse.

** This leads into the last chorus.

CHORD CHART ANALYSIS: *THE LOW DOWN*

How the chart breaks down:

MM70 Set metronome at MM70.

12/8 Feel Count: “1, 2, 3; 2, 2, 3; 3, 2, 3; 4, 2, 3” beats per bar.

Bar 1 $\frac{4}{4}$ means four beats per bar.

“on cue” indicates that someone in the band will direct the changes.

“**●**” is a whole note; hit the chord once and let it ring.

“>” is a hard accent.

“G7” is V7 in “C”.

Bar 2 “F7” is IV7; the “B^b” Major scale is the source.

Bar 3 “C”, “C/E”, “F”, F[#]7 form an ascending bass line (isolate and learn).

Bar 4 “C/G” (second inversion); “G” note in bass completes ascending line.

“G+7” has an augmented 5th (“D[#]”), which leads into a “C” chord.

A

Bar 5

||: repeat mark.

“C” is I7; the “F” Major scale is the source.

“E” is III7; the “A” Major scale is the source.

- Bar 6 “F Ma. 7” or “Ma. 9” is IV Ma. 7; the “C” Major scale is the source.
 “B^b7” is ^bVII7; the “E^b” Major scale is the source.
- Bar 7 “C6” is I Ma. 7; Diatonic to the “C” Major scale.
 “A mi. 7” is VI mi. 7; Diatonic to the “C” Major scale.
- Bar 8 “D9” is II7; the “G” Major scale is the source.
 “G7” and “G+7”^{*} are V7; the “C” Major scale is the source for “G7.”
- Bar 9 “C” is I7; the “F” Major scale is the source.
 “E7” is III7; the “A” Major scale is the source.
- Bar 10 “F Ma. 9” is IV Ma. 7; the “C” Major scale is the source.
 “B^b13” is ^bVII7; the “E^b” Major scale is the source.
- Bar 11 “C6” is I Ma. 7; Diatonic to the “C” Major scale.
 “A mi. 9” is VI mi. 7; Diatonic to the “C” Major scale.
- Bar 12 “D13” is II7; the “G” Major scale is the source.
 “G7” and “G+7”^{*} are V7; the “C” Major scale is the source for “G7.”

* The possible scale sources and substitutes for “G+7” are:
 “G” Whole Tone scale = G+7, G+9, G7(⁺₅), G9(⁺₅)
 “G” 8 Note Dominant scale = G7(^b9), G7(+9), G7(⁺₉⁺₁₁)
 Mode VII of “A^b” Melodic Minor scale = G+7(^b9), G+7(+9), G+7(⁺₉⁺₁₁)
 Mode III (Phrygian) of “E^b” Major scale = G7(^b9), G7(+9), G7(^b₉⁺₁₃)
 (Contains no Major 3rd, but works in a pinch.)

- B** Bar 13 “C” is I Ma. 7.
 “C9” is I7 (helps set up move to “F”).
- Bar 14 “F” is IV Ma 7.
 “F[♯]7” is +IV dim. 7. } First part of ascending bass line.
- Bar 15 “C/G” (second inversion).
 “E/G[♯]” (first inversion). } More chromatic ascending line.
- Bar 16 “A mi. 7” is VI mi. 7; “end of the line.”
 “F7” is IV7.
- Bar 17 “C/E” is descending line from “F7.”
 “A mi.” is beginning of descending 4th bass line.
- Bar 18 “D9”
 “G13” } More 4th bass movement.
- Bar 19* “C” is I.
 “B[♭]/D” and “B/D[♯]” are the beginning of another ascending bass line.
- Bar 20* “C/E” & “C sus./F”; chromatic ascending bass line.
 “C/G” and “C7”; 4th movement. } One single chord inverted to produce a bass line.

* Isolate and learn Bars 19 and 20 as a “chord lick.”

C

Refrain.

Bar 21 “F” is IV Ma 7.
“F[#]7” is +IV dim. 7. } This section leads off with a IV to I movement.

Bar 22 “C” is I Ma. 7.
“C9” is I7.

Bar 23 “F” is IV Ma 7.
“F[#]7” is +IV dim. 7.

Bar 24 “C” is I Ma. 7.
“C9” is I7.

Bar 25 “F” is IV Ma 7.
“F[#]7” is +IV dim. 7

Bar 26 “C/E” } Substitute for “C” & “C9” (like Bar 22), but has softer
“A mi.” } effect and different bass line.

Bar 27 “D9/F[#]” (first inversion). } Chromatic descending bass line.
“G9/F” (third inversion).

Bar 28 “C/E” is last of descending bass line.

“G7” & “G+7”; raised 5th (“D[#]”), lifts back to Bar 5, 29 for second verse.

1. This is referred to as a “first ending.”

Repeat back, in this case to **A**, to the top of the verse section.

Play **A**, **B**, and **C** again (Bars 29 through 51), skip the first

ending, jump to the second ending 2. (Bar 52)

and then play to the end of the tune.

Bar 52 “C”, “B^b/D”, “B/D[#]”, “C/E” are similar to Bars 19 and 20 — “lifts” into

C (Refrain).

11 *The “D” Tuning*

THE “D” TUNING

The “D” tuning changes the open-string voicing of the guitar to a “D” major chord, its sound is identical to an “E” shaped bar chord.

Although the tuning is beautiful-sounding, it presents the player with some real challenges.

The primary difficulty arises from correlating the unique voicings to the outside world and vice-versa.

As a point of departure, diagrams of the diatonic-chord voicings from the three major scales that contain the “D” Major chord will be provided.

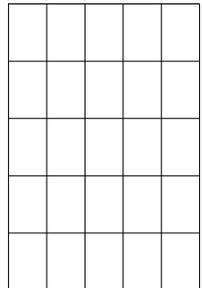
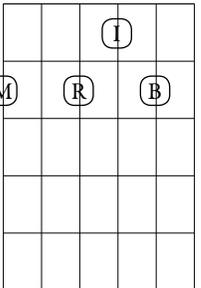
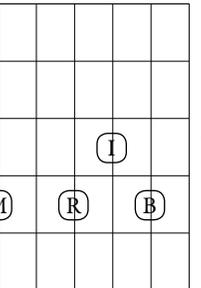
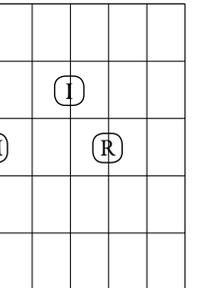
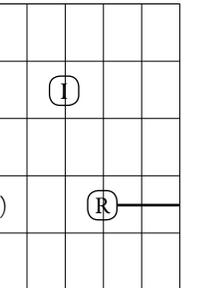
“D” = I Major in “D” Major scale

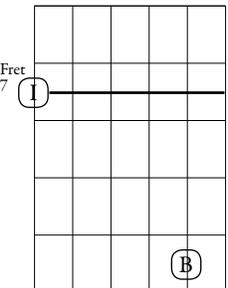
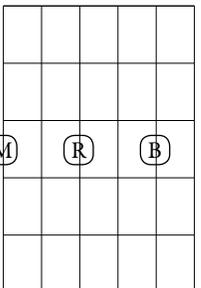
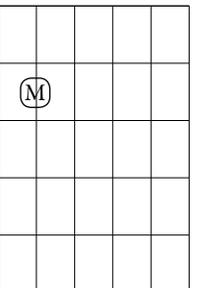
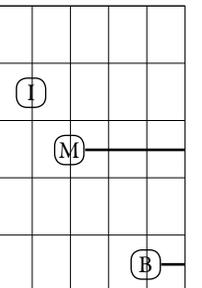
“D” = IV Major in “A” Major scale

“D” = V7 in “G” Major scale

“D” Tuning Diatonic Chords

When “D” is a I Chord (“D” Major Scale)

	D	E mi. 7 or 11	F[♯] mi. (or D[♯]/F[♯])	G Ma. 9	A7 or
	D A D F [♯] A D O O O O O O	X O	O O	X O O	X O
					
Rt. 5 Rt. 3 5 Rt.	Rt. X Rt. ♭3 11 or 5 ♭7	Rt. ♭3 Rt. ♭3 5 (+5)	Rt. X 7 3 9 5	Rt. Rt. ♭7 3 5 Rt.	
I Ma.	II mi. 7	III mi. 7	IV Ma. 7	V7	

	A7	B mi. or B mi. 7	C[♯] mi. 7 (+5)	D (add)
		X O O X	X	O O O
				
Rt. 5 Rt. 3 ♭7 Rt.	Rt. X Rt. 5 5 ♭3	Rt. ♭3 5 ♭7 ♭3	Rt. ♭5 ♭7 ♭3 +5	(Rt.) Rt. 5 3 9 Rt.
V7	VI mi. 7	VI mi. 7	VII mi. 7 ♭5	I Ma.

“D” Tuning Diatonic Chords

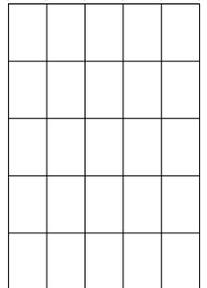
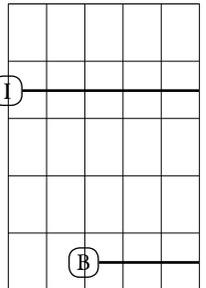
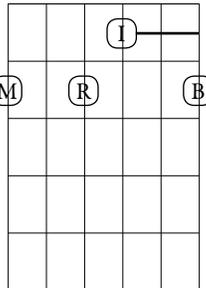
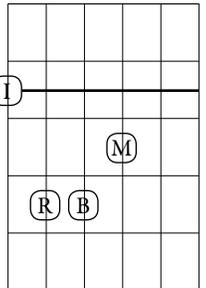
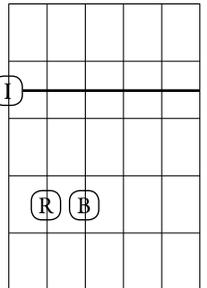
When “D” is a IV Chord (“A” Major Scale)

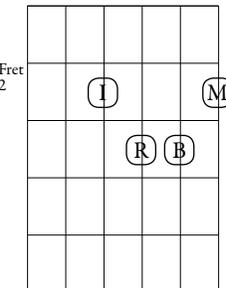
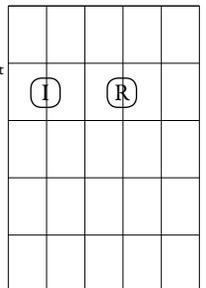
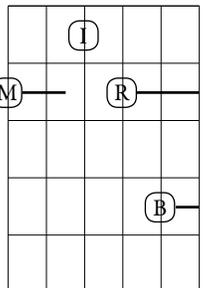
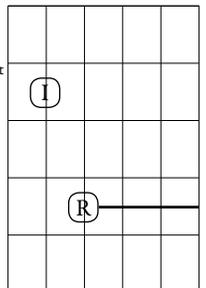
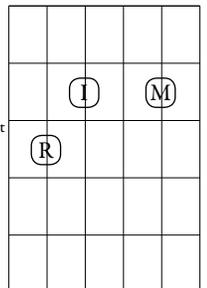
	E7	or	E7	F#mi.7 (or D/F#)	G#mi.7 (b5)	
D O			X	O	X	
A O			X	O		
D O				O		
F# O						
A O						
D O						
	Fret 2		Fret 2		Fret 6	
Rt. 5 Rt. 3 5 Rt.	Rt. 5 Rt. 5 b7 X		Rt. X b7 3 5 b7	Rt. b3 Rt. 5 (+5) or b3	Rt. b3 b5 b7 Rt.	
IV Ma. 7	V7		V7	VI mi. 7	VII mi.7 (b5)	

A6	B mi. 7	B mi. 13	C# mi.	D Ma. 7
	X	X	X	O
		O		O
Fret 7	Fret 9	Fret 2	Fret 4	Fret 4
Rt. 6 Rt. 3 5 Rt.	Rt. X Rt. b3 b7 b3	X Rt. b3 13 b7 b3	Rt. b3 5 Rt. b3	Rt. 5 3 5 7 3
I Ma. 7	II mi. 7	II mi. 7	III mi. 7	IV Ma. 7

“D” Tuning Diatonic Chords

When “D” is a V Chord (“G” Major Scale)

	D	E mi. 7	F[#] mi. 7 (♭5)	G 6⁹ sus. 4	G 6⁹
	D A D F [#] A D O O O O O O		X		
					
	Rt. 5 Rt. 3 5 Rt.	Rt. 5 ♭3 5 ♭7 ♭3	Rt. X Rt. ♭3 ♭5 Rt.	Rt. 6 9 11 5 Rt.	Rt. 6 9 3 5 6
	V7	VI mi. 7	VII mi.7 (♭5)	I Ma. 7	I Ma. 7

	A mi.	B mi. 7 (add₁₃)	C Ma. 13	C Ma. 9	C Ma. 9 (+11)
	X O	X O O O		X	X O O
					
	X Rt. 5 Rt. ♭3 5	X Rt. ♭3 13 ♭7 3	Rt. 5 7 3 6 9	X Rt. 5 7 9 5	X Rt. 3 +11 7 9
	II mi. 7	III mi. 7	IV Ma. 7	IV Ma. 7	IV Ma. 7 (+11)

Basic Minor Chords in the "D" Tuning

G[#] mi. 7 (♭5) or B mi. 6 **C[#]7** or **C[#]7(+9)** or **F^o7**

II mi. 7 (♭5) IV mi. 6 V7 (+9) VII^o7

F[#] mi. or **F[#] mi. Ma. 7** or **A Ma. 7 (+5)** or **F[#] mi. 6** or **D[#] mi. 7 (+5)**

I mi. I mi. Ma. 7 ♭III Ma. 7 (+5) I mi. 6 VI mi. 7 (♭5)

12 *Beyond the Major Scale*

LINE PROGRESSIONS

It is possible to create moving lines by changing one note in a given chord. Two of the most common are:

A major chord where the 5th ascends.

A minor chord where the root descends.

In the following example the notes move chromatically; pay careful attention to the fact that each time the note moves the chord name changes.

Major Chord with Ascending 5th

(Rt.)	(3)	(5)		
“C”	“E”	“G”	=	“C”
“C”	“E”	“G [#] ”	=	“C+” Augmented
“C”	“E”	“A”	=	“C6”
“C”	“E”	“B ^b ”	=	“C7”

Minor Chord with Descending Root

(Rt.)	(^b 3)	(5)	(Rt. oct.)	
“A”	“C”	“E”	“A”	= “A” mi.
“A”	“C”	“E”	“A ^b ”	= “A” mi. Ma.7 or “A” mi./“G [#] ”
“A”	“C”	“E”	“G”	= “A” mi. 7 or “A” mi./“G”
“A”	“C”	“E”	“F [#] ”	= “A” mi.6 or “F [#] ” mi.7(^b 5) or “A” mi./“F [#] ”

The following four pages contain chord charts diagramming the previous examples.

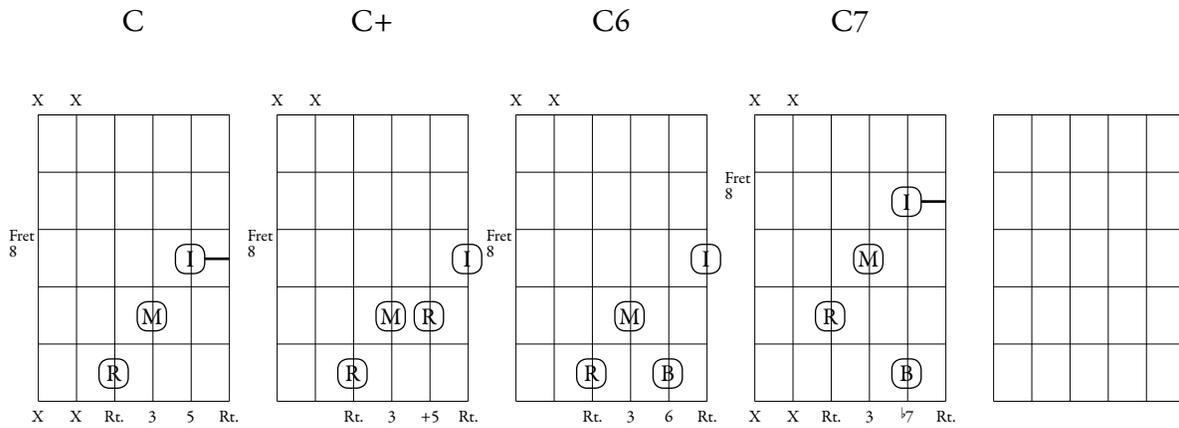
On the chord charts the labels “High Position,” “Mid Position” and “Low Position” or “Hi-Po,” “Mi-Po” and “Lo-Po,” are used to designate the following:

“High Position” = “D,” “G,” “B,” and “E” strings (top four strings)

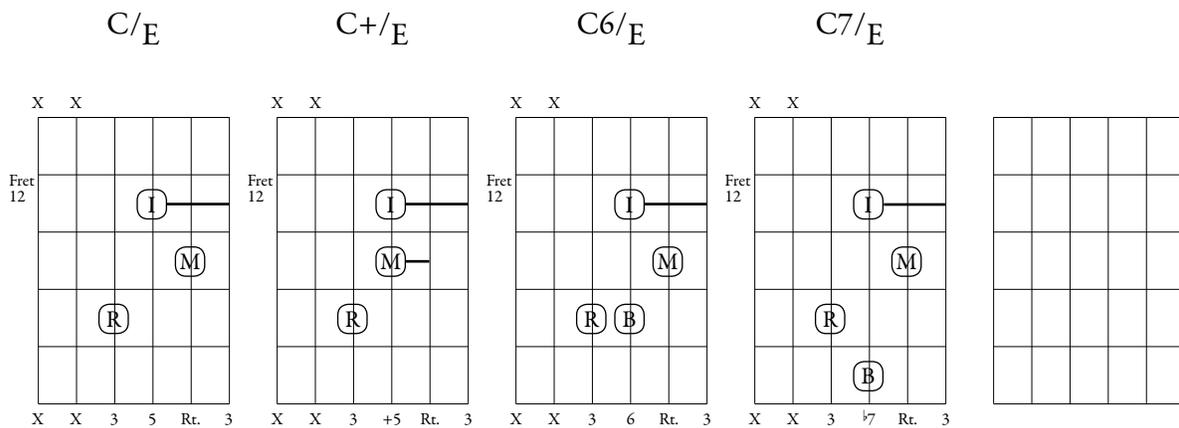
“Mid Position” = “A,” “D,” “G” and “B” strings (middle four strings)

“Low Position” = “E,” “A,” “D,” and “G” strings (bottom four strings)

Line Progressions

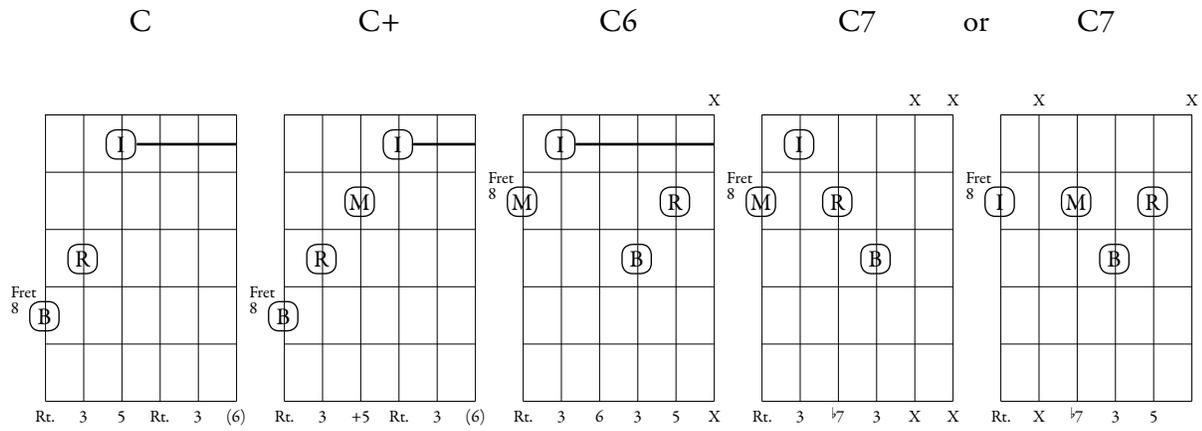


*Root on "D" string.
"Hi-Po"*

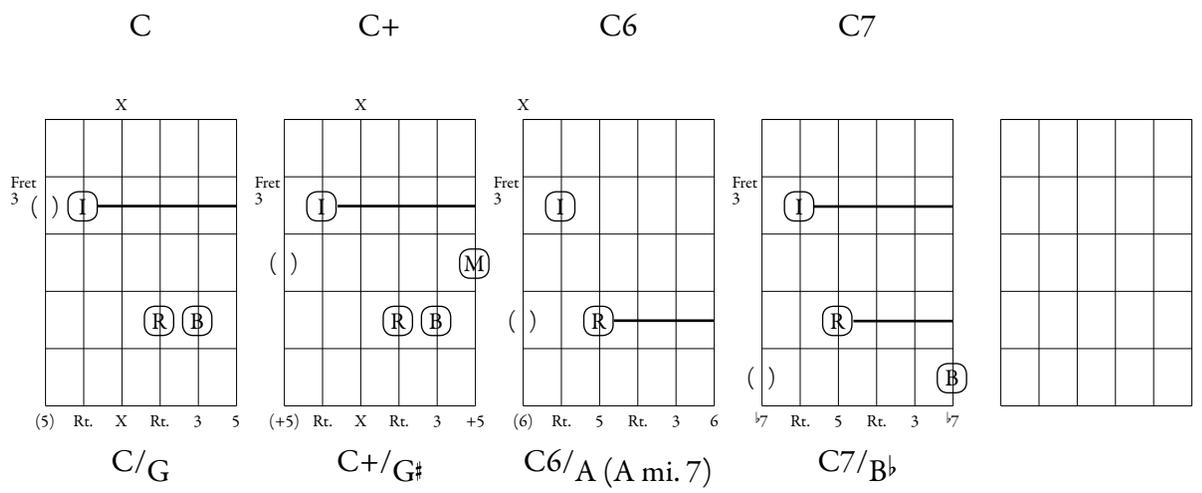


*Chord's 3rd is on the "D" string.
"Hi-Po"*

Line Progressions



*Root on "E" string.
"Lo-Po"*



*Root on "A" string.
"Mi-Po"*

Line Progressions

A mi. A mi. Ma. 7 A mi. 7 A mi. 6 or D9

Rt. 5 Rt. \flat 3 5 Rt. Rt. 5 Ma.7 \flat 3 5 Rt. Rt. 5 \flat 7 \flat 3 5 Rt. Rt. X 6 \flat 3 5 Rt. X Rt. 3 \flat 7 9 5

*Root on "E" string.
"Lo-Po"*

A mi. A mi. Ma. 7 A mi. 7 A mi. 6 or D9

X Rt. X X Rt. X Ma.7 \flat 3 5 X Rt. X \flat 7 \flat 3 5 X Rt. X 6 \flat 3 5 X X Rt. 3 \flat 7 9

*Root on "A" string.
"Mi-Po"*

Line Progressions

A mi.

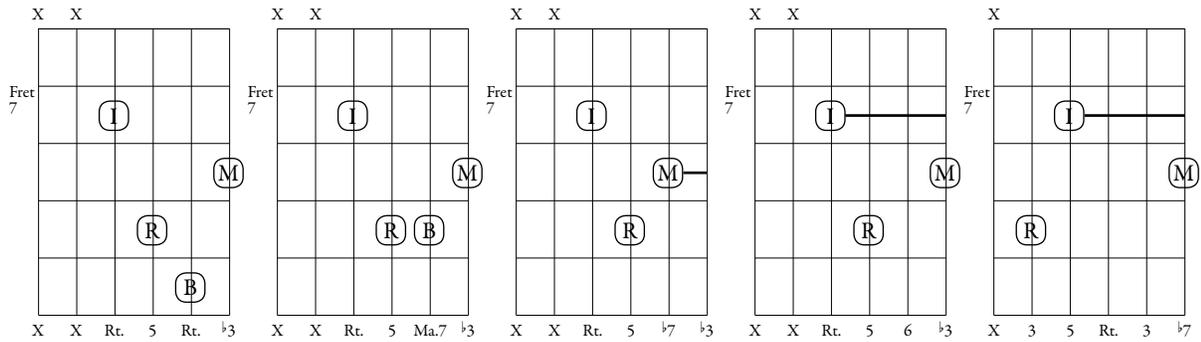
A mi. Ma. 7

A mi. 7

A mi. 6

or

D9/3



*Root on "D" string.
"Hi-Po"*

PASSING CHORDS

On the following four pages are passing chords that fit between the regular chords of the major scale.

There is always more than one choice — ascending progressions lend themselves to using different passing chords from descending progressions.

Ascending Passing Chords in Major Keys

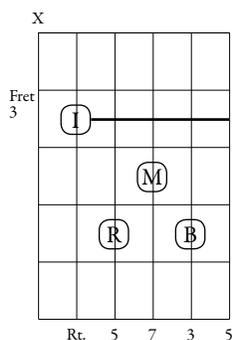
C Ma. 7

C[♯]7

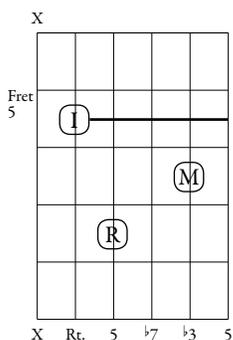
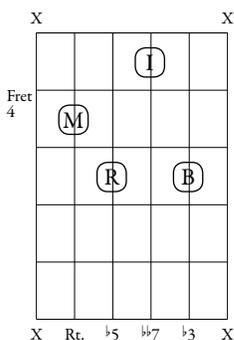
D mi. 7

D[♯]7

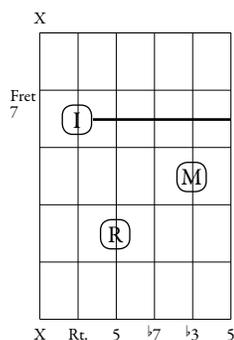
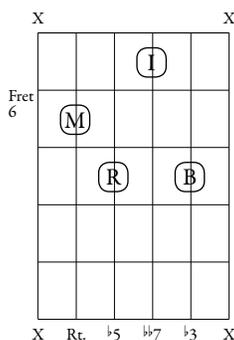
E mi. 7 or



I Ma. 7



II mi. 7



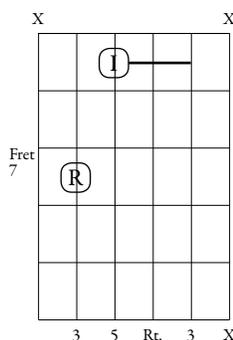
III mi. 7

C/E and C+/E

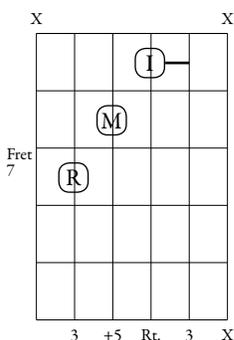
F6

F[♯]7

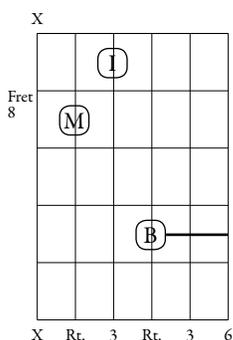
G7



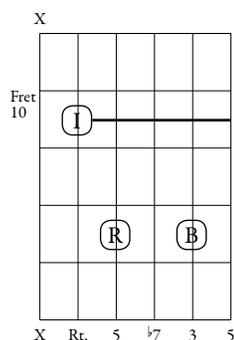
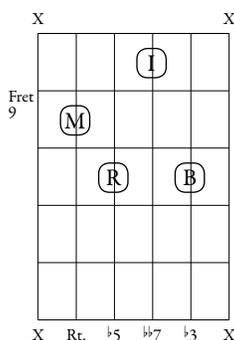
I/III



I+/3



IV Ma. 7



V7

Ascending Passing Chords in Major Keys

$G^{\#o}7$	A mi. 7	$A^{\#o}7$	G/B <i>or</i> B mi. 7 ($b5$)	
	VI mi. 7		V/3	VII mi. 7 ($b5$)

C Ma. 7

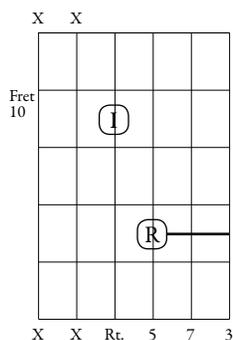
X X Rt. 5 7 3				

Descending Passing Chords in Major Keys

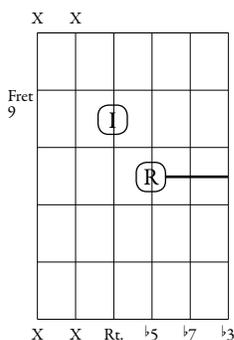
C Ma. 7

B mi. 7 ($\flat 5$) *or* B mi. 7

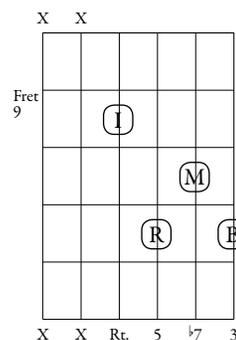
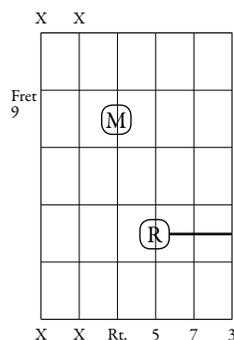
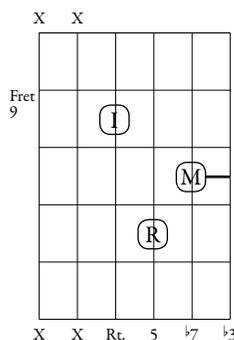
B \flat Ma. 7 *or* B \flat 7



I Ma. 7



VII mi. 7 ($\flat 5$)

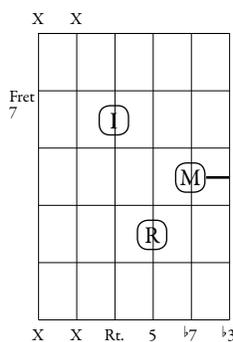


A mi. 7

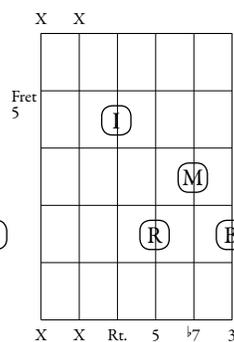
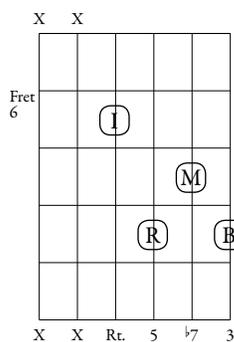
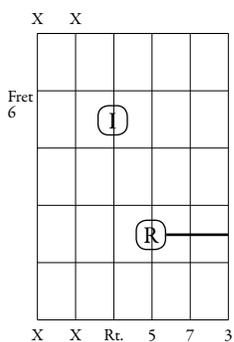
A \flat Ma. 7 *or* A \flat 7

G7

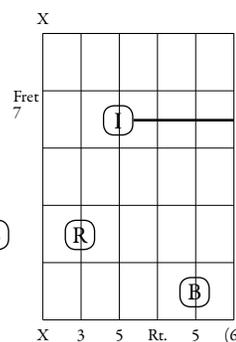
D/F \sharp



VI mi. 7



V7



Descending Passing Chords in Major Keys

	F Ma. 7	E mi. 7	<i>or</i>	C/E	E ^b Ma. 7	<i>or</i>	E ^b 7
X	X	X	X	X	X	X	X
Fret 8	Fret 7	Fret 7	Fret 6	Fret 6	Fret 6	Fret 6	Fret 6
X R _{t.} 5 7 3 5	X R _{t.} 5 ^b 7 ^b 3 5	X 3 R _{t.} 3 5 (7)	X R _{t.} 5 7 3 5	X R _{t.} 5 7 3 5	X R _{t.} 5 ^b 7 3 5	X R _{t.} 5 ^b 7 3 5	X R _{t.} 5 ^b 7 3 5
IV Ma. 7	III mi. 7	I/3					

	D mi. 7	D ^b Ma. 7	<i>or</i>	D ^b 7	<i>or</i>	D ^b 9 +11	C Ma. 7
X	X	X	X	X	X	X	X
Fret 5	Fret 4	Fret 4	Fret 4	Fret 4	Fret 3	Fret 3	Fret 3
X R _{t.} 5 ^b 7 ^b 3 5	X R _{t.} 5 7 3 5	X R _{t.} 5 ^b 7 3 5	X R _{t.} 5 ^b 7 3 5	(^b 5) R _{t.} 5 ^b 7 3 +11	(5) R _{t.} 5 7 3 R _{t.}	(5) R _{t.} 5 7 3 R _{t.}	(5) R _{t.} 5 7 3 R _{t.}
II mi. 7					I Ma. 7		

CONTRASTING MAJOR AND MINOR

When exploring the minor tonalities, it may help to compare the Definitive chords with those of the major scale:

<u>Major</u>	<u>Minor</u>
I Ma. 7	I mi. 6 or I mi. Ma 7
II mi. 7	II mi. 7 ($\flat 5$)
III mi. 7	\flat III Ma. 7 +5
IV Ma. 7	IV mi. 6
V7	V7 (+9) or any alterations
VI mi. 7	VI mi. 7 ($\flat 5$)
VII mi. 7 ($\flat 5$)	VII $^{\circ}$ 7 (Diminished 7th)

The Roman numerals behave the same way, more or less, in minor progressions and chord substitutions as they do in major:

I mi. 6 and VI mi 7 ($\flat 5$) can be swapped

I mi. Ma. 7 and \flat III Ma. 7 (+5) can be swapped

II mi. 7 ($\flat 5$) and IV mi. 6 can be swapped

V7 (+9) and VII $^{\circ}$ 7 can be swapped

PLAYING MINOR PROGRESSIONS

On pages 122 and 123 are some basic minor progressions. Playing them will teach the ability to hear and recognize these “colors.”

Try all of the combinations shown.

Major and minor tonalities are often mixed:

II mi. 7 V7 +9 I Ma. 7

In the above example the V chord is from minor, the II and the I chord are from major.

II mi. 7 (b5) V9 I mi. 6

The second example above is reversed from the first, II and I are from minor and the V chord is from major.

These basic progressions are the building blocks of all our modern western music.

Basic Minor Progressions

D mi. 7 ($\flat 5$) *or* F mi. 6 G7 (+9) *or* B $^{\circ}$ 7 C mi. 6 *or*

<p style="font-size: small;">X X Fret 5 I M R B X Rt. $\flat 5$ $\flat 7$ $\flat 3$</p>	<p style="font-size: small;">X X Fret 3 I M R X X Rt. 5 6 $\flat 3$</p>	<p style="font-size: small;">X X Fret 5 I M B X X Rt. 3 $\flat 7$ +9</p>	<p style="font-size: small;">X X Fret 2 I M R B X Rt. $\flat 5$ $\flat 7$ $\flat 3$ X</p>	<p style="font-size: small;">X X Fret 3 I M R X Rt. X 6 $\flat 3$ 5</p>
<u>II mi. 7 ($\flat 5$)</u>	<u>IV mi. 6</u>	<u>V7 (+9)</u>	<u>VII$^{\circ}$7</u>	<u>I mi. 6</u>

A mi. 7 ($\flat 5$) *or* C mi. Ma. 7 *or* E \flat Ma. 7 (+5)

<p style="font-size: small;">X X Fret 5 I M R B Rt. X $\flat 7$ $\flat 3$ $\flat 5$ X</p>	<p style="font-size: small;">X X Fret 3 I M R B X Rt. X Ma.7 $\flat 3$ 5</p>	<p style="font-size: small;">X Fret 6 I () M R B X Rt. 3 +5 Ma.7 3</p>	
<u>VI mi. 7 ($\flat 5$)</u>	<u>I mi. Ma. 7</u>	<u>\flatIII Ma. 7 (+5)</u>	

Basic Minor Progressions

D mi. 7 ($\flat 5$) *or* F mi. 6 G7 (+9) *or* B $^{\circ}$ 7 C mi. 6 *or*

X X	X	X X	X X	X
Fret 12	Fret 13	Fret 10	Fret 9	Fret 10
X X Rt. $\flat 5$ $\flat 7$ $\flat 3$	Rt. X 6 $\flat 3$ 5 Rt.	X Rt. 3 $\flat 7$ +9 X	X X Rt. $\flat 5$ $\flat 7$ $\flat 3$	(Rt.) X Rt. $\flat 3$ 6 5
<u>II mi. 7 ($\flat 5$)</u>	<u>IV mi. 6</u>	<u>V7 (+9)</u>	<u>VII$^{\circ}$7</u>	<u>I mi. 6</u>

A mi. 7 ($\flat 5$) *or* C mi. Ma. 7 *or* E \flat Ma. 7 (+5)

X	X	X	X
Fret 7	Fret 8	Fret 11	
X ($\flat 5$) Rt. $\flat 5$ $\flat 7$ $\flat 3$	Rt. X Ma.7 $\flat 3$ 5 Rt.	Rt. 3 7 3 +5 X	
<u>VI mi. 7 ($\flat 5$)</u>	<u>I mi. Ma. 7</u>	<u>\flatIII Ma. 7 (+5)</u>	

P A R T

II

FRETBOARD HARMONY

WORKBOOK

SHARPS, FLATS AND ENHARMONICS

Fill in the missing notes and their enharmonic equivalents.

	<u>Flat</u> 1/2 step below	<u>Given Note</u>	<u>Sharp</u> 1/2 step above
1.	(C \flat) or B	C	C \sharp or (D \flat)
2.		F	
3.		B \flat	
4.		E \flat	
5.		A \flat	
6.		D \flat	
7.		G \flat	
8.	(A \sharp) or B \flat	C \flat	C \sharp or (B \sharp)
9.		E	
10.		A	
11.		D	
12.		G	
13.		D \sharp	
14.		G \sharp	
15.		C \sharp	
16.		B	
17.		F \sharp	
18.		A \sharp	

SHARPS, FLATS AND ENHARMONICS

Fill in the missing notes and their enharmonic equivalents.

	<u>Flat</u> 1/2 step below	<u>Given Note</u>	<u>Sharp</u> 1/2 step above
1.	(E \flat) or D \sharp	E	F or (E \sharp)
2.		A	
3.		D	
4.		G	
5.		D \sharp	
6.		G \sharp	
7.		C \sharp	
8.		B	
9.		F \sharp	
10.	A \sharp	A \sharp	B or (C \flat)
11.		C	
12.		F	
13.		B \flat	
14.		E \flat	
15.		A \flat	
16.		D \flat	
17.		G \flat	
18.		C \flat	

SHARPS, FLATS AND ENHARMONICS

Fill in the missing notes and their enharmonic equivalents.

<u>Flat</u> 1/2 step below	<u>Given Note</u>	<u>Sharp</u> 1/2 step above
1.	A [#]	
2.	F [#]	
3.	(A [#]) or B ^b	C or (B [#])
4.	C [#]	
5.	G [#]	
6.	D [#]	
7.	G	
8.	D	
9.	A	
10.	E	
11.	C ^b	
12.	F [#]	G ^b
13.		D ^b
14.		A ^b
15.		E ^b
16.		B ^b
17.		F
18.		C

SHARPS, FLATS AND ENHARMONICS

Fill in the missing notes and their enharmonic equivalents.

	<u>Flat</u> 1/2 step below	<u>Given Note</u>	<u>Sharp</u> 1/2 step above
1.	G	A ^b	A [‡]
2.		C	
3.		E ^b	
4.		G ^b	
5.		A	
6.		C [#]	
7.		F	
8.		B ^b	
9.	G [‡]	G [#]	A [‡]
10.		E	
11.		F [#]	
12.		B	
13.		D	
14.		D ^b	
15.		C ^b	
16.		D [#]	
17.		G	
18.		A [#]	

THE CHROMATIC SCALE

Complete these ascending and descending Chromatic Scales, working forward on the ascending and backward on the descending.

← <u>Go Flat</u>	<u>Start here</u>	<u>Go Sharp</u> →
1. C, D ^b , D, E ^b , E, F, G ^b , G, A ^b , A, B ^b , B	↓ C	C [#] , D, D [#] , E, F, F [#] , G, G [#] , A, A [#] , B, C
2.	F	
3.	B ^b	
4.	E ^b	
5.	A ^b	
6.	D ^b	
7.	G ^b	
8. C, D ^b , D, E ^b , E, F, G ^b , G, A ^b , A, B ^b	C ^b	C ^b , C [#] , D, D [#] , E, F, F [#] , G, G [#] , A, A [#] , B, C
9.	E	
10.	A	
11.	D	
12.	G	
13.	D [#]	
14.	G [#]	
15.	C [#]	
16.	B	
17.	F [#]	
18.	A [#]	

THE CHROMATIC SCALE

Complete these ascending and descending Chromatic Scales, working forward on the ascending and backward on the descending.

← <u>Go Flat</u>	<u>Start here</u> ↓	<u>Go Sharp</u> →
1. E, F, G ^b , G, A ^b , A, B ^b , B, C, D ^b , D, E ^b	E	F, F [#] , G, G [#] , A, A [#] , B, C, C [#] , D, D [#] , E
2.	A	
3.	D	
4.	G	
5.	D [#]	
6.	G [#]	
7.	C [#]	
8.	B	
9.	F [#]	
10.	A [#]	
11.	C	
12.	F	
13.	B ^b	
14.	E ^b	
15.	A ^b	
16.	D ^b	
17.	G ^b	
18.	C ^b	

THE CHROMATIC SCALE

Complete these ascending and descending Chromatic Scales, working forward on the ascending and backward on the descending.

← <u>Go Flat</u>	<u>Start here</u>	<u>Go Sharp</u> →
1. B ^b , B, C, D ^b , D, E ^b , E, F, G ^b , G, A ^b , A [‡]	↓ A [#]	B, C, C [#] , D, D [#] , E, F, F [#] , G, G [#] , A, A [#]
2.	F [#]	
3.	B	
4.	C [#]	
5.	G [#]	
6.	D [#]	
7.	G	
8.	D	
9.	A	
10.	E	
11.	C ^b	
12.	G ^b	
13.	D ^b	
14.	A ^b	
15.	E ^b	
16.	B ^b	
17.	F	
18.	C	

THE CHROMATIC SCALE

Complete these ascending and descending Chromatic Scales, working forward on the ascending and backward on the descending.

← <u>Go Flat</u>	<u>Start here</u>	<u>Go Sharp</u> →
1. $A^b, A, B^b, B, C, D^b, D, E^b, E, F, G^b, G, A^b$	↓ A	$A^\sharp, B, C, C^\sharp, D, D^\sharp, E, F, F^\sharp, G, G^\sharp$ or A
2.	C	
3.	E^b	
4.	G^b	
5.	A	
6.	C^\sharp	
7.	F	
8.	B^b	
9.	G	
10.	E	
11.	F^\sharp	
12.	B	
13.	D	
14.	D^b	
15.	C^b	
16.	D^\sharp	
17.	G	
18.	A^\sharp	

SYMMETRICAL SCALES

Draw the Symmetrical Scales, including fingering notation.

Chromatic Scale

All 12 notes

Whole-Tone Scale

Whole steps

Diminished Scale

Minor 3rds

SYMMETRICAL SCALES

Draw the Symmetrical Scales, including fingering notation.

Chromatic Scale

All 12 notes

Whole-Tone Scale

Whole steps

Diminished Scale

Minor 3rds

SYMMETRICAL SCALES

Draw the Symmetrical Scales, including fingering notation.

Chromatic Scale

All 12 notes

Whole-Tone Scale

Whole steps

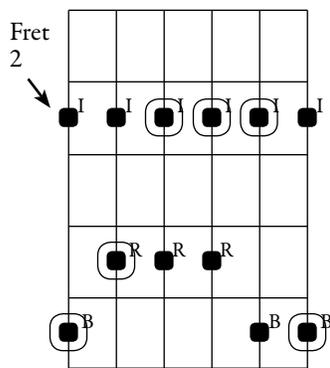
Diminished Scale

Minor 3rds

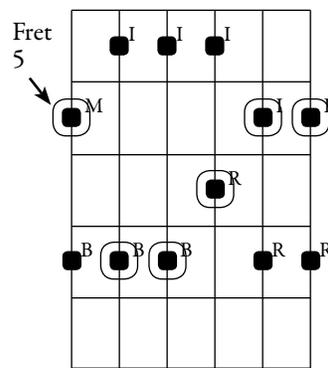
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

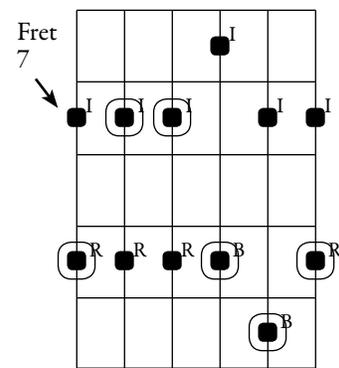
Key of "A" Major



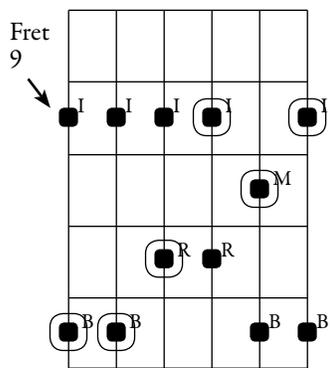
AEO - PENT
"G" Shaped



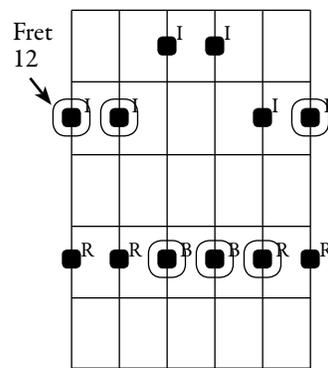
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped



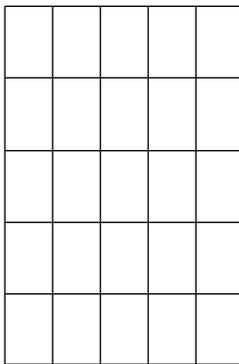
MIXO - PENT
"A" Shaped

This is an example of the following exercises. Use the "E" and "A" shaped bar chords to help locate the proper fret numbers.

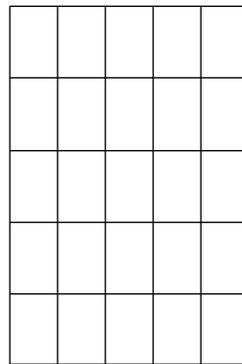
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

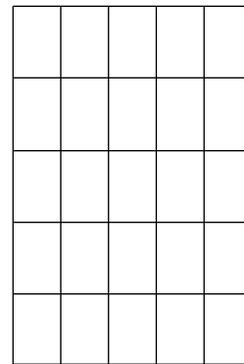
Key of "C" Major



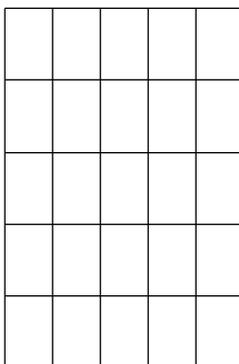
AEO - PENT
"G" Shaped



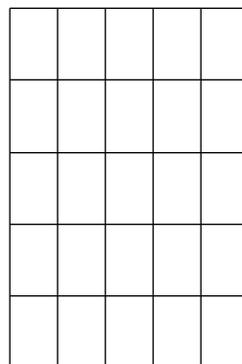
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped



MIXO - PENT
"A" Shaped

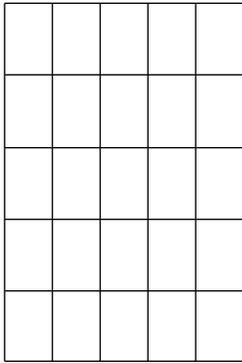
Hint: An "E" shaped "C" chord lies at fret number eight.

An "A" shaped "C" chord lies at fret number three.

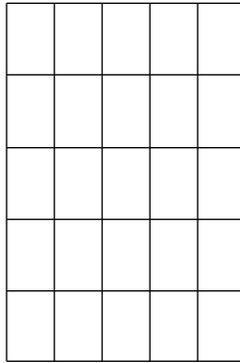
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

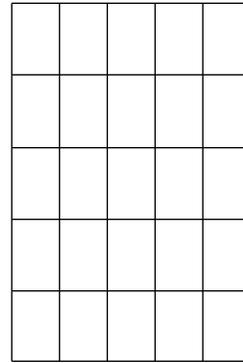
Key of "B" Major



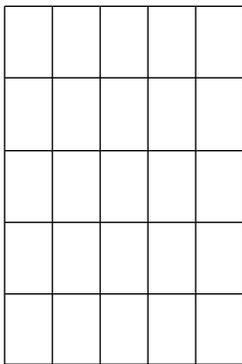
AEO - PENT
"G" Shaped



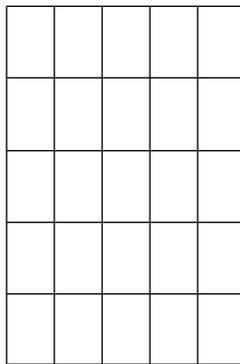
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

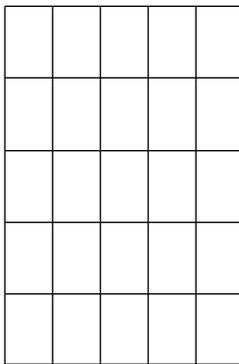


MIXO - PENT
"A" Shaped

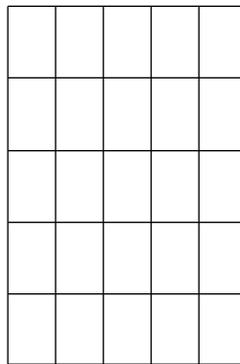
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

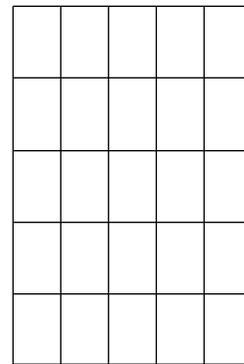
Key of "F#" Major



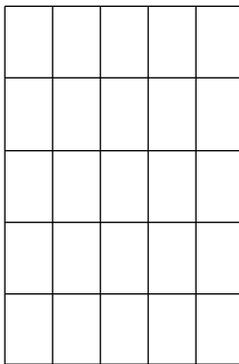
AEO - PENT
"G" Shaped



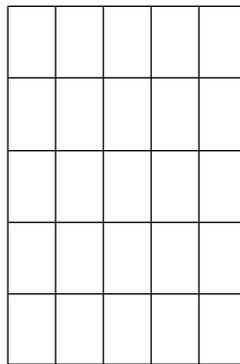
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

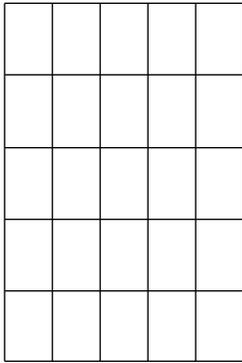


MIXO - PENT
"A" Shaped

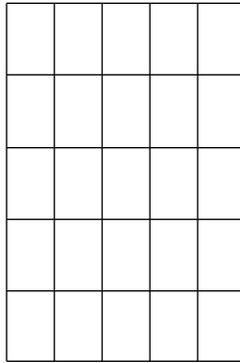
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

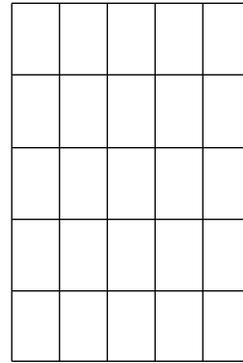
Key of "C#" Major



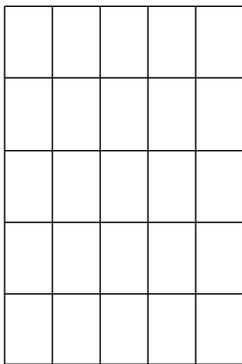
AEO - PENT
"G" Shaped



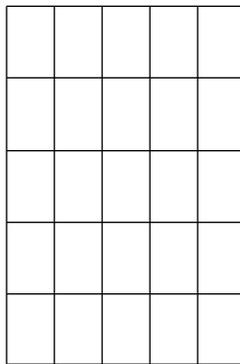
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

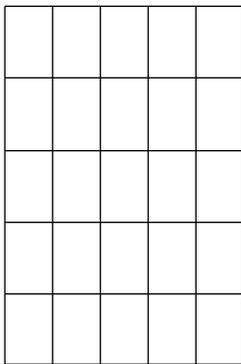


MIXO - PENT
"A" Shaped

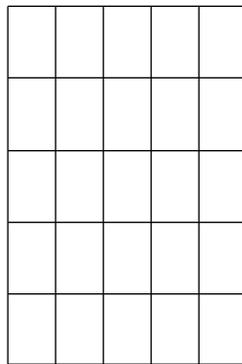
PENTATONIC SCALES

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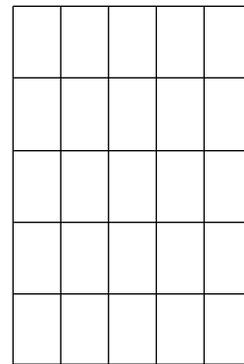
Key of "D" Major



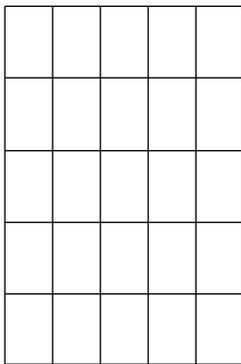
AEO - PENT
"G" Shaped



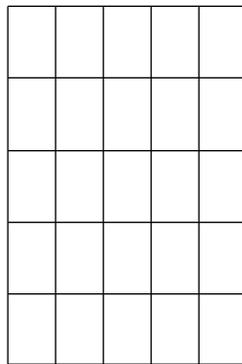
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

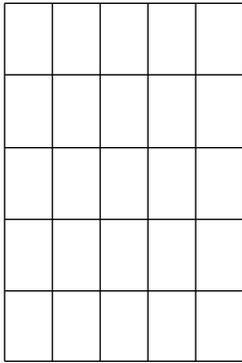


MIXO - PENT
"A" Shaped

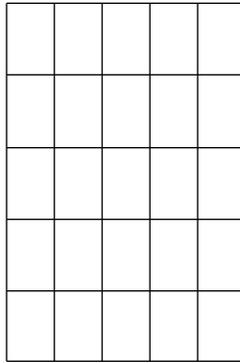
PENTATONIC SCALES

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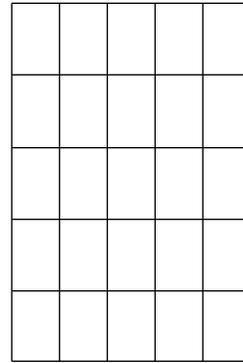
Key of "G" Major



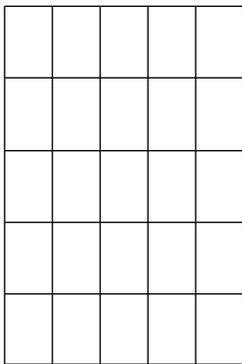
AEO - PENT
"G" Shaped



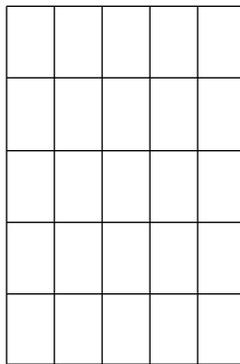
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

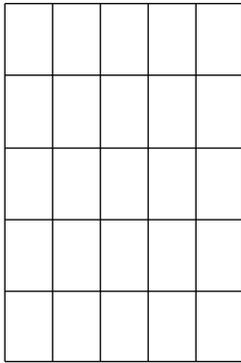


MIXO - PENT
"A" Shaped

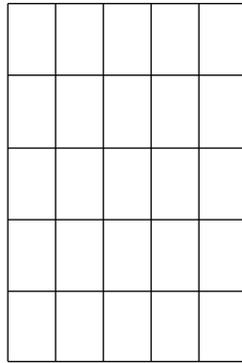
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

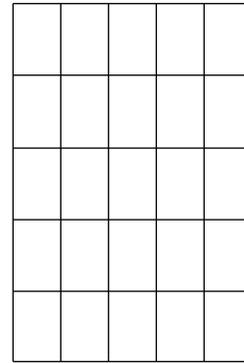
Key of "E" Major



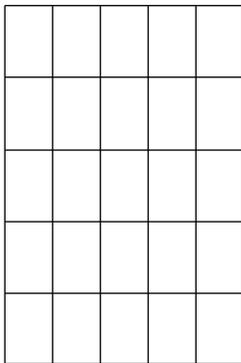
AEO - PENT
"G" Shaped



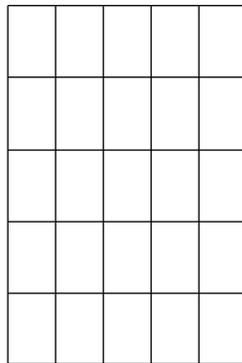
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

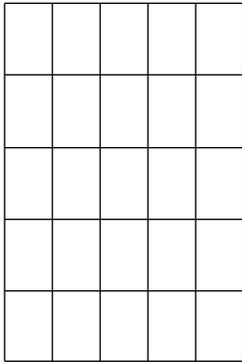


MIXO - PENT
"A" Shaped

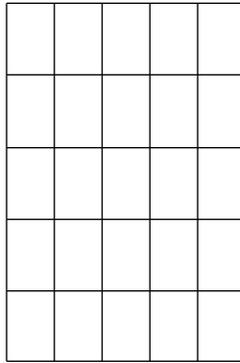
PENTATONIC SCALES

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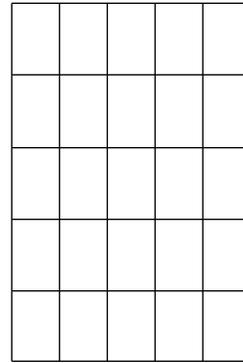
Key of "B \flat " Major



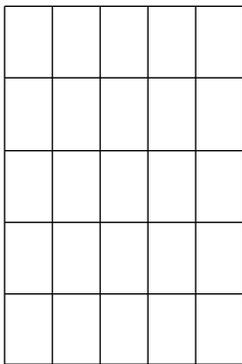
AEO - PENT
"G" Shaped



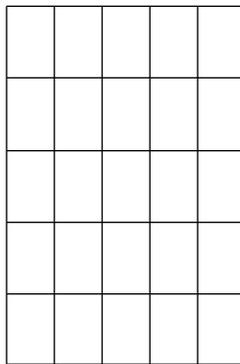
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

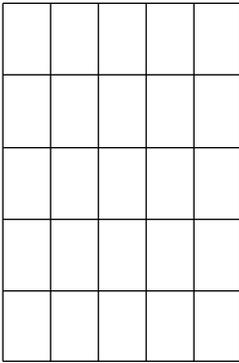


MIXO - PENT
"A" Shaped

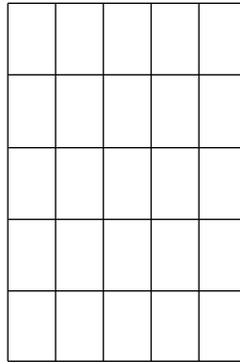
PENTATONIC SCALES

Draw the Pentatonic Scales, including scale shapes, bar chord shapes, fret numbers and fingering notation.

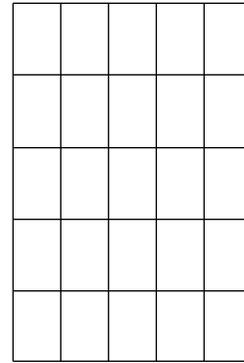
Key of "F" Major



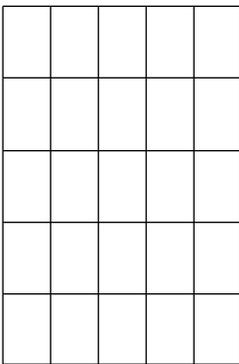
AEO - PENT
"G" Shaped



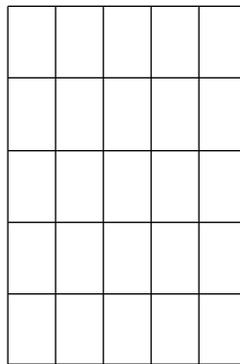
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

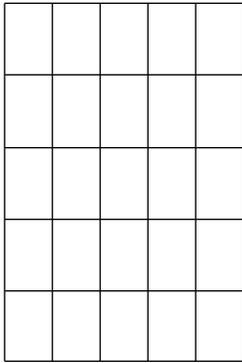


MIXO - PENT
"A" Shaped

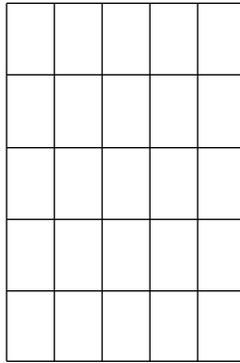
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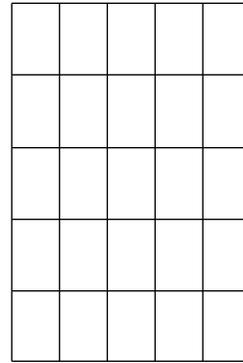
Key of "E^b" Major



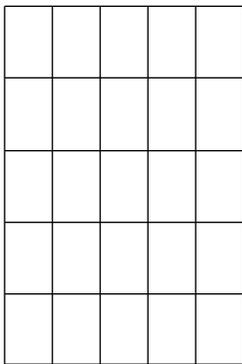
AEO - PENT
"G" Shaped



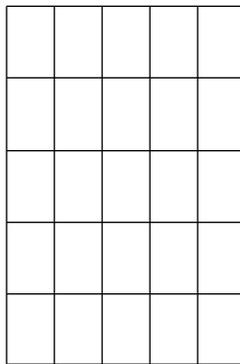
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

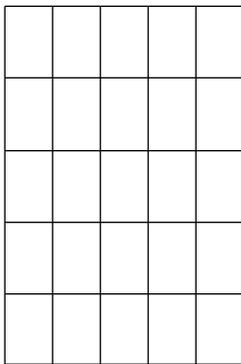


MIXO - PENT
"A" Shaped

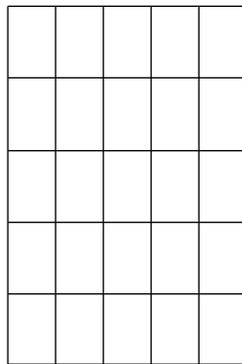
PENTATONIC SCALES

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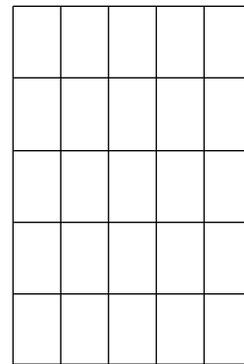
Key of "G^b" Major



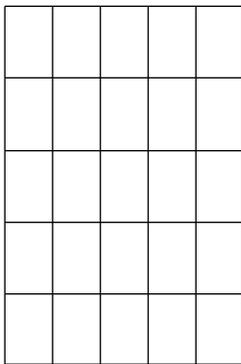
AEO - PENT
"G" Shaped



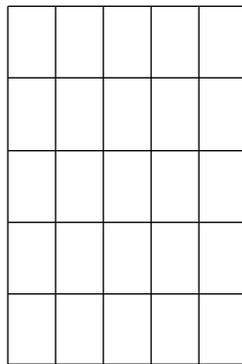
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped

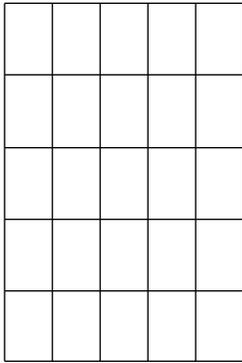


MIXO - PENT
"A" Shaped

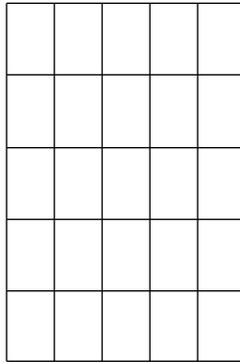
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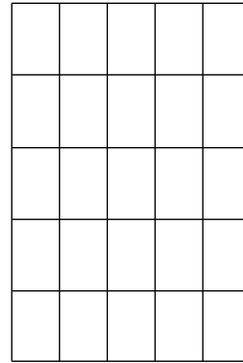
Key of "A^b" Major



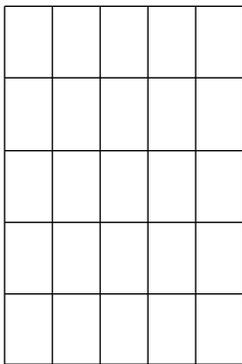
AEO - PENT
"G" Shaped



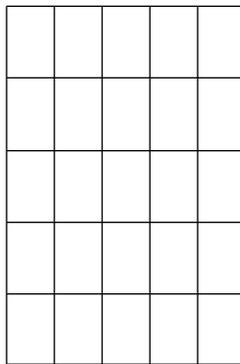
IO - PENT
"E" Shaped



DORI - PENT
"D" Shaped



LYDI - PENT
"C" Shaped



MIXO - PENT
"A" Shaped

RELATIVE MINOR

Fill in the missing chords.

<u>Major</u>	<u>Rel. Mi.</u>	<u>Major</u>	<u>Rel. Mi.</u>	<u>Major</u>	<u>Rel. Mi.</u>
C Ma.	A mi.	G Ma.	E mi.	C [#] Ma.	
F Ma.			A mi.		B mi.
B ^b Ma.	G mi.		D mi.	F [#] Ma.	
E ^b ma.			G mi.		A [#] mi.
A ^b Ma.			D [#] mi.	C ^b Ma.	
D ^b Ma.			G [#] mi.		G ^b mi.
G ^b Ma.		E Ma.	C [#] mi.	D ^b Ma.	
C ^b Ma.			B mi.		A ^b mi.
E Ma.			F [#] mi.	E ^b Ma.	
A Ma.			A [#] mi.		B ^b mi.
D Ma.	B mi.		C ^b mi.	F Ma.	
G Ma.			G ^b mi.		C mi.
D [#] Ma.			D ^b mi.	E Ma.	
G [#] Ma.			A ^b mi.		A mi.
C [#] Ma.			E ^b mi.	D Ma.	
B Ma.			B ^b mi.		G mi.
F [#] Ma.			F mi.	D [#] Ma.	
A [#] Ma.			C mi.		G [#] mi.

RELATIVE MINOR

Fill in the missing chords.

<u>Major</u>	<u>Rel. Mi.</u>	<u>Major</u>	<u>Rel. Mi.</u>	<u>Major</u>	<u>Rel. Mi.</u>
	A [#] mi.	C Ma.		B ^b Ma.	
F [#] Ma.		F Ma.			F [#] mi.
	B mi.	B ^b Ma.		B Ma.	
C [#] Ma.			E ^b mi.		C [#] mi.
G [#] Ma.			A ^b mi.		G [#] mi.
	D [#] mi.		D ^b mi.	D [#] Ma.	
	G mi.	G ^b Ma.		G Ma.	
D Ma.		C ^b Ma.			D mi.
	A mi.	E Ma.		A Ma.	
E Ma.			A mi.		E mi.
	C ^b mi.		D mi.	C ^b Ma.	
G ^b Ma.			G mi.		G ^b mi.
	D ^b mi.	E ^b Ma.		D ^b Ma.	
A ^b Ma.		G [#] Ma.			A ^b mi.
	E ^b mi.	C [#] Ma.		E ^b Ma.	
B ^b Ma.			B mi.		B ^b mi.
	F mi.		F [#] mi.	F Ma.	
C Ma.			A [#] mi.		C mi.

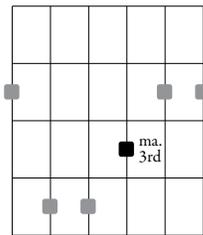
RELATIVE MINOR

Fill in the missing chords.

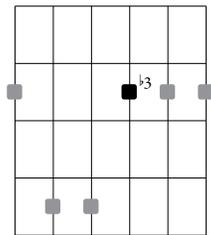
<u>Major</u>	<u>Rel. Mi.</u>	<u>Major</u>	<u>Rel. Mi.</u>	<u>Major</u>	<u>Rel. Mi.</u>
	C mi.		C mi.	C Ma.	
E ^b Ma.			F mi.		E ^b mi.
	F mi.		B ^b mi.	F Ma.	
A ^b Ma.		E ^b Ma.			A ^b mi.
	B ^b mi.	A ^b Ma.		B ^b Ma.	
D ^b Ma.		D ^b Ma.			D ^b mi.
	G ^b mi.		G ^b mi.	G ^b Ma.	
A Ma.			C ^b mi.		A mi.
	C ^b mi.		E mi.	C ^b Ma.	
D Ma.		A Ma.			D mi.
	E mi.	D Ma.		E Ma.	
G Ma.		G Ma.			G mi.
	D [#] mi.		D [#] mi.	E ^b Ma.	
B Ma.			G [#] mi.		B mi.
	G [#] mi.		C [#] mi.	A ^b Ma.	
F [#] Ma.		B Ma.			F [#] mi.
	C [#] mi.	F [#] Ma.		C [#] Ma.	
B ^b Ma.		B ^b Ma.			A [#] mi.

CHANGING MAJOR TO MINOR

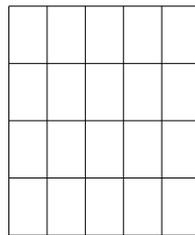
Complete the following diagrams, changing the five basic chord shapes from major to minor, indicating the changing 3rd.



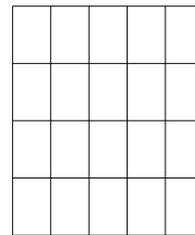
“E” Shaped



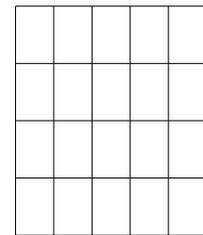
“E” mi. Shaped



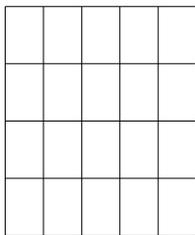
“A” Shaped



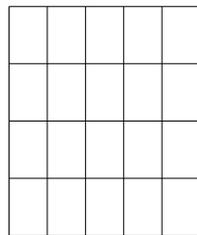
“A” mi. Shaped



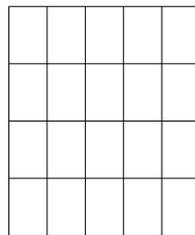
“C” Shaped



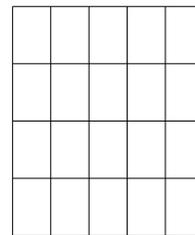
“C” mi. Shaped



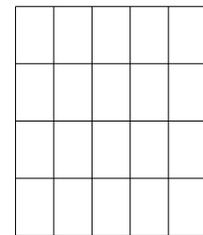
“D” Shaped



“D” mi. Shaped



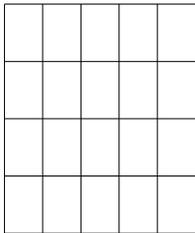
“G” Shaped



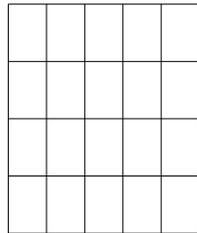
“G” mi. Shaped

CHANGING MAJOR TO MINOR

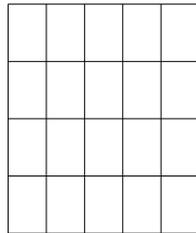
Complete the following diagrams, changing the five basic chord shapes from major to minor, indicating the changing 3rd.



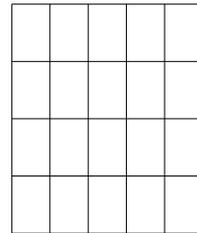
“E” Shaped



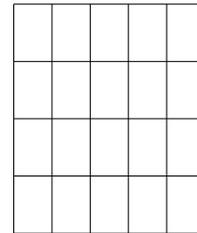
“E” mi. Shaped



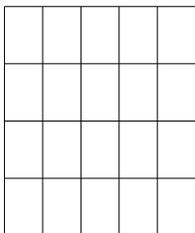
“A” Shaped



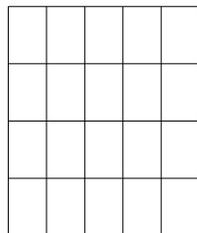
“A” mi. Shaped



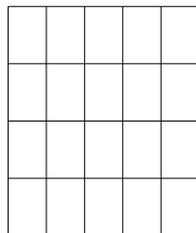
“C” Shaped



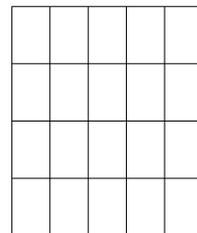
“C” mi. Shaped



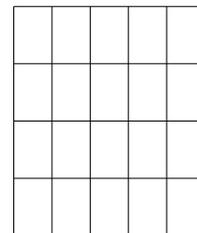
“D” Shaped



“D” mi. Shaped



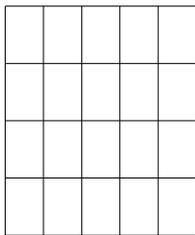
“G” Shaped



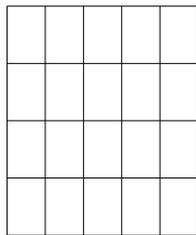
“G” mi. Shaped

CHANGING MAJOR TO MINOR

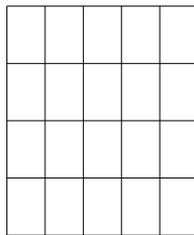
Complete the following diagrams, changing the five basic chord shapes from major to minor, indicating the changing 3rd.



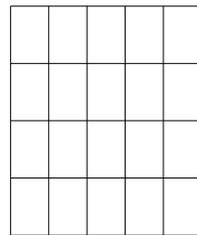
“E” Shaped



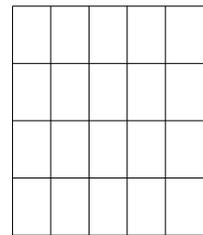
“E” mi. Shaped



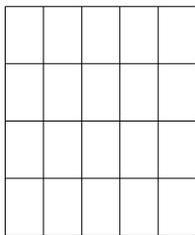
“A” Shaped



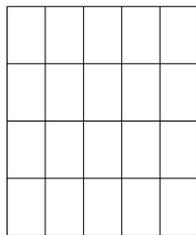
“A” mi. Shaped



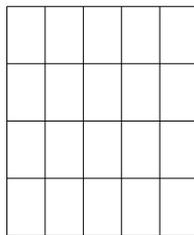
“C” Shaped



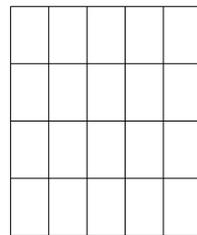
“C” mi. Shaped



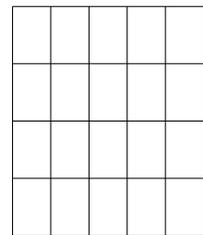
“D” Shaped



“D” mi. Shaped



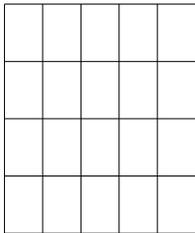
“G” Shaped



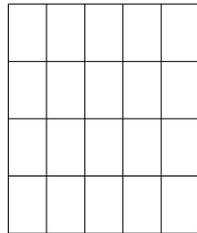
“G” mi. Shaped

CHANGING MAJOR TO MINOR

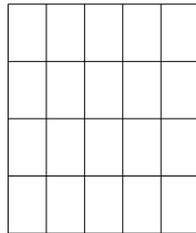
Complete the following diagrams, changing the five basic chord shapes from major to minor, indicating the changing 3rd.



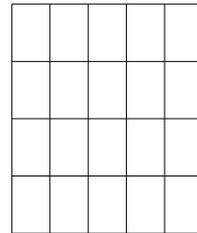
“E” Shaped



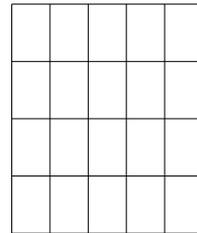
“E” mi. Shaped



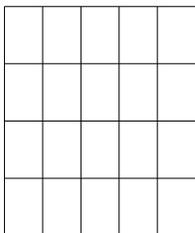
“A” Shaped



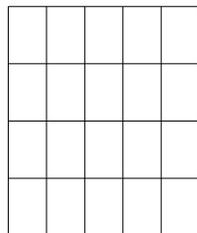
“A” mi. Shaped



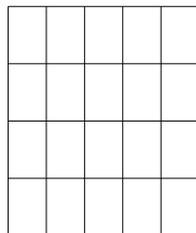
“C” Shaped



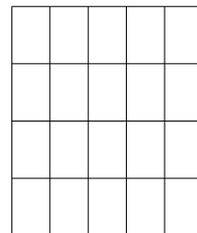
“C” mi. Shaped



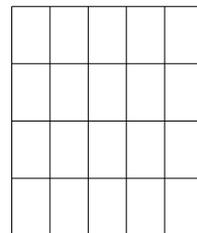
“D” Shaped



“D” mi. Shaped



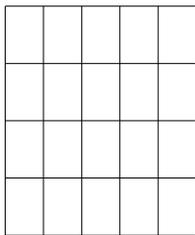
“G” Shaped



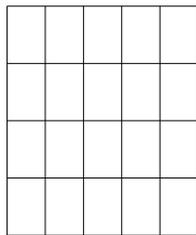
“G” mi. Shaped

CHANGING MAJOR TO MINOR

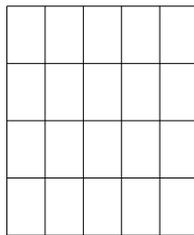
Complete the following diagrams, changing the five basic chord shapes from major to minor, indicating the changing 3rd.



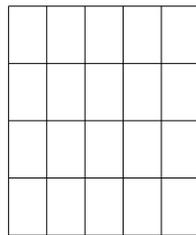
“E” Shaped



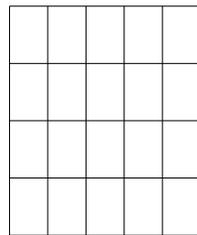
“E” mi. Shaped



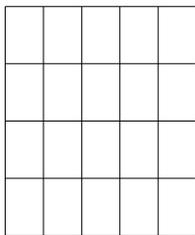
“A” Shaped



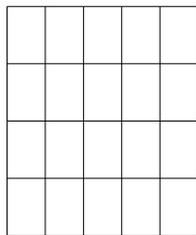
“A” mi. Shaped



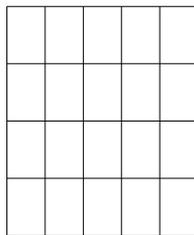
“C” Shaped



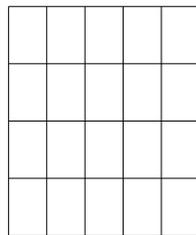
“C” mi. Shaped



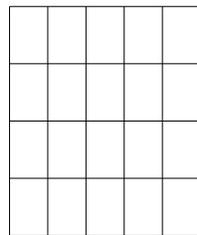
“D” Shaped



“D” mi. Shaped



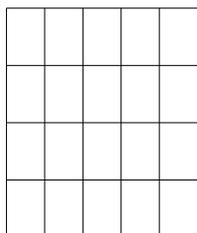
“G” Shaped



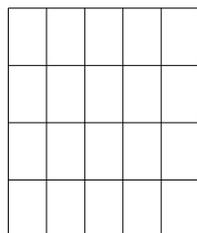
“G” mi. Shaped

CHANGING MAJOR TO MINOR

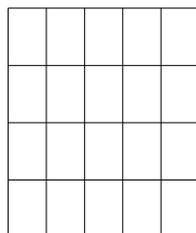
Complete the following diagrams, changing the five basic chord shapes from major to minor, indicating the changing 3rd.



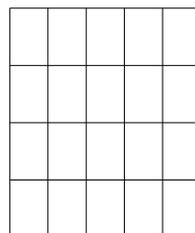
"E" Shaped



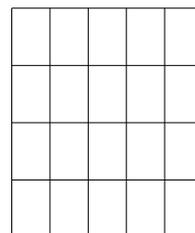
"E" mi. Shaped



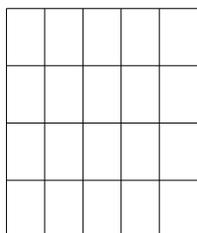
"A" Shaped



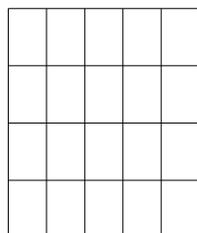
"A" mi. Shaped



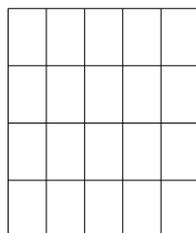
"C" Shaped



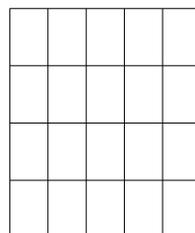
"C" mi. Shaped



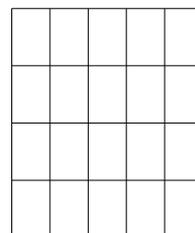
"D" Shaped



"D" mi. Shaped



"G" Shaped

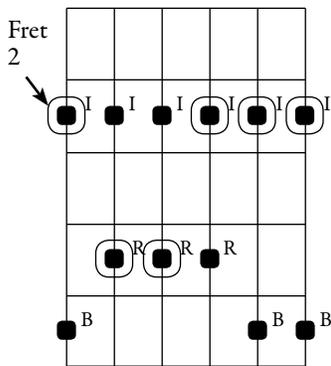


"G" mi. Shaped

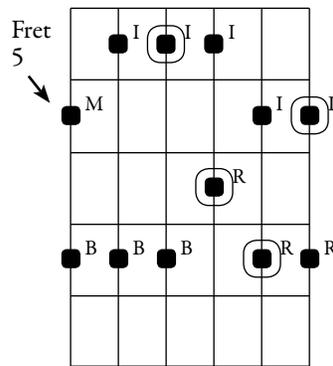
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

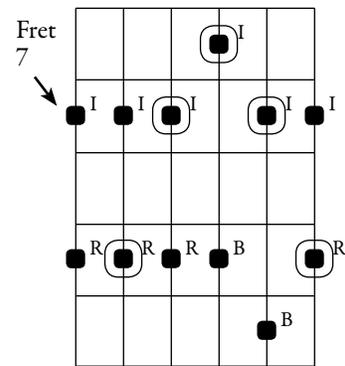
Key of "F#" Minor, relative to "A" Major



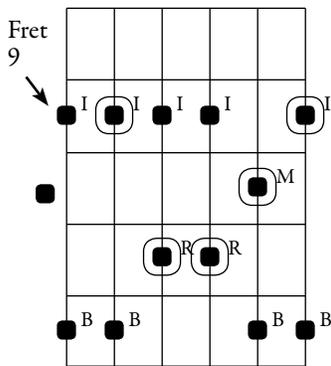
AEO - PENT
"E" mi. Shaped



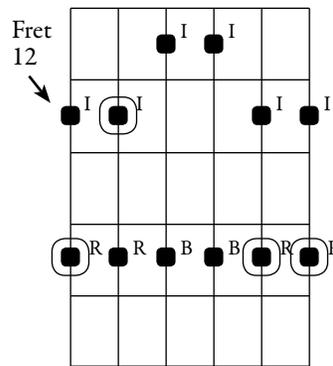
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped



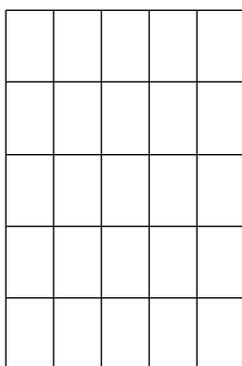
MIXO - PENT
"G" mi. Shaped

This is an example of the following exercises. Use the "E" and "A" minor shapes to help locate the proper fret numbers.

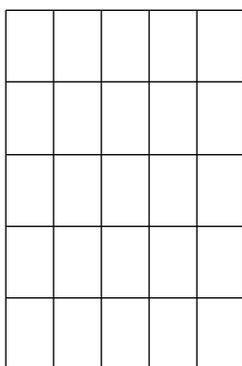
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

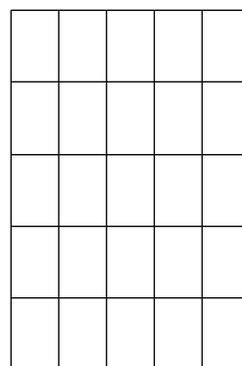
Key of "C" Minor, relative to "E^b" Major



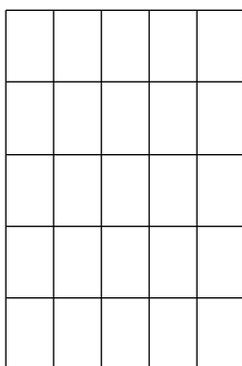
AEO - PENT
"E" mi. Shaped



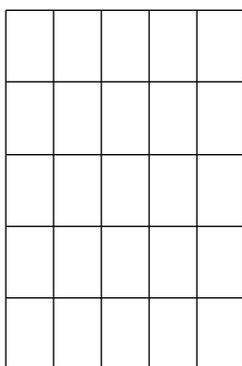
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped



MIXO - PENT
"G" mi. Shaped

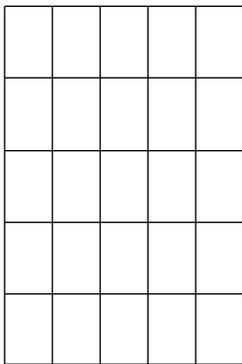
Hint: An "E" minor-shaped "C" minor chord lies at fret number eight.

An "A" minor-shaped "C" minor chord lies at fret number three.

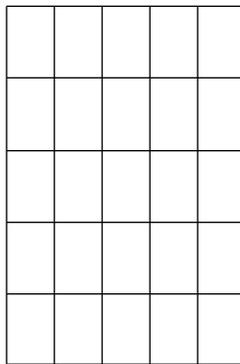
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

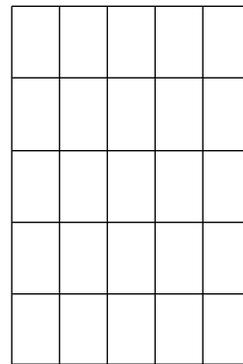
Key of "F" Minor, relative to "A^b" Major



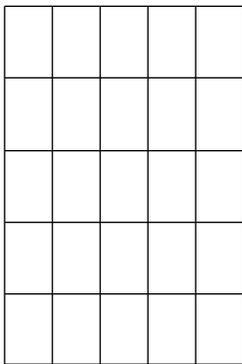
AEO - PENT
"E" mi. Shaped



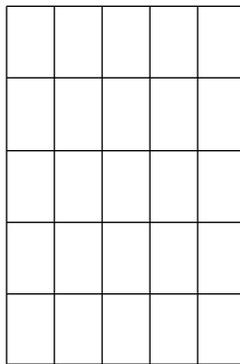
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

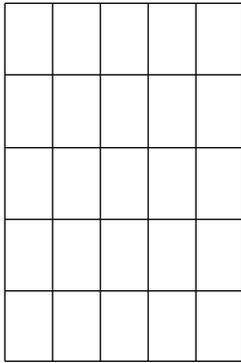


MIXO - PENT
"G" mi. Shaped

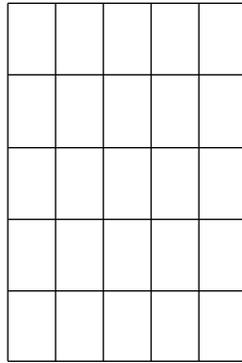
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

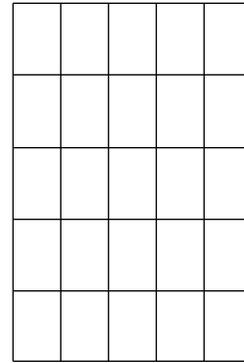
Key of "B^b" Minor, relative to "D^b" Major



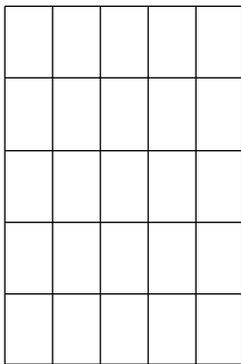
AEO - PENT
"E" mi. Shaped



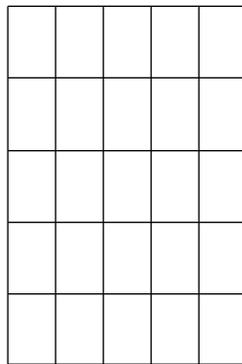
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

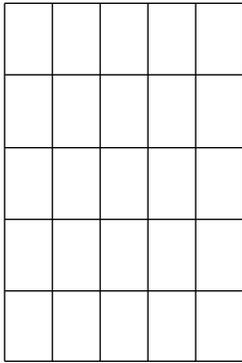


MIXO - PENT
"G" mi. Shaped

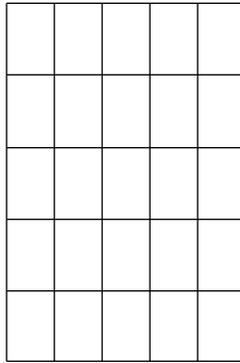
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

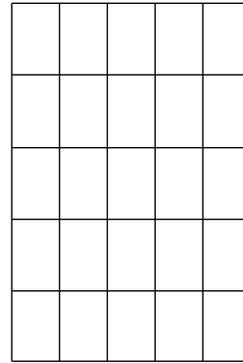
Key of "E^b" Minor, relative to "G^b" Major



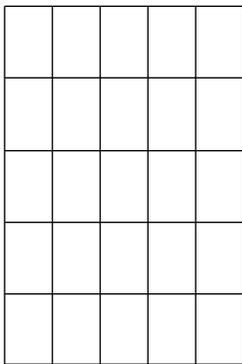
AEO - PENT
"E" mi. Shaped



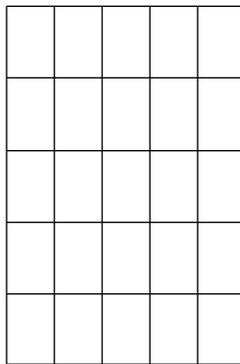
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

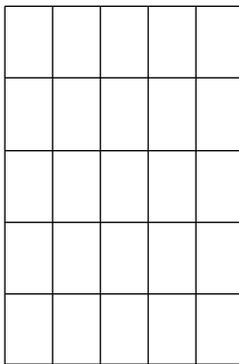


MIXO - PENT
"G" mi. Shaped

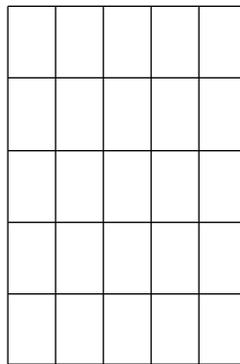
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

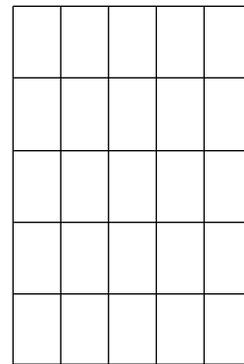
Key of "A" Minor, relative to "C" Major



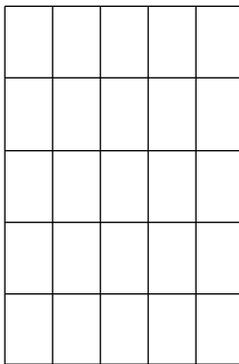
AEO - PENT
"E" mi. Shaped



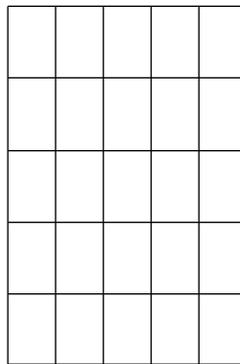
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

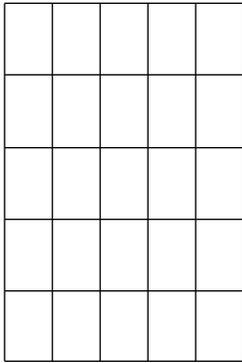


MIXO - PENT
"G" mi. Shaped

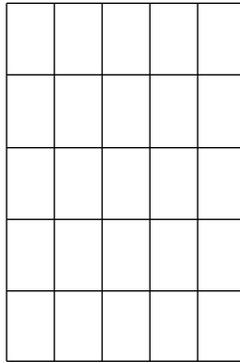
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

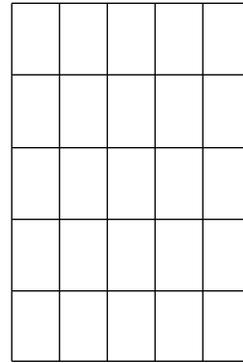
Key of "D" Minor, relative to "F" Major



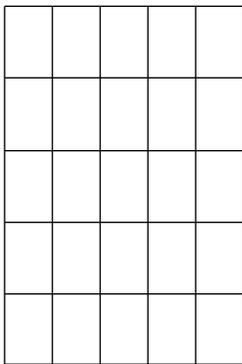
AEO - PENT
"E" mi. Shaped



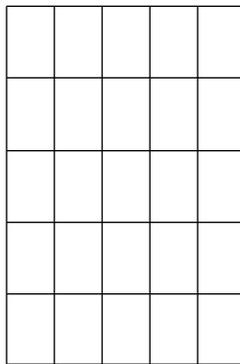
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

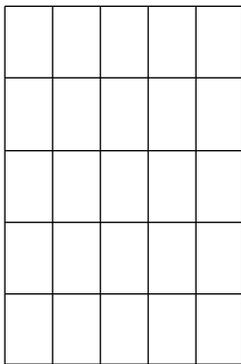


MIXO - PENT
"G" mi. Shaped

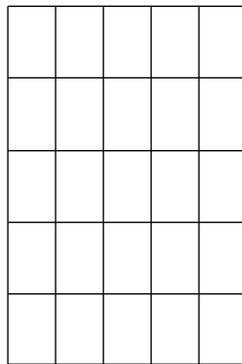
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

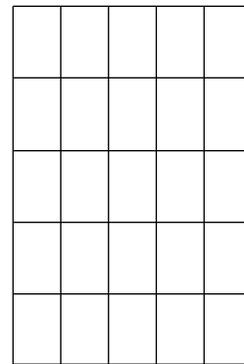
Key of "G" Minor, relative to "B^b" Major



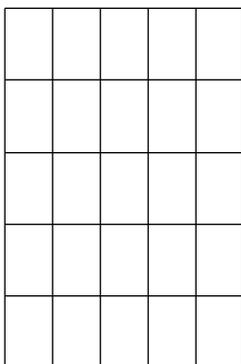
AEO - PENT
"E" mi. Shaped



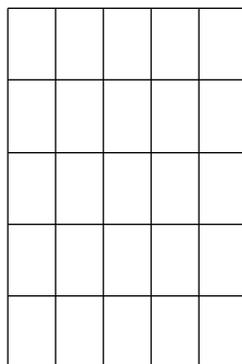
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

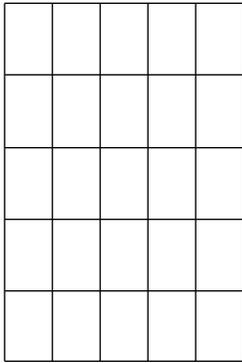


MIXO - PENT
"G" mi. Shaped

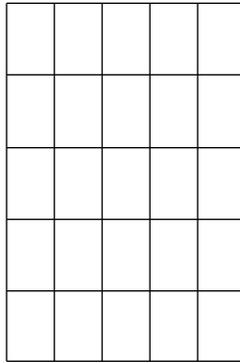
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

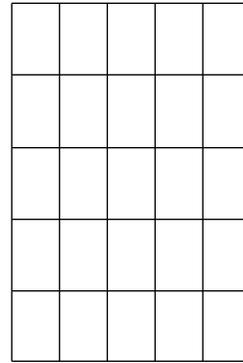
Key of "E" Minor, relative to "G" Major



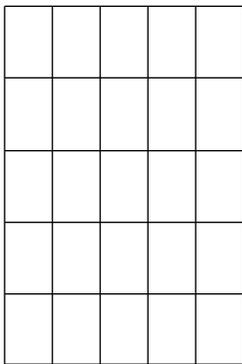
AEO - PENT
"E" mi. Shaped



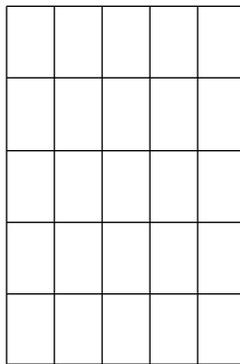
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

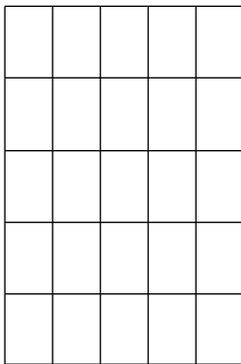


MIXO - PENT
"G" mi. Shaped

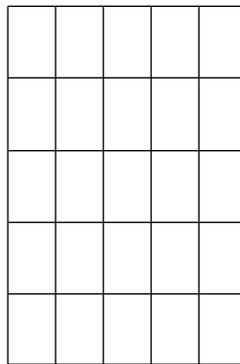
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

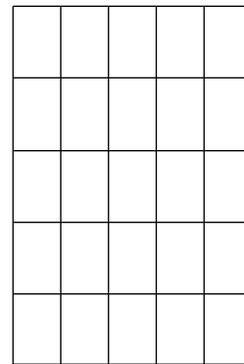
Key of "B" Minor, relative to "D" Major



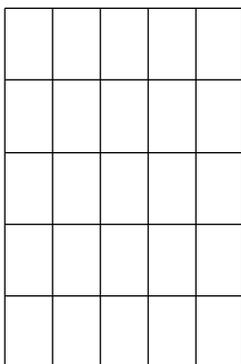
AEO - PENT
"E" mi. Shaped



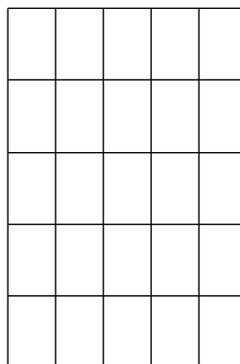
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

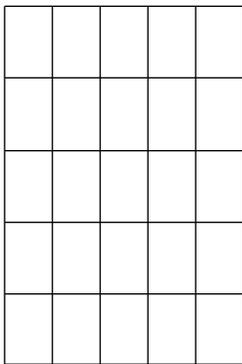


MIXO - PENT
"G" mi. Shaped

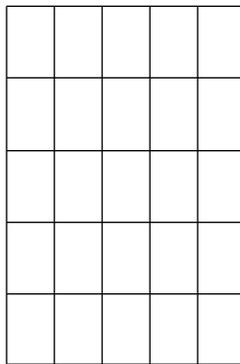
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

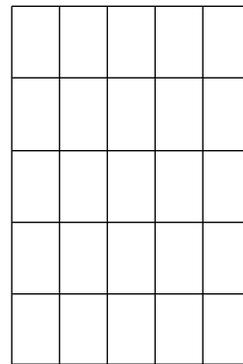
Key of "C#" Minor, relative to "E" Major



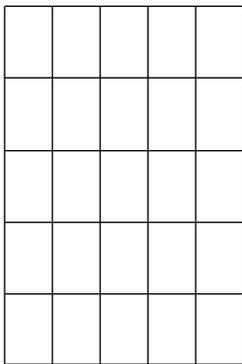
AEO - PENT
"E" mi. Shaped



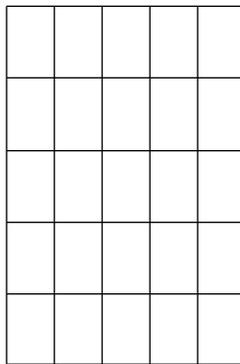
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped

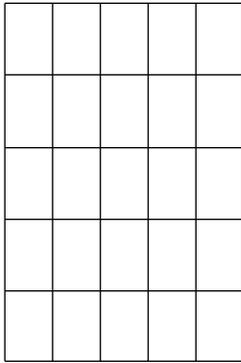


MIXO - PENT
"G" mi. Shaped

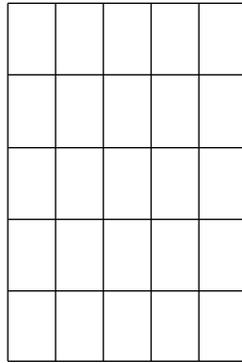
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

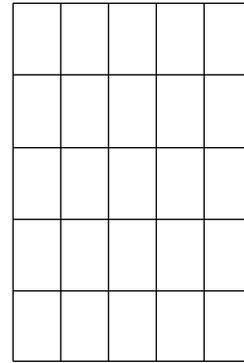
Key of "A#" Minor, relative to "C#" Major



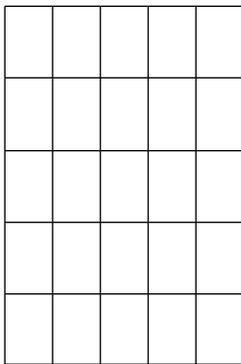
AEO - PENT
"E mi." Shaped



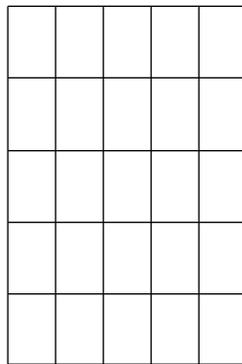
IO - PENT
"D mi." Shaped



DORI - PENT
"C mi." Shaped



LYDI - PENT
"A mi." Shaped

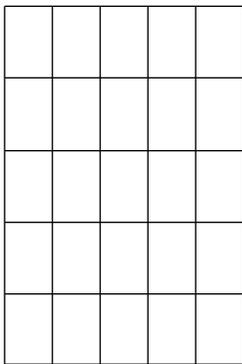


MIXO - PENT
"G mi." Shaped

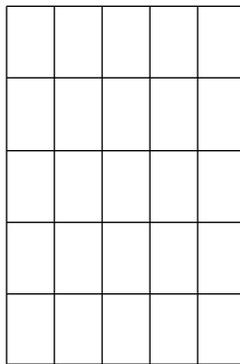
RELATIVE MINOR PENTATONIC SCALES

Draw the *relative minor* Pentatonic Scales, including scale shapes, minor bar chord shapes, fret numbers and fingering notation.

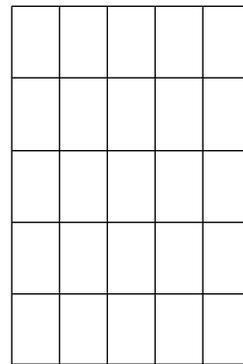
Key of "G#" Minor, relative to "B" Major



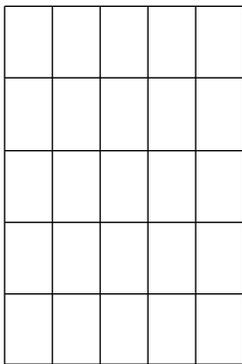
AEO - PENT
"E" mi. Shaped



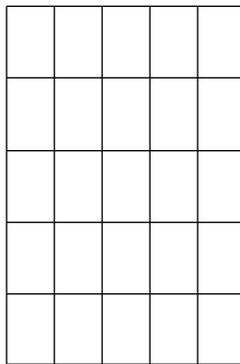
IO - PENT
"D" mi. Shaped



DORI - PENT
"C" mi. Shaped



LYDI - PENT
"A" mi. Shaped



MIXO - PENT
"G" mi. Shaped

I, IV, V PROGRESSIONS

Fill in the blanks as shown in the example.

I	IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V
C	F	G	F			B \flat			E \flat			A \flat		
G	C	D		F			B \flat			E \flat			A \flat	
F	B \flat	C			F			B \flat			E \flat			A \flat

IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V	I
A \sharp			F \sharp			B			C \sharp			G \sharp		
	A \sharp			F \sharp			B			C \sharp			G \sharp	
		A \sharp			F \sharp			B			C \sharp			G \sharp

V	IV	I	V	IV	I	V	IV	I	V	IV	I	V	IV	I
D \sharp			G			D			A			E		
	D \sharp			G			D			A			E	
		D \sharp			G			D			A			E

I, IV, V PROGRESSIONS

Fill in the blanks as shown in the example.

I	IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V
G [#]	C [#]	D [#]	C [#]			B			F [#]			A [#]		
D [#]	G [#]	A [#]		C [#]			B			F [#]			A [#]	
C [#]	F [#]	G [#]			C [#]			B			F [#]			A [#]

IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V	I
A ^b			E ^b			B ^b			F			C		
	A ^b			E ^b			B ^b			F			C	
		A ^b			E ^b			B ^b			F			C

V	IV	I	V	IV	I									
E			A			D			G			D [#]		
	E			A			D			G			D [#]	
		E			A			D			G			D [#]

I, IV, V PROGRESSIONS

Fill in the blanks as shown in the example.

I	IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V
D [#]	G [#]	A [#]	G			D			A			E		
A [#]	D [#]	E [#] or F		G			D			A			E	
G [#]	C [#]	D [#]			G			D			A			E

IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V	I
A [#]			F [#]			B			C [#]			G [#]		
	A [#]			F [#]			B			C [#]			G [#]	
		A [#]			F [#]			B			C [#]			G [#]

V	IV	I	V	IV	I	V	IV	I	V	IV	I	V	IV	I
C			F			B ^b			E ^b			A ^b		
	C			F			B ^b			E ^b			A ^b	
		C			F			B ^b			E ^b			A ^b

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

Follow this example to fill out the remaining exercises, working from left to right.

Key of "A" Major

I = A

IV = D

V = E

Key of "G" Major

I = G

IV = C

V = D

AEO at fret 2	LYDI at fret 2	DORI at fret 2	IO at fret 3	MIXO at fret 3	LYDI at fret 3
IO at fret 5	MIXO at fret 5	LYDI at fret 4	DORI at fret 5	AEO at fret 5	MIXO at fret 5
DORI at fret 7	AEO at fret 7	MIXO at fret 7	LYDI at fret 7	IO at fret 8	AEO at fret 7
LYDI at fret 9	IO at fret 10	AEO at fret 9	MIXO at fret 10	DORI at fret 10	IO at fret 10
MIXO at fret 12	DORI at fret 12	IO at fret 12	AEO at fret 12	LYDI at fret 12	DORI at fret 12

I IV V I IV V I IV V I IV V I IV V

IO	MIXO	LYDI	DORI	AEO	MIXO	LYDI	IO	AEO	MIXO	DORI	IO	AEO	LYDI	DORI
LYDI	IO	AEO	MIXO	DORI	IO	AEO	LYDI	DORI	IO	MIXO	LYDI	DORI	AEO	MIXO
MIXO	DORI	IO	AEO	LYDI	DORI	IO	MIXO	LYDI	DORI	AEO	MIXO	LYDI	IO	AEO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "A" Major

Key of "G" Major

I =

IV =

V =

I =

IV =

V =

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V I IV V I IV V I IV V I IV V

IO			DORI			LYDI			MIXO			AEO		
	IO			DORI			LYDI			MIXO			AEO	
		IO			DORI			LYDI			MIXO			AEO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "E" Major

I = IV = V =

at fret					
at fret					
at fret					
at fret					
at fret					

Key of "C" Major

I = IV = V =

	I	IV	V		I	IV	V		I	IV	V		I	IV	V
MIXO			AEO			IO			DORI				LYDI		
	MIXO			AEO			IO			DORI				LYDI	
		MIXO			AEO			IO			DORI				LYDI

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "B" Major

Key of "F" Major

I =

IV =

V =

I =

IV =

V =

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V I IV V I IV V I IV V I IV V

AEO			IO			DORI			LYDI			MIXO		
	AEO			IO			DORI			LYDI			MIXO	
		AEO			IO			DORI			LYDI			MIXO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "A^b" Major

Key of "E^b" Major

I = IV = V = I = IV = V =

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V I IV V I IV V I IV V I IV V

DORI			LYDI			MIXO			AEO			IO		
	DORI			LYDI			MIXO			AEO			IO	
		DORI			LYDI			MIXO			AEO			IO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "B^b" Major

Key of "D" Major

I =

IV =

V =

I =

IV =

V =

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V I IV V I IV V I IV V I IV V

LYDI			MIXO			AEO			IO			DORI		
	LYDI			MIXO			AEO			IO			DORI	
		LYDI			MIXO			AEO			IO			DORI

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS IN MINOR

Follow this example to fill out the remaining exercises, working from left to right.

Key of "A" Minor

Key of "G" Minor

I = A mi. IV = D mi. V = E mi. I = G mi. IV = C mi. V = D mi.

MIXO at fret 3	DORI at fret 3	IO at fret 3	MIXO at fret 1	DORI at fret 1	IO at fret 1
AEO at fret 5	LYDI at fret 5	DORI at fret 5	AEO at fret 3	LYDI at fret 3	DORI at fret 3
IO at fret 8	MIXO at fret 8	LYDI at fret 7	IO at fret 6	MIXO at fret 6	LYDI at fret 5
DORI at fret 10	AEO at fret 10	MIXO at fret 10	DORI at fret 8	AEO at fret 8	MIXO at fret 8
LYDI at fret 12	IO at fret 13/1	AEO at fret 12	LYDI at fret 10	IO at fret 11	AEO at fret 10

I IV V I IV V I IV V I IV V I IV V
mi. mi. mi.

MIXO	DORI	IO	AEO	LYDI	DORI	IO	MIXO	LYDI	DORI	AEO	MIXO	LYDI	IO	AEO
IO	MIXO	LYDI	DORI	AEO	MIXO	LYDI	IO	AEO	MIXO	DORI	IO	AEO	LYDI	DORI
DORI	AEO	MIXO	LYDI	IO	AEO	MIXO	DORI	IO	AEO	LYDI	DORI	IO	MIXO	LYDI

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS IN MINOR

Fill in the blanks, working from left to right.

Key of "C" Minor

Key of "E" Minor

I =

IV =

V =

I =

IV =

V =

at fret					
at fret					
at fret					
at fret					
at fret					

IV V I IV V I IV V I IV V I IV V I
mi. mi. mi.

AEO			IO			DORI			LYDI			MIXO		
	AEO			IO			DORI			LYDI			MIXO	
		AEO			IO			DORI			LYDI			MIXO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS IN MINOR

Fill in the blanks, working from left to right.

Key of "B" Minor

I = IV = V =

at fret					
at fret					
at fret					
at fret					
at fret					

Key of "F" Minor

I = IV = V =

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V
 mi. mi.

DORI			LYDI			MIXO			AEO			IO		
	DORI			LYDI			MIXO			AEO			IO	
		DORI			LYDI			MIXO			AEO			IO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS IN MINOR

Fill in the blanks, working from left to right.

Key of "A^b" Minor

Key of "E^b" Minor

I =	IV =	V =	I =	IV =	V =
at fret					
at fret					
at fret					
at fret					
at fret					

I	IV	V	I	IV	V	I	IV	V	I	IV	V	I	IV	V
mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.	mi.
MIXO			AEO			IO			DORI			LYDI		
	MIXO			AEO			IO			DORI			LYDI	
		MIXO			AEO			IO			DORI			LYDI

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN I, IV, V PROGRESSIONS IN MINOR

Fill in the blanks, working from left to right.

Key of "B^b" Minor

I = IV = V =

at fret					
at fret					
at fret					
at fret					
at fret					

Key of "D" Minor

I = IV = V =

IV V I
mi. mi.

IO			DORI			LYDI			MIXO			AEO		
	IO			DORI			LYDI			MIXO			AEO	
		IO			DORI			LYDI			MIXO			AEO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Follow this example to fill out the remaining exercises, working from left to right.

Key of "A" Mixed

Key of "G" Mixed

Imi. = **A**mi. **IV**mi.=**D**mi. **V**Ma=**E**Ma. **I**mi. = **G**mi. **IV**mi.=**C**mi. **V**Ma=**D**Ma.

MIXO at fret 3	DORI at fret 3	DORI at fret 2	AEO at fret 3	LYDI at fret 3	LYDI at fret 2
AEO at fret 5	LYDI at fret 5	LYDI at fret 4	IO at fret 6	MIXO at fret 6	MIXO at fret 5
IO at fret 8	MIXO at fret 8	MIXO at fret 7	DORI at fret 8	AEO at fret 8	AEO at fret 7
DORI at fret 10	AEO at fret 10	AEO at fret 9	LYDI at fret 10	IO at fret 11	IO at fret 10
LYDI at fret 12	IO at fret 13	IO at fret 12	MIXO at fret 13	DORI at fret 13	DORI at fret 12

I **IV** **V**
mi. **mi.** **Ma.** **mi.** **mi.** **Ma.** **mi.** **mi.** **Ma.** **mi.** **mi.** **Ma.** **mi.** **mi.** **Ma.**

IO	MIXO	MIXO -1 fret	LYDI	IO	IO -1 fret	AEO	LYDI	LYDI -1 fret	DORI	AEO	AEO -1 fret	MIXO	DORI	DORI -1 fret
LYDI	IO	IO -1 fret	AEO	LYDI	LYDI -1 fret	DORI	AEO	AEO -1 fret	MIXO	DORI	DORI -1 fret	IO	MIXO	MIXO -1 fret
LYDI	IO	IO -1 fret	AEO	LYDI	LYDI -1 fret	DORI	AEO	AEO -1 fret	MIXO	DORI	DORI -1 fret	IO	MIXO	MIXO -1 fret

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "A" Mixed

Key of "G" Mixed

Imi. = **IV**mi.= **VMa.=** **I**mi. = **IV**mi.= **VMa.=**

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V I IV V I IV V I IV V I IV V
mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma.

IO			LYDI			AEO			DORI			MIXO		
	IO			LYDI			AEO			DORI			MIXO	
		IO			LYDI			AEO			DORI			MIXO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "C" Mixed

Key of "E" Mixed

IVmi.=

VMa.=

IMa. =

IVmi.=

VMa.=

IMa. =

at fret					
at fret					
at fret					
at fret					
at fret					

IV V I IV V I IV V I IV V I IV V I
mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma.

LYDI			AEO			DORI			MIXO			IO		
	LYDI			AEO			DORI			MIXO			IO	
		LYDI			AEO			DORI			MIXO			IO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "B" Mixed

Key of "F" Mixed

VMa.=	IVMa.=	Imi. =	VMa.=	IVMa.=	Imi. =
at fret	at fret	at fret	at fret	at fret	at fret
at fret	at fret	at fret	at fret	at fret	at fret
at fret	at fret	at fret	at fret	at fret	at fret
at fret	at fret	at fret	at fret	at fret	at fret
at fret	at fret	at fret	at fret	at fret	at fret

V IV I V IV I V IV I V IV I V IV I
Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi.

AEO			DORI			MIXO			IO			LYDI		
	AEO			DORI			MIXO			IO			LYDI	
		AEO			DORI			MIXO			IO			LYDI

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "A^b" Mixed

Key of "E^b" Mixed

IVmi.=

VMa.=

Imi. =

IVmi.=

VMa.=

Imi. =

at fret					
at fret					
at fret					
at fret					
at fret					

IV V I IV V I IV V I IV V I IV V I
mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi.

DORI			MIXO			IO			LYDI			AEO		
	DORI			MIXO			IO			LYDI			AEO	
		DORI			MIXO			IO			LYDI			AEO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "B^b" Mixed

Key of "D" Mixed

Vmi.= IVMa.= IMa.= Vmi.= IVMa.= IMa.=

at fret					
at fret					
at fret					
at fret					
at fret					

V IV I V IV I V IV I V IV I V IV I
mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma. mi. Ma. Ma.

MIXO			IO			LYDI			AEO			DORI		
	MIXO			IO			LYDI			AEO			DORI	
		MIXO			IO			LYDI			AEO			DORI

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "D^b" Mixed

Key of "G^b" Mixed

IVMa=

Vmi.=

Imi. =

IVMa=

Vmi.=

Imi. =

at fret					
at fret					
at fret					
at fret					
at fret					

IV V I IV V I IV V I IV V I IV V I
Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi.

IO			LYDI			AEO			DORI			MIXO		
	IO			LYDI			AEO			DORI			MIXO	
		IO			LYDI			AEO			DORI			MIXO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Fill in the blanks, working from left to right.

Key of "C#" Mixed

Key of "F#" Mixed

IMa.= IVmi.= Vmi.= IMa.= IVmi.= Vmi.=

at fret					
at fret					
at fret					
at fret					
at fret					

I IV V I IV V I IV V I IV V I IV V
Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi. Ma. mi. mi.

LYDI			AEO			DORI			MIXO			IO		
	LYDI			AEO			DORI			MIXO			IO	
		LYDI			AEO			DORI			MIXO			IO

Use a guitar or bass to verify the answers.

PATTERN MOVEMENT IN MIXED I, IV, V PROGRESSIONS

Use the previous exercises as a guide for completing the following Pattern Movement Circles exercises.

The circle pattern creates a visual image that mirrors the movement of the patterns on the fretboard.

Playing the patterns next to one another produces I, IV, V movement, while remaining in the same area of the neck.

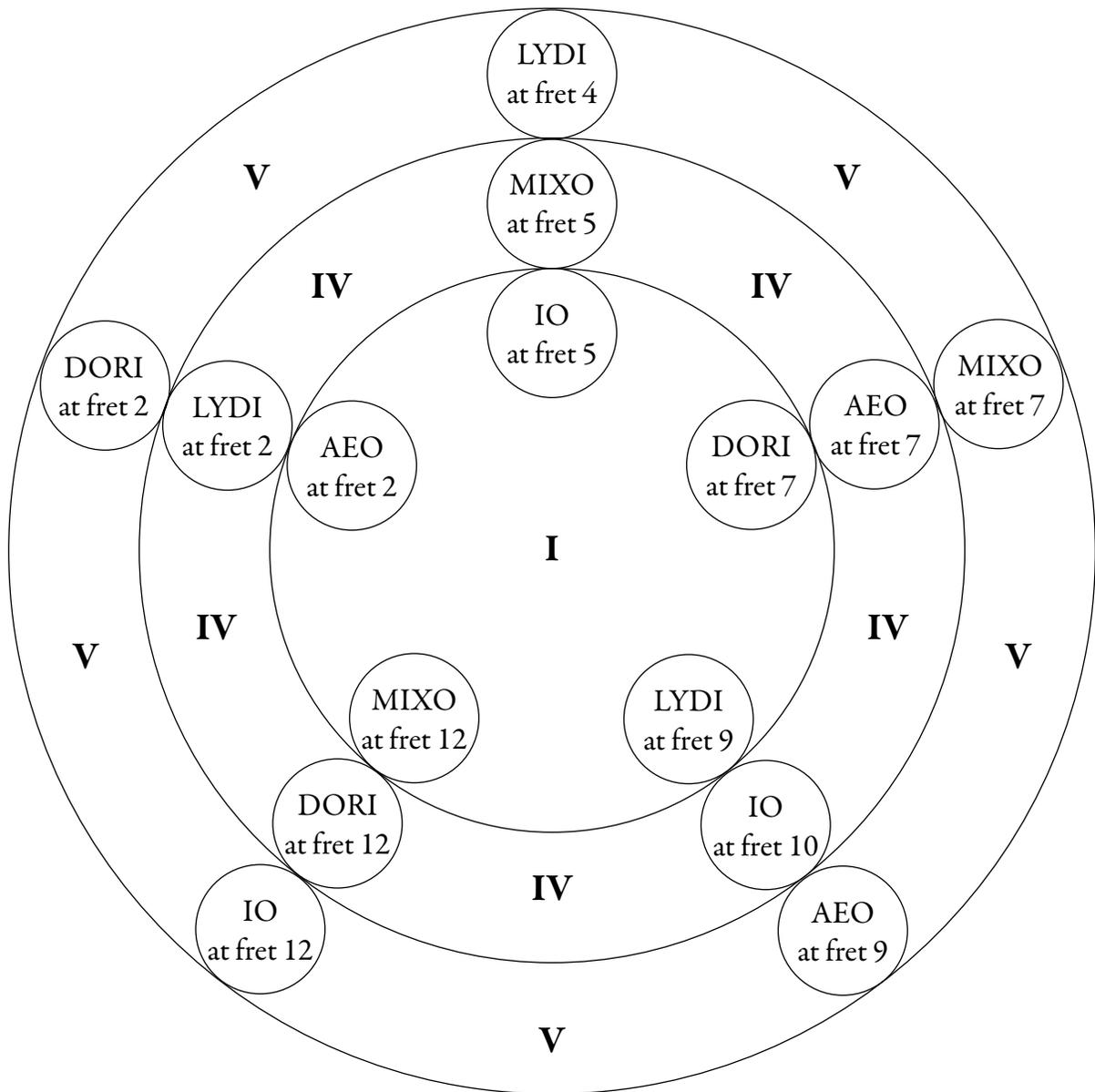
Clockwise movement in the circle produces physical movement up the neck.

Counterclockwise movement in the circle produces physical movement down the neck.

Imagine a five-story building (the five pentatonic patterns) with three rooms (the I, IV, V progressions) on each floor — and a “magic” elevator (the pattern movement circles). This elevator enables the rider to go from floor to floor, and room to room, in any order, at any time!

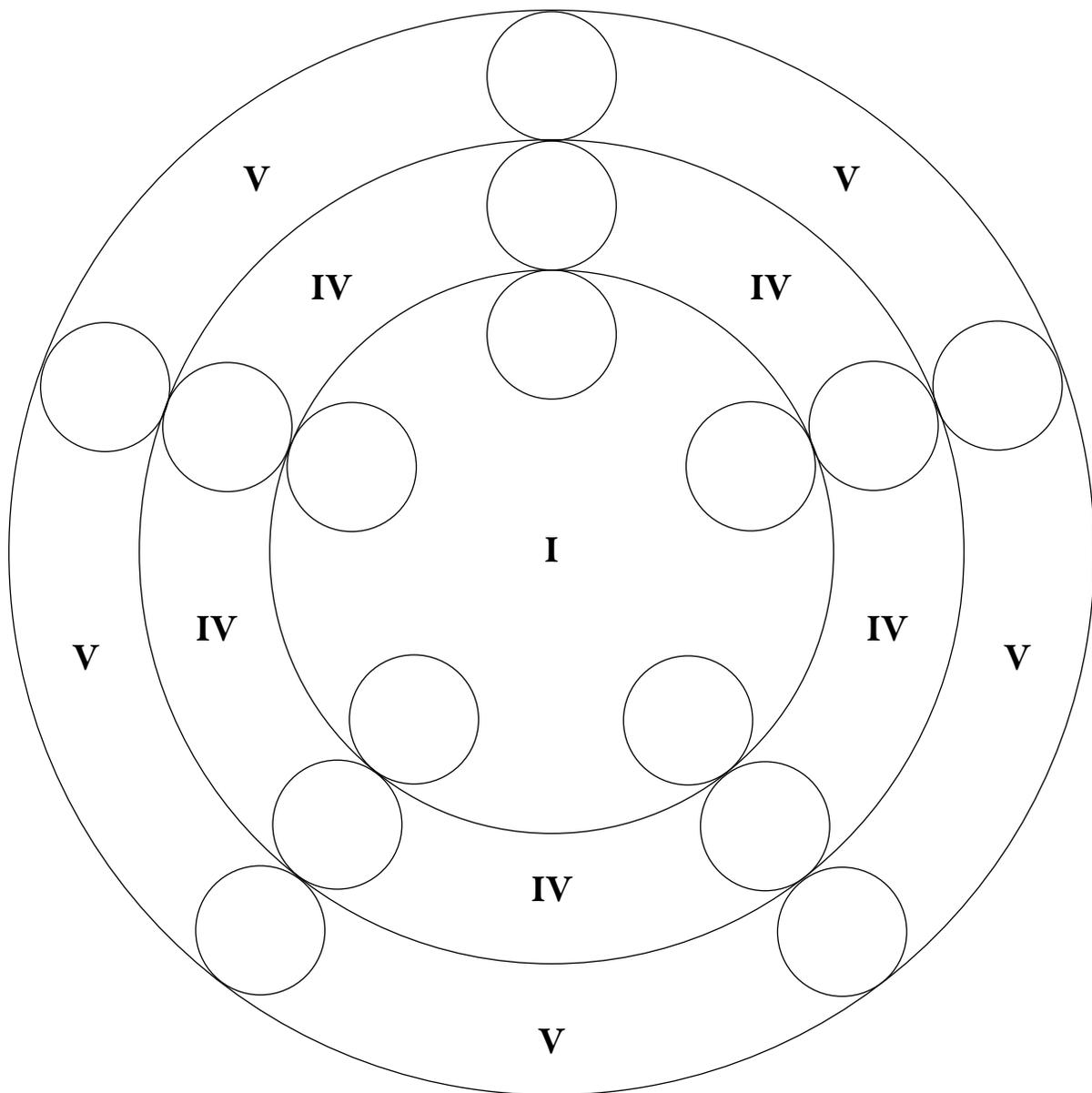
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "A" Major/"F#" Minor



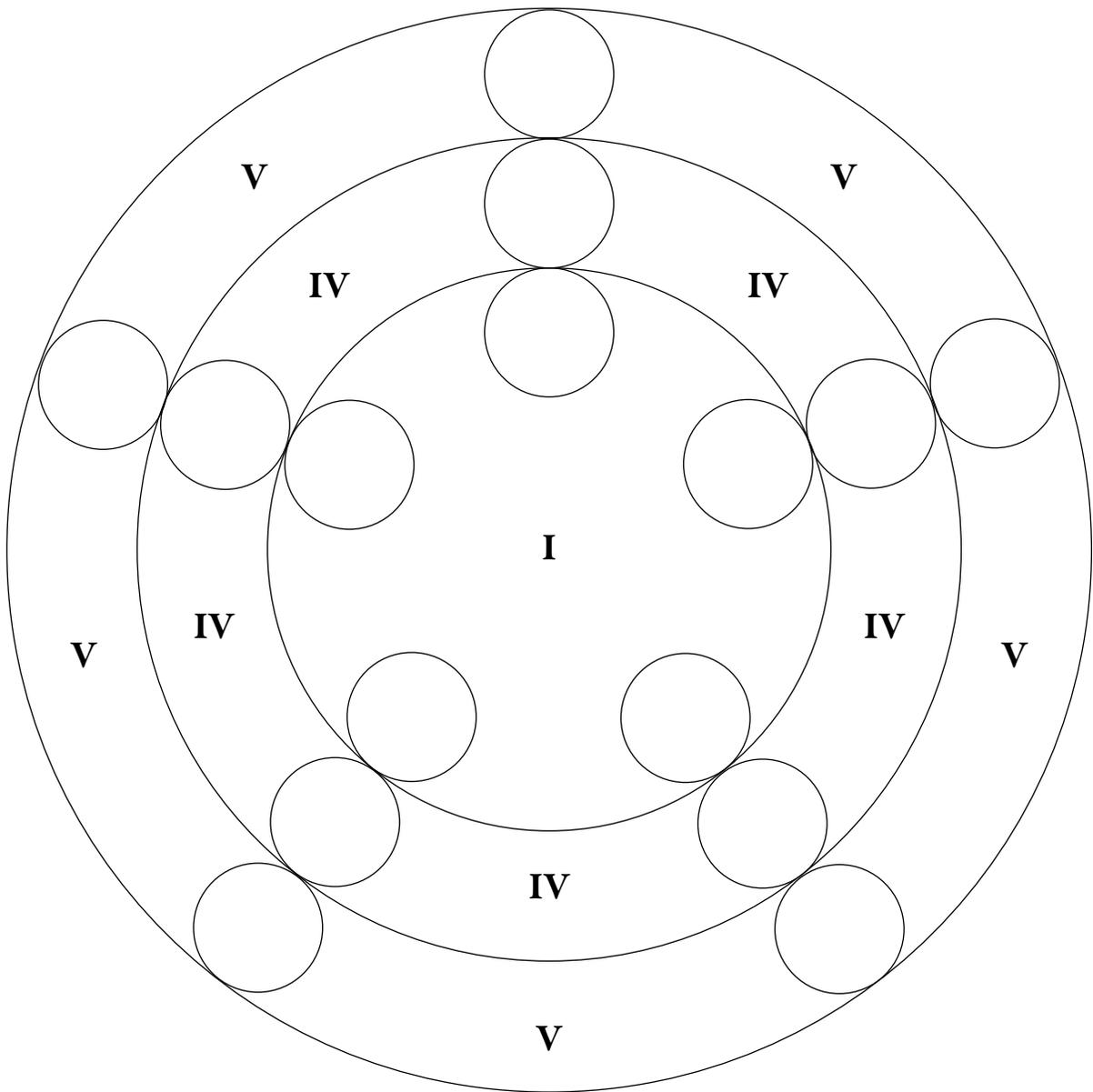
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "G" Major/"E" Minor



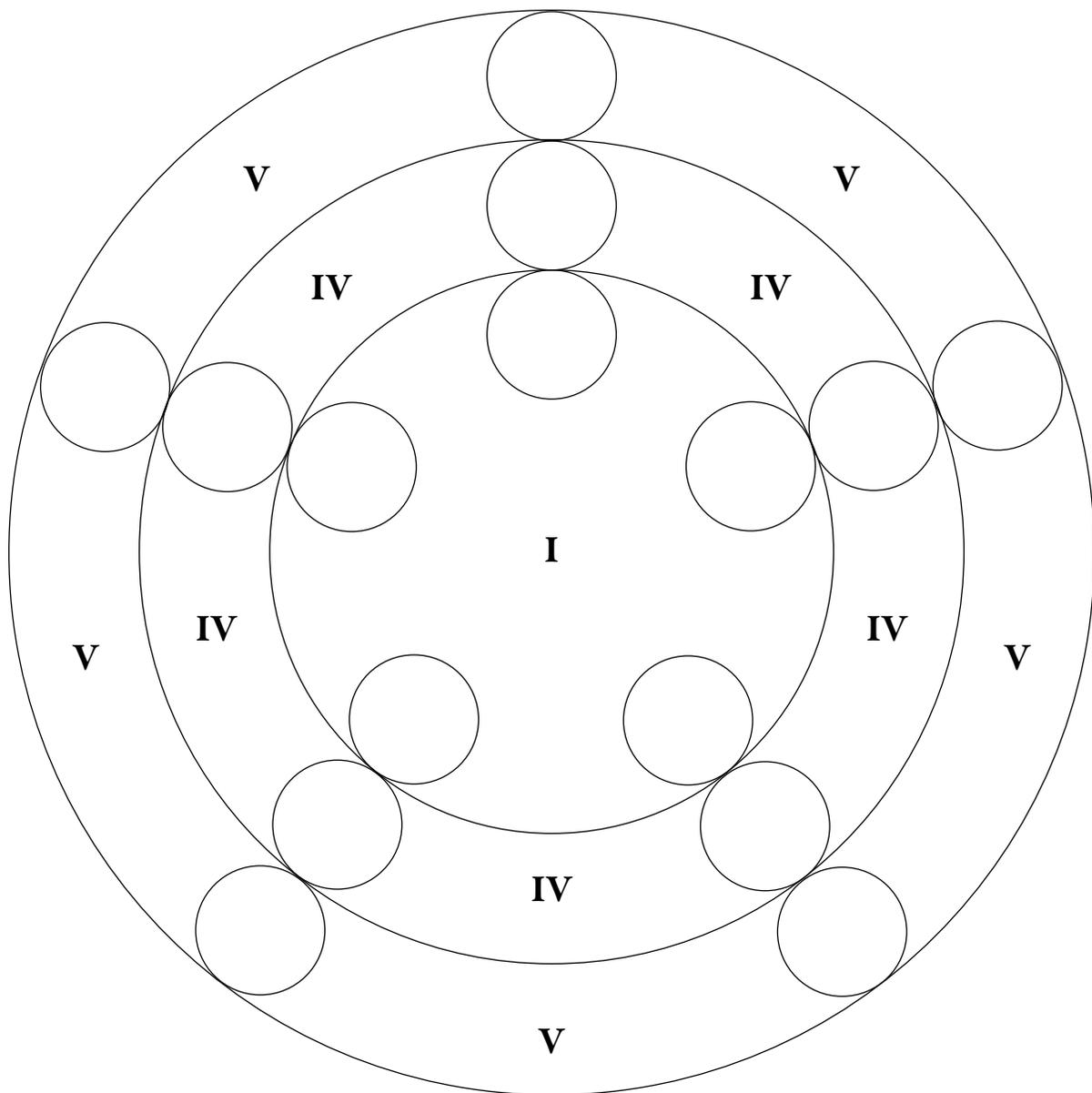
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "E" Major/"C#" Minor



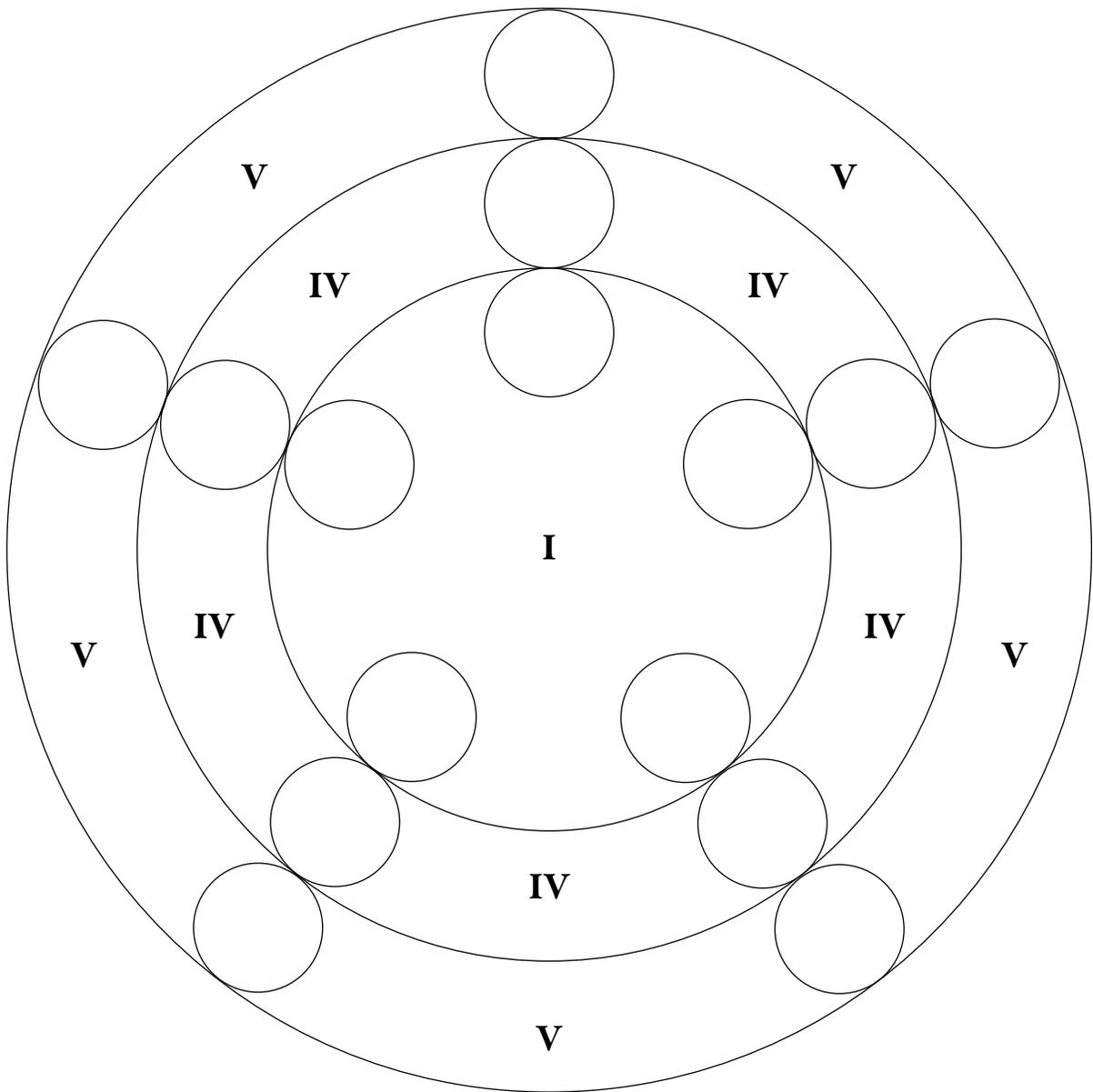
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "C" Major/"A" Minor



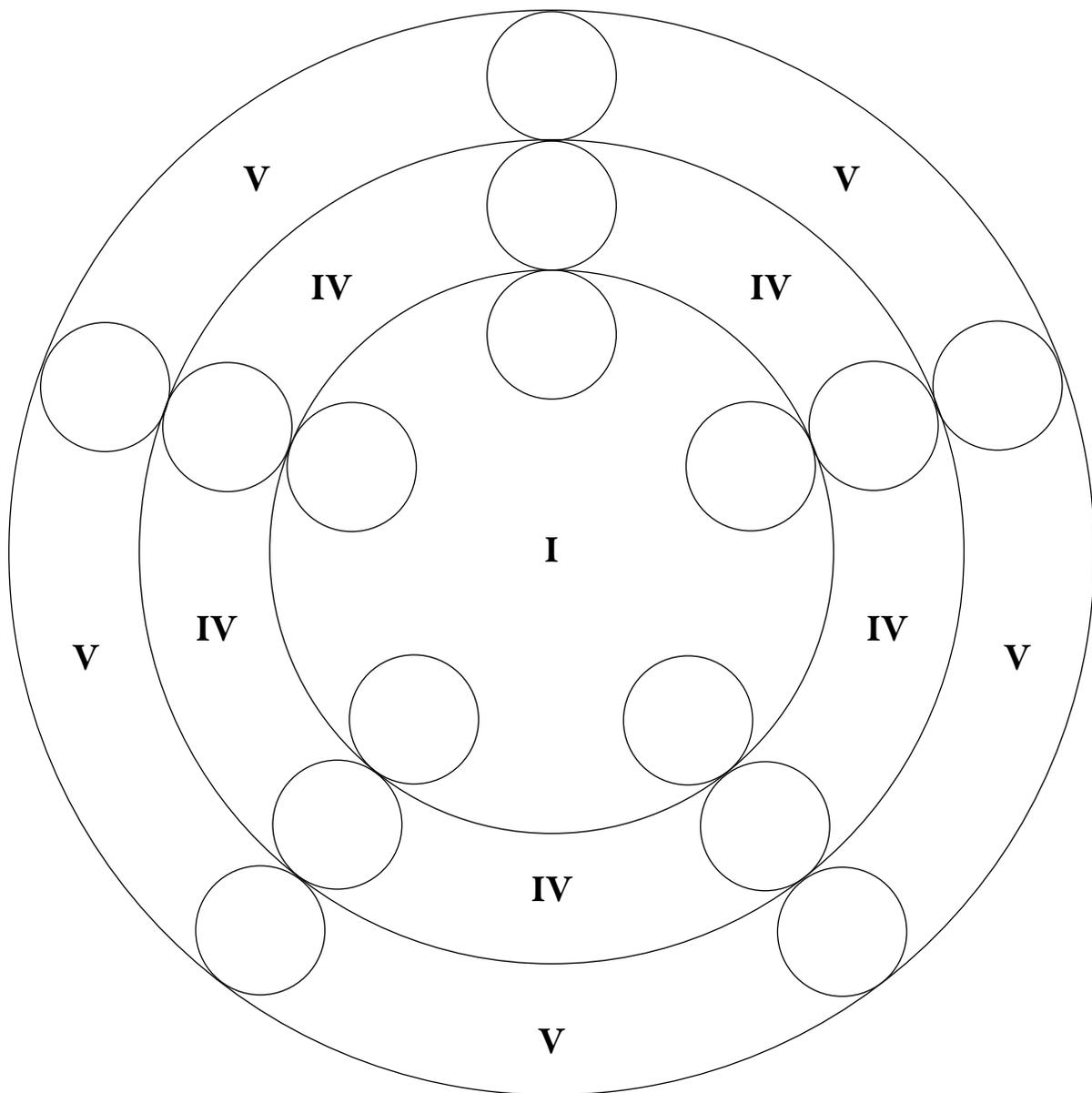
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "B" Major/"G#" Minor



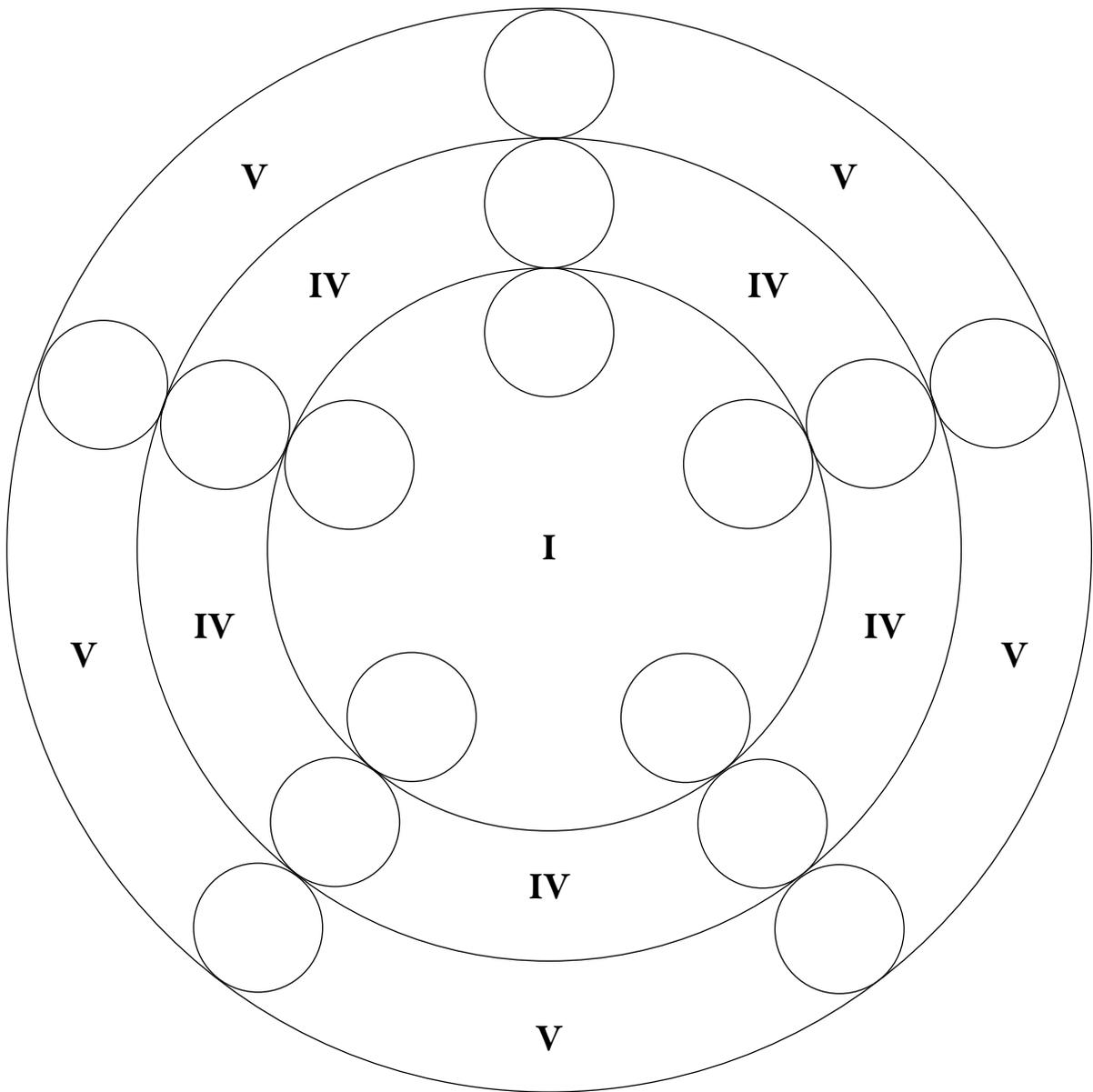
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "F" Major/"D" Minor



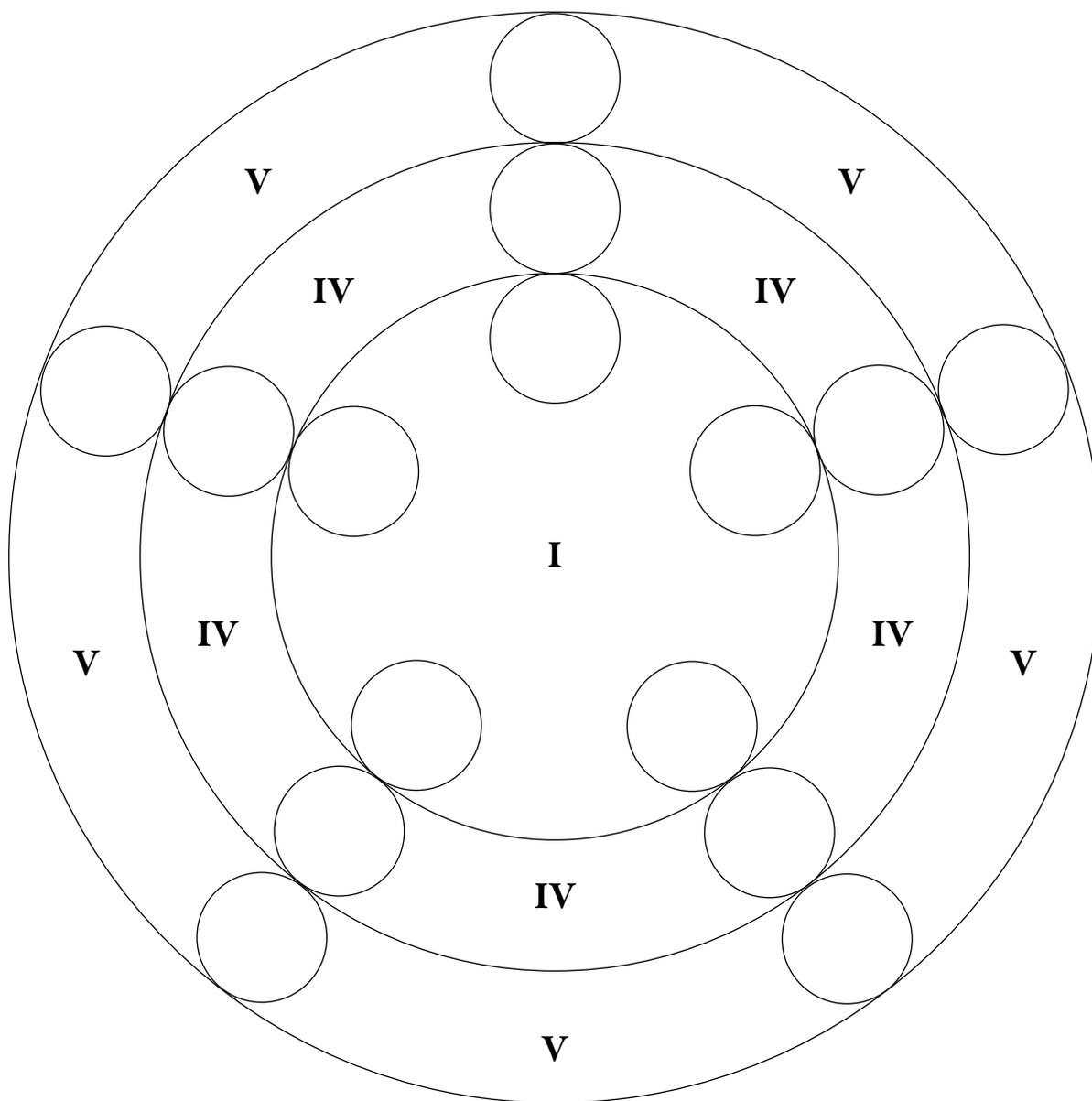
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "A^b" Major/"F" Minor



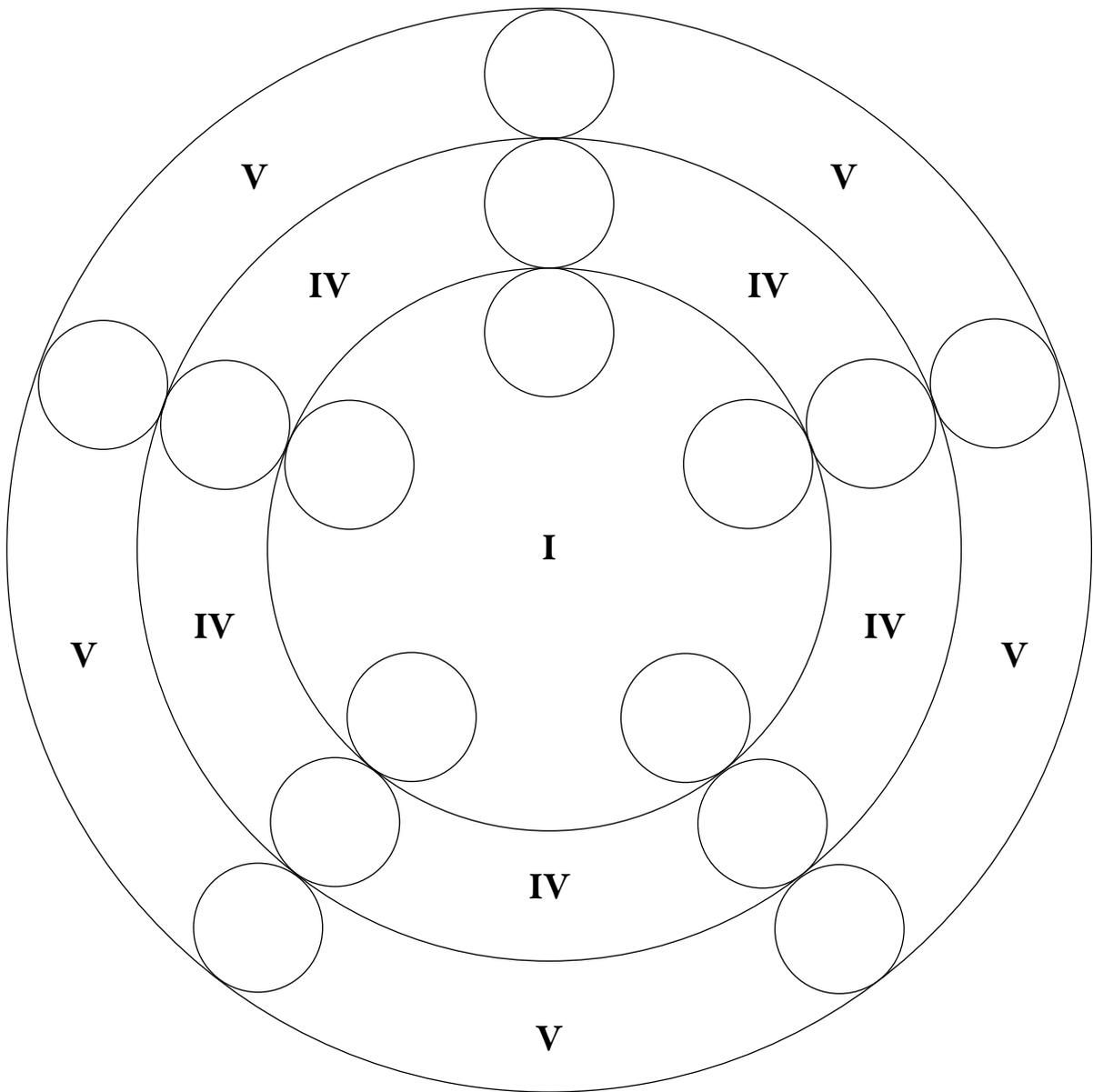
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "E \flat " Major/"C" Minor



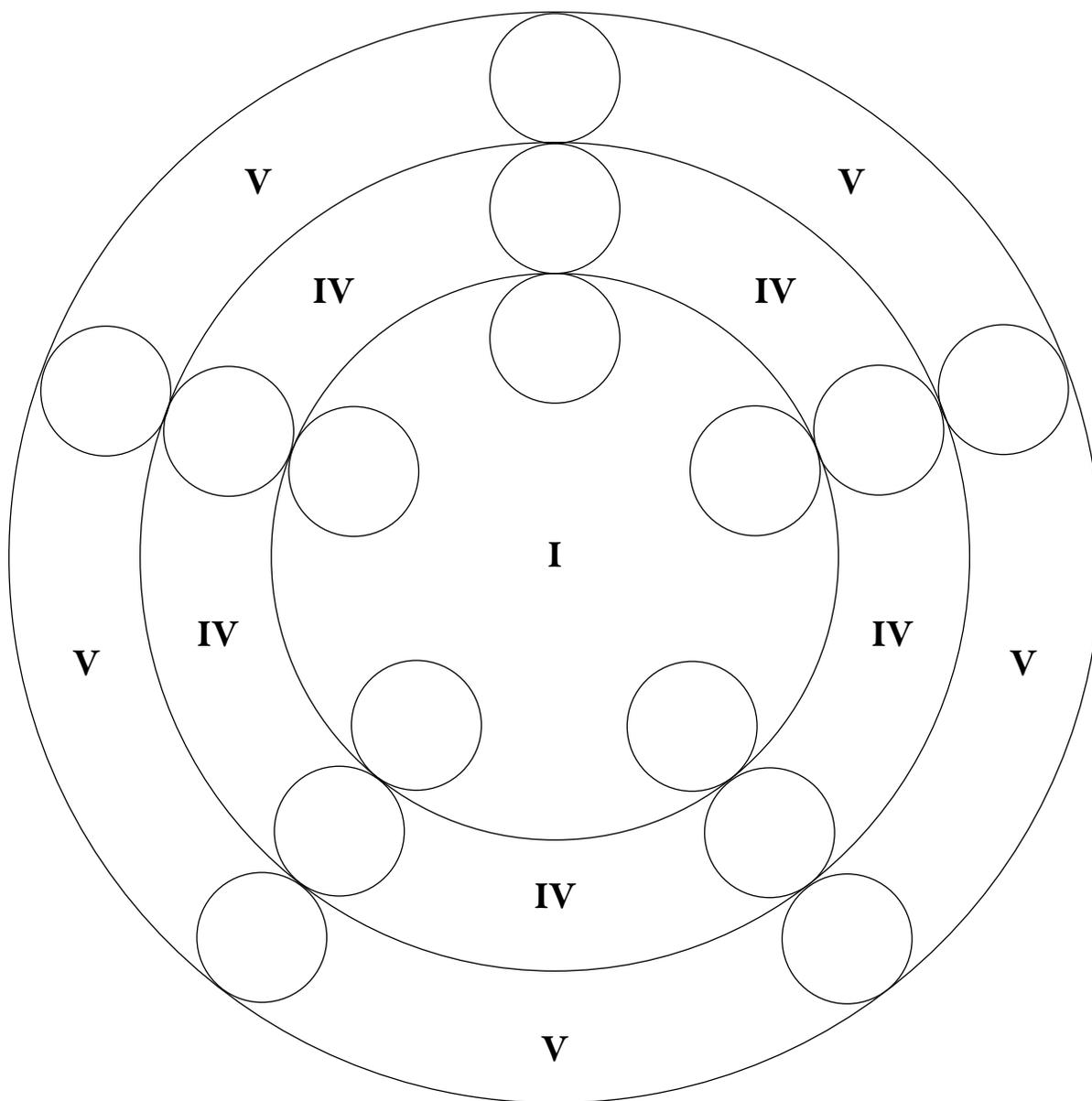
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "B \flat " Major/"G" Minor



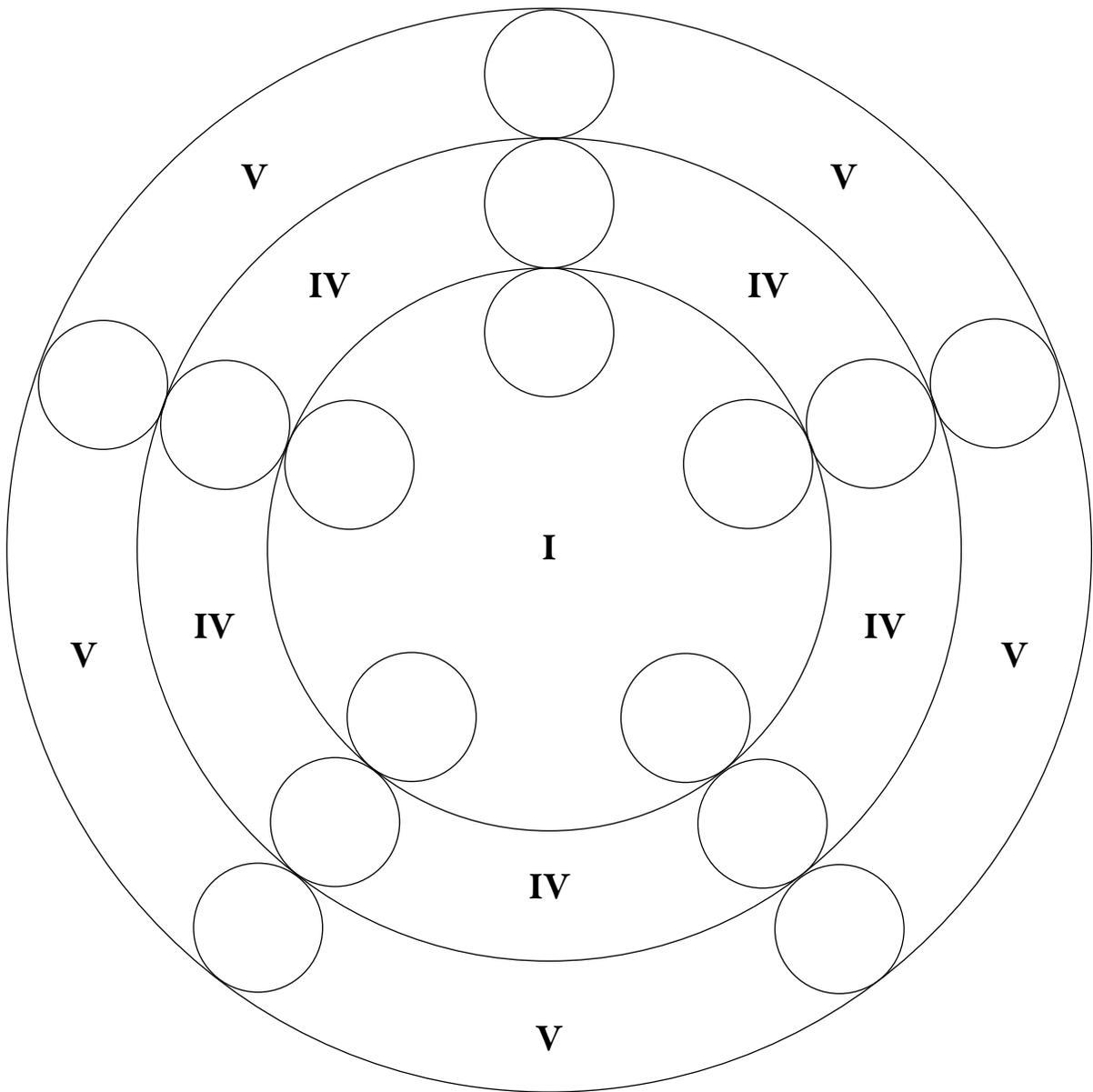
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "D" Major/"B" Minor



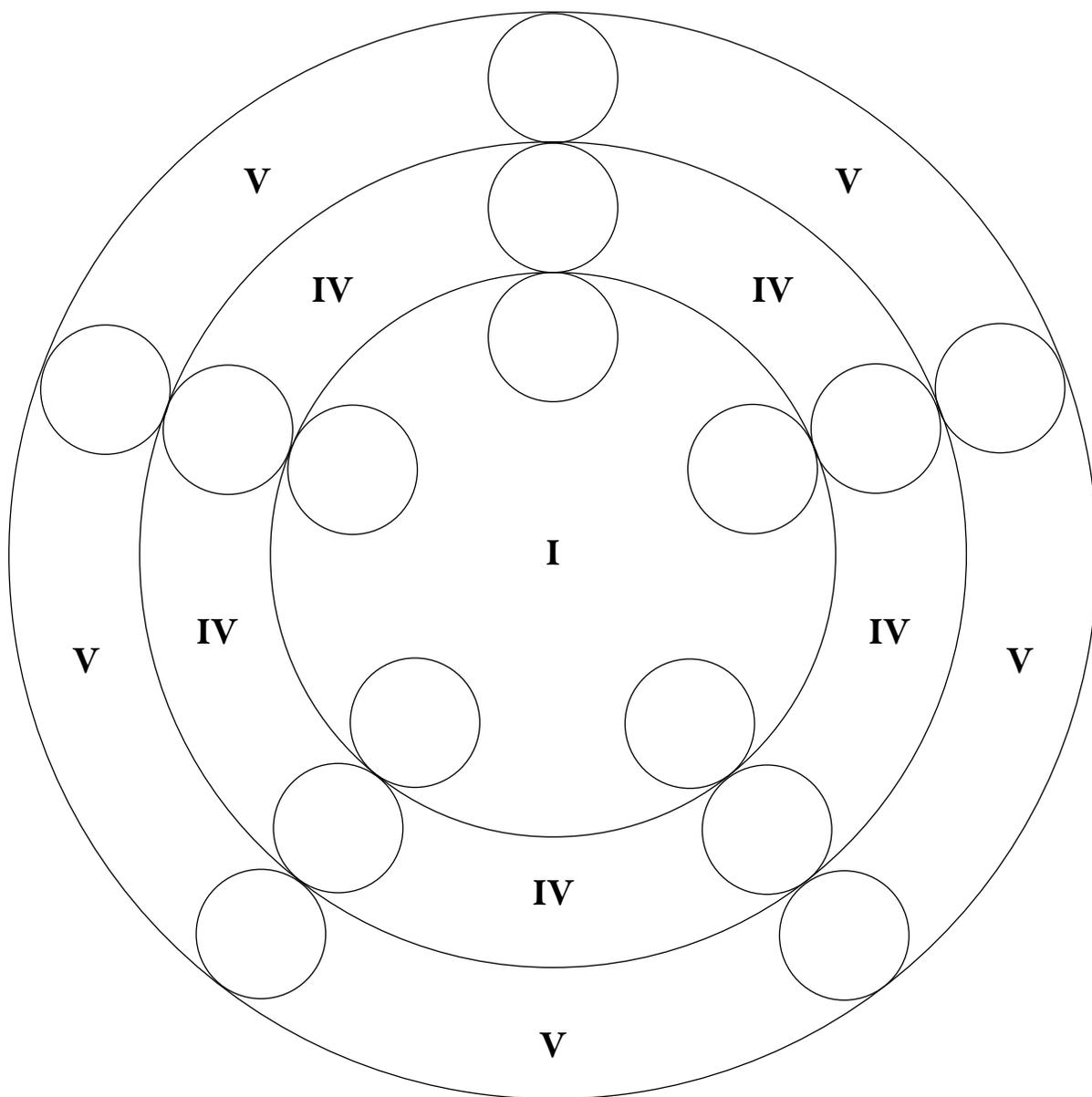
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "D^b" Major/"B^b" Minor



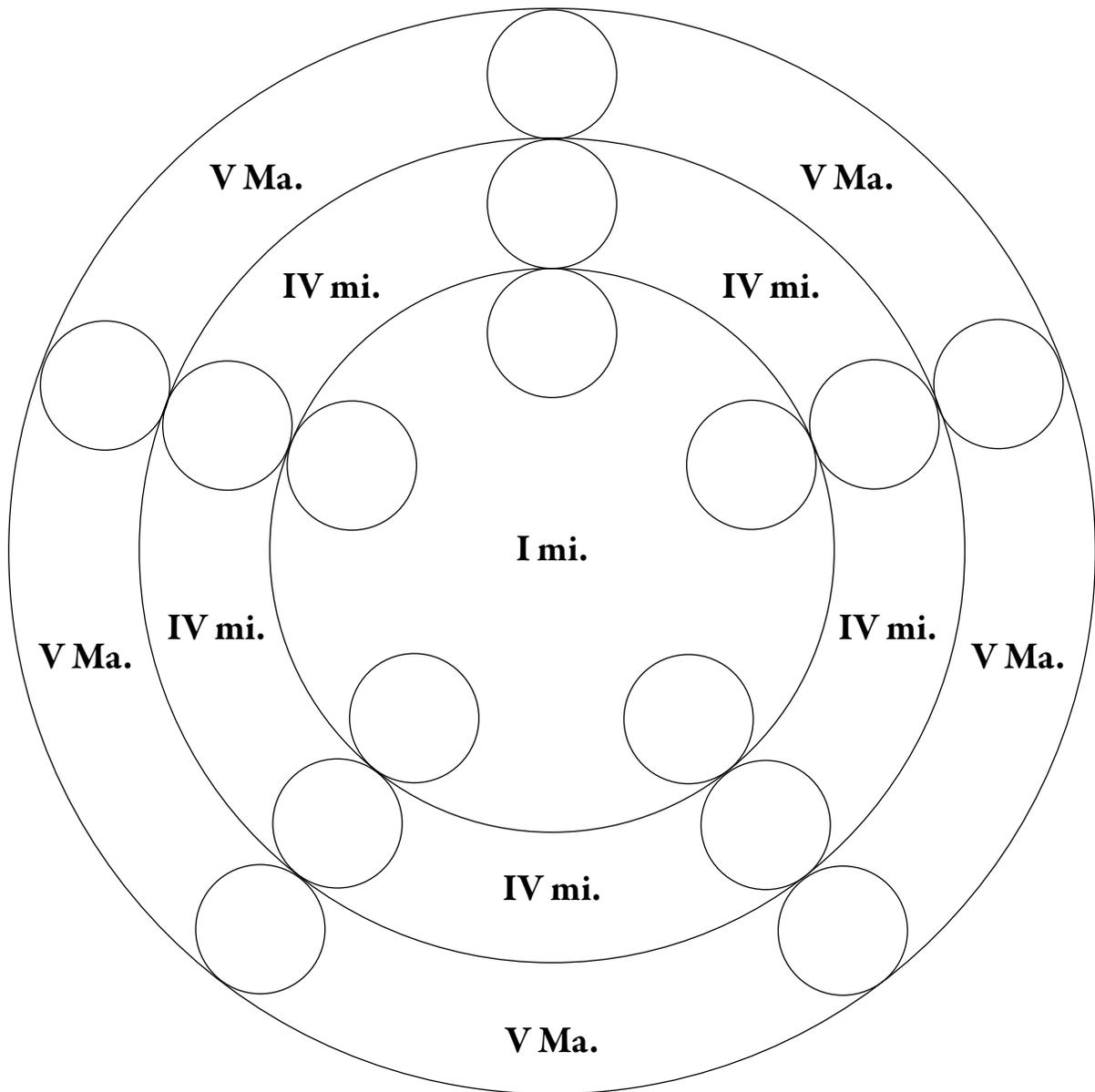
PATTERN MOVEMENT CIRCLES

I, IV, V in the Key of "G^b" Major/"E^b" Minor



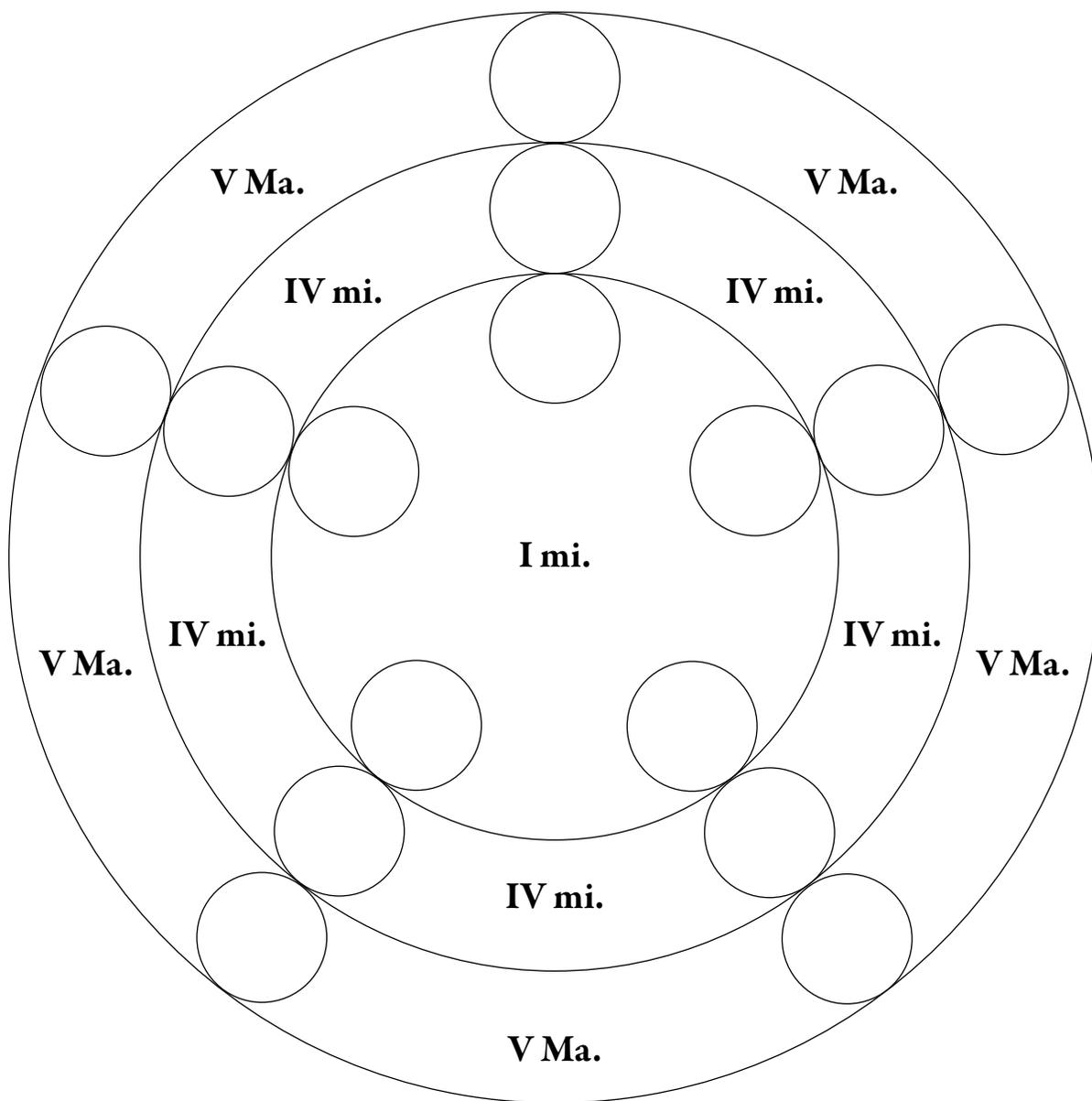
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "A"



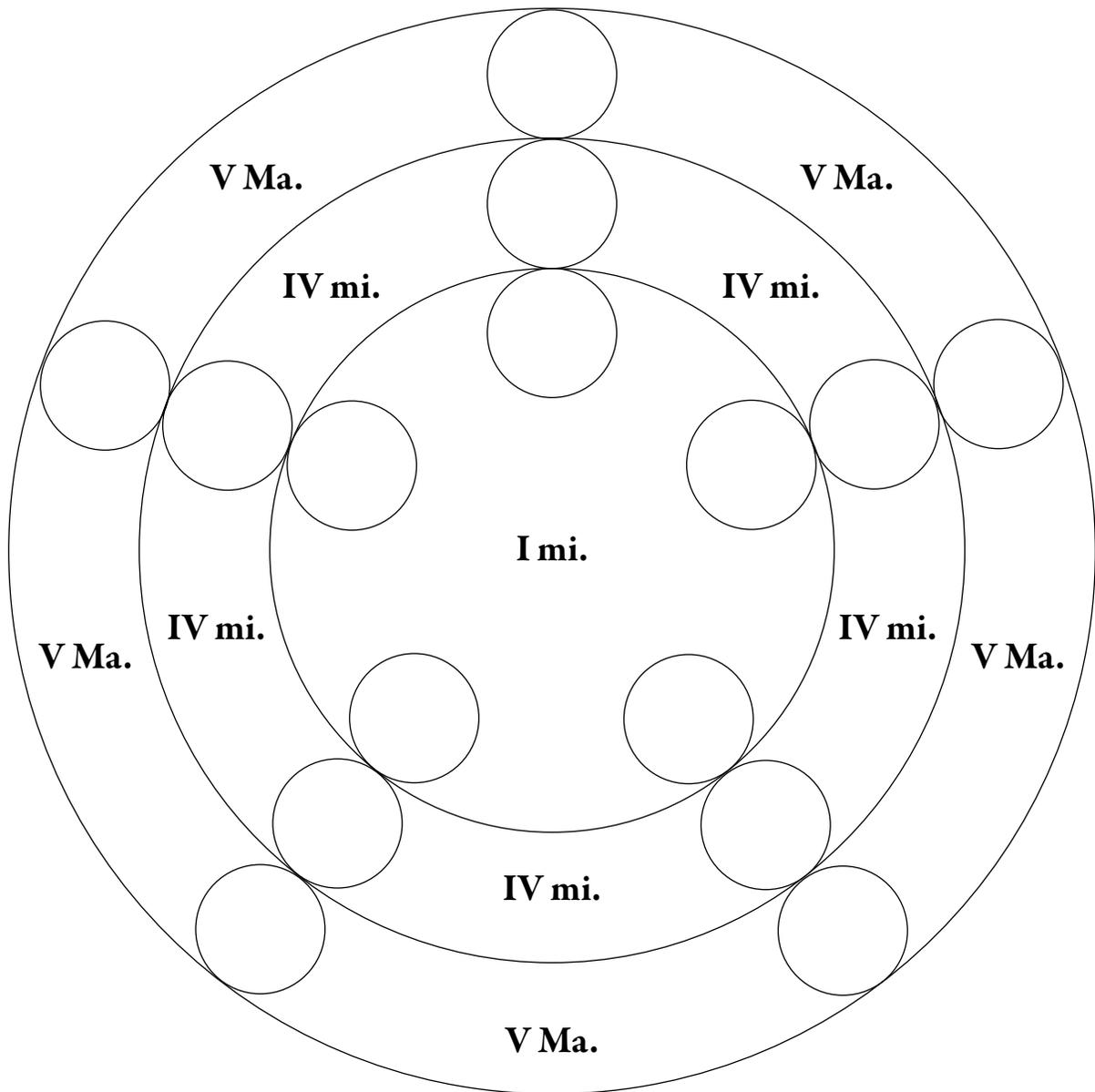
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "C"



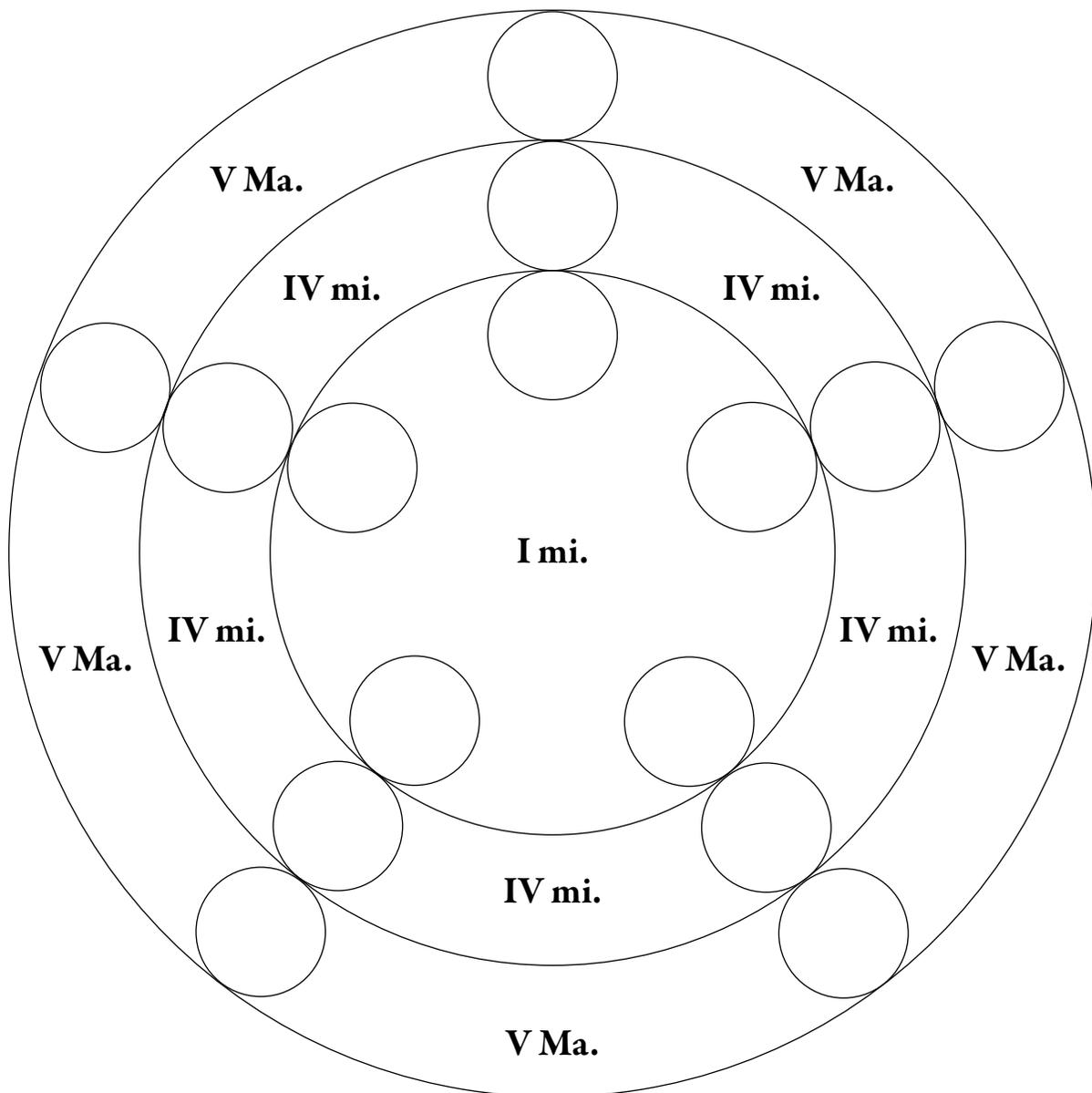
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "G"



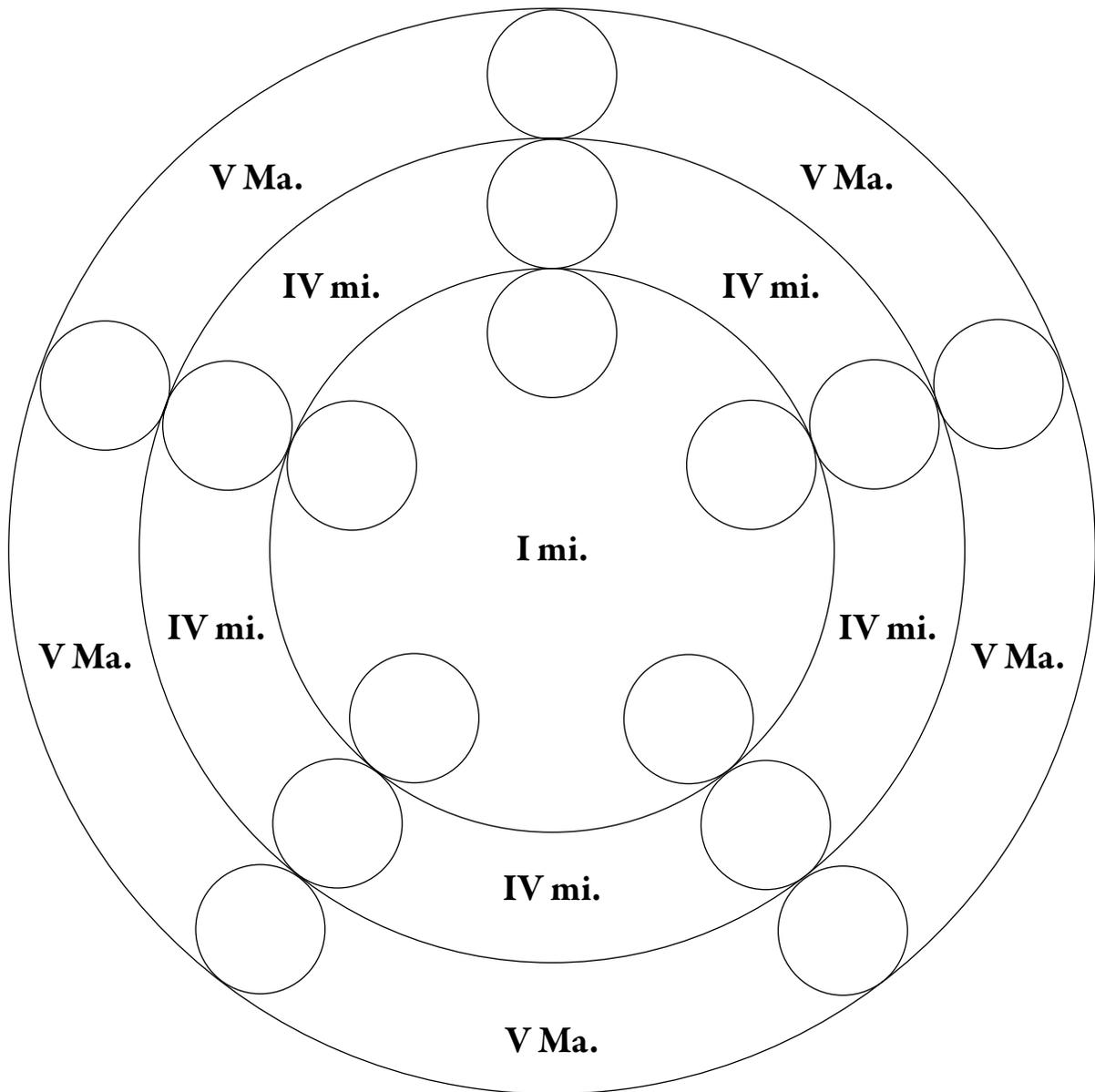
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "E"



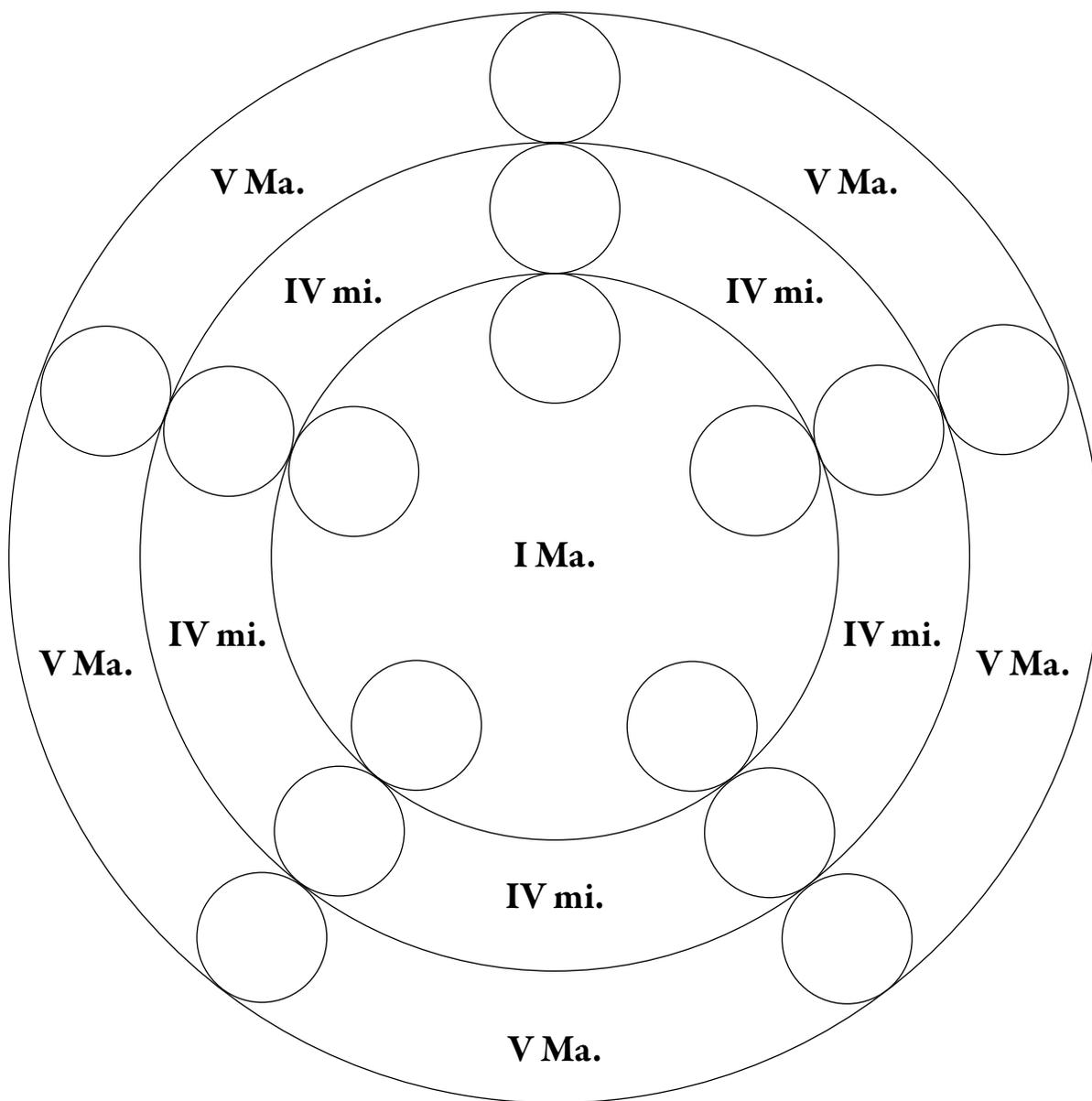
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "D"



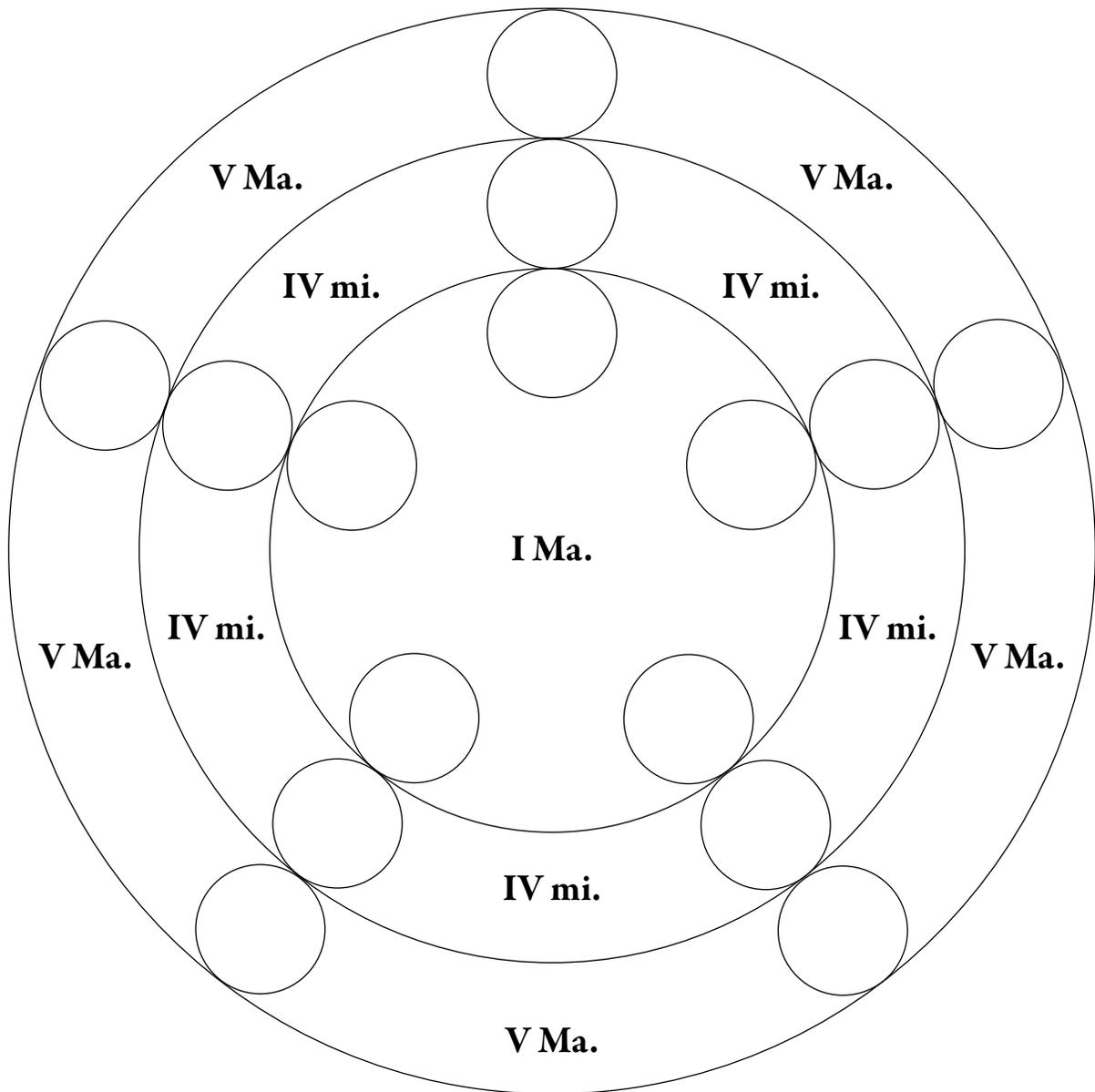
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "F"



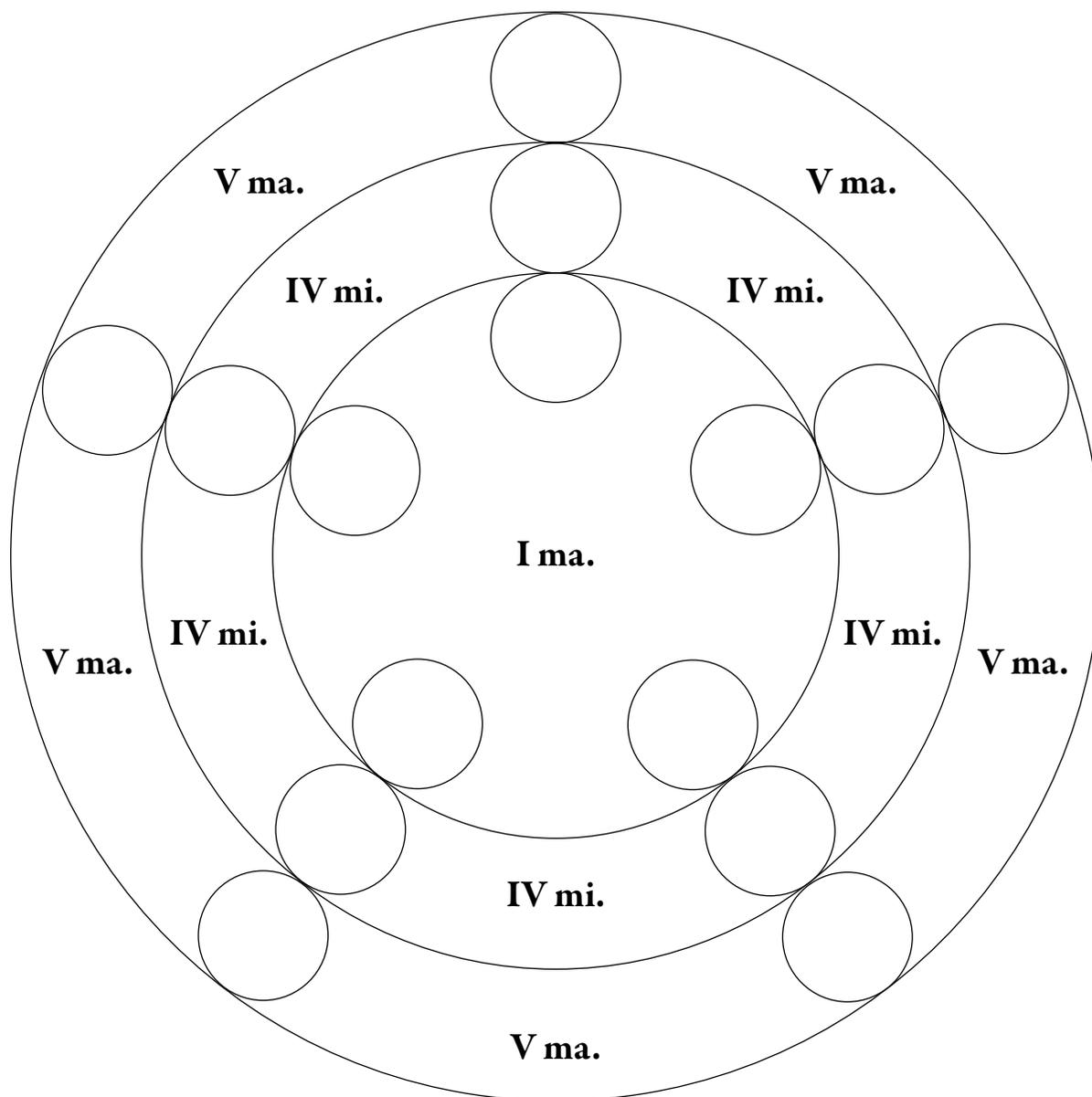
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "B^b"



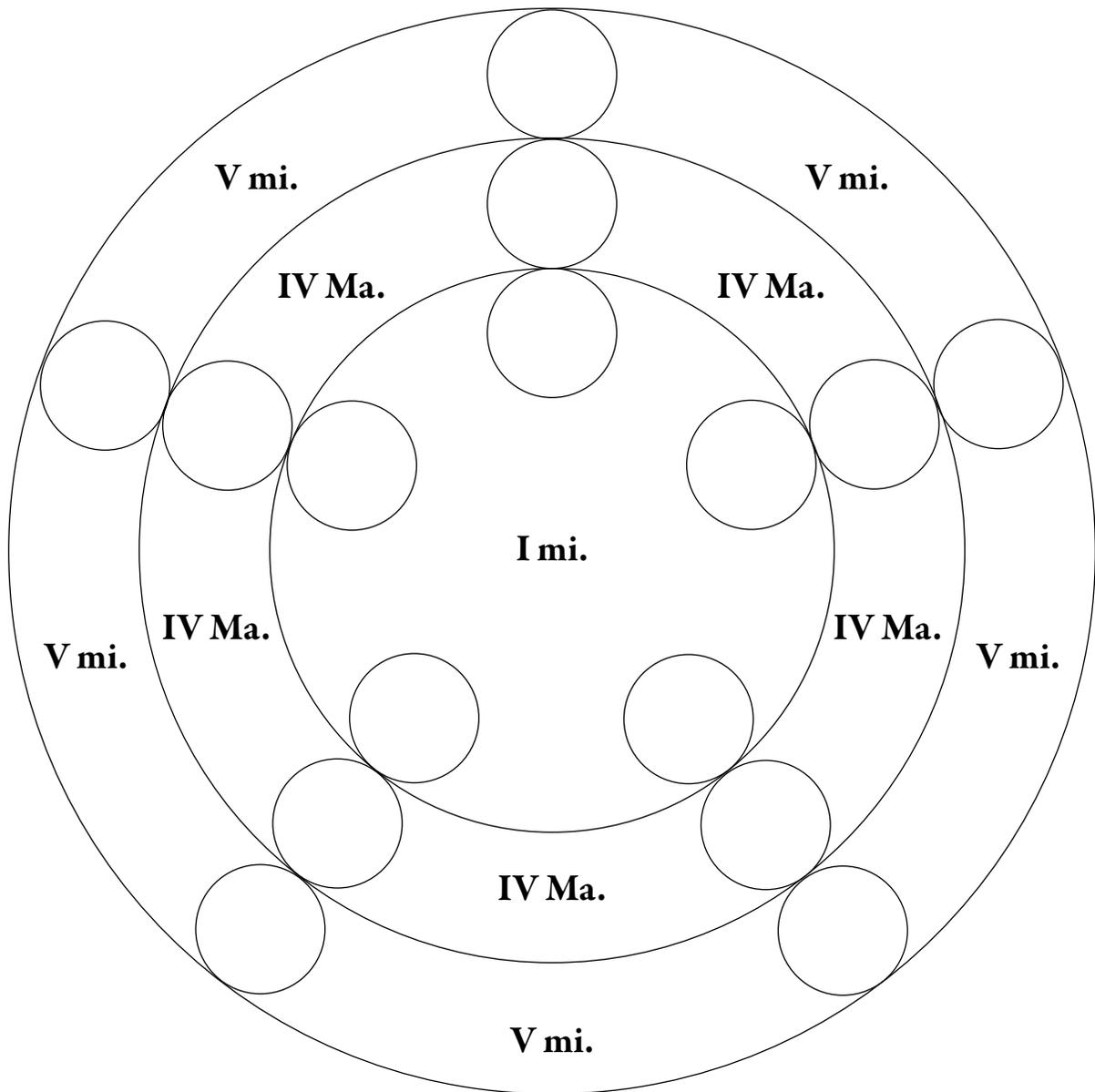
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "E^b"



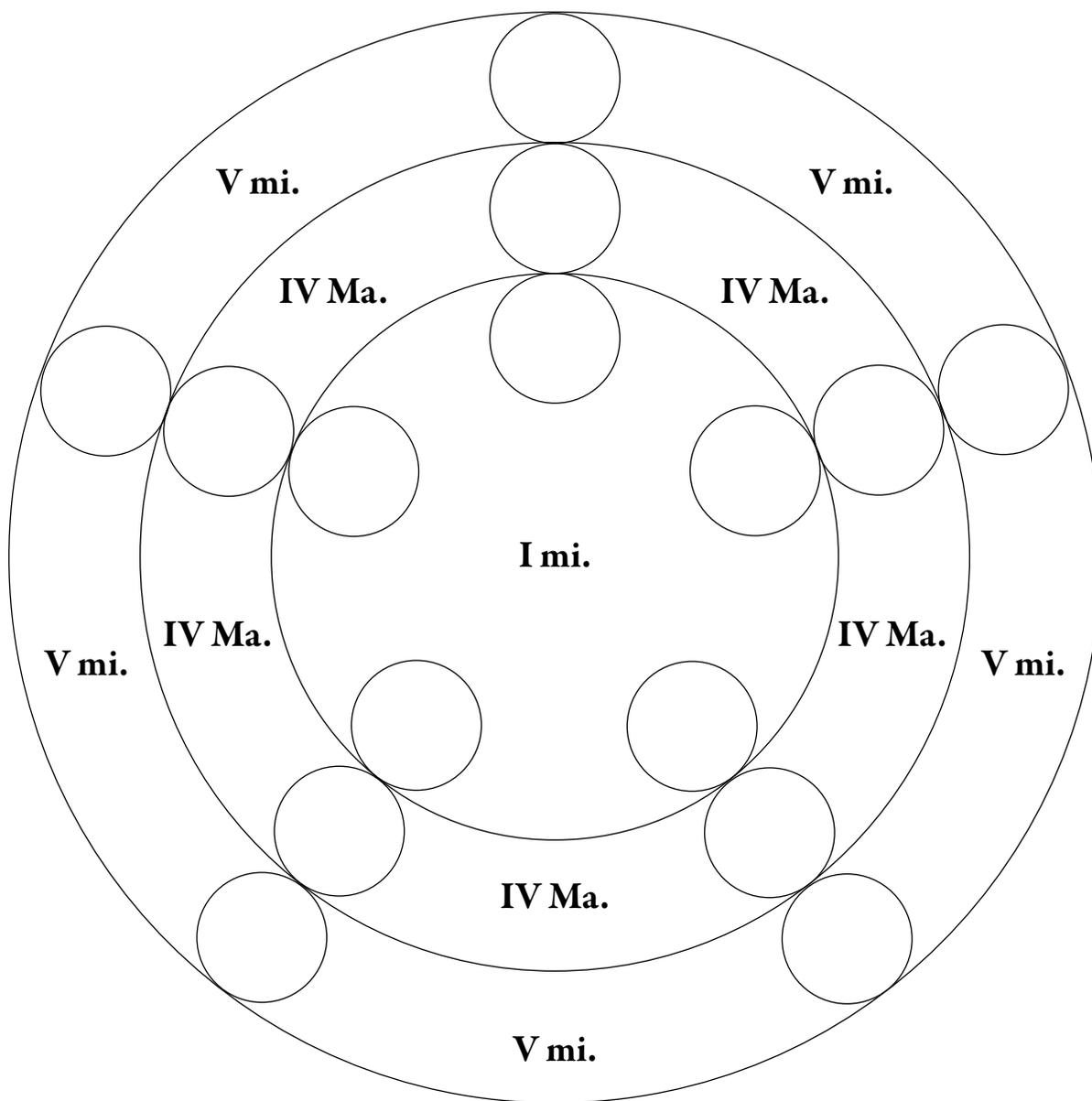
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "A"



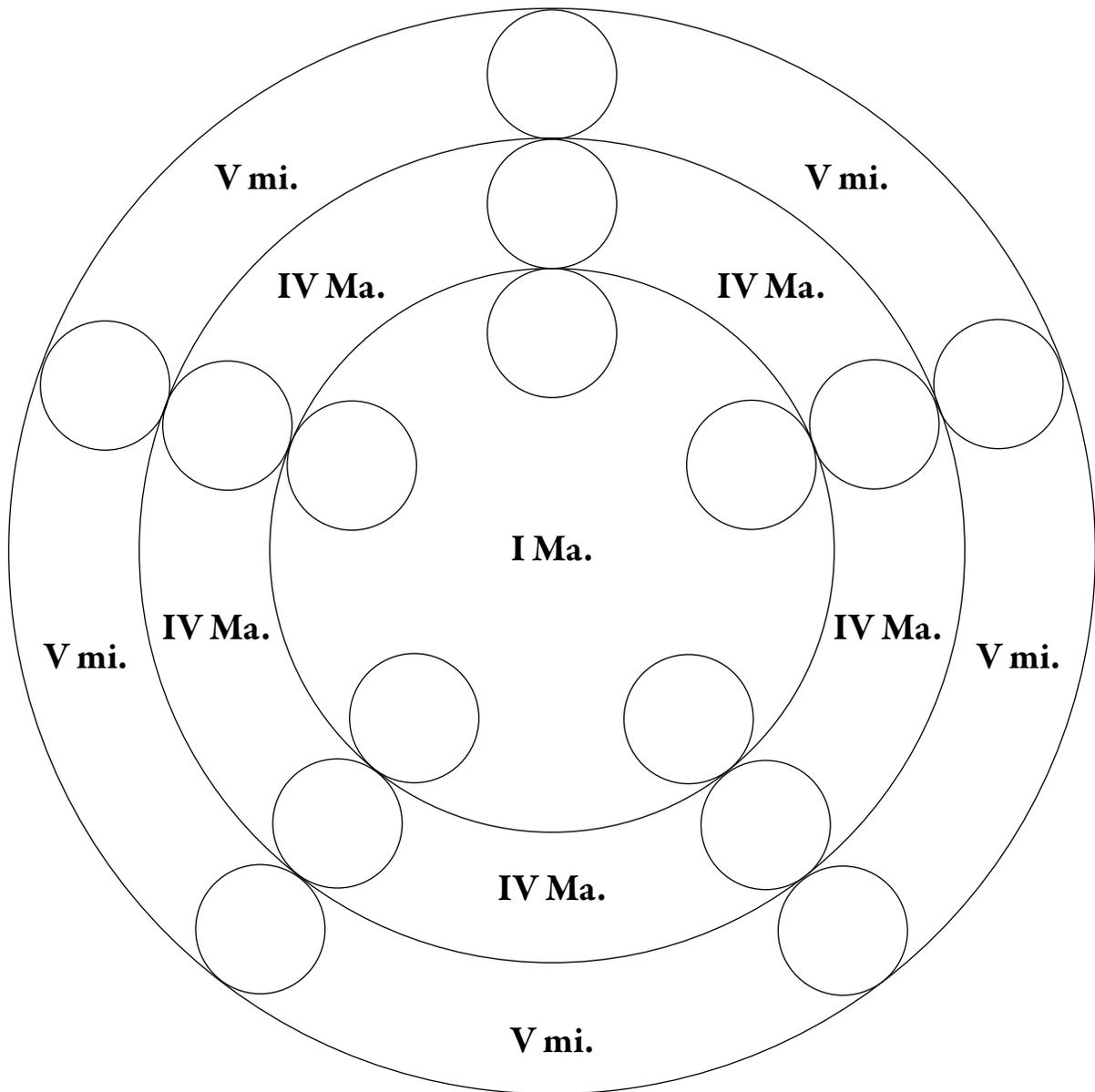
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "C"



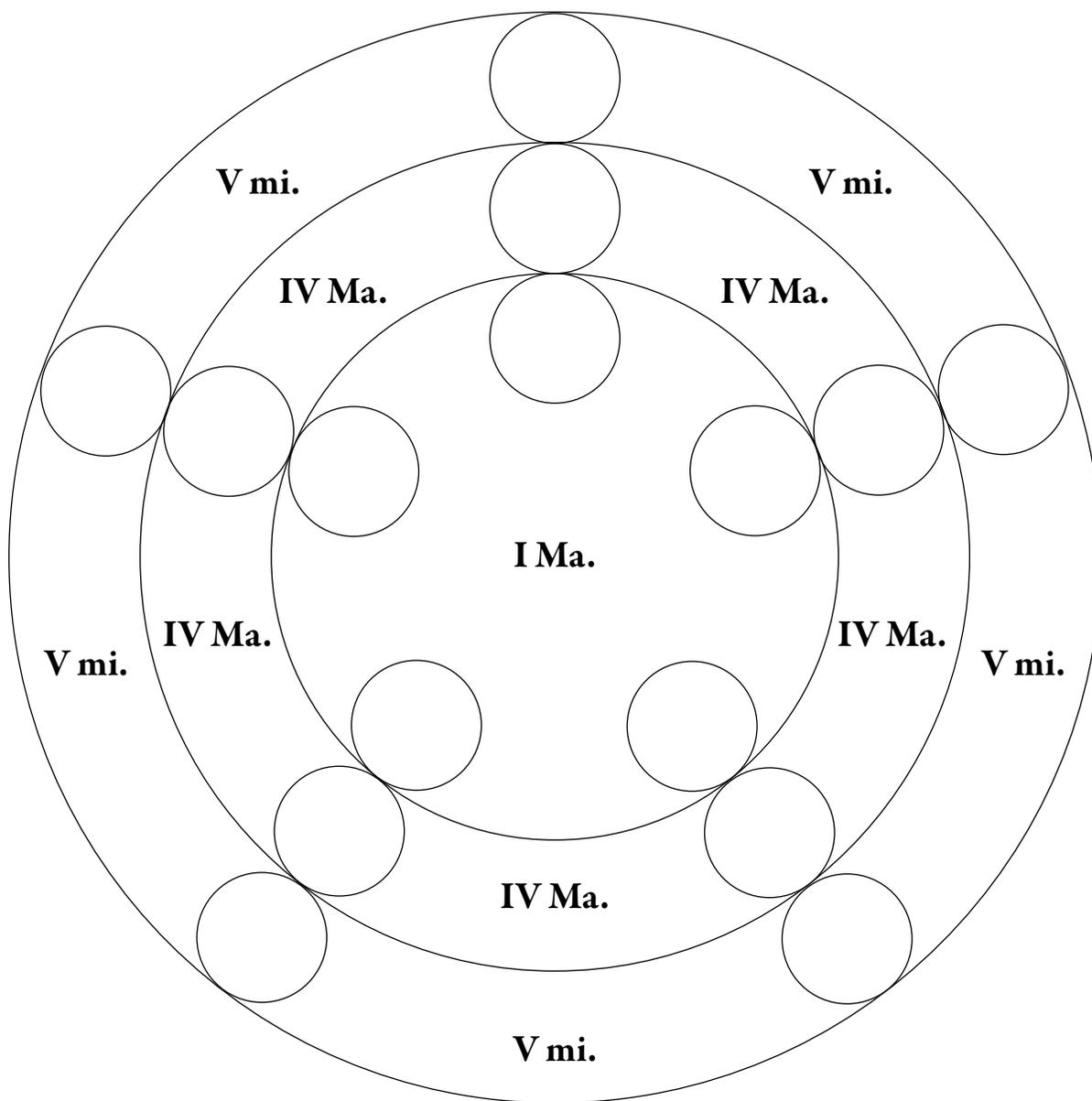
PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "G"



PATTERN MOVEMENT CIRCLES

Mixed I, IV, V in the Key of "E"



INTERVALS

Fill in the blanks.

<u>Root</u>	<u>Ma. 2nd</u>	<u>Root</u>	^{b3} <u>Mi. 3rd</u>	<u>Root</u>	<u>Ma. 3rd</u>
A	B	F	A ^b	B ^b	D
C		D		E ^b	
E		B	D	A ^b	
G		G		G [#]	B [#] or C
B		E		F [#]	
D		C		G ^b	
F		A		C ^b	
A ^b		D ^b		A [#]	D [‡]
C ^b	D ^b	B ^b		C [#]	
E ^b		G ^b	A [‡]	F	
G ^b		E ^b		B	D [#]
B ^b		C ^b	D [‡]	E	
D ^b		A ^b		A	
F [#]		A [#]		D	
C [#]	D [#]	G [#]		G	
G [#]		C [#]		C	
A [#]		F [#]		D ^b	F

INTERVALS

Fill in the blanks.

<u>Root</u>	<u>P. 4th</u>	<u>Root</u>	^{b5} <u>Dim. 5th</u>	<u>Root</u>	<u>P. 5th</u>
A	D	F	B \natural	B \flat	
C		D		E \flat	
E		B		A \flat	
G		G		G \sharp	
B		E	B \flat	F \sharp	C \sharp
D		C		G \flat	
F		A		C \flat	\flat
A \flat		D \flat	G \natural	A \sharp	\sharp or
C \flat		B \flat		C \sharp	
E \flat		G \flat		F	
G \flat	C \flat or B	E \flat		B	
B \flat		C \flat		E	
D \flat		A \flat		A	
F \sharp		A \sharp	\natural	D	
C \sharp		G \sharp		G	
G \sharp		C \sharp		C	
A \sharp		F \sharp	\natural	D \flat	

INTERVALS

Fill in the blanks.

<u>Root</u>	<u>+5</u> <u>Aug. 5th</u>	<u>Root</u>	<u>Ma. 6th</u>	<u>Root</u>	<u>^b7</u> <u>Mi. 7th</u>
A	E [#] or F	F	D	B ^b	A ^b
C	G [#]	D		E ^b	
E		B	G [#]	A ^b	
G		G		G [#]	F [#]
B	G [‡]	E		F [#]	
D		C		G ^b	
F		A		C ^b	A [‡]
A ^b	E [‡]	D ^b	B ^b	A [#]	
C ^b		B ^b		C [#]	
E ^b	B [‡]	G ^b		F	
G ^b		E ^b		B	
B ^b		C ^b		E	
D ^b		A ^b		A	
F [#]		A [#]	G	D	
C [#]		G [#]		G	
G [#]		C [#]		C	
A [#]		F [#]		D ^b	C ^b or B

INTERVALS

Fill in the blanks.

\flat_3								
<u>Root</u>	<u>Mi. 3rd</u>	<u>P. 5th</u>	<u>Root</u>	<u>Ma. 3rd</u>	<u>P. 5th</u>	<u>Root</u>	<u>P. 4th</u>	<u>P. 5th</u>
A	C	E	F	A	C	B \flat	E \flat	F
C			D			E \flat		
E			B			A \flat		
G			G			G \sharp		
B			E			F \sharp	B	C \sharp
D			C			G \flat		
F			A			C \flat	E \natural	G \flat
A \flat	C \flat	E \flat	D \flat	F	A \flat	A \sharp		
C \flat			B \flat			C \sharp		
E \flat			G \flat			F		
G \flat			E \flat			B		
B \flat			C \flat	E \flat	G \flat	E		
D \flat	F \flat or E	A \flat	A \flat			A		
F \sharp			A \sharp			D		
C \sharp			G \sharp	B \sharp or C	D \sharp	G		
G \sharp	B \natural	D \sharp	C \sharp			C		
A \sharp			F \sharp			D \flat		

Minor Triads

Major Triads

Suspended Triads

INTERVALS

Fill in the blanks.

+5
 $\flat 5$
 $\flat 3$

P. 5th Root Ma. 3rd Root Aug. 5th Ma. 3rd Root Dim. 5th Mi. 3rd

F	B \flat	D	B \flat	F \sharp or G \flat	D	A	E \flat	C
D			E \flat			C		
B			A \flat			E		
G			G \sharp			G		
E	A	C \sharp	F \sharp	D	A \sharp	B		
C			G \flat			D		
A			C \flat			F		
D \flat			A \sharp	F \sharp	D	A \flat		
B \flat			C \sharp			C \flat		
G \flat			F			E \flat		
E \flat			B			G \flat		
C \flat			E			B \flat		
A \flat	D \flat	F	A			D \flat		
A \sharp			D			F \sharp		
G \sharp			G			C \sharp		
C \sharp			C			G \sharp		
F \sharp			D \flat			A \sharp		

**Major Triads
(Second Inversion)**

**Augmented Triads
(Always Major)**

Diminished Triads

INTERVALS

Fill in the blanks by adding or subtracting seven.

<u>Original Interval</u>	<u>Up by one Octave</u>	<u>Original Interval</u>	<u>Up by one Octave</u>	<u>Original Interval</u>	<u>Up by one Octave</u>
Ma. 2nd	Ma. 9th	2	9		13
mi. 3rd	mi. 10	$\flat 3$	$\flat 10$		11
Ma. 3rd	Ma. 10th	3	10		9
P. 4th	P. 11th	4	11		10
dim. 5th	dim. 12th	$\flat 5$	$\flat 12$		12
P. 5th	P. 12th	5	12		+12 or $\flat 13$
Aug. 5th	Aug. 12th	+5	+12 or $\flat 13$		15
Ma. 6th	Ma. 13th	6	13		$\flat 10$
mi. 7th	mi. 14th	$\flat 7$	$\flat 14$		$\flat 14$
Ma. 7th	Ma. 14th	7	14		10
8th	Octave 15th	8	15		13
					$\flat 13$ or +12
					15
					14
					10
					12
					$\flat 12$
					$\flat 14$

INTERVAL GEOMETRY

To draw the interval shapes, refer to the indicated roots, then fill in the remaining notes. Hints are provided under the correct strings; just locate the correct fret.

Octaves	Octaves	Octaves	Octaves	
Octaves	Octaves	Octaves	Octaves	15ths (2 octaves)
Ma. 2nd	Ma. 2nd	Ma. 2nd	Ma. 2nd	Ma. 2nd

(2nds are almost always called 9ths when they appear in chords.)

INTERVAL GEOMETRY

Draw the interval shapes.

Ma. 9th Ma. 9th Ma. 9th Ma. 9th

9 9 9 9 9 9 9

Remember, a 9th is just a 2nd up an octave.

Mi. 3 Mi. 3 Mi. 3 Mi. 3 Mi. 3

$\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$ $\flat 3$

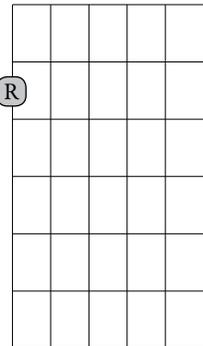
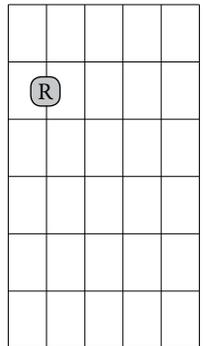
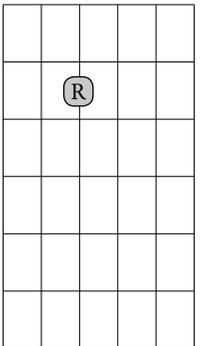
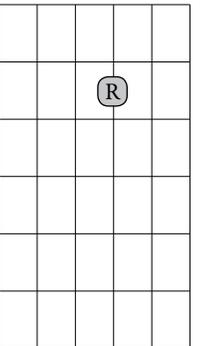
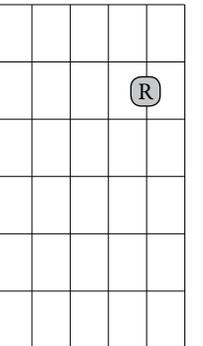
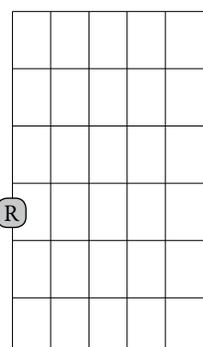
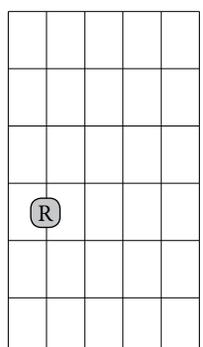
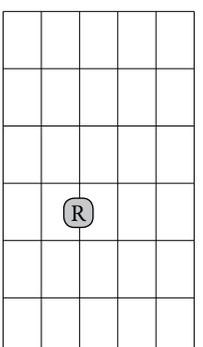
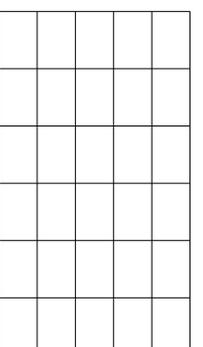
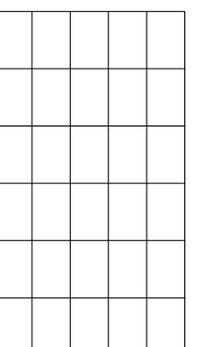
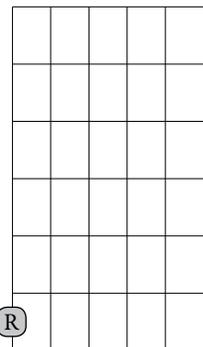
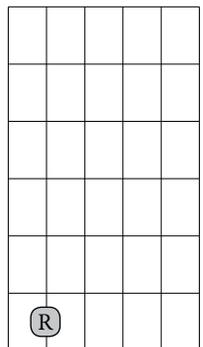
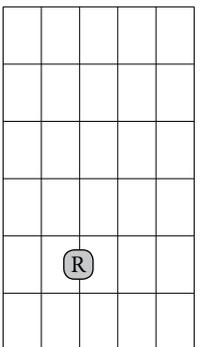
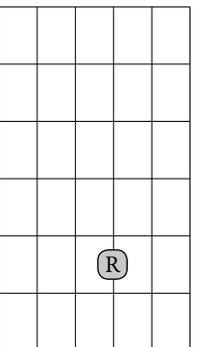
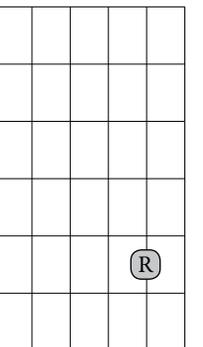
Mi. 10 Mi. 10 Mi. 10

$\flat 10$ $\flat 10$ $\flat 10$ $\flat 10$ $\flat 10$

A 10th is just a 3rd up an octave.

INTERVAL GEOMETRY

Draw the interval shapes.

Ma. 3rd	Ma. 3rd	Ma. 3rd	Ma. 3rd	Ma. 3rd
				
3 3	3 3	3 3	3 3	3 3
Ma. 10th	Ma. 10th	Ma. 10th		
				
10 10	10 10	10 10		
Perfect 4th	Perfect 4th	Perfect 4th	Perfect 4th	Perfect 4th
				
4 4	4 4	4 4	4 4	4 4

When a 3rd is replaced with a 4th it is known as a suspended 4th.

INTERVAL GEOMETRY

Draw the interval shapes.

Perfect 11th Perfect 11th Perfect 11th

11 11 11 11 11

11ths and major 3rds never appear in the same chord as do minor 3rds and 11ths.

Dim. 5 Dim. 5 Dim. 5 Dim. 5 Dim. 5

b5 b5 b5 b5 b5 b5 b5 b5 b5

For the guitarist, $b5$ and $+11$ are basically the same, the 5th is just lowered by one fret.

+11 +11

+11 +11 +11 +11

INTERVAL GEOMETRY

Draw the interval shapes.

Perfect 5th Perfect 5th Perfect 5th Perfect 5th Perfect 5th

5 5 5 5 5 5 5 5 5

Not enough fingers to play a chord? Lower the 5th to a 4th or 3rd, or raise it to a 6th (13th) or 7th.

Perfect 12th Perfect 12th

12 12 12

Remember, when dealing with guitar chords, a 12th is called a 5th. A 5th up an octave is a 12th.

Aug. 5 Aug. 5 Aug. 5 Aug. 5 Aug. 5

+5 +5 +5 +5 +5 +5 +5 +5 +5

There is no such thing as a minor chord with an augmented 5th. C mi. +5? No, it's really A^b ma.

INTERVAL GEOMETRY

Draw the interval shapes.

$\flat 13$ or $+12$ $\flat 13$ or $+12$

+12 +12 +12

When $\flat 13$ is in a chord symbol, think of it as $+5$. Also, $+12$ is never seen in chord symbols.

Ma. 6th Ma. 6th Ma. 6th Ma. 6th

() () () ()

(6) 6 (6) 6 6 (6) 6 6 (6) 6

Need a 6th more than a root? Lower the root by three frets.

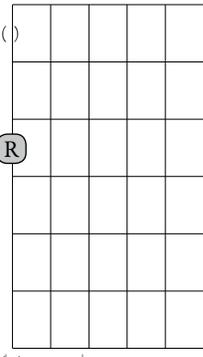
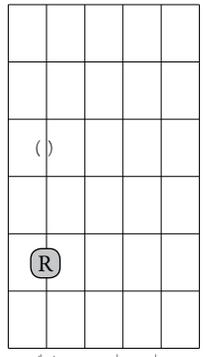
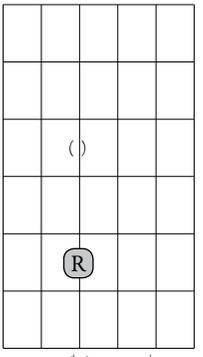
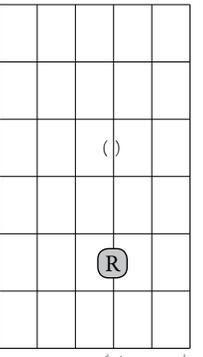
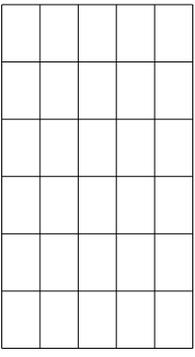
Ma. 13th Ma. 13th

13 13 13

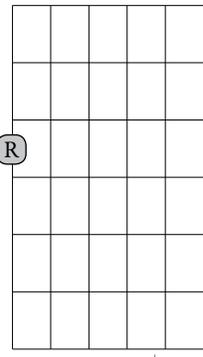
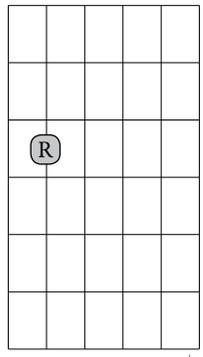
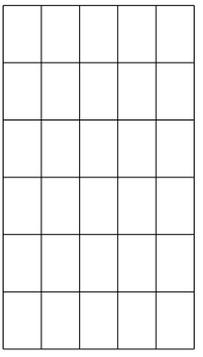
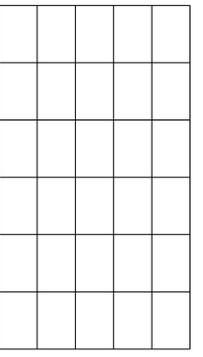
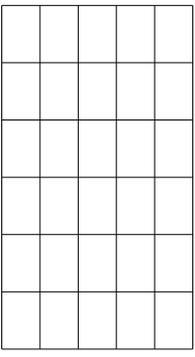
A 13th is just a 6th up an octave.

INTERVAL GEOMETRY

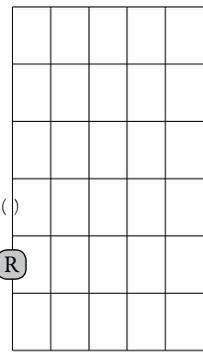
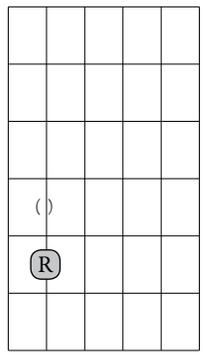
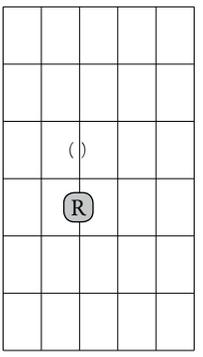
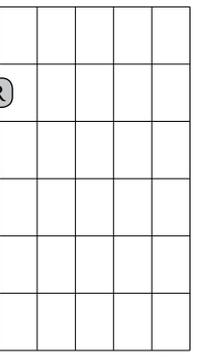
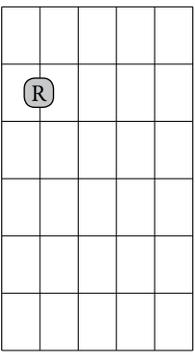
Draw the interval shapes.

Mi. 7	Mi. 7	Mi. 7	Mi. 7	
				
(^b 7)	(^b 7)	(^b 7)	(^b 7)	

Need a ^b7 more than a root? Lower the root by two frets.

Mi. 14	Mi. 14			
				
^b 14	^b 14			

^b14 is never seen in chord symbols; it is always shown as ^b7.

Ma. 7th	Ma. 7th	Ma. 7th	Ma. 14th	Ma. 14th
				
(Ma7)	(Ma7)	(Ma7)	Ma14	Ma14

Major 14th is always shown in chord symbols as major 7th.