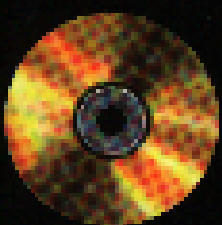


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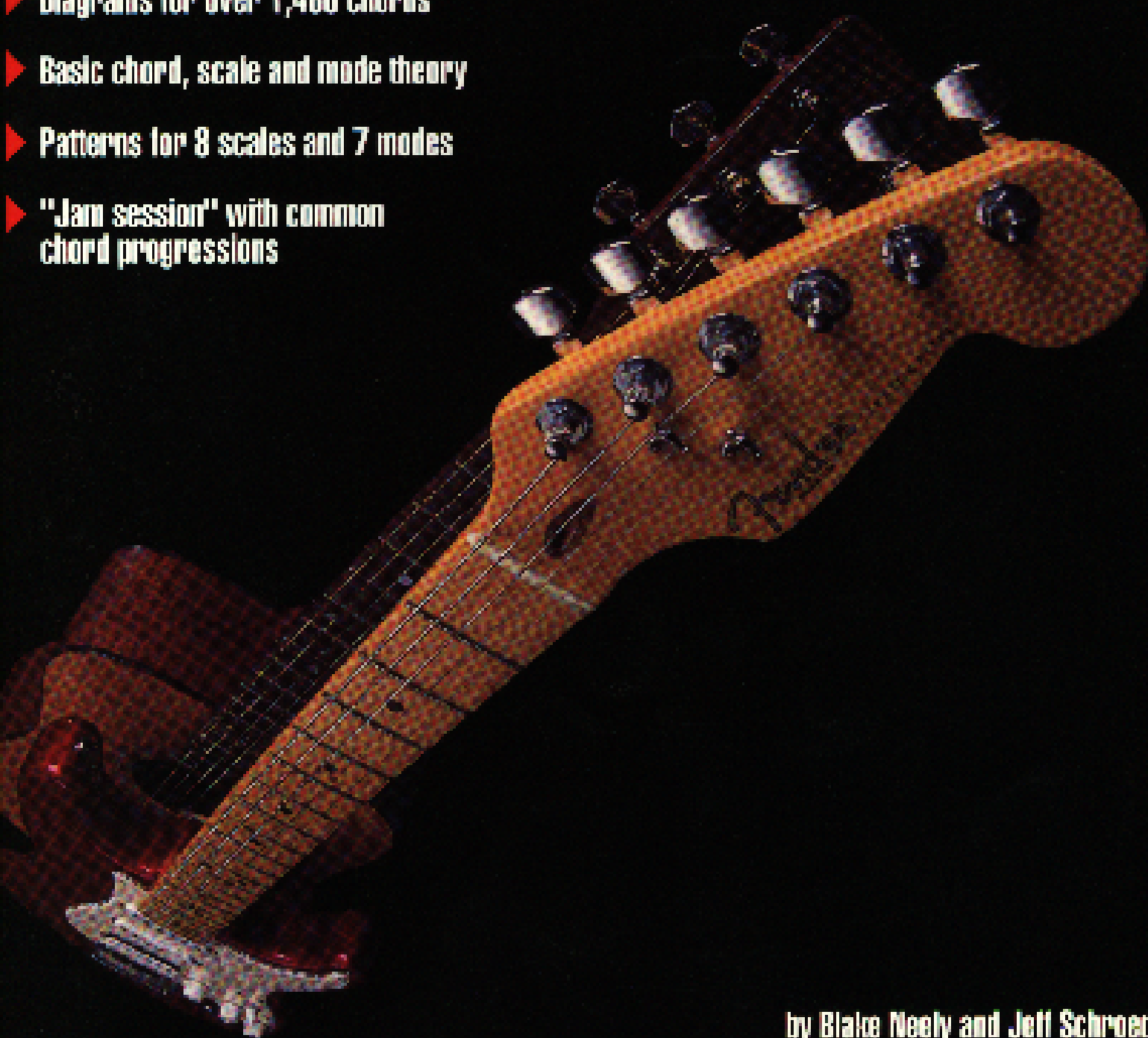
# Chords & Scales for Guitar

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- ▶ Patterns for 8 scales and 7 modes
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by Blake Neely and Jeff Schroedl

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# Chords & Scales for Guitar

by **Blake Neely and Jeff Schroedl**

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# INTRODUCTION

## Why you bought this book...

Hello again. We say “again” because we’re assuming that you’ve already been through **FastTrack Guitar 1** and **2**. (At the very least, **Book 1**.) If so—terrific! You’ve decided to keep learning your instrument and you’re ready for this supplemental book.

This book provides five important things:


-  Basic guitar chord theory
-  Easy-find index of over 1,400 different guitar chords and voicings
-  Basic scale and mode theory
-  Patterns for 8 scales and 7 modes
-  Special “Jam Session” using the chords and scales introduced

**IMPORTANT:** This book is a reference book (much like a dictionary) and should not take the place of a guitar instruction book. That being said, please go through **FastTrack Guitar 1** and **2** (or at least act like it, so we’ll stop nagging).

Remember, if your fingers hurt, take a break. Some of these chords and scales required some serious stretching. With practice and patience, you can learn them all (and avoid cramping).

So, when you’re ready, tune up, crack your knuckles, and let’s learn some chords and scales...

## ABOUT THE CD

Glad you noticed the added bonus—a CD! Each of the tracks in the special “Jam Session” is included on the CD, so you can hear how it sounds and play along. Take a listen whenever you see this symbol: 

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| no suffix                 | major                         | 12                            | Minor pentatonic scale |
| m, min, -                 | minor                         | 13                            | Major pentatonic scale |
| +, aug, (#5)              | augmented                     | 14                            | Blues scale            |
| sus4, sus                 | suspended fourth              | 15                            | Diminished scale       |
| (add9)                    | added ninth                   | 16                            |                        |
| m(add9)                   | minor added ninth             | 17                            | <b>MODES</b>           |
| 5, (no3)                  | fifth                         | 18                            | 56, 57                 |
| 6                         | sixth                         | 19                            |                        |
| m6, -6                    | minor sixth                   | 20                            | <b>JAM SESSION</b>     |
| 6/9                       | sixth, added ninth            | 21                            | 59                     |
| m6/9                      | minor sixth, added ninth      | 22                            | Heavenly Ballad        |
| 7, dom7                   | seventh                       | 23                            | 60                     |
| °7, dim7, dim             | diminished seventh            | 24                            | Medium Rock            |
| 7sus4, 7sus               | seventh, suspended fourth     | 25                            | 60                     |
| maj7, M7                  | major seventh                 | 26                            | Wall of Fame           |
| m7, min7, -7              | minor seventh                 | 27                            | 60                     |
| m(maj7)                   | minor, major seventh          | 28                            | Wild and Crazy         |
| maj7(b5)                  | major seventh, flat fifth     | 29                            | 60                     |
| m7(b5)                    | minor seventh, flat fifth     | 30                            | Full Deck Shuffle      |
| +7, 7(#5)                 | augmented seventh             | 31                            | 61                     |
| 7(b5)                     | seventh, flat fifth           | 32                            | Generic Pop            |
| 7(b9)                     | seventh, flat ninth           | 33                            | 61                     |
| 7(#9)                     | seventh, sharp ninth          | 34                            | Funky Feeling          |
| +7(b9)                    | augmented seventh, flat ninth | 35                            | 61                     |
| 9                         | ninth                         | 36                            | Don't Stop             |
| maj9, M9                  | major ninth                   | 37                            | 61                     |
| m9, min9                  | minor ninth                   | 38                            | Smooth Jazz            |
| 11                        | eleventh                      | 39                            | 61                     |
| m11, min11                | minor eleventh                | 40                            | Overtime               |
| 13                        | thirteenth                    | 41                            | 62                     |
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# LET'S DIVE RIGHT IN

## What's a chord?

A chord is defined as three or more notes played at the same time. Chords provide the **harmony** that supports the melody of a song.

Sometimes chords are indicated by **chord symbols**, written (usually) above the musical staff. A chord symbol is simply an abbreviation for the name of that chord. For example, the symbol for an **F-sharp minor seven** chord would be **F#m7**.

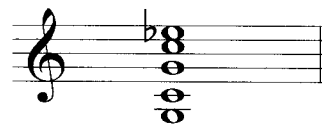
## Get organized...

A chord symbol tells us two things about the chord—**root** and **type**:

1. The **root** gives the chord its name. For example, the root of a C chord is the note C. (Simple Simon!) Unlike trees, however, the root note is not always at the bottom of the chord. Notice the difference in these two types of C chords:



C major with C on bottom



C minor with G on bottom

2. The chord's **type** is indicated by a **suffix** (m, 7, sus, maj9). There are lots of chord types and suffixes, but there's no need to panic—with a little practice, they're easy to recognize. This book groups all the chords by their type, so keep this list handy:

| Suffix        | Chord Type                   | Suffix             | Chord Type                       |
|---------------|------------------------------|--------------------|----------------------------------|
| no suffix     | major                        | m7, min7, -7       | minor seventh                    |
| m, min, -     | minor                        | m(maj7), m(+7)     | minor, major seventh             |
| +, aug, (#5)  | augmented                    | maj7(b5), maj7(-5) | major seventh, flat fifth        |
| sus4, sus     | suspended fourth             | m7(b5), m7(-5)     | minor seventh, flat fifth        |
| (add9)        | added ninth                  | +7, 7(#5)          | seventh, sharp fifth             |
| m(add9)       | minor added ninth            | 7(b5), 7(-5)       | seventh, flat fifth              |
| 5, (no3)      | fifth (a.k.a. "power chord") | 7(b9), 7(-9)       | seventh, flat ninth              |
| 6             | sixth                        | 7(#9), 7#9         | seventh, sharp ninth             |
| m6, -6        | minor sixth                  | +7(b9)             | seventh, sharp fifth, flat ninth |
| 6/9           | sixth, added ninth           | 9                  | ninth                            |
| m6/9          | minor sixth, added ninth     | maj9, M9           | major ninth                      |
| 7, dom7       | seventh                      | m9, min9           | minor ninth                      |
| °7, dim7, dim | diminished seventh           | 11                 | eleventh                         |
| 7sus4, 7sus   | seventh, suspended fourth    | m11, min11         | minor eleventh                   |
| maj7, M7      | major seventh                | 13                 | thirteenth                       |

Of course, you may run across other types of chords from time to time, but the ones listed above are the most common.

# BUILDING CHORDS

(...and you don't need a hammer!)

Chords are built from simple “building blocks” called **intervals**. An interval is the distance between any two notes. Here's a look at the basic intervals, using C as a root:

Perfect: P4 P5 PB (octave) P11

Major: M2 M3 M6 M7 M9 M13

Notice that these intervals are divided into two groups—**major (M)** and **perfect (P)**. EASY TO REMEMBER: 4ths, 5ths, octaves and 11ths are perfect; all other intervals are major.

## Everything's relative...

Intervals come in many shapes and sizes, but in only five categories: **major**, **minor**, **perfect**, **augmented** and **diminished**.

Here's how the categories are related:

A **major** interval lowered one half step equals a **minor** interval.

A **major** or **perfect** interval raised one half step equals an **augmented** interval.







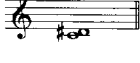
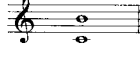
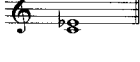


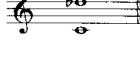
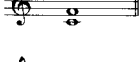
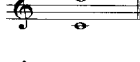
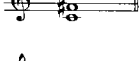
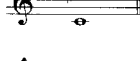
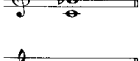
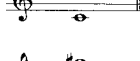
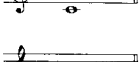
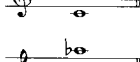
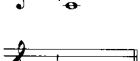
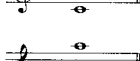


A **perfect** interval lowered one half step equals a **diminished** interval.

An interval's **type** is determined by the number of **steps** between the two notes.



**HELPFUL REMINDER:** On your guitar (or anyone else's), from one fret to the next equals one half step; two frets apart equals one whole step.

Review the following chart and get to know all of the interval types...

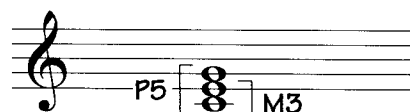
| Interval          | Abbreviation | Steps | Pitches   | Interval           | Abbreviation | Steps  | Pitches   |
|-------------------|--------------|-------|---|--------------------|--------------|--------|---|
| unison            | unis         | none  |    | major sixth        | M6           | 4 1/2  |    |
| minor second      | m2           | half  |    | augmented sixth*   | aug6         | 5      |    |
| major second      | M2           | whole |    | minor seventh*     | m7           | 5      |    |
| augmented second* | aug2         | 1 1/2 |    | major seventh      | M7           | 5 1/2  |    |
| minor third *     | m3           | 1 1/2 |    | perfect octave     | P8           | 6      |    |
| major third       | M3           | 2     |    | minor ninth        | m9           | 6 1/2  |    |
| perfect fourth    | P4           | 2 1/2 |    | major ninth        | M9           | 7      |    |
| augmented fourth* | aug4         | 3     |    | augmented ninth    | aug9         | 7 1/2  |    |
| diminished fifth* | dim5         | 3     |    | perfect eleventh   | P11          | 8 1/2  |    |
| perfect fifth     | P5           | 3 1/2 |  | augmented eleventh | aug11        | 9      |  |
| augmented fifth*  | aug5         | 4     |  | minor thirteenth   | m13          | 10 1/2 |  |
| minor sixth*      | m6           | 4     |  | major thirteenth   | M13          | 11     |  |

\* NOTE: As with sharps and flats, some intervals may sound the same but be written two ways (for example, aug4 and dim5). Notes or intervals that sound the same but are written differently are called **enharmonic equivalents**.

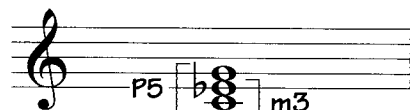
## One step further...

Building chords is easy—simply add intervals to the root. The type of intervals used determines the resulting chord type. Let's start by learning some basic three-note chords built on a C root:

**Major** chords contain a M3 and a P5 on the root.



**Minor** chords contain a m3 and a P5 on the root.



Once you're familiar with basic chord types, tons of other chords can be built simply by adding, subtracting, augmenting, or diminishing intervals.

# BUILDING TO SCALE

The notes of a chord can also be determined by assigning a numeric **formula**, indicating the tones used from the major scale. For example, based on the C major scale, 1- $\flat$ 3-5 would mean play the root (C), a flattened third (E $\flat$ ), and the fifth (G)—a C minor chord!

The chart below is a construction summary of the chord types in this book (based on the key of C only):

C MAJOR SCALE = C-D-E-F-G-A-B-C  
(1 2 3 4 5 6 7 1)

| Chord type                    | Formula                                 | Note names                             | Chord names       |
|-------------------------------|---|--|-------------------|
| major                         | 1-3-5                                   | C-E-G                                  | C                 |
| minor                         | 1- $\flat$ 3-5                          | C-E $\flat$ -G                         | Cm                |
| augmented                     | 1-3- $\sharp$ 5                         | C-E-G $\sharp$                         | C+                |
| suspended fourth              | 1-4-5                                   | C-F-G                                  | Csus4             |
| added ninth                   | 1-3-5-9                                 | C-E-G-D                                | Cadd9             |
| minor added ninth             | 1- $\flat$ 3-5-9                        | C-E $\flat$ -G-D                       | Cm(add9)          |
| fifth                         | 1-5                                     | C-G                                    | C5                |
| sixth                         | 1-3-5-6                                 | C-E-G-A                                | C6                |
| minor sixth                   | 1- $\flat$ 3-5-6                        | C-E $\flat$ -G-A                       | Cm6               |
| sixth, added ninth            | 1-3-5-6-9                               | C-E-G-A-D                              | C6/9              |
| minor sixth, added ninth      | 1- $\flat$ 3-5-6-9                      | C-E $\flat$ -G-A-D                     | Cm6/9             |
| seventh                       | 1-3-5- $\flat$ 7                        | C-E-G-B $\flat$                        | C7                |
| diminished seventh            | 1- $\flat$ 3- $\flat$ 5- $\flat\flat$ 7 | C-E $\flat$ -G $\flat$ -B $\flat\flat$ | C $\circ$ 7       |
| seventh, suspended fourth     | 1-4-5- $\flat$ 7                        | C-F-G-B $\flat$                        | C7sus4            |
| major seventh                 | 1-3-5-7                                 | C-E-G-B                                | Cmaj7             |
| minor seventh                 | 1- $\flat$ 3-5- $\flat$ 7               | C-E $\flat$ -G-B $\flat$               | Cm7               |
| minor, major seventh          | 1- $\flat$ 3-5-7                        | C-E $\flat$ -G-B                       | Cm(maj7)          |
| major seventh, flat fifth     | 1-3- $\flat$ 5-7                        | C-E-G $\flat$ -B                       | Cmaj7( $\flat$ 5) |
| minor seventh, flat fifth     | 1- $\flat$ 3- $\flat$ 5- $\flat$ 7      | C-E $\flat$ -G $\flat$ -B $\flat$      | Cm7( $\flat$ 5)   |
| augmented seventh             | 1-3- $\sharp$ 5- $\flat$ 7              | C-E-G $\sharp$ -B $\flat$              | C+7               |
| seventh, flat fifth           | 1-3- $\flat$ 5- $\flat$ 7               | C-E-G $\flat$ -B $\flat$               | C7( $\flat$ 5)    |
| seventh, flat ninth           | 1-3-5- $\flat$ 7- $\flat$ 9             | C-E-G-B $\flat$ -D $\flat$             | C7( $\flat$ 9)    |
| seventh, sharp ninth          | 1-3-5- $\flat$ 7- $\sharp$ 9            | C-E-G-B $\flat$ -D $\sharp$            | C7( $\sharp$ 9)   |
| augmented seventh, flat ninth | 1-3- $\sharp$ 5- $\flat$ 7- $\flat$ 9   | C-E-G $\sharp$ -B $\flat$ -D $\flat$   | C+7( $\flat$ 9)   |
| ninth                         | 1-3-5- $\flat$ 7-9                      | C-E-G-B $\flat$ -D                     | C9                |
| major ninth                   | 1-3-5-7-9                               | C-E-G-B-D                              | Cmaj9             |
| minor ninth                   | 1- $\flat$ 3-5- $\flat$ 7-9             | C-E $\flat$ -G-B $\flat$ -D            | Cm9               |
| eleventh                      | 1-3-5- $\flat$ 7-9-11                   | C-E-G-B $\flat$ -D-F                   | C11               |
| minor eleventh                | 1- $\flat$ 3-5- $\flat$ 7-9-11          | C-E $\flat$ -G-B $\flat$ -D-F          | Cm11              |
| thirteenth                    | 1-3-5- $\flat$ 7-9-11-13                | C-E-G-B $\flat$ -D-F-A                 | C13               |



NOTE: Since the guitar has only six strings, certain notes must sometimes be left out. And sometimes certain other notes are “doubled” (played twice). In general, the fifth and root are the first two pitches omitted when necessary.



# CHOOSING THE BEST VOICING

Each chord can have several different **voicings**. A voicing is the same chord but with a rearrangement of the notes (which means you'll also have to rearrange your hand and finger position). For each individual chord, this book gives you **four** voicings to choose from...you're welcome!

## Decisions, decisions...

Although (in theory) you may use any of the four voicings in any situation, each group does suggest a specialized function. A chord's location, difficulty, size, and intended musical style all contribute to this determination. Here's how each of the four voicings were chosen and how they should be used:

### Voicing #1

The top diagram is the most common **upper position** voicing. It's also the most appropriate for strumming purposes.

### Voicing #2

This diagram always gives you a convenient "all-purpose" voicing, usable in most any musical setting.

### Voicing #3

Here you'll find another good "all-purpose" voicing. However, this voicing is often a **broken set** form, which means that the chord contains a lower bass note and two or three notes on higher strings with at least one "interior" string omitted. It works best in jazz or blues styles as a nice **comping** (another word for "accompanying") chord.



NOTE: Not all of the third voicings are shown as broken chords. For those that are, though, pluck them with your fingers (rather than the pick) and simulate a piano-type sound. Be sure to "mute" the omitted strings.

### Voicing #4

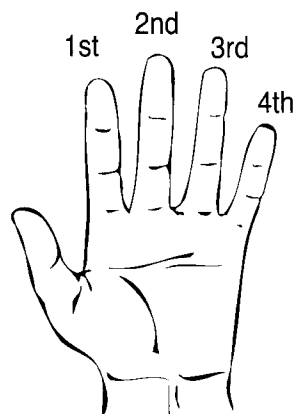
**Closed** voicings (or **adjacent set** chords) are used for the fourth group. These often appear "up the neck" and work great for jazz, blues and rock styles. Due to the lack of a lower bass note, these voicings produce a thinner, less-full sound. But this isn't (necessarily) bad, especially when playing with another guitarist or as a complement to the bass player.

## Alright already!

Don't get too bogged down with all this "theory" stuff. Just look up the chords you need and learn to play them. Heck, make up your own chords—if it sounds good, play it! If you come across a chord type not listed in this book (and you will eventually), either build the chord with the intervals named in the suffix, or reduce it to a more common seventh or ninth chord.

## Just in case...

Here's a reminder of how to read the new markings on the fingerboard diagrams in this book:

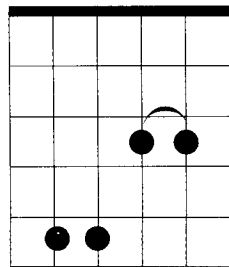


Think of your left-hand fingers as being numbered 1 through 4

**Xs** above the grid tell you to avoid strumming that string.

X

O indicates an open string.



**Dots** are the left-hand fingerings.

A **barre** (pronounced like "bar") is shown when a finger holds down two or more strings at the same time.

**Numbers** below the strings tell you which finger to use on that string.

**NOTE: Fret numbers** ("5fr") may appear to the right of the first fret on some chord diagrams. This tells you to slide your hand up to the appropriate fret, position your fingers and strum away. If no fret number is shown (or you see a thick top line on the diagram), your hand should be around fret 1, near the **nut**.

# CHORDS

# Major

A

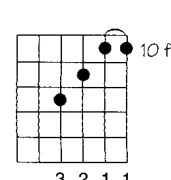
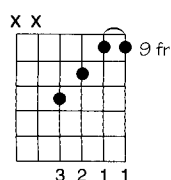
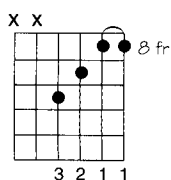
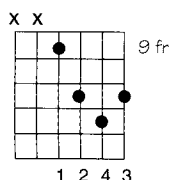
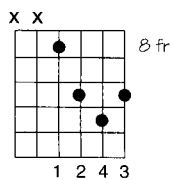
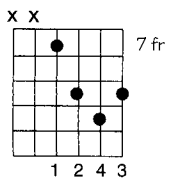
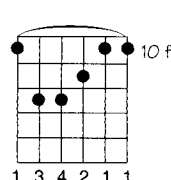
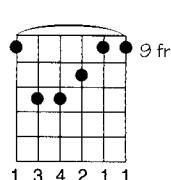
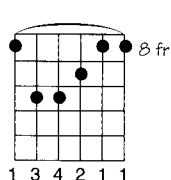
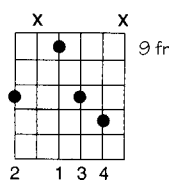
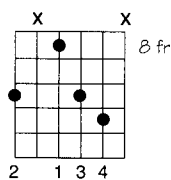
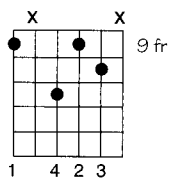
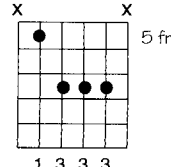
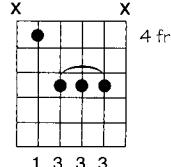
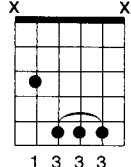
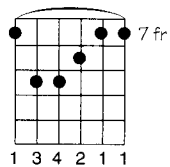
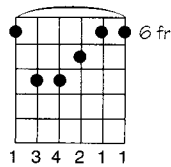
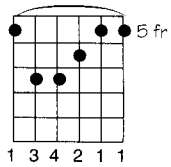
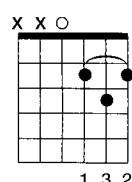
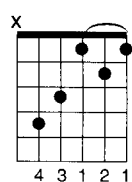
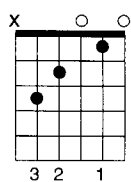
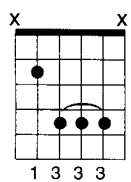
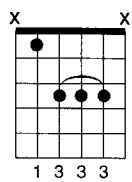
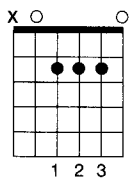
A#/B $\flat$

B

C

C#/D $\flat$

D



D#/Eb

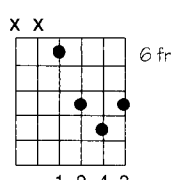
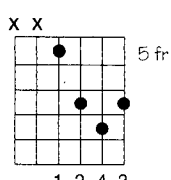
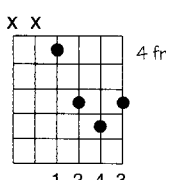
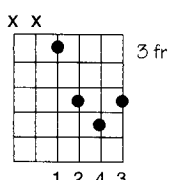
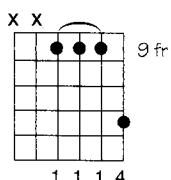
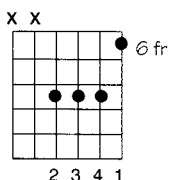
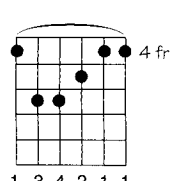
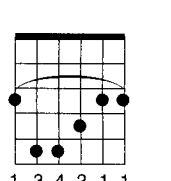
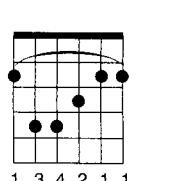
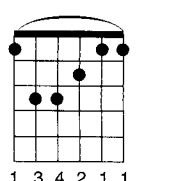
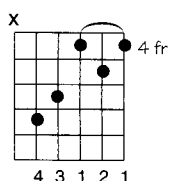
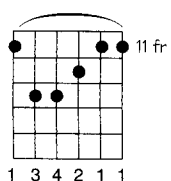
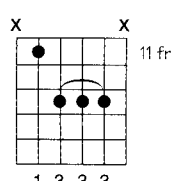
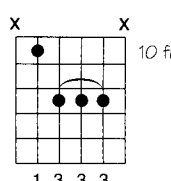
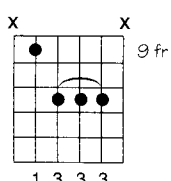
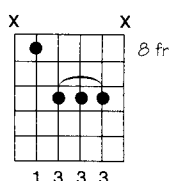
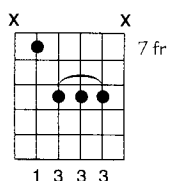
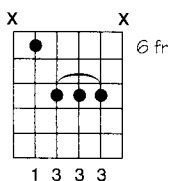
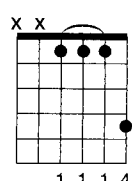
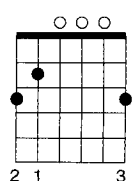
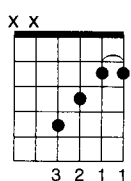
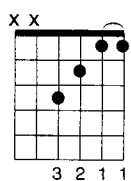
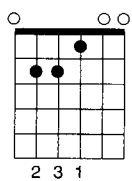
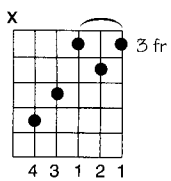
E

F

F#/G $\flat$

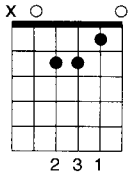
G

G#/A $\flat$

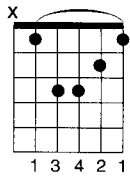


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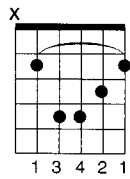
Am



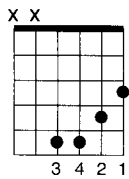
A<sup>#</sup>m/B<sup>b</sup>m



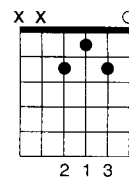
Bm



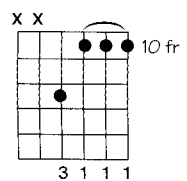
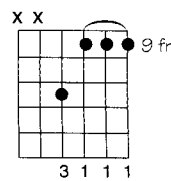
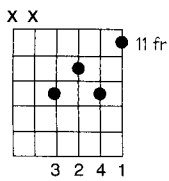
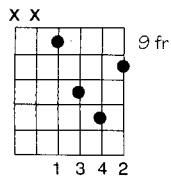
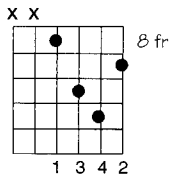
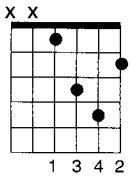
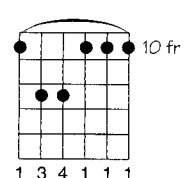
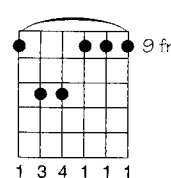
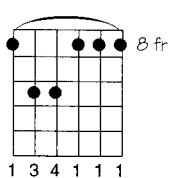
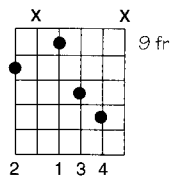
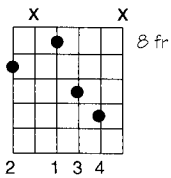
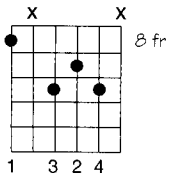
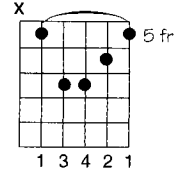
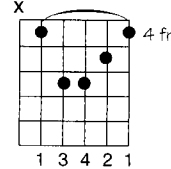
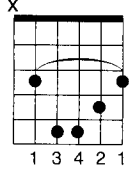
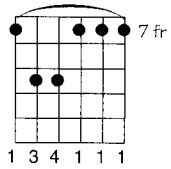
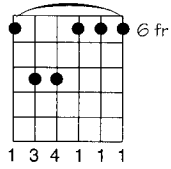
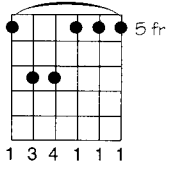
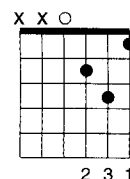
Cm



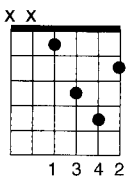
C<sup>#</sup>m/D<sup>b</sup>m



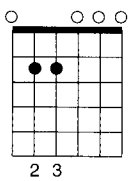
Dm



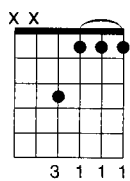
D<sup>#</sup>m/E<sup>b</sup>m



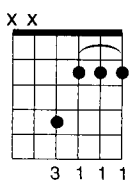
Em



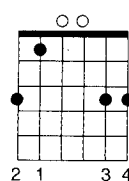
Fm



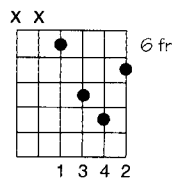
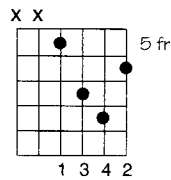
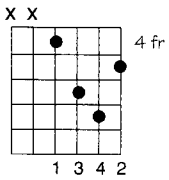
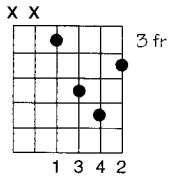
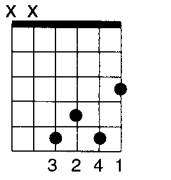
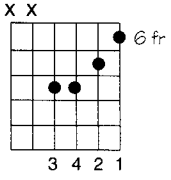
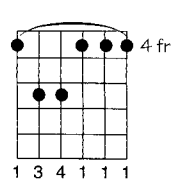
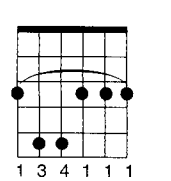
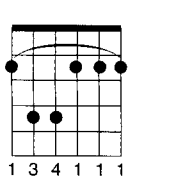
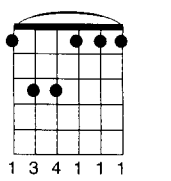
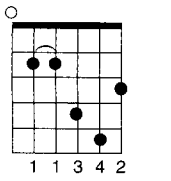
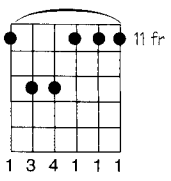
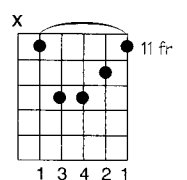
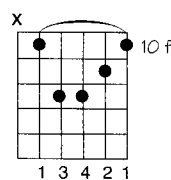
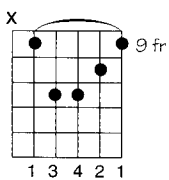
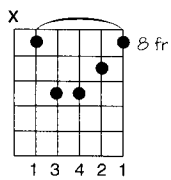
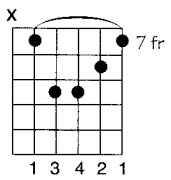
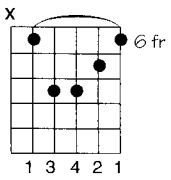
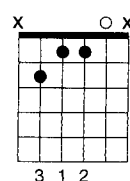
F<sup>#</sup>m/G<sup>b</sup>m



Gm



G<sup>#</sup>m/A<sup>b</sup>m



# Augmented

A+

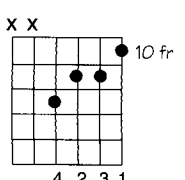
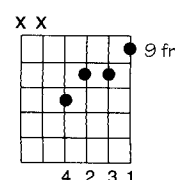
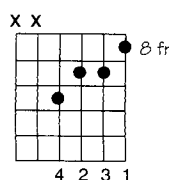
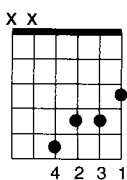
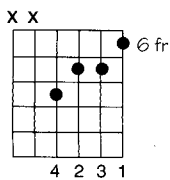
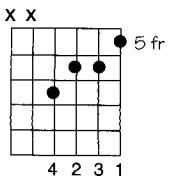
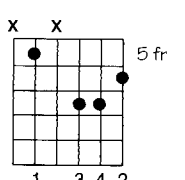
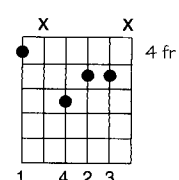
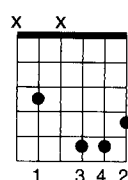
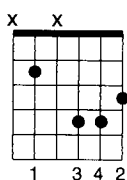
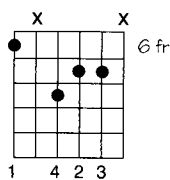
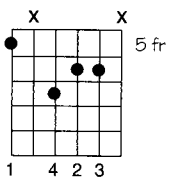
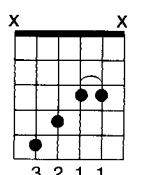
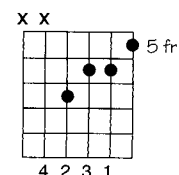
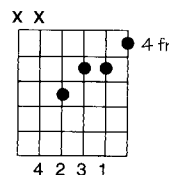
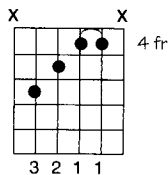
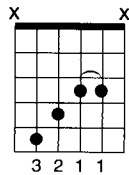
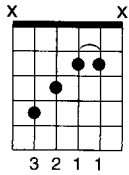
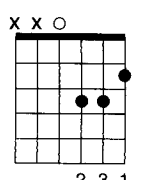
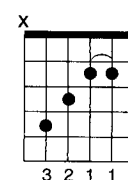
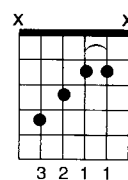
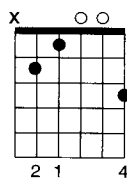
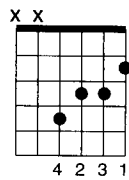
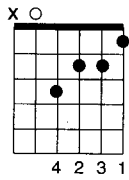
A#+/Bb+

B+

C+

C#+/Db+

D+



D#+/Eb+

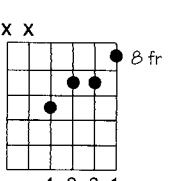
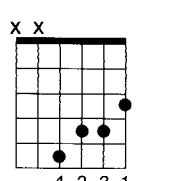
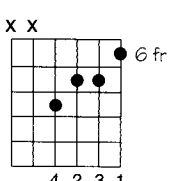
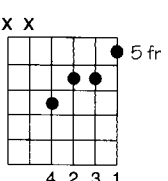
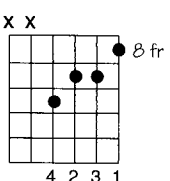
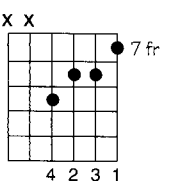
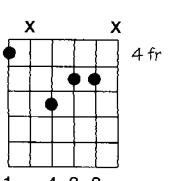
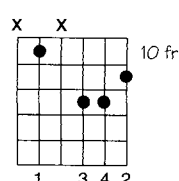
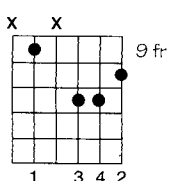
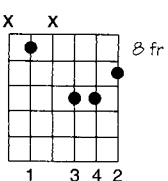
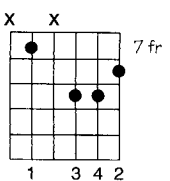
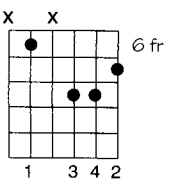
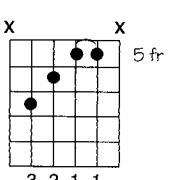
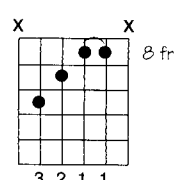
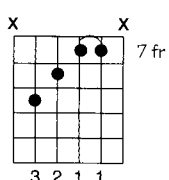
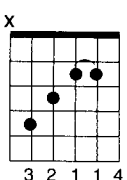
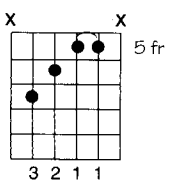
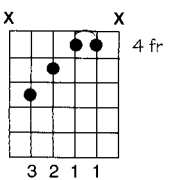
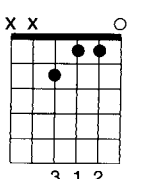
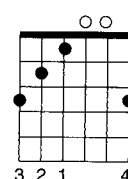
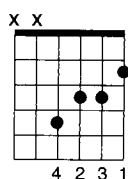
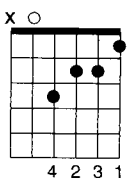
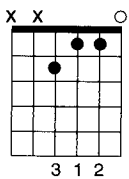
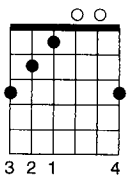
E+

F+

F#+/Gb+

G+

G#+/Ab+



# Suspended Fourth

**Asus4**

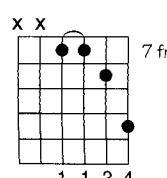
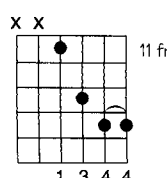
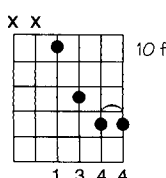
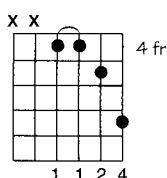
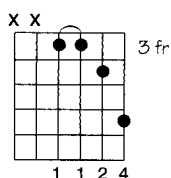
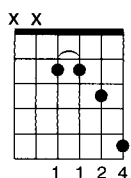
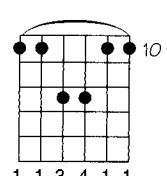
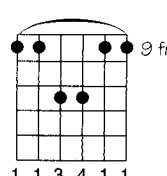
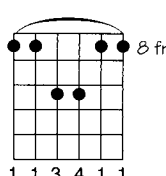
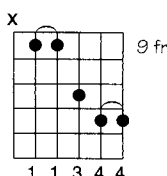
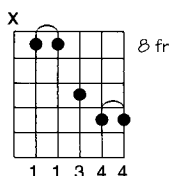
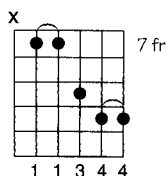
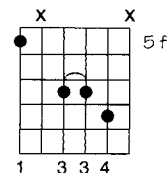
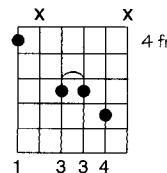
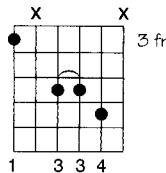
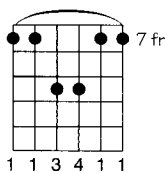
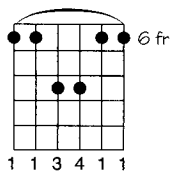
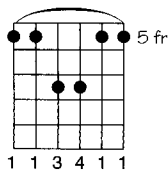
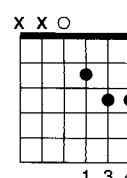
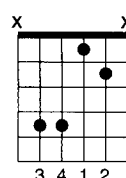
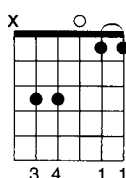
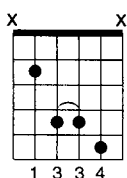
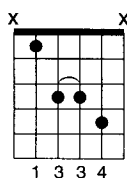
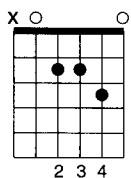
**A#sus4/Bbsus4**

**Bsus4**

**Csus4**

**C#sus4/Dbsus4**

**Dsus4**



**D#sus4/Ebsus4**

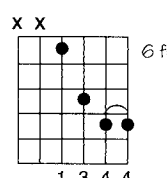
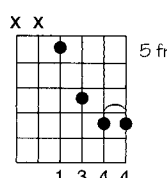
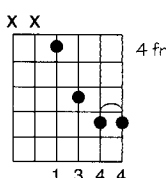
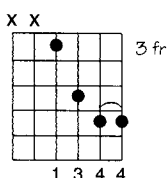
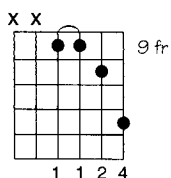
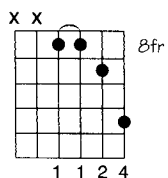
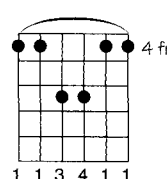
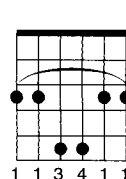
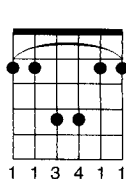
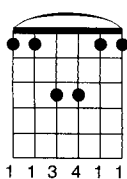
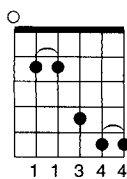
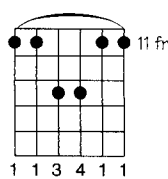
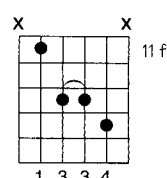
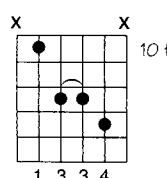
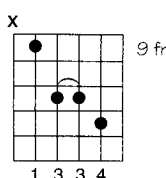
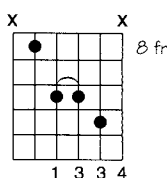
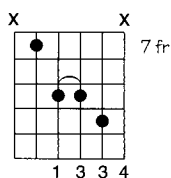
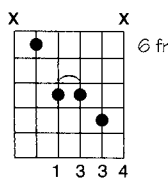
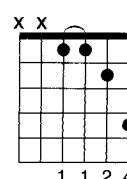
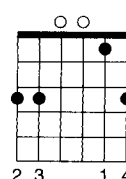
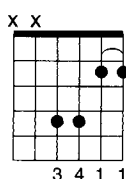
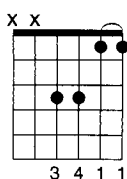
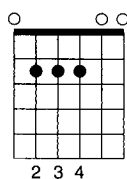
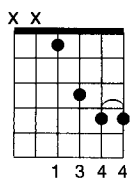
**Esus4**

**Fsus4**

**F#sus4/Gbsus4**

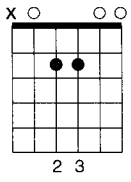
**Gsus4**

**G#sus4/Abbsus4**

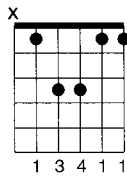


# Added Ninth

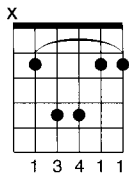
A(add9)



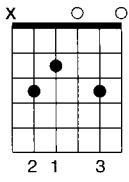
A#(add9)/Bb(add9)



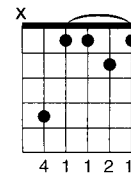
B(add9)



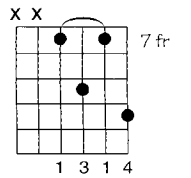
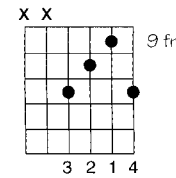
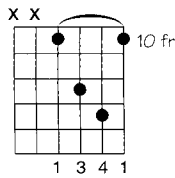
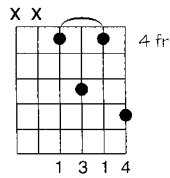
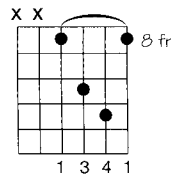
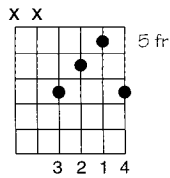
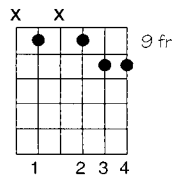
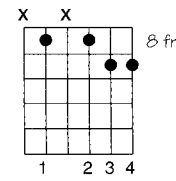
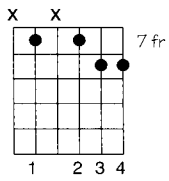
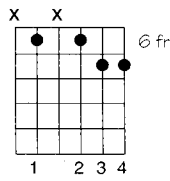
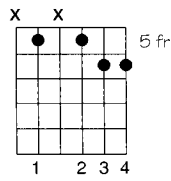
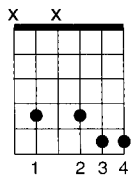
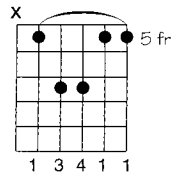
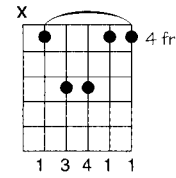
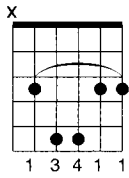
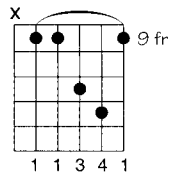
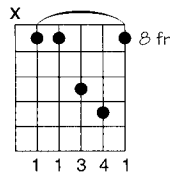
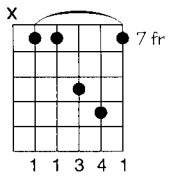
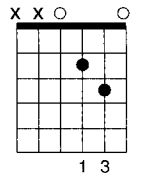
C(add9)



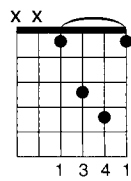
C#(add9)/Db(add9)



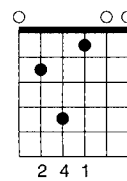
D(add9)



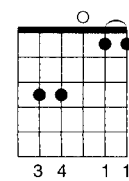
D#(add9)/Eb(add9)



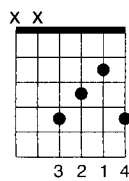
E(add9)



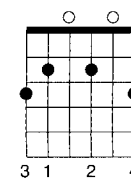
F(add9)



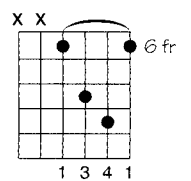
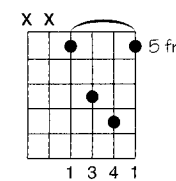
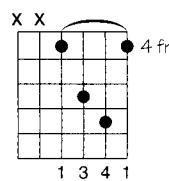
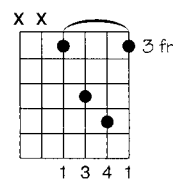
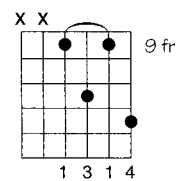
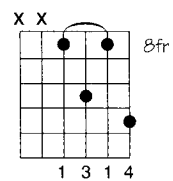
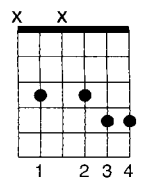
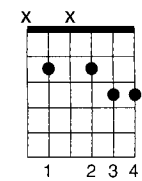
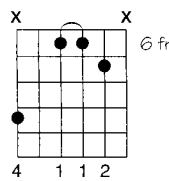
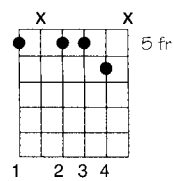
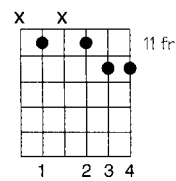
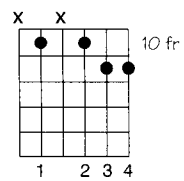
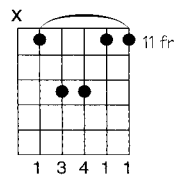
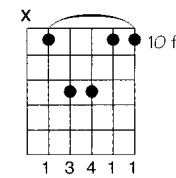
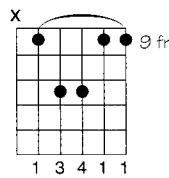
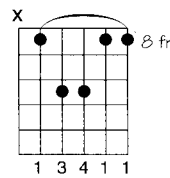
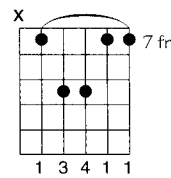
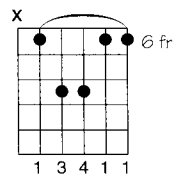
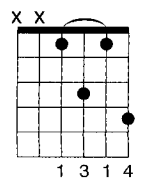
F#(add9)/Gb(add9)



G(add9)



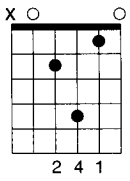
G#(add9)/Ab(add9)



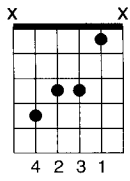


# Minor Added Ninth

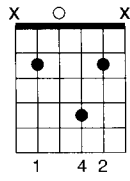
**Am(add9)**



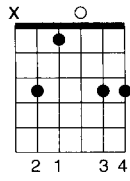
**A#m(add9)/Bbm(add9)**



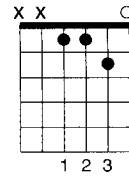
**Bm(add9)**



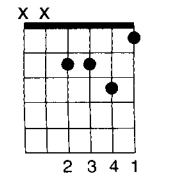
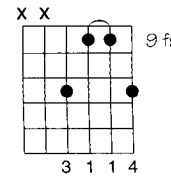
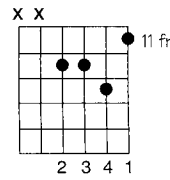
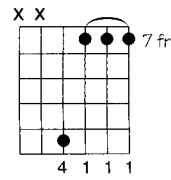
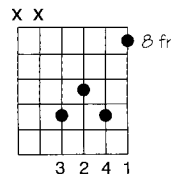
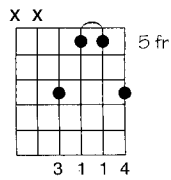
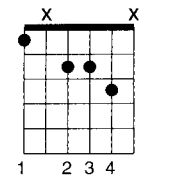
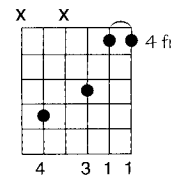
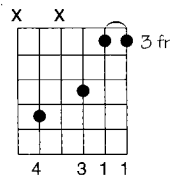
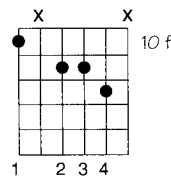
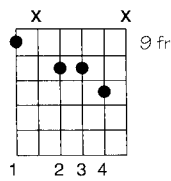
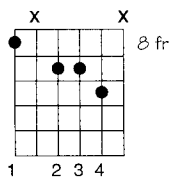
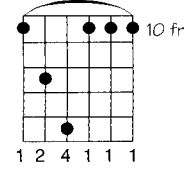
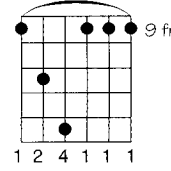
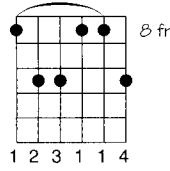
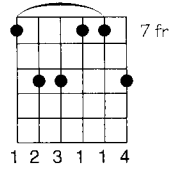
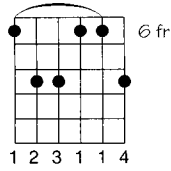
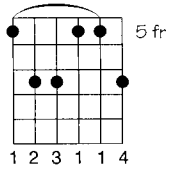
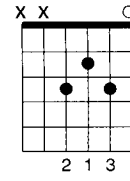
**Cm(add9)**



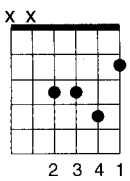
**C#m(add9)/Dbm(add9)**



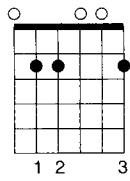
**Dm(add9)**



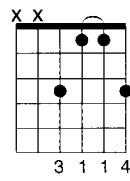
**D#m(add9)/Ebm(add9)**



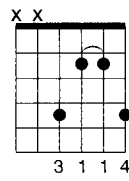
**Em(add9)**



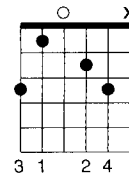
**Fm(add9)**



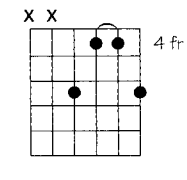
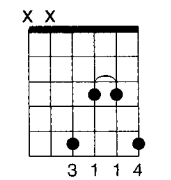
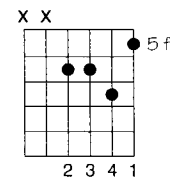
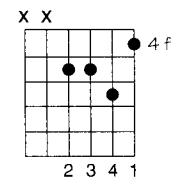
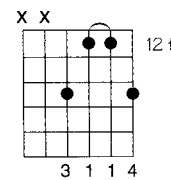
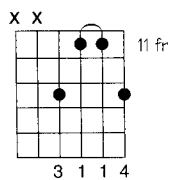
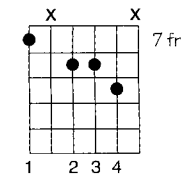
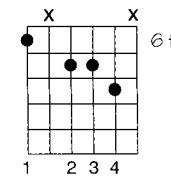
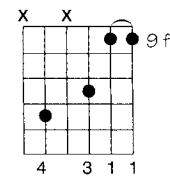
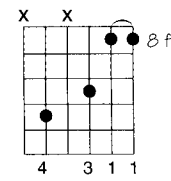
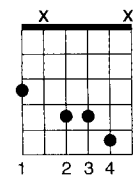
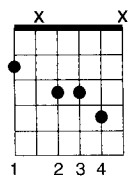
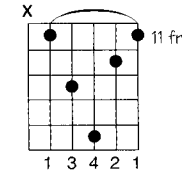
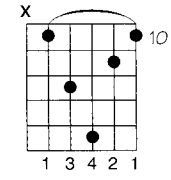
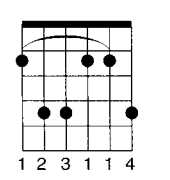
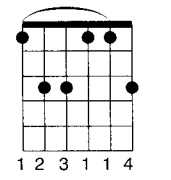
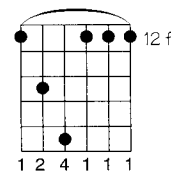
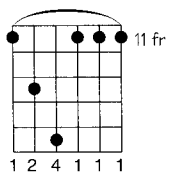
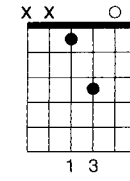
**F#m(add9)/Gbm(add9)**



**Gm(add9)**



**G#m(add9)/Abm(add9)**



A5

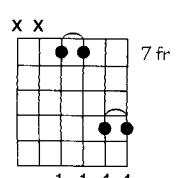
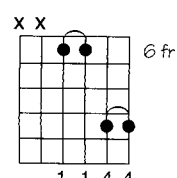
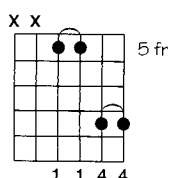
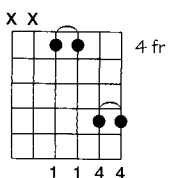
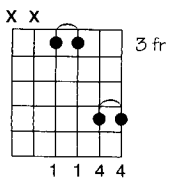
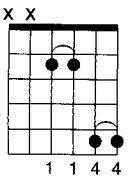
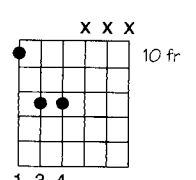
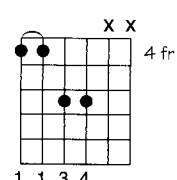
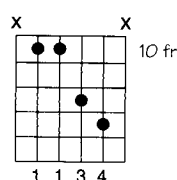
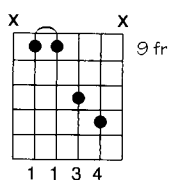
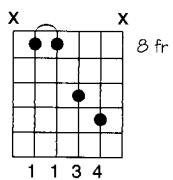
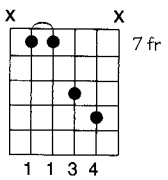
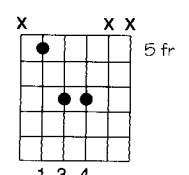
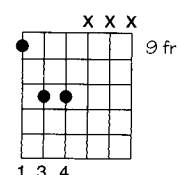
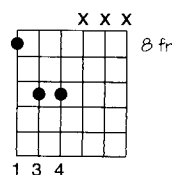
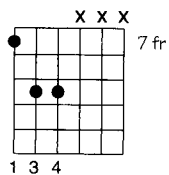
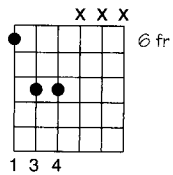
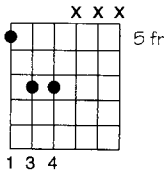
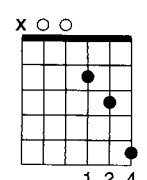
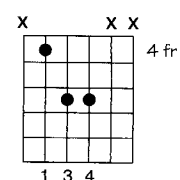
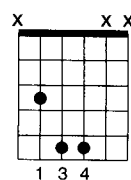
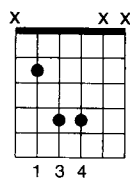
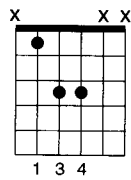
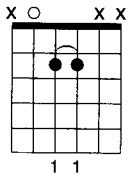
A#5/Bb5

B5

C5

C#5/Db5

D5



D#5/Eb5

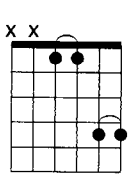
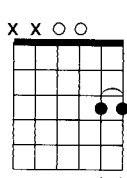
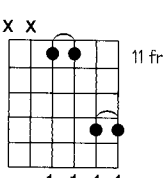
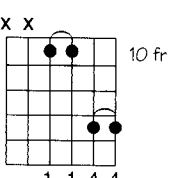
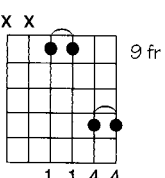
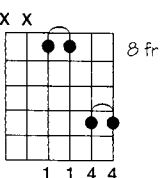
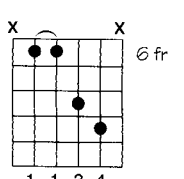
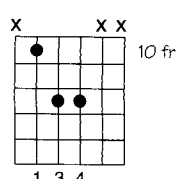
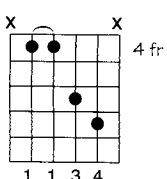
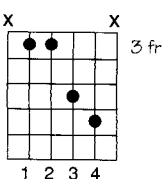
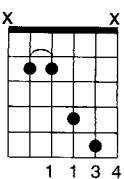
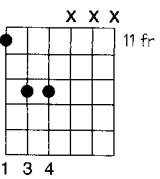
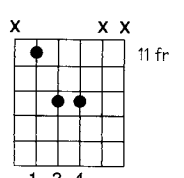
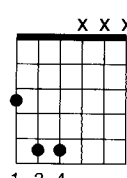
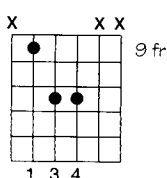
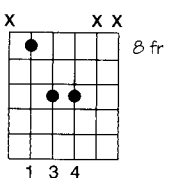
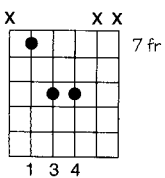
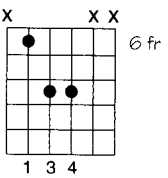
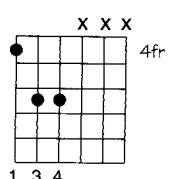
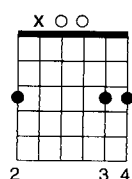
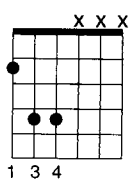
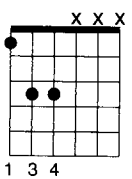
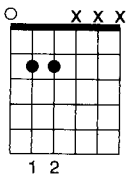
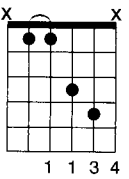
E5

F5

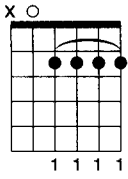
F#5/Gb5

G5

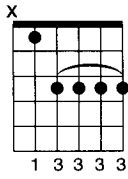
G#5/Ab5



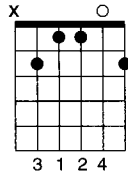
## A6



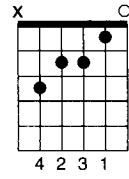
## A#6/Bb6



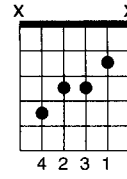
## B6



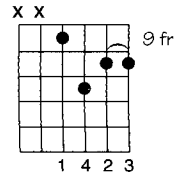
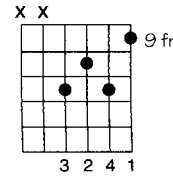
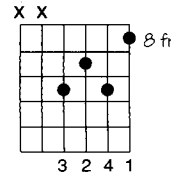
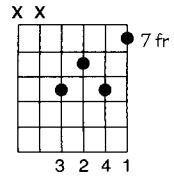
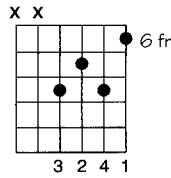
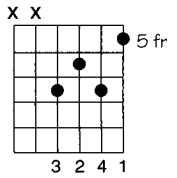
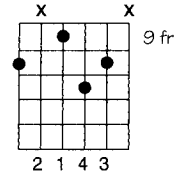
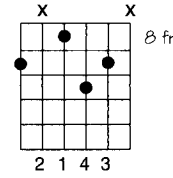
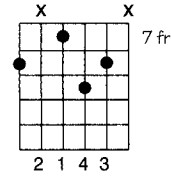
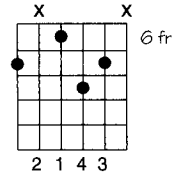
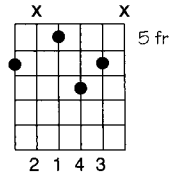
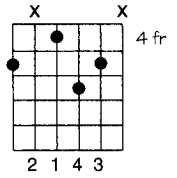
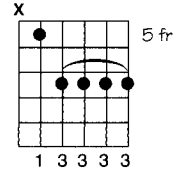
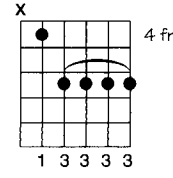
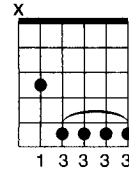
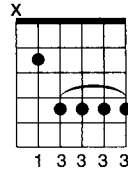
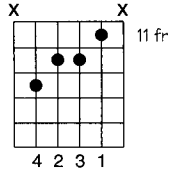
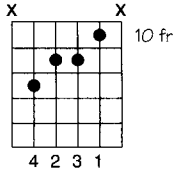
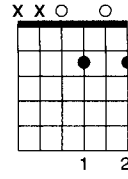
## C6



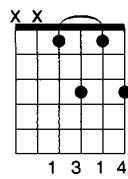
## C#6/Db6



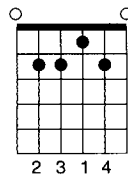
## D6



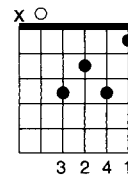
## D#6/Eb6



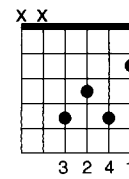
## E6



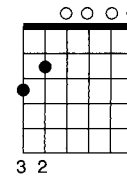
## F6



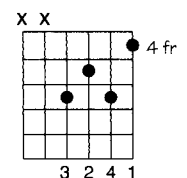
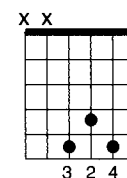
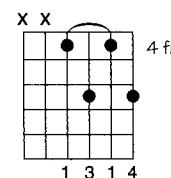
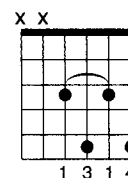
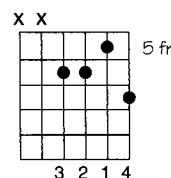
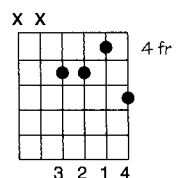
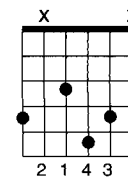
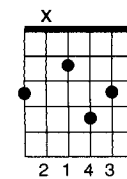
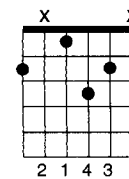
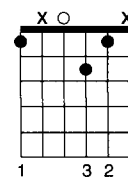
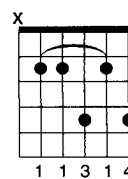
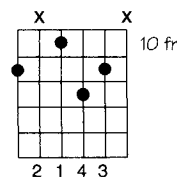
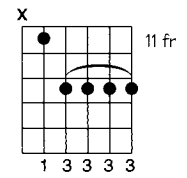
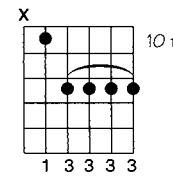
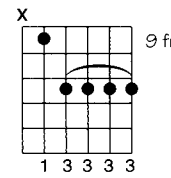
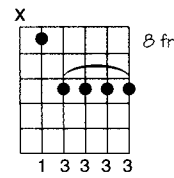
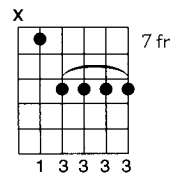
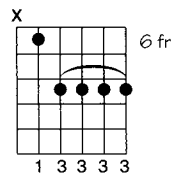
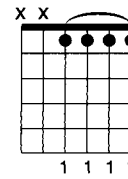
## F#6/Gb6



## G6

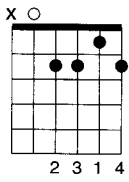


## G#6/Ab6

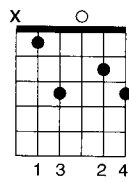


# Minor Sixth

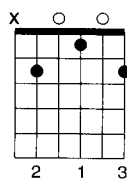
Am6



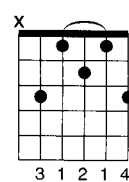
A#m6/Bbm6



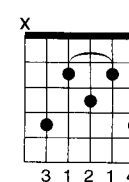
Bm6



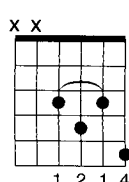
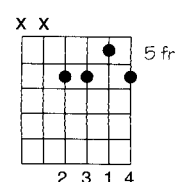
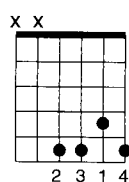
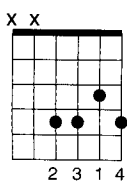
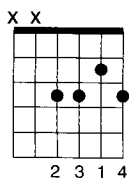
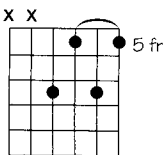
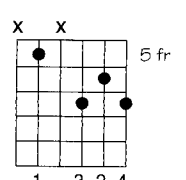
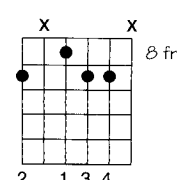
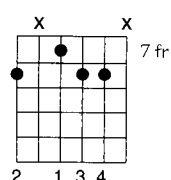
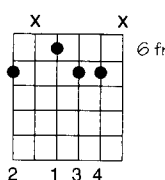
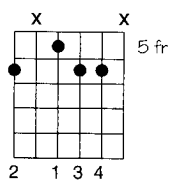
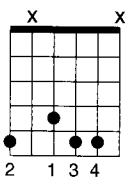
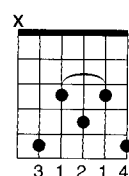
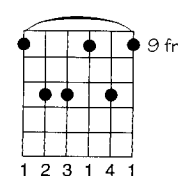
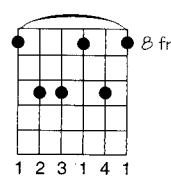
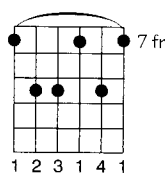
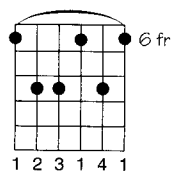
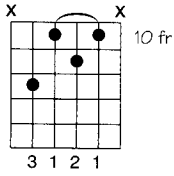
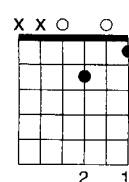
Cm6



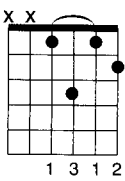
C#m6/Dbm6



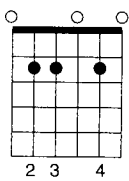
Dm6



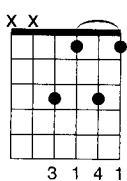
D#m6/Ebm6



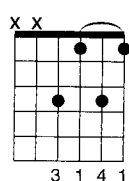
Em6



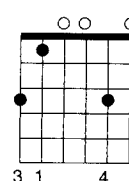
Fm6



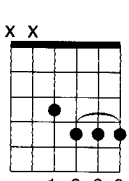
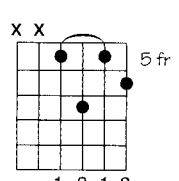
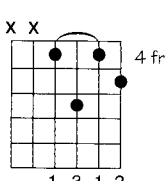
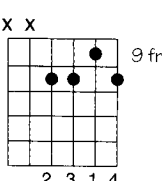
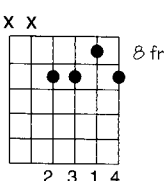
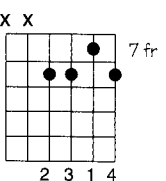
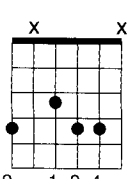
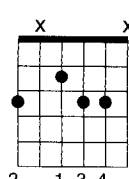
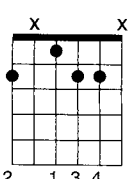
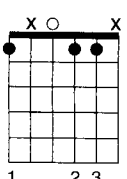
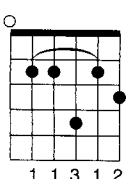
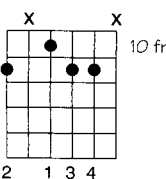
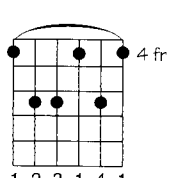
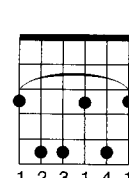
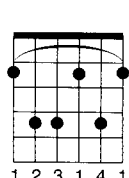
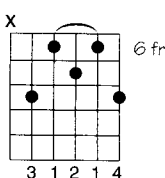
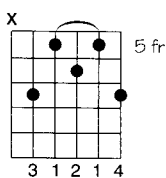
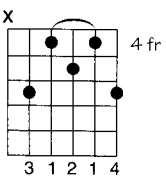
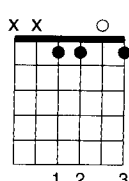
F#m6/Gbm6



Gm6

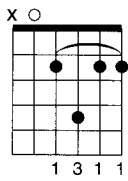


G#m6/Abm6

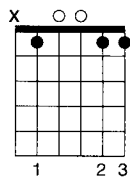


# Sixth, Added Ninth

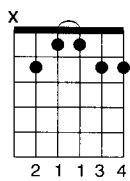
A<sup>6</sup>/9



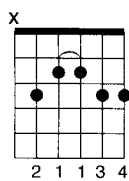
A<sup>#6</sup>/9/B<sup>b6</sup>/9



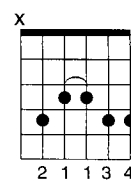
B<sup>6</sup>/9



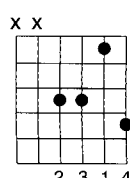
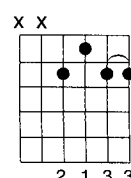
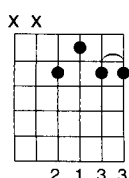
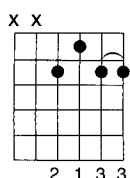
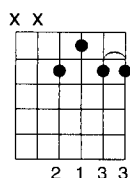
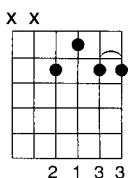
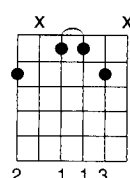
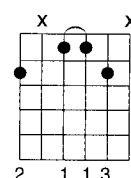
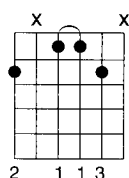
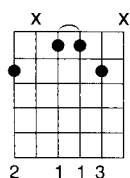
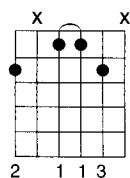
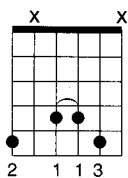
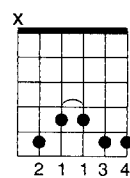
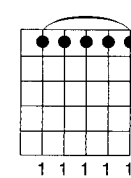
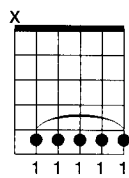
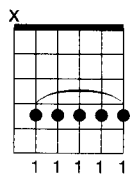
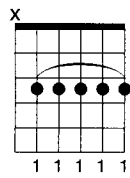
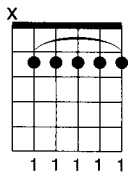
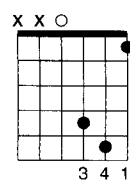
C<sup>6</sup>/9



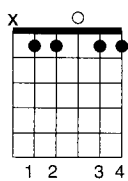
C<sup>#6</sup>/9/D<sup>b6</sup>/9



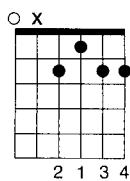
D<sup>6</sup>/9



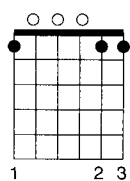
D<sup>#6</sup>/9/E<sup>b6</sup>/9



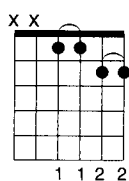
E<sup>6</sup>/9



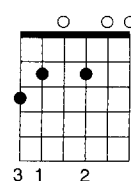
F<sup>6</sup>/9



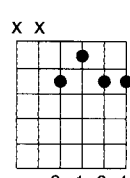
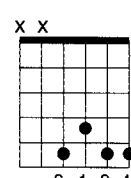
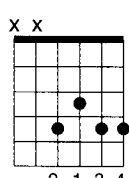
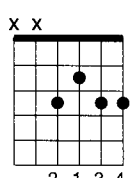
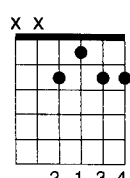
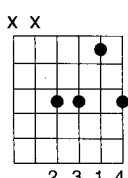
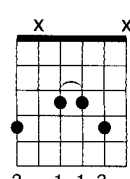
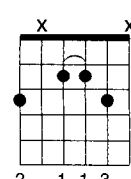
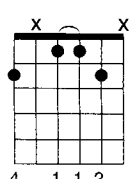
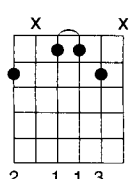
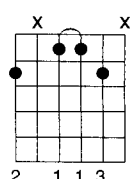
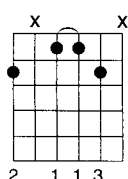
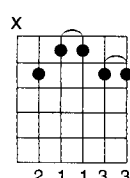
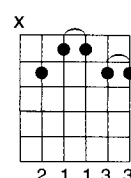
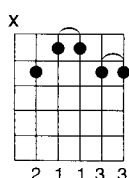
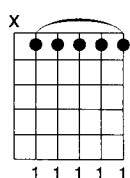
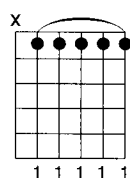
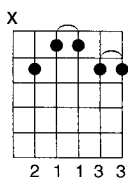
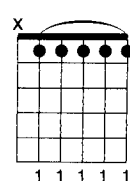
F<sup>#6</sup>/9/G<sup>b6</sup>/9



G<sup>6</sup>/9

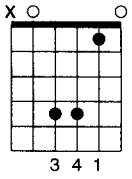


G<sup>#6</sup>/9/A<sup>b6</sup>/9

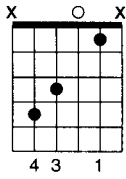


# Minor Sixth, Added Ninth

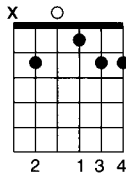
Am<sup>6/9</sup>



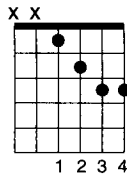
A#m<sup>6/9</sup>/Bbm<sup>6/9</sup>



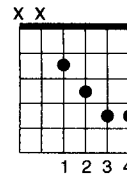
Bm<sup>6/9</sup>



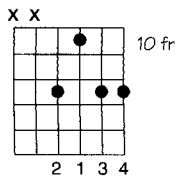
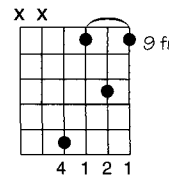
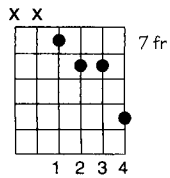
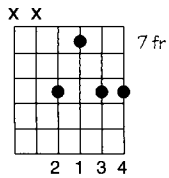
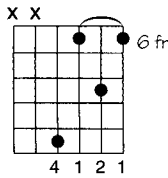
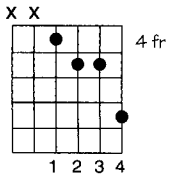
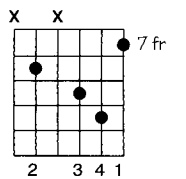
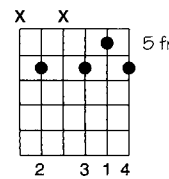
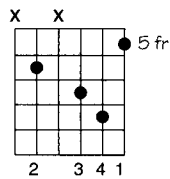
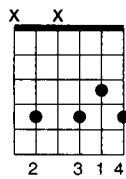
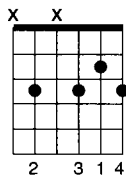
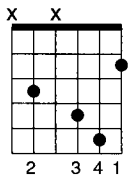
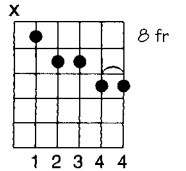
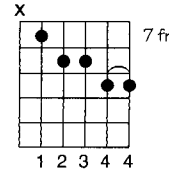
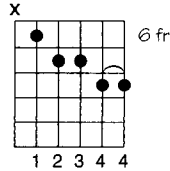
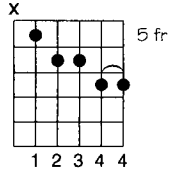
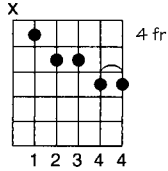
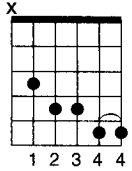
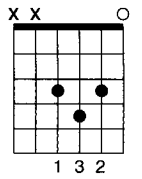
Cm<sup>6/9</sup>



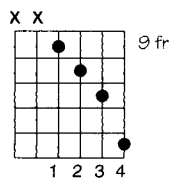
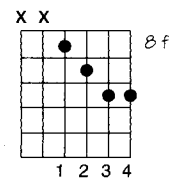
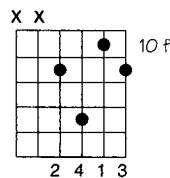
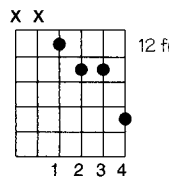
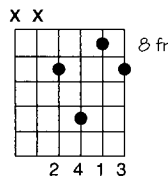
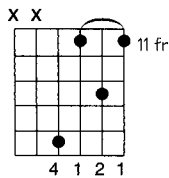
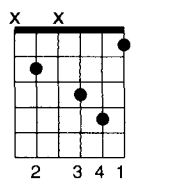
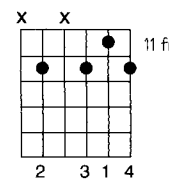
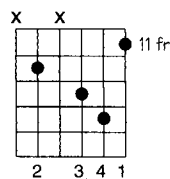
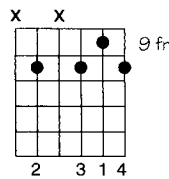
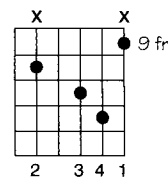
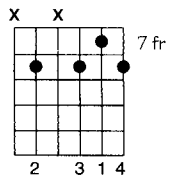
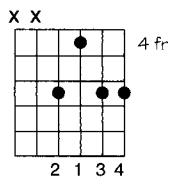
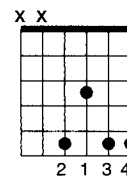
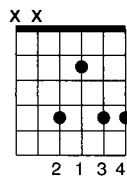
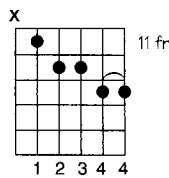
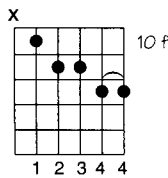
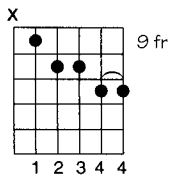
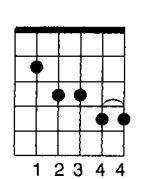
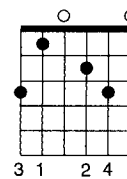
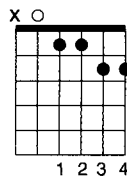
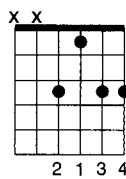
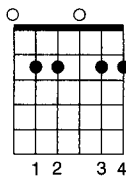
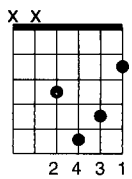
C#m<sup>6/9</sup>/Dbm<sup>6/9</sup>



Dm<sup>6/9</sup>

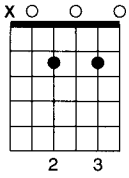


D#m<sup>6/9</sup>/Ebm<sup>6/9</sup>

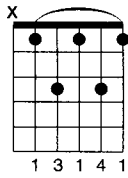


# Seventh

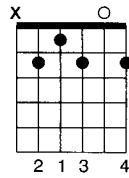
**A7**



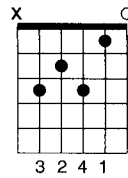
**A#7/Bb7**



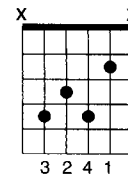
**B7**



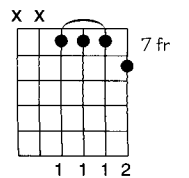
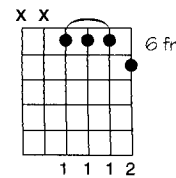
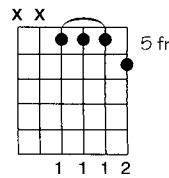
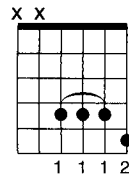
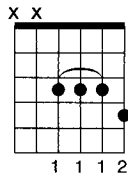
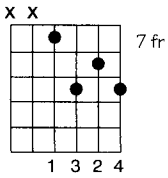
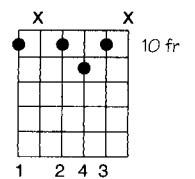
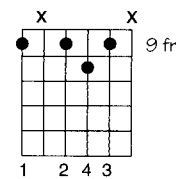
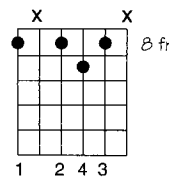
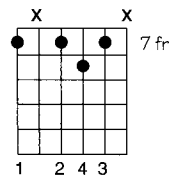
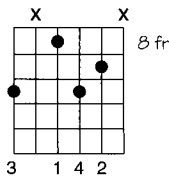
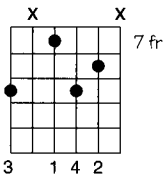
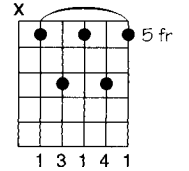
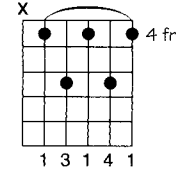
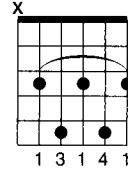
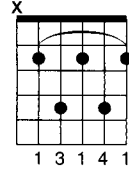
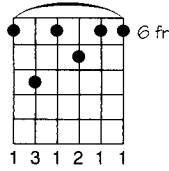
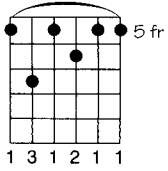
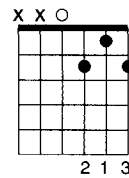
**C7**



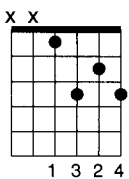
**C#7/Db7**



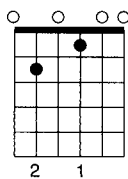
**D7**



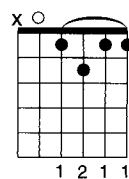
**D#7/Eb7**



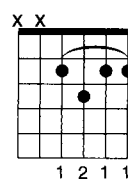
**E7**



**F7**



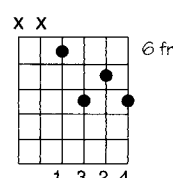
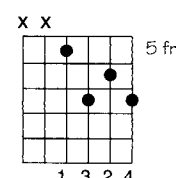
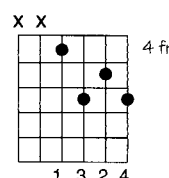
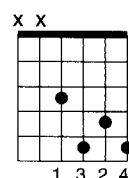
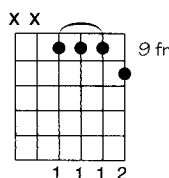
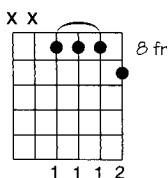
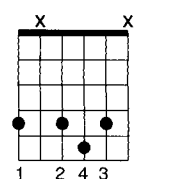
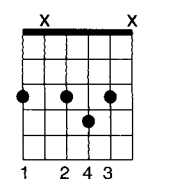
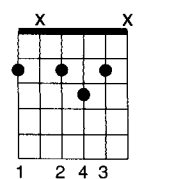
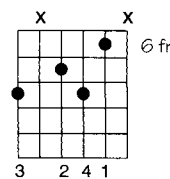
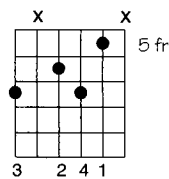
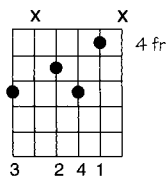
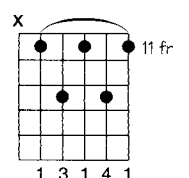
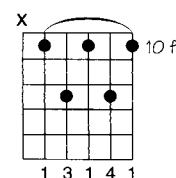
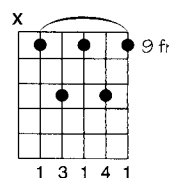
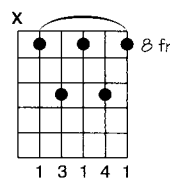
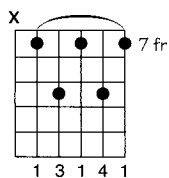
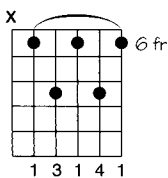
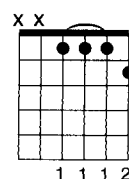
**F#7/Gb7**



**G7**



**G#7/Ab7**



# Diminished Seventh

A<sup>o</sup>7

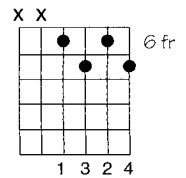
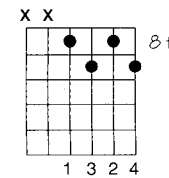
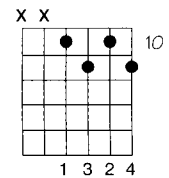
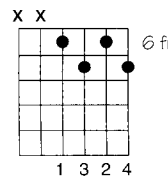
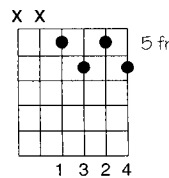
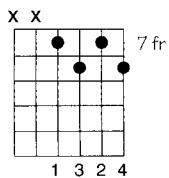
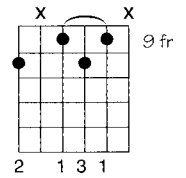
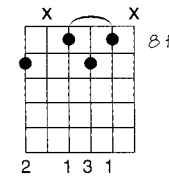
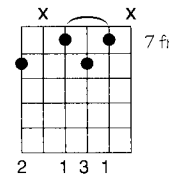
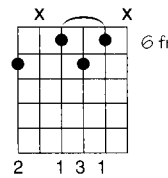
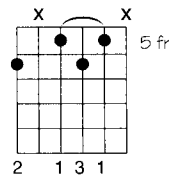
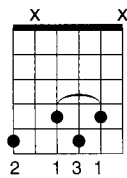
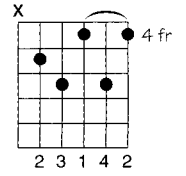
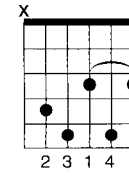
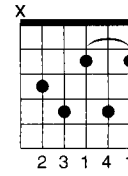
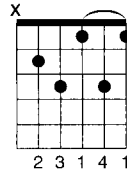
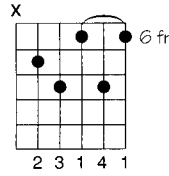
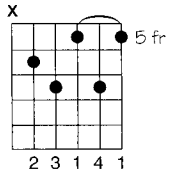
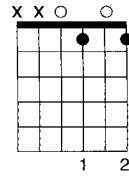
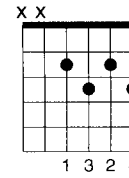
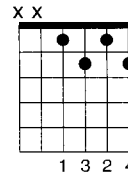
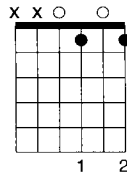
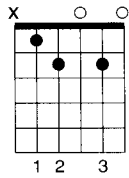
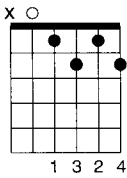
A<sup>#o</sup>7/B<sup>bo</sup>7

B<sup>o</sup>7

C<sup>o</sup>7

C<sup>#o</sup>7/D<sup>bo</sup>7

D<sup>o</sup>7



D<sup>#o</sup>7/E<sup>bo</sup>7

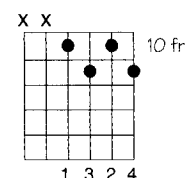
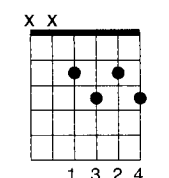
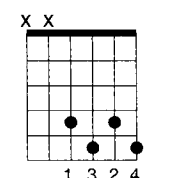
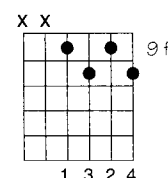
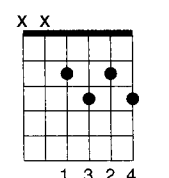
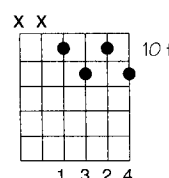
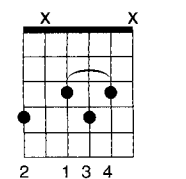
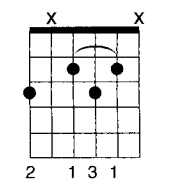
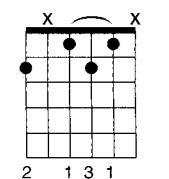
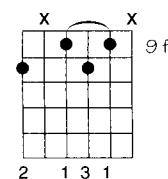
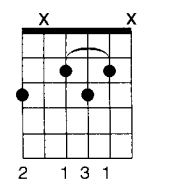
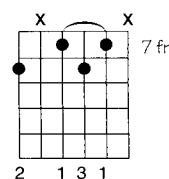
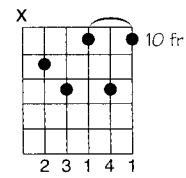
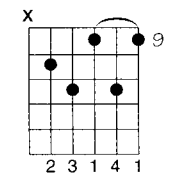
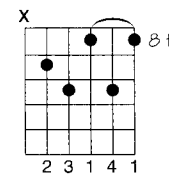
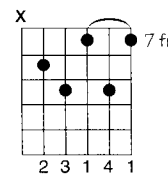
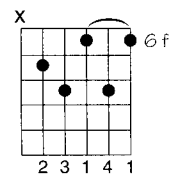
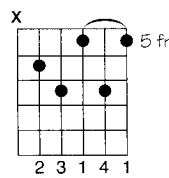
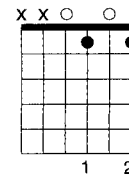
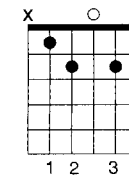
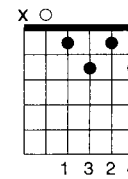
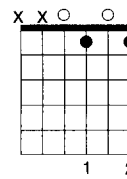
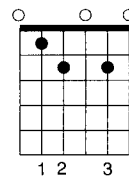
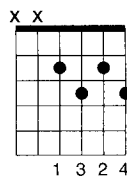
E<sup>o</sup>7

F<sup>o</sup>7

F<sup>#o</sup>7/G<sup>bo</sup>7

G<sup>o</sup>7

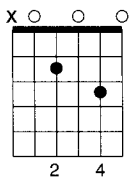
G<sup>#o</sup>7/A<sup>bo</sup>7



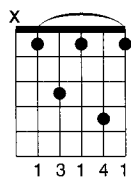


# Seventh, Suspended Fourth

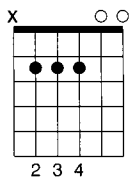
A7sus4



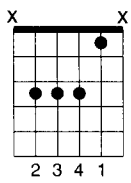
A#7sus4/Bb7sus4



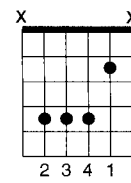
B7sus4



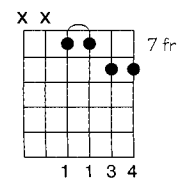
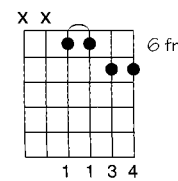
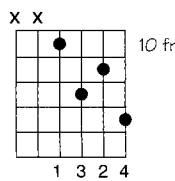
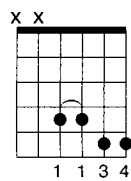
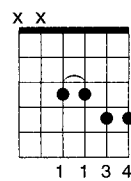
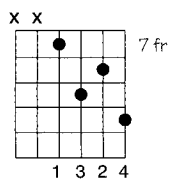
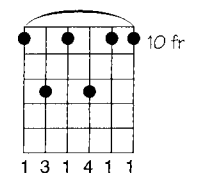
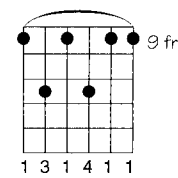
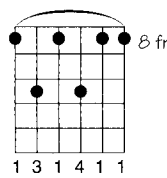
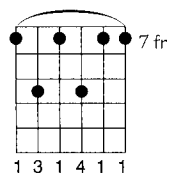
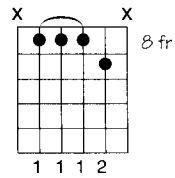
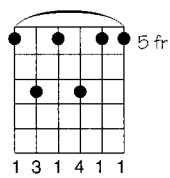
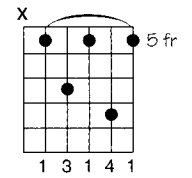
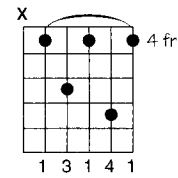
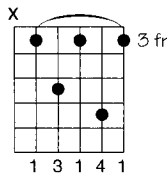
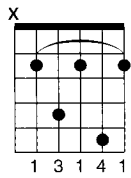
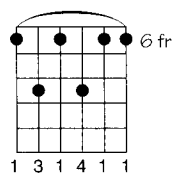
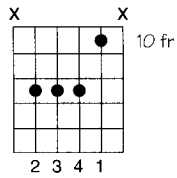
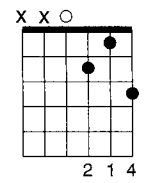
C7sus4



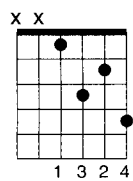
C#7sus4/Db7sus4



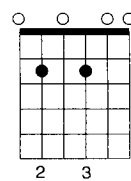
D7sus4



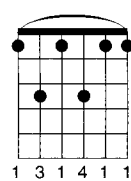
D#7sus4/Eb7sus4



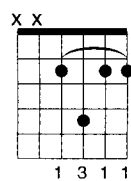
E7sus4



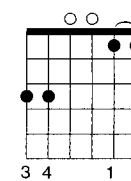
F7sus4



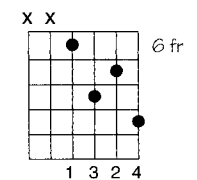
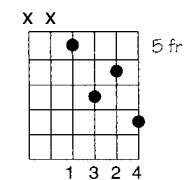
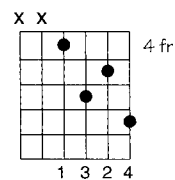
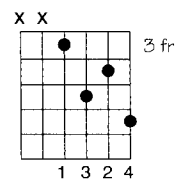
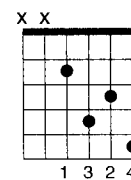
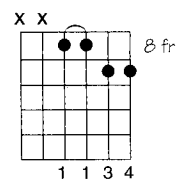
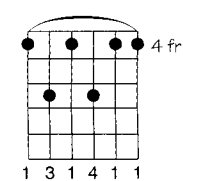
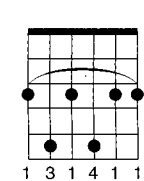
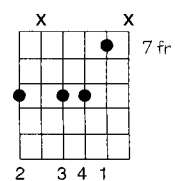
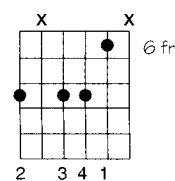
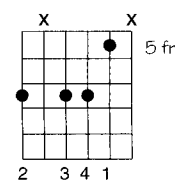
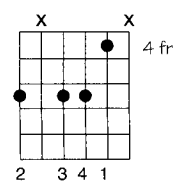
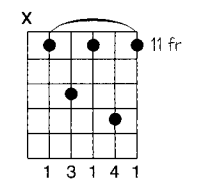
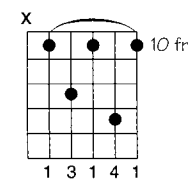
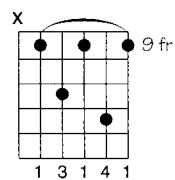
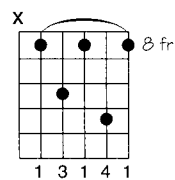
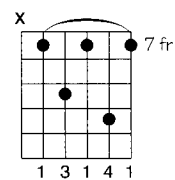
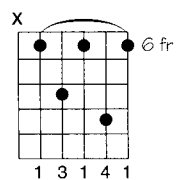
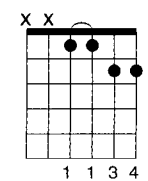
F#7sus4/Gb7sus4



G7sus4

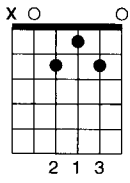


G#7sus4/Ab7sus4

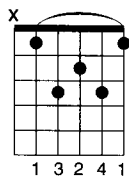


# Major Seventh

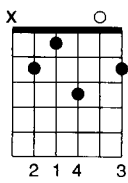
**A<sub>major</sub>7**



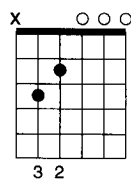
**A<sup>#</sup>major7/B<sup>b</sup>major7**



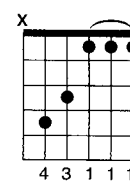
**B<sub>major</sub>7**



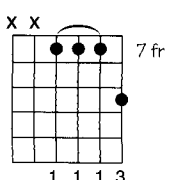
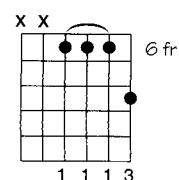
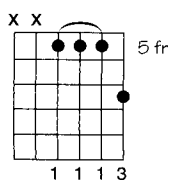
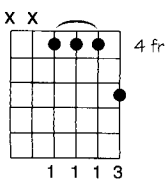
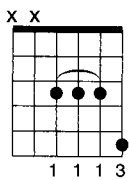
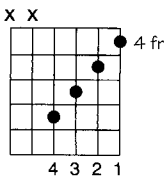
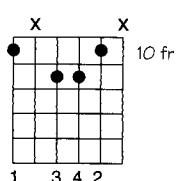
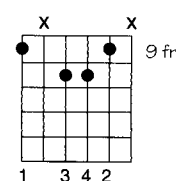
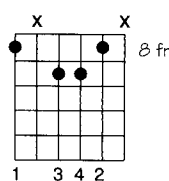
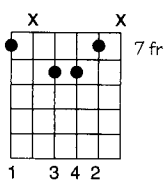
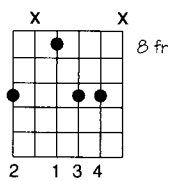
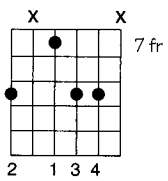
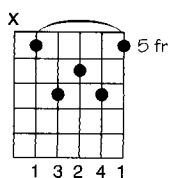
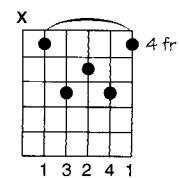
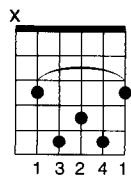
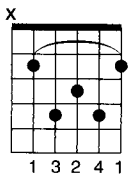
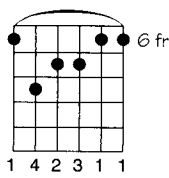
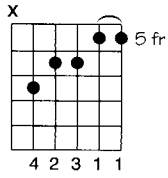
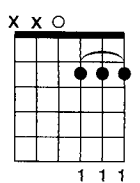
**C<sub>major</sub>7**



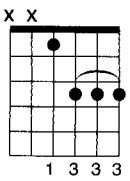
**C<sup>#</sup>major7/D<sup>b</sup>major7**



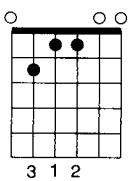
**D<sub>major</sub>7**



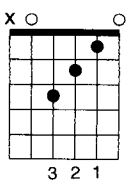
**D<sup>#</sup>major7/E<sup>b</sup>major7**



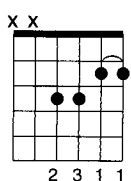
**E<sub>major</sub>7**



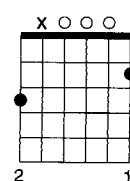
**F<sub>major</sub>7**



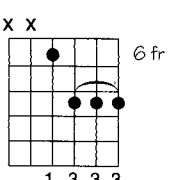
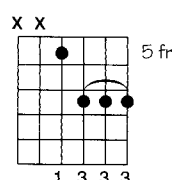
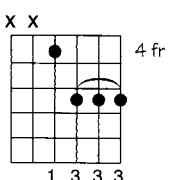
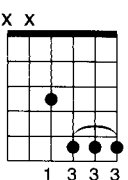
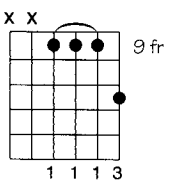
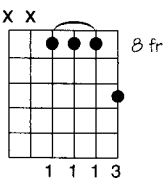
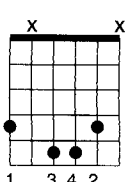
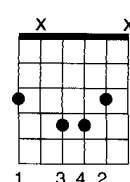
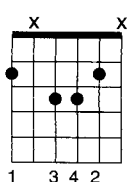
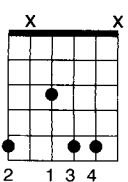
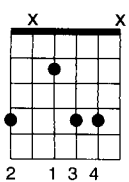
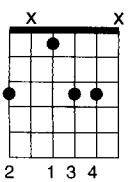
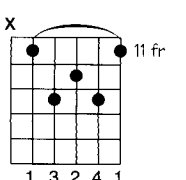
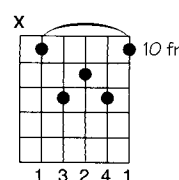
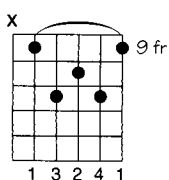
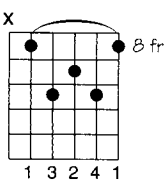
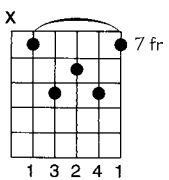
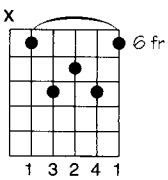
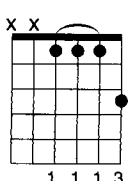
**F<sup>#</sup>major7/G<sup>b</sup>major7**



**G<sub>major</sub>7**

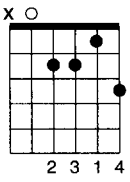


**G<sup>#</sup>major7/A<sup>b</sup>major7**

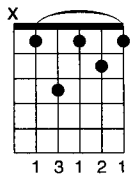


# Minor Seventh

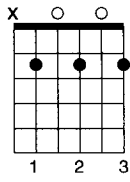
Am7



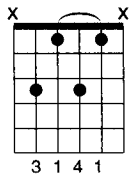
A#m7/Bbm7



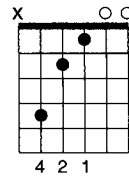
Bm7



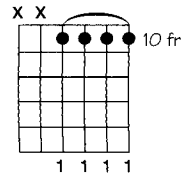
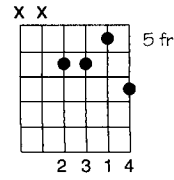
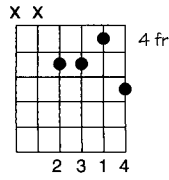
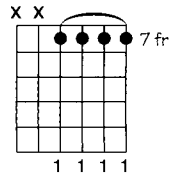
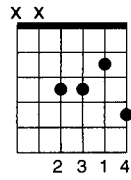
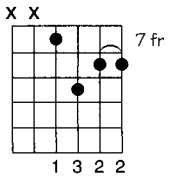
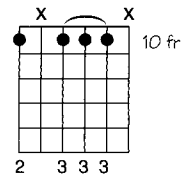
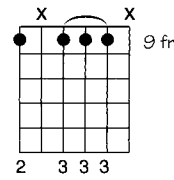
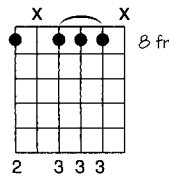
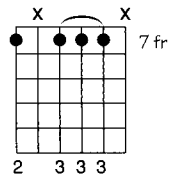
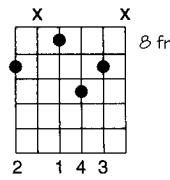
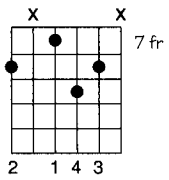
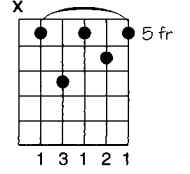
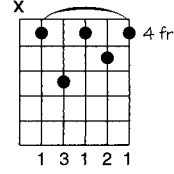
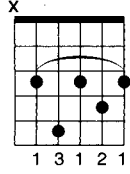
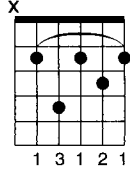
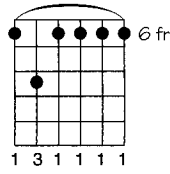
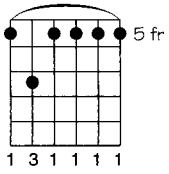
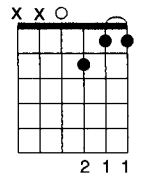
Cm7



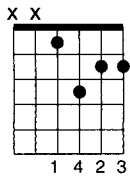
C#m7/Dbm7



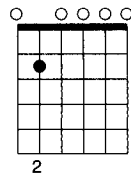
Dm7



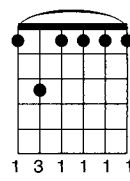
D#m7/Ebm7



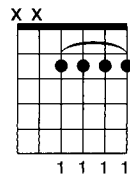
Em7



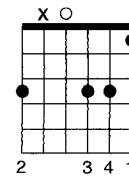
Fm7



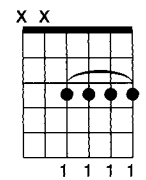
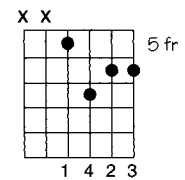
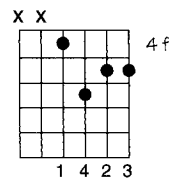
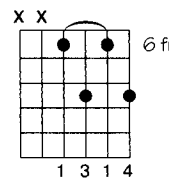
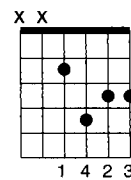
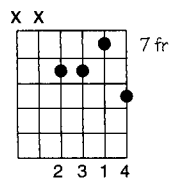
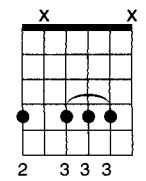
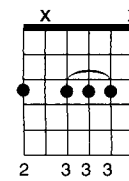
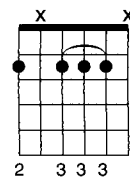
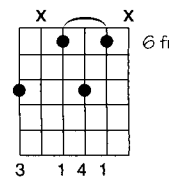
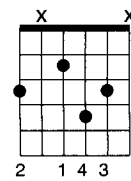
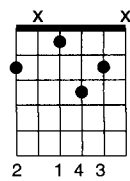
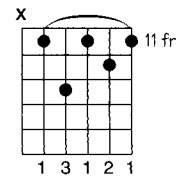
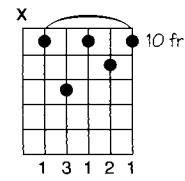
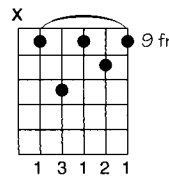
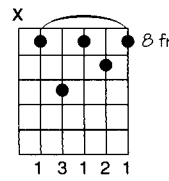
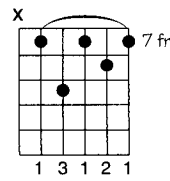
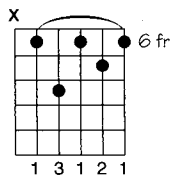
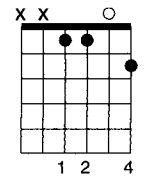
F#m7/Gbm7



Gm7

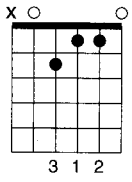


G#m7/Abm7

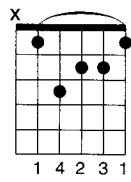


# Minor, Major Seventh

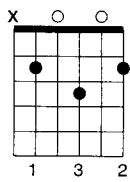
Am(maj7)



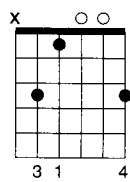
A#m(maj7)/Bbm(maj7)



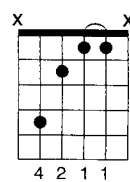
Bm(maj7)



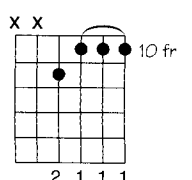
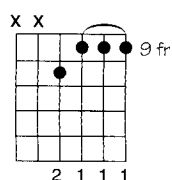
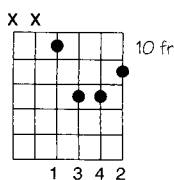
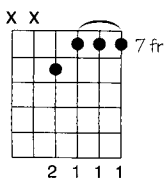
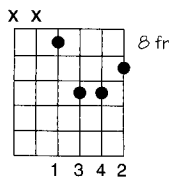
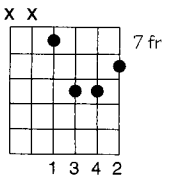
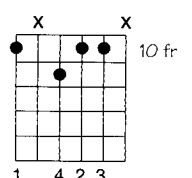
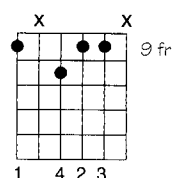
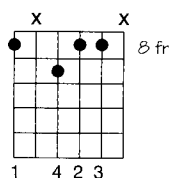
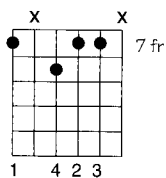
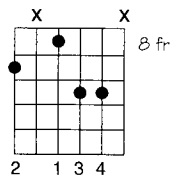
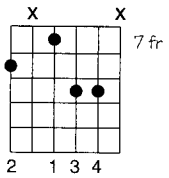
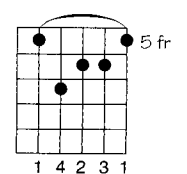
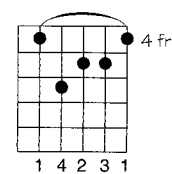
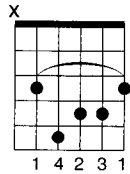
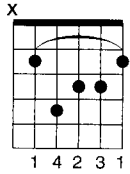
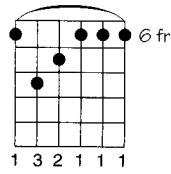
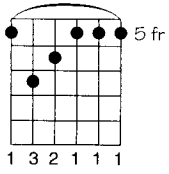
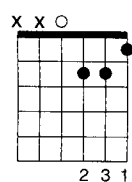
Cm(maj7)



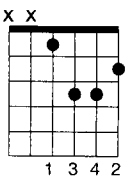
C#m(maj7)/Dbm(maj7)



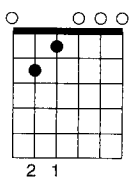
Dm(maj7)



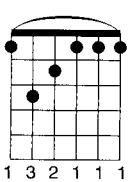
D#m(maj7)/Eb(maj7)



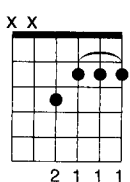
Em(maj7)



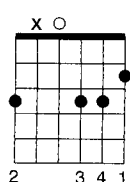
Fm(maj7)



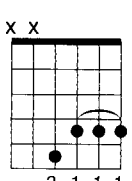
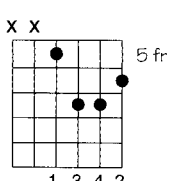
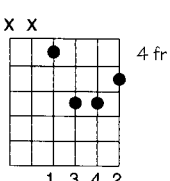
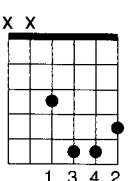
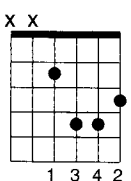
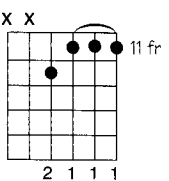
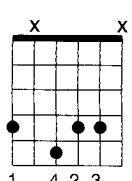
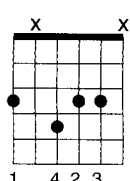
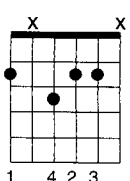
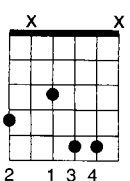
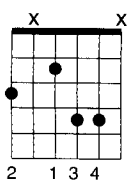
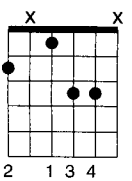
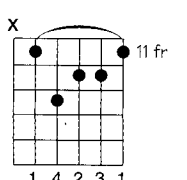
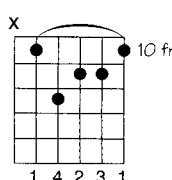
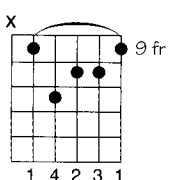
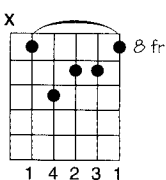
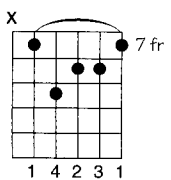
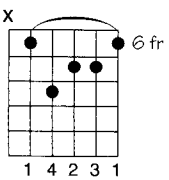
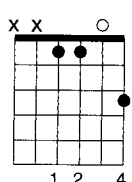
F#m(maj7)/Gb(maj7)



Gm(maj7)

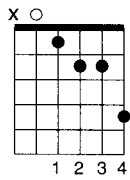


G#m(maj7)/Ab(maj7)

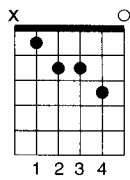


# Major Seventh, Flat Fifth

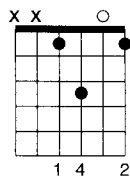
**A<sub>7</sub>(b5)**



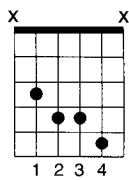
**A<sup>#</sup>maj7(b5)/B<sup>b</sup>maj7(b5)**



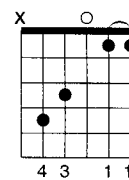
**Bmaj7(b5)**



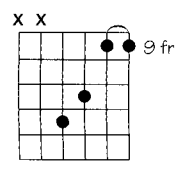
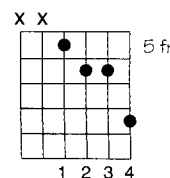
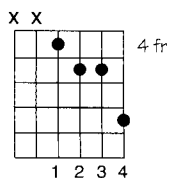
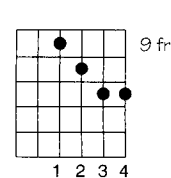
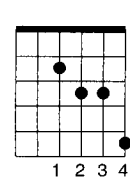
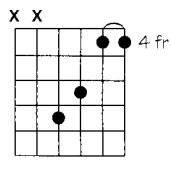
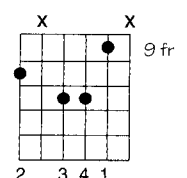
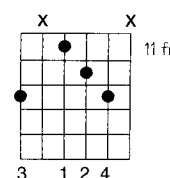
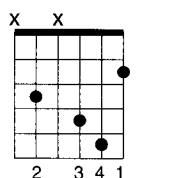
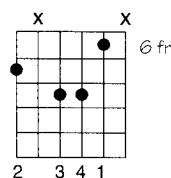
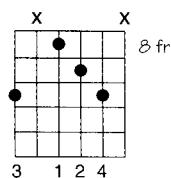
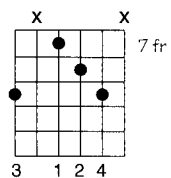
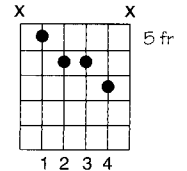
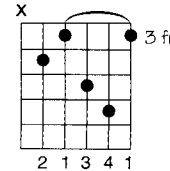
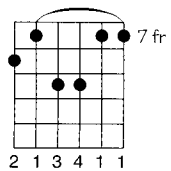
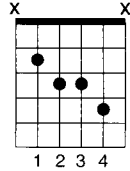
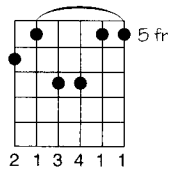
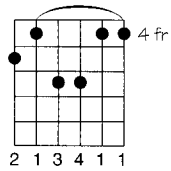
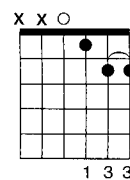
**Cmaj7(b5)**



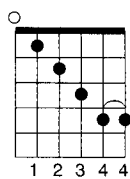
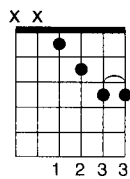
**C<sup>#</sup>maj7(b5)/D<sup>b</sup>maj7(b5)**



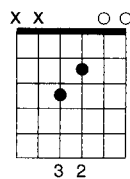
**Dmaj7(b5)**



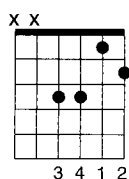
**D<sup>#</sup>maj7(b5)/E<sup>b</sup>maj7(b5)** **E<sub>7</sub>(b5)**



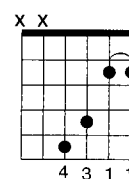
**Fmaj7(b5)**



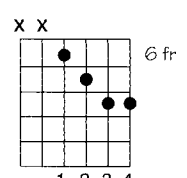
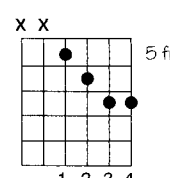
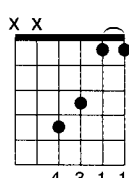
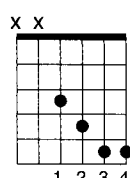
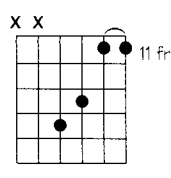
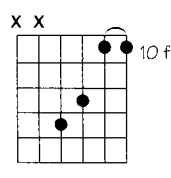
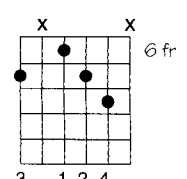
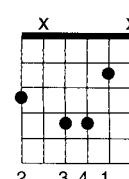
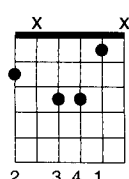
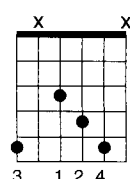
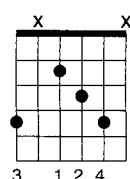
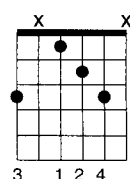
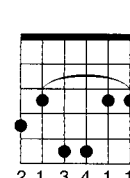
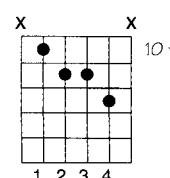
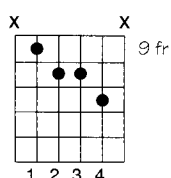
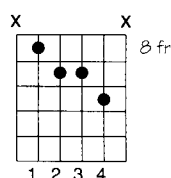
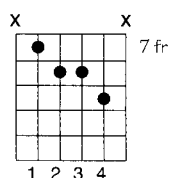
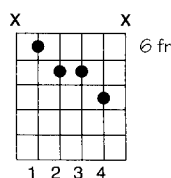
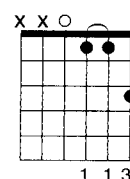
**F<sup>#</sup>maj7(b5)/G<sup>b</sup>maj7(b5)**



**Gmaj7(b5)**

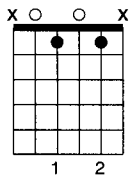


**G<sup>#</sup>maj7(b5)/A<sup>b</sup>maj7(b5)**

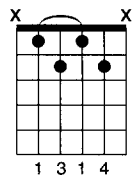


# Minor Seventh, Flat Fifth

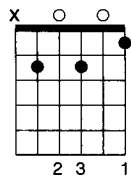
Am7(b5)



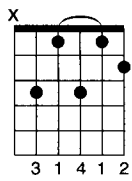
A#m7(b5)/Bbm7(b5)



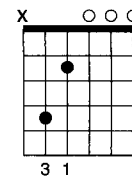
Bm7(b5)



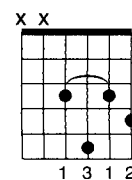
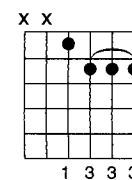
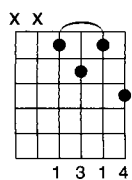
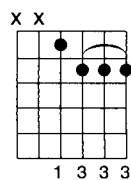
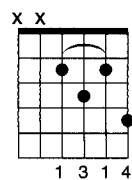
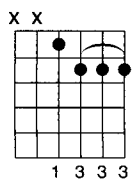
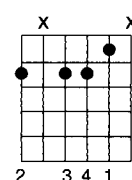
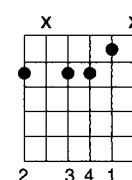
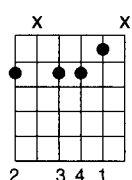
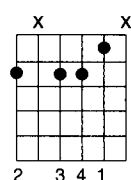
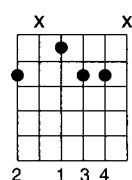
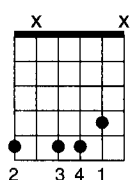
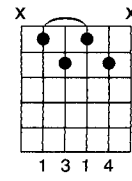
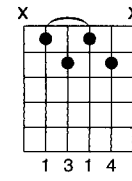
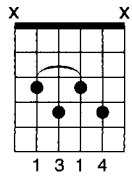
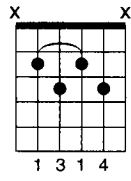
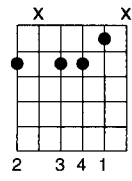
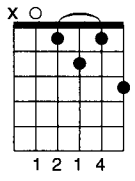
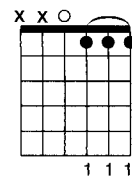
Cm7(b5)



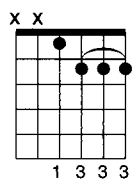
C#m7(b5)/Dbm7(b5)



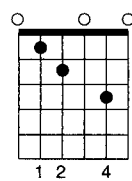
Dm7(b5)



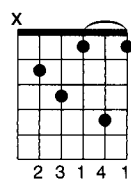
D#m7(b5)/Ebm7(b5)



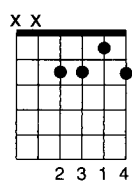
Em7(b5)



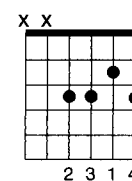
Fm7(b5)



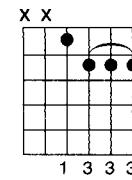
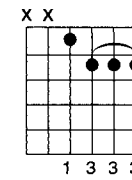
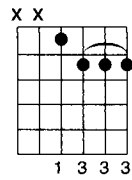
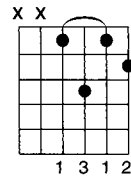
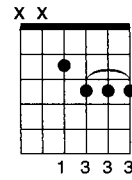
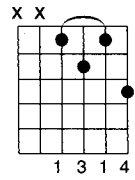
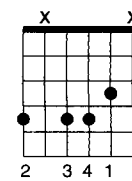
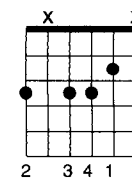
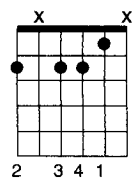
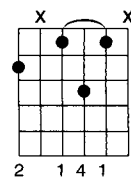
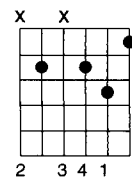
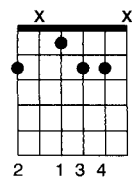
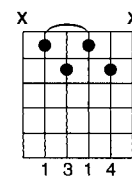
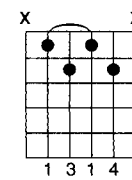
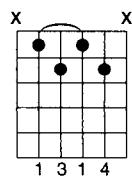
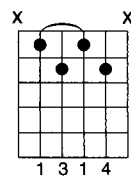
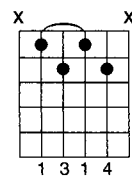
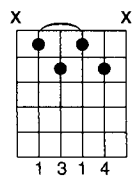
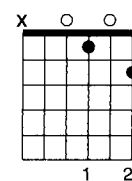
F#m7(b5)/Gbm7(b5)



Gm7(b5)

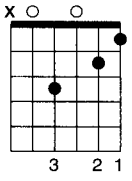


G#m7(b5)/Abm7(b5)

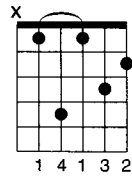


# Augmented Seventh

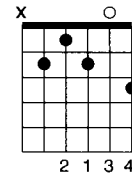
A+7



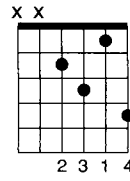
A#+7/Bb+7



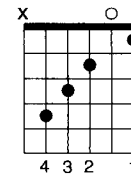
B+7



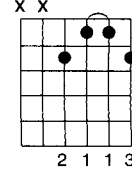
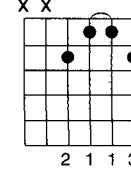
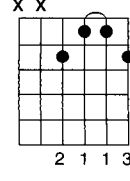
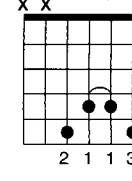
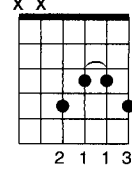
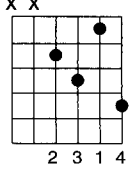
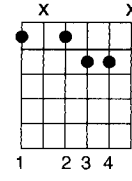
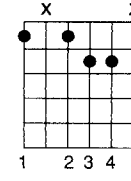
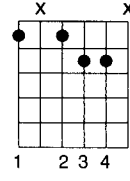
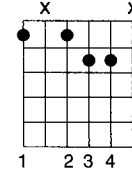
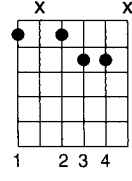
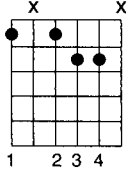
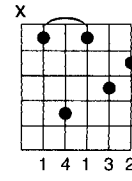
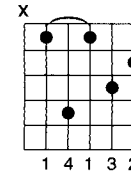
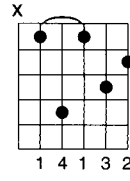
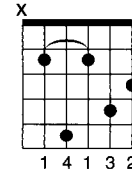
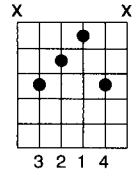
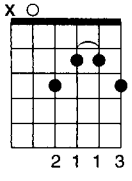
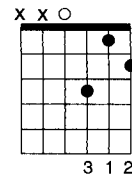
C+7



C#+7/Db+7



D+7



D#+7/Eb+7

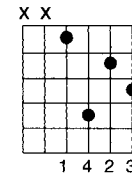
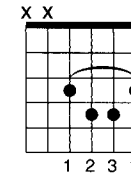
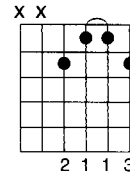
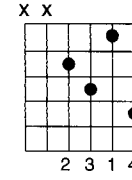
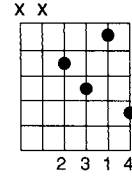
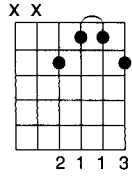
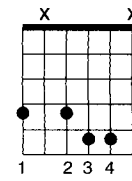
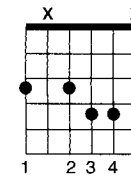
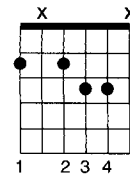
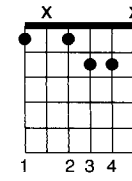
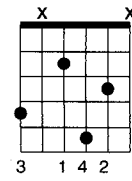
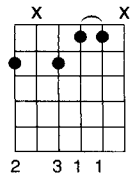
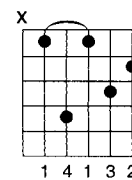
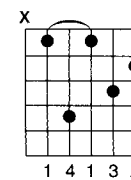
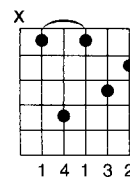
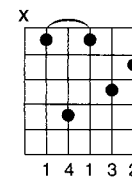
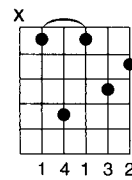
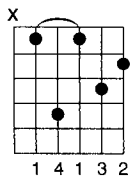
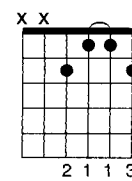
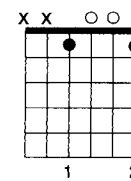
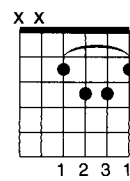
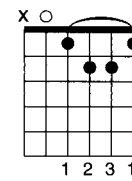
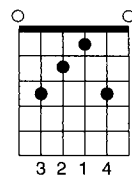
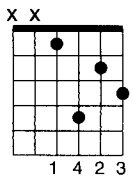
E+7

F+7

F#+7/Gb+7

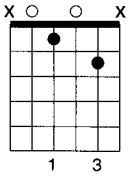
G+7

G#+7/Ab+7

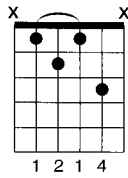


# Seventh, Flat Fifth

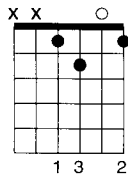
A7(b5)



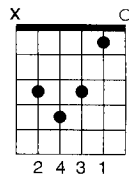
A#7(b5)/Bb7(b5)



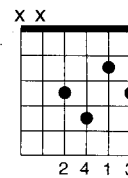
B7(b5)



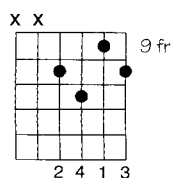
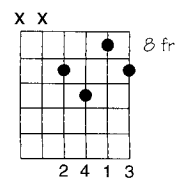
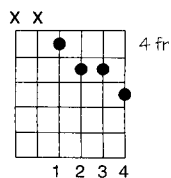
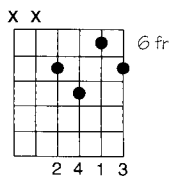
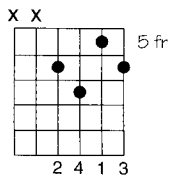
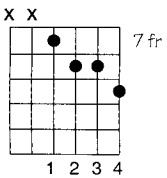
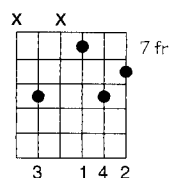
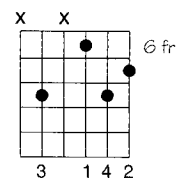
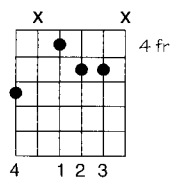
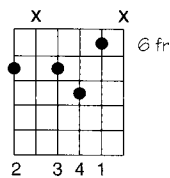
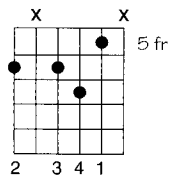
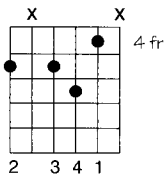
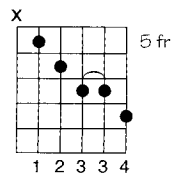
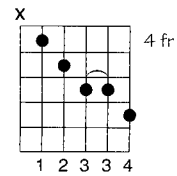
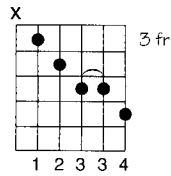
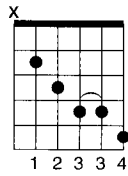
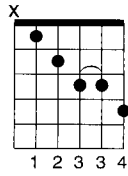
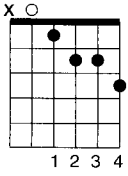
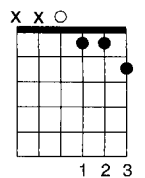
C7(b5)



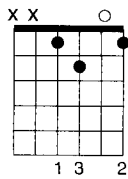
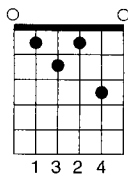
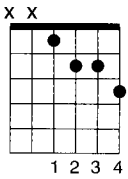
C#7(b5)/Db7(b5)



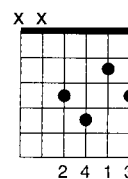
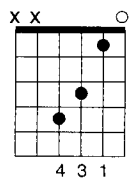
D7(b5)



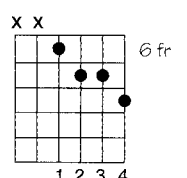
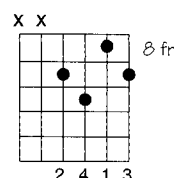
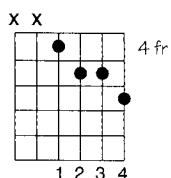
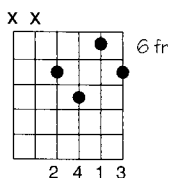
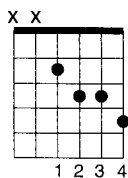
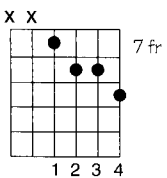
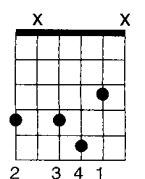
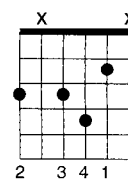
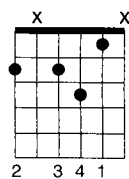
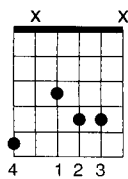
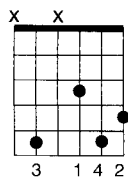
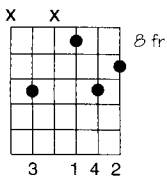
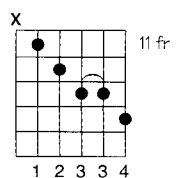
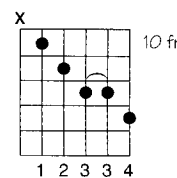
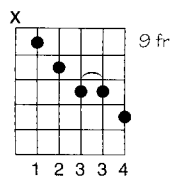
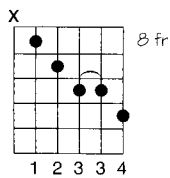
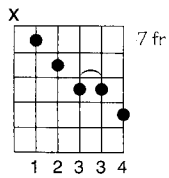
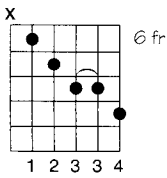
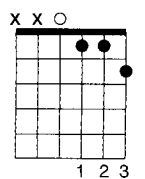
D#7(b5)/Eb7(b5)



F#7(b5)/Gb7(b5)



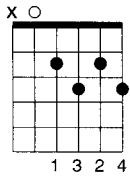
G#7(b5)/Ab7(b5)



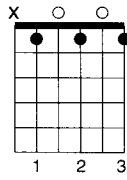


# Seventh, Flat Ninth

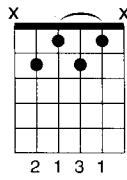
A7(b9)



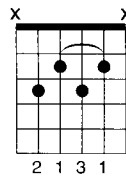
A#7(b9)/Bb7(b9)



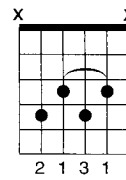
B7(b9)



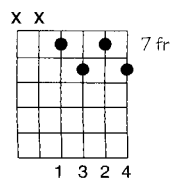
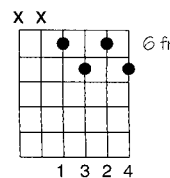
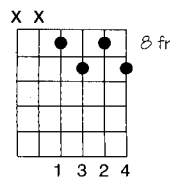
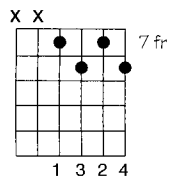
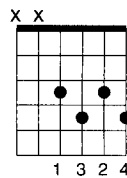
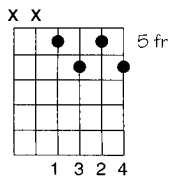
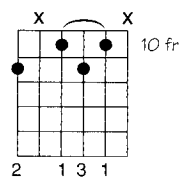
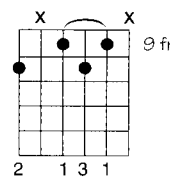
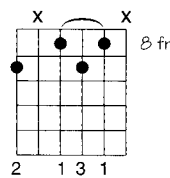
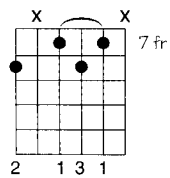
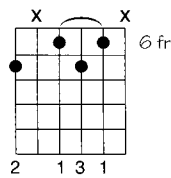
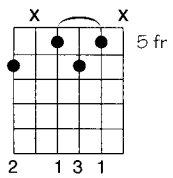
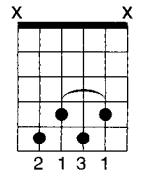
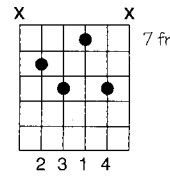
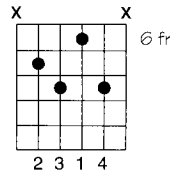
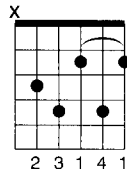
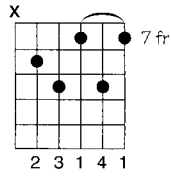
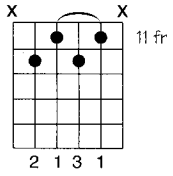
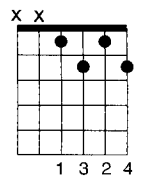
C7(b9)



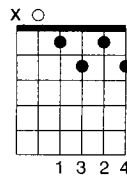
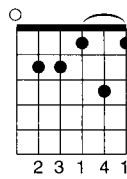
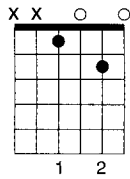
C#7(b9)/Db7(b9)



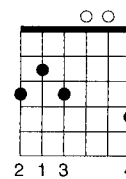
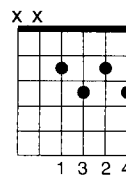
D7(b9)



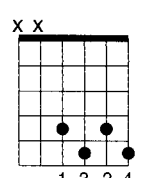
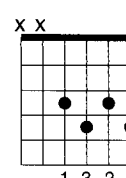
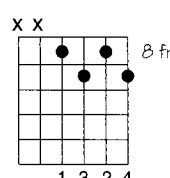
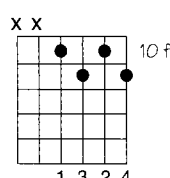
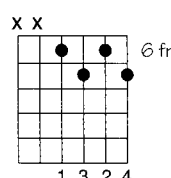
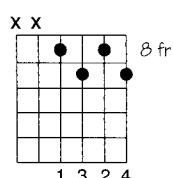
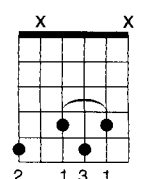
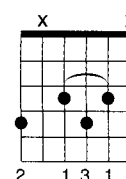
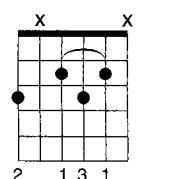
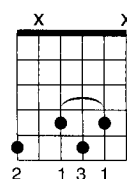
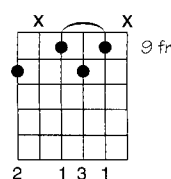
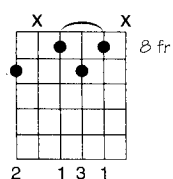
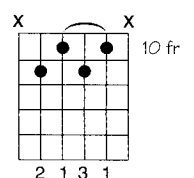
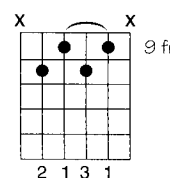
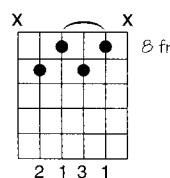
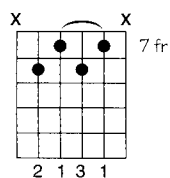
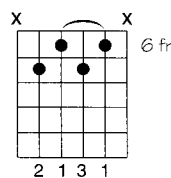
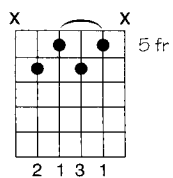
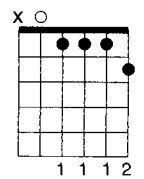
D#7(b9)/Eb7(b9)



F#7(b9)/Gb7(b9)

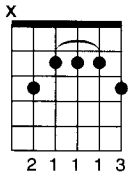


G#7(b9)/Ab7(b9)

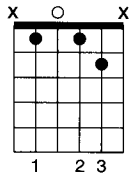


# Seventh, Sharp Ninth

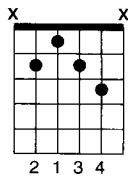
**A7(#9)**



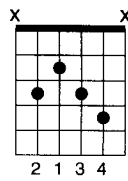
**A7(#9)/Bb7(#9)**



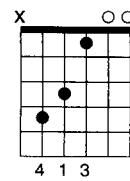
**B7(#9)**



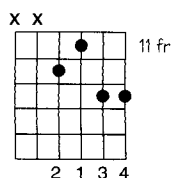
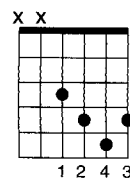
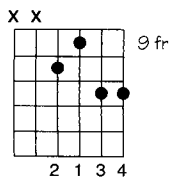
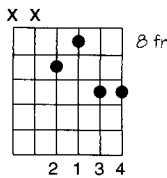
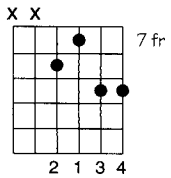
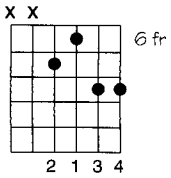
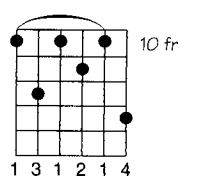
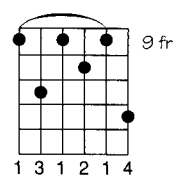
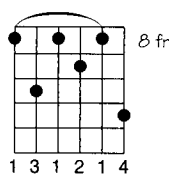
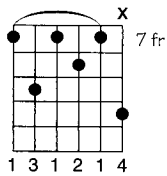
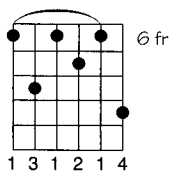
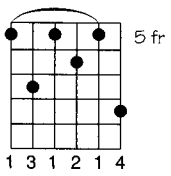
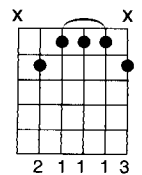
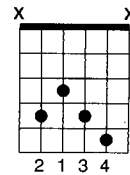
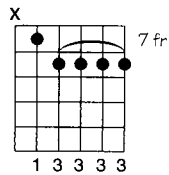
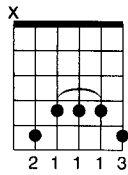
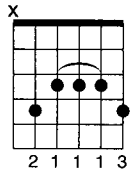
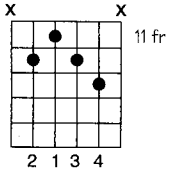
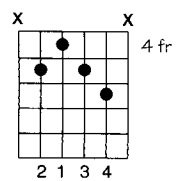
**C7(#9)**



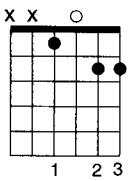
**C#7(#9)/Db7(#9)**



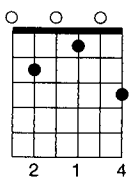
**D7(#9)**



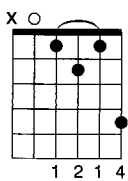
**D#7(#9)/Eb7(#9)**



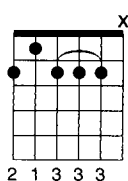
**E7(#9)**



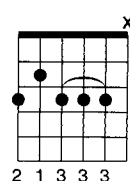
**F7(#9)**



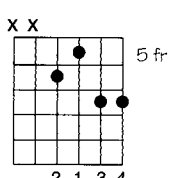
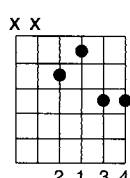
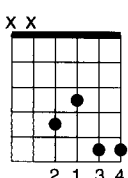
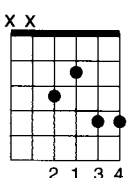
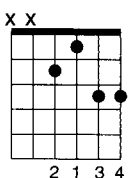
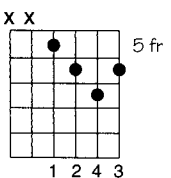
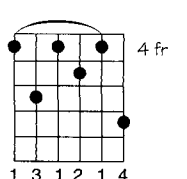
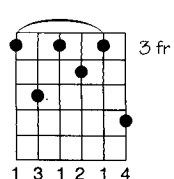
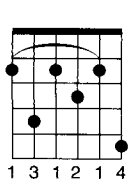
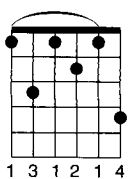
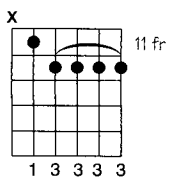
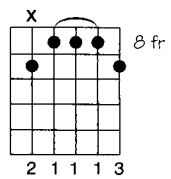
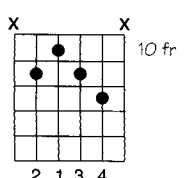
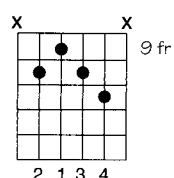
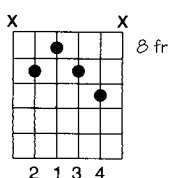
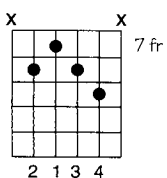
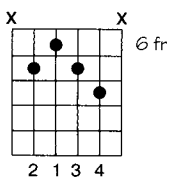
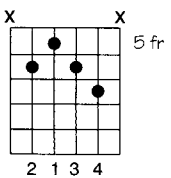
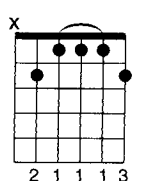
**F#7(#9)/Gb7(#9)**



**G7(#9)**



**G#7(#9)/Ab7(#9)**



# Augmented Seventh, Flat Ninth

A+7(b9)

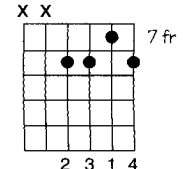
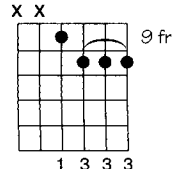
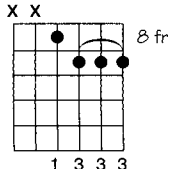
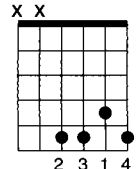
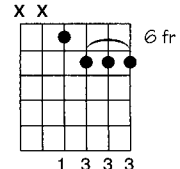
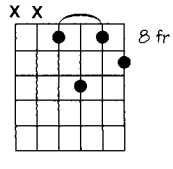
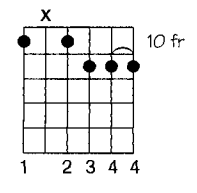
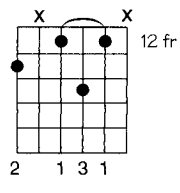
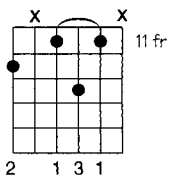
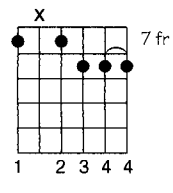
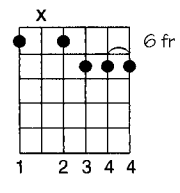
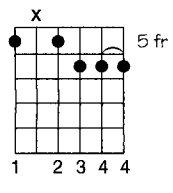
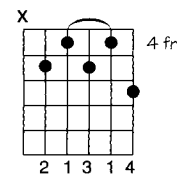
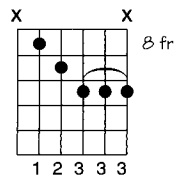
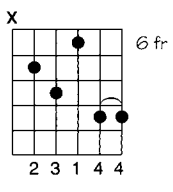
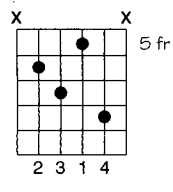
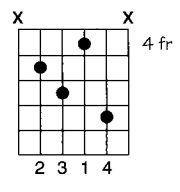
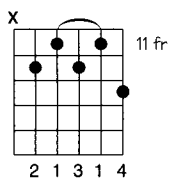
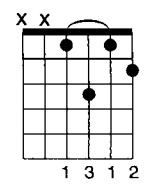
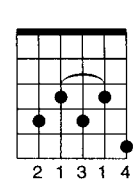
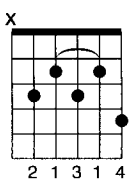
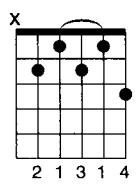
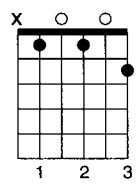
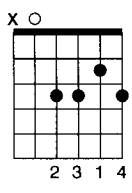
A#+7(b9)/Bb+7(b9)

B+7(b9)

C+7(b9)

C#+7(b9)/Db+7(b9)

D+7(b9)



D#+7(b9)/Eb+7(b9)

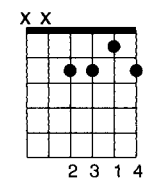
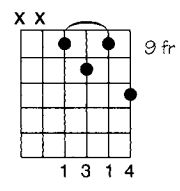
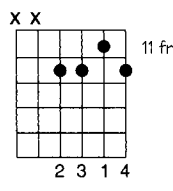
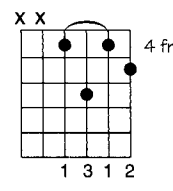
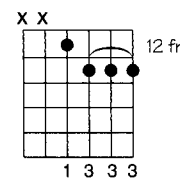
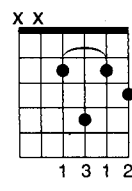
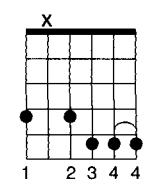
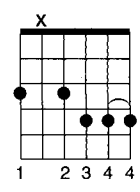
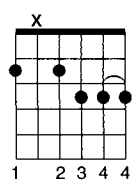
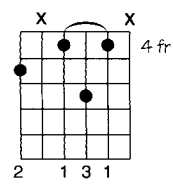
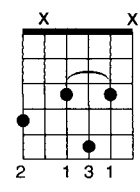
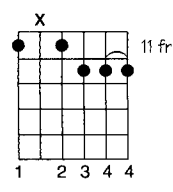
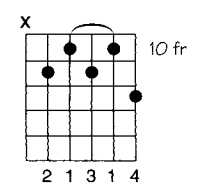
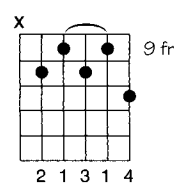
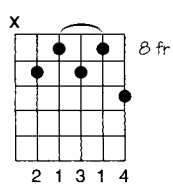
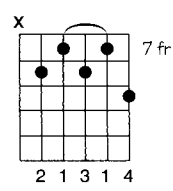
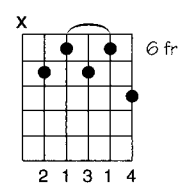
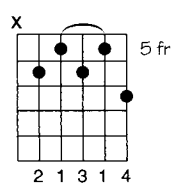
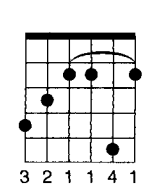
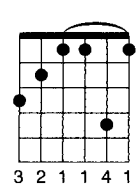
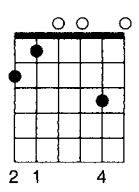
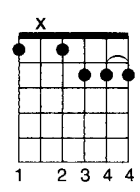
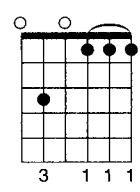
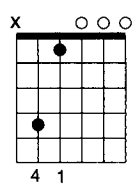
E+7(b9)

F+7(b9)

F#+7(b9)/Gb+7(b9)

G+7(b9)

G#+7(b9)/Ab+7(b9)

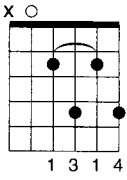


# Ninth

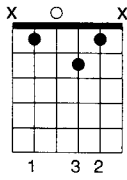
| A9      | A#9/Bb9 | B9 | C9      | C#9/Db9 | D9      |
|---------|---------|----|---------|---------|---------|
|         |         |    |         |         |         |
|         |         |    |         |         |         |
|         |         |    |         |         |         |
|         |         |    |         |         |         |
| D#9/Eb9 | E9      | F9 | F#9/Gb9 | G9      | G#9/Ab9 |
|         |         |    |         |         |         |
|         |         |    |         |         |         |
|         |         |    |         |         |         |
|         |         |    |         |         |         |

# Major Ninth

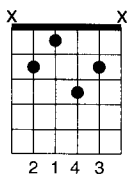
**A<sub>major</sub>9**



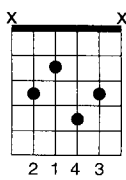
**A<sup>#</sup>major9/B<sup>b</sup>major9**



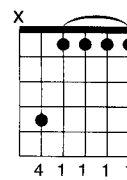
**B<sub>major</sub>9**



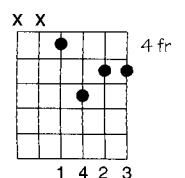
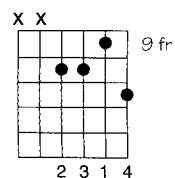
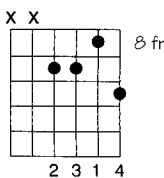
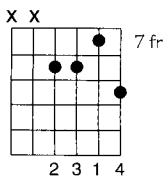
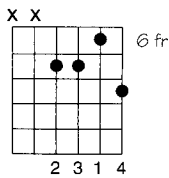
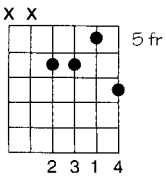
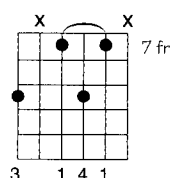
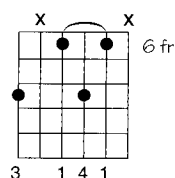
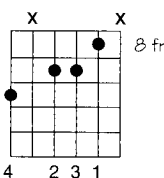
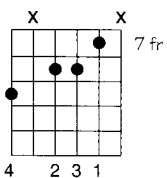
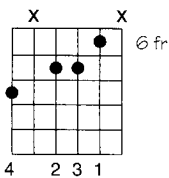
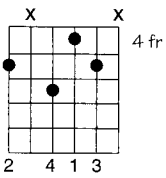
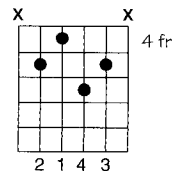
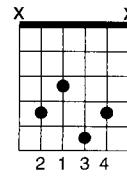
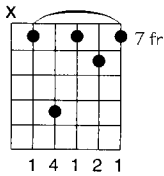
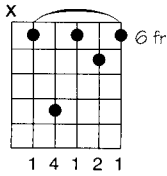
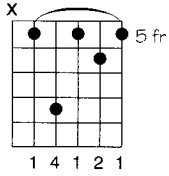
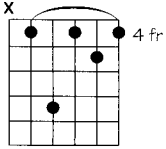
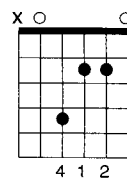
**C<sub>major</sub>9**



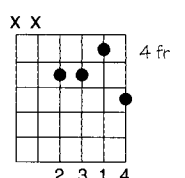
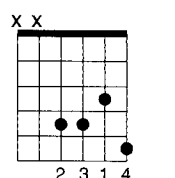
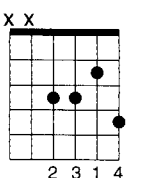
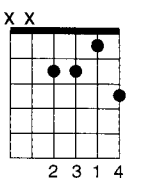
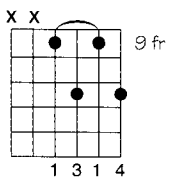
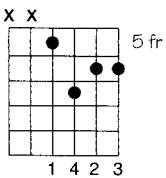
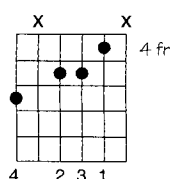
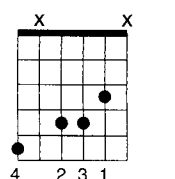
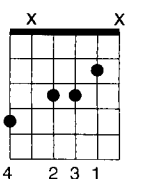
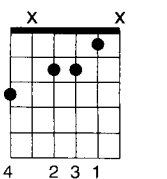
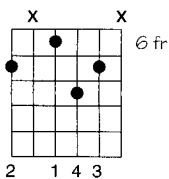
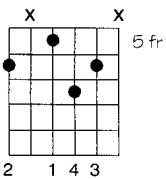
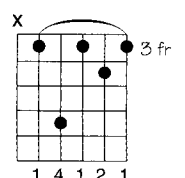
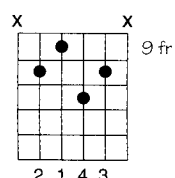
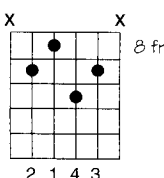
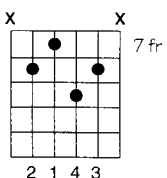
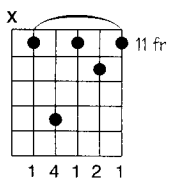
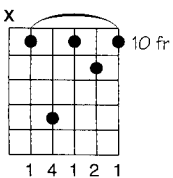
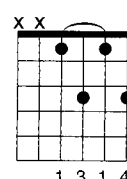
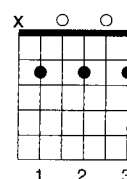
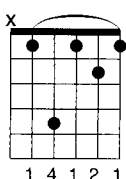
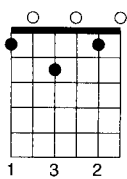
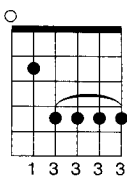
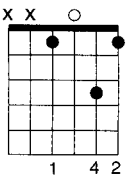
**C<sup>#</sup>major9/D<sup>b</sup>major9**



**D<sub>major</sub>9**

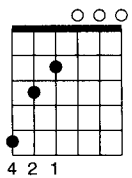


**D<sup>#</sup>major9/E<sup>b</sup>major9**

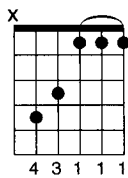


# Minor Ninth

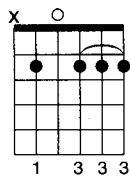
Am9



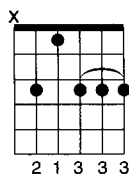
A#m9/Bbm9



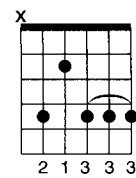
Bm9



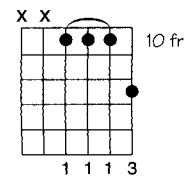
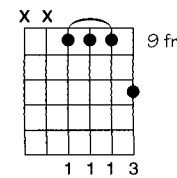
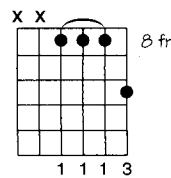
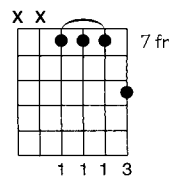
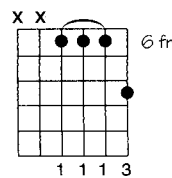
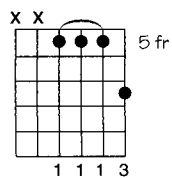
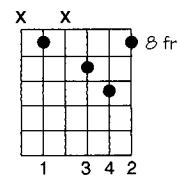
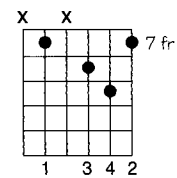
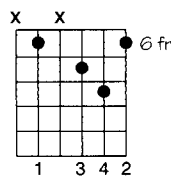
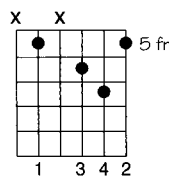
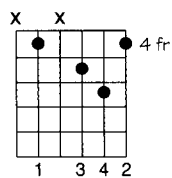
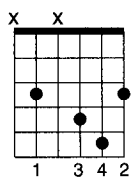
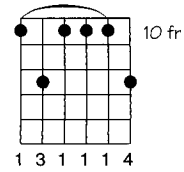
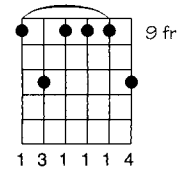
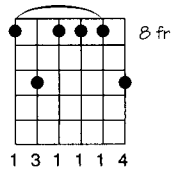
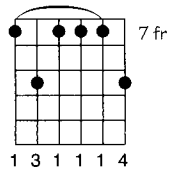
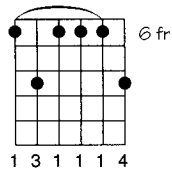
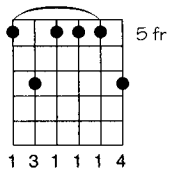
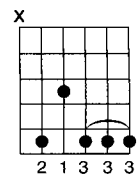
Cm9



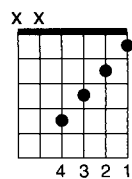
C#m9/Dbm9



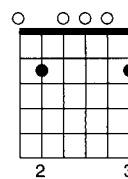
Dm9



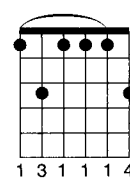
D#m9/Ebm9



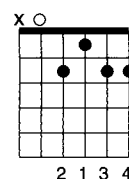
Em9



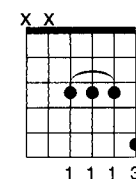
Fm9



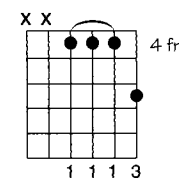
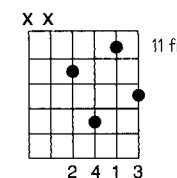
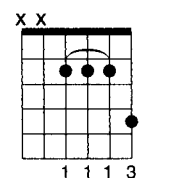
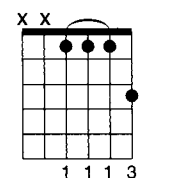
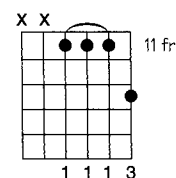
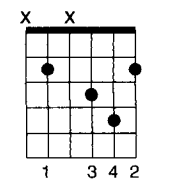
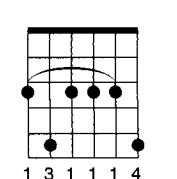
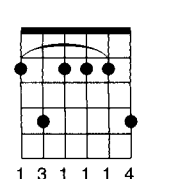
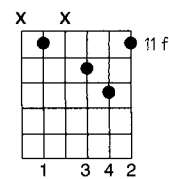
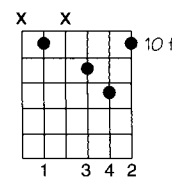
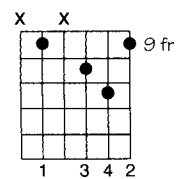
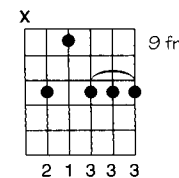
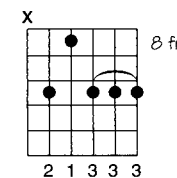
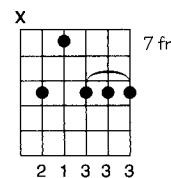
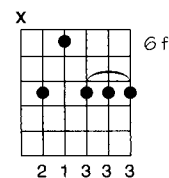
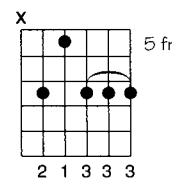
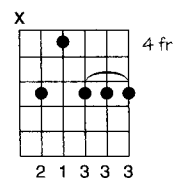
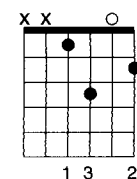
F#m9/Gbm9



Gm9



G#m9/Abm9



# Eleventh

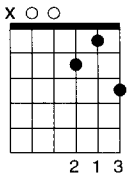
| A11 | A#11/Bb11 | B11 | C11 | C#11/Db11 | D11 |
|-----|-----------|-----|-----|-----------|-----|
|     |           |     |     |           |     |
|     |           |     |     |           |     |
|     |           |     |     |           |     |
|     |           |     |     |           |     |

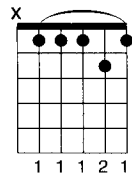
| D#11/Eb11 | E11 | F11 | F#11/Gb11 | G11 | G#11/Ab11 |
|-----------|-----|-----|-----------|-----|-----------|
|           |     |     |           |     |           |
|           |     |     |           |     |           |
|           |     |     |           |     |           |
|           |     |     |           |     |           |

# Minor Eleventh

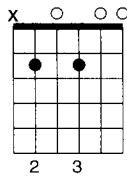
Am11



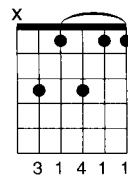
A#m11/Bbm11



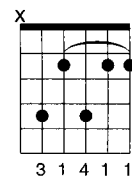
Bm11



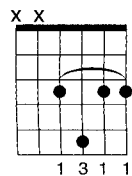
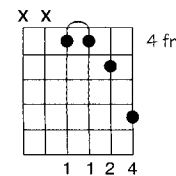
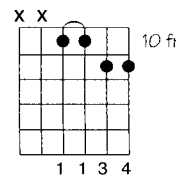
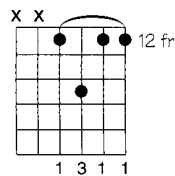
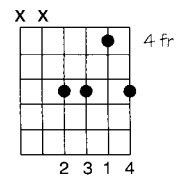
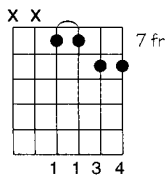
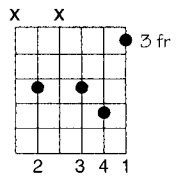
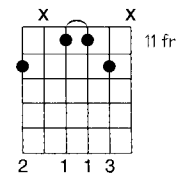
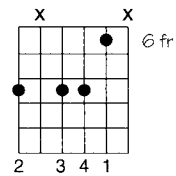
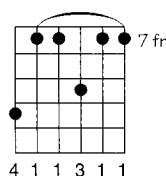
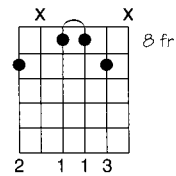
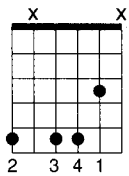
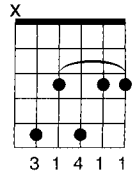
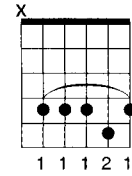
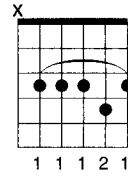
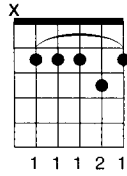
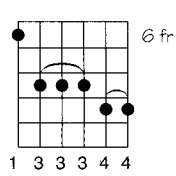
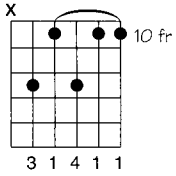
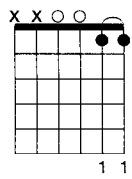
Cm11



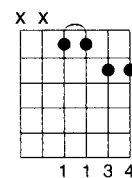
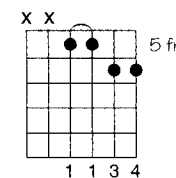
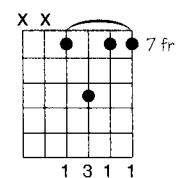
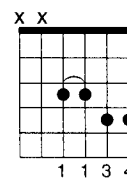
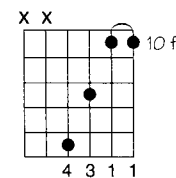
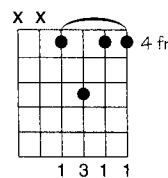
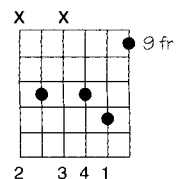
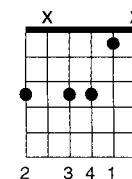
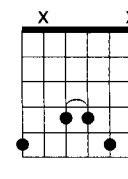
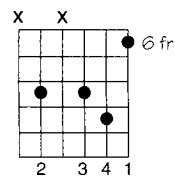
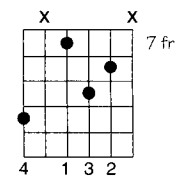
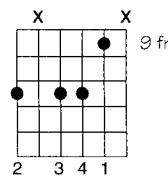
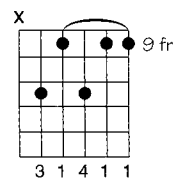
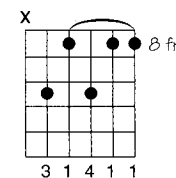
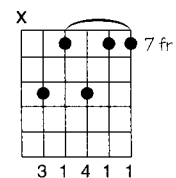
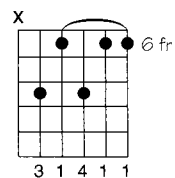
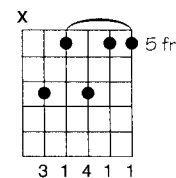
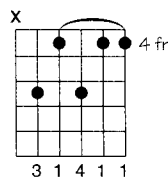
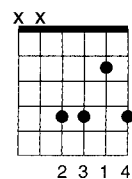
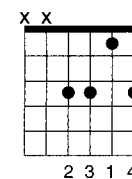
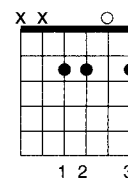
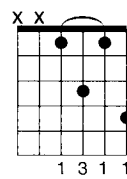
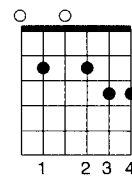
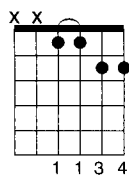
C#m11/Dbm11



Dm11



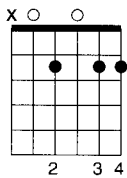
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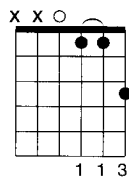


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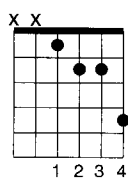
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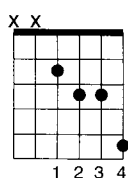
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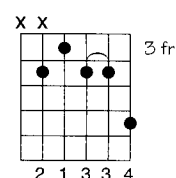
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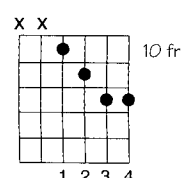
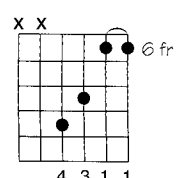
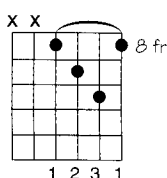
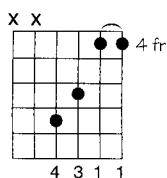
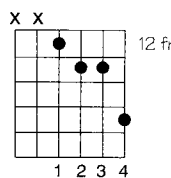
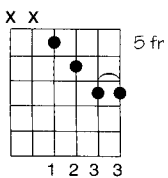
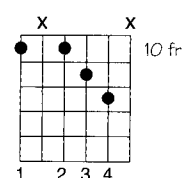
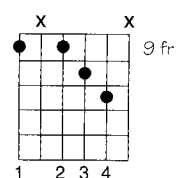
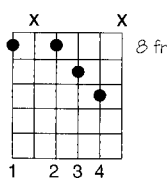
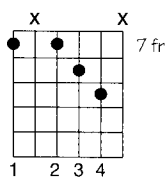
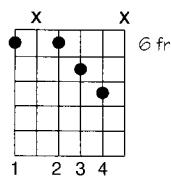
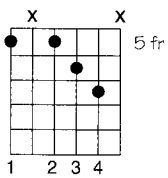
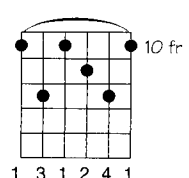
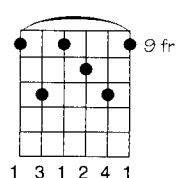
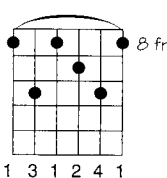
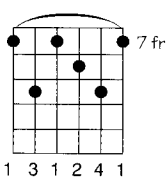
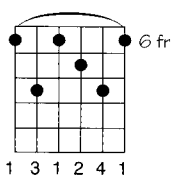
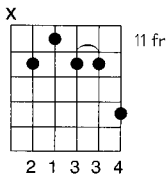
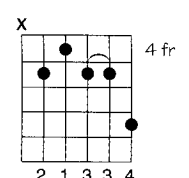
C13



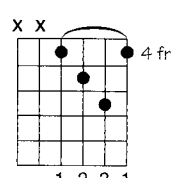
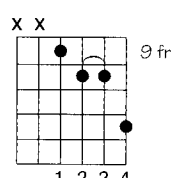
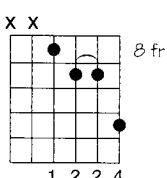
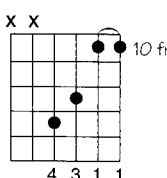
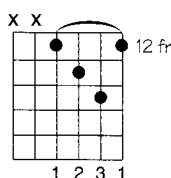
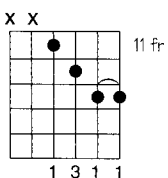
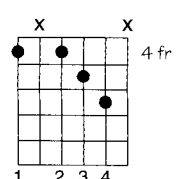
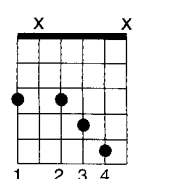
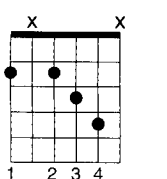
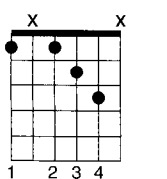
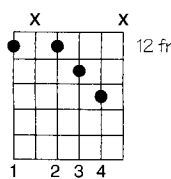
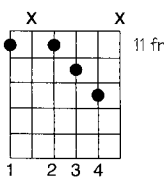
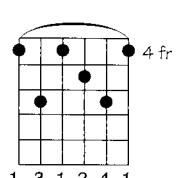
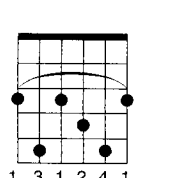
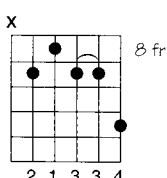
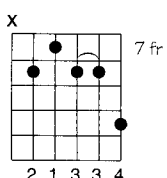
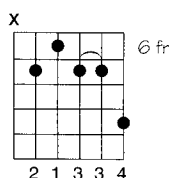
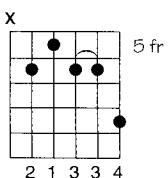
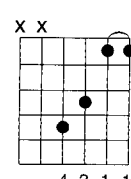
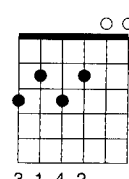
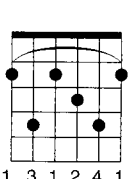
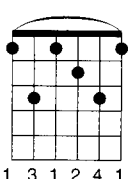
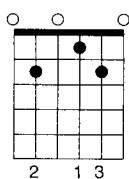
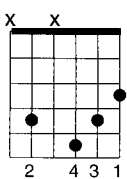
C#13/Db13



D13



D#13/Eb13



# SCALES

# SCALES

**Scale** (from L. *scala*, ladder): A progression of notes in a specific order.

Scales are very important to know, especially when it comes to playing a solo. This section is an easy reference for constructing, locating and playing all the essential scales on your guitar. By the end of this section, you'll be using scales to improvise over the "Jam Session" on the CD.

## Essential ingredients...

We've given you three ways to build (or "spell") each scale:

### 1. Step Pattern (ex. W-H-W-W-H-W+H-H)

This pattern tells you how many steps to move from one scale tone to the next, using abbreviations for whole step (W), half step (H) and 1 1/2 steps (W+H). Simply start on any note and move up accordingly.

Here's an example starting on the root note C:

step pattern = W-W-H-W-W-W-H  
result = A-B-C#-D-E-F#-G#-A

### 2. Formula (ex. 1-2-b3-4-5-b6-b7-8)

Take the numbers in the formula (which correspond to a particular major scale tone) and alter them as indicated by the flats and/or sharps. Try this one...

A major scale = A-B-C#-D-E-F#-G#-A  
formula = 1-2-b3-4-5-b6-b7-8  
result = A-B-C-D-E-F-G-A



**IMPORTANT:** These formulas are always based on the **major scale** (including any sharps or flats) not just the letter names of the notes. That is, 3 for the key of E major is actually G# (not G). So, if the formula calls for b3, play G (one half-step lower than G#) not Gb.

### 3. Note Name (ex. A-B-C-D-E-F-G-A)

Although we don't have room to show all the scales on all twelve root notes (actually seventeen if you count the enharmonics!), the note names shown are relative to the root note used. Of course, a scale built on a different root note will have a different list of note names.

## Let's get organized...

Several fretboard locations are given for each scale in this book. Use the one that feels the most comfortable for you. (Or, heck, memorize all of them!)

### Caged System

The fingerings in this system generally apply the one-finger-per-fret rule, staying within a specific four-fret position. In some cases, you may have to reach out of position one fret above or below this basic position. (Try not to hurt yourself!)

Two moveable patterns are given for each scale—one with its root on the sixth string, the other with its root on the fifth string. (For more on **moveable patterns**, flip to page 46.)

### Three-Notes-Per-String System

These require a bit more of a stretch but generally span a full 2 1/2 octaves. Two moveable fingerings are given for each scale. Again, one with a sixth string root and one with a fifth string root.

### Horizontal System

Depending on the scale, these are found as either sliding scales, or four-notes-per-string patterns. The fingerings in this system spread up to 16 frets (Ouch!), but they're handy in trying to connect distant areas of the fretboard or to smoothly transfer from one position to another.

Like the **caged** and **three-notes-per-string** systems, two moveable patterns also accompany each scale in the **horizontal** system.

## Get in sync!

Practicing scales requires both hands to work together in perfect synchronization. Strike each note clearly and precisely, making sure you pick and finger the note at exactly the same time. Remember to always use **alternate picking** (successive downstroke and upstroke attacks) to avoid excessive hand strain.

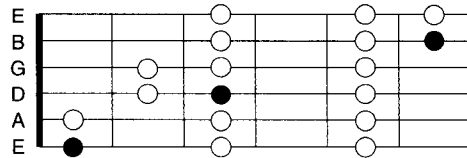


**PRACTICE TIP:** Make sure you play each scale forward and then backward. And, as always, start out slow and gradually build up speed as you build up confidence.

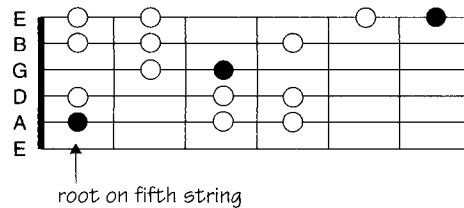
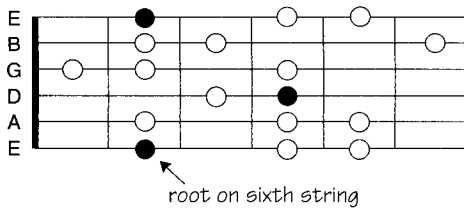
# MOVEABLE PATTERNS

All of the scale patterns given in this book are **moveable**—that is, they can be easily shifted up or down the fingerboard to accommodate any key or root note. To do this, take note of the darkened root notes:

● = root note of scale



You can use any of these root notes as a point of reference for moving patterns. However, the roots located on the fifth and sixth strings are usually the easiest places to start.



To play the scale pattern in any particular key, match one of the root notes to its respective note on the fingerboard. (For example, the key of C has a root note of C.) The rest of the pattern follows accordingly—it's as simple as shifting the shape.

Check out the example below:

| Moveable Major Scale Pattern | Beginning Fret<br>(fret the root is on) | Resulting Scale       |
|------------------------------|---|-----------------------|
|                              | fret 1                                  | F major scale         |
|                              | fret 3                                  | G major scale         |
|                              | fret 6                                  | B $\flat$ major scale |
|                              | fret 10                                 | D major scale         |
|                              | fret 12                                 | E major scale         |

## Picture this...

Use the **Guitar Fingerboard Chart** below to help you quickly locate all the notes within the first twelve frets. As described on the previous page, this chart will be especially useful as you begin using the moveable scale patterns in the pages ahead.

**STRINGS**  
6th 5th 4th 3rd 2nd 1st  
E A D G B E

**FRETS**

**STRINGS**  
6th 5th 4th 3rd 2nd 1st

open →

first fret →

second fret →

third fret →

fourth fret →

fifth fret →

sixth fret →

seventh fret →

eighth fret →

ninth fret →

tenth fret →

eleventh fret →

twelfth fret →

E A D G B E

That's about all...good luck!

# MAJOR

The most common scale used in music is the major scale, so learn it well! It consists of eight consecutive notes ascending or descending.

Step pattern: W-W-H-W-W-W-H

Formula: 1-2-3-4-5-6-7-1

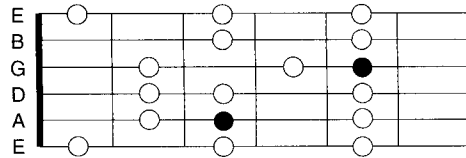
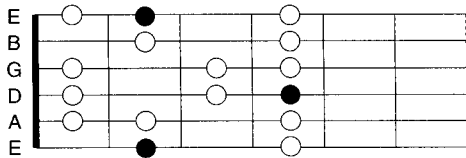
Notes: C-D-E-F-G-A-B-C

C major scale

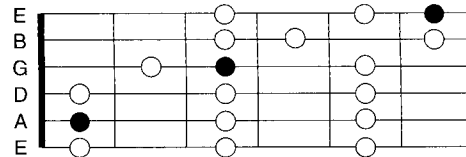
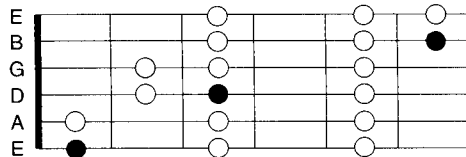


**IMPORTANT:** Scale patterns played on the guitar cover all of the notes within a certain fretboard area. In other words, the notes in the scale are repeated in different octaves for a more complete and practical fingering.

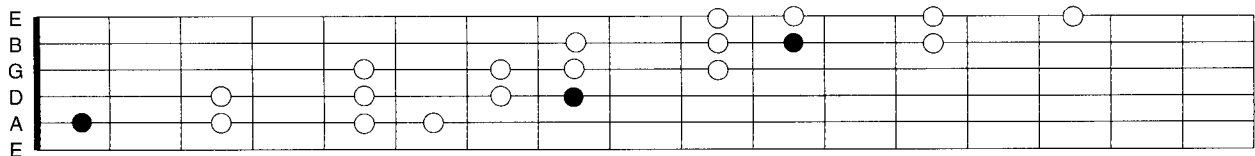
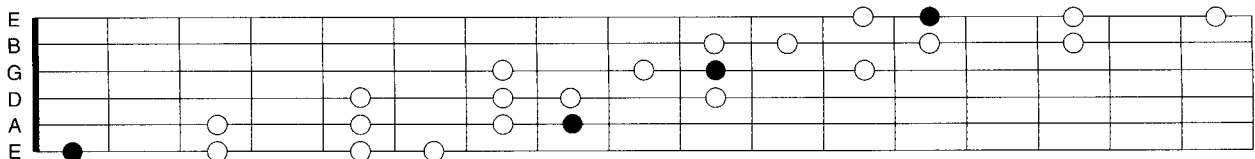
## Caged System



## Three-Notes-Per-String System



## Horizontal System



# MINOR

This scale is used in nearly all styles of Western music. It's sometimes referred to as the "pure minor," "relative minor," or "Aeolian mode."

Step pattern: W-H-W-W-H-W-W

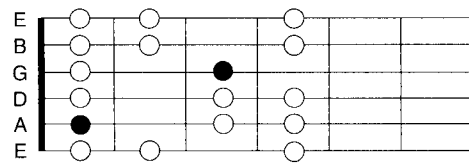
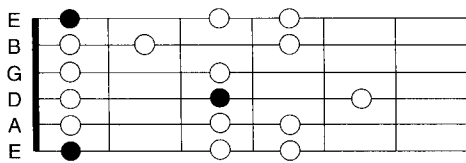
Formula: 1-2- $\flat$ 3-4-5- $\flat$ 6- $\flat$ 7-1

Notes: C-D-E $\flat$ -F-G-A $\flat$ -B $\flat$ -C

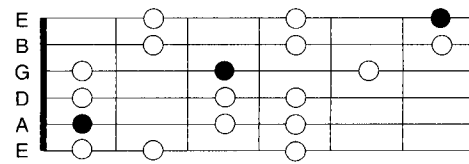
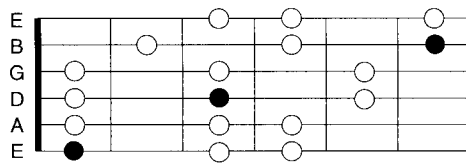
C natural minor scale



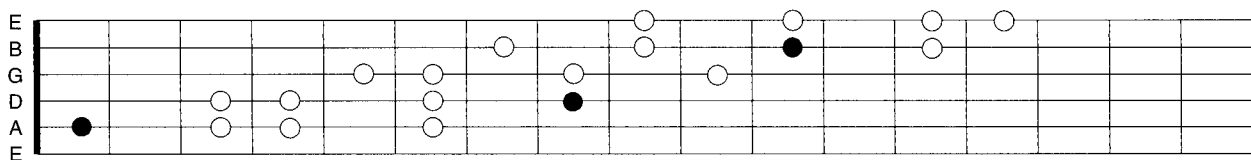
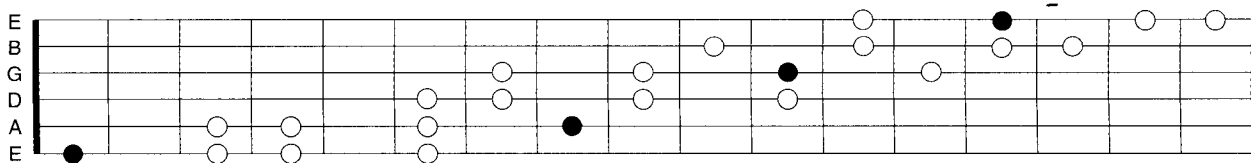
## Caged System



## Three-Notes-Per-String System



## Horizontal System





# HARMONIC MINOR

This scale provides another alternative minor scale type and is very common in classical music.

Step pattern: W-H-W-W-H-W+H-H

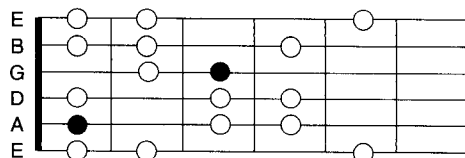
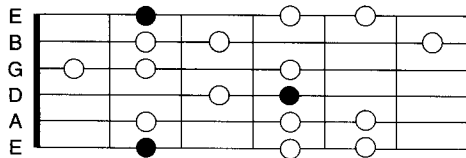
Formula: 1-2- $\flat$ 3-4-5- $\flat$ 6-7-8

Notes: C-D-E $\flat$ -F-G-A $\flat$ -B-C

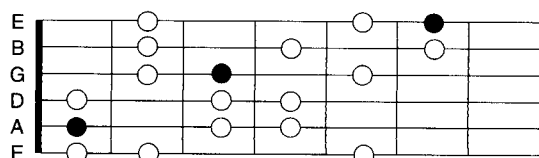
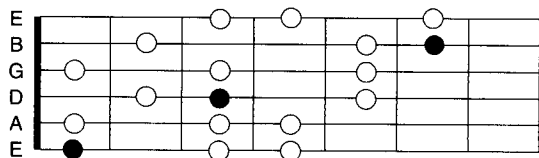
**C harmonic minor scale**



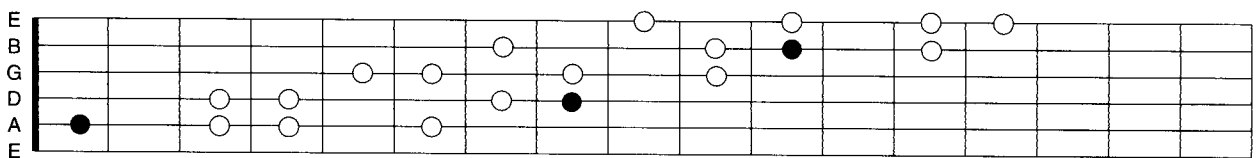
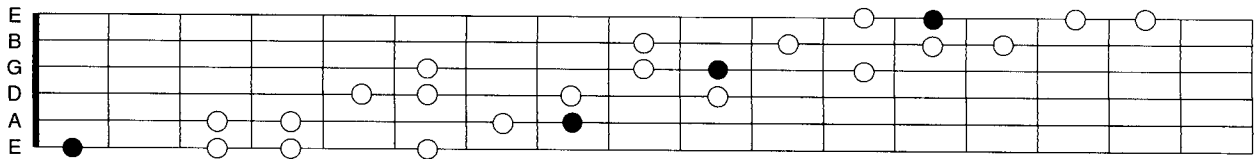
## Caged System



## Three-Notes-Per-String System



## Horizontal System

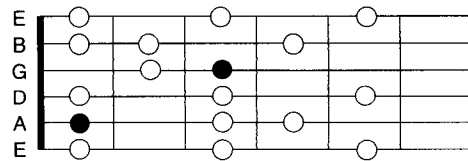
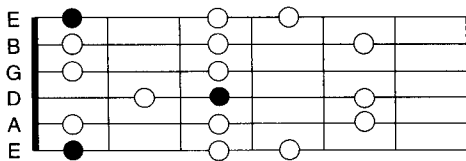


# MELODIC MINOR

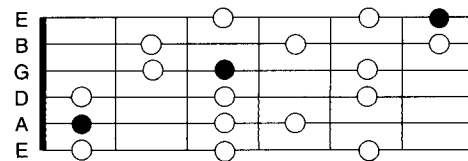
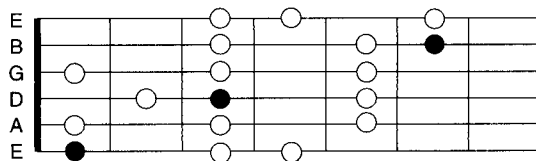
This scale can also be used over minor chords and is commonly referred to as the "jazz minor" scale.

|  |                              |
|--|------------------------------|
| <p>Step pattern: W-H-W-W-W-W-H</p> <p>Formula: 1-2-<math>\flat</math>3-4-5-6-7-8</p> <p>Notes: C-D-E<math>\flat</math>-F-G-A-B-C</p> | <p>C melodic minor scale</p> |
|--|------------------------------|

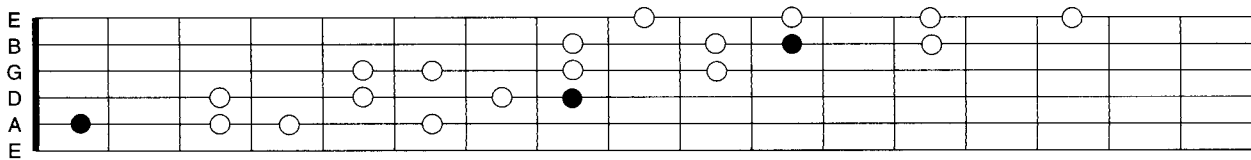
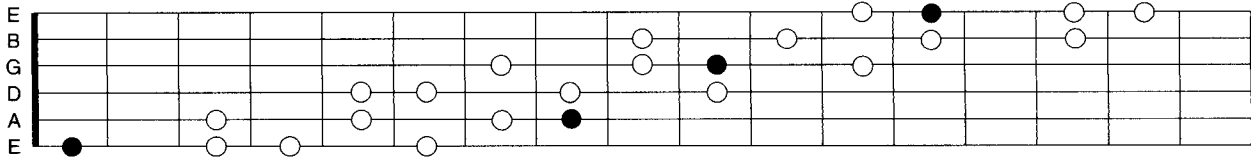
## Caged System



## Three-Notes-Per-String System



## Horizontal System



# MINOR PENTATONIC

This is undeniably the most prevalent scale used by rock and blues players. As its name suggests ("penta" means five), this scale contains only five different tones.

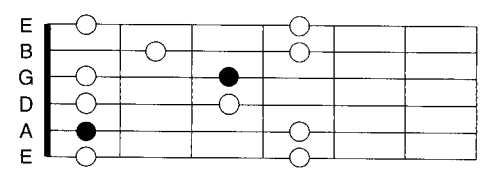
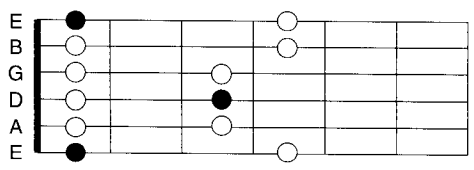
Step pattern: W+H-W-W-W+H-W

Formula: 1- $\flat$ 3-4-5- $\flat$ 7

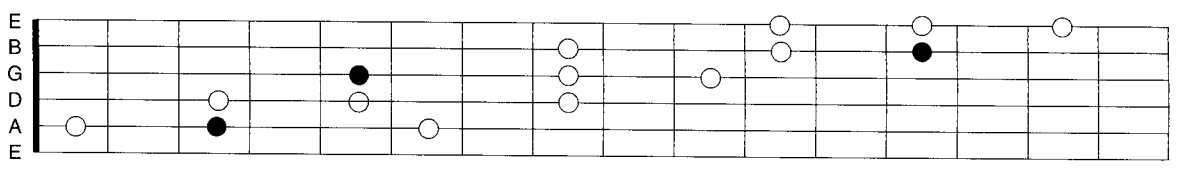
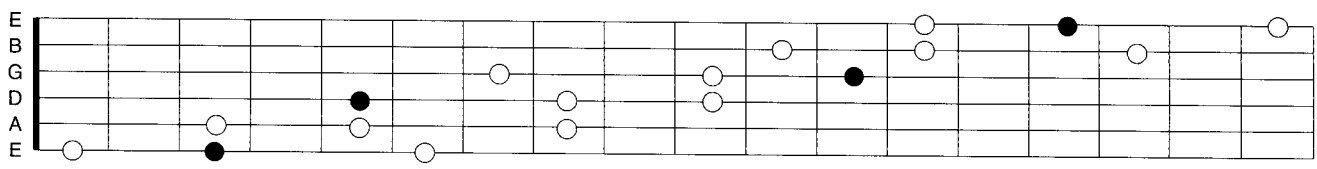
Notes: C-E $\flat$ -F-G-B $\flat$ -C

C minor pentatonic scale

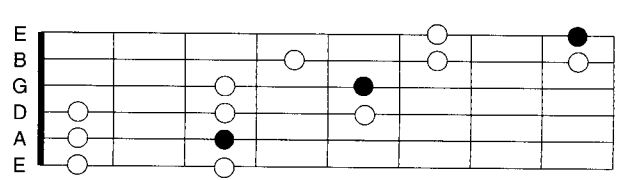
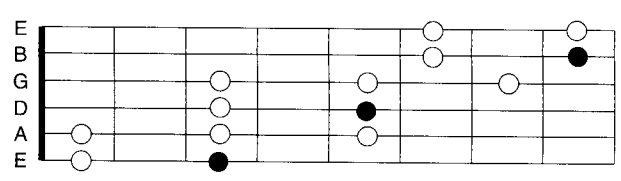
## Caged System



## Three-Notes-Per-String System



## Horizontal System



# MAJOR PENTATONIC

This is another 5-tone (“pentatonic”) scale common in many styles of music. It has a “bright” sound that especially lends itself well to country music.

Step pattern: W-W-W+H-W-W+H

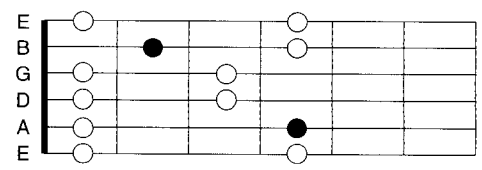
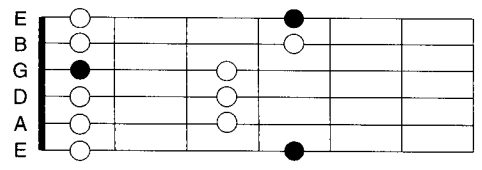
Formula: 1-2-3-5-6-1

Notes: C-D-E-G-A-C

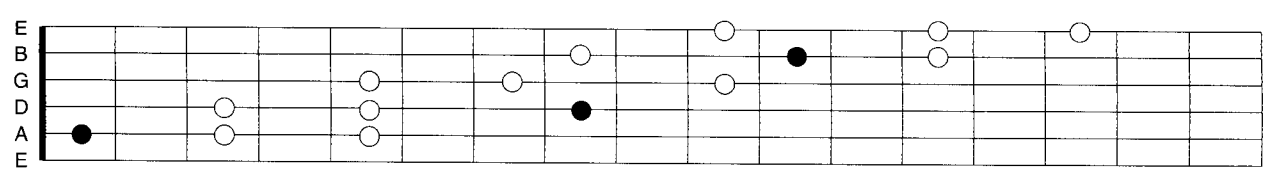
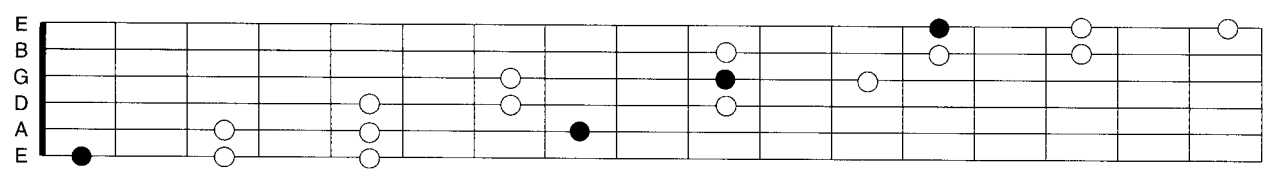
C major pentatonic scale



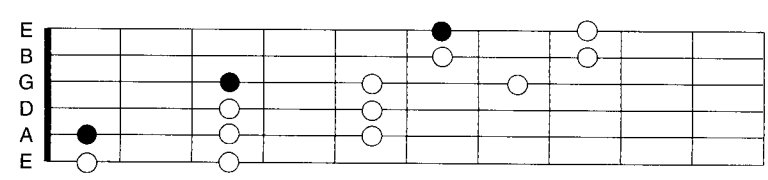
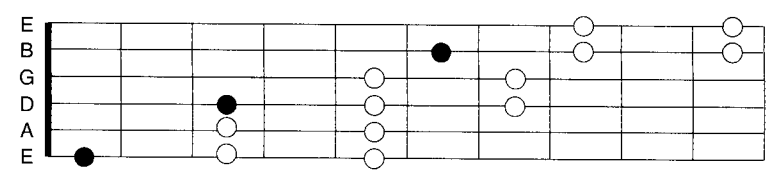
## Caged System



## Three-Notes-Per-String System



## Horizontal System



# BLUES

The blues scale is common in jazz, rock, and (you guessed it!) **blues music**. It contains an added blues note ( $\flat 5$ ) from the minor pentatonic scale but has only six tones.

Step pattern: W+H-W-H-H-W+H-W

Formula: 1- $\flat 3$ -4- $\flat 5$ -5- $\flat 7$ -1

Notes: C-E $\flat$ -F-G $\flat$ -G-B $\flat$ -C

C blues scale

## Caged System

## Three-Notes-Per-String System

## Horizontal System

# DIMINISHED

This scale is popular in jazz and heavy metal music (turn it up!). NOTE: It's not a typo, there really are eight different tones in this scale.

Step pattern: W-H-W-H-W-H-W-H

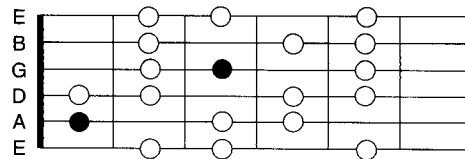
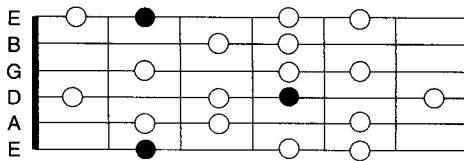
Formula: 1-2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6-7-8

Notes: C-D-E $\flat$ -F-G $\flat$ -A $\flat$ -A-B-C

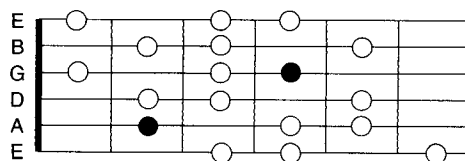
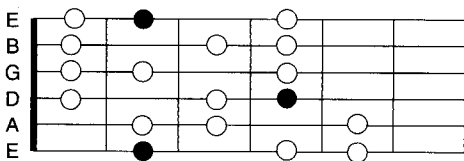
C diminished scale



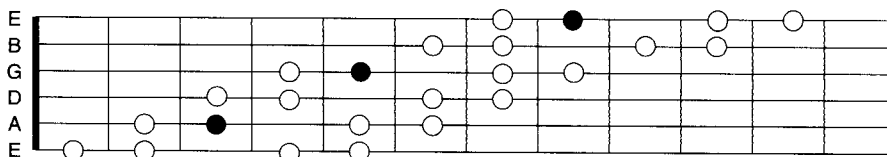
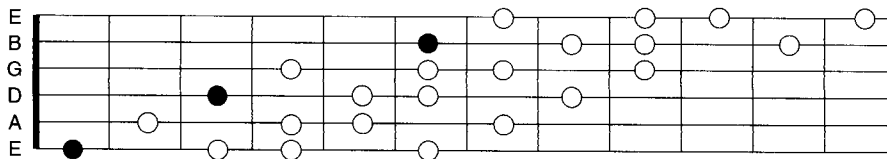
## Caged System



## Three-Notes-Per-String System



## Horizontal System



# MODES

Modes are like scales—each uses a specific pattern of whole steps and half steps. The difference is that a mode is not related to the key of its root note. That is, a Dorian mode built on C is not in the key of C. The seven modes in common practice today are derived from the seven notes of the major scale:

$$\begin{array}{c} \text{C Ionian} \\ \text{(same as C major)} \end{array} = \begin{array}{cccccccc} & \text{W} & \text{W} & \text{H} & \text{W} & \text{W} & \text{W} & \text{H} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} \end{array}$$

$$\text{D Dorian} = \begin{array}{cccccccc} & \text{W} & \text{H} & \text{W} & \text{W} & \text{W} & \text{H} & \text{W} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} \end{array}$$

$$\text{E Phrygian} = \begin{array}{cccccccc} & \text{H} & \text{W} & \text{W} & \text{W} & \text{H} & \text{W} & \text{W} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{E} & \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} \end{array}$$

$$\text{F Lydian} = \begin{array}{cccccccc} & \text{W} & \text{W} & \text{W} & \text{H} & \text{W} & \text{W} & \text{H} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{F} & \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} \end{array}$$

$$\text{G Mixolydian} = \begin{array}{cccccccc} & \text{W} & \text{W} & \text{H} & \text{W} & \text{W} & \text{H} & \text{W} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} \end{array}$$

$$\begin{array}{c} \text{A Aeolian} \\ \text{(same as A natural minor)} \end{array} = \begin{array}{cccccccc} & \text{W} & \text{H} & \text{W} & \text{W} & \text{H} & \text{W} & \text{W} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \end{array}$$

$$\text{B Locrian} = \begin{array}{cccccccc} & \text{H} & \text{W} & \text{W} & \text{H} & \text{W} & \text{W} & \text{W} \\ & \diagdown & / & \diagdown & / & \diagdown & / & \diagdown & / \\ \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B} \end{array}$$

As you can see, each mode is actually a variation of the major scale. They differ only in the arrangement of the intervals.

The next page gives you two usable patterns for each of the seven modes...





# JAM SESSION

# JAM SESSION

## Time to charge admission...

Now it's time to use the chords and scales from this book and make some **actual music!** This section provides twenty chord progressions found in various music styles. Play along with the CD. You can either follow the chord symbols and strum along, or use the suggested scales to practice improvising.

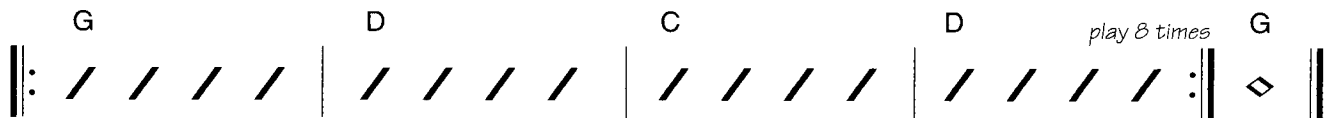
Either way, grab your axe, and let's jam!

**QUICK REMINDER:** The audio icons that accompany each example correspond with the track numbers on the CD.

### 1 Heavenly Ballad

suggested scales: G major, G major pentatonic, E minor pentatonic

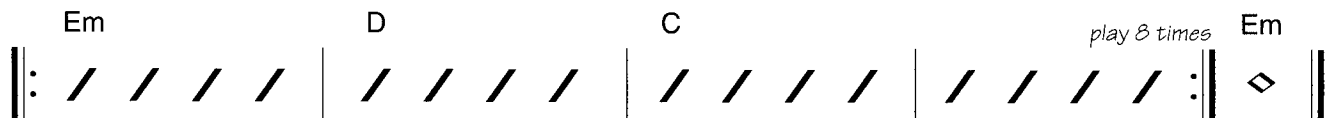
G D C D *play 8 times* G



### 2 Medium Rock

suggested scales: E minor, E minor pentatonic

Em D C *play 8 times* Em



### 3 Wall of Fame

suggested scales: D minor, D minor pentatonic, D blues

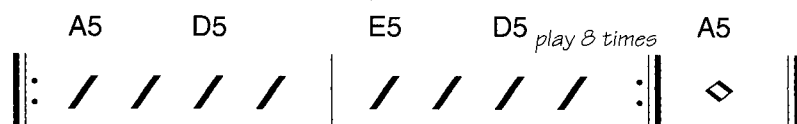
Dm A5 C5 Dm *play 8 times*



### 4 Wild and Crazy

suggested scales: A minor pentatonic, A blues

A5 D5 E5 D5 *play 8 times* A5



## 5 Full Deck Shuffle

suggested scales: E blues, E minor pentatonic

||: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

/ / / / | / / / / | B / / / / | A / / / / | E / / / / | B *play 3 times* E || ◇ ||

## 6 Generic Pop

suggested scales: C major, C major pentatonic

C Am F G *play 8 times* C

||: / / / / | / / / / :|| ◇ ||

## 7 Funky Feeling

suggested scales: E blues, E minor pentatonic

E9 A9 *play 8 times* E9

||: / / / / | / / / / :|| ◇ ||

## 8 Don't Stop

suggested scales: G major, G major pentatonic

G C Am D *play 8 times* G

||: / / / / | / / / / :|| ◇ ||

## 9 Smooth Jazz

suggested scales: F major, F major pentatonic

Fmaj7 B<sup>b</sup>maj7 Gm7 C7 *play 8 times* Fmaj7

||: / / / / | / / / / | / / / / | / / / / :|| ◇ ||

## 10 Overtime

suggested scales: C blues, C minor pentatonic

C B<sup>b</sup> F C *play 8 times* C

||: / / / / | / / / / | / / / / | / / / / :|| ◇ ||

Don't stop there! Turn the page...

# 11 Nashville Dreamin'

suggested scales: C major pentatonic, C major

C F

G C G *play 4 times* C

# 12 Heavy Rock

suggested scales: E Dorian, E minor pentatonic

Em D A *play 8 times* Em

# 13 Alley Cat

suggested scales: (first three measures): A minor, A minor pentatonic  
 suggested scales: (fourth measure): A harmonic minor

Am G F E *play 8 times* Am

# 14 Fusion

suggested scales: C Phrygian, C minor pentatonic

Cm7 D<sup>b</sup>maj7 *play 16 times* Cm7

# 15 South of the Border

suggested scales: G blues, G minor, G minor pentatonic, G harmonic minor

Gm7 Am7<sup>b</sup>5 D7<sup>b</sup>9 *play 8 times* Gm7

## 16 Scare Us

suggested scales: B $\flat$  Lydian, A minor pentatonic

B $\flat$ maj7 $\flat$ 5      Am      Gm      Am      *play 8 times* B $\flat$ maj7 $\flat$ 5

## 17 Swing It!

suggested scales: C Ionian, C major

Dm7      G7      Cmaj7      *play 8 times*

## 18 Metal Mix

suggested scales: F $\sharp$  Aeolian, F $\sharp$  minor pentatonic

F $\sharp$ m      D      E *play 8 times*      F $\sharp$ m

## 19 Rock 'n' Roll

suggested scales: D major, D major pentatonic

D      Bm      Em      A *play 8 times*      D

## 20 Outta Here

suggested scales: E Mixolydian, E major pentatonic

E      D      A *play 8 times*      E

**Bravo!** You're ready for the big leagues...

