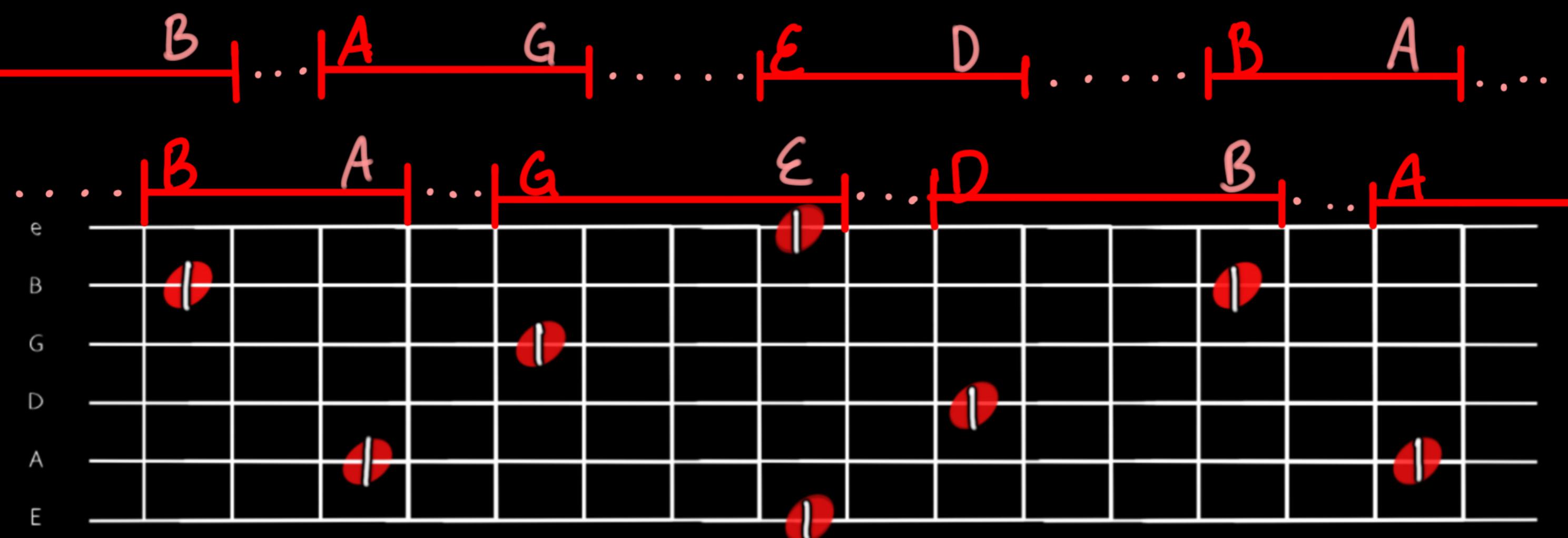


ROOT-STRING  
OCTAVE PAIR

- YOUR HAND OCCUPIES A “BOX” OF UP TO 5 FRETS AT ANY GIVEN MOMENT.
- THERE WILL ALWAYS BE AN R.S.O.P. IN THAT BOX.
- THE ROOT THAT IS CLOSEST TO THE NUT (LOWEST FRET #) WILL BE THE I.D. FOR THAT POSITION.
- ABOVE IS AN “A-STRING ROOT” BOX.
- SINCE THERE ARE 5 UNIQUE STRINGS ON THE GUITAR (E-STRING IS DOUBLED) THERE ARE ONLY 5 POSSIBLE POSITIONS TO PLAY ANY {ROOT} NOTE.

\* REPEATING FRETBOARD (NO SPECIFIC FRET #)



THERE ARE 7 TONALITIES OR "CHORD FAMILIES"

(MAJOR CADENCE: II<sup>7</sup> V<sup>7</sup> I<sup>Δ7</sup>)

◦ MAJOR: C, C6, C<sup>6</sup>, C<sup>Δ7</sup>, C<sup>Δ9</sup>, C<sup>Δ13</sup>, C<sup>Δ7(#11)</sup>, etc...

◦ MINOR: D-, D-7, D-9, D-11, D-13, etc...

◦ DOMINANT: G<sup>7</sup>, G<sup>7(sus)</sup>, G<sup>7(#11)</sup>, G<sup>9</sup>, G<sup>13</sup>, etc..

(MINOR CADENCE: II<sup>-7(b5)</sup> V<sup>7(ALT)</sup> I<sup>-6</sup>)

◦ TONIC MINOR: A-6, A-<sup>6</sup>, A<sup>Δ7</sup>, etc...

◦ -7<sup>(b5)</sup> AKA φ (HALF DIMINISHED): B-7<sup>(b5)</sup>, B-9<sup>(b5)</sup>, B-11<sup>(b5)</sup>, etc...

◦ ALTERED DOMINANT: E<sup>7(ALT)</sup>, E<sup>7(b9/#9)</sup>, E<sup>7(b13)</sup>, E<sup>7(b9sus)</sup>, etc...

(PASSING CHORD DOMINANT)

◦ 07 (FULLY DIMINISHED): C<sup>#07</sup>, A<sup>7(b9)</sup>/C<sup>#</sup>, etc...

CHORDS OF THE SAME FAMILY ARE LARGELY INTERCHANGABLE

(DEPENDING ON CONTEXT). I.E. ANY TYPE OF Δ CHORD VARIATION  
FULFILLS THE TONALITY FOR ANY MAJOR CHORD SYMBOL.

THIS MEANS YOU ONLY NEED TO LEARN 7 CHORD SHAPES TO PLAY ANY TONE!

I SUGGEST LEARNING E AND A SHAPES FROM EACH TONALITY FOR BETTER  
NAVIGATION ON THE NECK. THAT'S 14 CHORD SHAPES TO HAVE EASY  
ACCESS TO THE FRET BOARD ON ANY JAZZ STANDARD.

THEN PRACTICE MAJOR & MINOR II V I CADENCES FROM E AND A POSITIONS.

# CHORD-SCALES

CHORD-SCALE THEORY IS A VERY USEFULL TOOL TO HELP IMPROVISERS DEVELOP QUICK ARITHMETIC OF GO-TO "CORRECT" NOTES TO PLAY OVER FAST-MOVING CHANGES, HOWEVER IT DOES A POOR JOB OF EXPLAINING WHAT IS ACTUALLY HAPPENING IN THE MUSIC. IT IS A MEANS TO AN END, AND NOT THE WHOLE TRUTH. BARRY HARRIS HAS A MUCH BETTER EXPLANATION.

THAT BEING SAID HERE ARE INTRODUCTORY CHORD-SCALES:

$\Delta 7$ : • LYDIAN MODE: 1 2 3  $\#4$  5 6  $\Delta 7$  |

• BARRY HARRIS DIMINISHED 6<sup>th</sup> SCALE: 1 2 3 4 5  $\flat 6$  6  $\Delta 7$  |

-7 : DORIAN MODE: 1 2  $\flat 3$  4 5 6  $\flat 7$  |

7 : LYDIAN DOMINANT ; 1 2 3  $\#4$  5 6  $\flat 7$  |  
(4<sup>th</sup> MODE MELODIC "JAZZ" MINOR)

-6 : MELODIC "JAZZ" MINOR: 1 2  $\flat 3$  4 5 6  $\Delta 7$  |

-7<sup>(b5)</sup> : LOCRIAN  $\natural 9$  1 2  $\flat 3$  4  $\flat 5$   $\flat 6$   $\flat 7$  |  
(6<sup>th</sup> MODE JAZZ MINOR)

$\widehat{7 \text{ ALTERED}}$  : ALTERED SCALE : 1  $\flat 9$   $\#9$  3  $\flat 5$   $\#5$   $\flat 7$  |  
(7<sup>th</sup> MODE JAZZ MINOR)

07 : DIMINISHED SCALE : 1 2  $\flat 3$  4  $\flat 5$   $\flat 6$   $\flat 7$   $\Delta 7$  |  
(WHOLE-HALF DIMINISHED)

7<sup>(b9)</sup> : DIMINISHED DOMINANT: 1  $\flat 9$   $\#9$  3  $\flat 5$  5 6  $\flat 7$  |  
(HALF-WHOLE DIMINISHED)

ONLY 3 SCALES (OR MODES THEREOF) WERE USED ABOVE:  
• MAJOR  
• JAZZ MINOR  
• DIMINISHED

e	3	4	b5	5	b6
B	7	1	b2	2	b3
G	5	b6	6	b7	7
D	2	b3	3	4	b5
A	6	b7	7	1	b2
E	3	4	b5	5	b6

# CHROMATIC

## SCALE

e	b5	5	b6	6	b7
B	b2	2	b3	3	4
G	6	b7	7	1	b2
D	3	4	b5	5	b6
A	7	1	b2	2	b3
E	b5	5	b6	6	b7

e	b6	6	b7	7	1
B	b3	3	4	b5	5
G	7	1	b2	2	b3
D	b5	5	b6	6	b7
A	b2	2	b3	3	4
E	b6	6	b7	7	1

e	7	1	b2	2	b3
B	b5	5	b6	6	b7
G	2	b3	3	4	b5
D	6	b7	7	1	b2
A	3	4	b5	5	b6
E	7	1	b2	2	b3

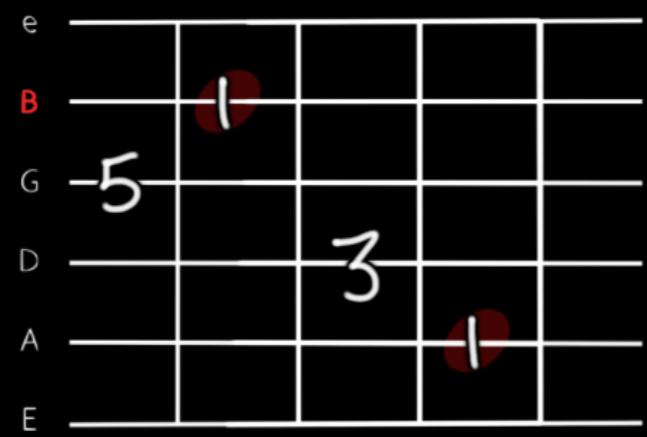
e	b2	2	b3	3	4
B	b6	6	b7	7	1
G	3	4	b5	5	b6
D	7	1	b2	2	b3
A	b5	5	b6	6	b7
E	b2	2	b3	3	4

e	3	4	b5	5	b6
B	7	1	b2	2	b3
G	5	b6	6	b7	7
D	2	b3	3	4	b5
A	6	b7	7	1	b2
E	3	4	b5	5	b6

e	3	4	b5	5	b6	6	b7	7	1	b2	2	b3	3	4	b5	5	b6
B	7	1	b2	2	b3	3	4	b5	5	b6	6	b7	7	1	b2	2	b3
G	5	b6	6	b7	7	1	b2	2	b3	3	4	b5	5	b6	6	b7	7
D	2	b3	3	4	b5	5	b6	6	b7	7	1	b2	2	b3	3	4	b5
A	6	b7	7	1	b2	2	b3	3	4	b5	5	b6	6	b7	7	1	b2
E	3	4	b5	5	b6	6	b7	7	1	b2	2	b3	3	4	b5	5	b6

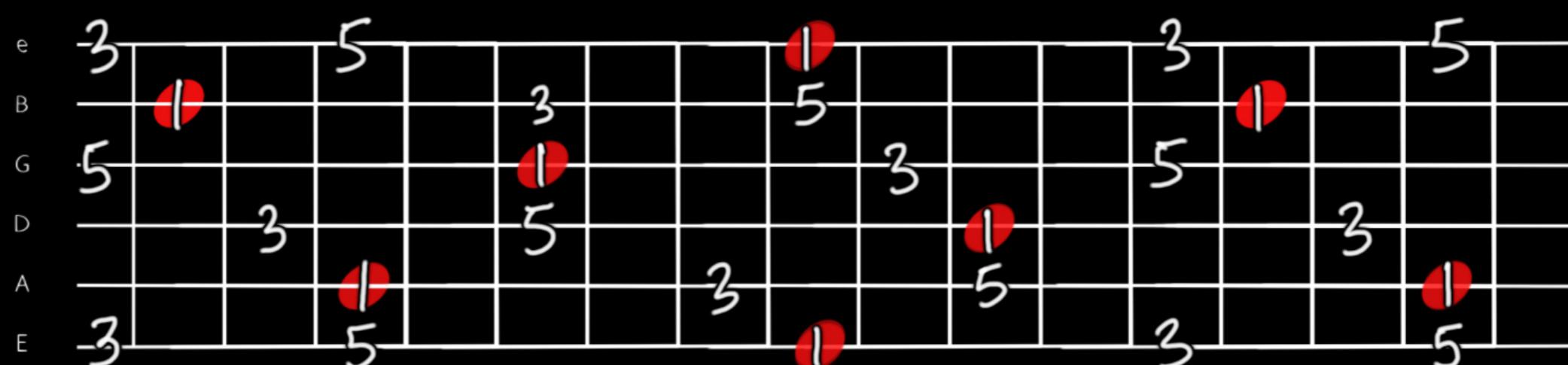
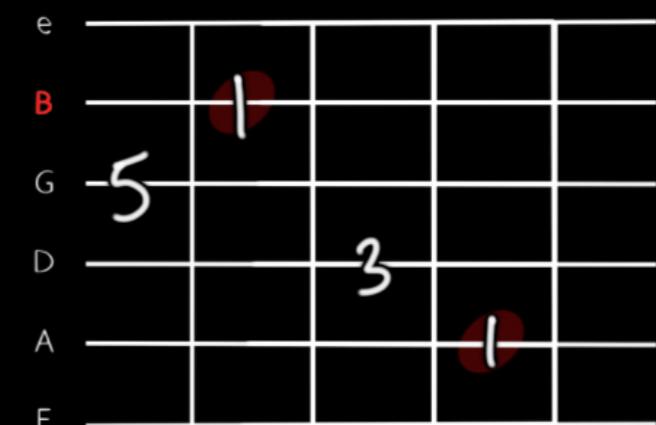
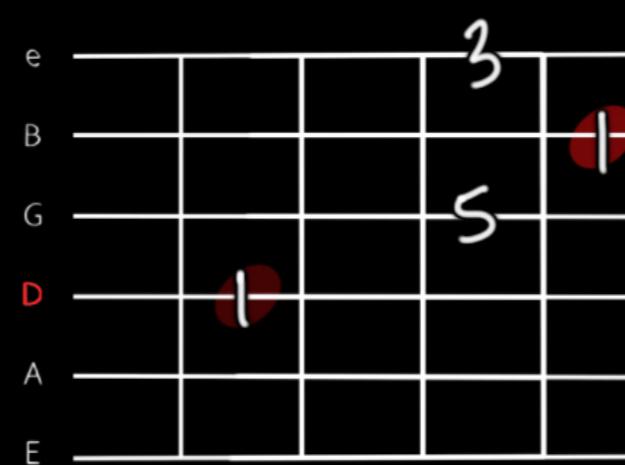
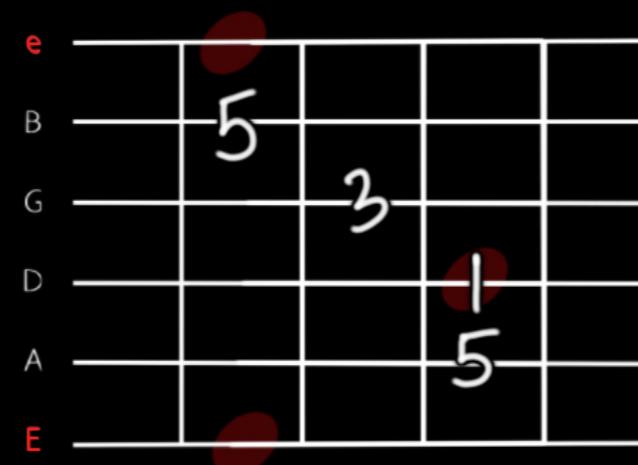
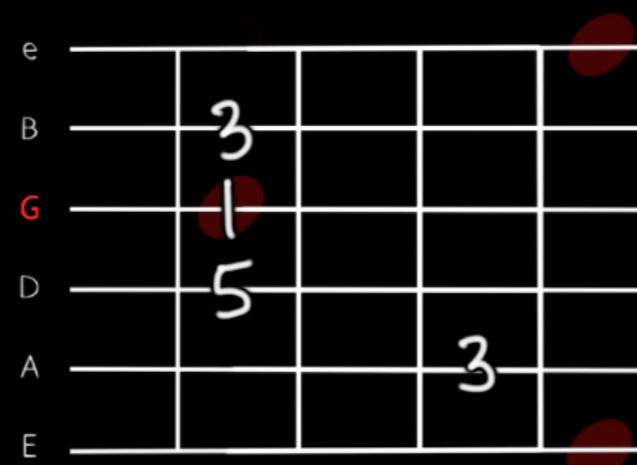
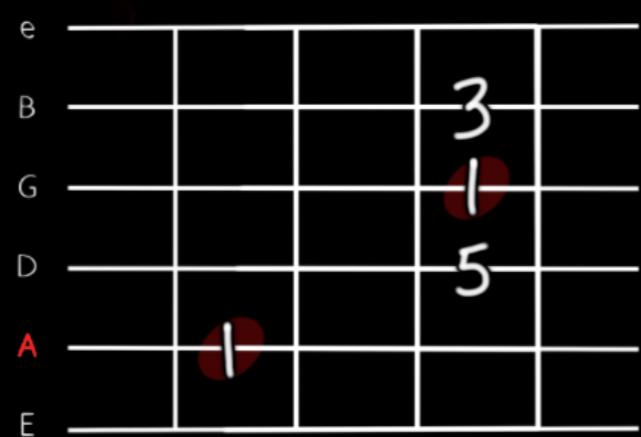
### ENHARMONIC & OCTAVE EQUIVALENTS

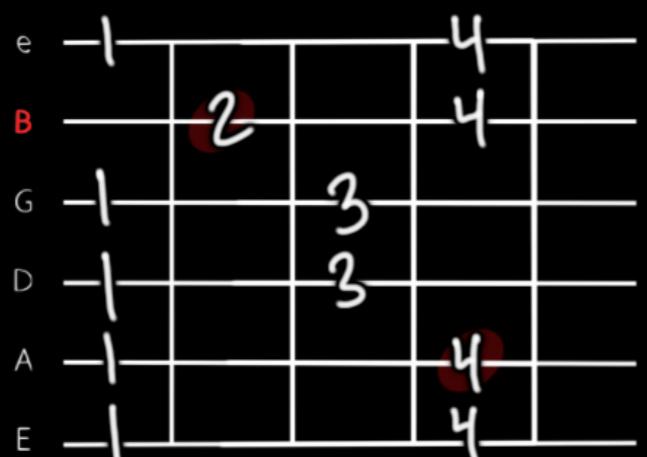
- 2 = 9
- 4 = 11
- 6 = 13
- #9 = b3
- #5 = b6 = b13
- #4 = b5 = #11 = Tritone
- °7 = 6



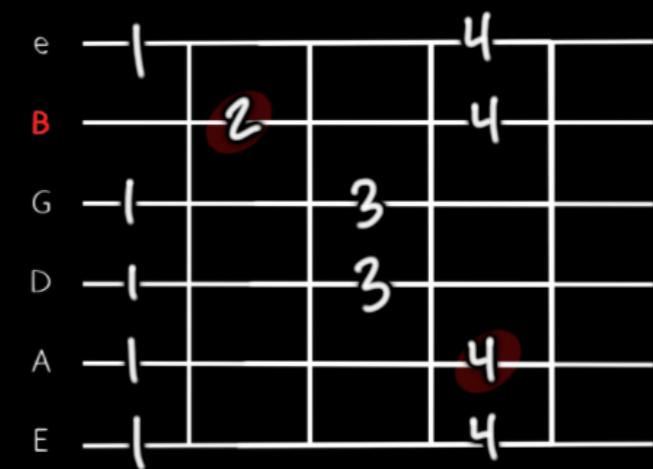
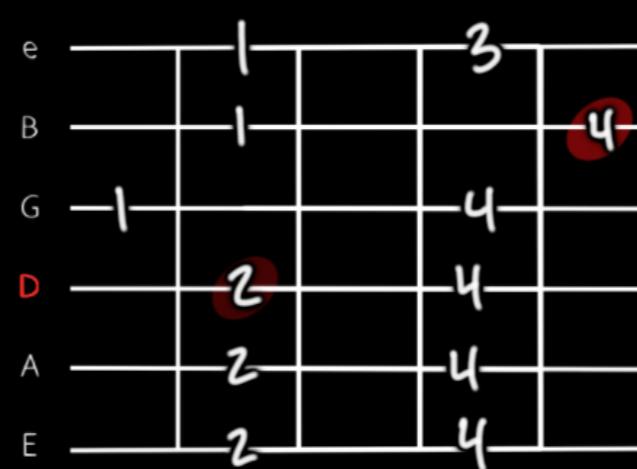
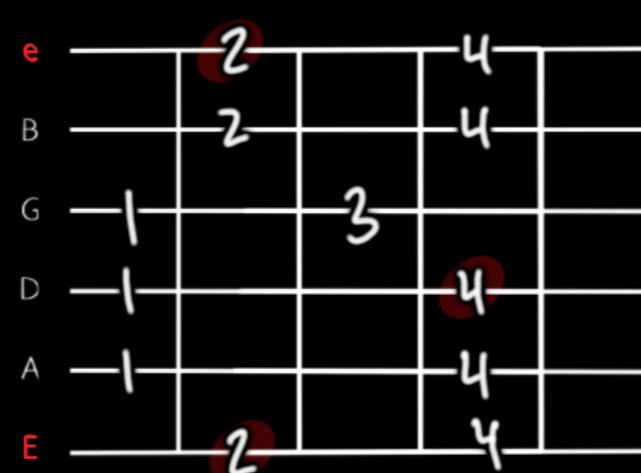
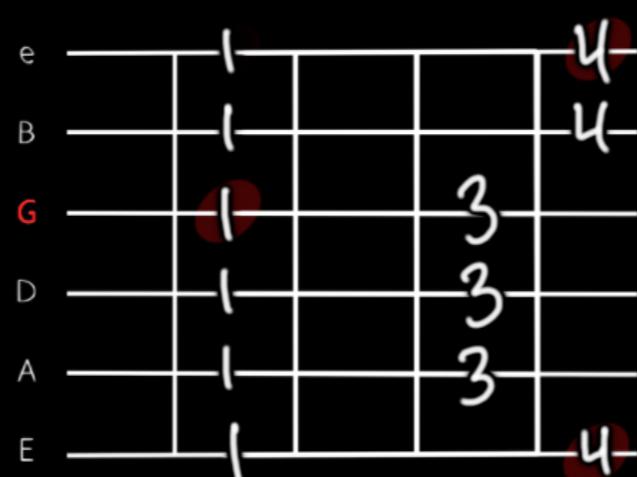
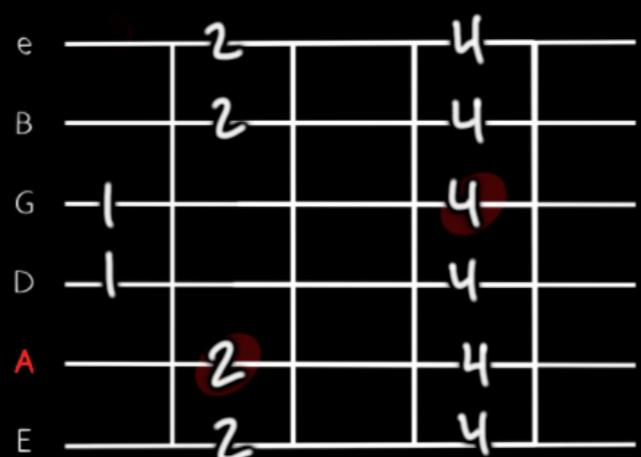
MAJOR

CHORDS

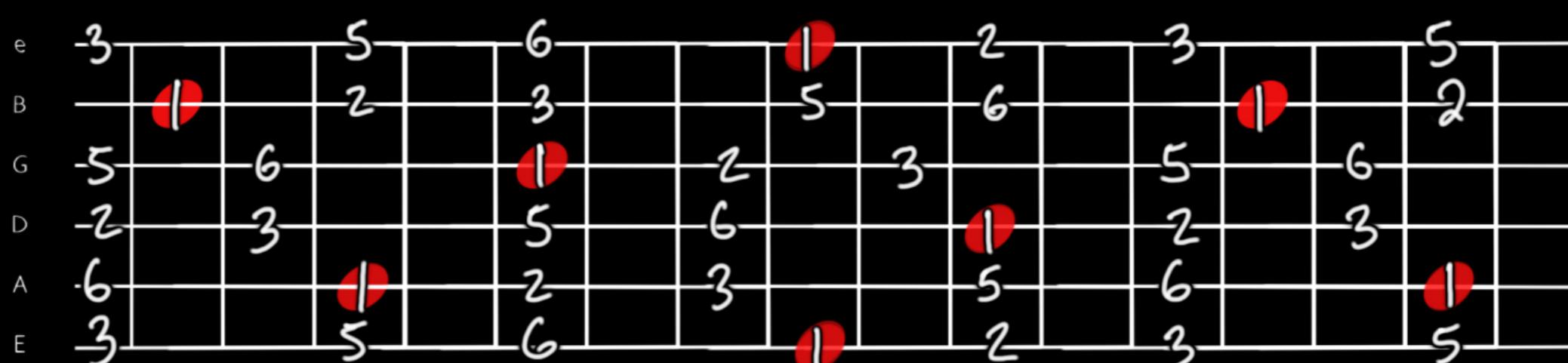


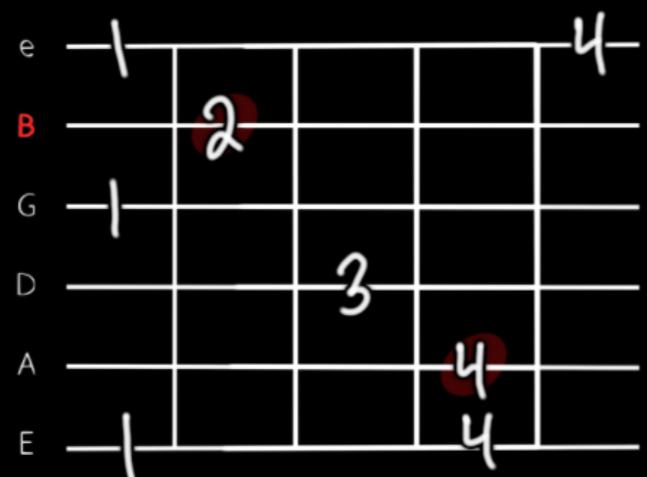


# MASOR PENTATONIC SCALES

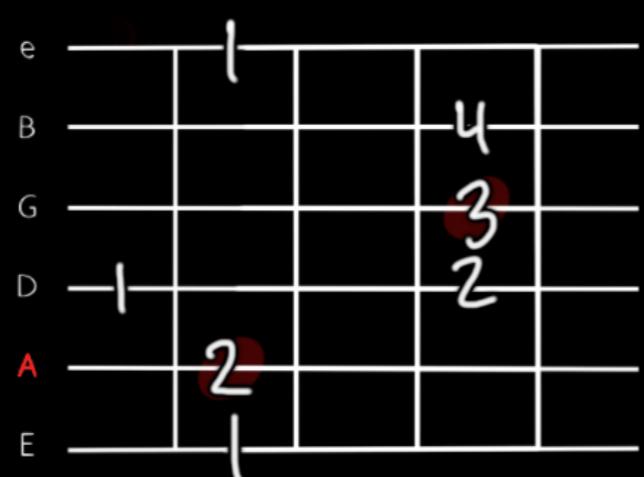


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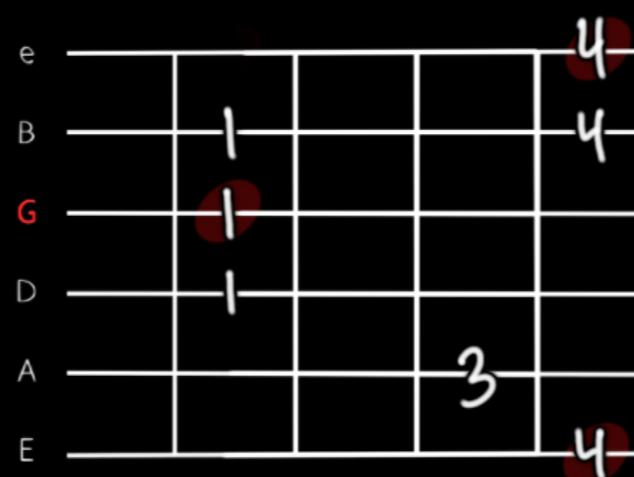




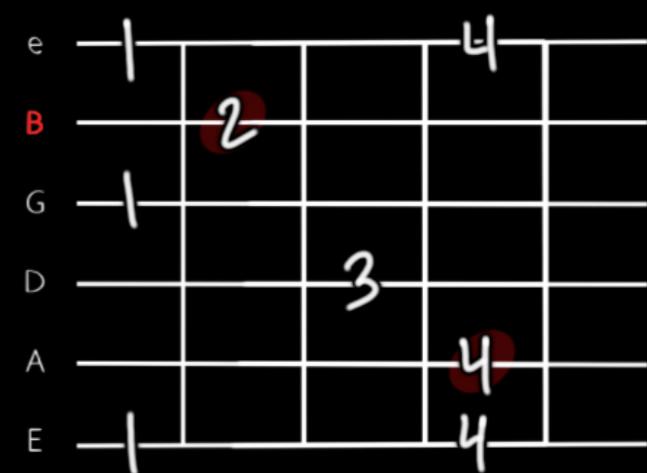
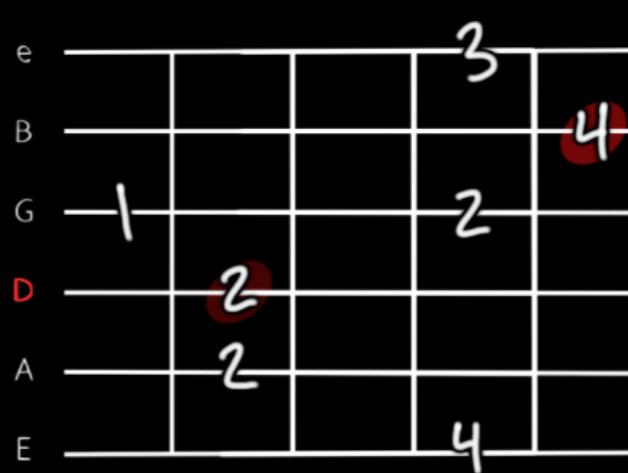
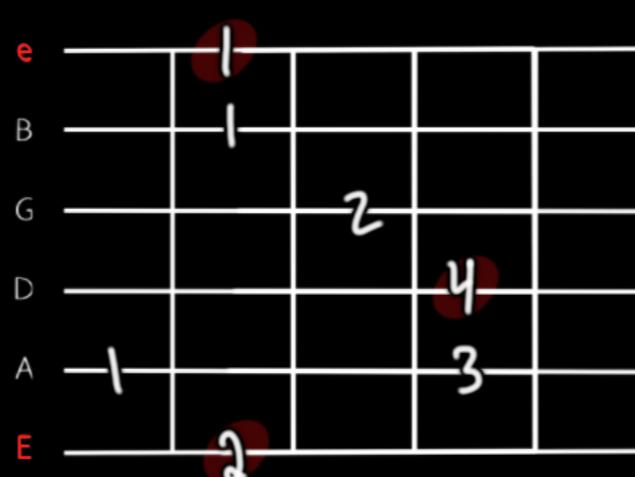
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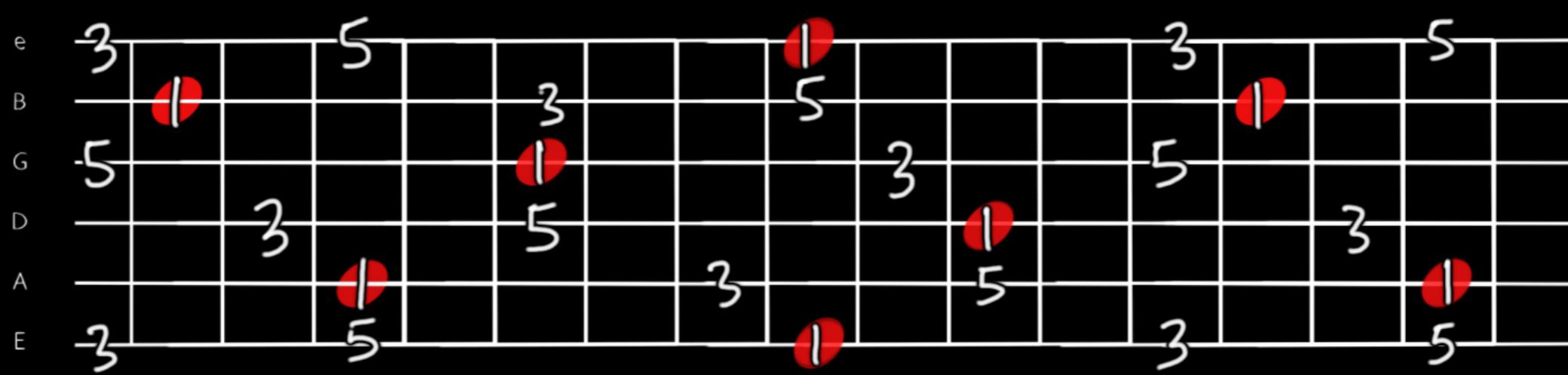
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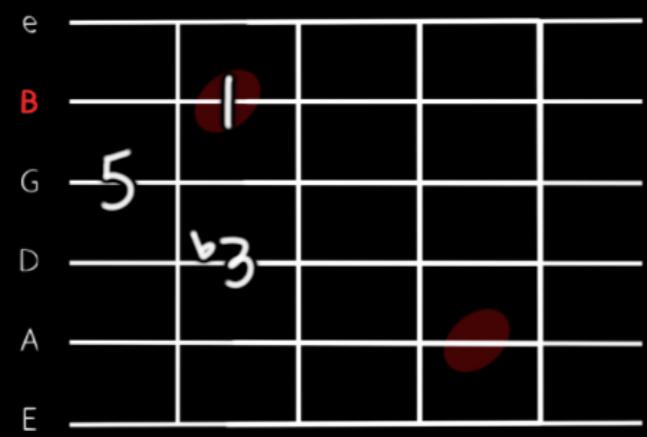


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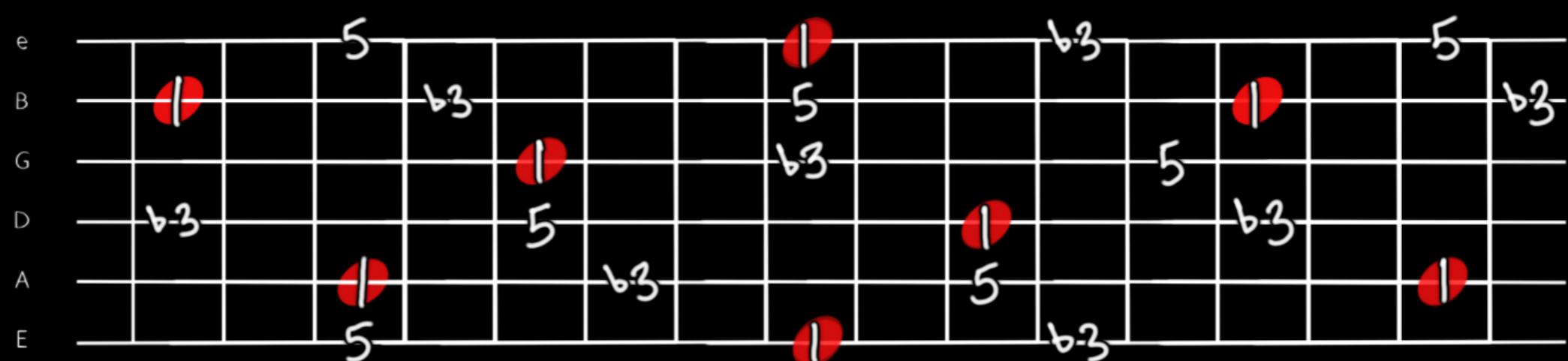
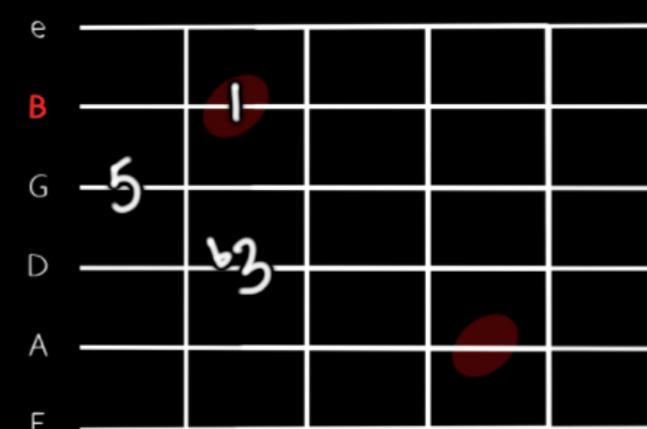
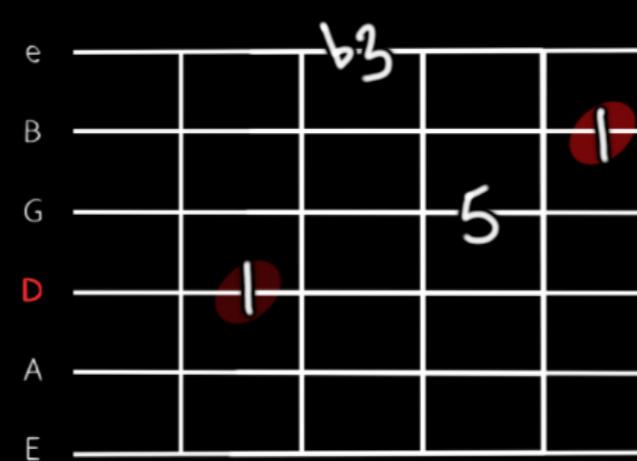
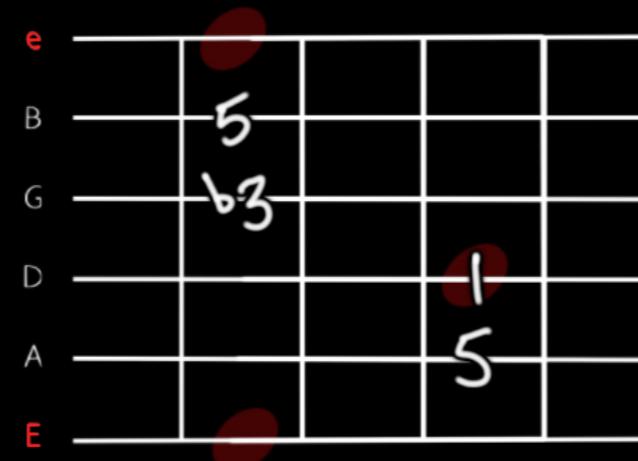
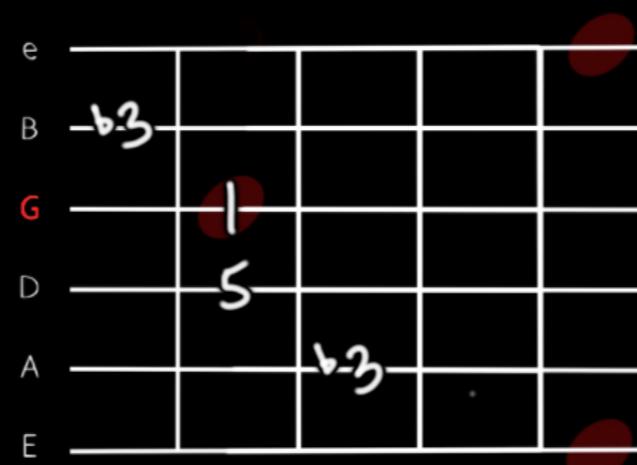
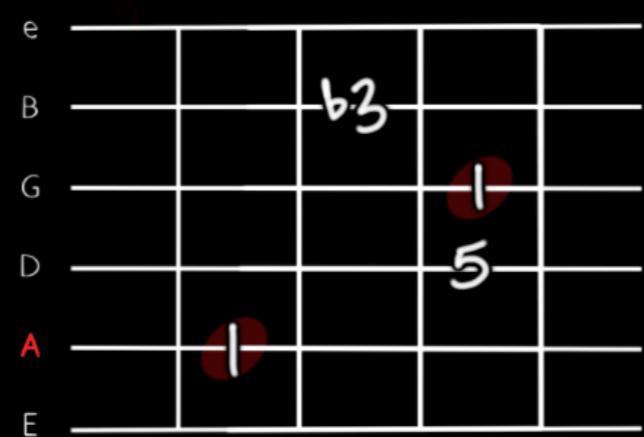


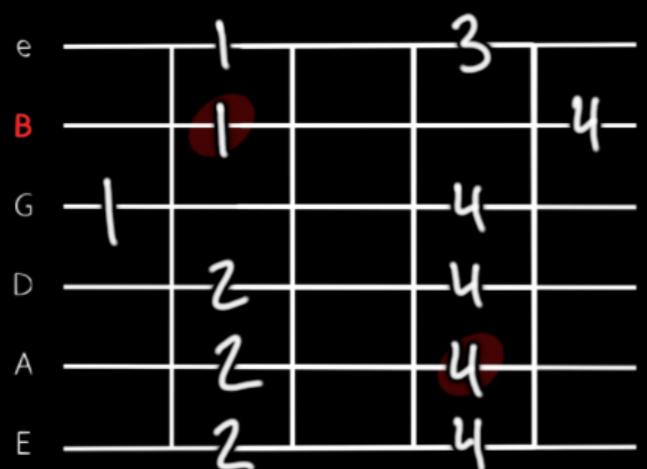
## CHORD TONES



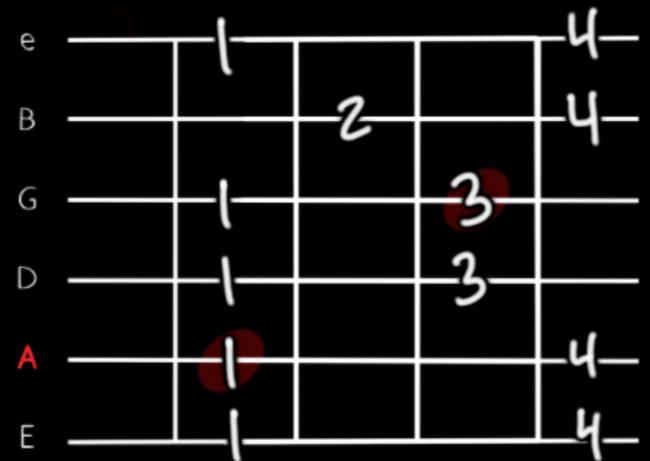


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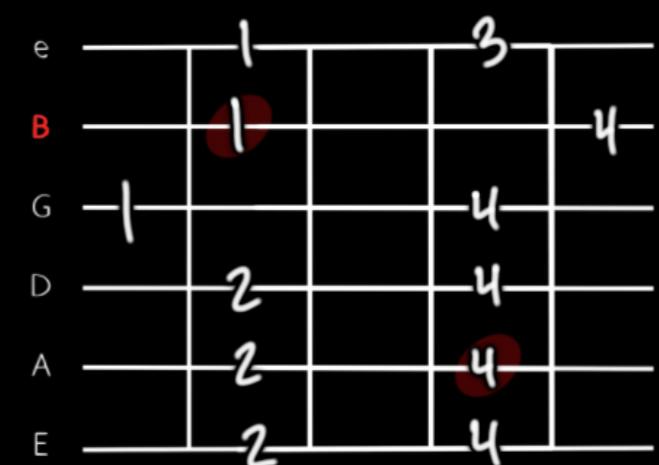
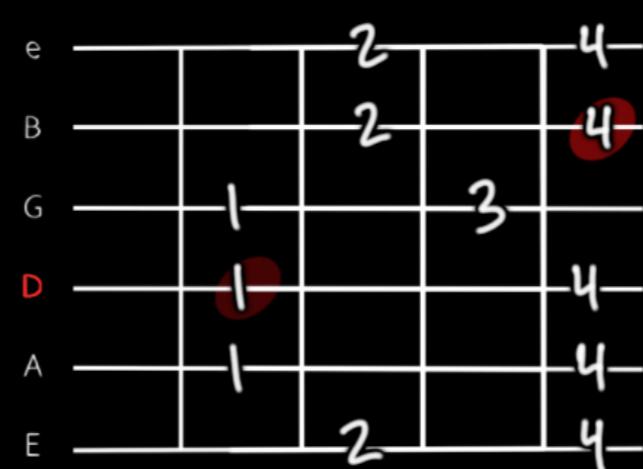
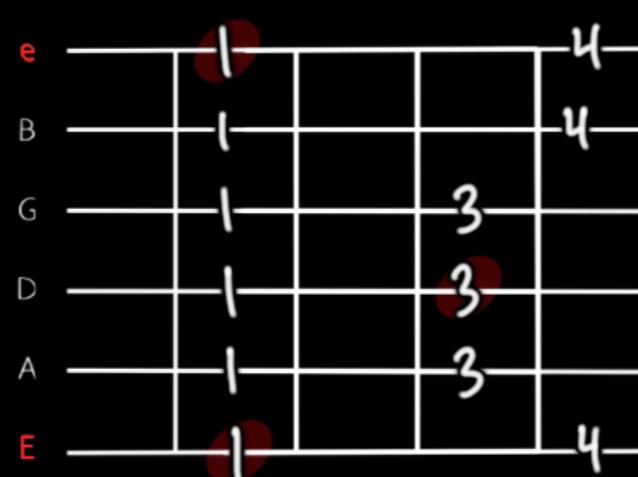
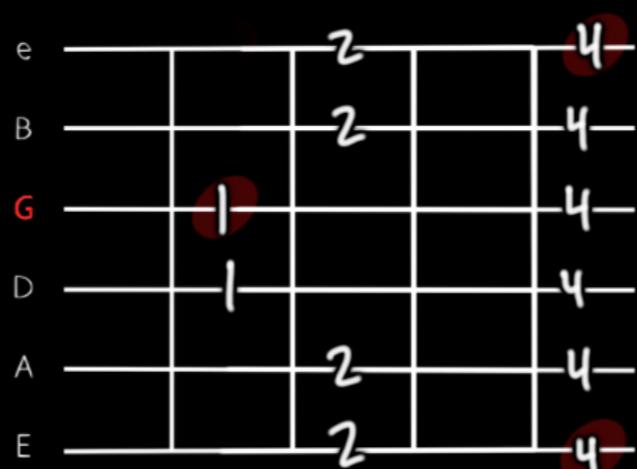




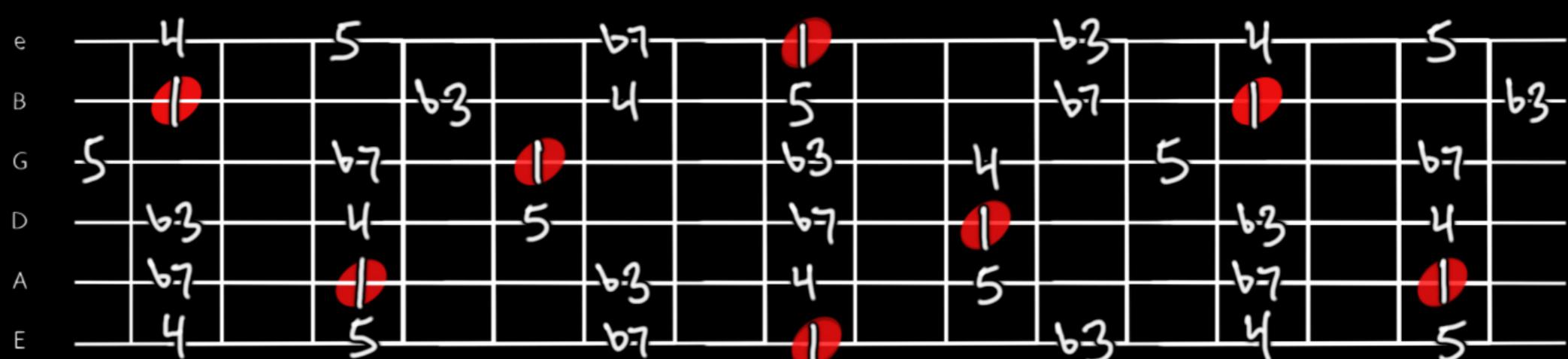
# MINOR PENTATONIC SCALES

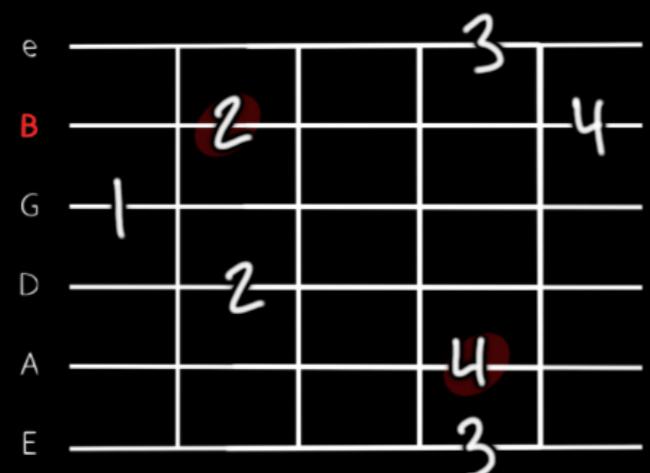


# (FINGERING CHART )



## SCALE DEGREES:

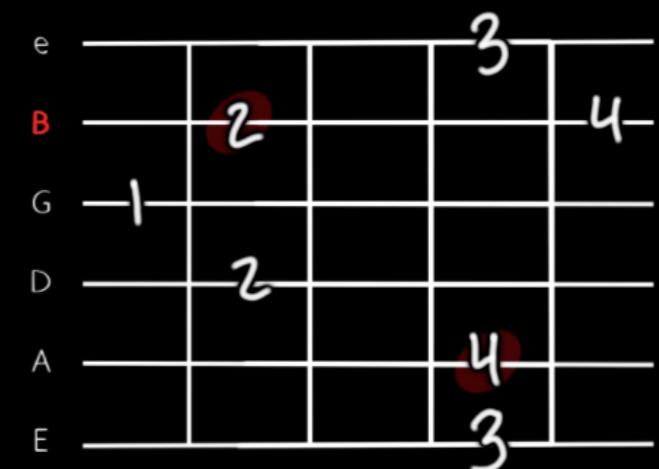
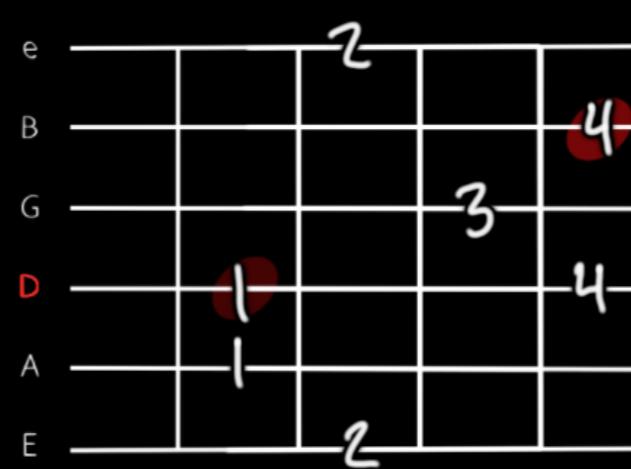
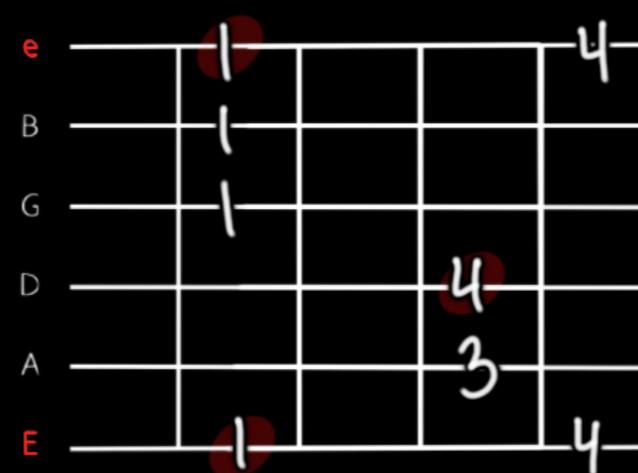
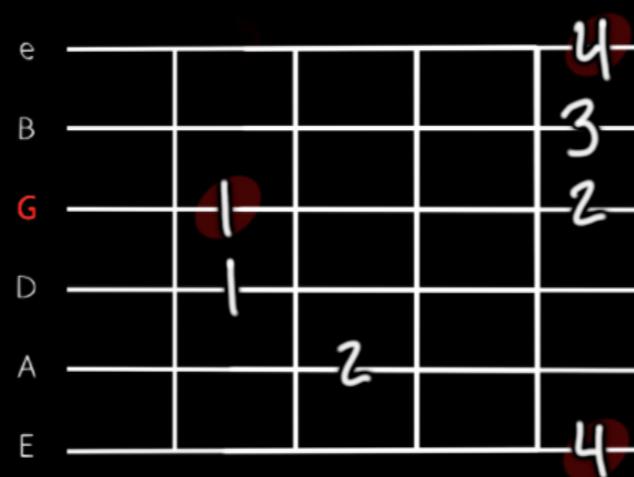
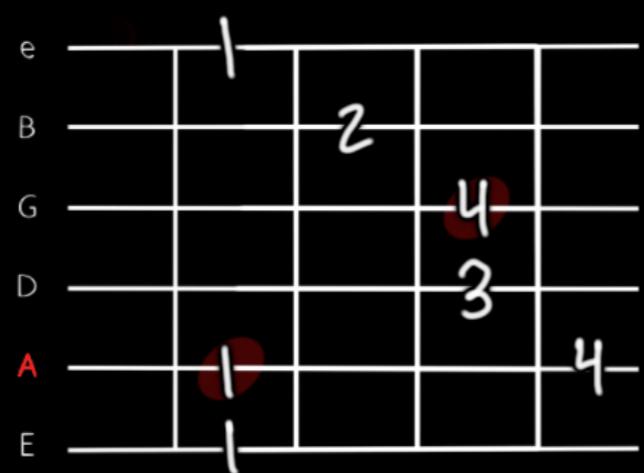




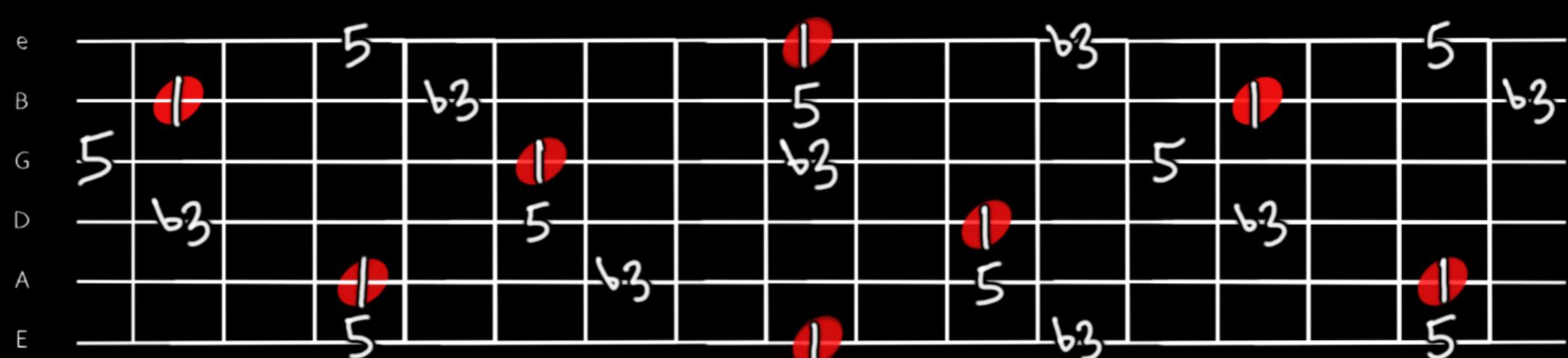
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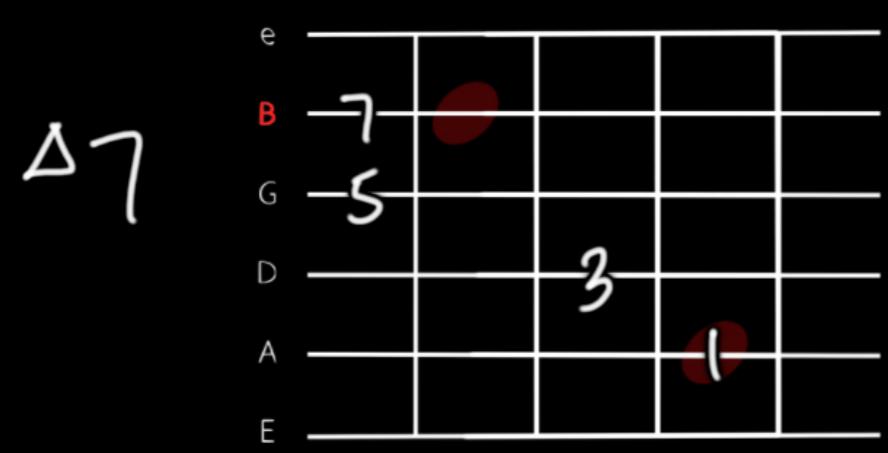
## ARPEGGIOS

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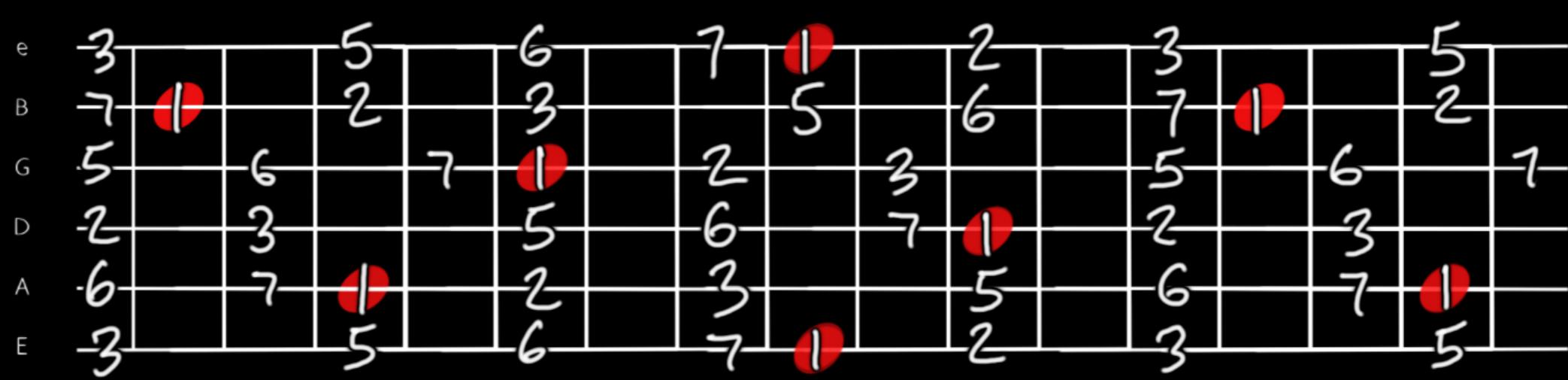
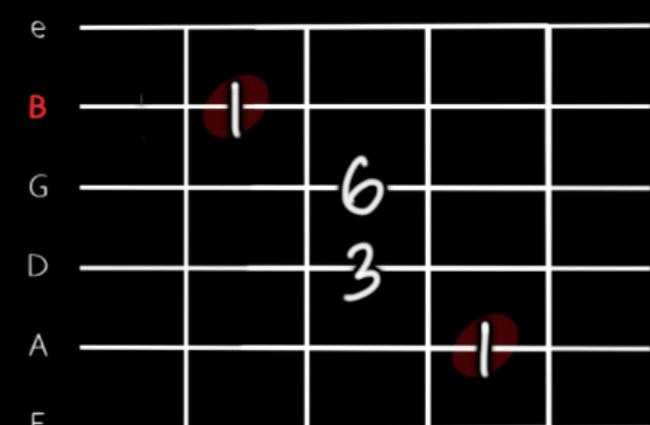
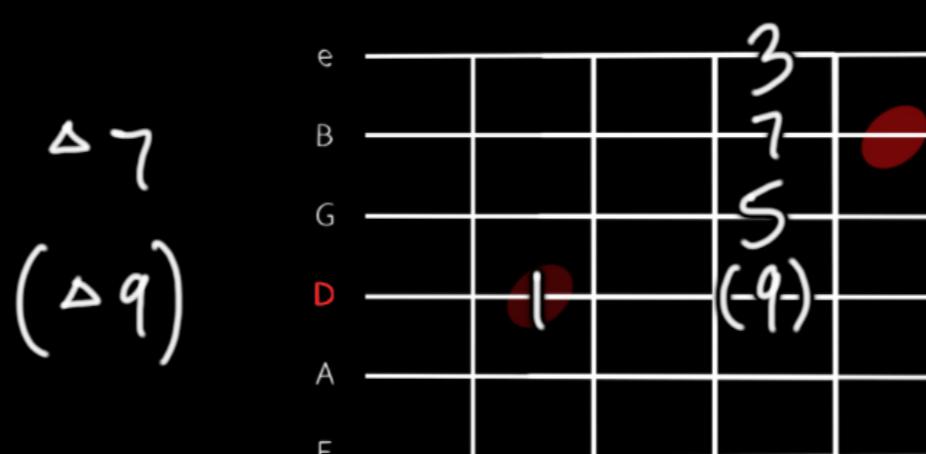
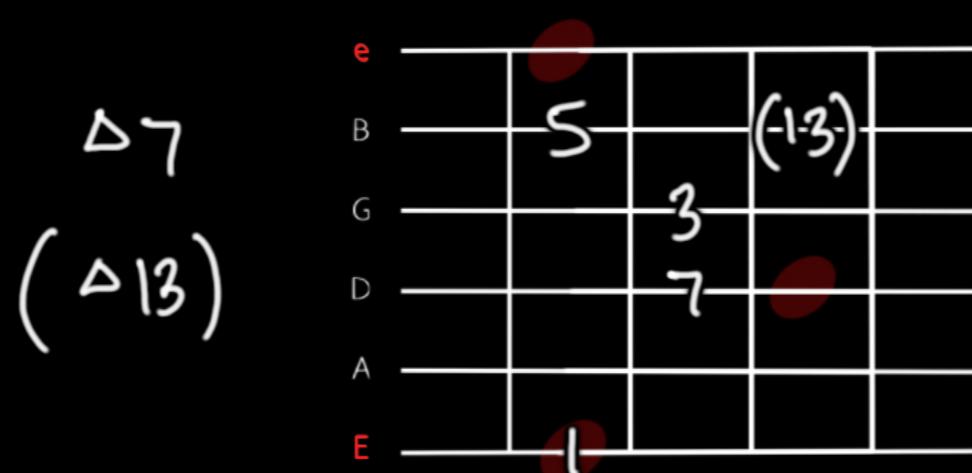
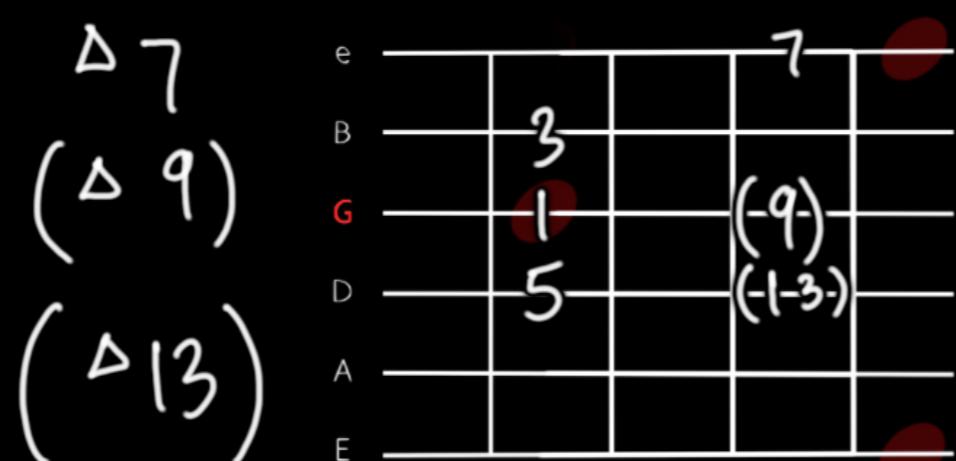
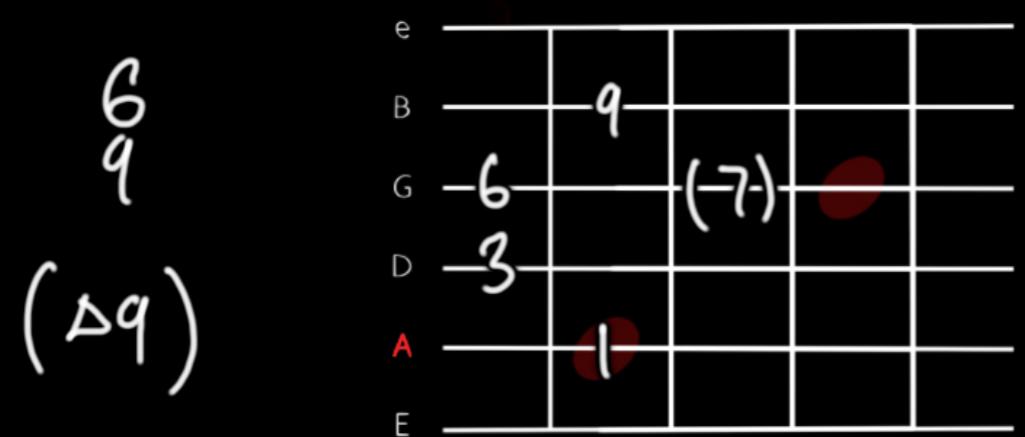


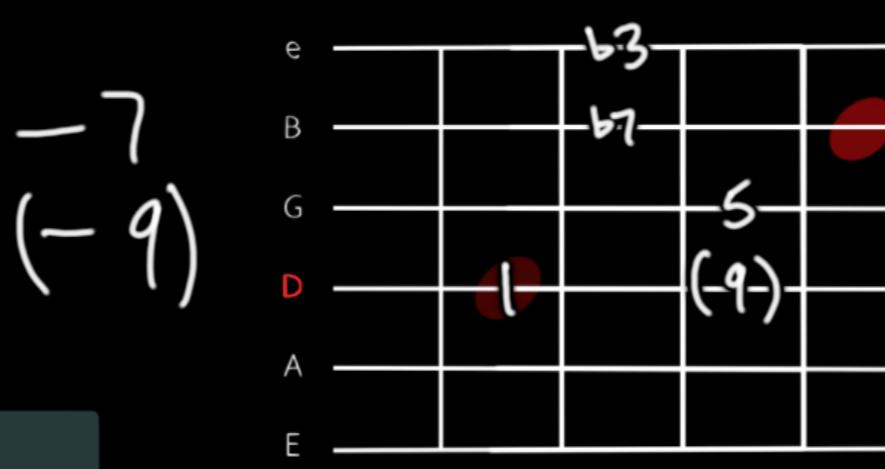
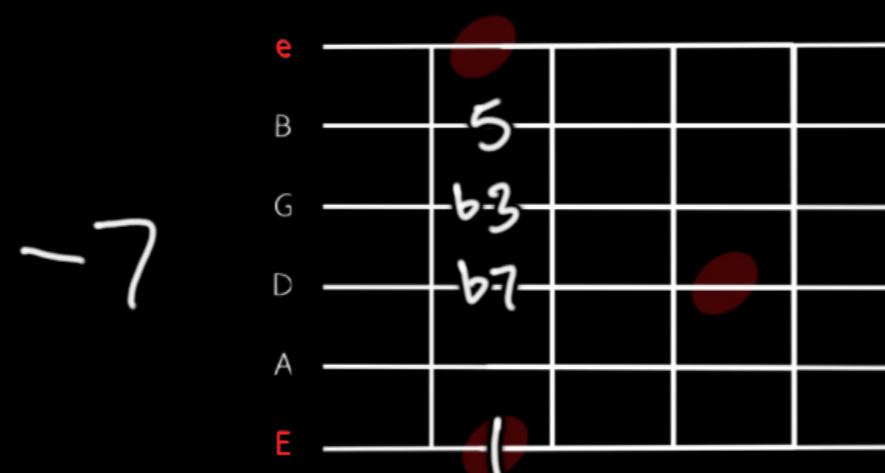
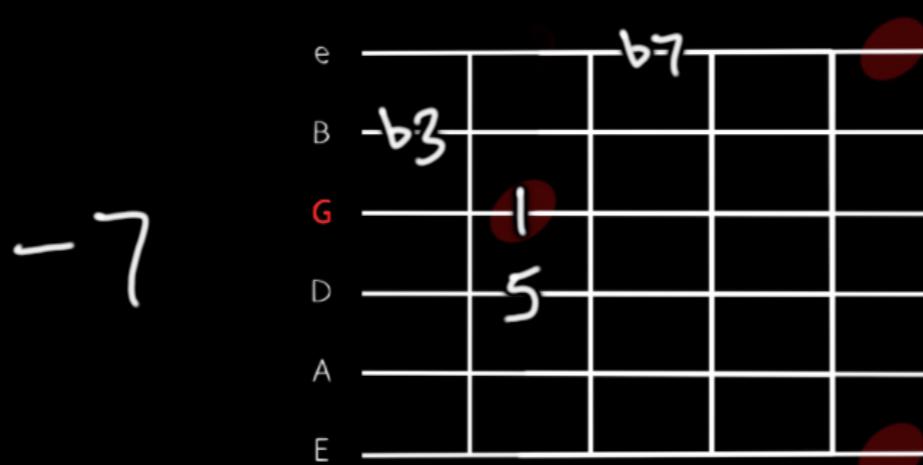
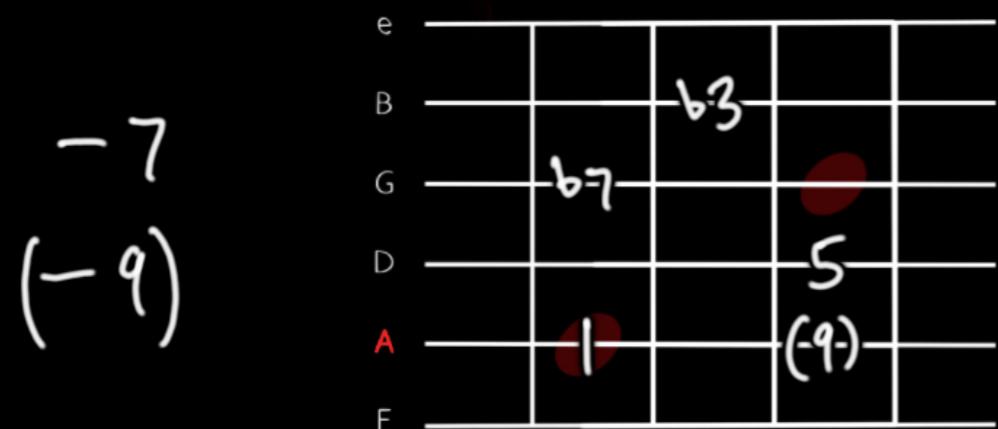
## CHORD TONES



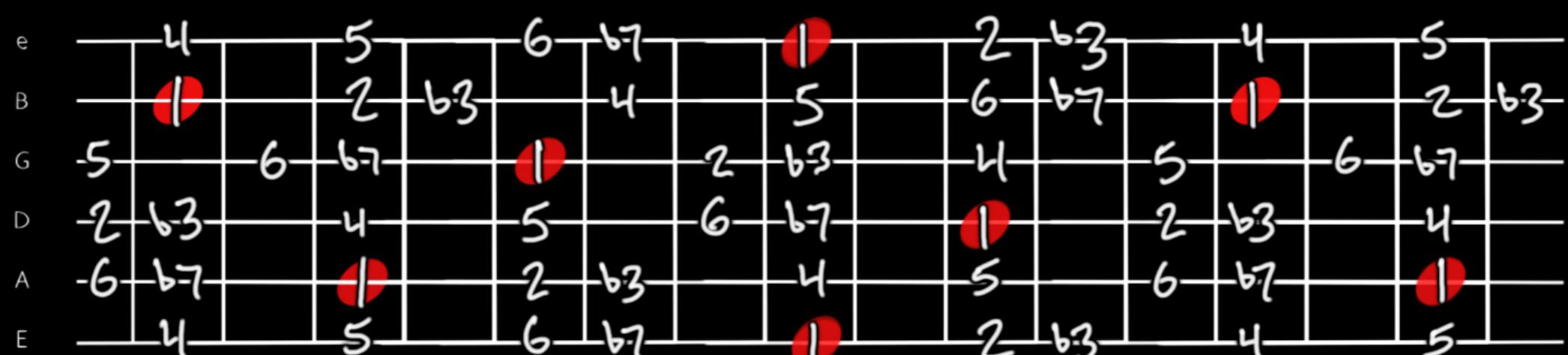
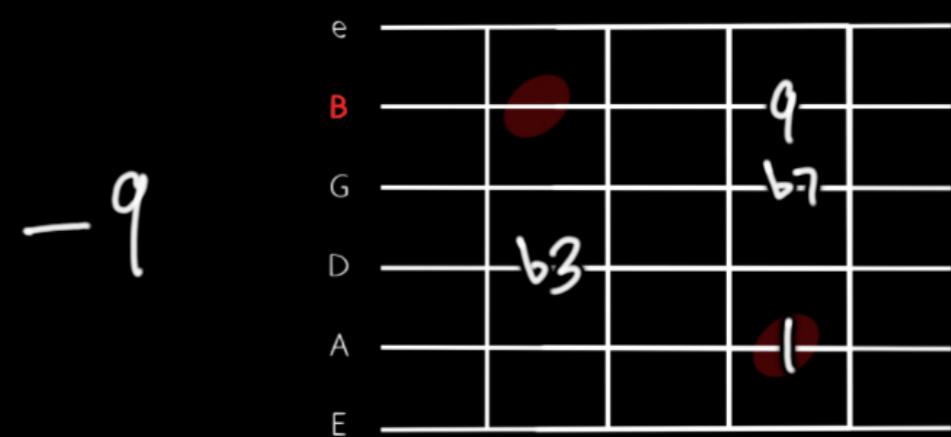


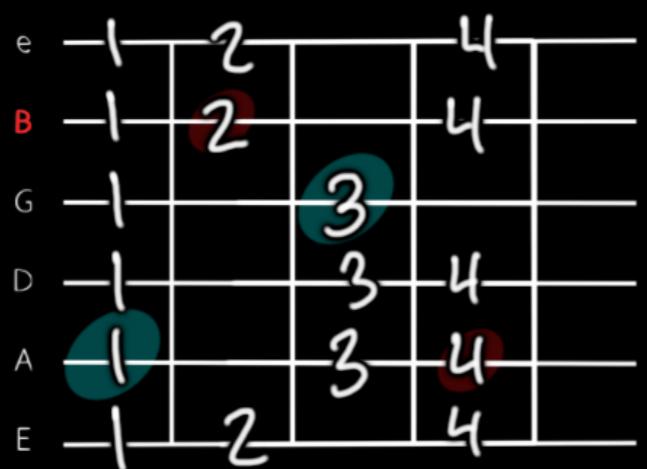
$\Delta 7, 6, \frac{6}{9}, \Delta 9, \Delta 13$





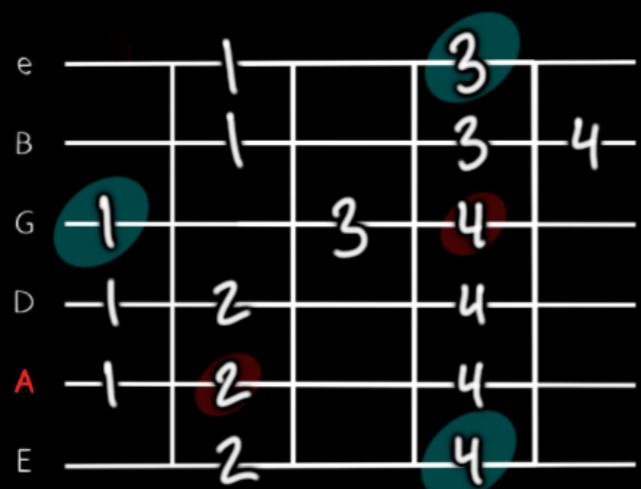
## DORIAN: 2<sup>nd</sup> GREGORIAN "CHURCH" MODE





# △ MAJOR SCALES

(FINGERING CHART)



\* START ON BLUE FOR MINOR  
(SHIFT ALL SHAPES OVER 1)

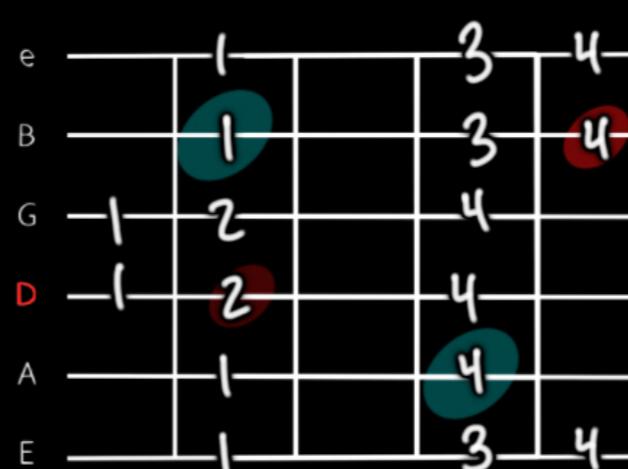
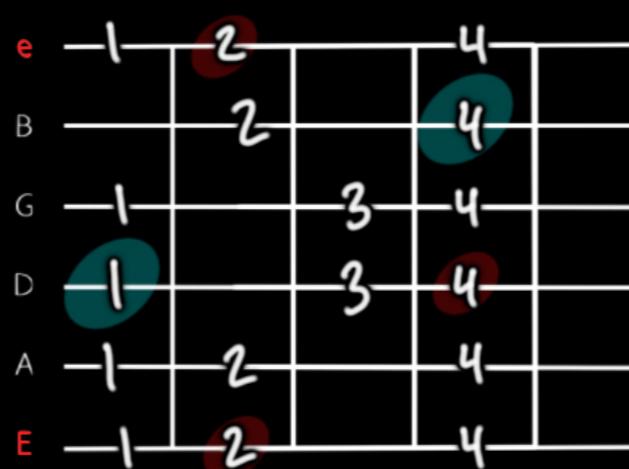
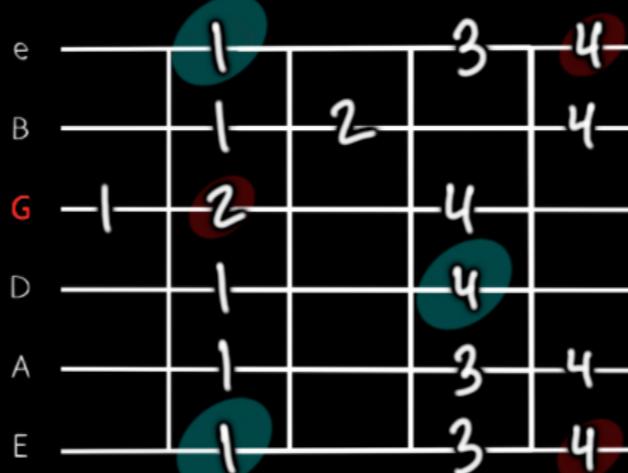
B: A

A: G

G: E

E: D

D: B

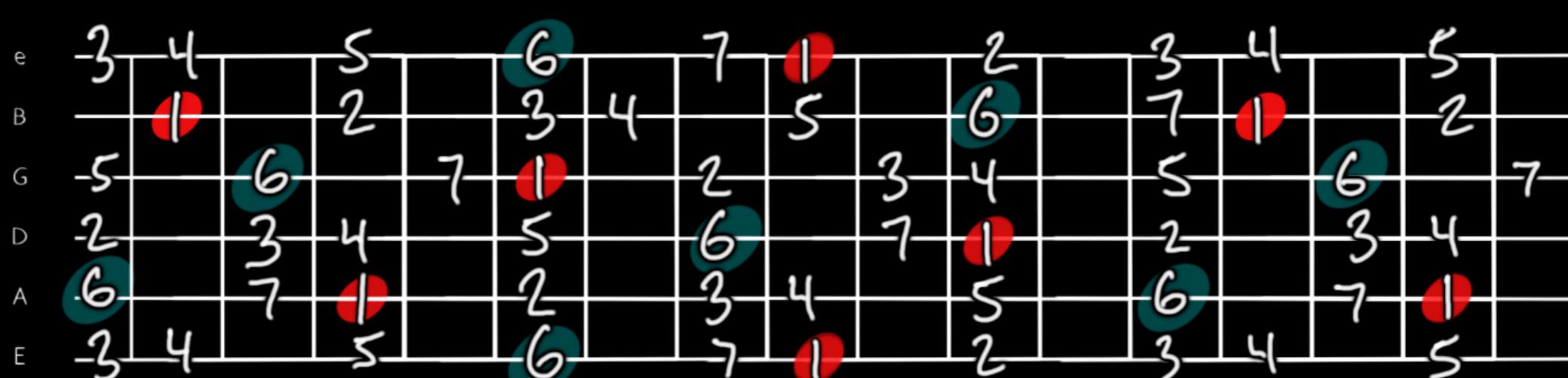
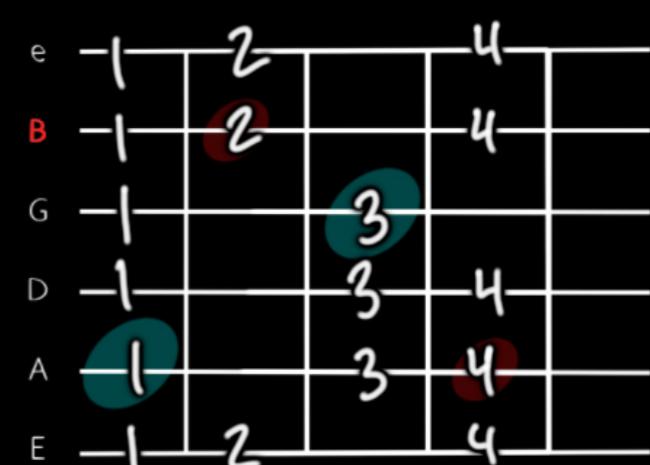


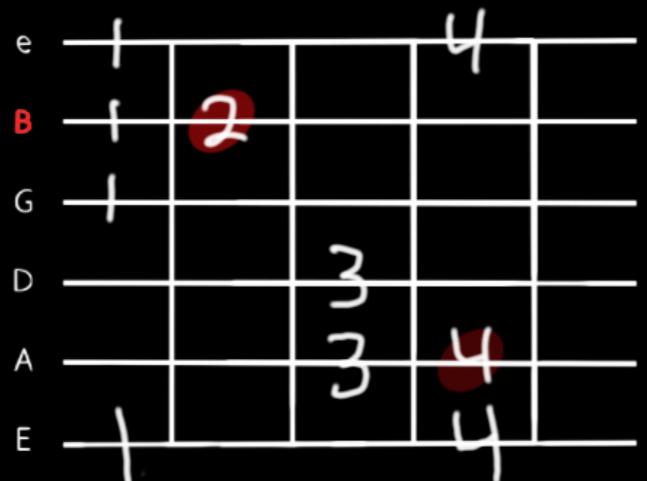
- MODES:
- 1 IONIAN (MAJOR)
  - 2 DORIAN
  - 3 PHRYGIAN
  - 4 LYDIAN
  - 5 MIXOLYDIAN
  - 6 AEOLIAN (NATURAL MINOR)
  - 7 LOCRIAN

b3    4    5 b6    b7    1    2 b3

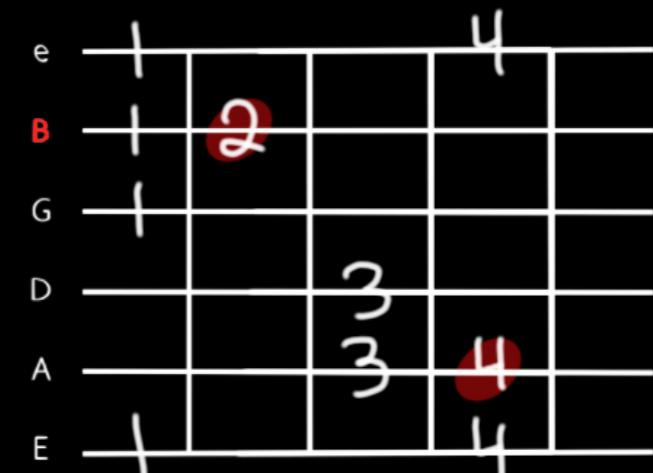
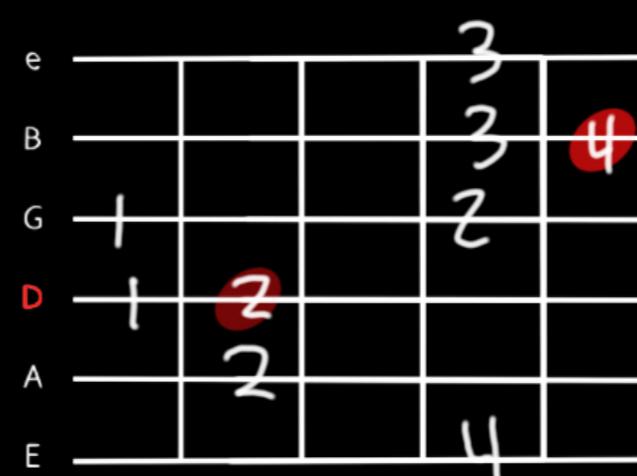
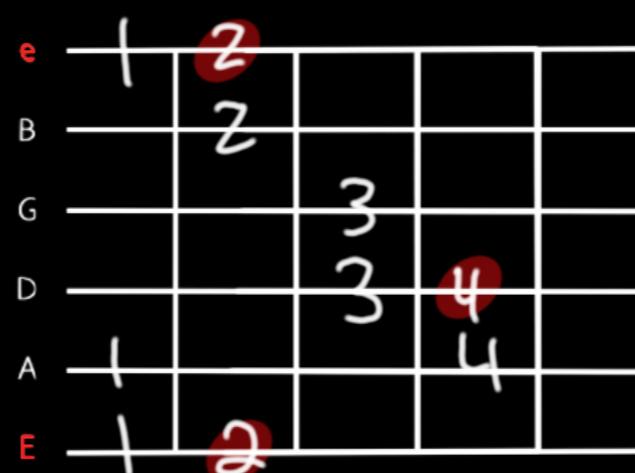
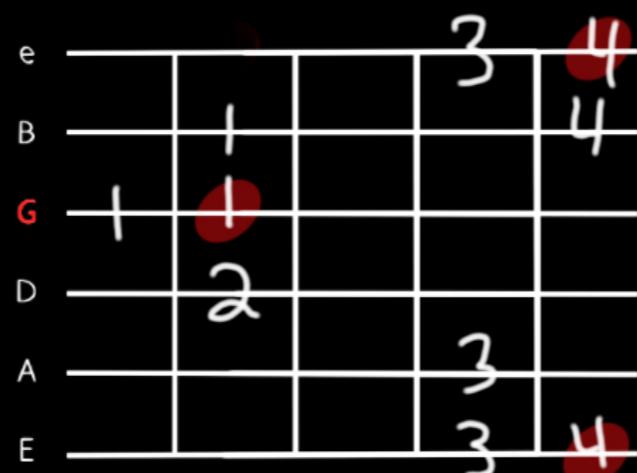
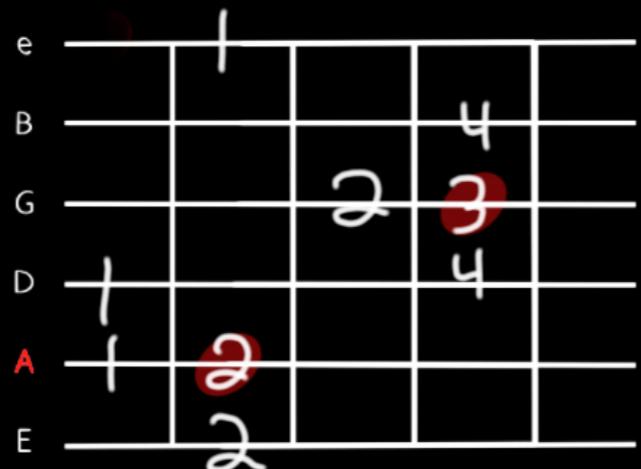
1 . 2 . 3 4 . 5 . 6 . 7 1  
W    W    H    W    W    W    H

SCALE DEGREES:

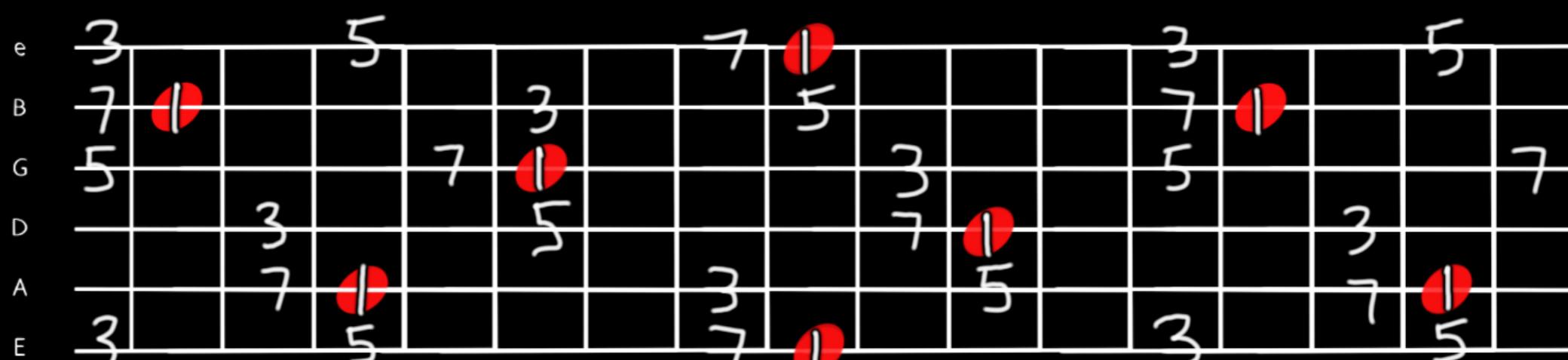


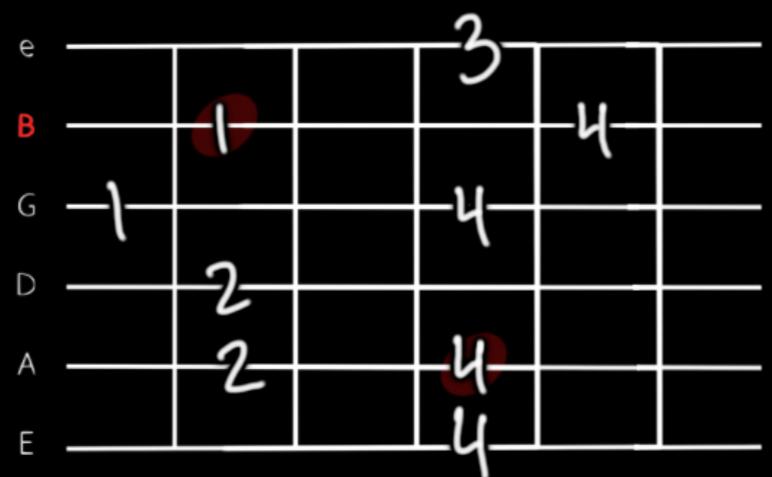


# △7 ARPEGGIOS (FINGERING CHART)



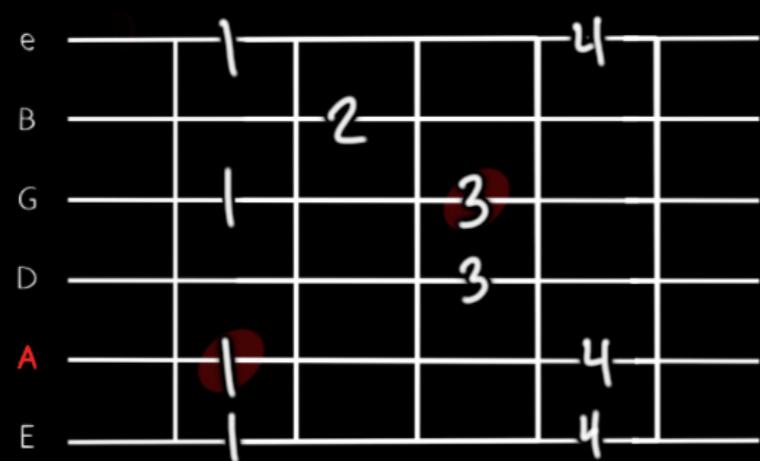
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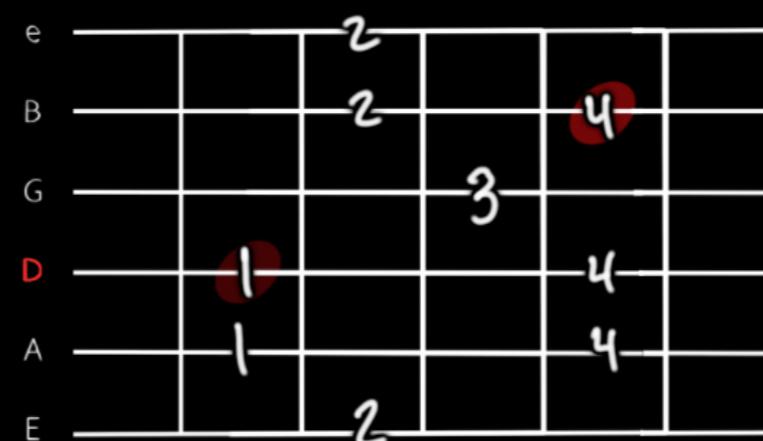
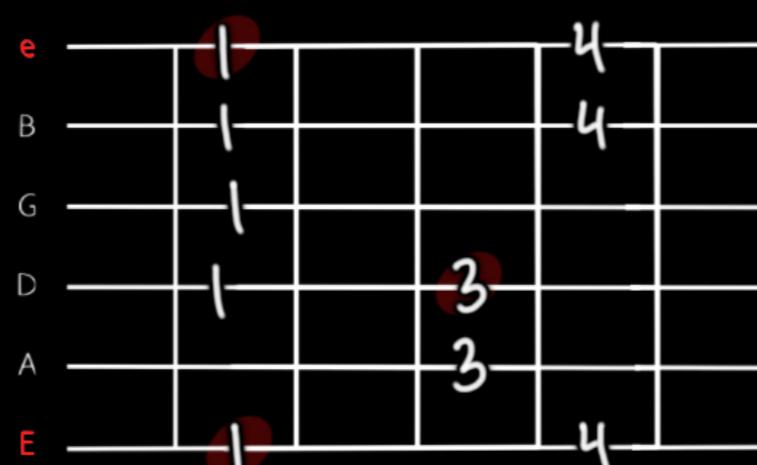
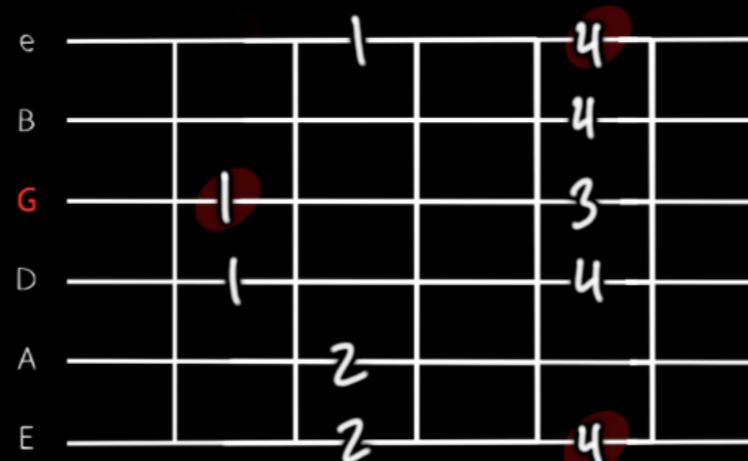


→ MINOR 7TH

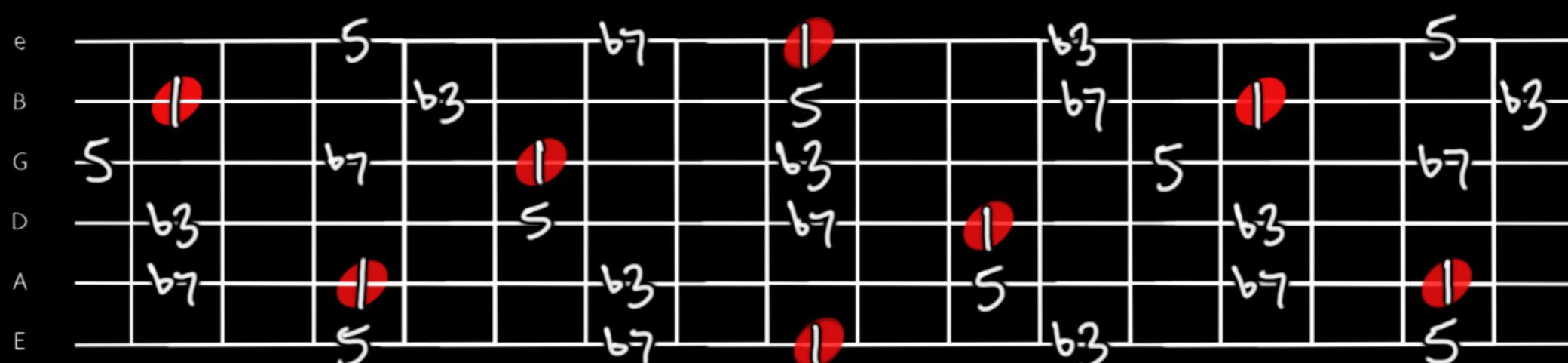
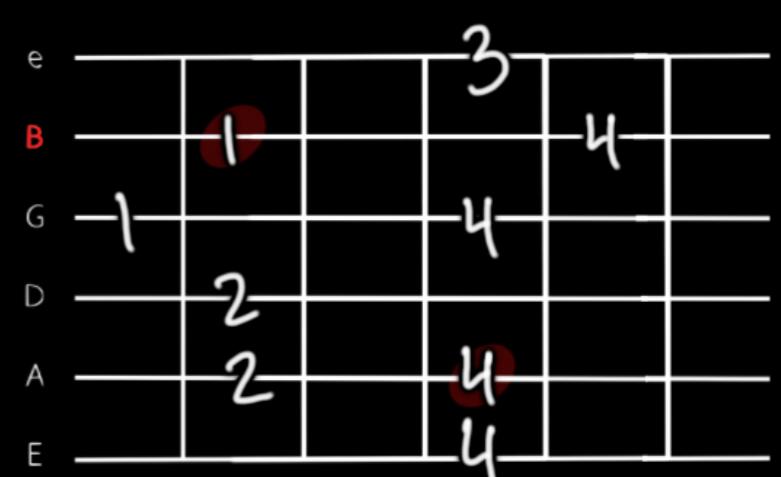
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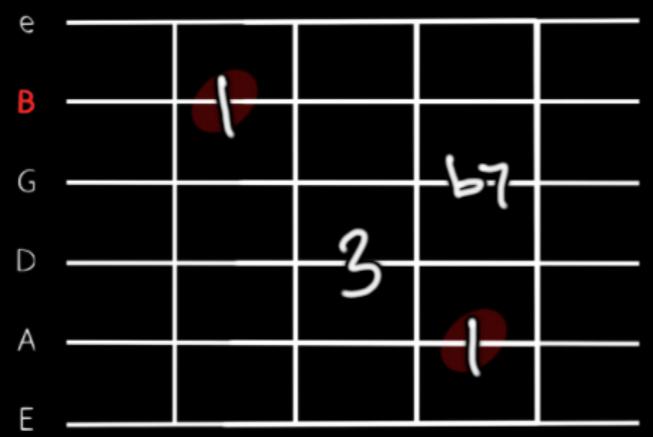


# (FINGERING CHART)

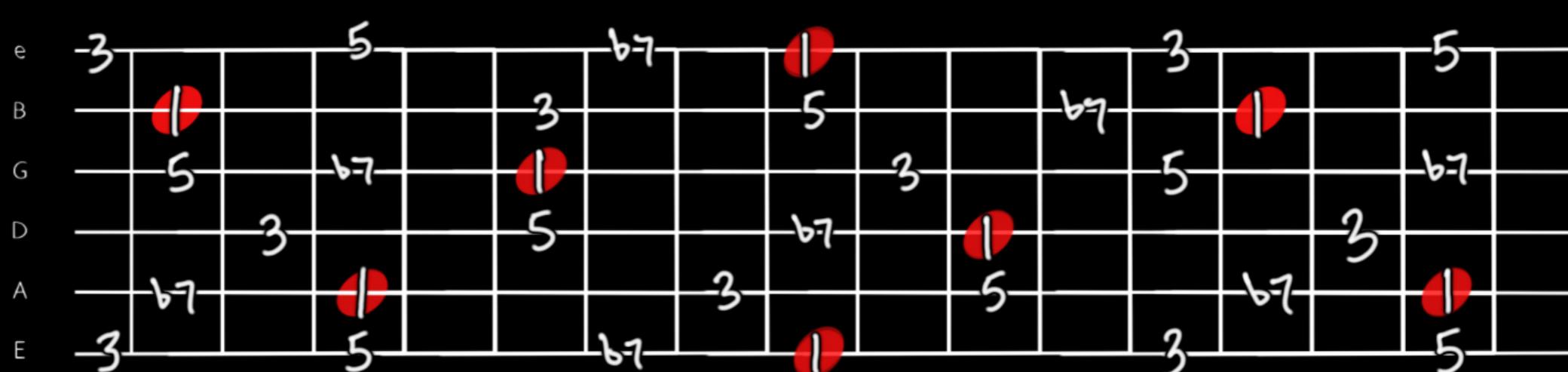
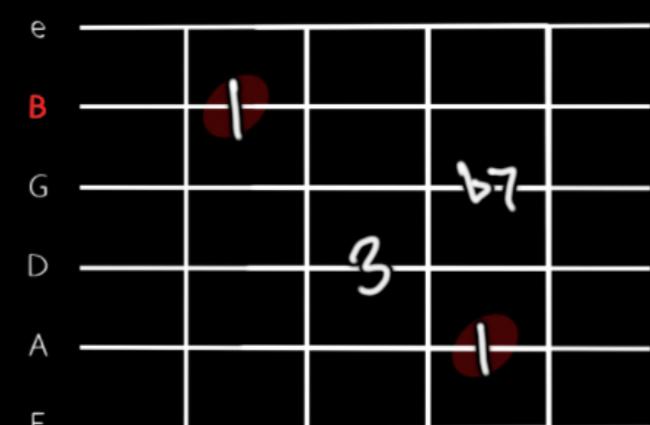
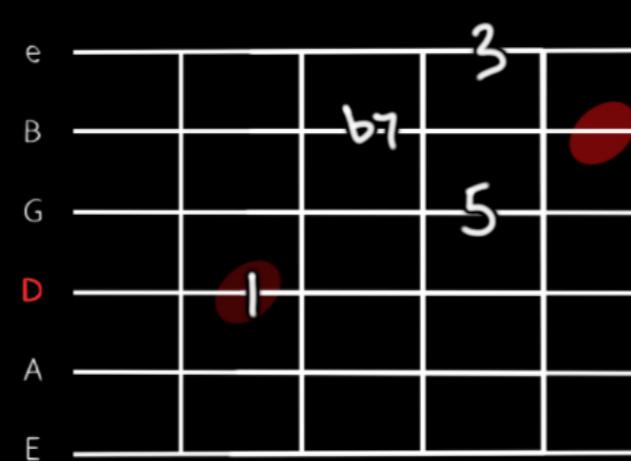
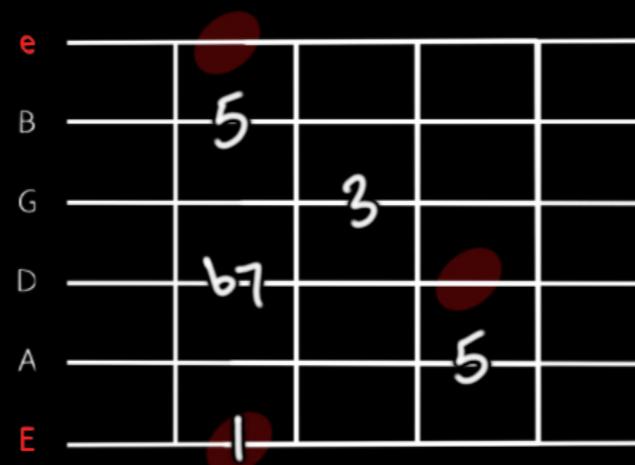
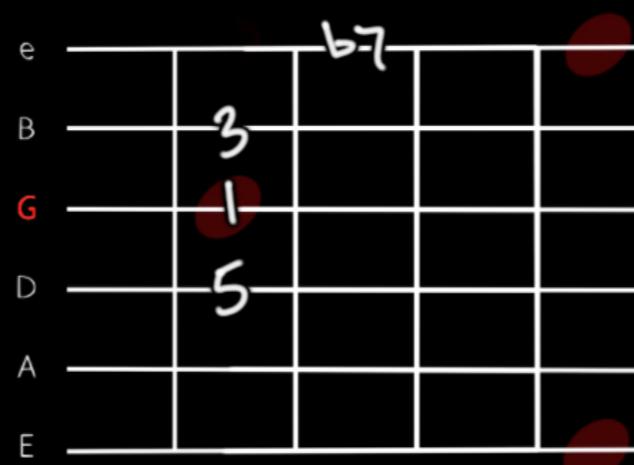
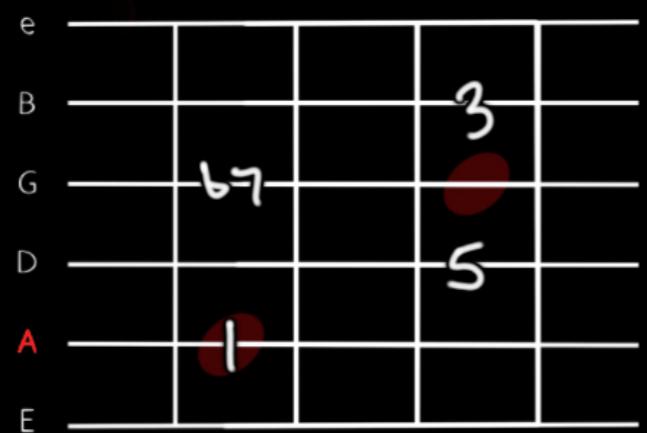


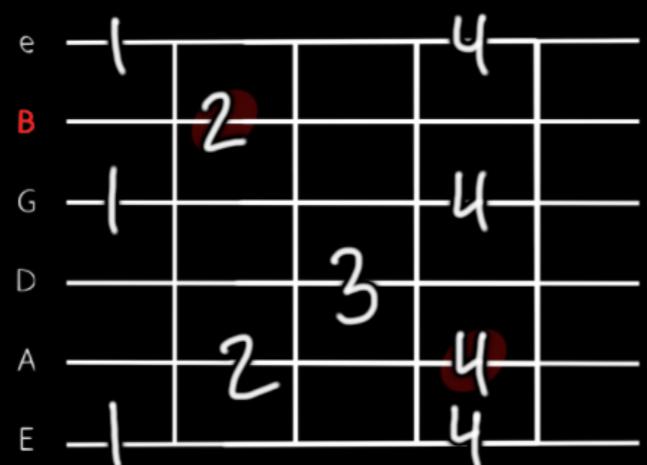
## CHORD TONES:





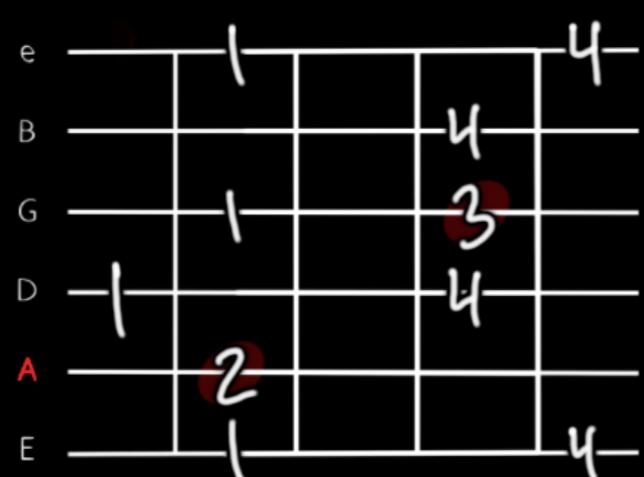
# DOMINANT 7TH CHORDS



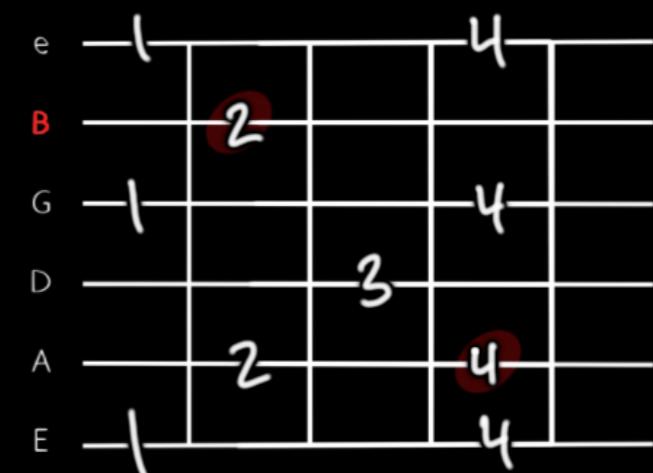
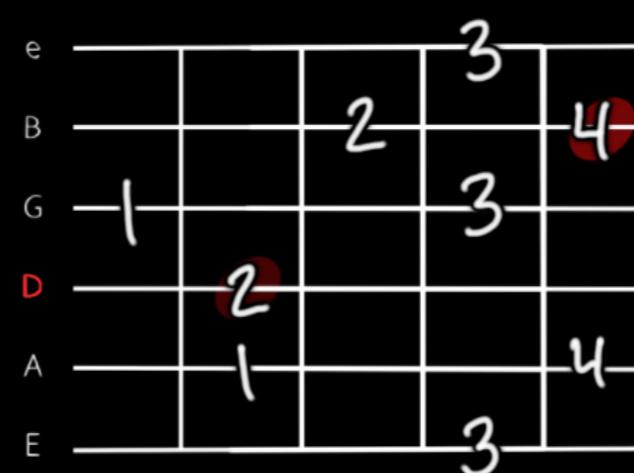
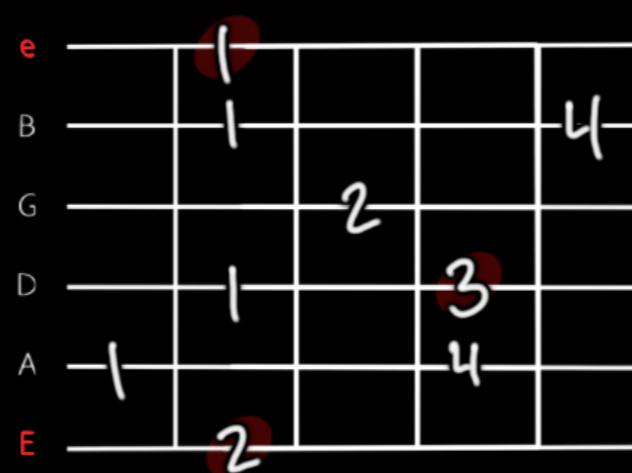
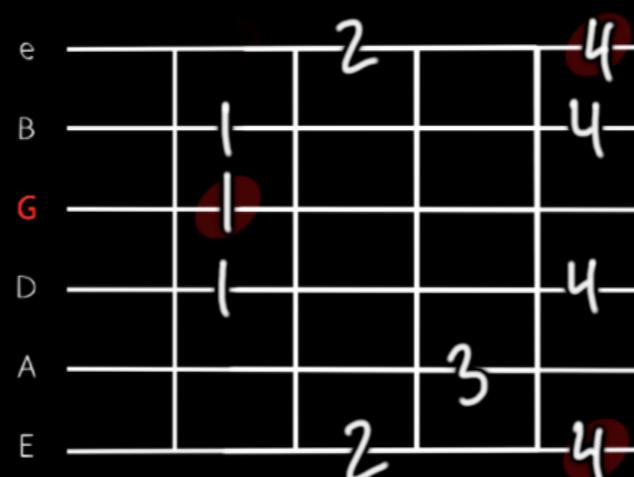


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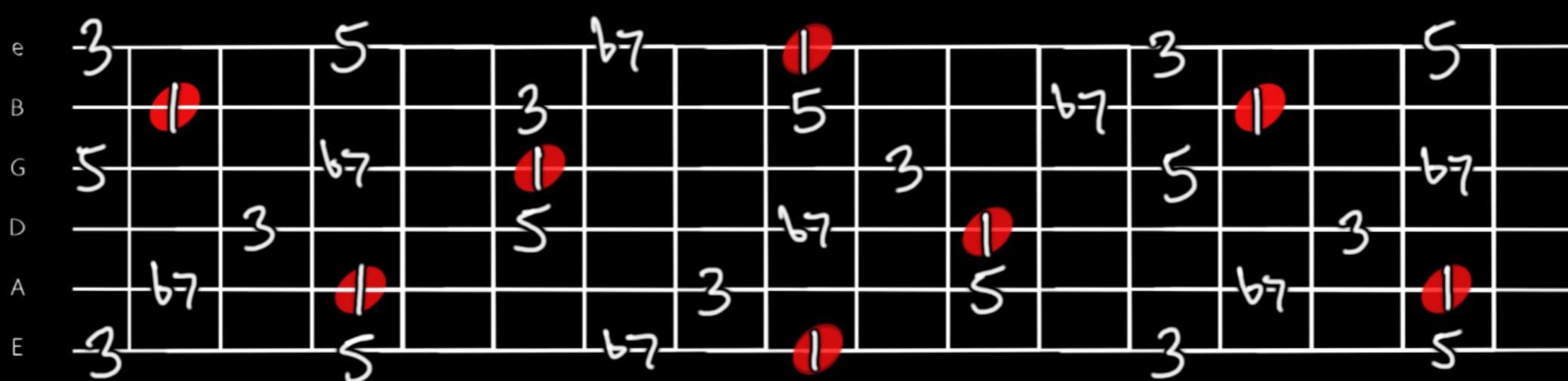
DOMINANT 7<sup>TH</sup>



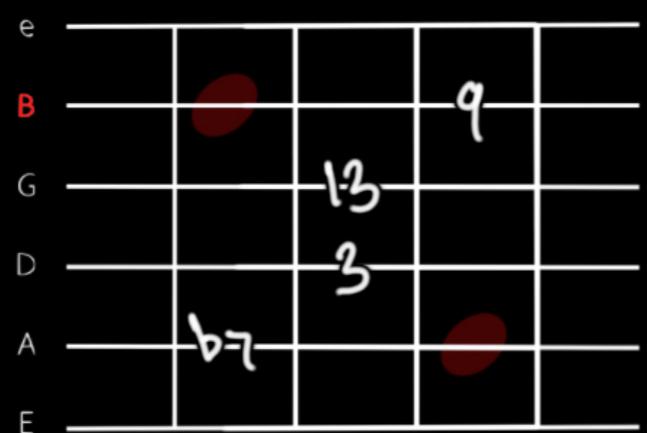
ARPEGGIOS  
(FINGERING CHART)



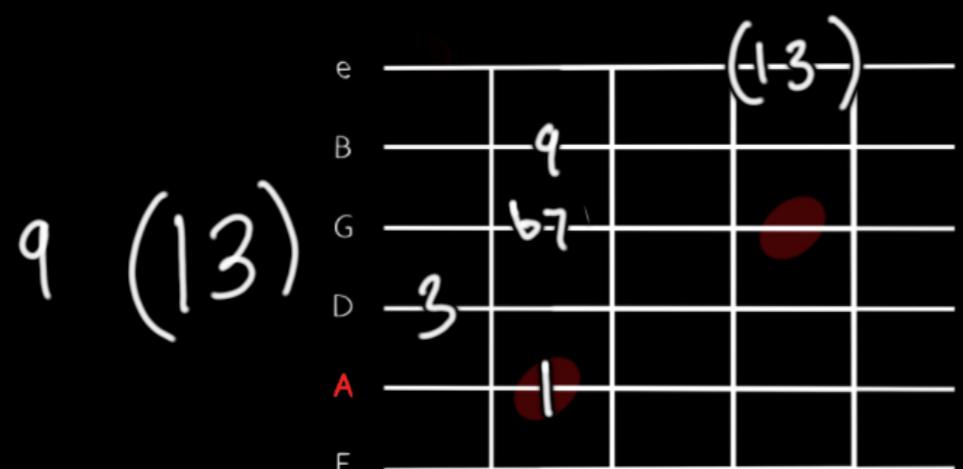
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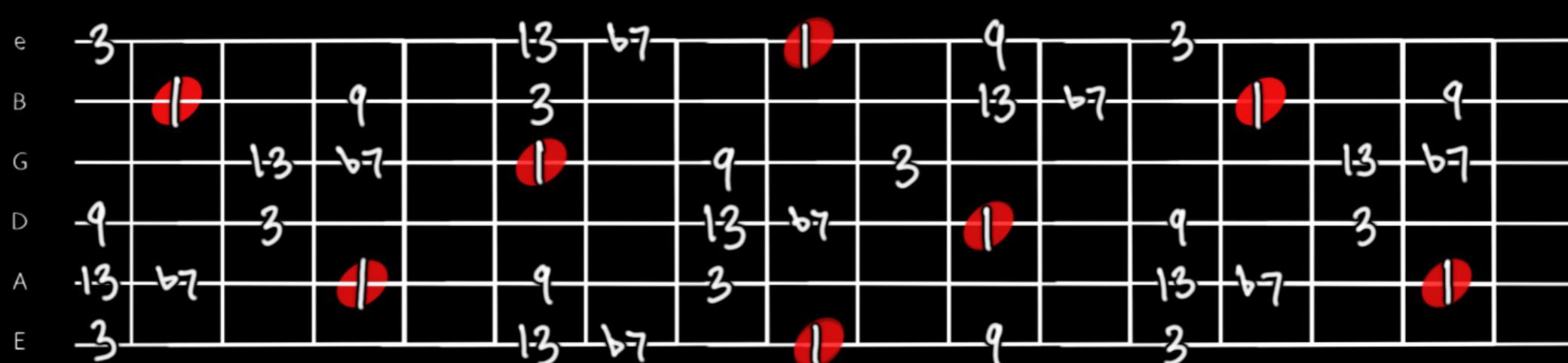
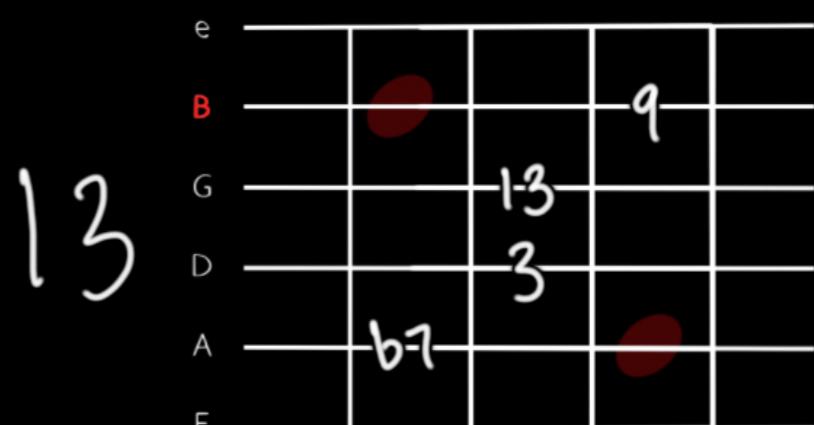
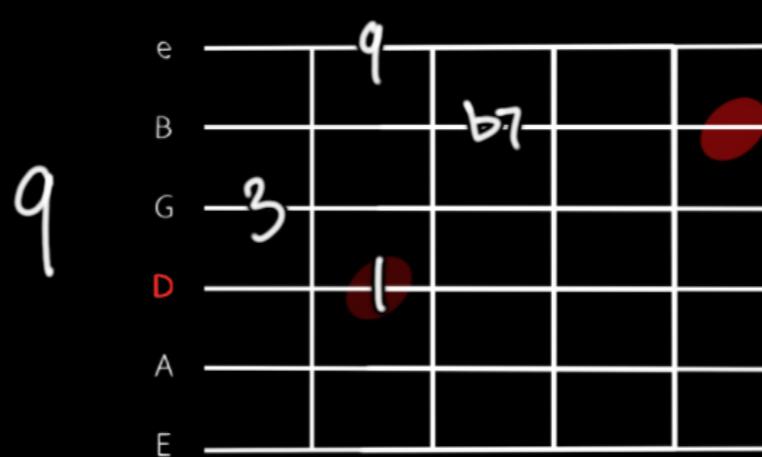
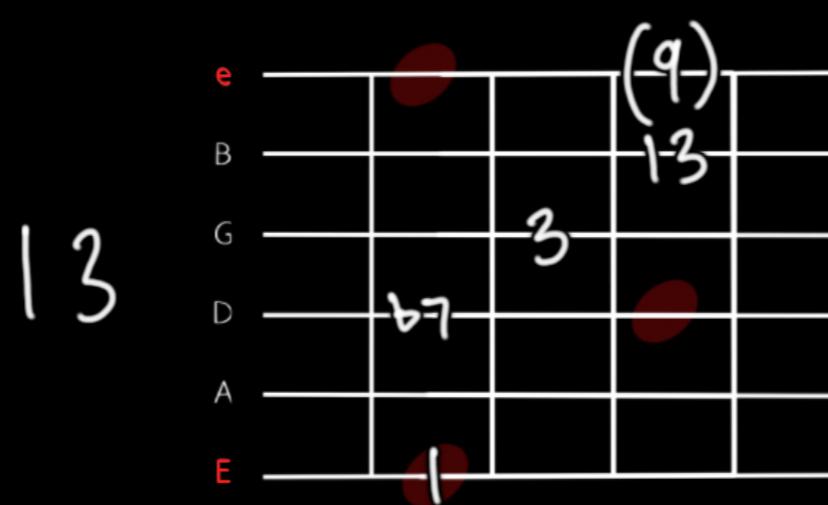
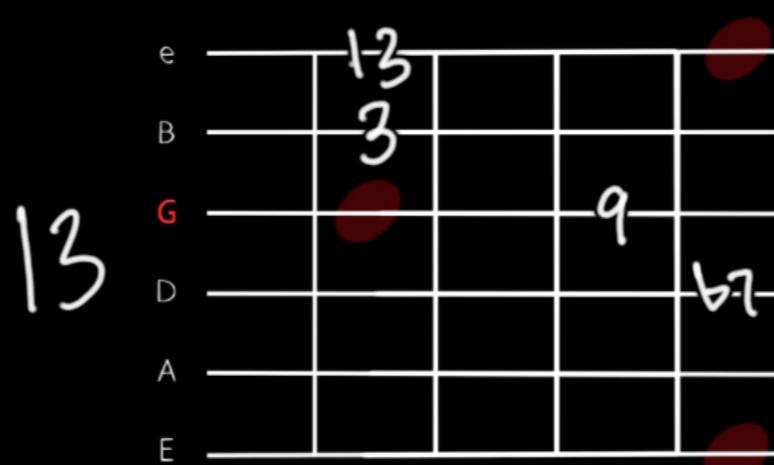
13

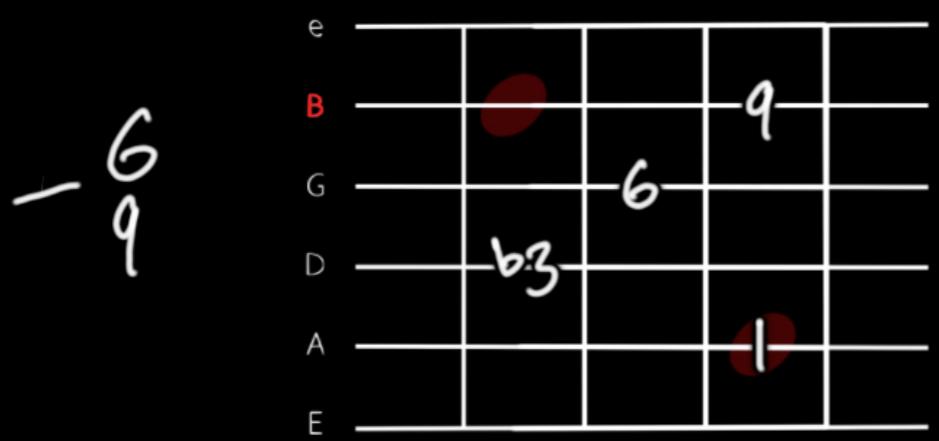


# DOMINANT 9 / 13 CHORDS



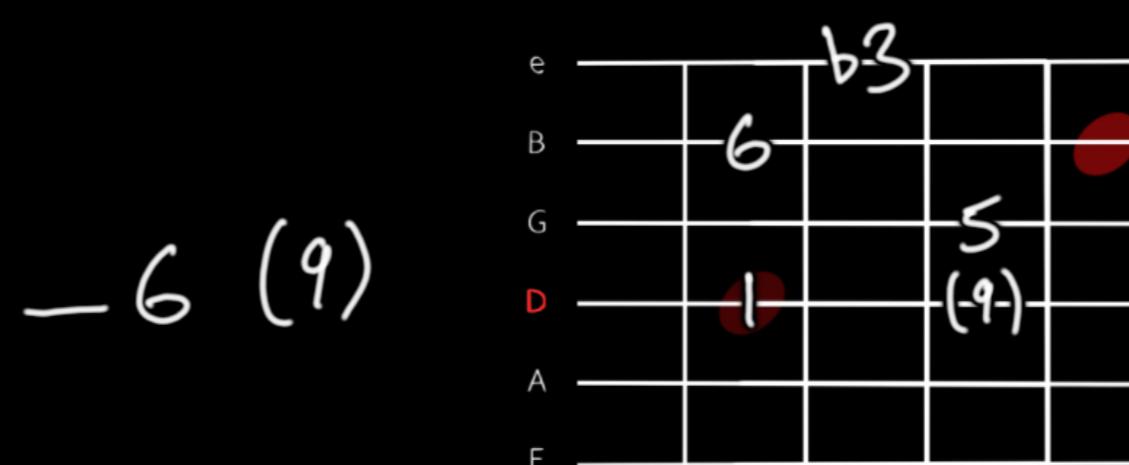
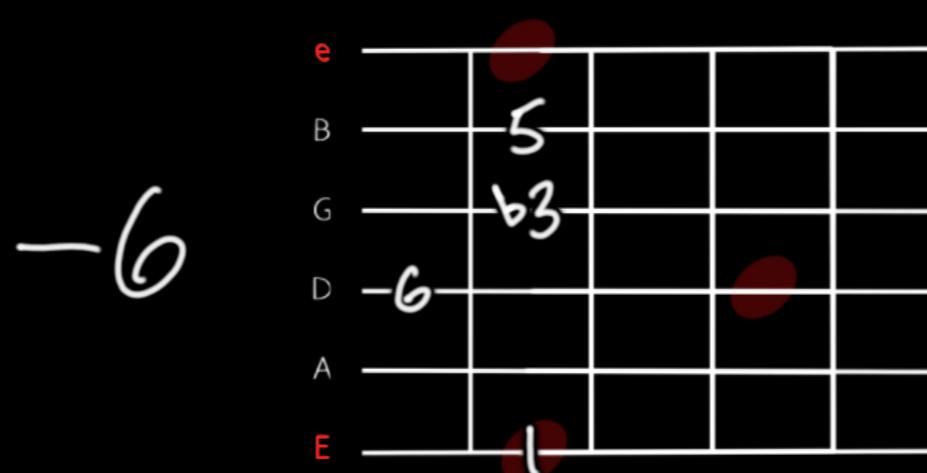
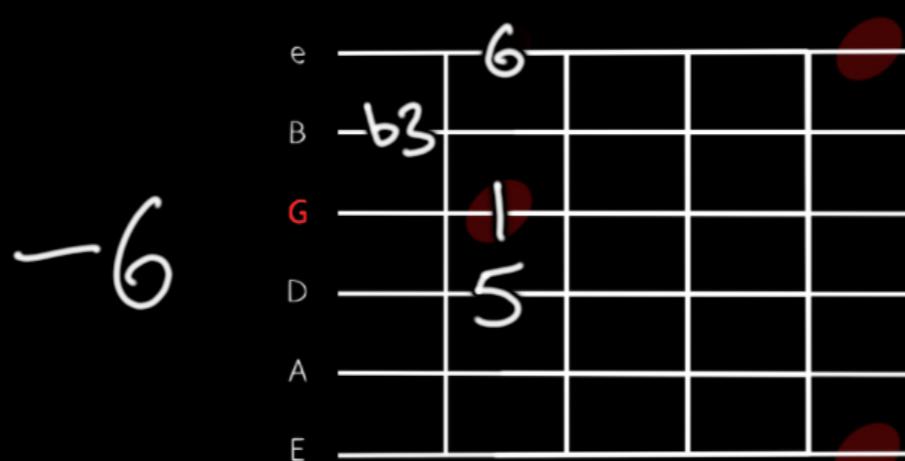
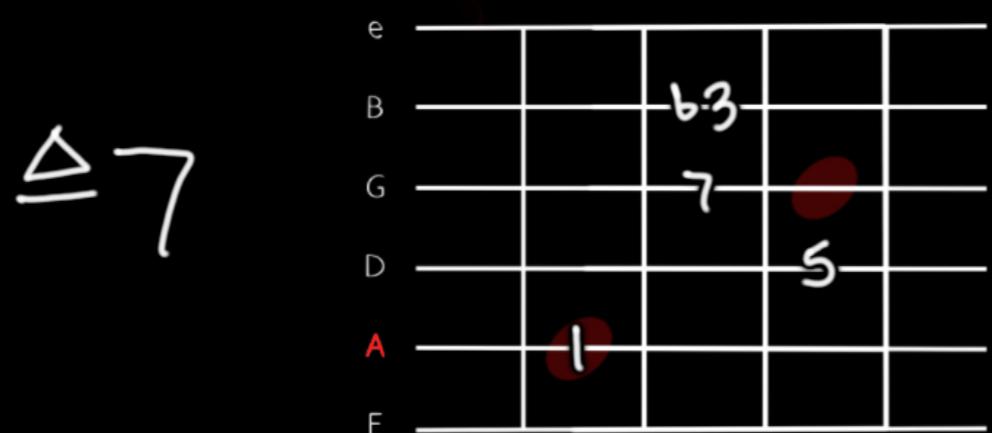
\* any '1' & ( ) notes are optional



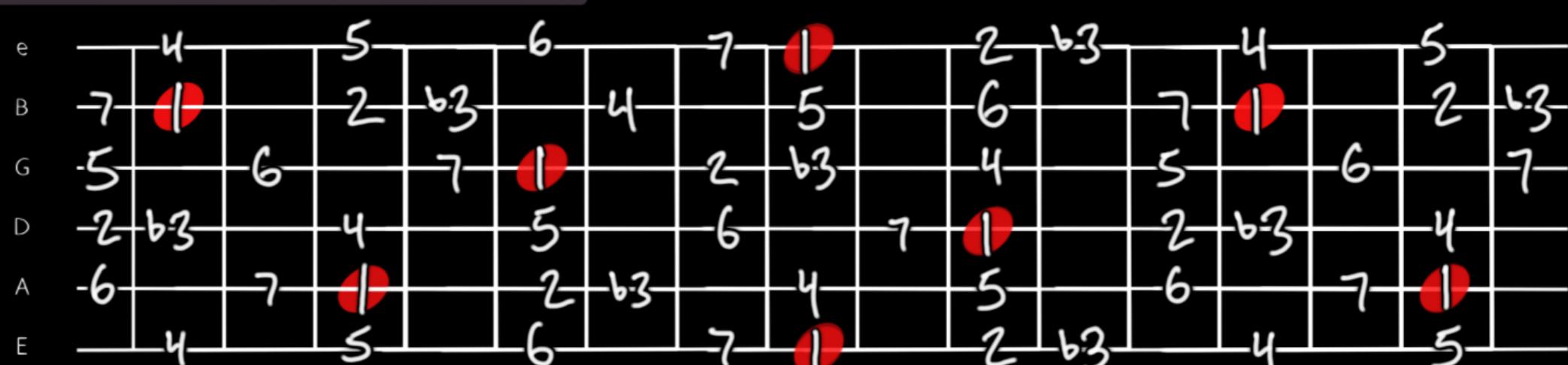
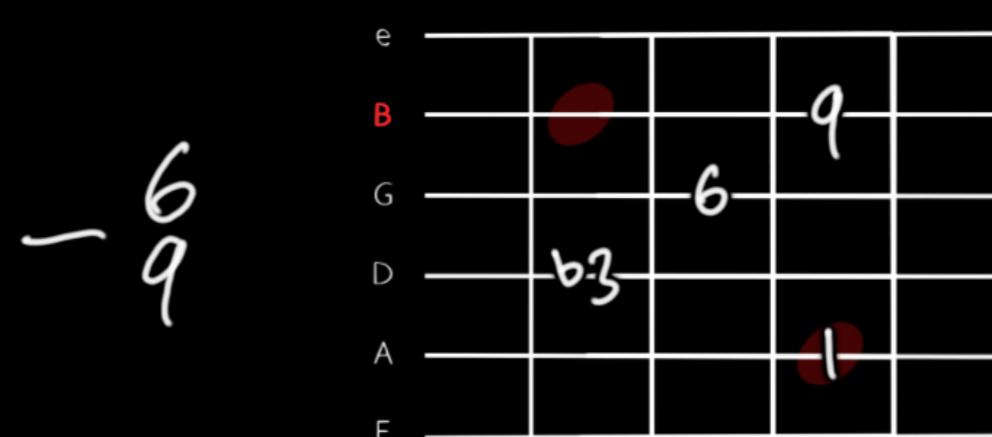
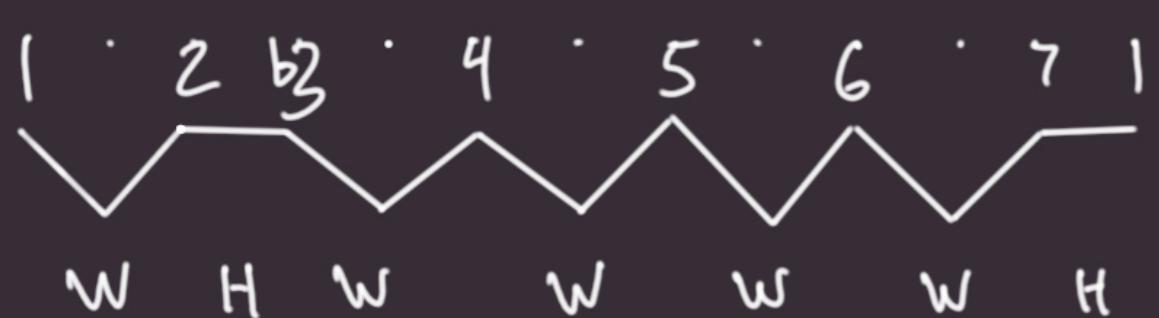


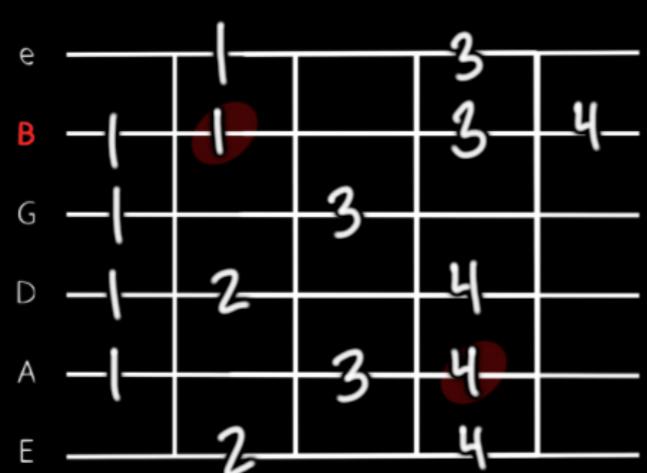
# TONIC MINOR

$$-6, -\frac{6}{9}, \triangle 7$$

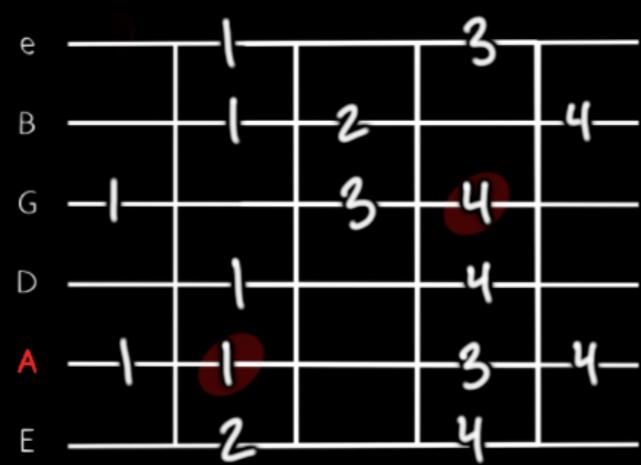


## MELODIC "JAZZ" MINOR

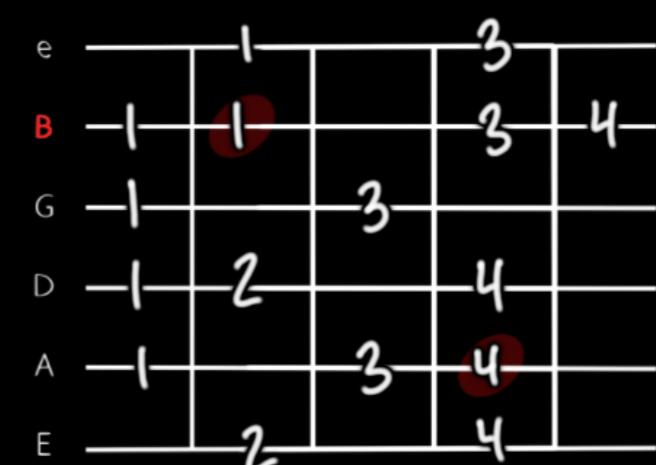
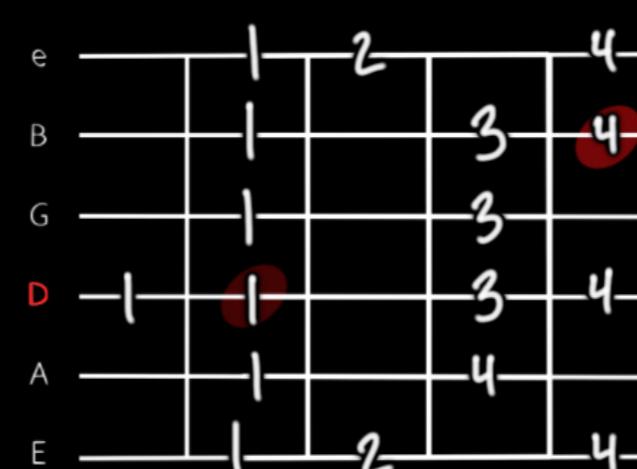
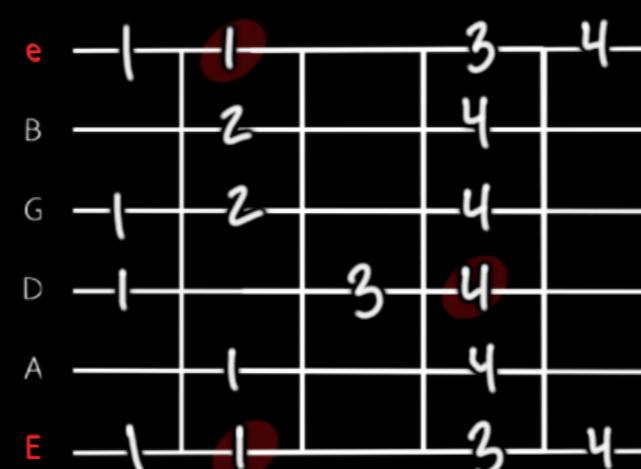
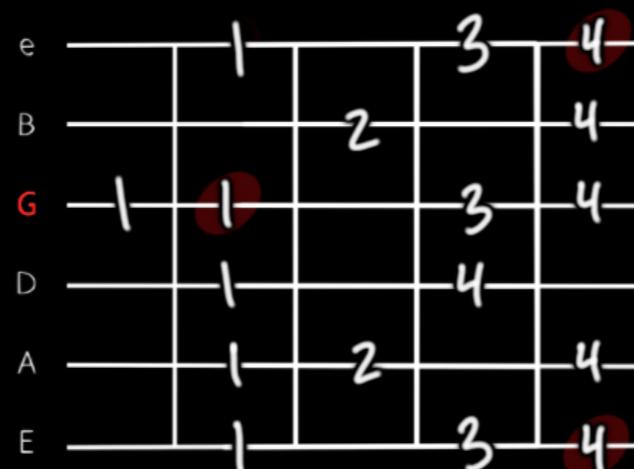




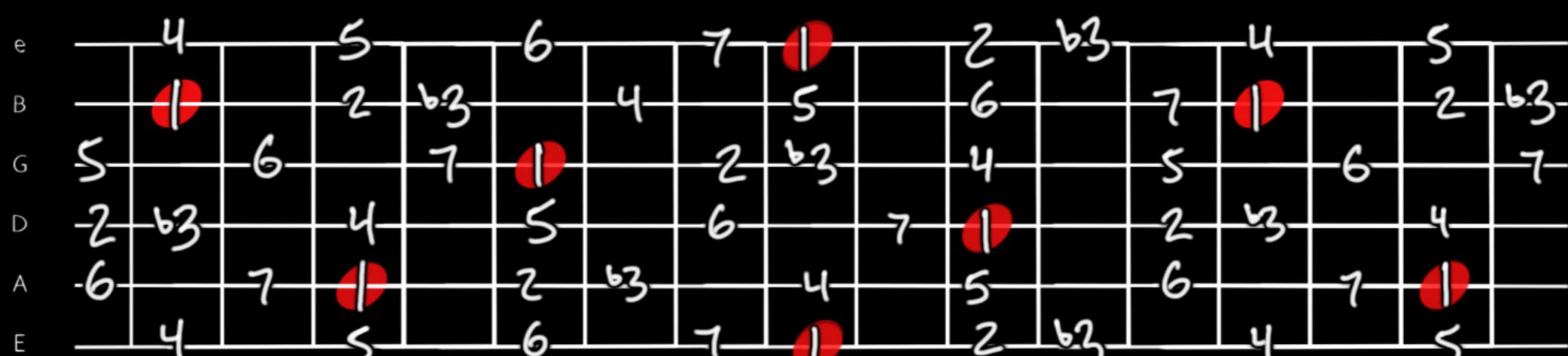
△ "JAZZ"  
(MELODIC) MINOR  
SCALES

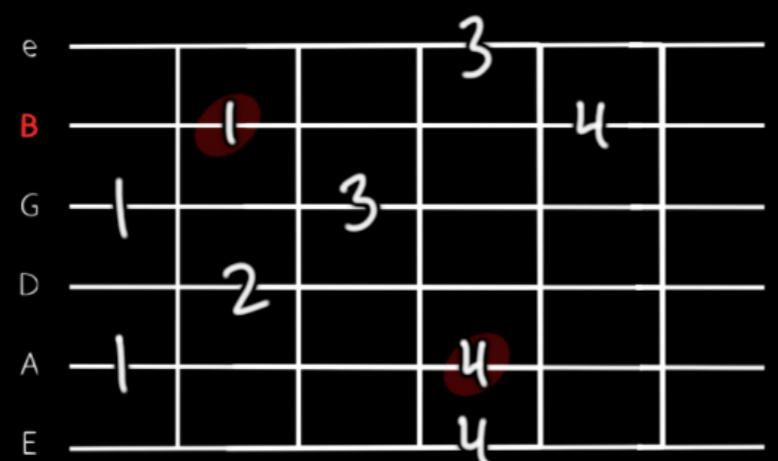


(FINGERING CHART)

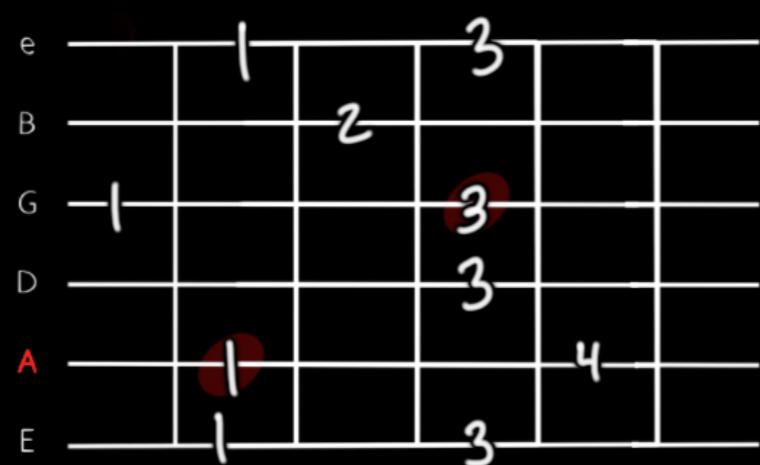


SCALE DEGREES:

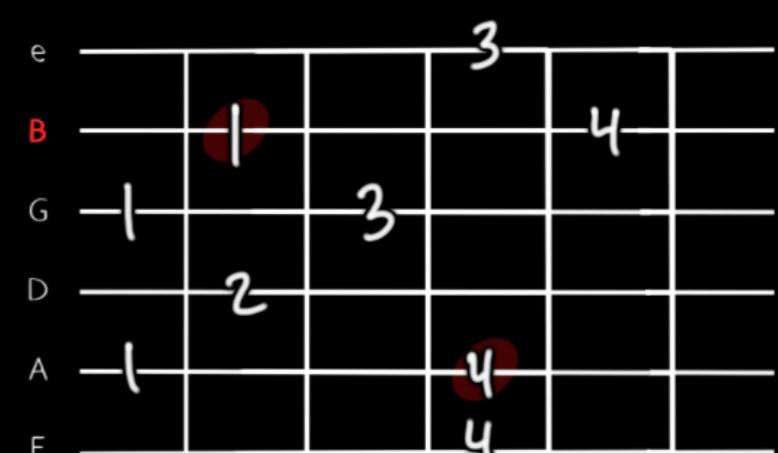
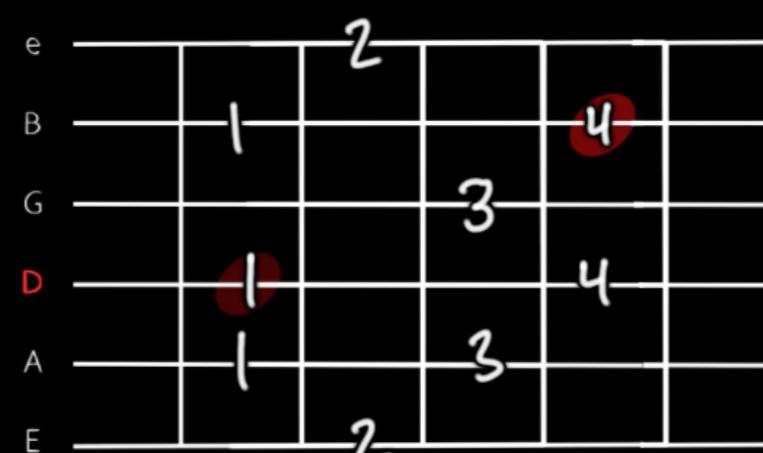
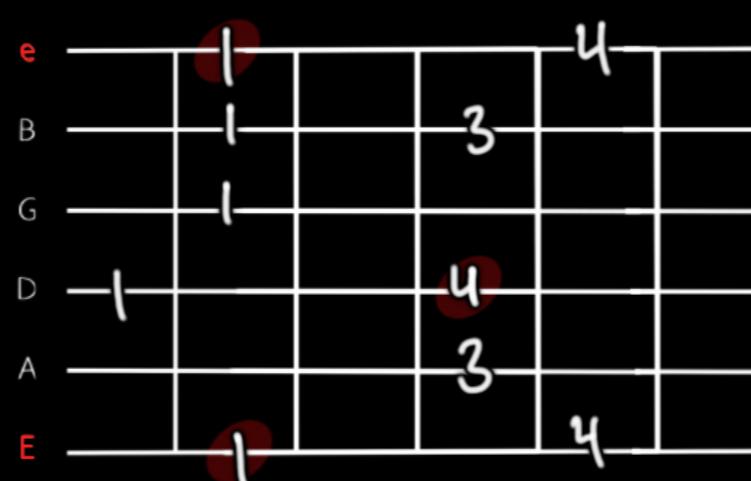
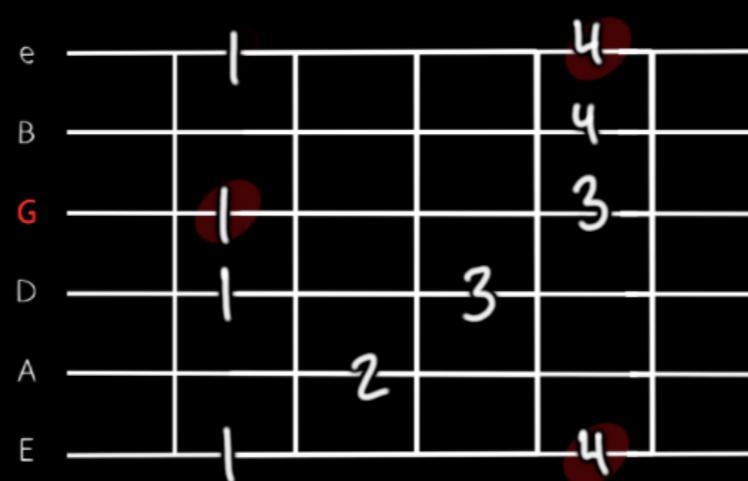




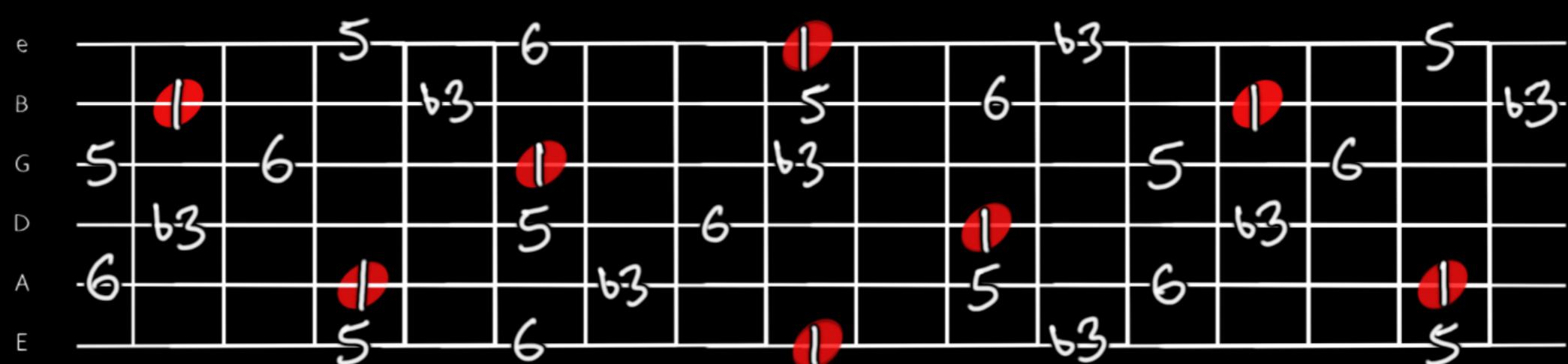
-6 MINOR 6<sup>th</sup>  
ARPEGGIOS

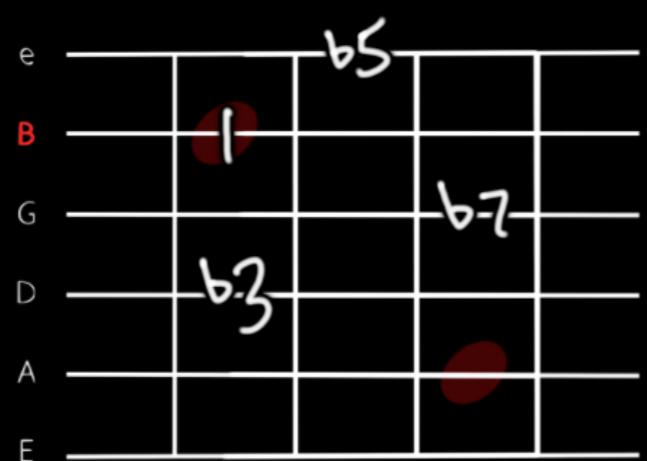


(FINGERING CHART)

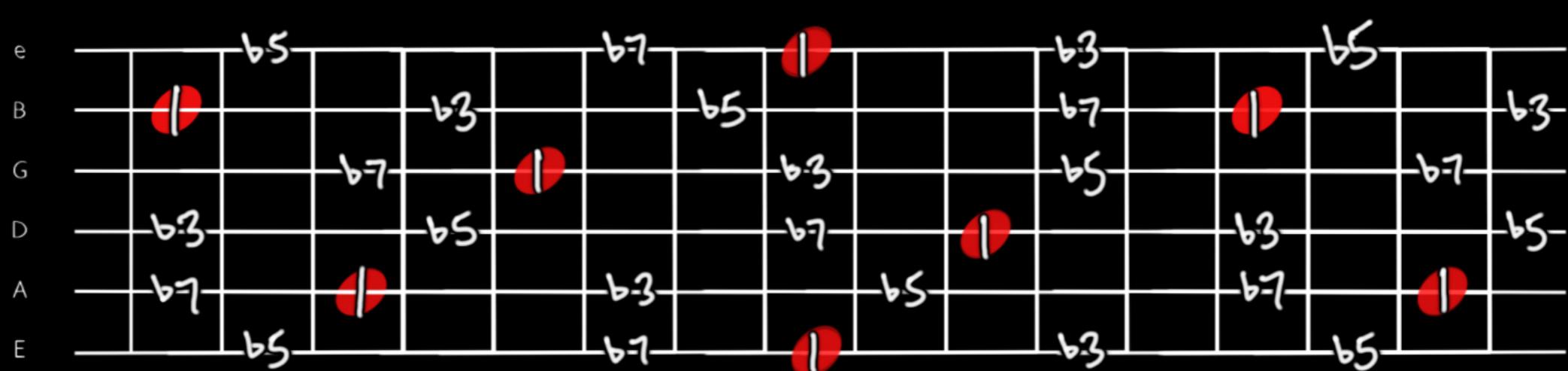
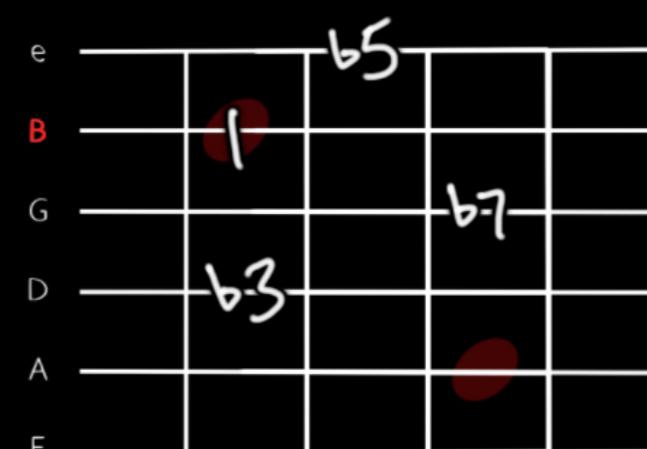
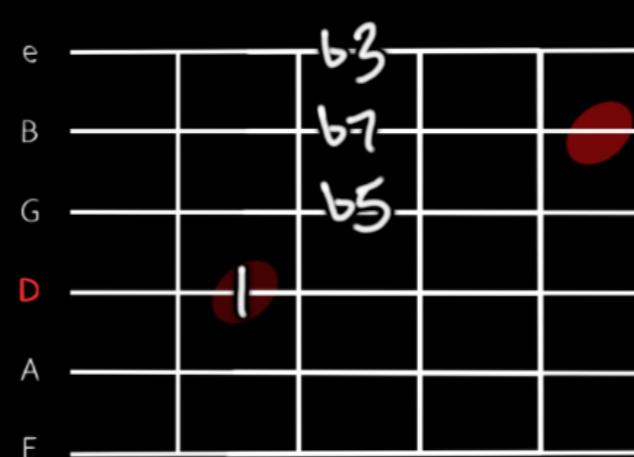
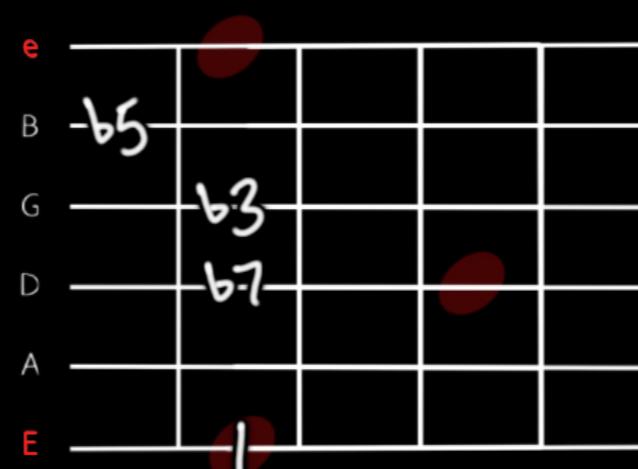
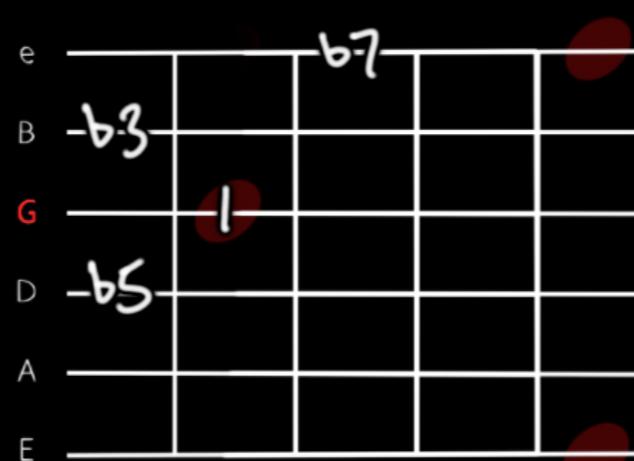
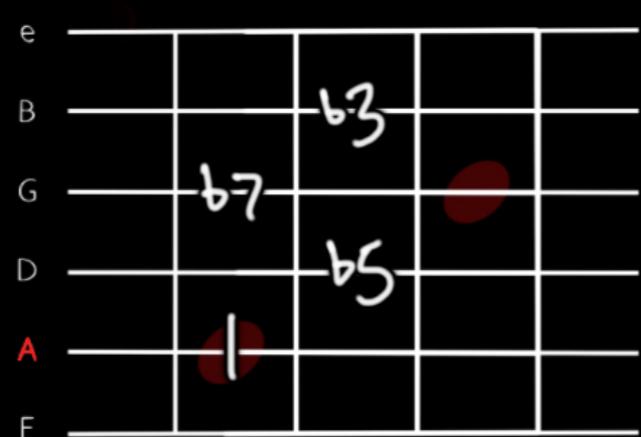


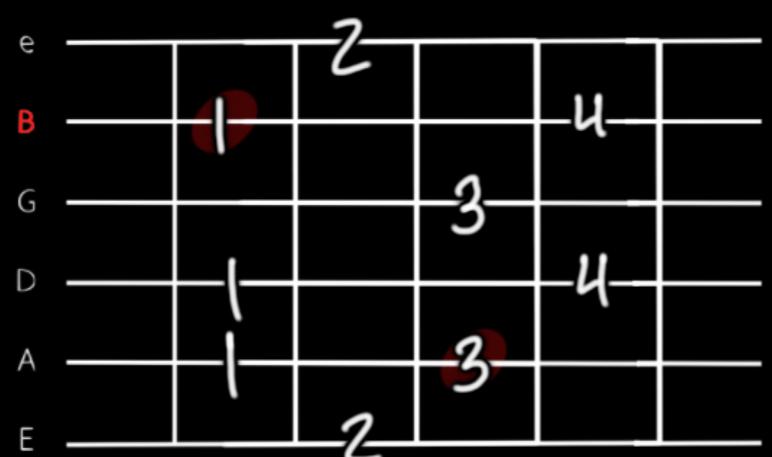
CHORD TONES:





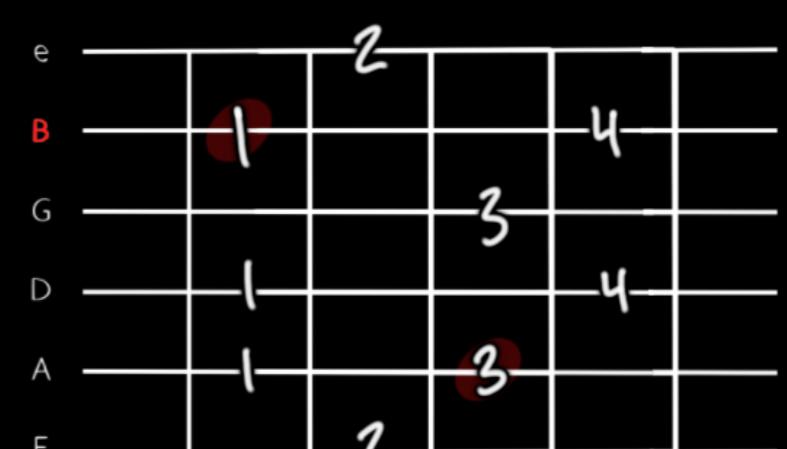
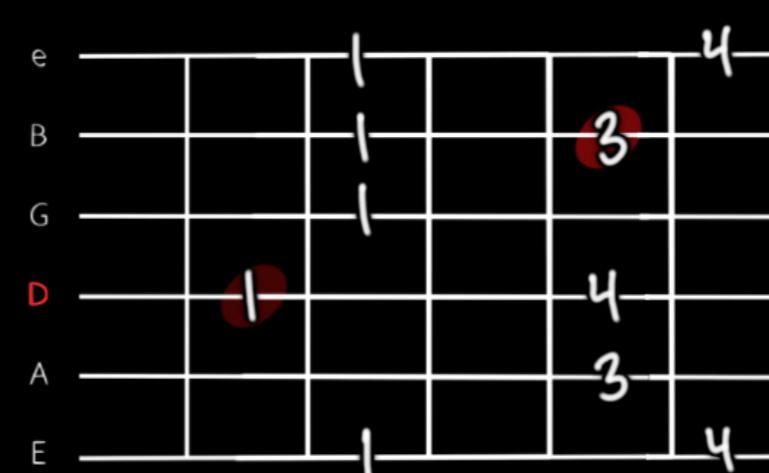
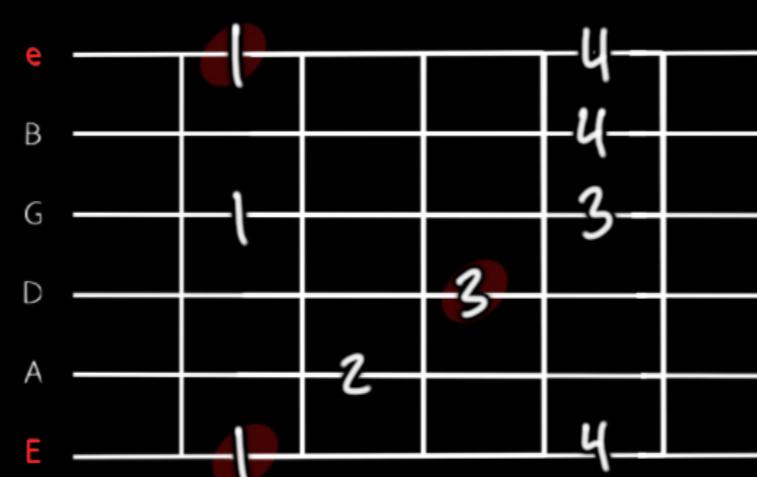
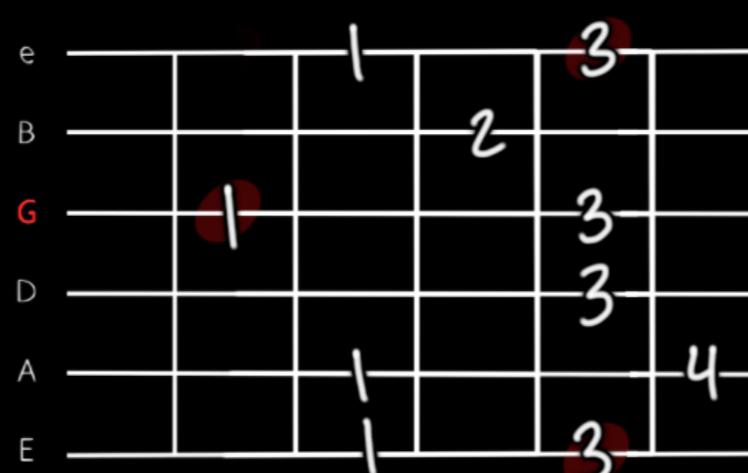
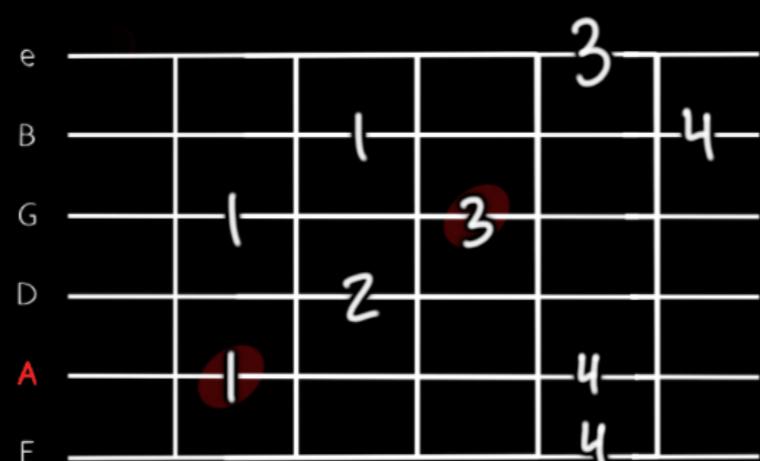
-7 (b5)  
AKA HALF DIMINISHED  $\emptyset$



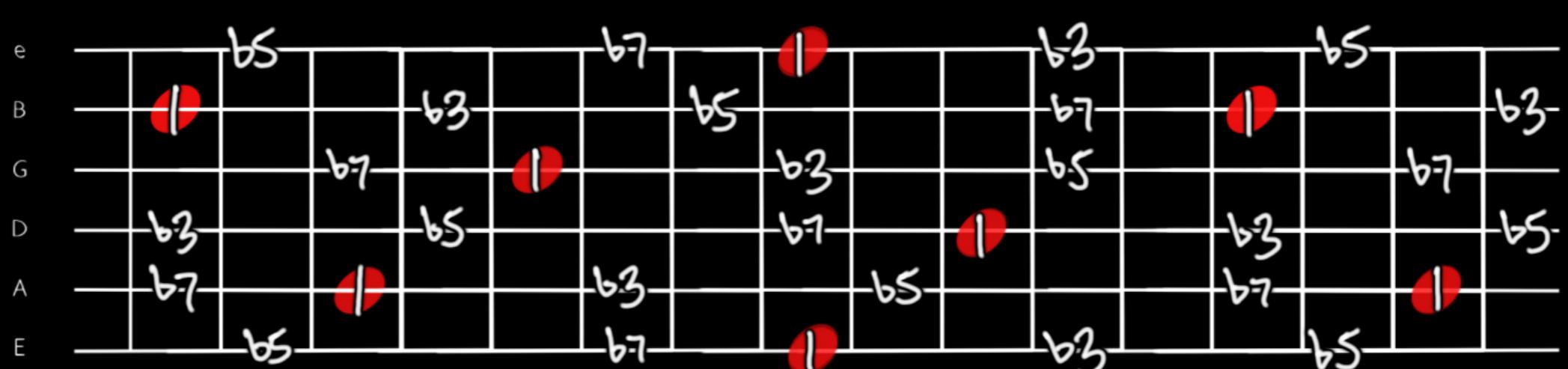


# -7(b5)

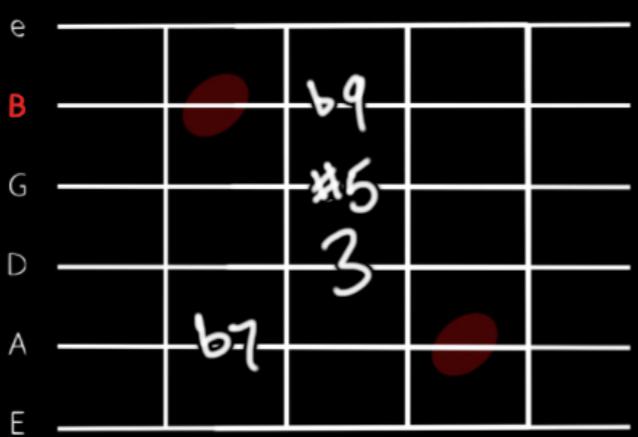
## ARPEGGIOS (FINGERING CHART)



CHORD TONES:

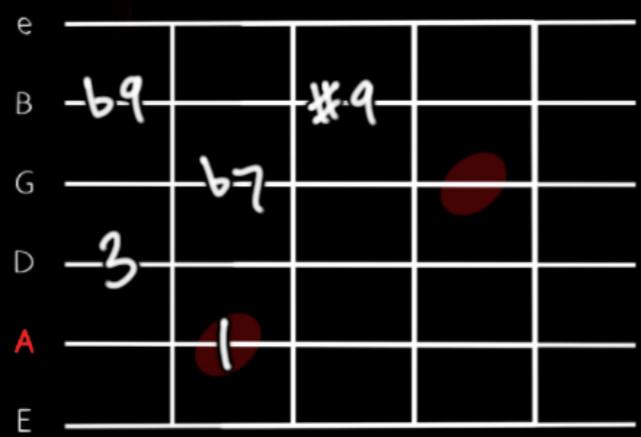


7 ALT

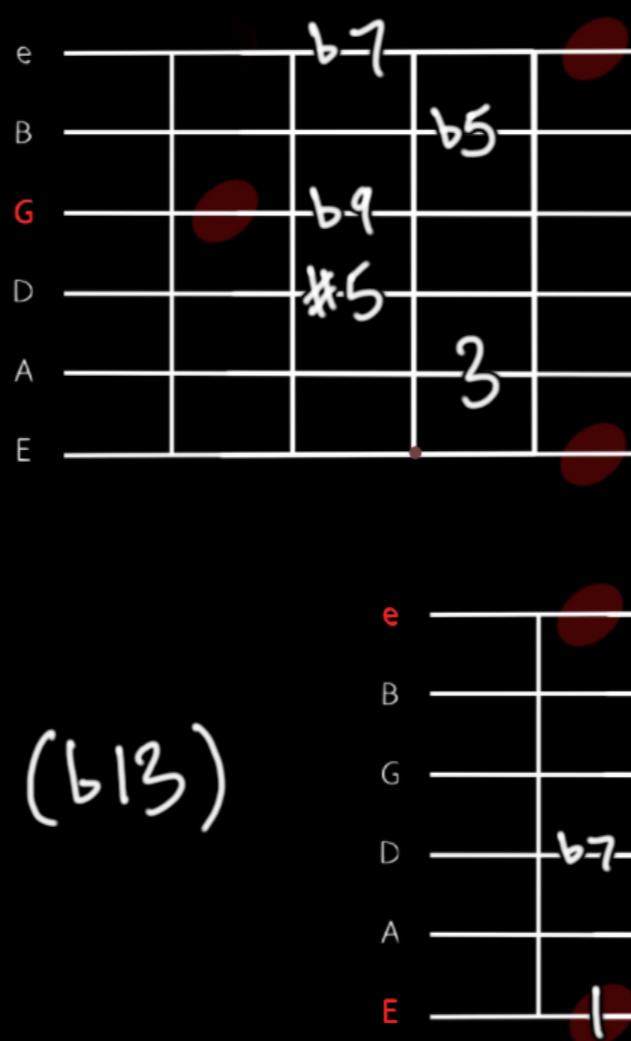


# ALTERED DOMINANTS

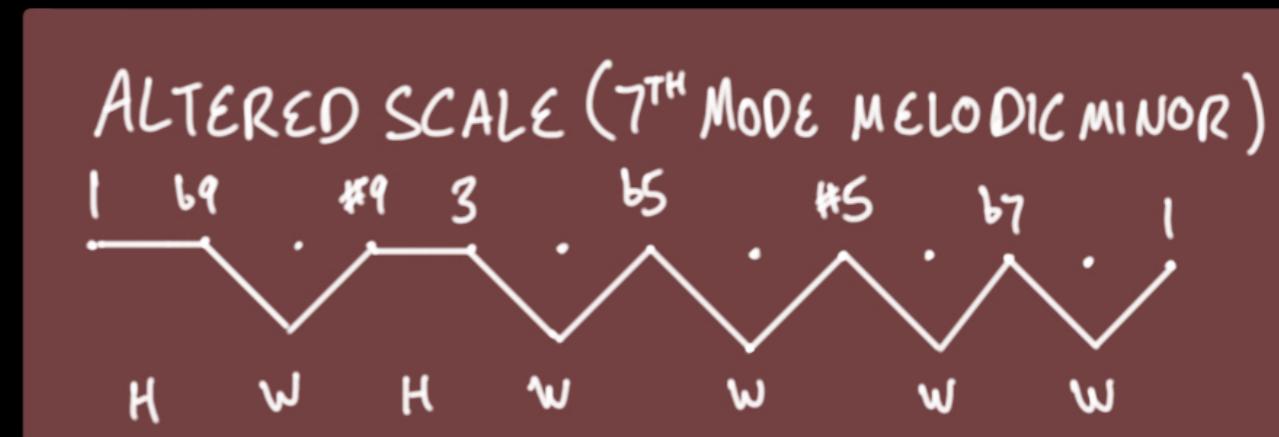
7 (b9/ #9)



7 ALT



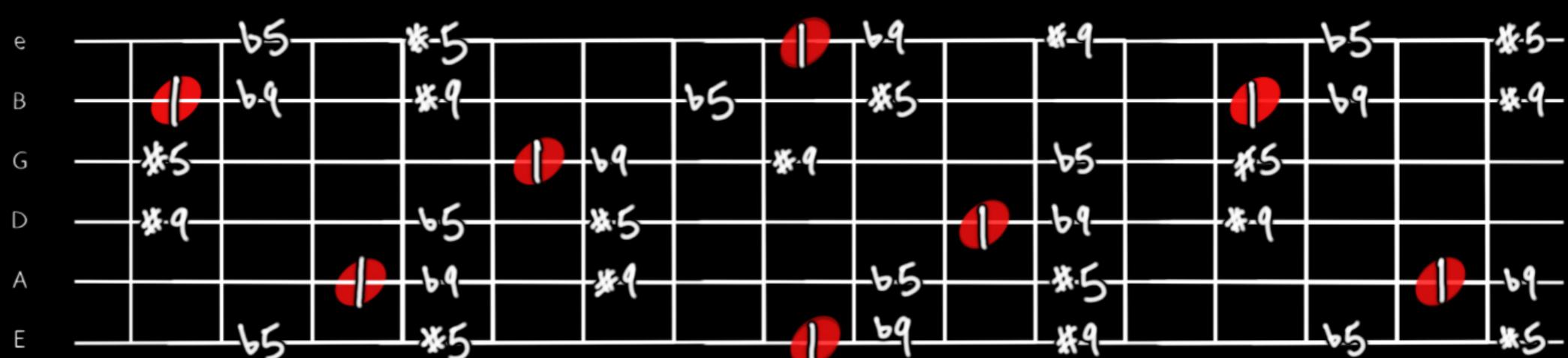
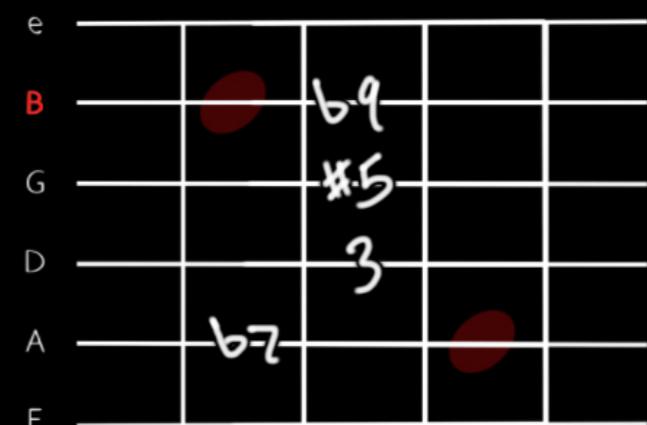
7 (b9/§9)

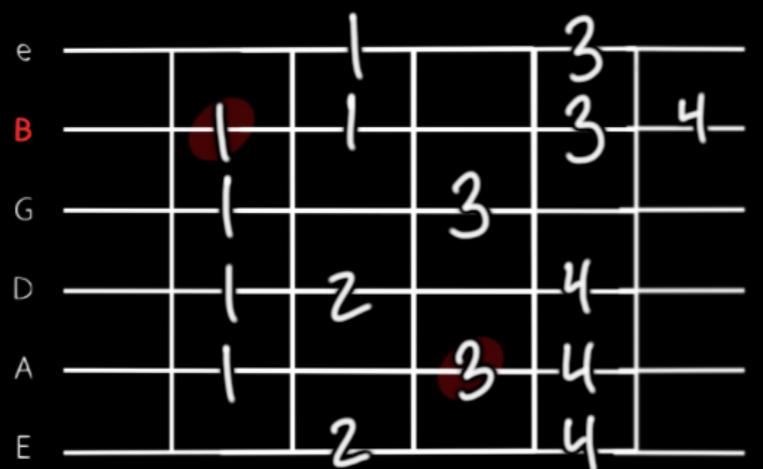


## DIMINISHED DOMINANT SCALE



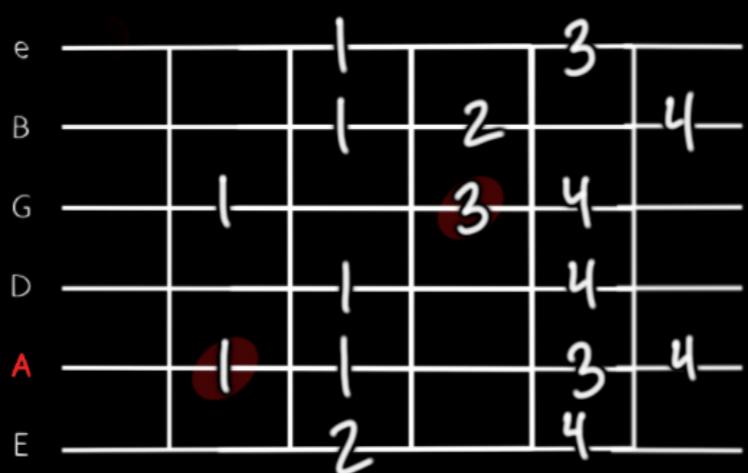
7 ALT



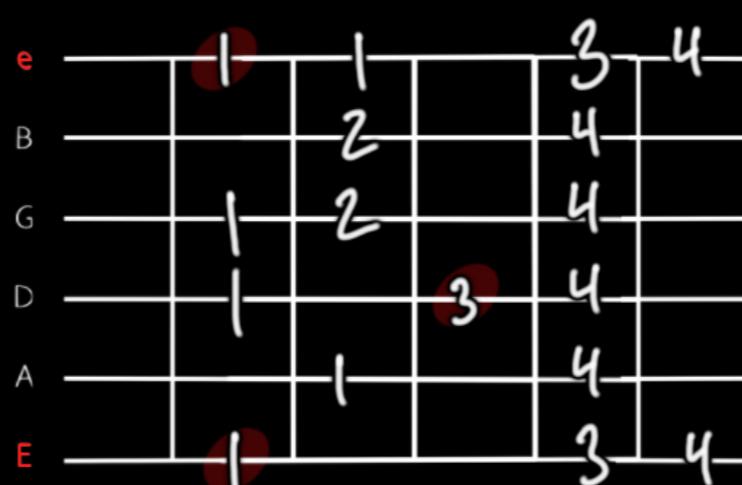
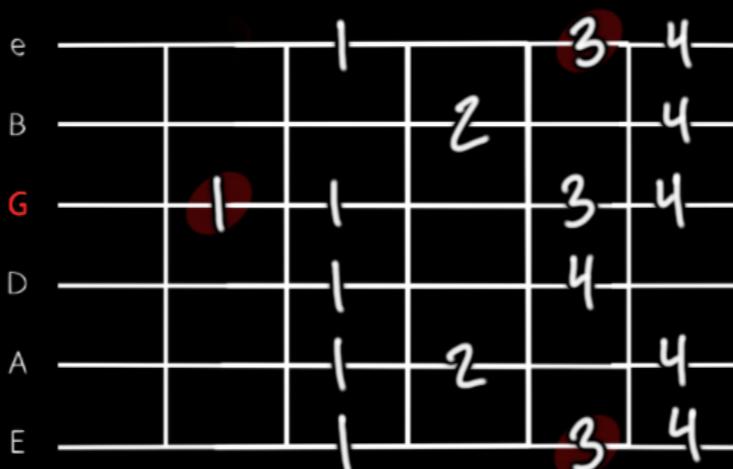


7<sup>TH</sup> (ALT)

# ALTERED DOMINANT SCALES



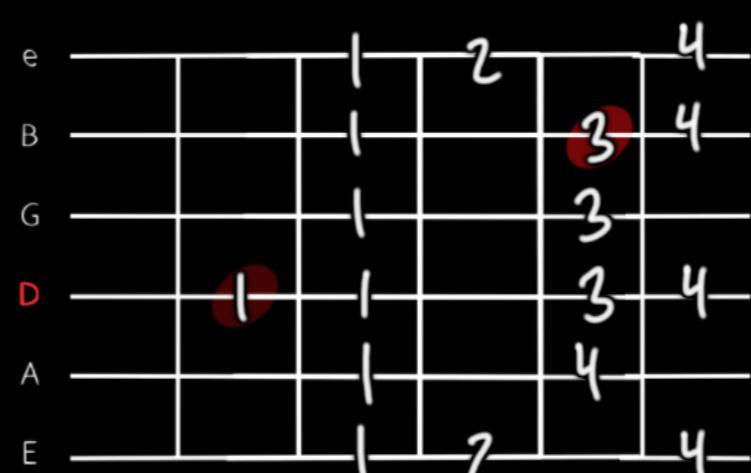
(FINGERING CHART)



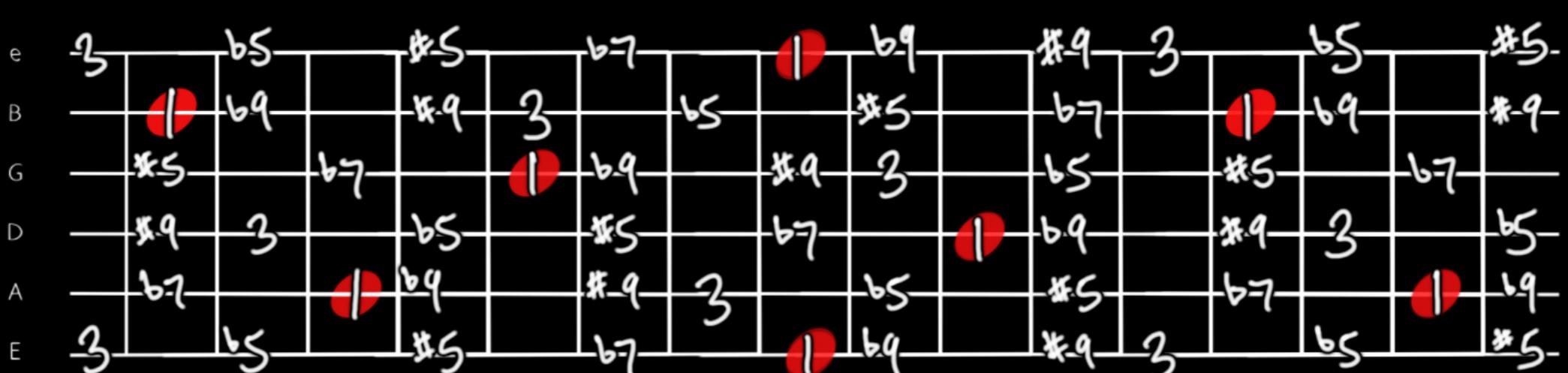
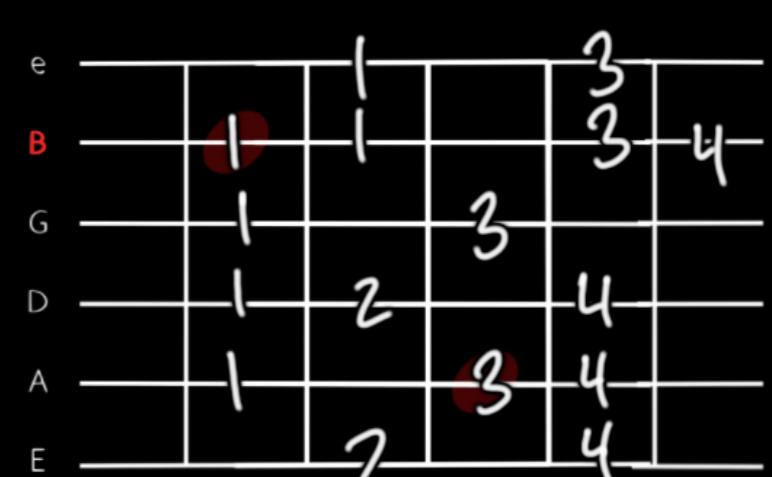
## 7<sup>TH</sup> MODE JAZZ MINOR:

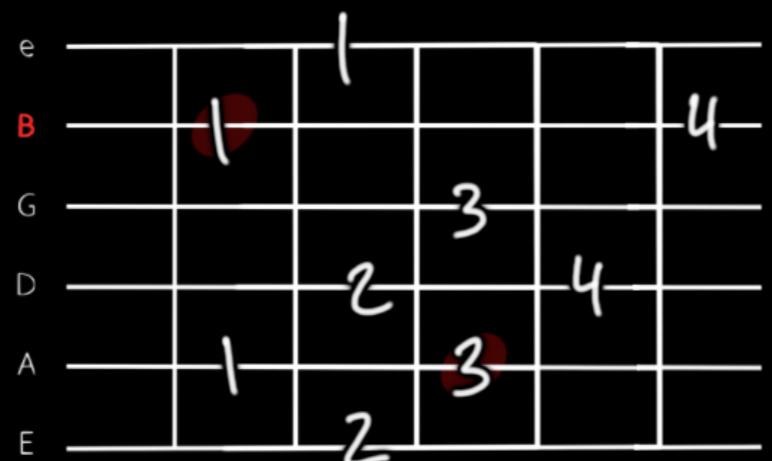
b2 b3 b4 b5 b6 b7 1

b9 #9 3 b5 #5 b7 1

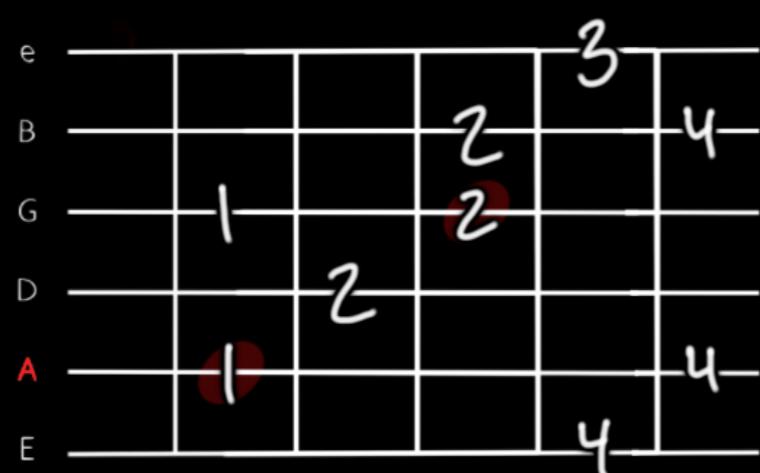


## SCALE DEGREES

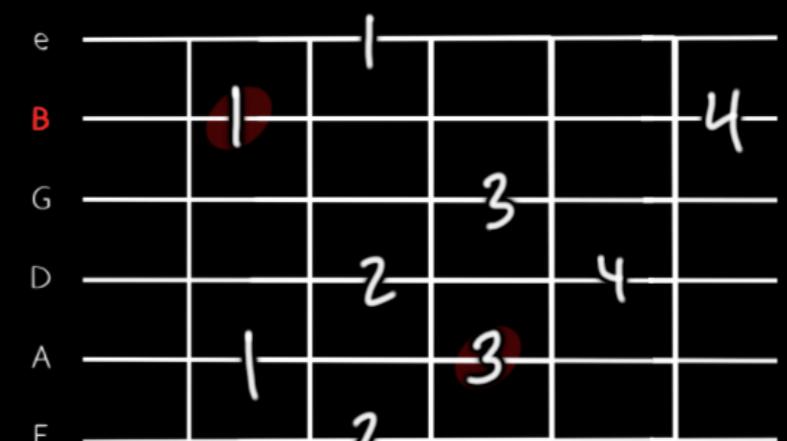
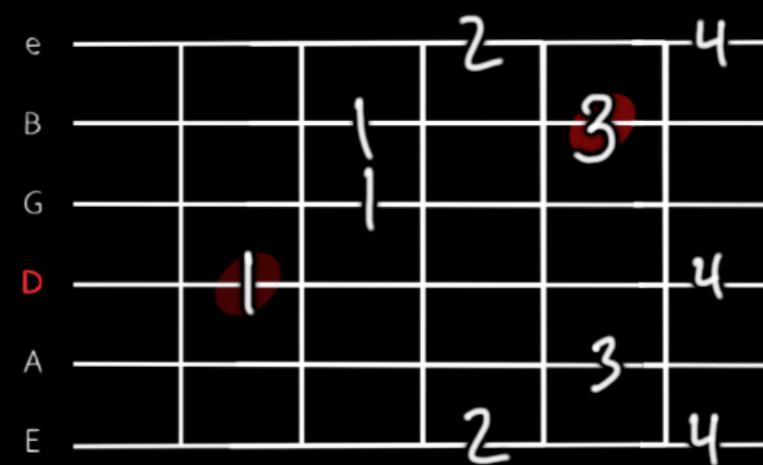
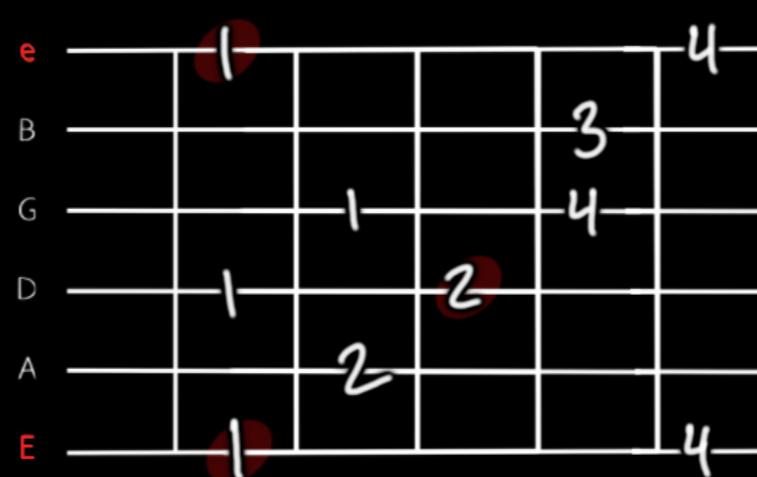
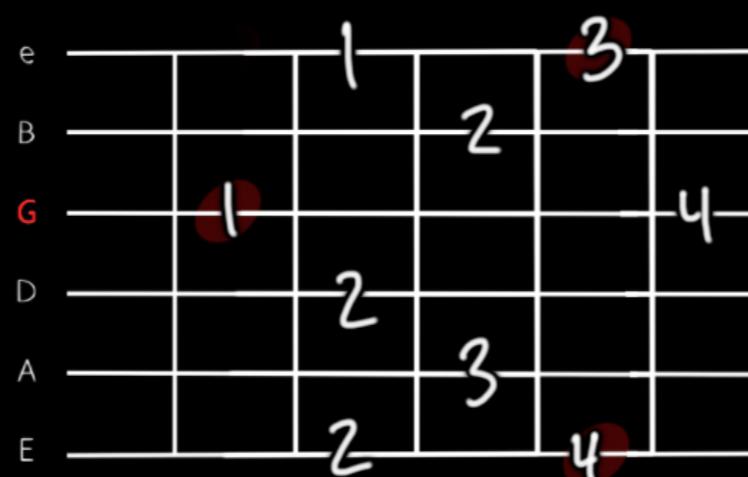




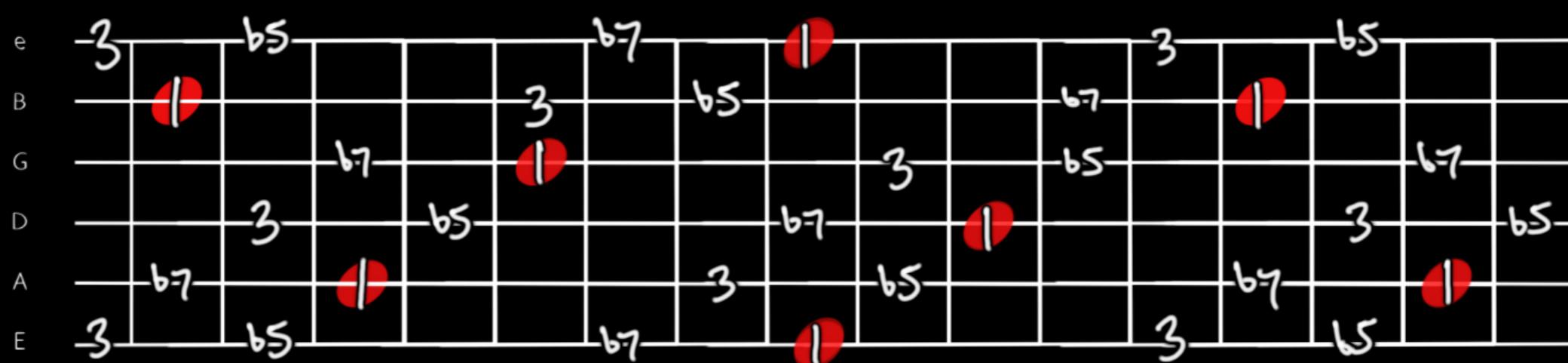
$\gamma^{(f1)}$

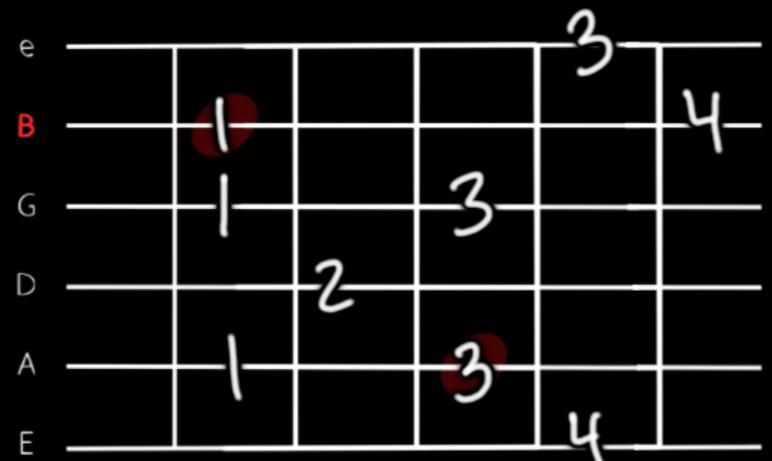


# ARPEGGIOS



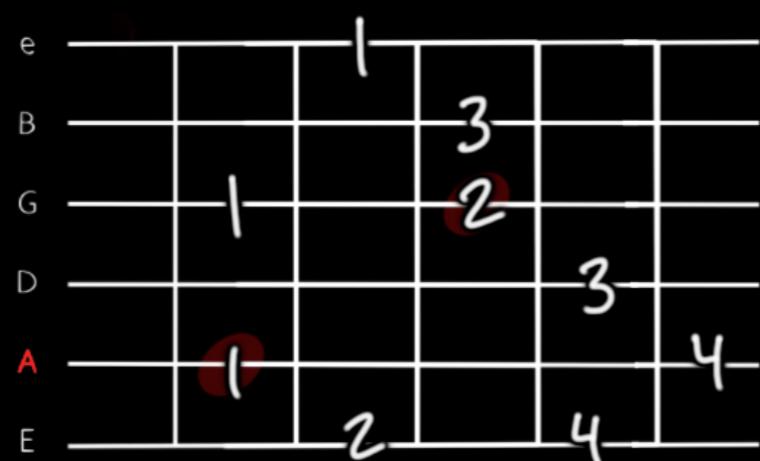
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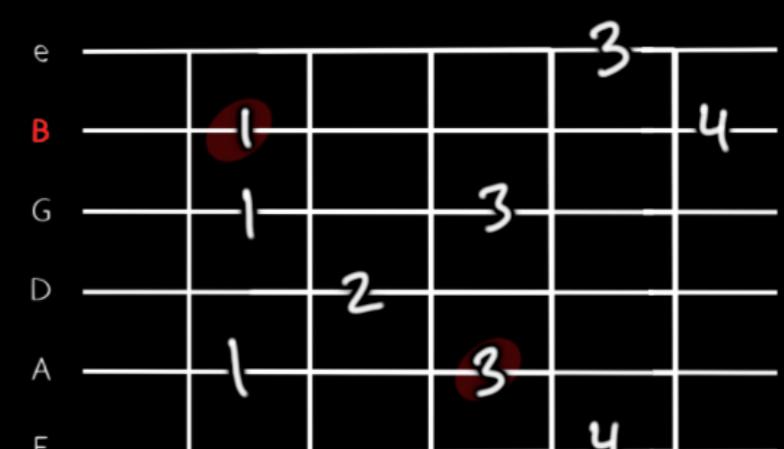
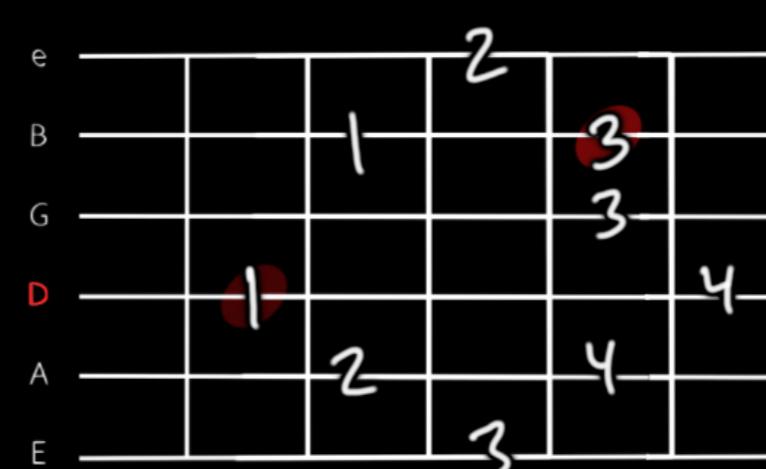
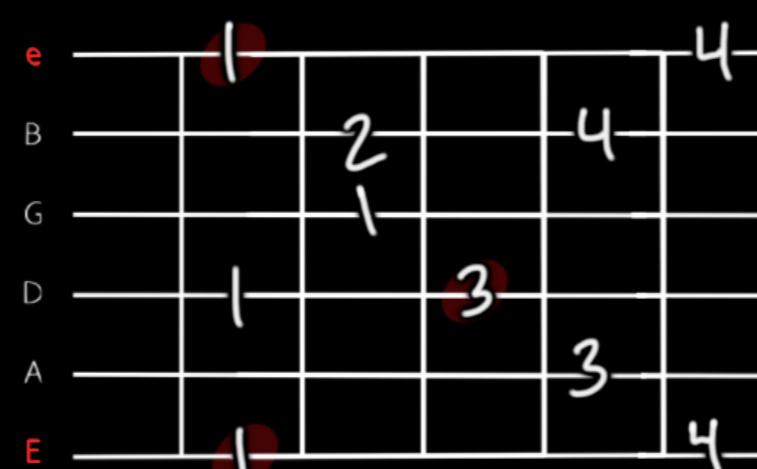
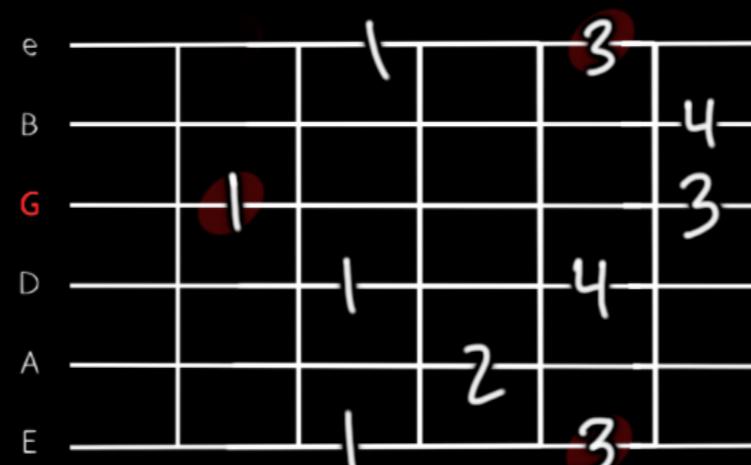


7 ( $\#5$ )  
7 ( $b13$ )

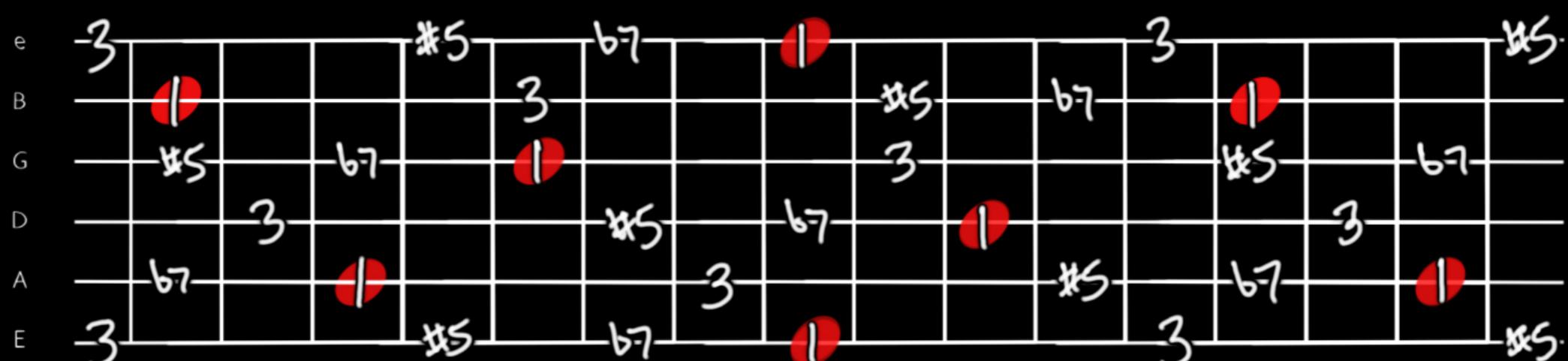
ARPEGGIOS

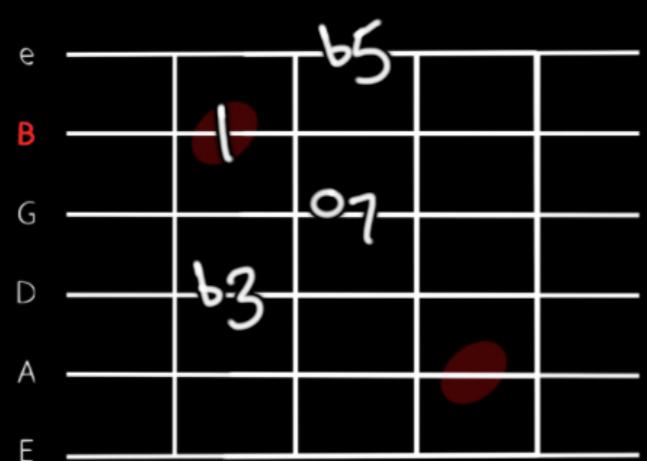


(FINGERING CHART)

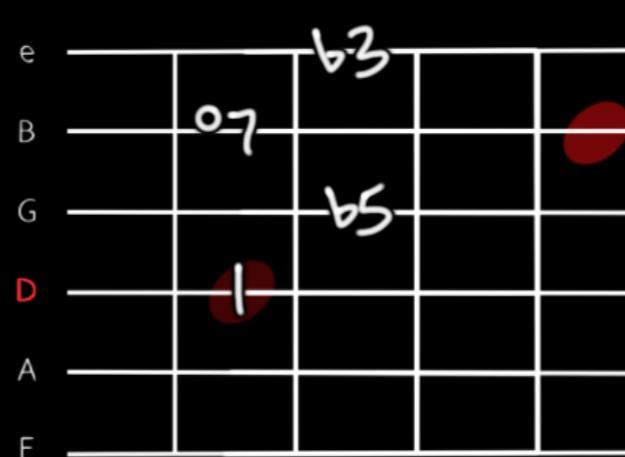
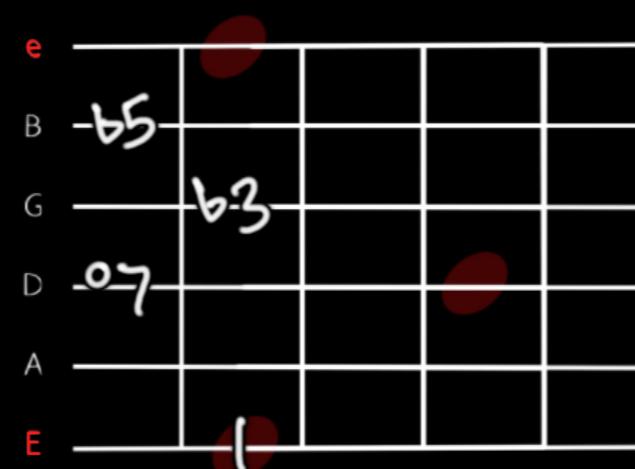
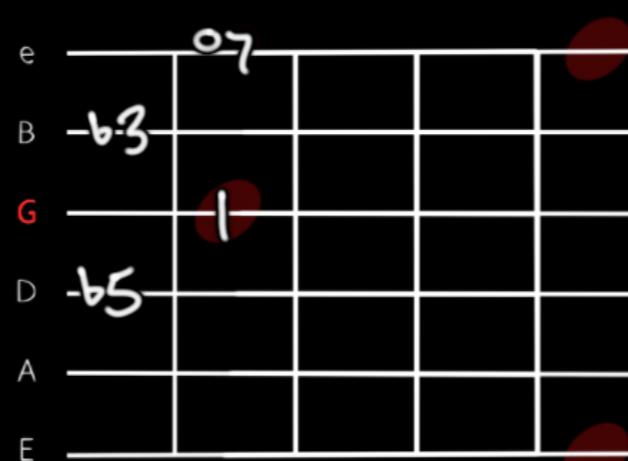
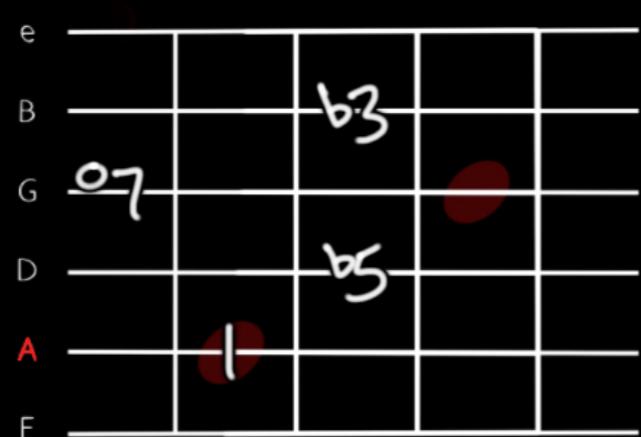


CHORD TONES:

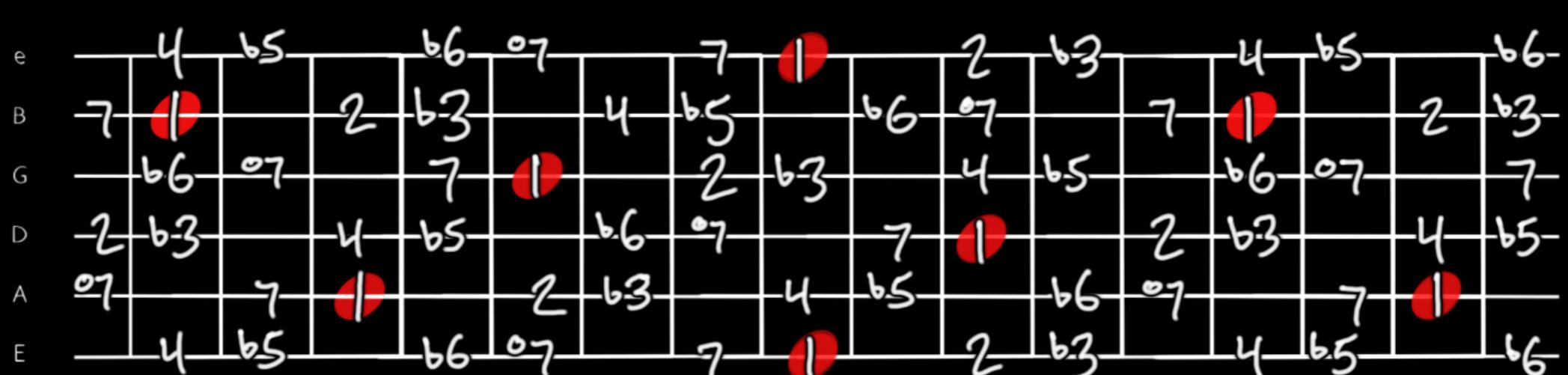
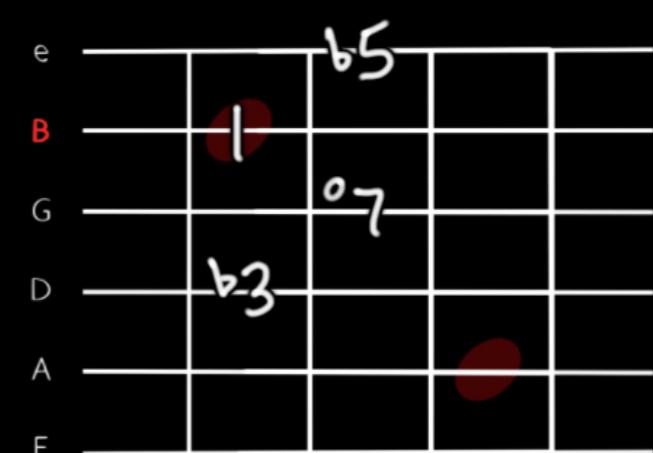
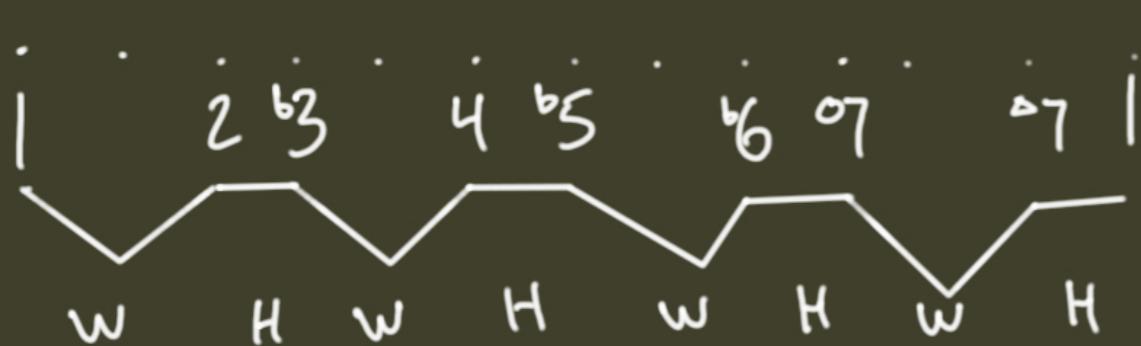


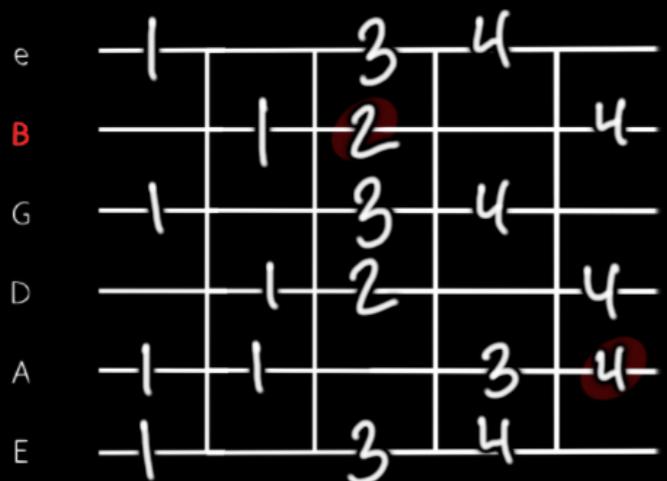


O 7 (Fully DIMINISHED)  
CHORDS

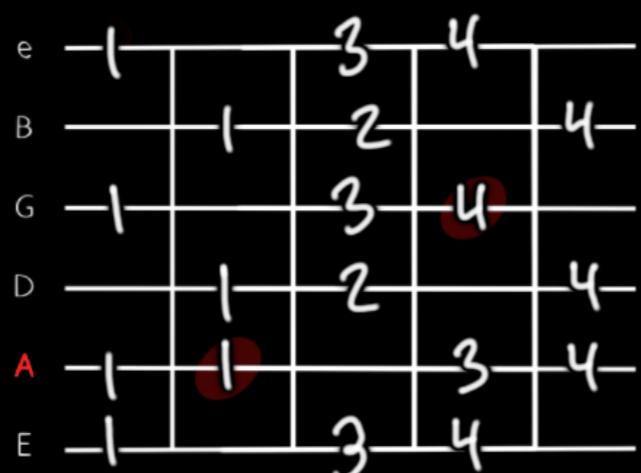


## DIMINISHED SCALE

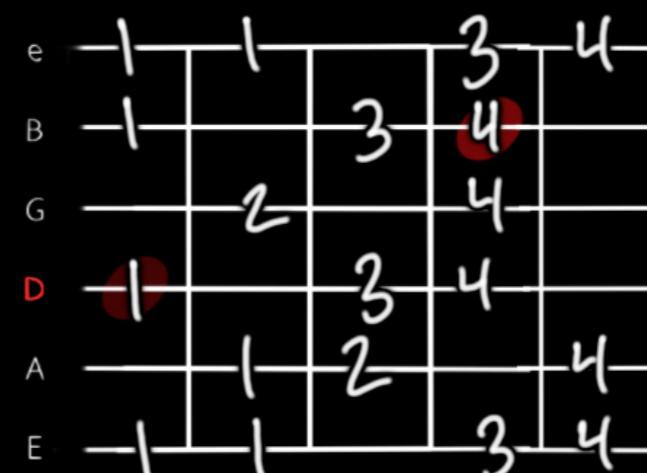
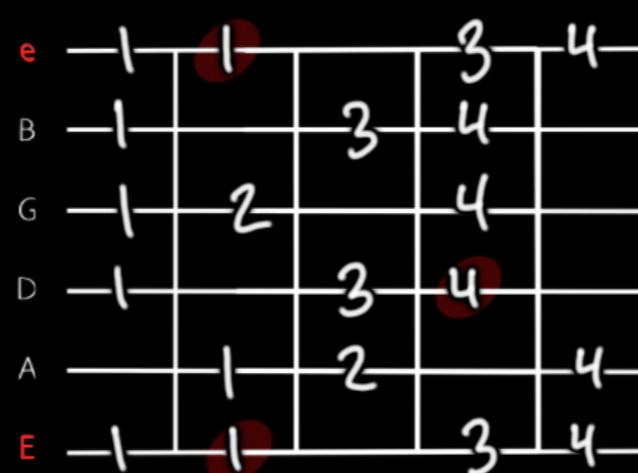
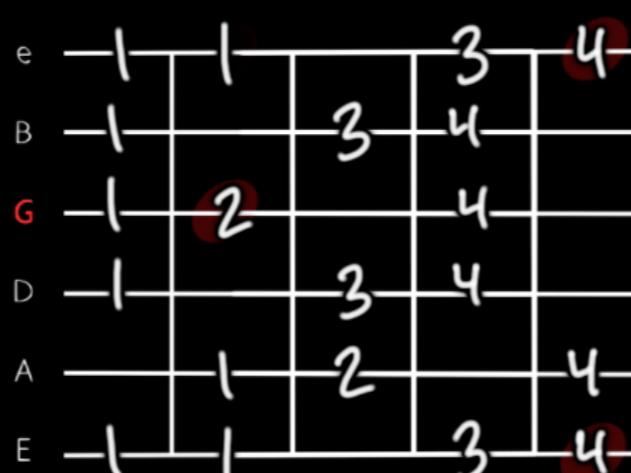




# DIMINISHED SCALES “HALF-WHOLE OCTATONIC”



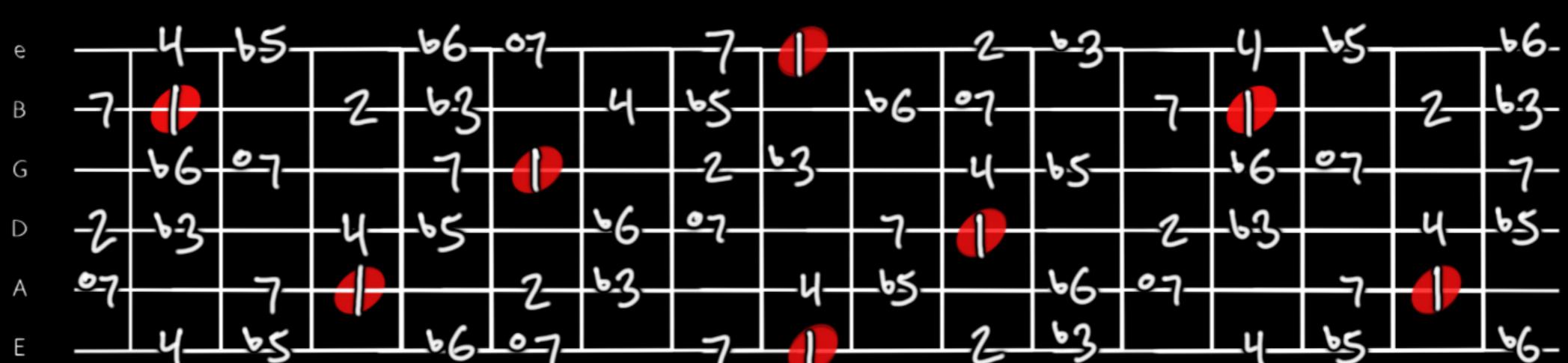
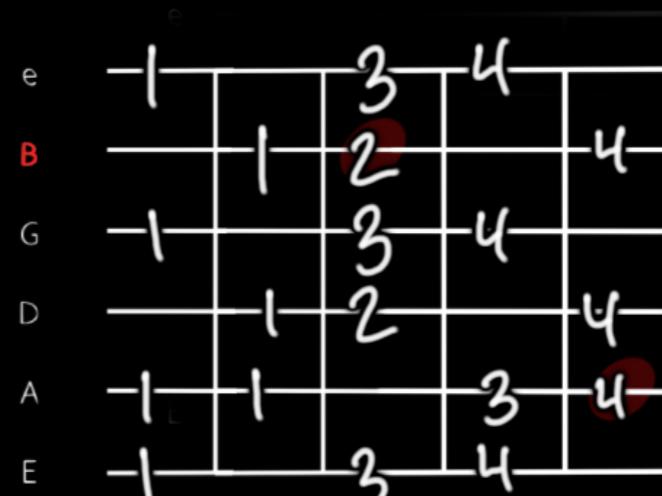
# (FINGERING CHART)

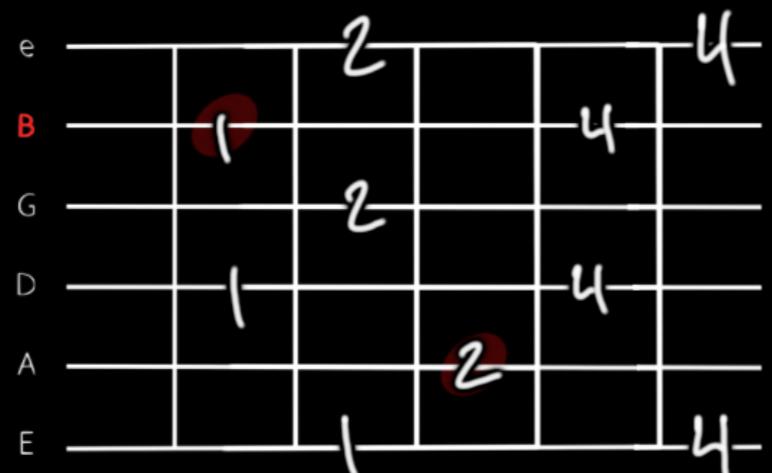


1. 2 63. 4 65. 6 97. 7 !

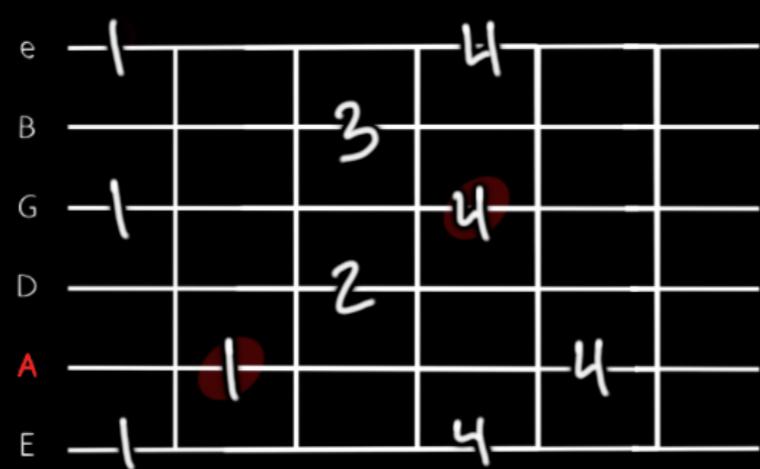
A zigzag path diagram consisting of several segments. The segments alternate between two levels: a lower level labeled 'W' and an upper level labeled 'H'. The path starts at the bottom left, moves up to the first H, then down to the first W, then up to the second H, and so on, ending at the top right.

## SCALE DEGREES:

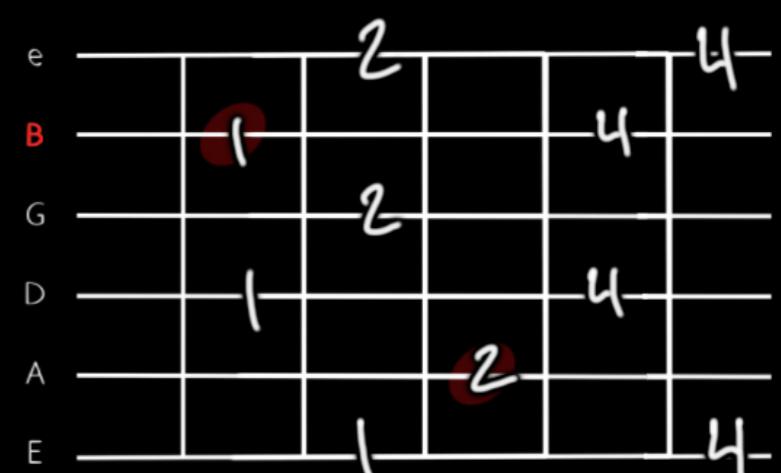
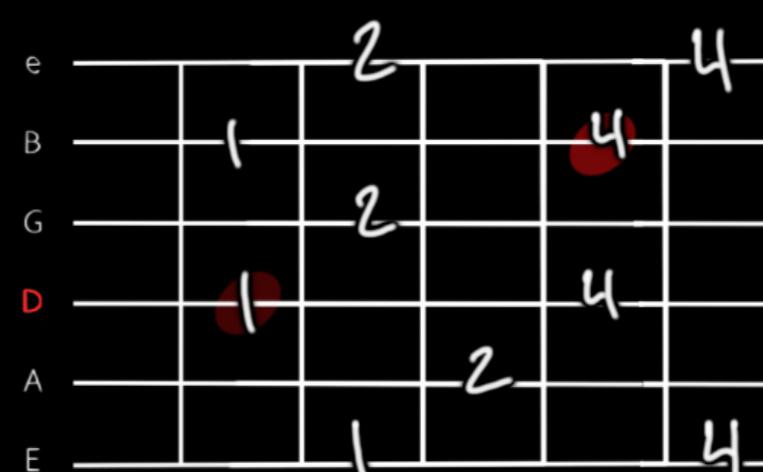
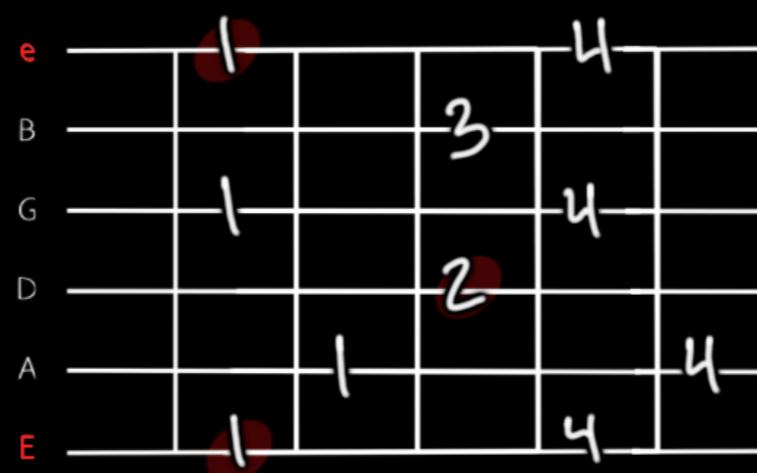
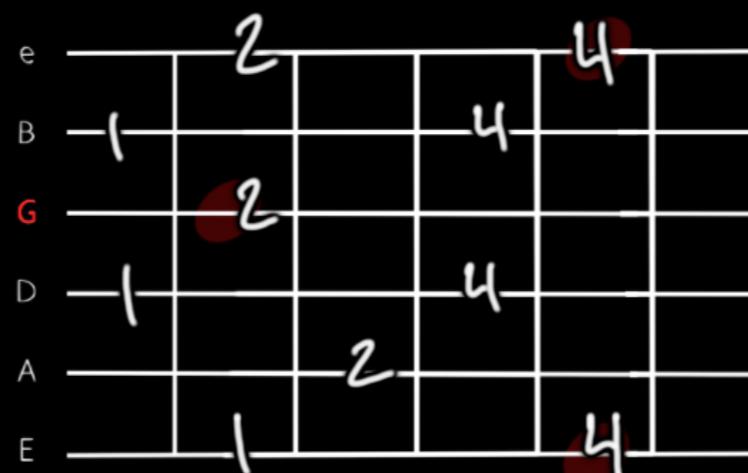




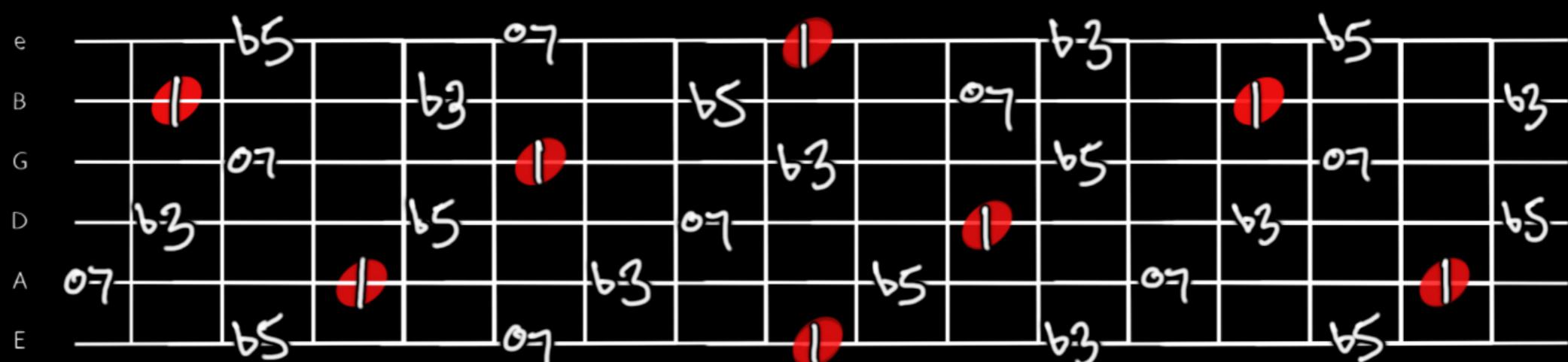
$\text{o}_7$  DIMINISHED 7<sup>th</sup>  
ARPEGGIOS

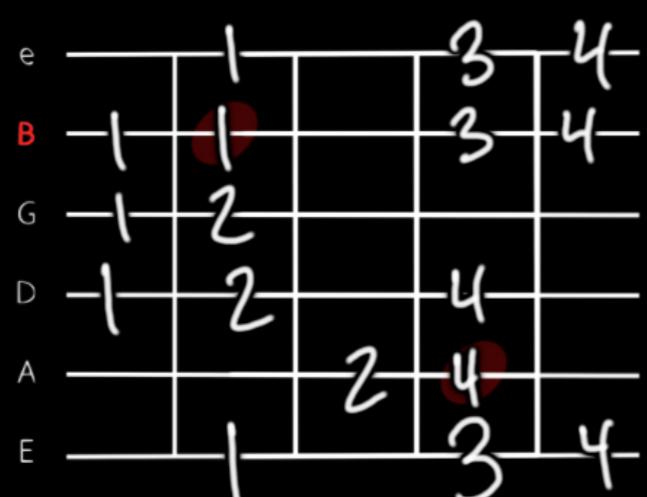


(FINGERING CHART)

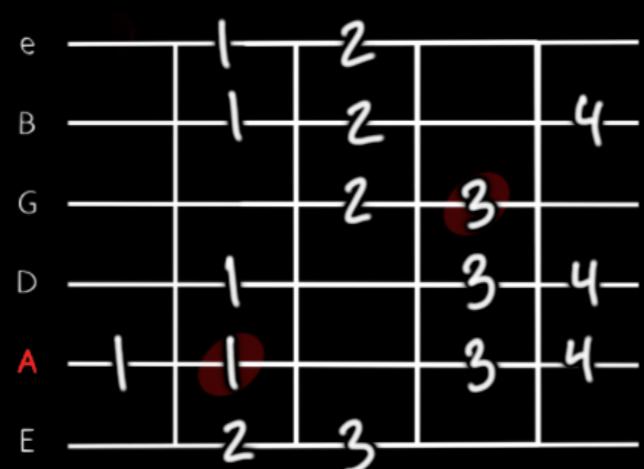


CHORD TONES:

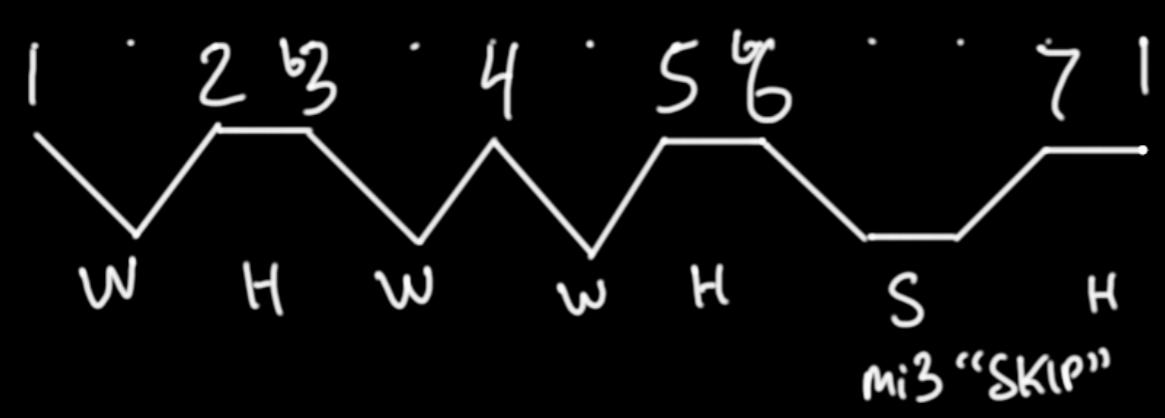
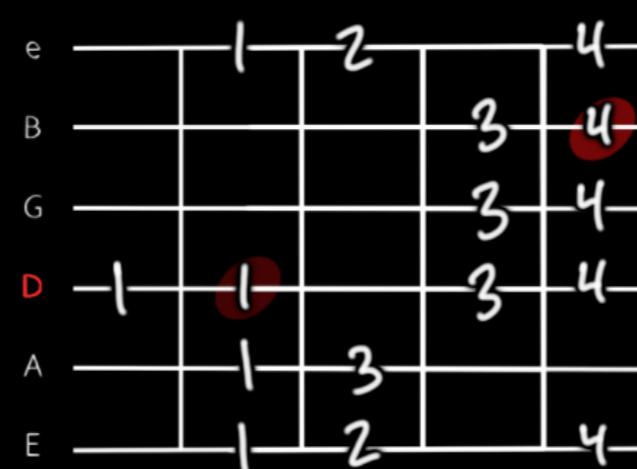
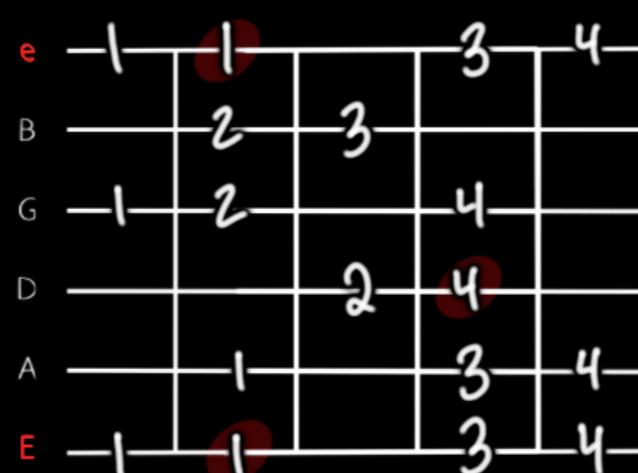
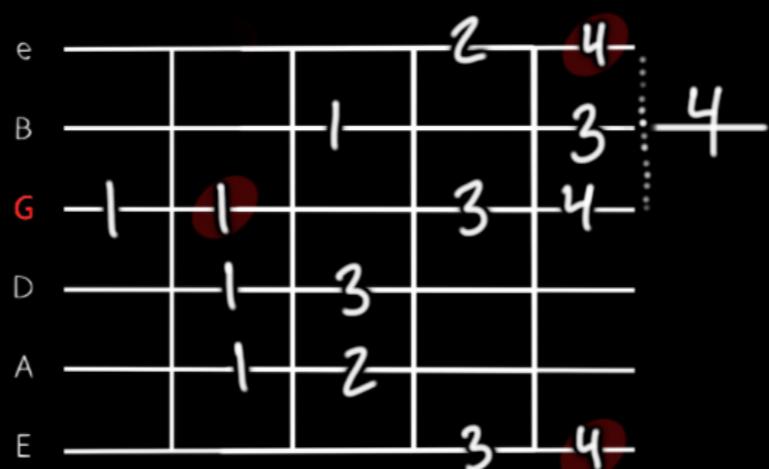




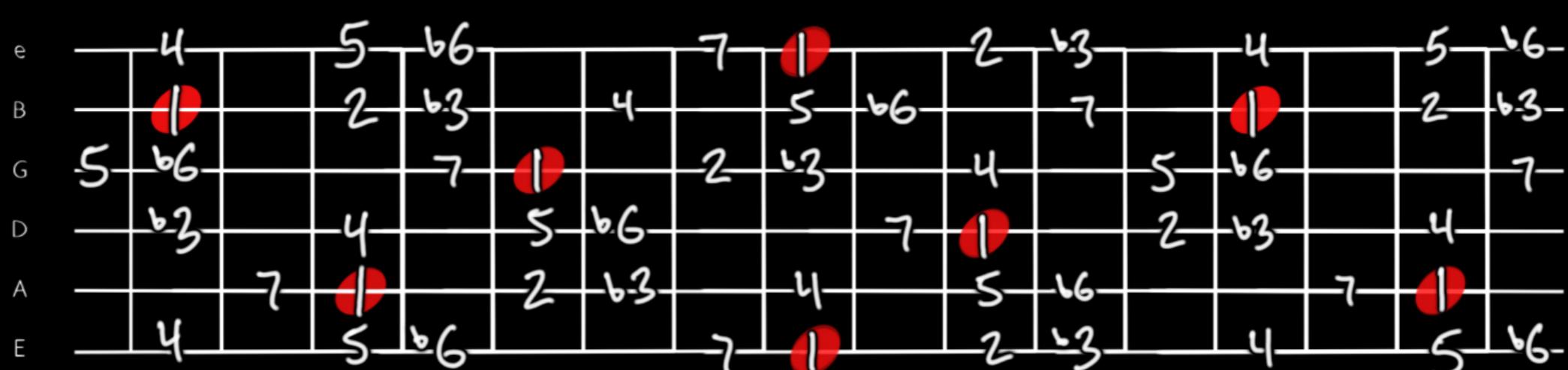
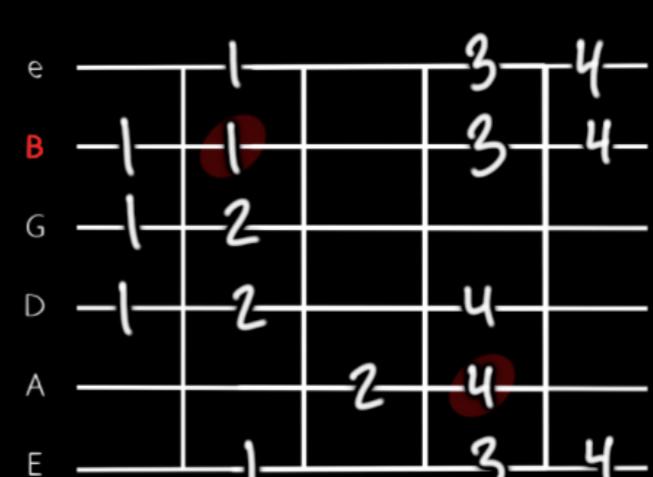
## HARMONIC MINOR SCALES

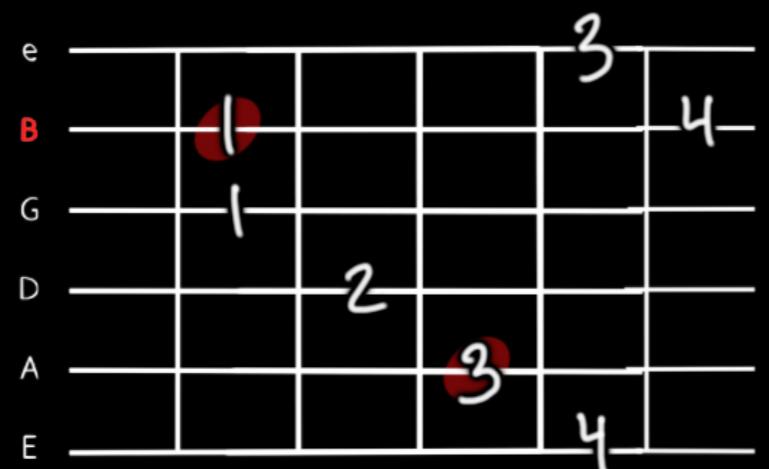


(FINGERING CHART)

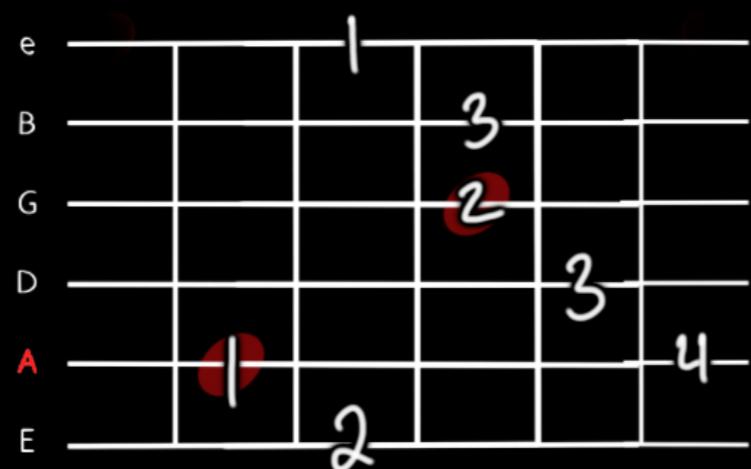


SCALE DEGREES:

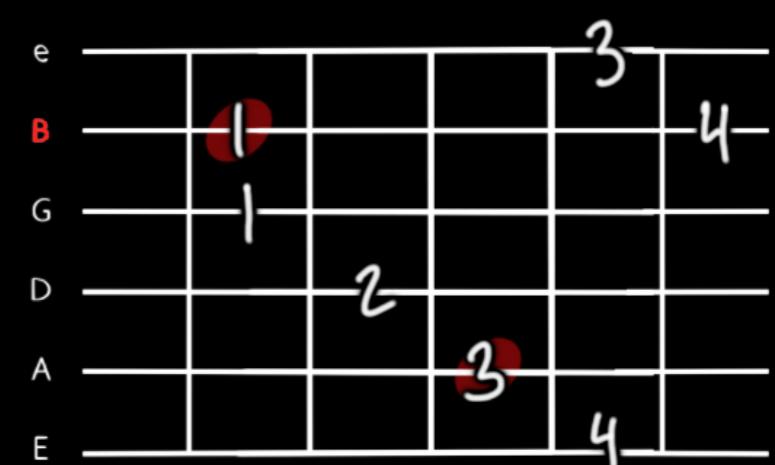
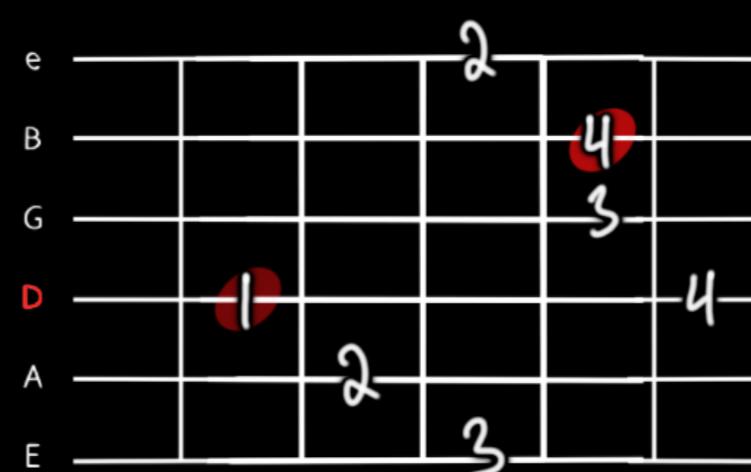
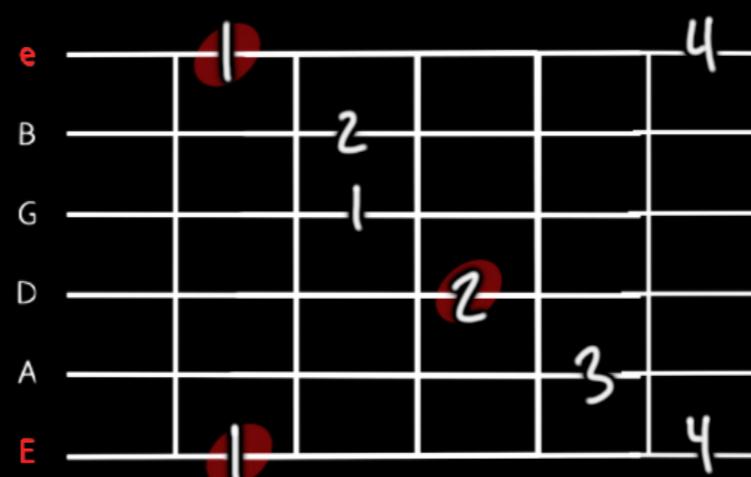
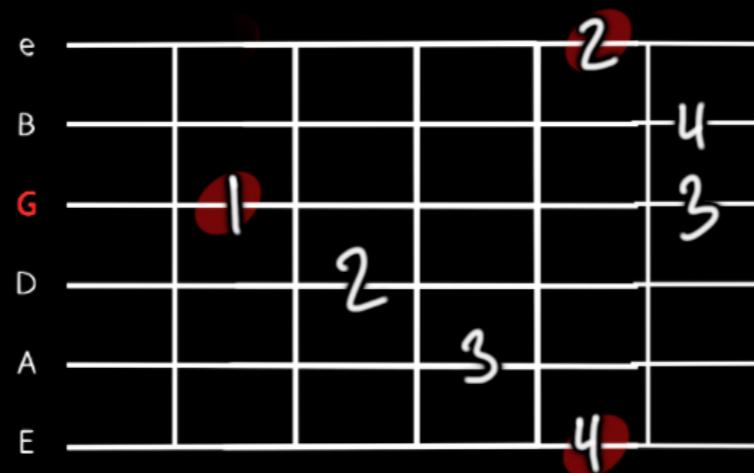




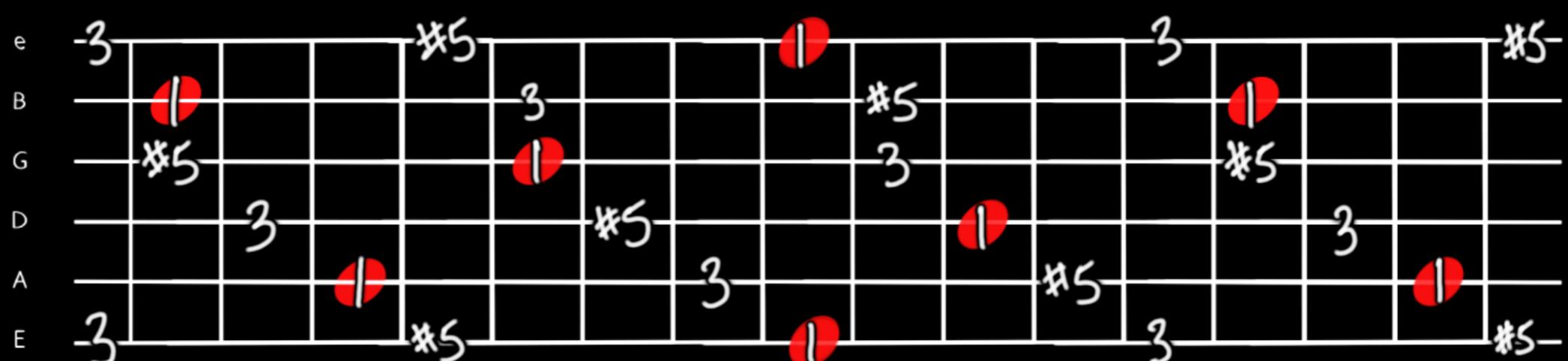
+ AUGMENTED TRIAD  
ARPEGGIOS

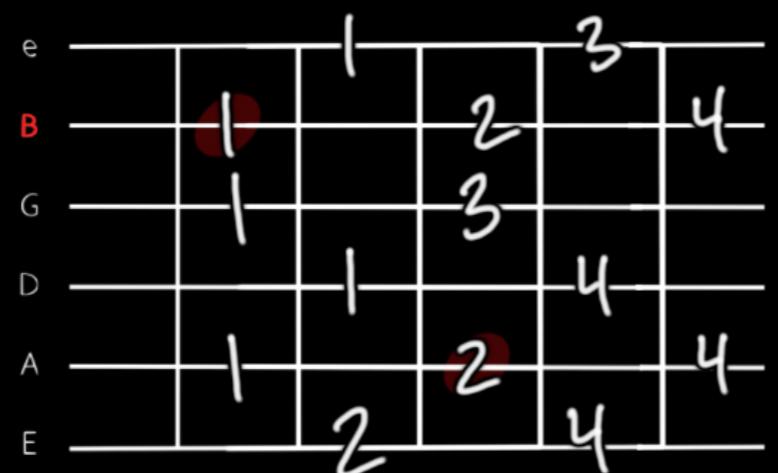


(PUNGING CHART)

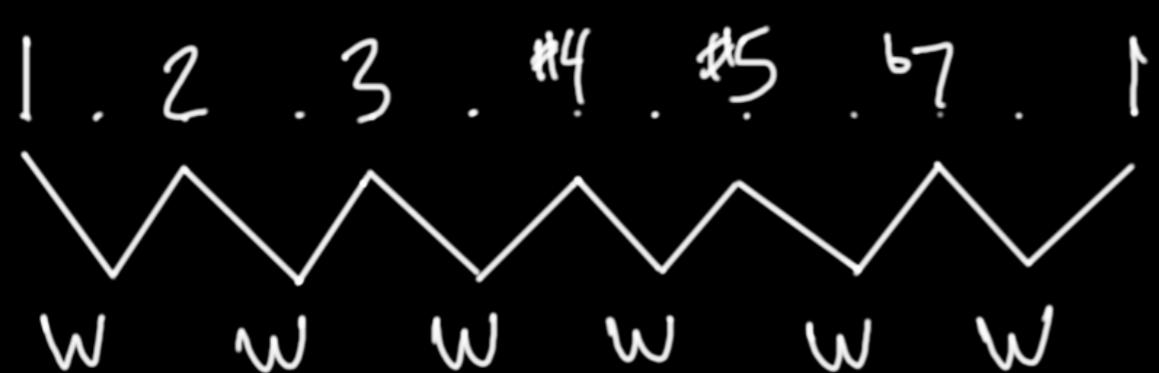
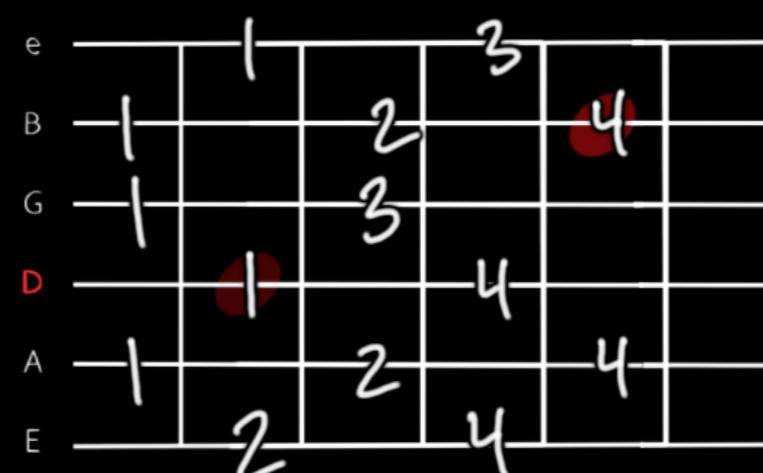
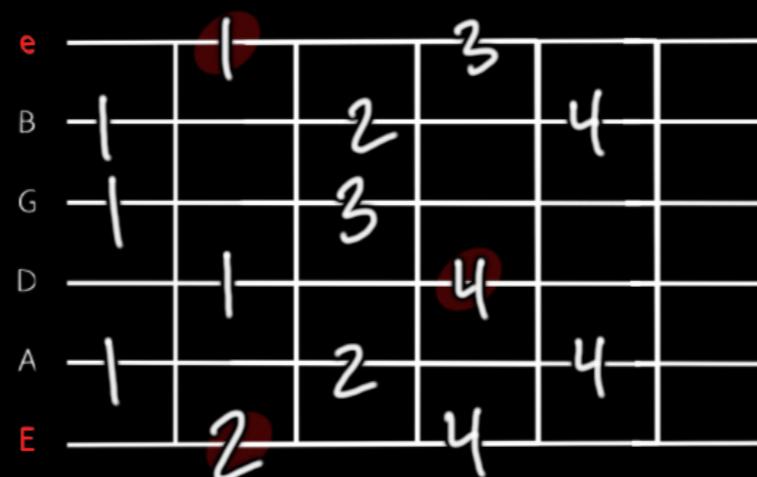
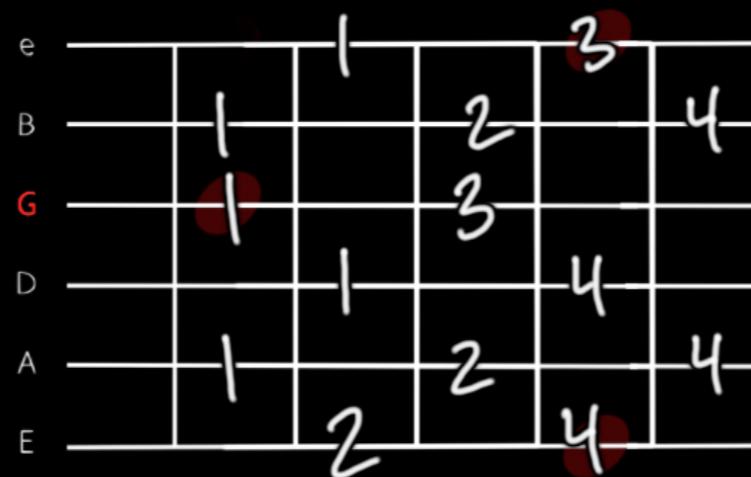
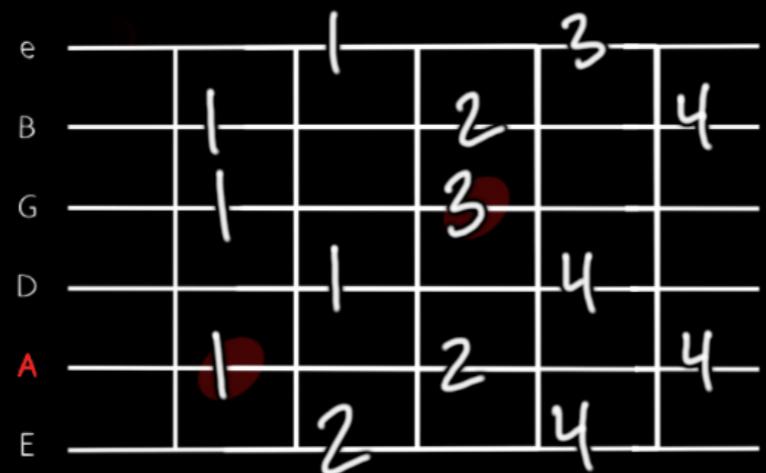


CHORD TONES:





+ WHOLE TONE SCALE  
(FINGERING CHART)



SCALE DEGREES:

