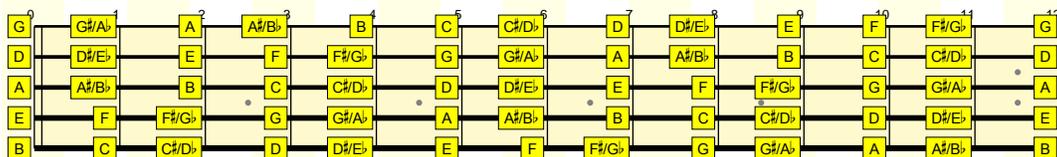


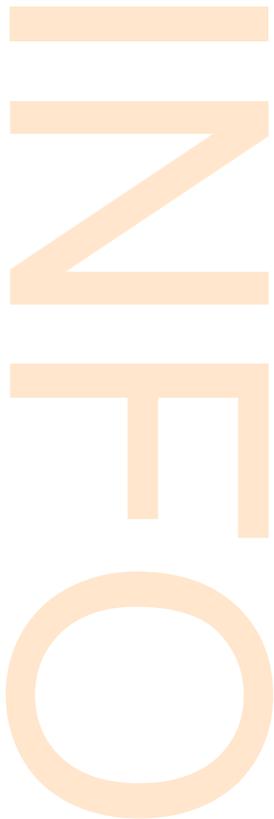
fret farm

The Complete, Undiluted, and Extremely Useful

5 STRING BASS

Reference





INFO

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Please respect the effort that went into creating the book, and stump up the very modest cover price for your own copy (or buy your mates a copy each). We've worked hard to make sure it is as useful as it can possibly be, and further editions will only be secure if you support it with your purchases.

For more information about how to use these charts, including tutorials on chord voicing, scale playing and writing songs, visit the fret farm at www.fretfarm.com.

MESSAGE FROM THE VET

This book was born on the fret farm on Thursday June 09, 2005. It is a healthy version 4 delivery, with all its charts and diagrams in place.



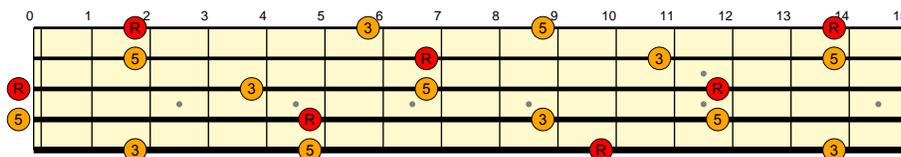
INTRO

This book contains a complete reference to playing a standard-tuned 5 string bass.

It contains detailed key-by-key information, an exhaustive library of chords, and comprehensive scales for soloing. The book is intended as a quick reference for a wide range of players. It can be used to help learn chords, to practice soloing, or to write complete songs.

CHORD AND SCALE DIAGRAMS

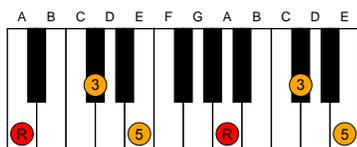
Most of the chord and scale diagrams in this book are shown as a full fretboard, with all notes marked. For example, the chord of A major looks like:



The different notes in the scale or chord are marked with different symbols. The root note is marked in red, with the R symbol, for example.

To play a bass part under a chord, you can play any of these notes, and it will be guaranteed to work. Alternatively you can play a bass chord by selecting one note of each kind.

Some scales and chords are also shown on a piano keyboard, for those occasions where you really need to show the pianist what to do:



BITS OF THE BOOK

The book is arranged in four parts.

The Key Reference consists of twelve double-page spreads, one for each major key. It is designed to be a one-stop shop for playing in any key, giving a chord reference for each chord, scales and important scale variations, and songwriting aids.



The Chord Reference is a catalog of the most important chords for each of the twelve root notes. If you need to find an unusual or exotic chord, you'll find it here.

The Scale Reference is just like the Chord Reference, but gives complete scales. It contains a wide range of unusual scales that can be used to give original solos.

The final section of the book has a series of useful summary charts. There is a quick-glance voicing chart and a table showing the scales that work over different chords.

THE KEY REFERENCE

The key reference is designed to give you all the information you need to play in one key. There are copies of the reference for each root note.

On the left hand page are the major and minor scale references. There are also chord references for each of the chords in the key.

On the right are a set of more exotic scales for the same root, including pentatonic and different minor scales.

Underneath the scales is a chord map. This is designed to help you write songs in the key, or improvise for a while. The top half of the chord map shows the six chords in the major key. The arrows show which chords naturally flow from one another. Start at the red root chord, then jump anywhere else in the map. Finally follow the arrows back to the red root chord. Arrows with a filled arrowhead are more common transitions.

Under each chord, the map tells you which other keys the chord can be found in. You can use this to change key, simply look up the new key and pick up the chord in that chord map.

The bottom part of the chord contains the relative minor or major chord for each of the six. Following the downwards arrows gives an unusual effect to the song, but it also makes it harder to get back to the root note. Normally you'd do this only when you want to change key.

The final part of the key reference gives you another way of changing keys. It gives you a simple sounding chord progression to take you from one key to another. The smoothest modulations between all sets of keys are given. Some combinations of keys can't be reached directly without major to minor chord changes. For each of these the chart also suggests intermediate keys you can pass through if you don't like the sound of major to minor transitions.

FINDING OUT MORE

There are lots of things you can do with the charts in this book. The fretfarm website (www.fretfarm.com) has a whole set of different tutorials that show you how to get the most out of the chord diagrams, song writing charts, modulations and capo references.

ABOUT THE BOOK

Fret farm was originally created because no chord reference or scale book was available with the right information. Created for our own use, it proved so popular, we decided to make it public.

We create the books with the help of a custom-written software suite. The software understands the structure of music and the structure of your instrument. By changing the specification of the instrument, the software will automatically adjust chord diagrams, scales and voicings.

We then prepare the book from these diagrams, doing the layout and compositing. At each stage clarity is the most important concern: getting all the information you need on one spread, understandable at a glance (once you know what you're looking at, of course).



A 3 sharps

A major, F# minor, A ionian
 B dorian, C# or Db phrygian, D lydian
 E mixolydian, F# or Gb aeolian, G# or Ab locrian

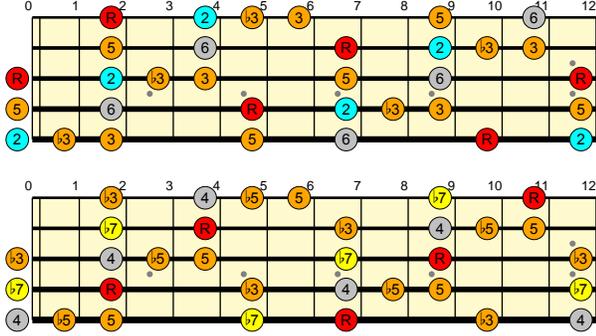
BASIC SCALES

Diagram showing the A major scale (3 sharps) on a 5-string bass guitar fretboard. The scale is shown across 12 frets, with notes G#2, A3, B4, C#5, D6, E7, F#8, G#9, A10, B11, C#12. Includes keyboard diagrams for the major and F# minor scales.

CHORDS

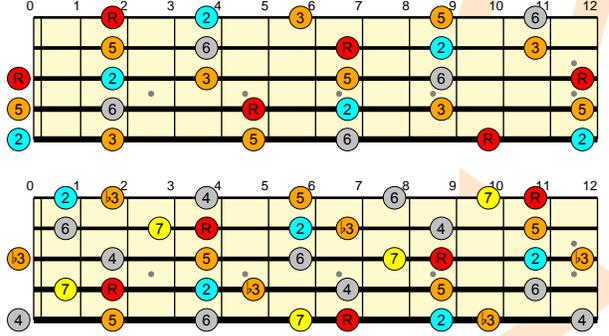
Diagram showing various chords on a 5-string bass guitar fretboard, including A, AM7, Bm, Bm7, C#m, C#m7, D, DM7, E, E7, F#m, F#m7, and G#dim, G#dim7. Each chord is shown with its fingering across the fretboard.

SOLOING SCALES



M blues

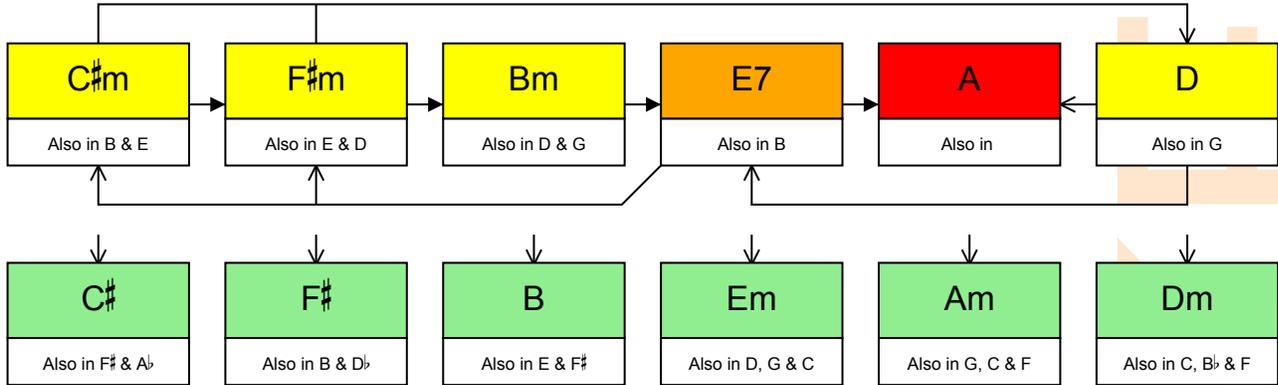
blues



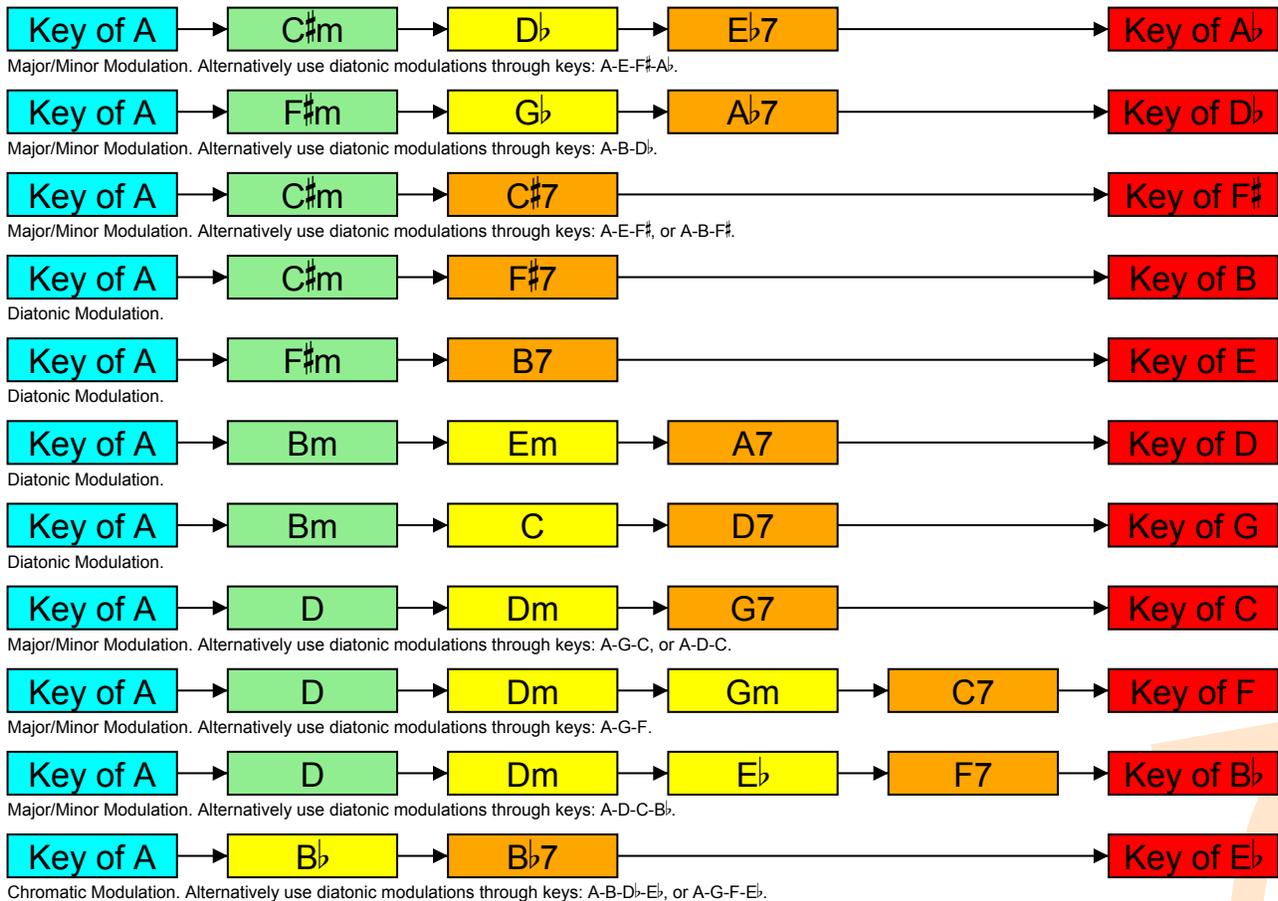
pentatonic

m. minor

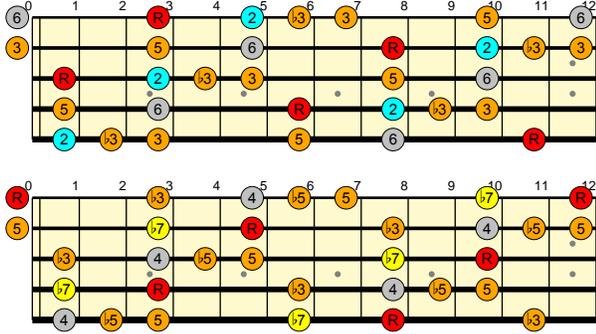
CHORD PROGRESSIONS



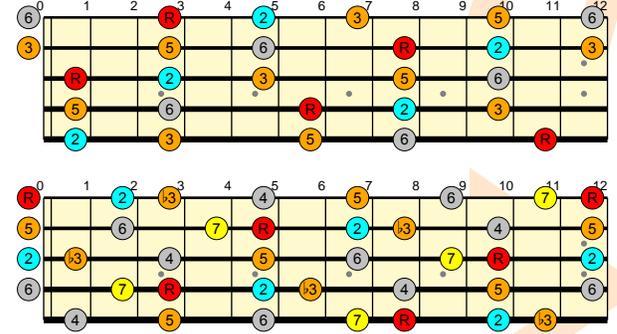
CHANGING TO OTHER KEYS



SOLOING SCALES

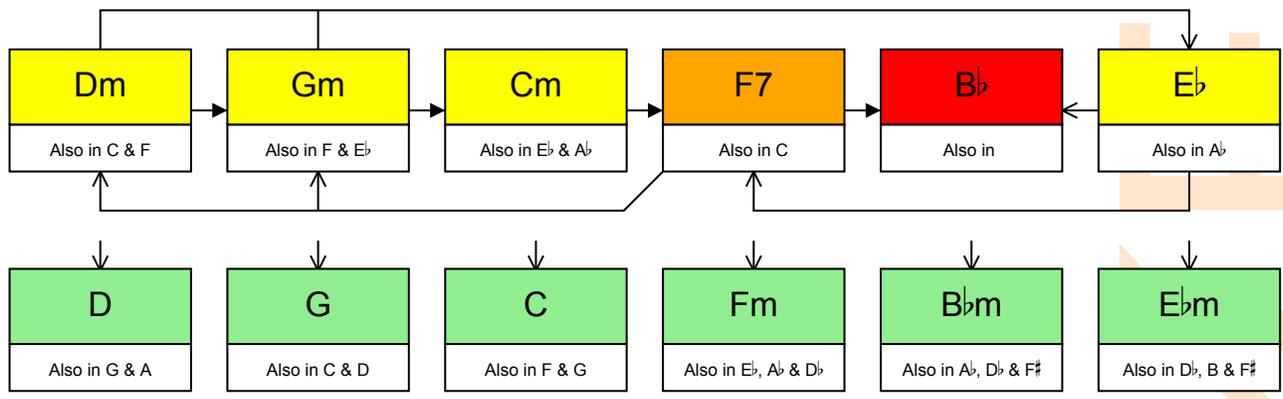


M blues
blues

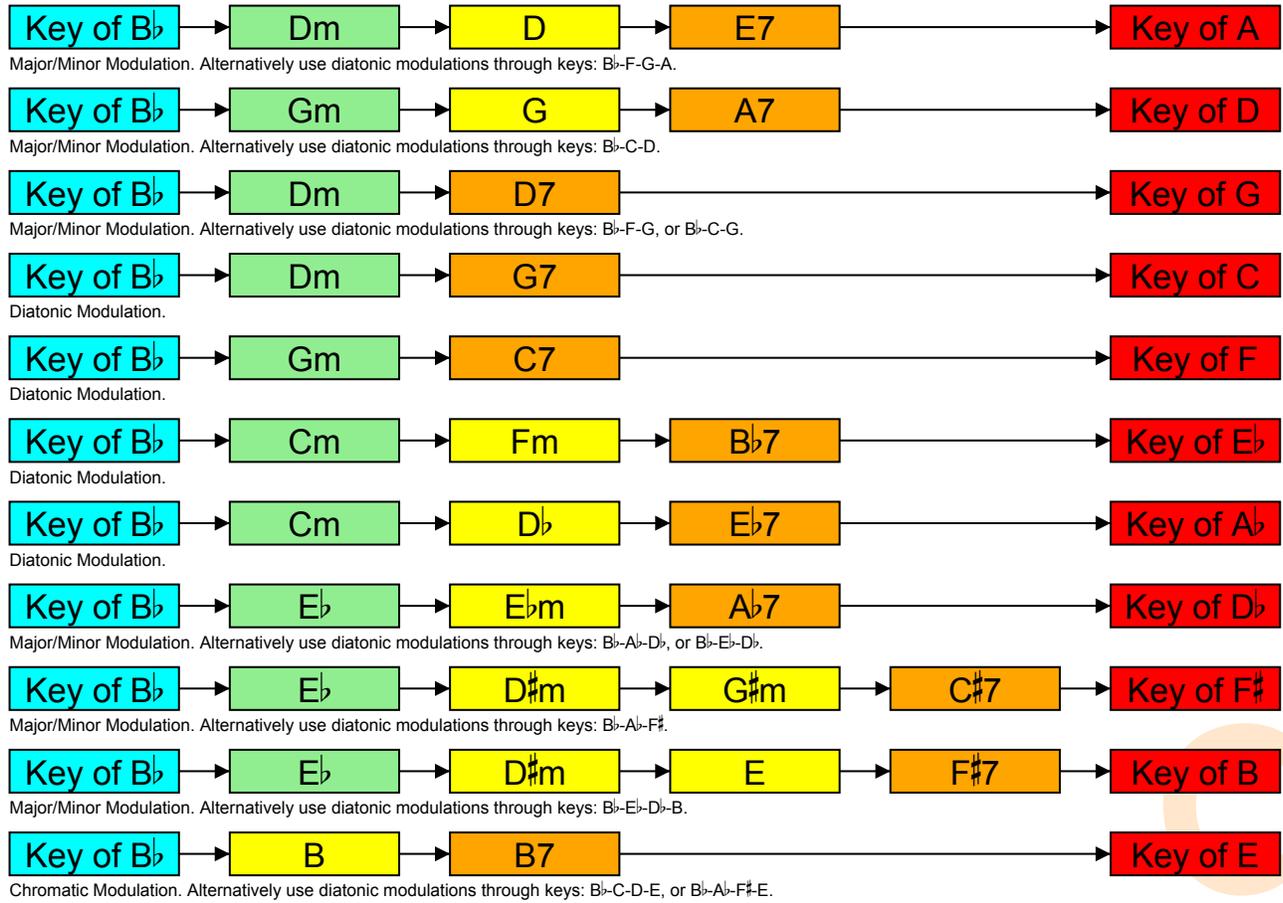


pentatonic
m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

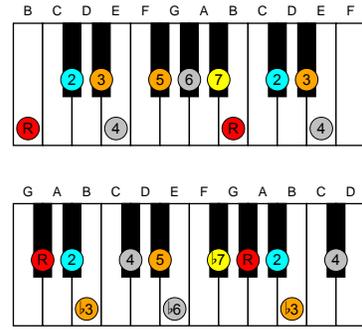
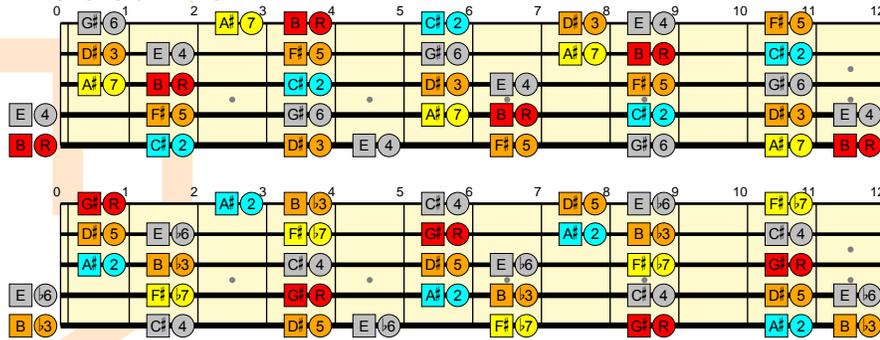


B

A
Capo 2
5 sharps
(7 flats)

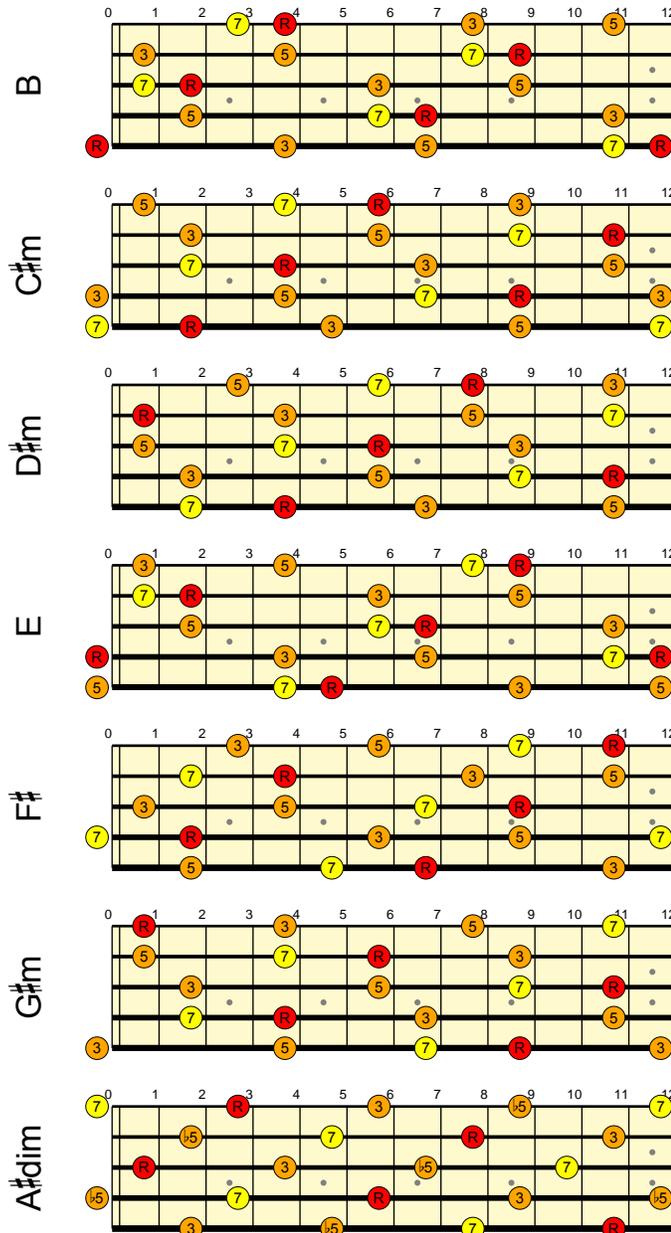
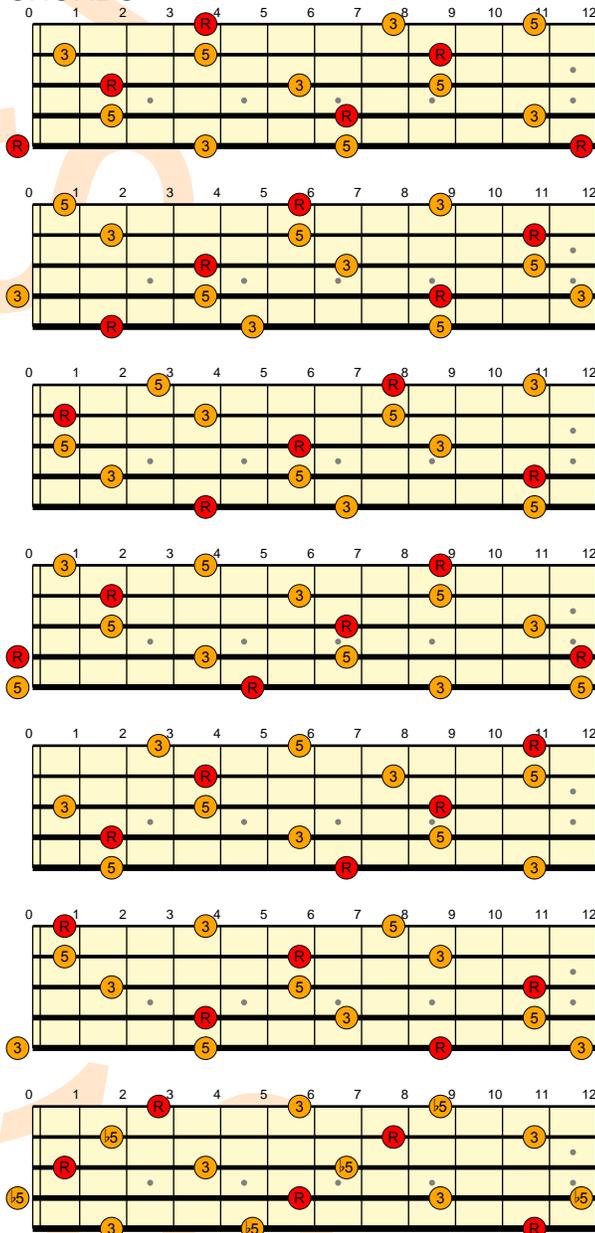
B major, G# minor, B ionian
C# or Db dorian, Eb or D# phrygian, E lydian
F# or Gb mixolydian, G# or Ab aeolian, Bb or A# locrian

BASIC SCALES



major
G# minor

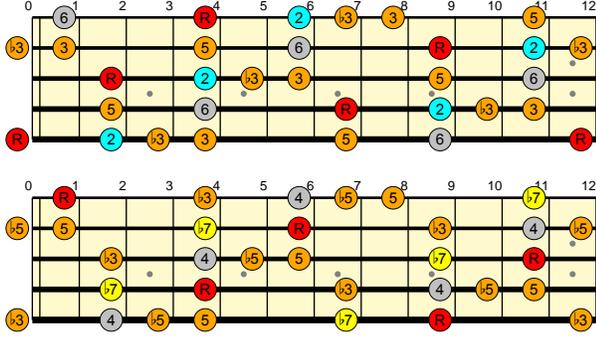
CHORDS



B
C#m
D#m
E
F#
G#m
A#dim

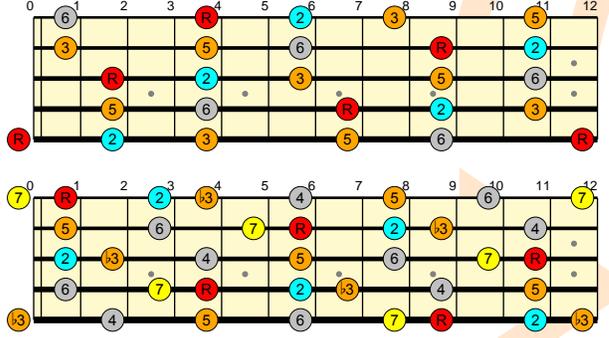
BM7
C#m7
D#m7
EM7
F#7
G#m7
A#dim7

SOLOING SCALES



M blues

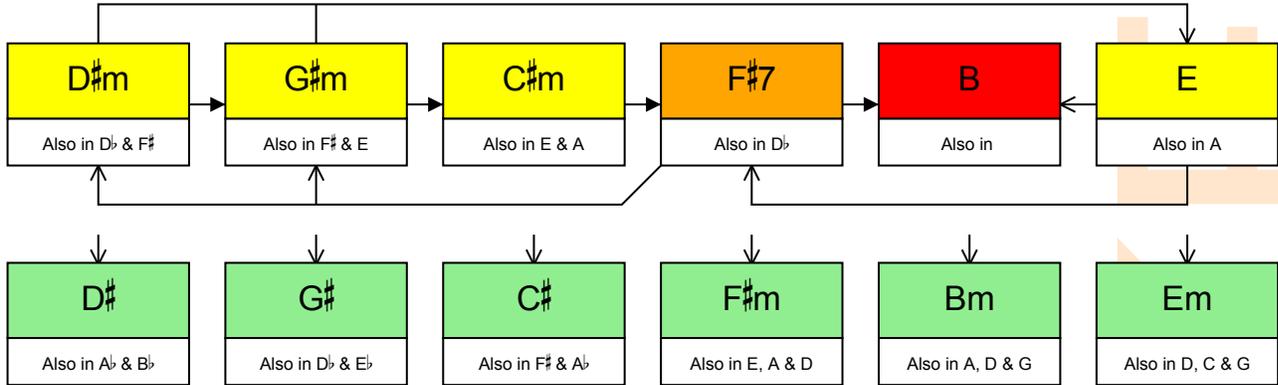
blues



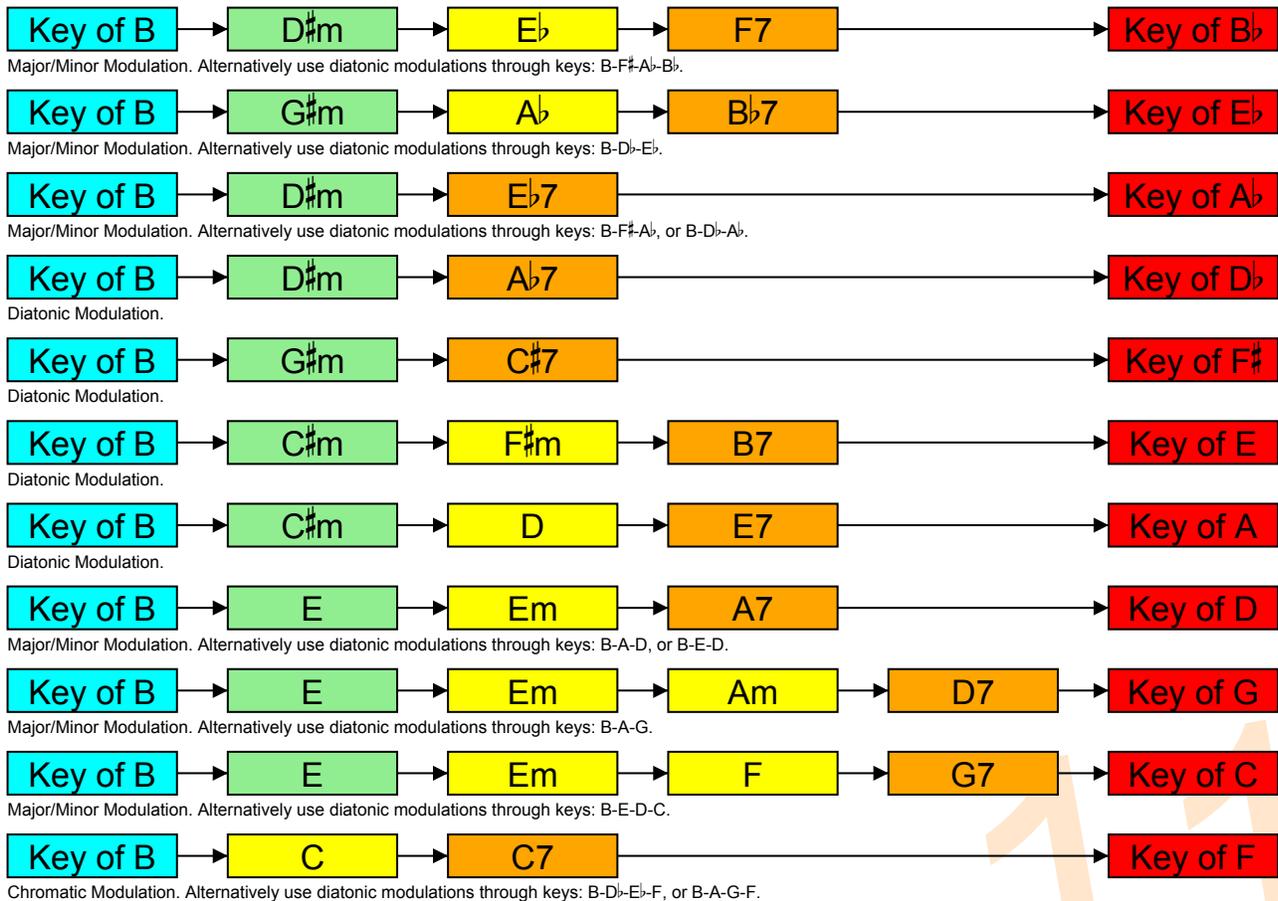
pentatonic

m. minor

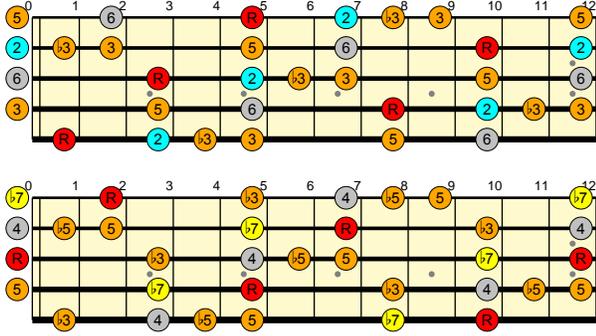
CHORD PROGRESSIONS



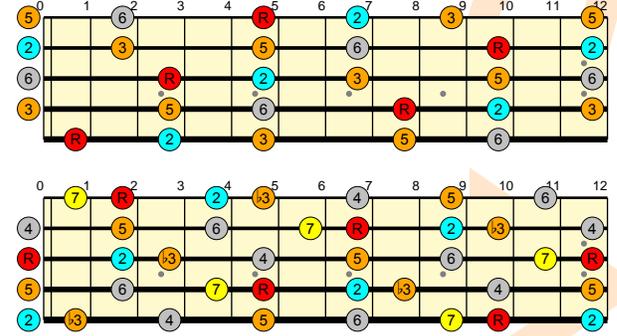
CHANGING TO OTHER KEYS



SOLOING SCALES

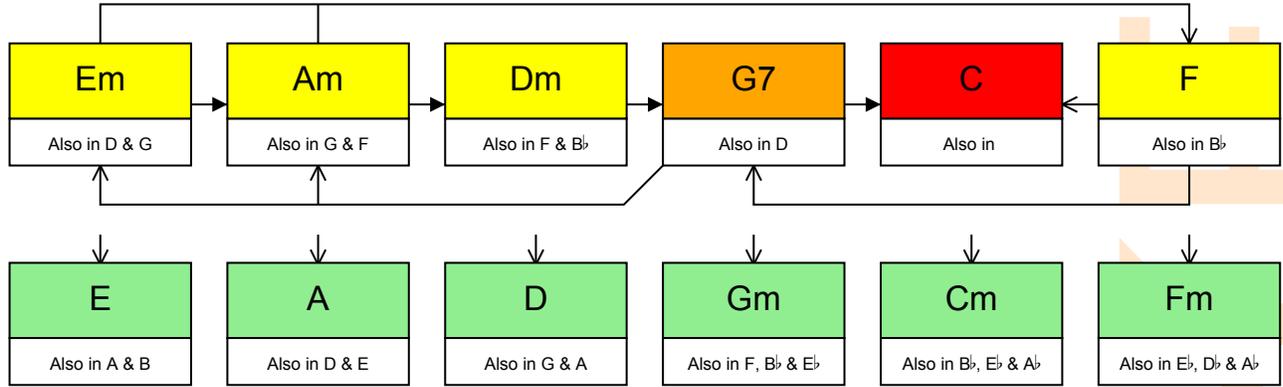


M blues
blues

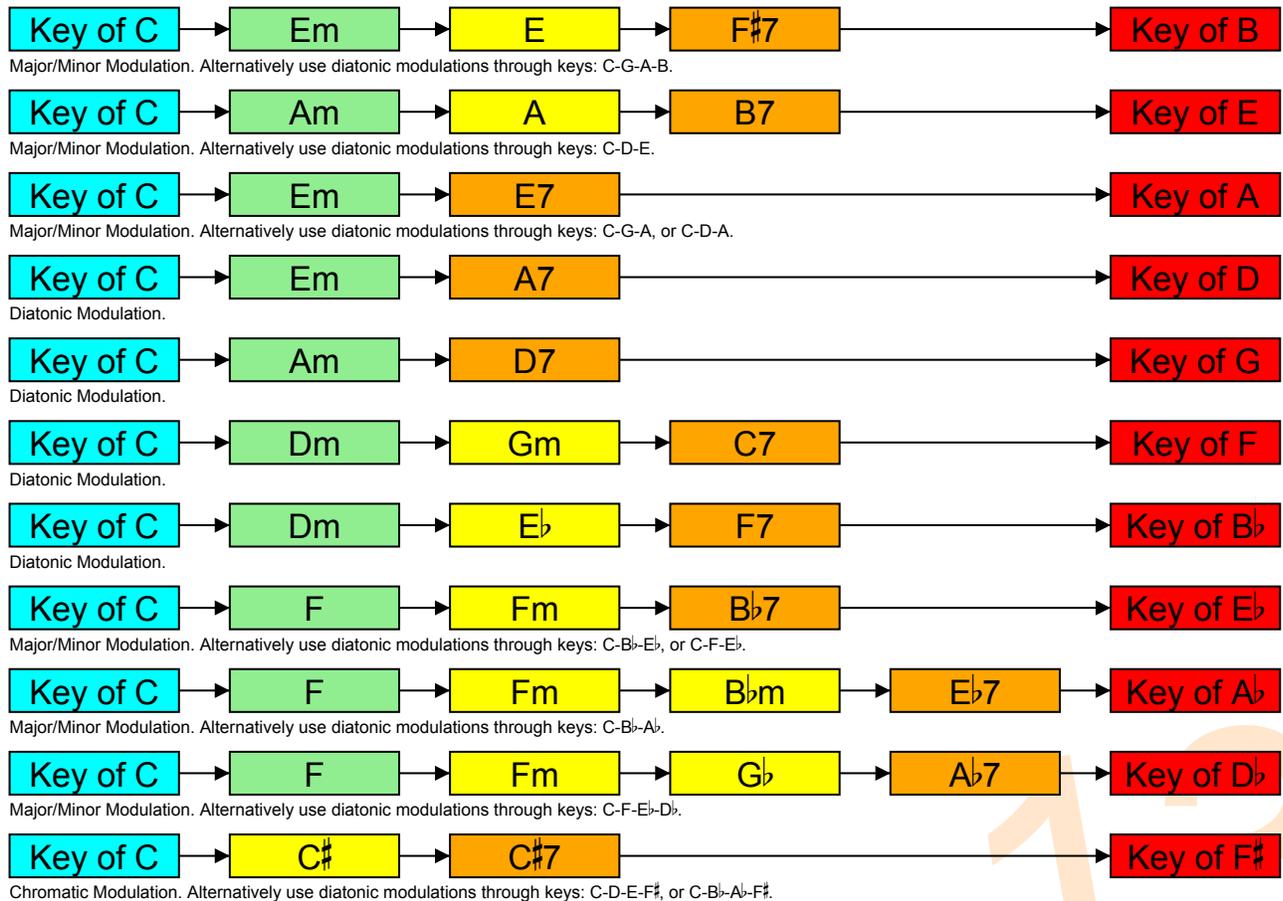


pentatonic
m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



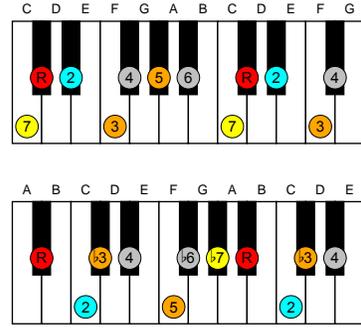
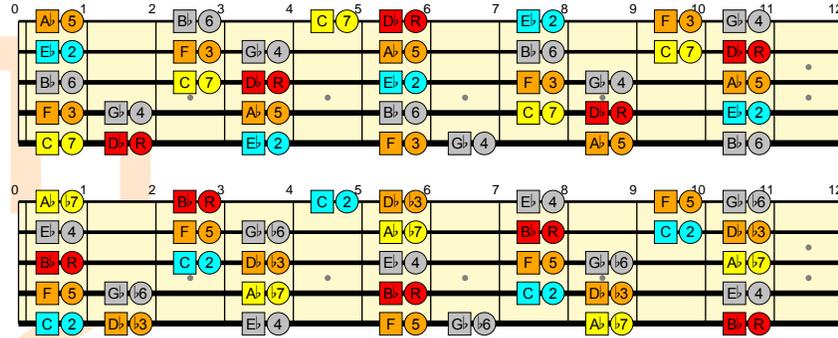
D \flat

A
Capo 4

5 flats
(C \sharp 7 sharps)

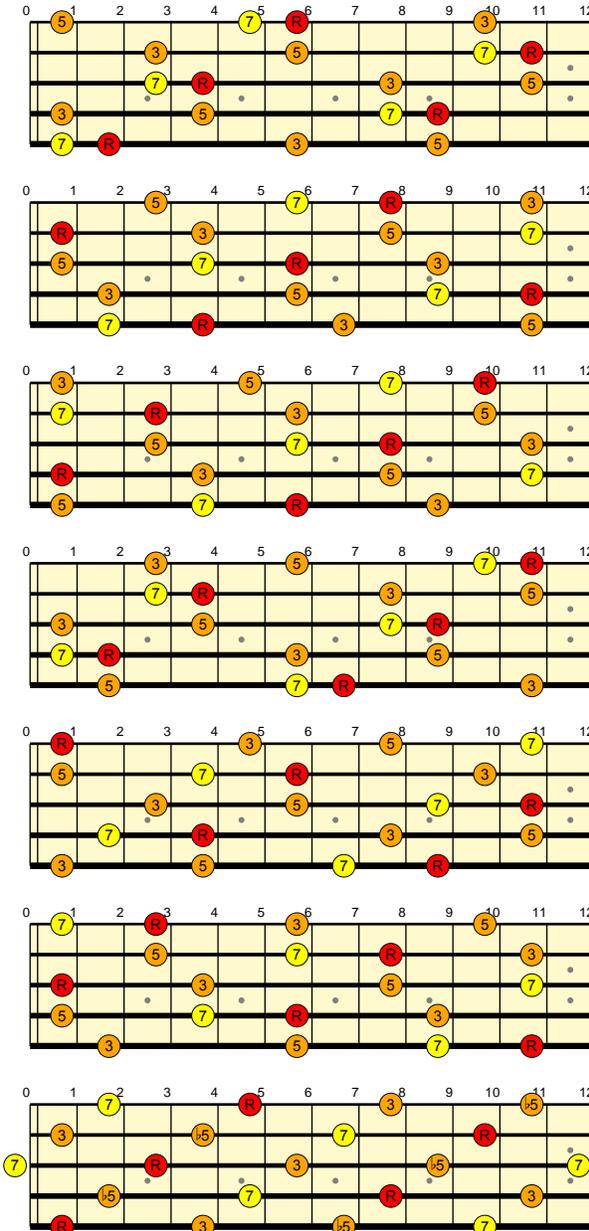
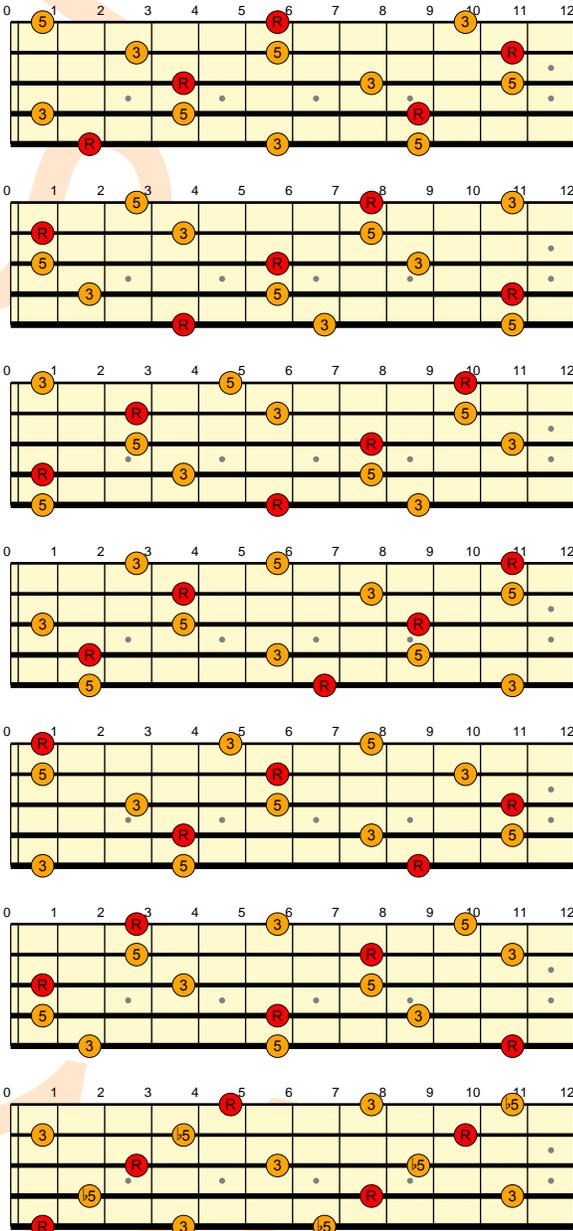
D \flat major, B \flat minor, C \sharp or D \flat ionian
E \flat or D \sharp dorian, F phrygian, F \sharp or G \flat lydian
G \sharp or A \flat mixolydian, B \flat or A \sharp aeolian, C locrian

BASIC SCALES



major
B \flat minor

CHORDS



D \flat

E \flat m

Fm

G \flat

A \flat

B \flat m

Cdim

D \flat M7

E \flat m7

Fm7

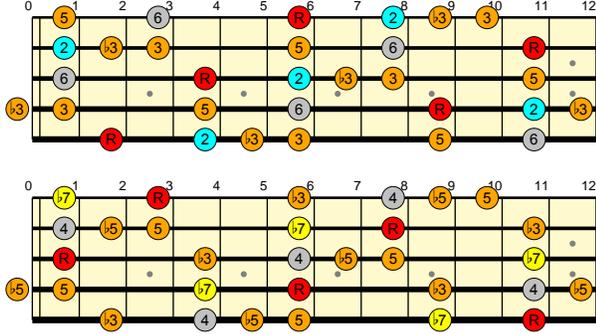
G \flat M7

A \flat 7

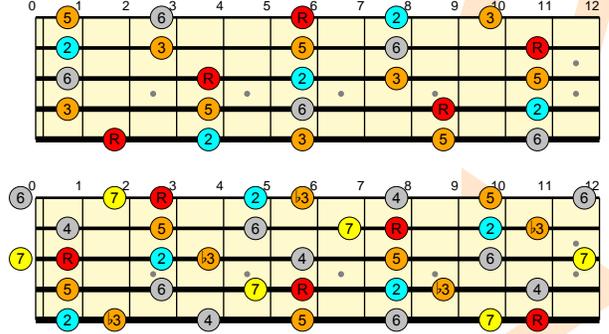
B \flat m7

Cdim7

SOLOING SCALES

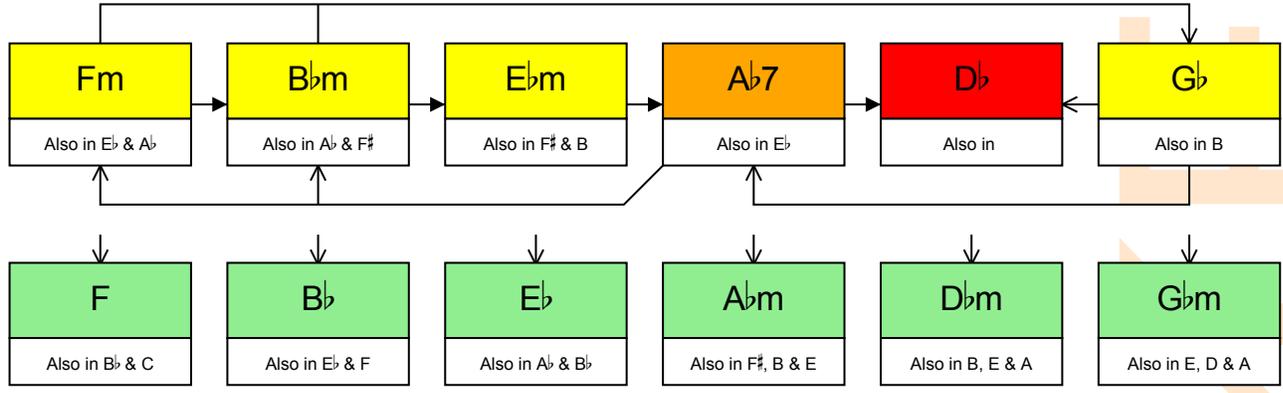


M blues
blues

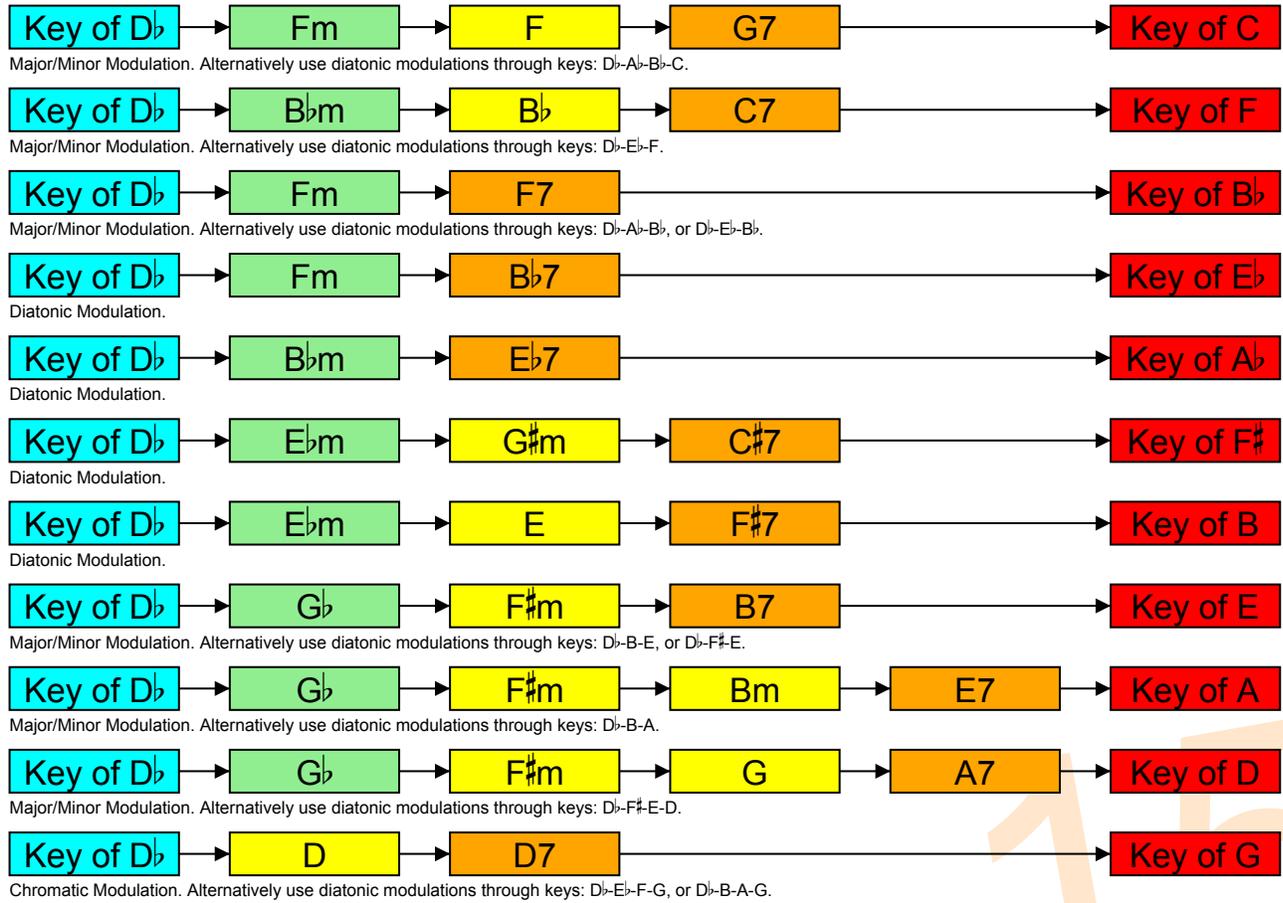


pentatonic
m. minor

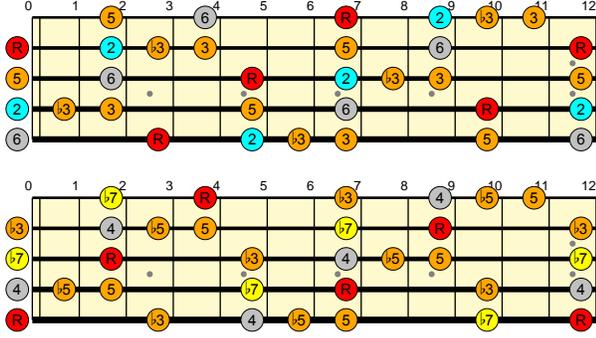
CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

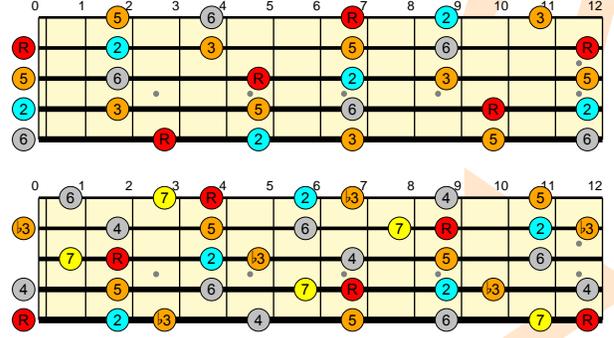


SOLOING SCALES



M blues

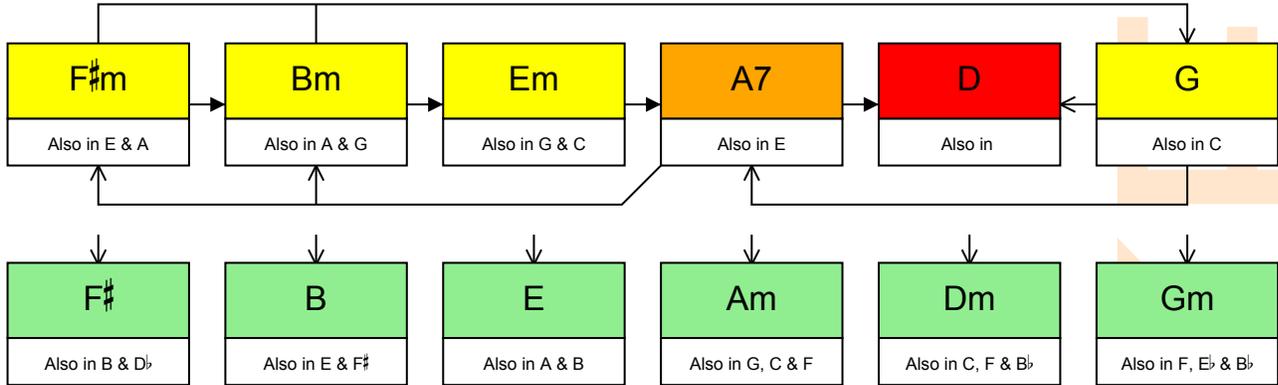
blues



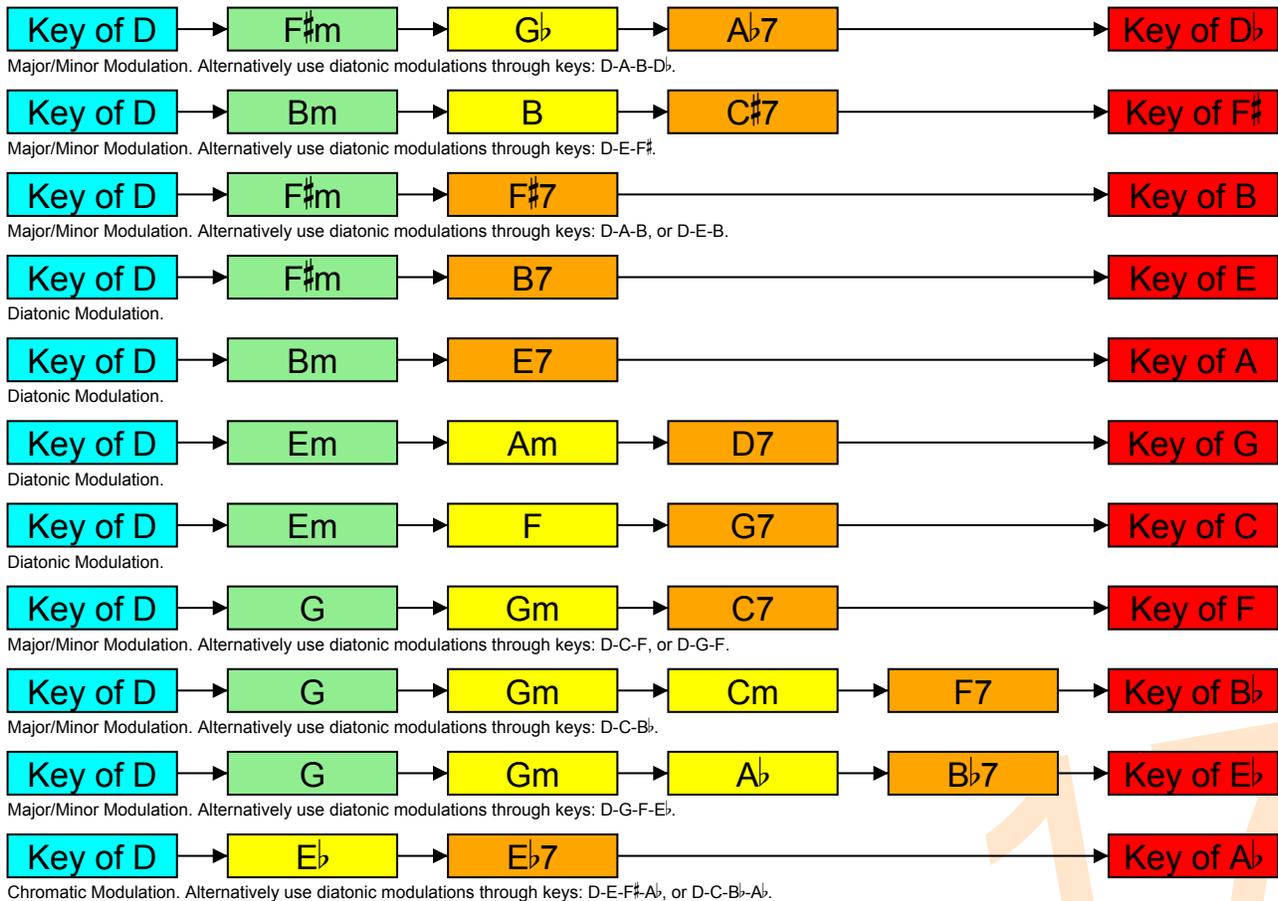
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

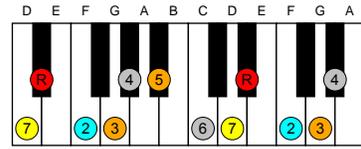
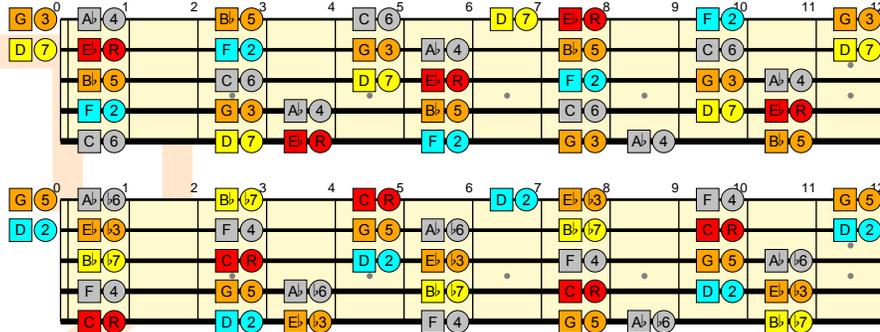


E \flat

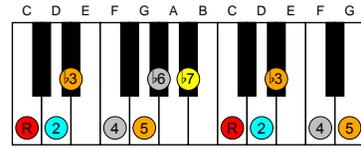
D
Capo 1 3 flats

E \flat major, C minor, E \flat or D \sharp ionian
F dorian, G phrygian, G \sharp or A \flat lydian
B \flat or A \sharp mixolydian, C aeolian, D locrian

BASIC SCALES

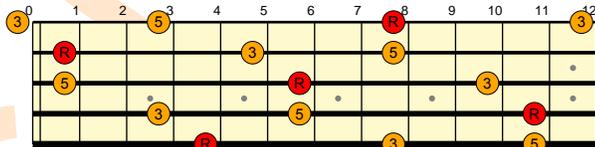


major

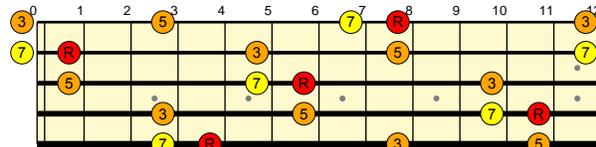


C minor

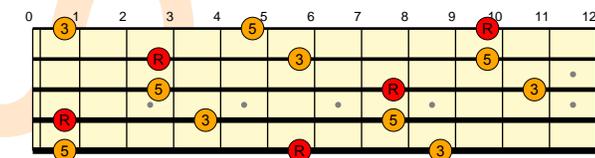
CHORDS



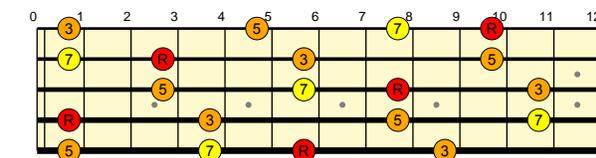
E \flat



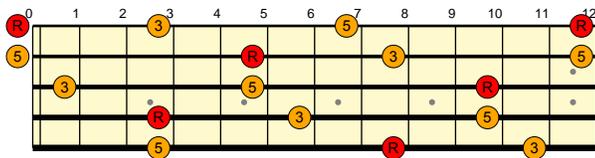
E \flat M7



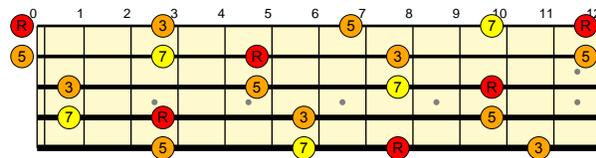
Fm



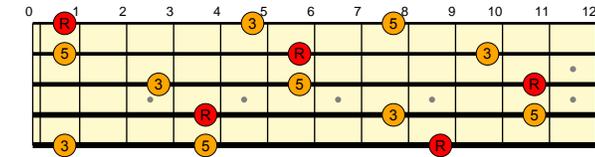
Fm7



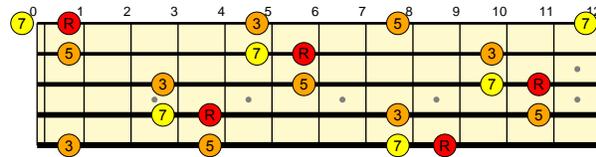
Gm



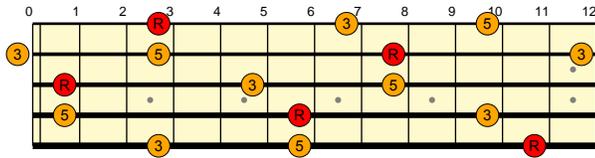
Gm7



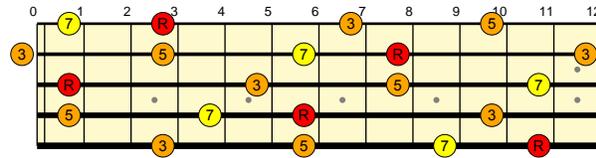
A \flat



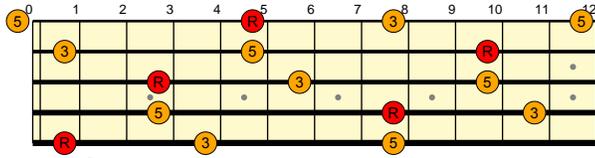
A \flat M7



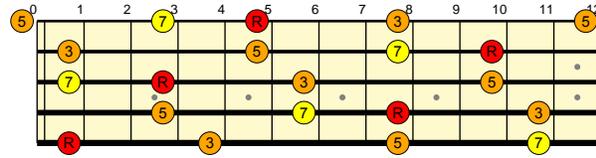
B \flat



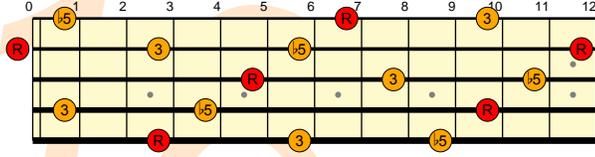
B \flat 7



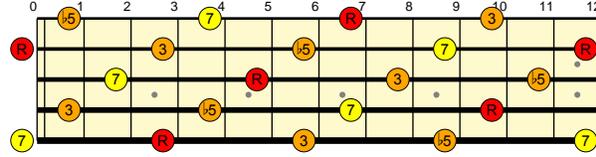
Cm



Cm7

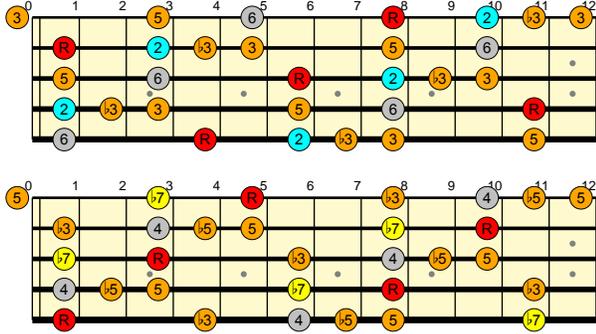


Ddim

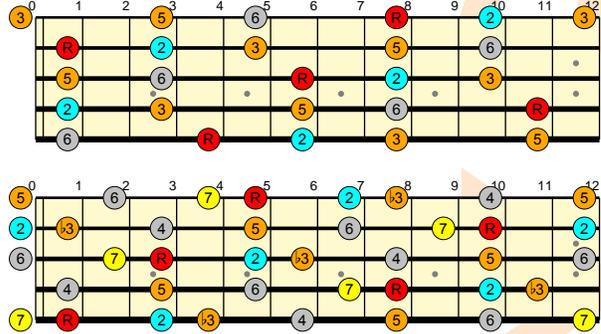


Ddim7

SOLOING SCALES



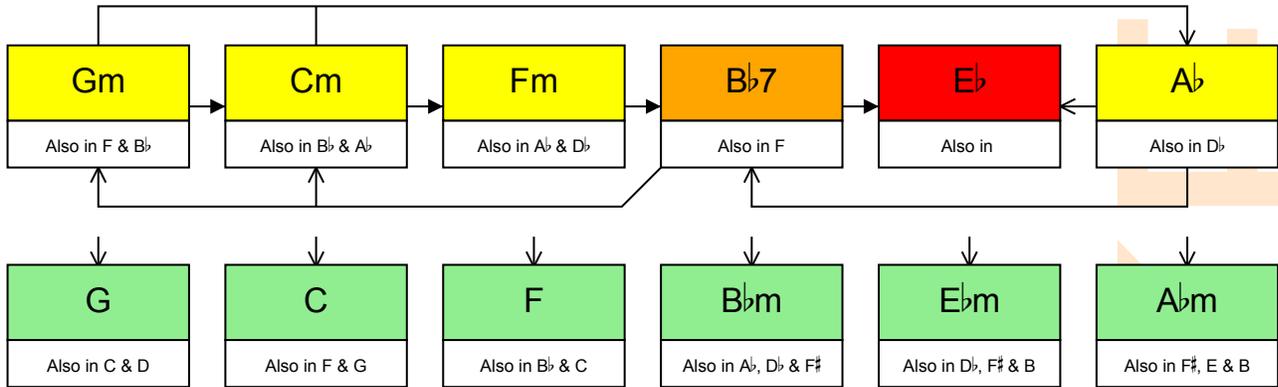
M blues



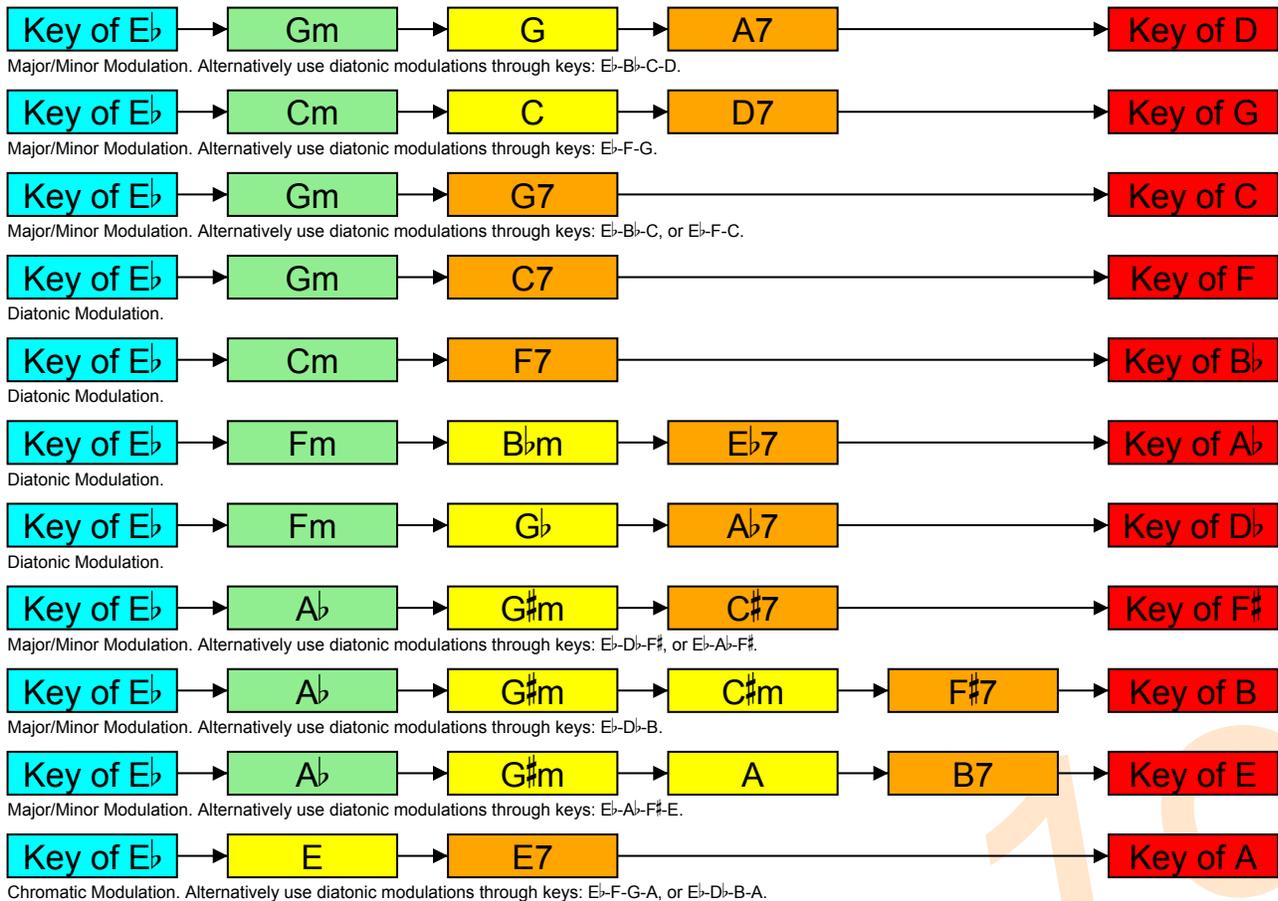
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

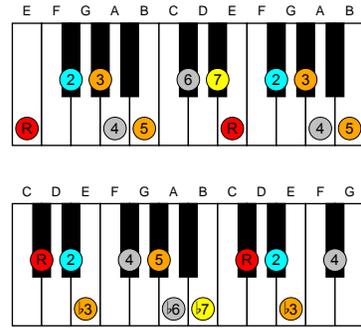
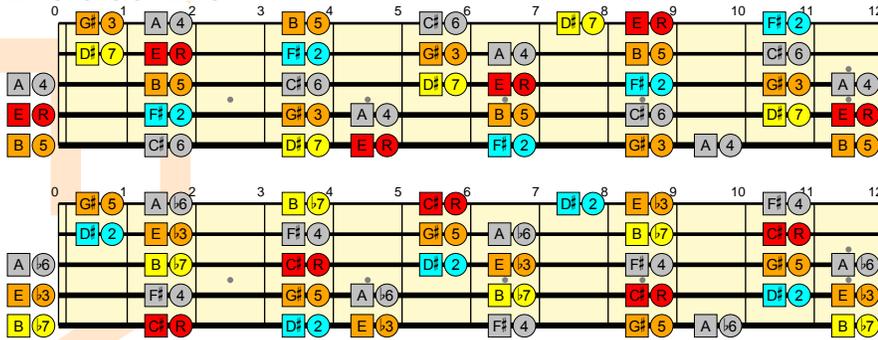


E

D
Capo 2 4 sharps

E major, C# minor, E ionian
F# or Gb dorian, G# or Ab phrygian, A lydian
B mixolydian, C# or Db aeolian, Eb or D# locrian

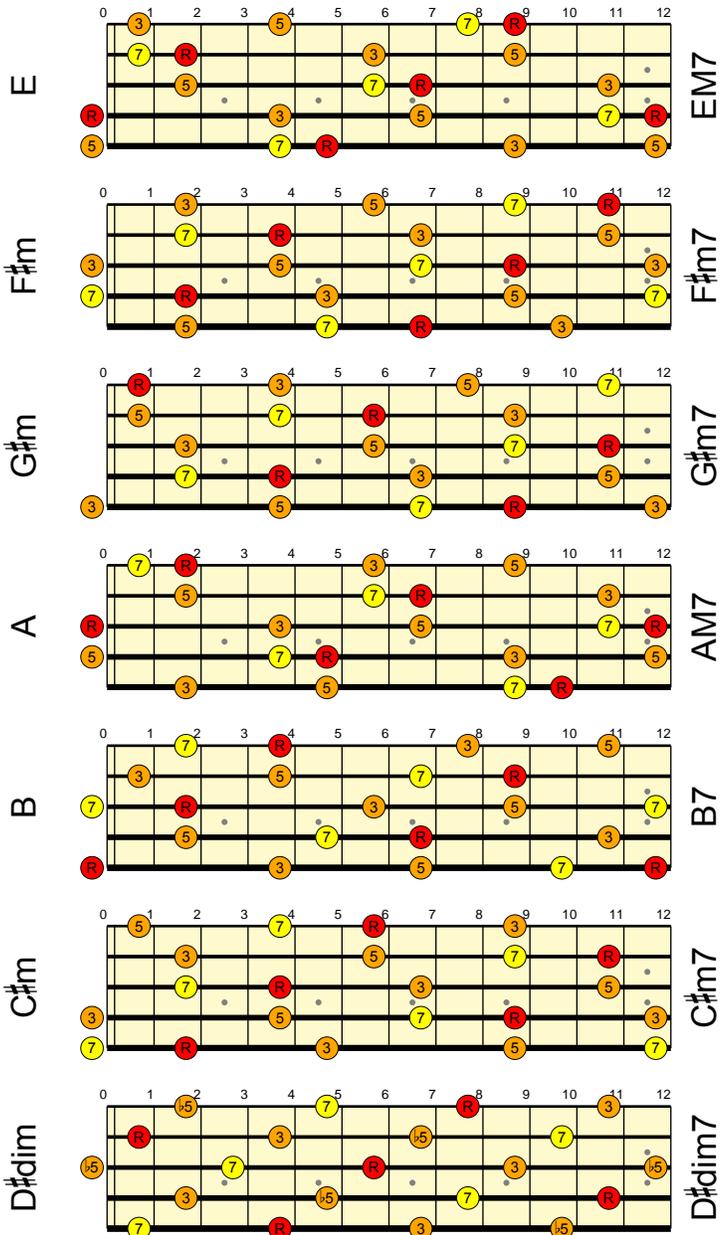
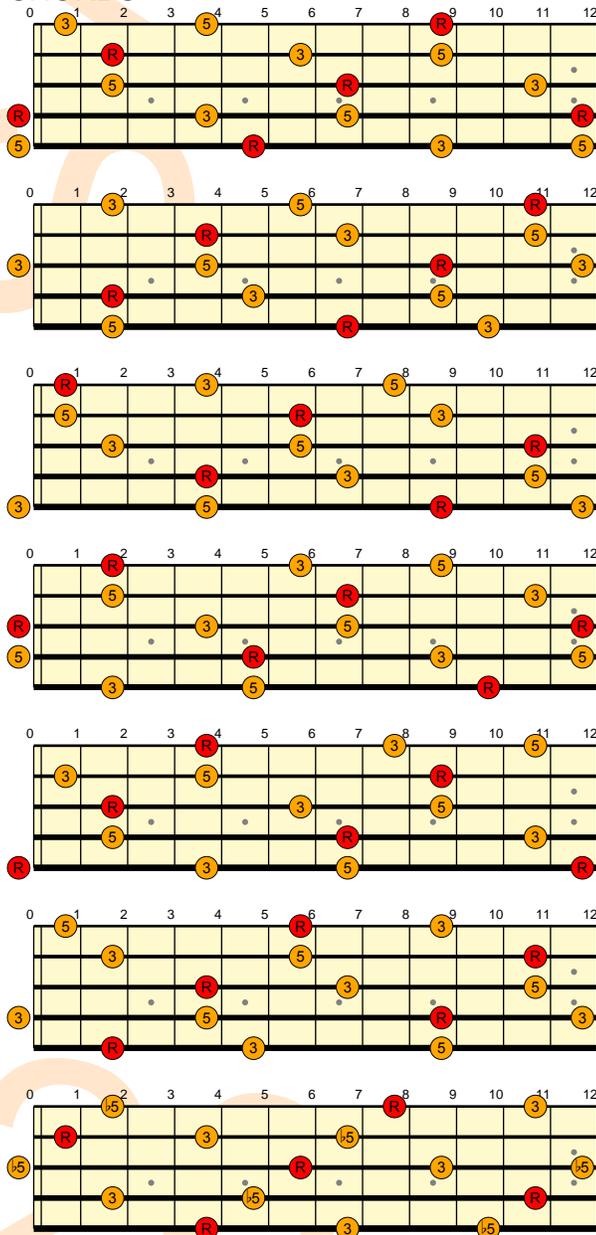
BASIC SCALES



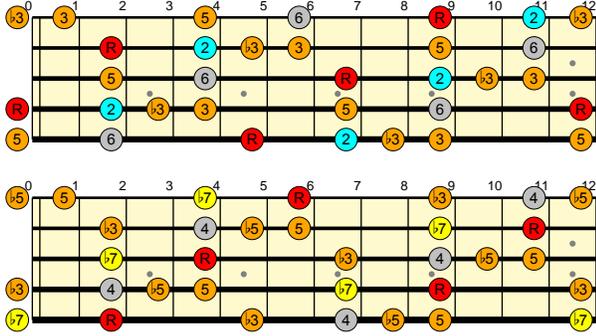
major

C# minor

CHORDS

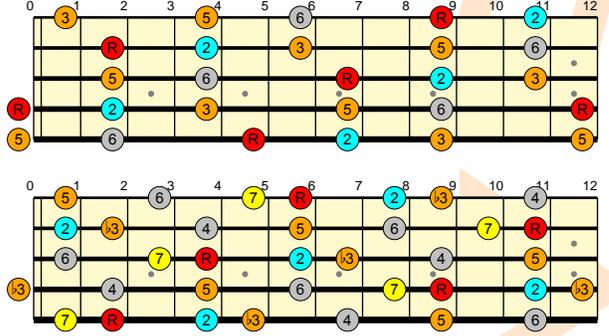


SOLOING SCALES



M blues

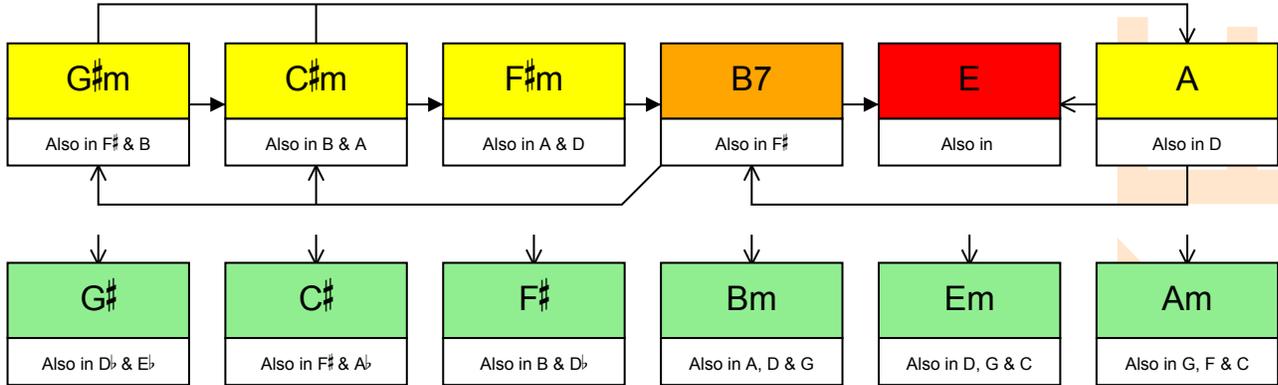
blues



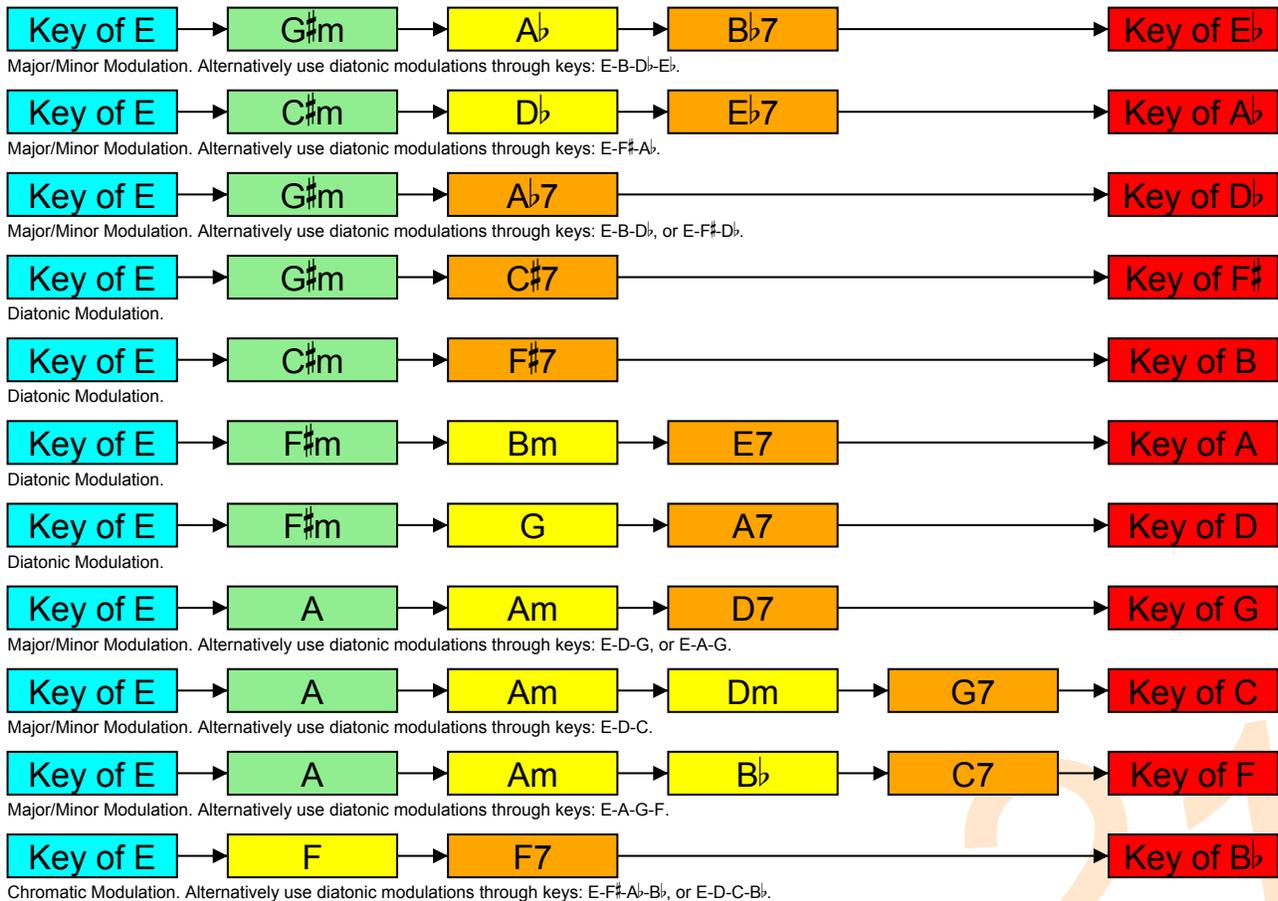
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

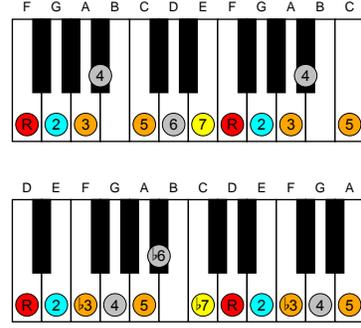
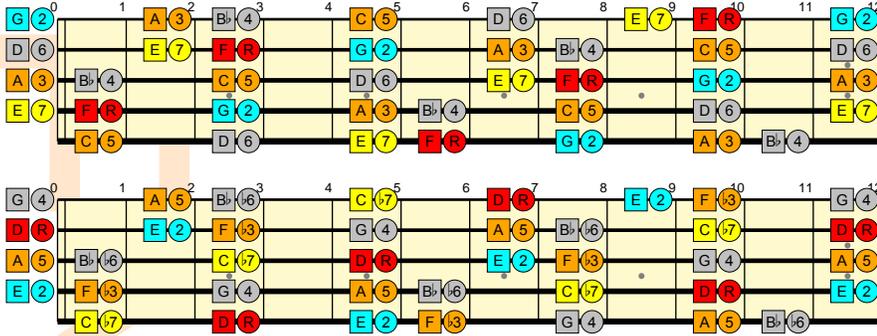


F

D
Capo 3 1 flats

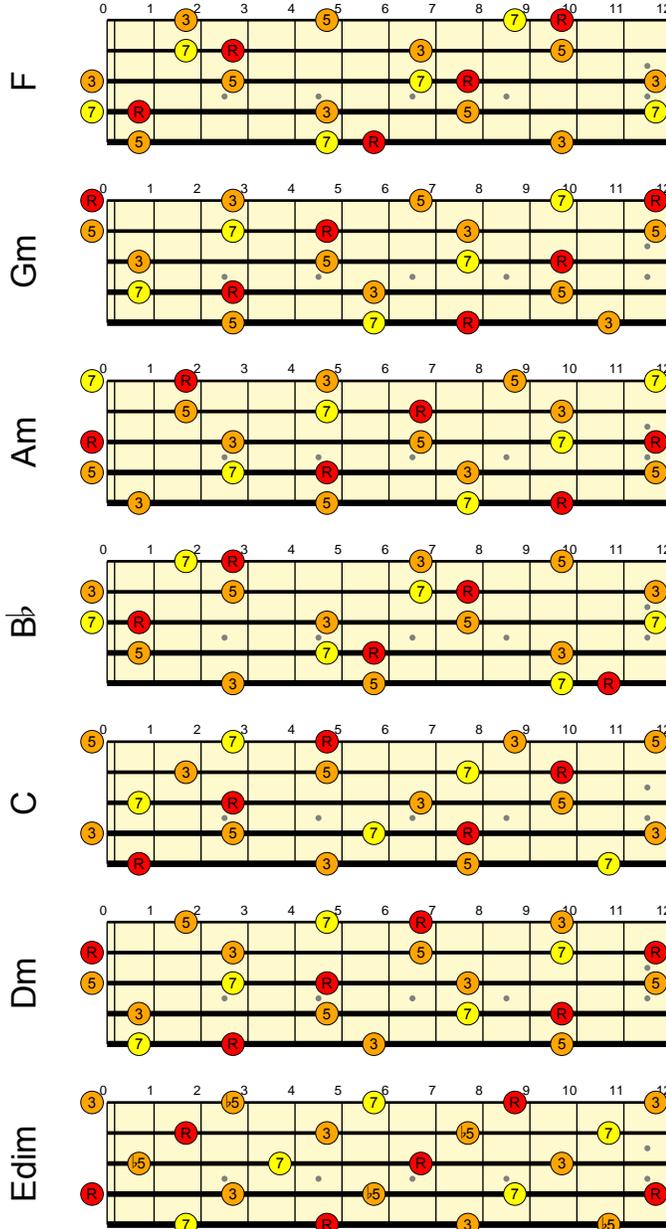
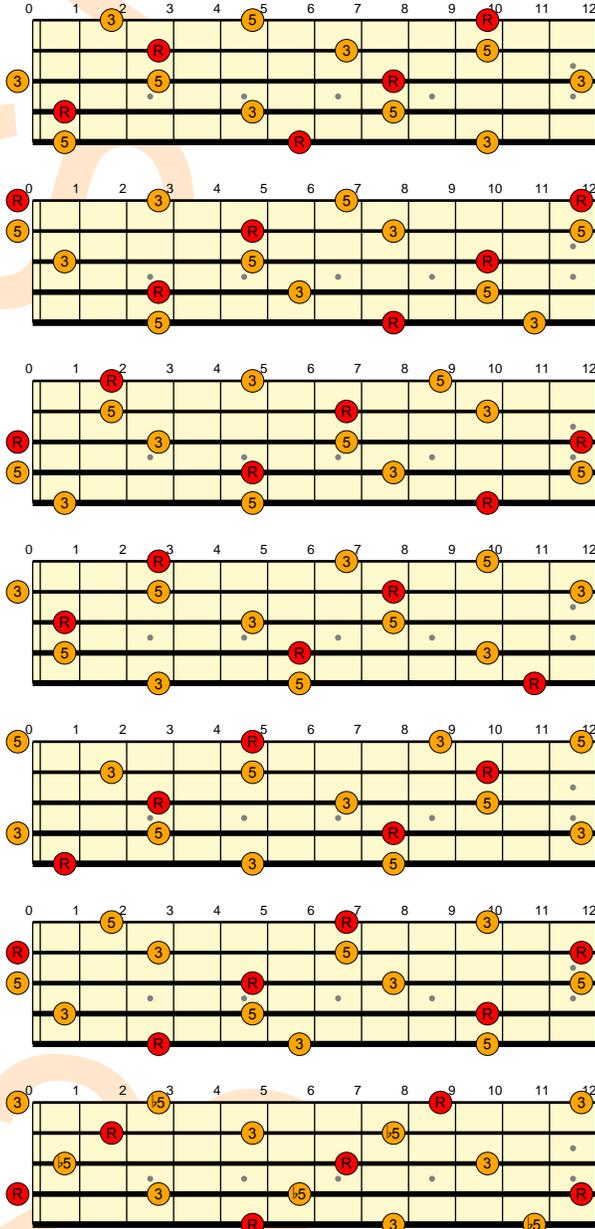
F major, D minor, F ionian
G dorian, A phrygian, B \flat or A \sharp lydian
C mixolydian, D aeolian, E locrian

BASIC SCALES



major
D minor

CHORDS



F

Gm

Am

B \flat

C

Dm

Edim

FM7

Gm7

Am7

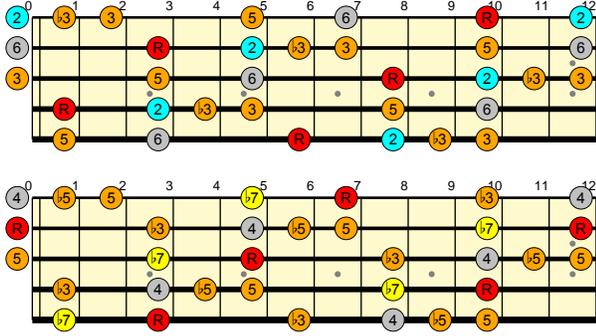
B \flat M7

C7

Dm7

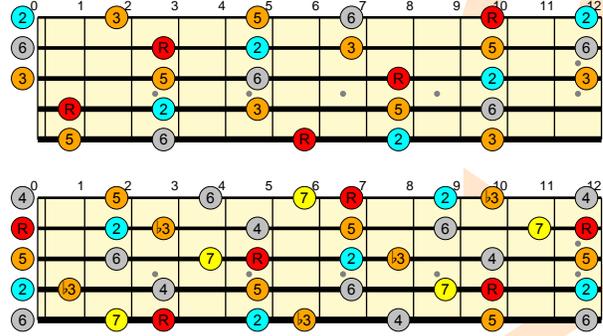
Edim7

SOLOING SCALES



M blues

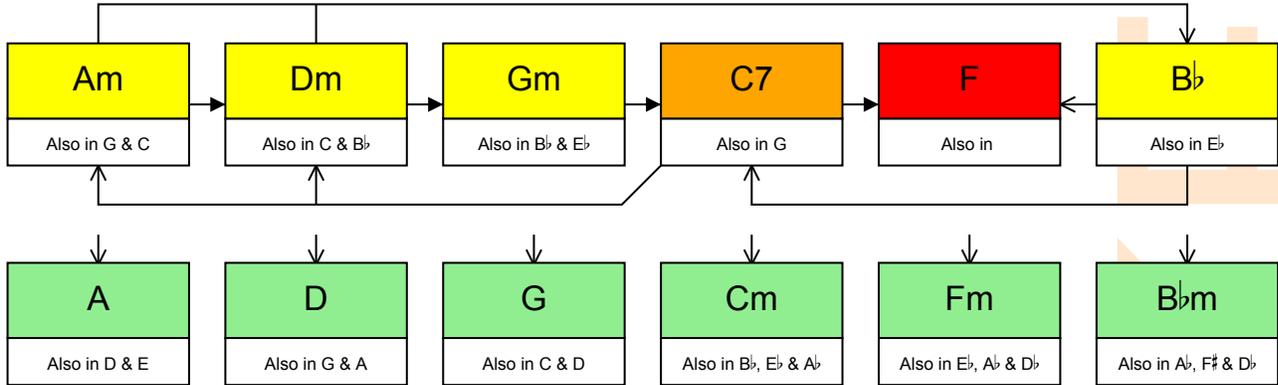
blues



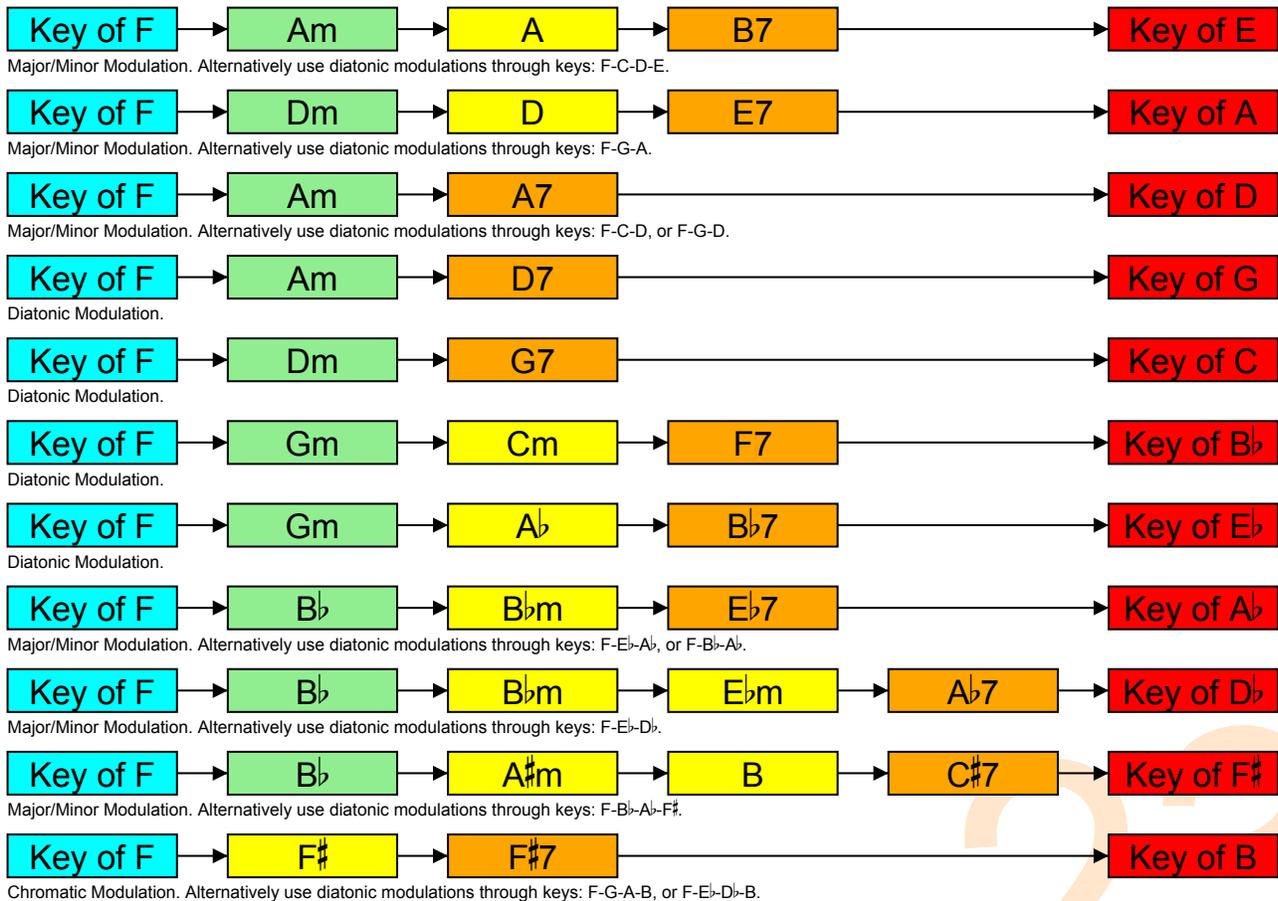
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



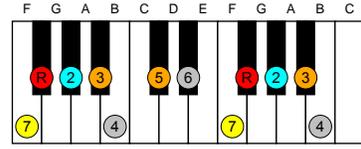
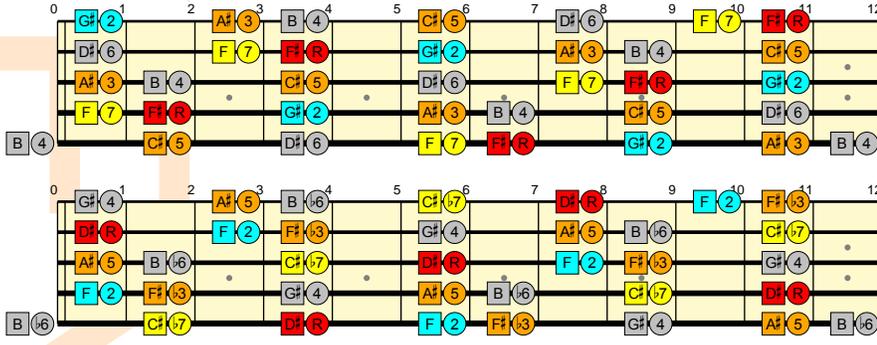
F#

D
Capo 4

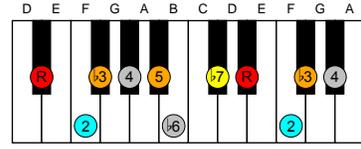
6 sharps
(G \flat 6 flats)

F# major, D# minor, F# or G \flat ionian
G# or A \flat dorian, B \flat or A# phrygian, B lydian
C# or D \flat mixolydian, E \flat or D# aeolian, F locrian

BASIC SCALES

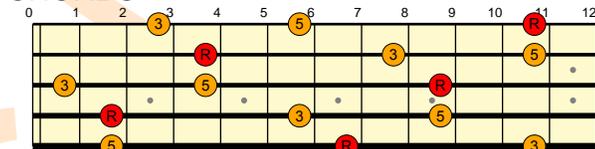


major

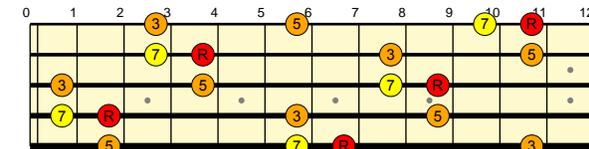


D# minor

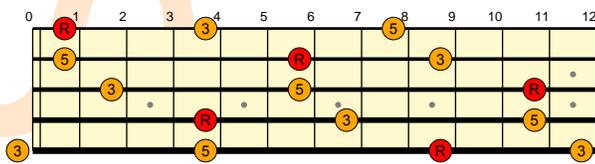
CHORDS



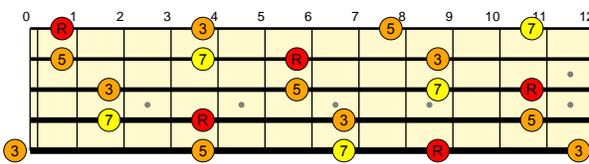
F#



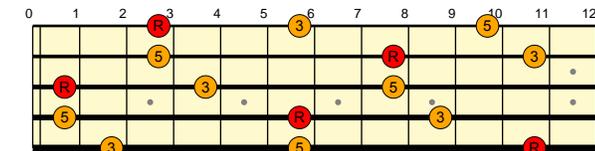
F#M7



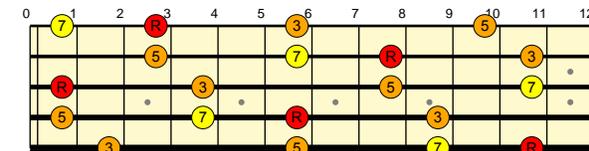
G#m



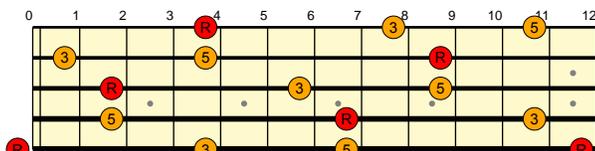
G#m7



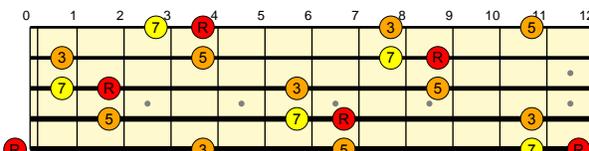
A#m



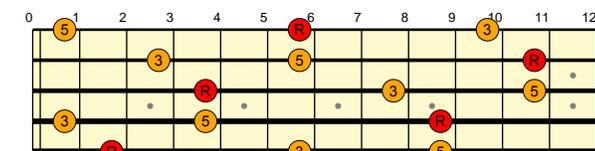
A#m7



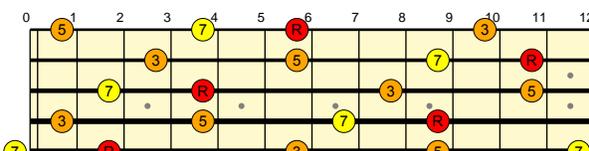
B



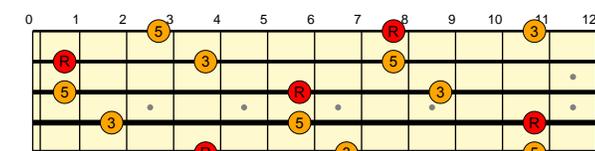
BM7



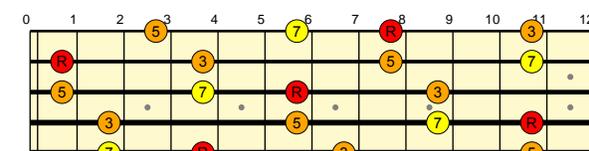
C#



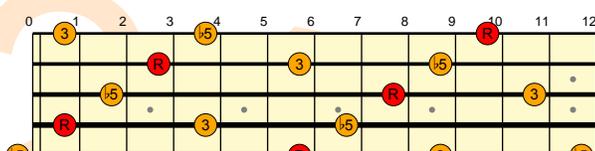
C#7



D#m



D#m7

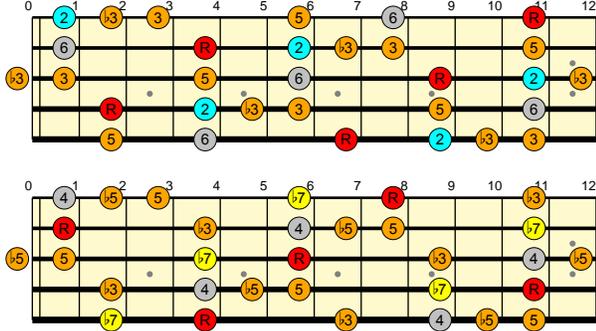


Fdim

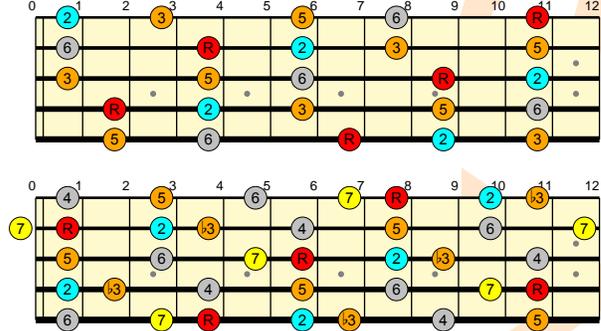


Fdim7

SOLOING SCALES

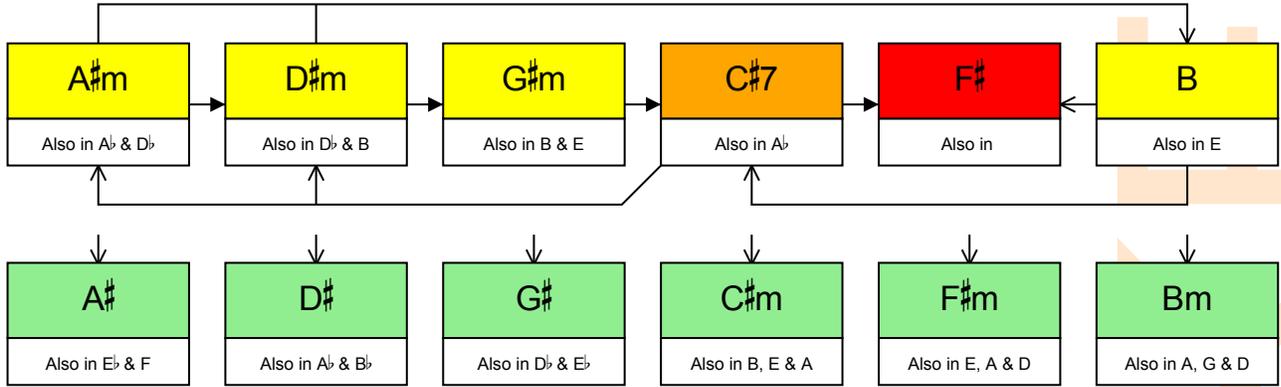


M blues
blues

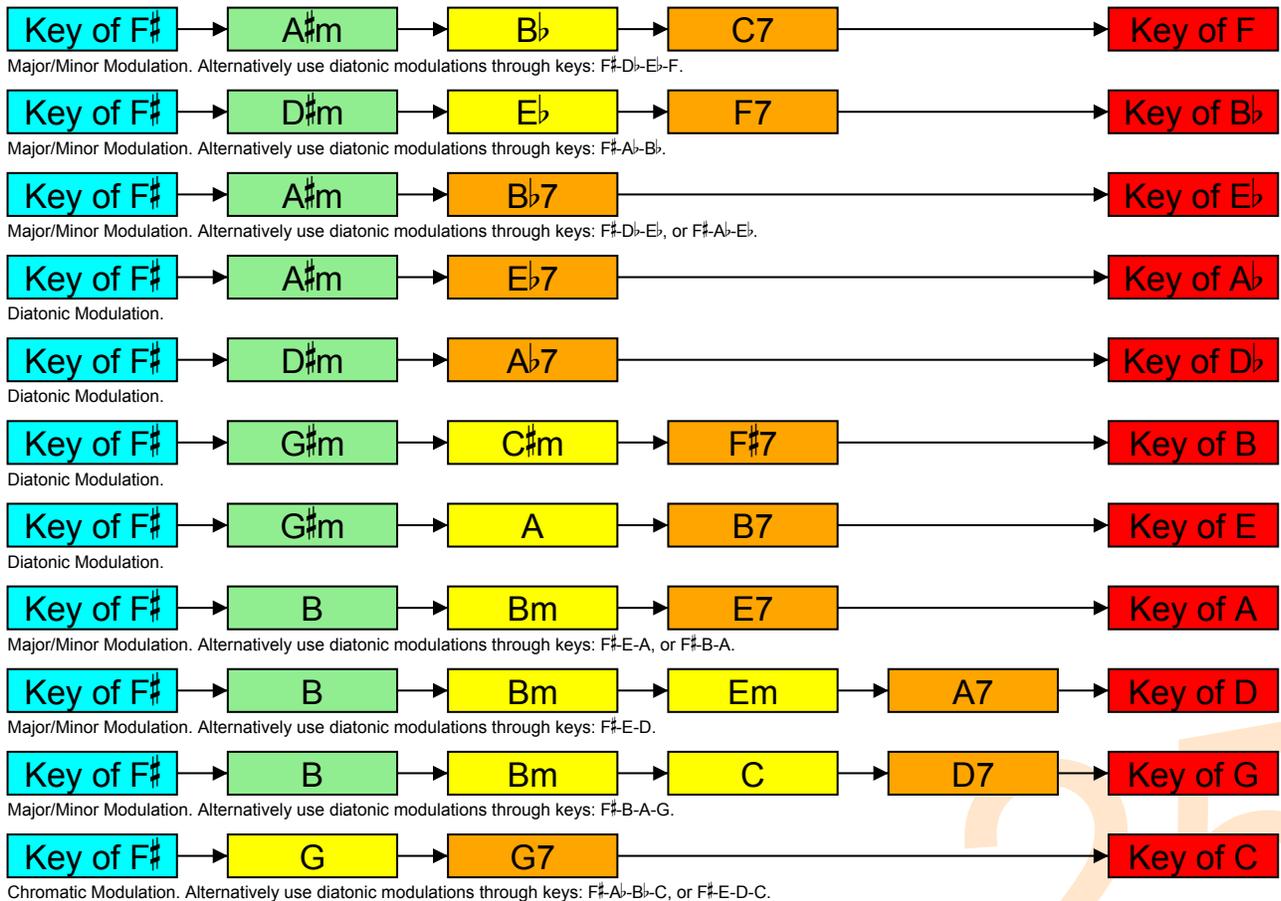


pentatonic
m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

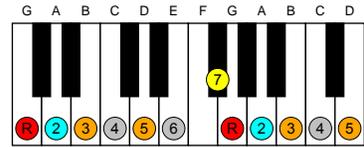
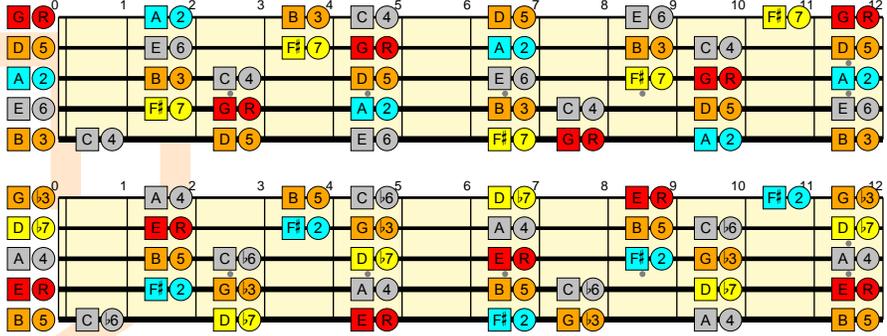


G

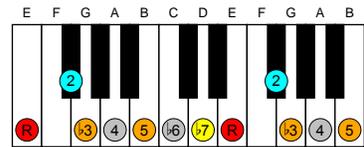
1 sharps

G major, E minor, G ionian
 A dorian, B phrygian, C lydian
 D mixolydian, E aeolian, F# or Gb locrian

BASIC SCALES

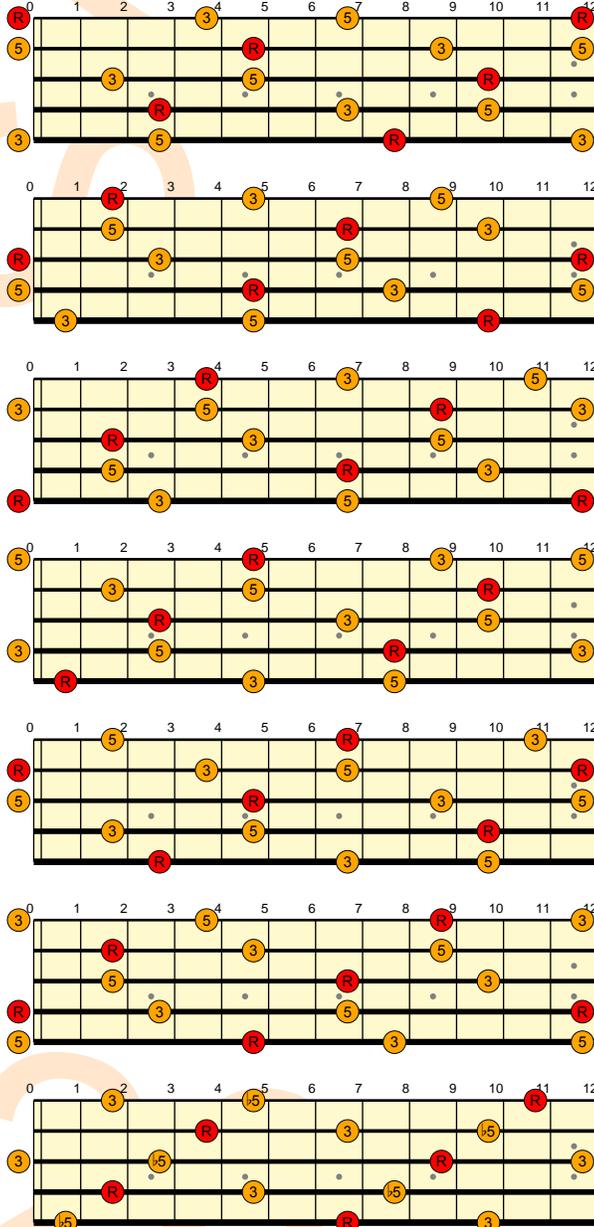


major



E minor

CHORDS



G

Am

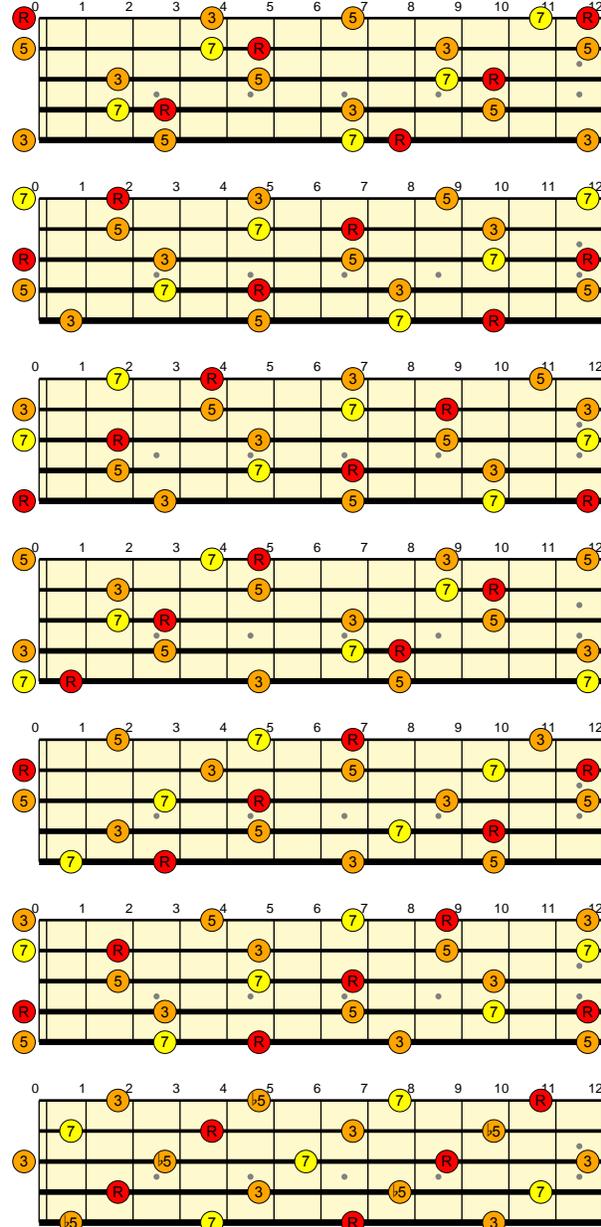
Bm

C

D

Em

F#dim



GM7

Am7

Bm7

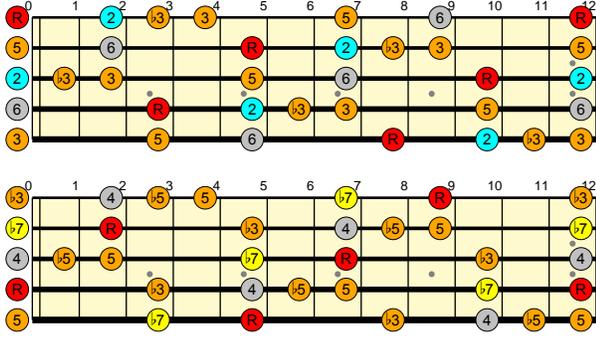
CM7

D7

Em7

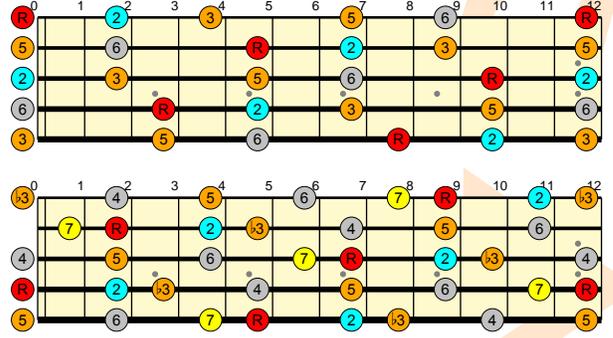
F#dim7

SOLOING SCALES



M blues

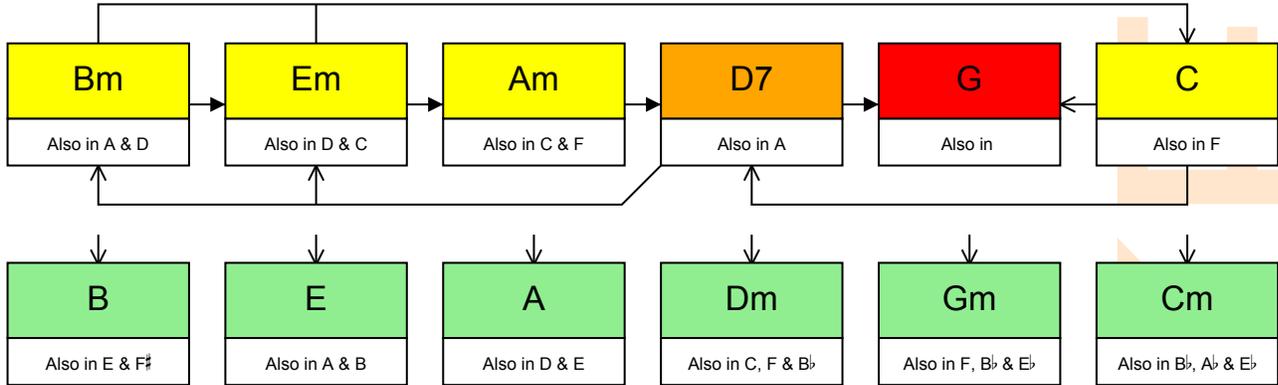
blues



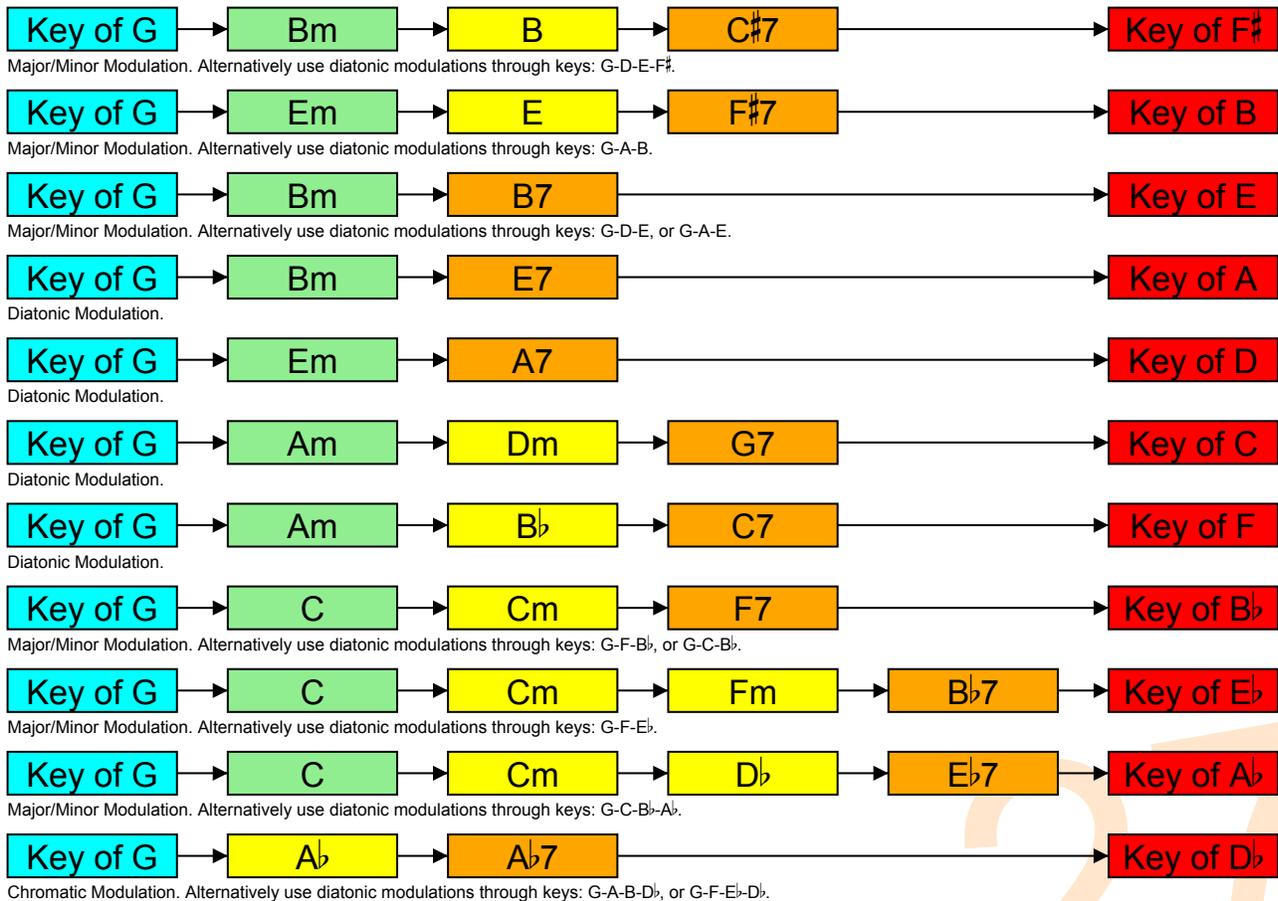
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

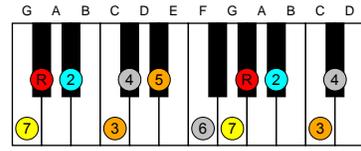
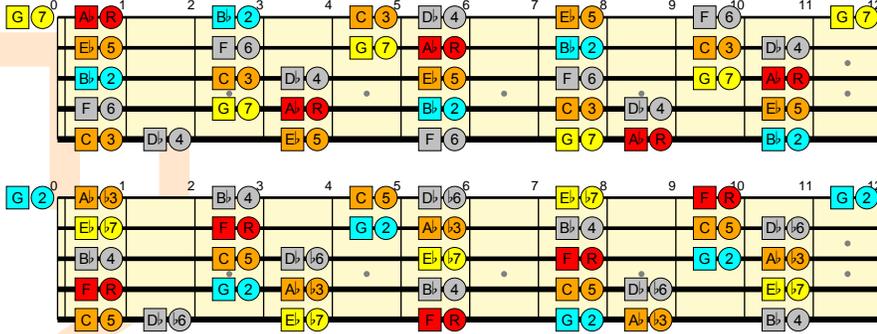


A \flat

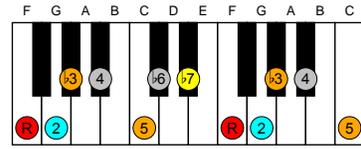
G
Capo 1 4 flats

A \flat major, F minor, G \sharp or A \flat ionian
B \flat or A \sharp dorian, C phrygian, C \sharp or D \flat lydian
E \flat or D \sharp mixolydian, F aeolian, G locrian

BASIC SCALES

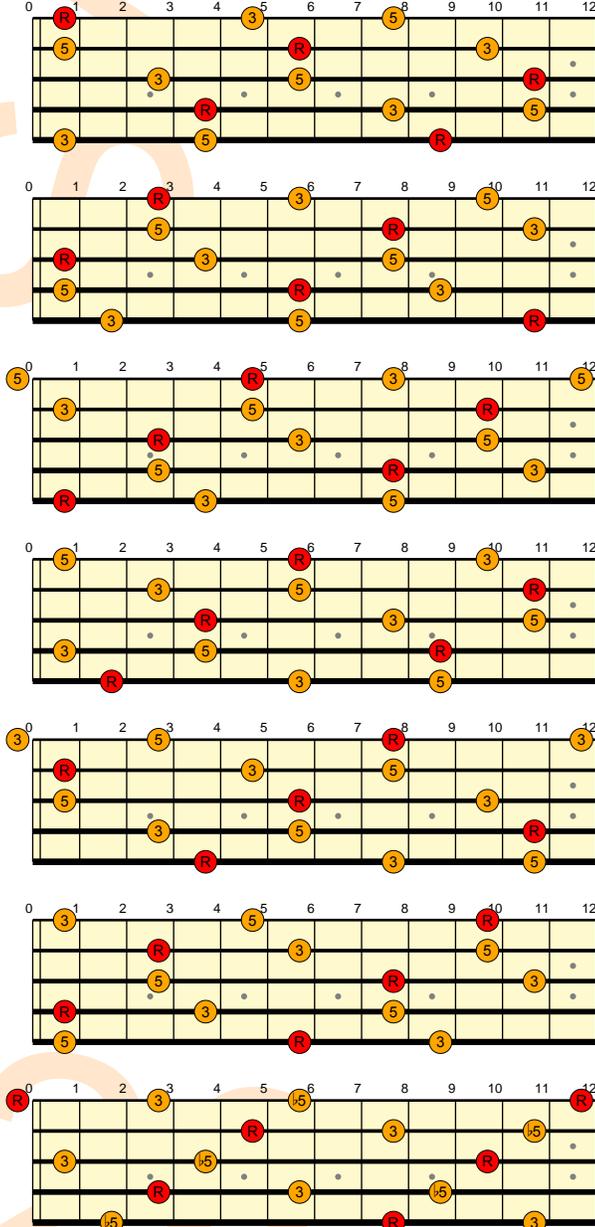


major



F minor

CHORDS



A \flat

B \flat m

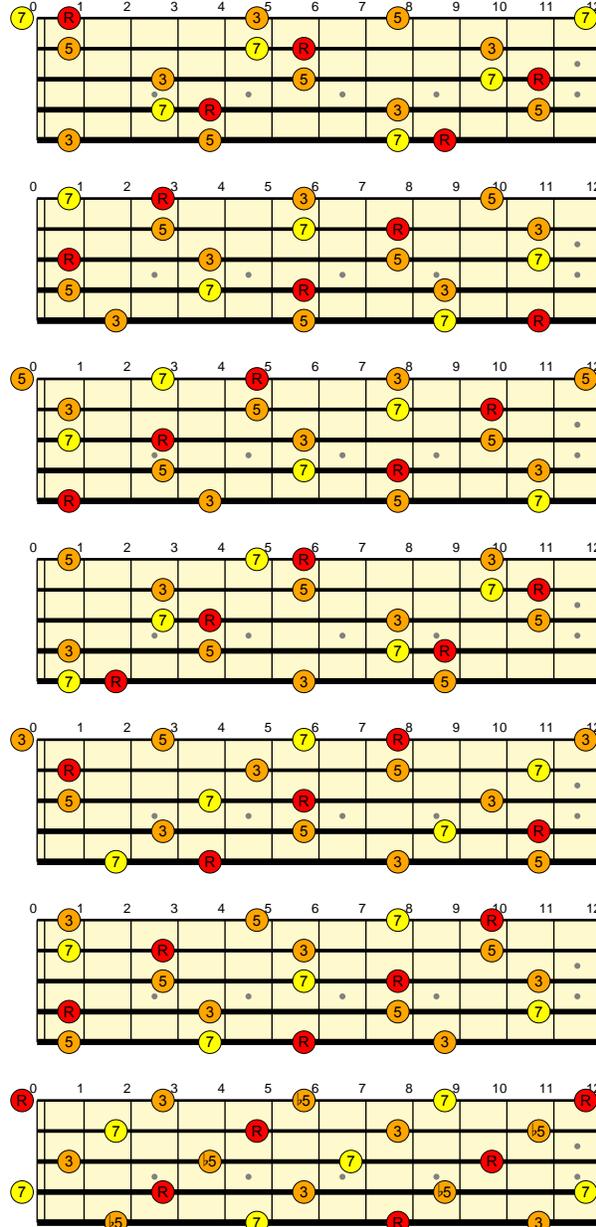
Cm

D \flat

E \flat

Fm

Gdim



A \flat M7

B \flat m7

Cm7

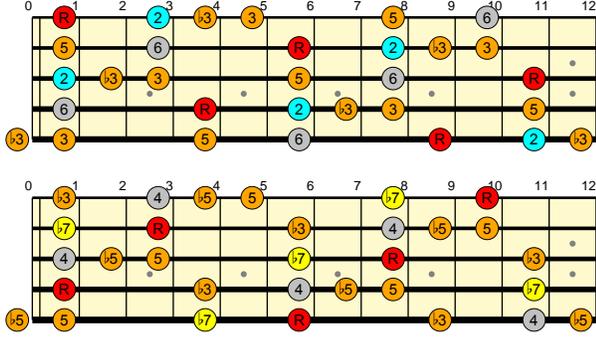
D \flat M7

E \flat 7

Fm7

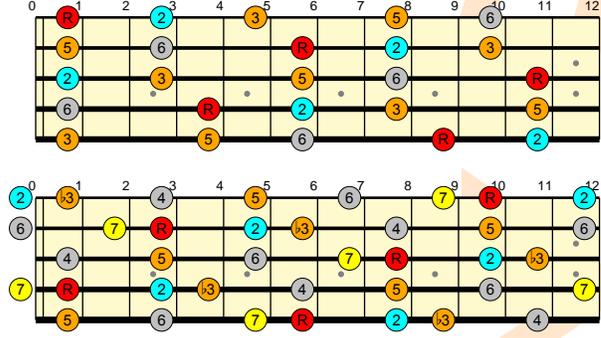
Gdim7

SOLOING SCALES



M blues

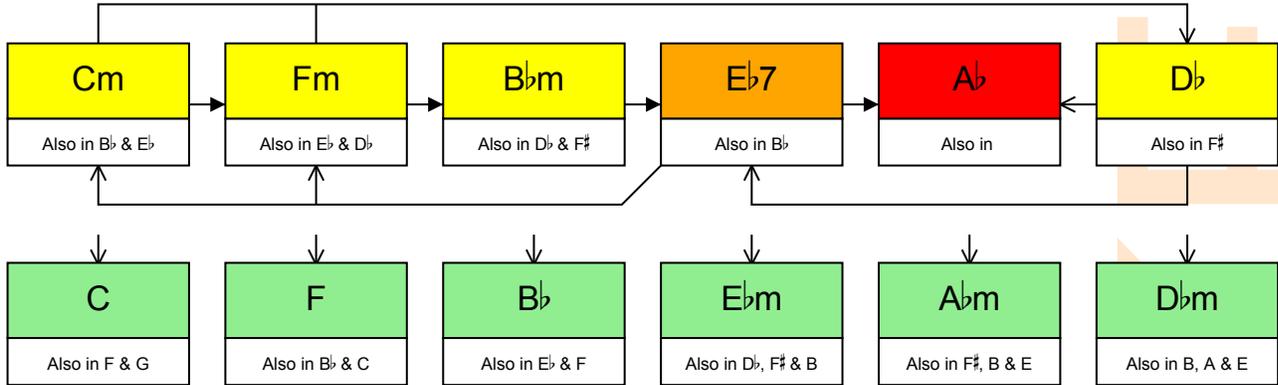
blues



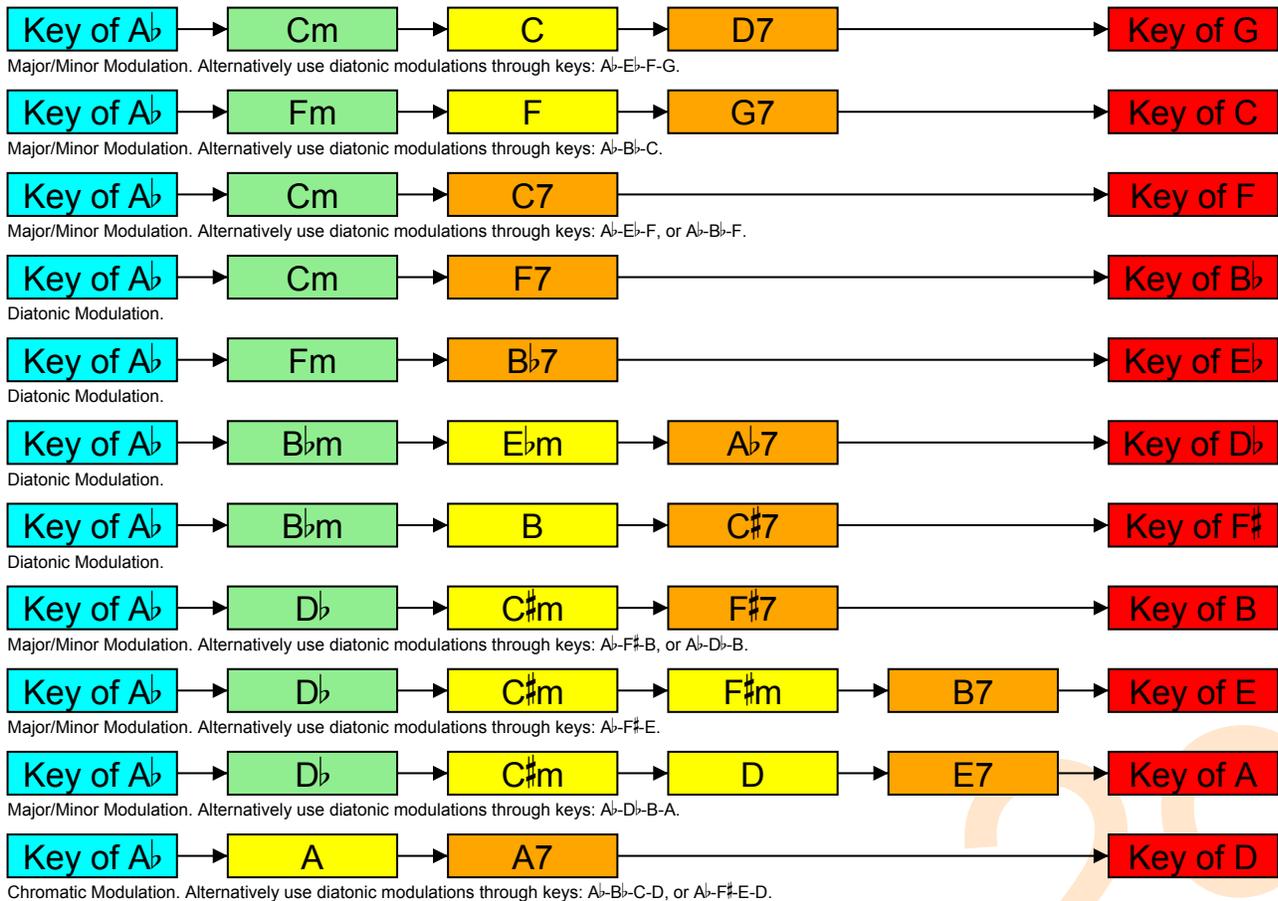
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



A

IMPORTANT CHORDS

		m
		M7
		m7
		7

USEFUL CHORDS

		2	sus4
		6	11
		+5	M7+5
		dim	dim7

B \flat or A \sharp

IMPORTANT CHORDS

Diagram 1: Major chord (R, 3, 5, 7)

Diagram 2: Minor chord (R, 3, 5, 7)

Diagram 3: Major 7 chord (R, 3, 5, 7)

Diagram 4: Minor 7 chord (R, 3, 5, 7)

Diagram 5: Dominant 7 chord (R, 3, 5, 7)

Diagram 1: Major chord (R, 3, 5, 7)

Diagram 2: Minor chord (R, 3, 5, 7)

Diagram 3: Major 7 chord (R, 3, 5, 7)

Diagram 4: Minor 7 chord (R, 3, 5, 7)

Diagram 5: Dominant 7 chord (R, 3, 5, 7)

m
M7
m7
7

USEFUL CHORDS

Diagram 1: Sus4 chord (R, 3, 5, 7)

Diagram 2: 6 chord (R, 3, 5, 7)

Diagram 3: +5 chord (R, 3, 5, 7)

Diagram 4: Diminished chord (R, 3, 5, 7)

2
6
+5
dim

Diagram 1: sus4 chord (R, 3, 5, 7)

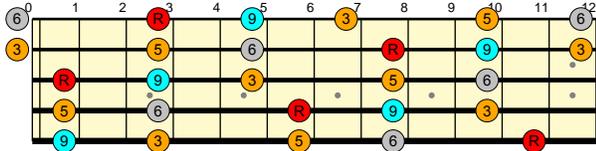
Diagram 2: 11 chord (R, 3, 5, 7)

Diagram 3: M7+5 chord (R, 3, 5, 7)

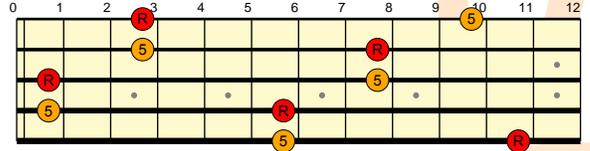
Diagram 4: Diminished 7 chord (R, 3, 5, 7)

sus4
11
M7+5
dim7

MAJOR VARIATIONS

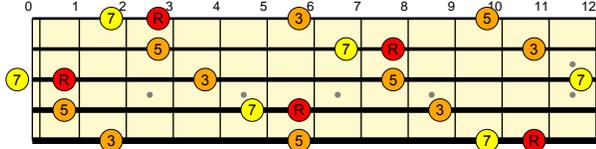


6+9

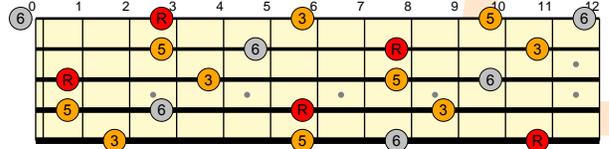


5

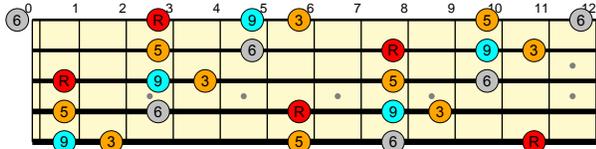
MINOR VARIATIONS



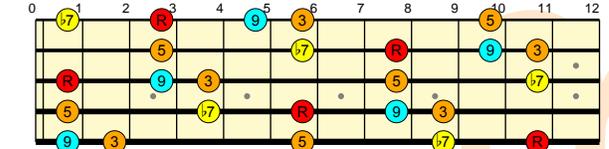
mM7



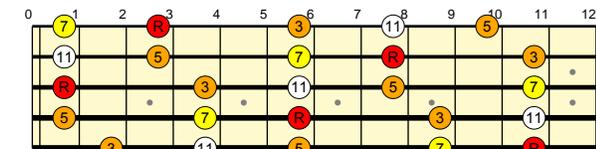
m6



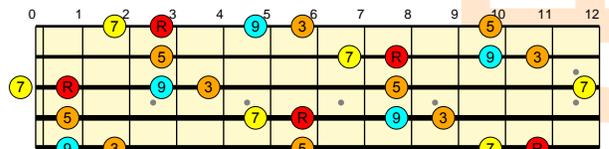
m6+9



m9

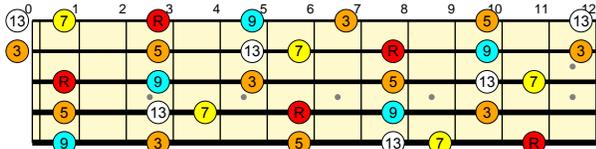


m11

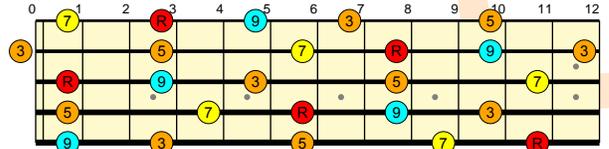


m9M7

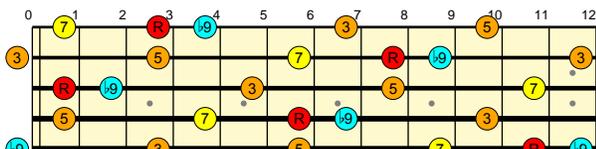
SEVENTH VARIATIONS



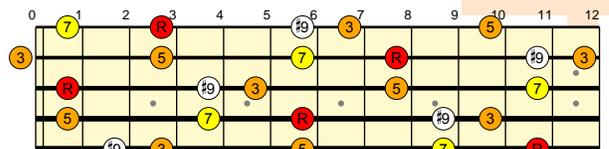
13



9

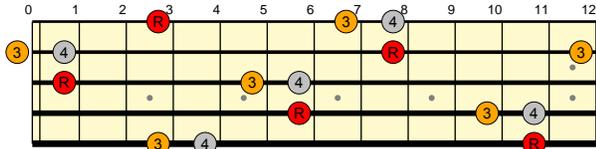


7m9

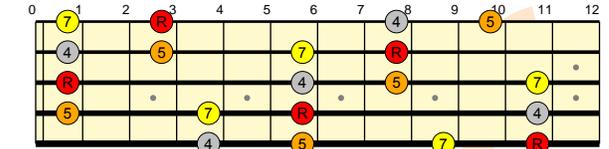


7#9

FOURTH VARIATIONS

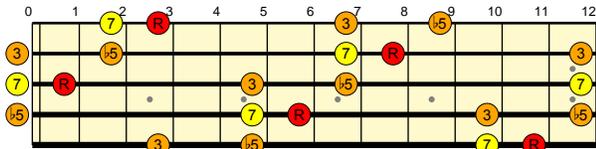


aug4

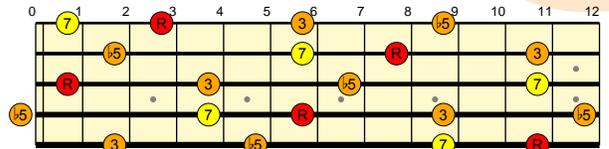


7sus4

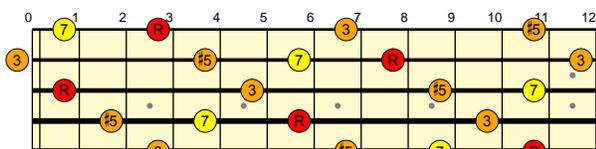
DIMINISHED / AUGMENTED



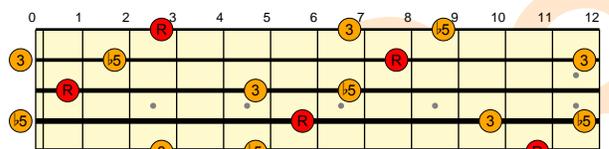
M7d5



m7d5



7+5



dim5

B

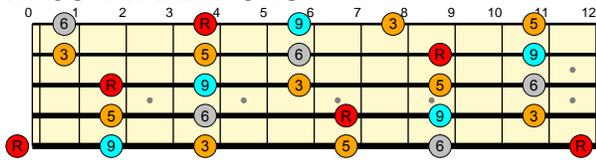
IMPORTANT CHORDS

		m
		M7
		m7
		7

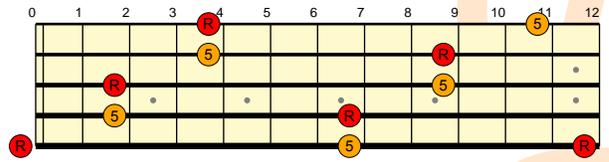
USEFUL CHORDS

		2	sus4
		6	11
		+5	M7+5
		dim	dim7

MAJOR VARIATIONS

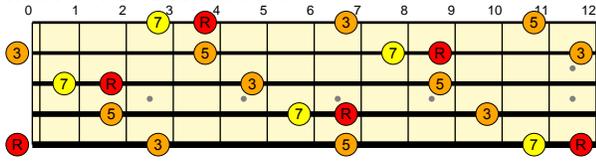


6+9

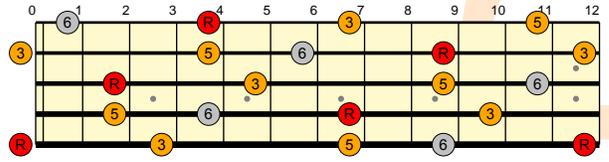


5

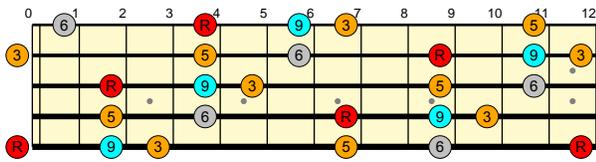
MINOR VARIATIONS



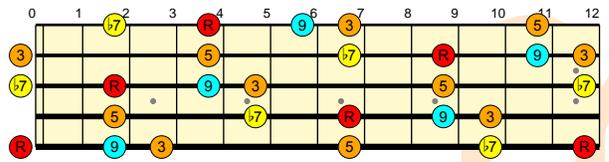
mM7



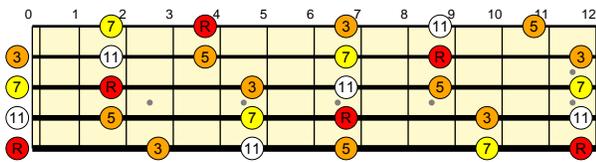
m6



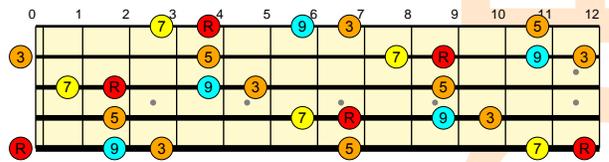
m6+9



m9

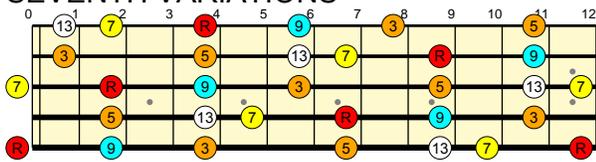


m11

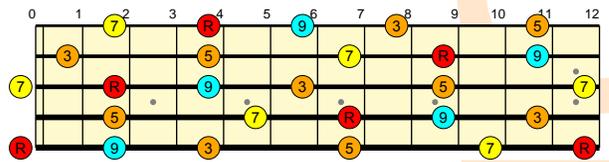


m9M7

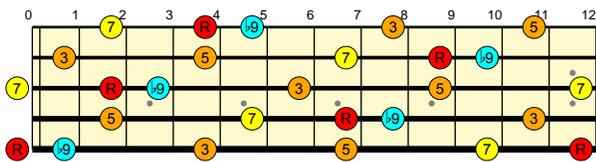
SEVENTH VARIATIONS



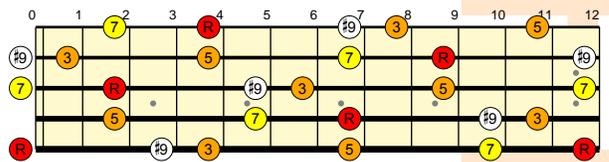
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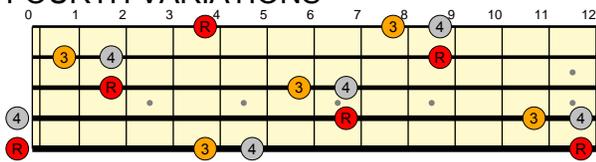


7m9

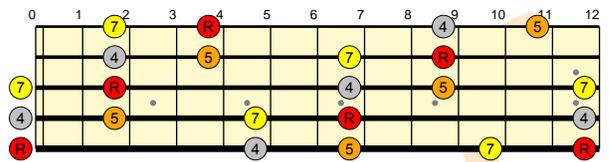


7#9

FOURTH VARIATIONS



aug4

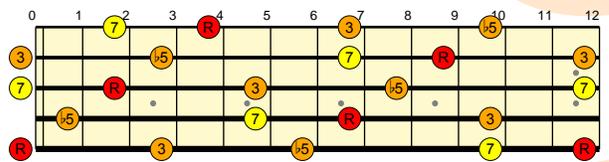


7sus4

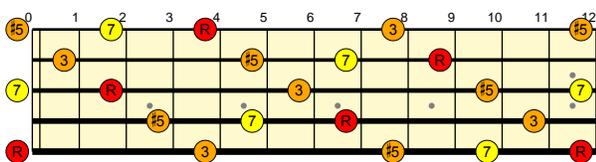
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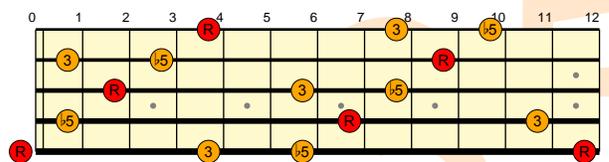
M7d5



m7d5



7+5



dim5

C

IMPORTANT CHORDS

Fretboard diagram for C major chord (C-E-G). Fingering: 0-2-3.

Piano keyboard diagram for C major chord (C-E-G). Fingering: 1-3-5.

Fretboard diagram for C minor chord (C-Eb-G). Fingering: 0-3-5.

Piano keyboard diagram for C minor chord (C-Eb-G). Fingering: 1-3-5.

m

Fretboard diagram for C major 7 chord (C-E-G-B). Fingering: 0-2-3-7.

Piano keyboard diagram for C major 7 chord (C-E-G-B). Fingering: 1-3-5-7.

M7

Fretboard diagram for C minor 7 chord (C-Eb-Gb). Fingering: 0-3-5-7.

Piano keyboard diagram for C minor 7 chord (C-Eb-Gb). Fingering: 1-3-5-7.

m7

Fretboard diagram for C dominant 7 chord (C-E-G-Bb). Fingering: 0-2-3-7.

Piano keyboard diagram for C dominant 7 chord (C-E-G-Bb). Fingering: 1-3-5-7.

7

USEFUL CHORDS

Fretboard diagram for C sus2 chord. Fingering: 0-2-3-5.

2

Fretboard diagram for C sus4 chord. Fingering: 0-2-3-5-7.

sus4

Fretboard diagram for C major 6 chord. Fingering: 0-2-3-5-7.

6

Fretboard diagram for C major 11 chord. Fingering: 0-2-3-5-7-9-11.

11

Fretboard diagram for C major 9 chord. Fingering: 0-2-3-5-7-9-11.

+9

Fretboard diagram for C major 7 +5 chord. Fingering: 0-2-3-5-7-9-11.

M7+5

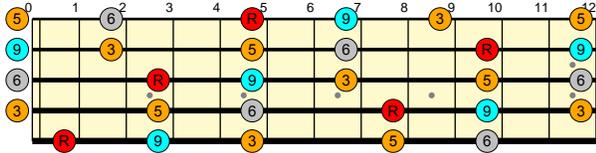
Fretboard diagram for C diminished chord. Fingering: 0-2-3-5-7-9-11.

dim

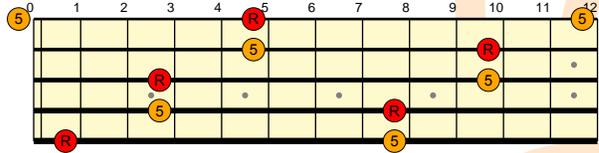
Fretboard diagram for C diminished 7 chord. Fingering: 0-2-3-5-7-9-11.

dim7

MAJOR VARIATIONS

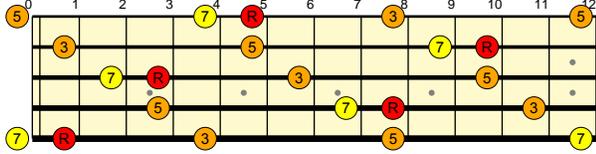


6+9

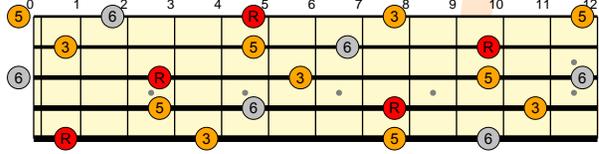


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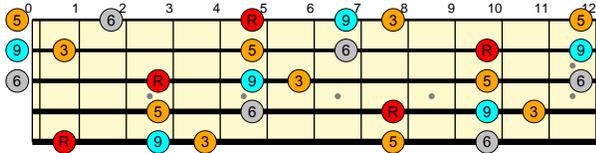
MINOR VARIATIONS



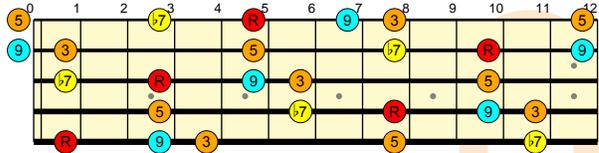
mM7



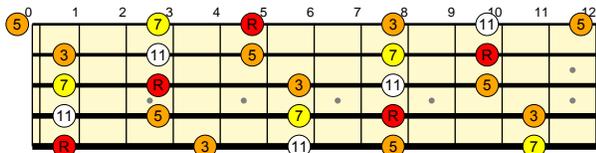
m6



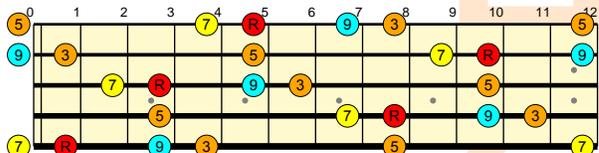
m6+9



m9

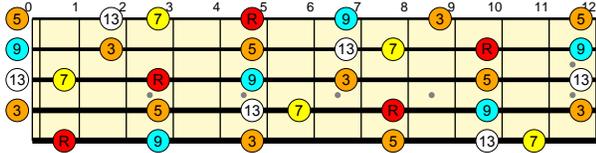


m11

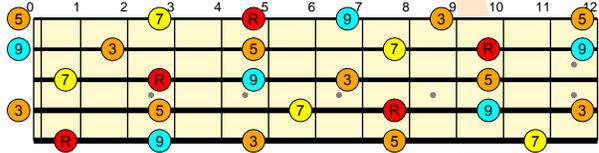


m9M7

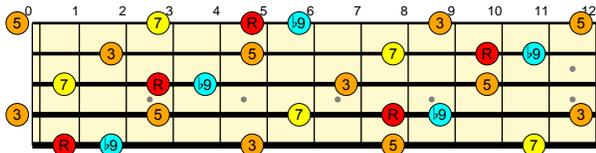
SEVENTH VARIATIONS



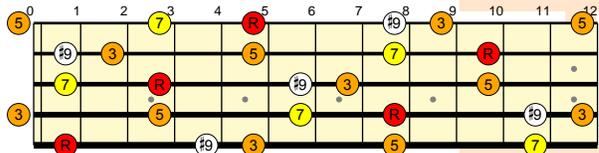
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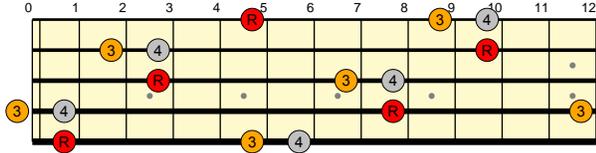


7m9

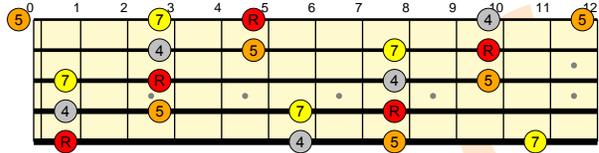


7#9

FOURTH VARIATIONS

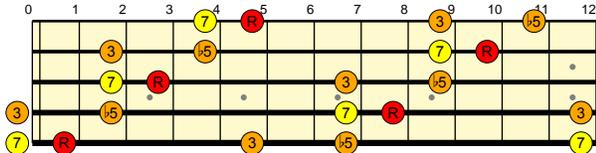


aug4

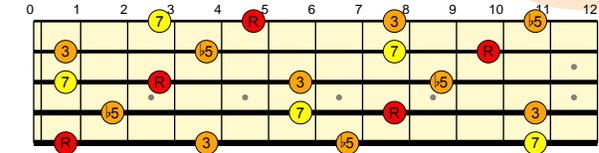


7sus4

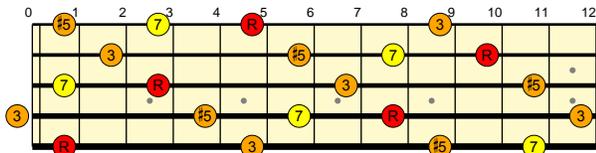
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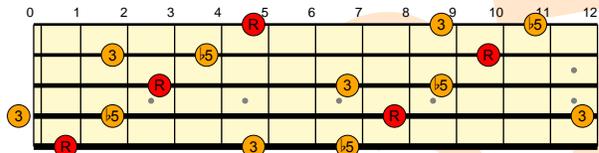
M7d5



m7d5



7+5



dim5

C# or Db

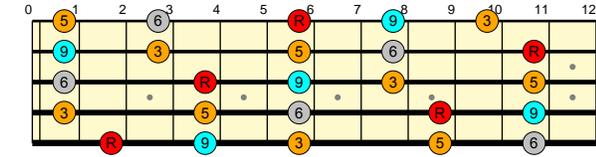
IMPORTANT CHORDS

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		M7
		m7
		7

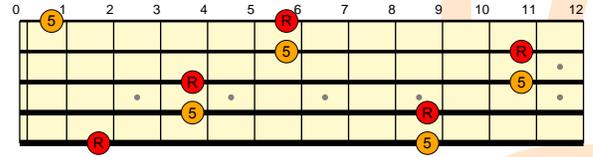
USEFUL CHORDS

		2	sus4
		6	11
		+5	M7+5
		dim	dim7

MAJOR VARIATIONS

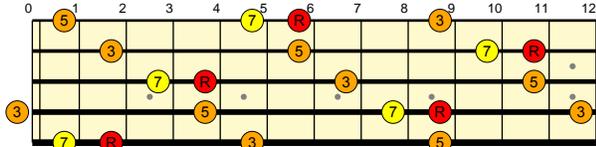


6+9

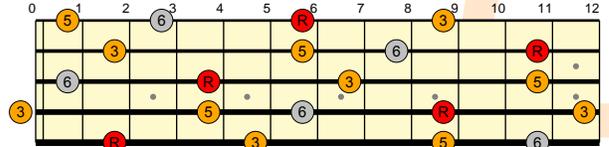


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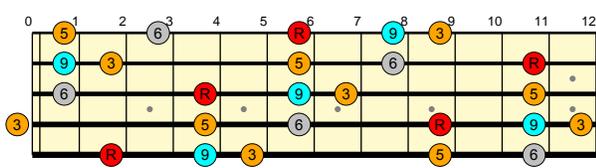
MINOR VARIATIONS



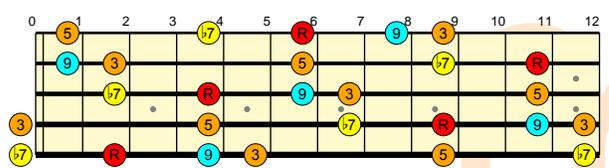
mM7



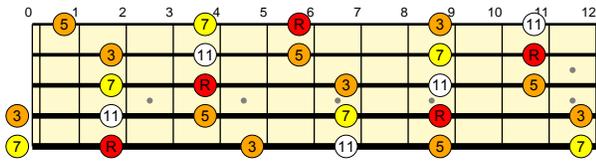
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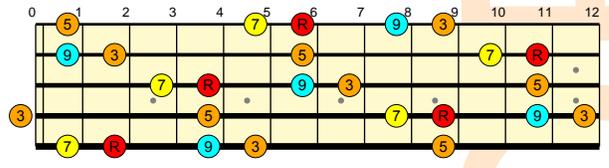
m6+9



m9

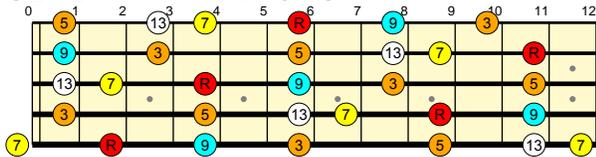


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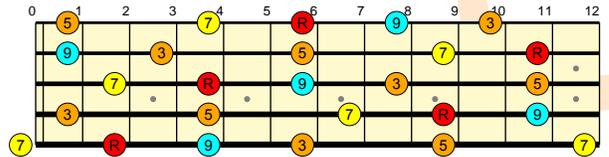


m9M7

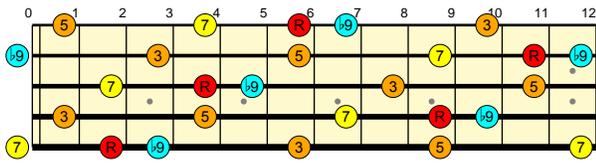
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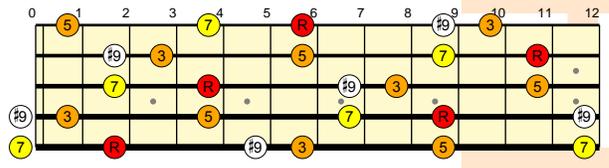
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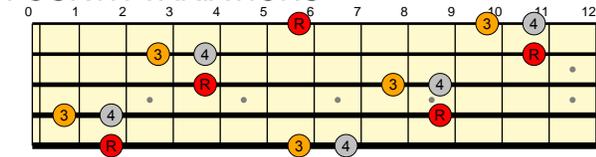


7m9

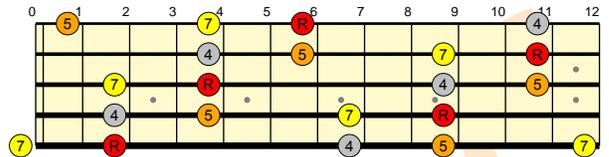


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FOURTH VARIATIONS

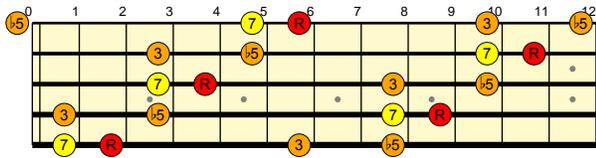


aug4

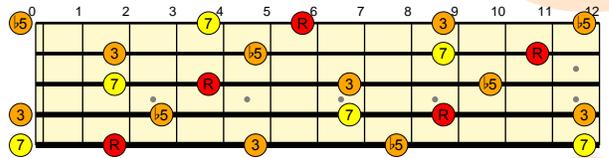


7sus4

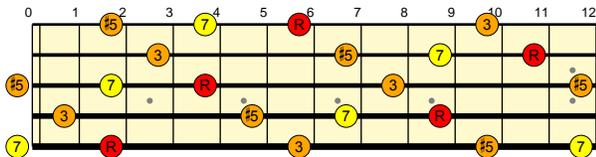
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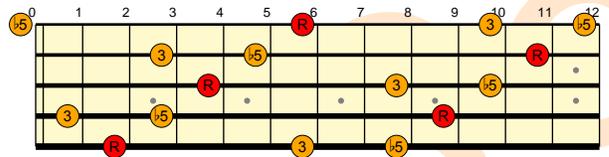
M7d5



m7d5



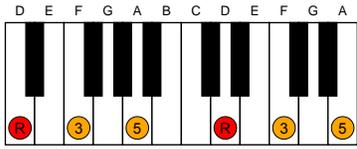
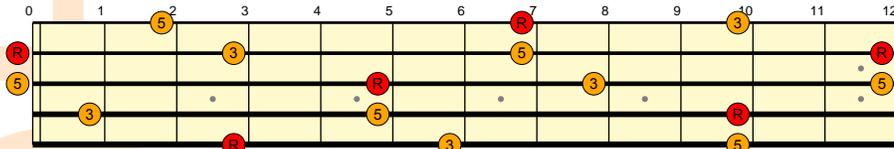
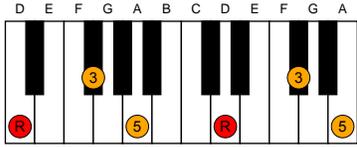
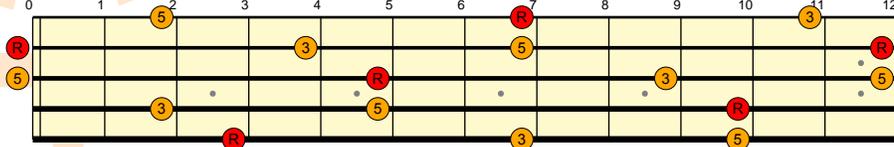
7+5



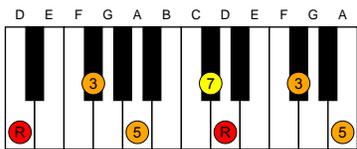
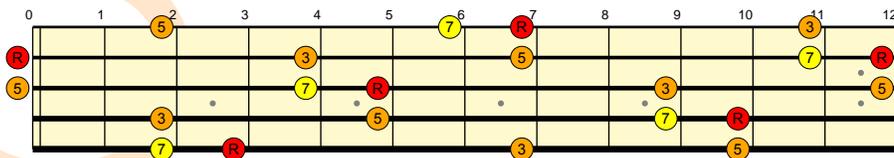
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D

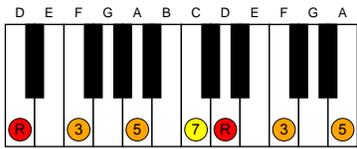
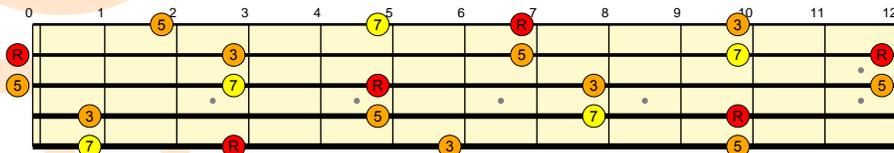
IMPORTANT CHORDS



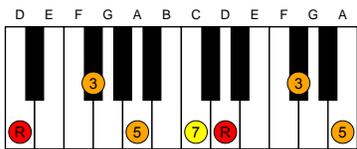
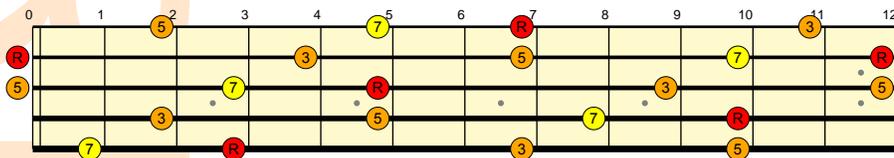
m



M7

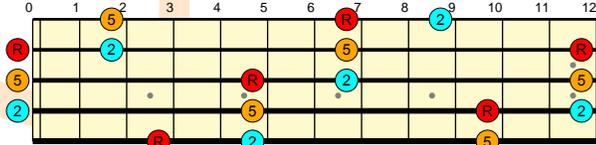


m7

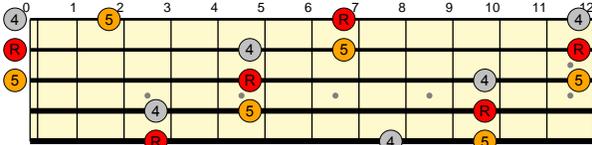


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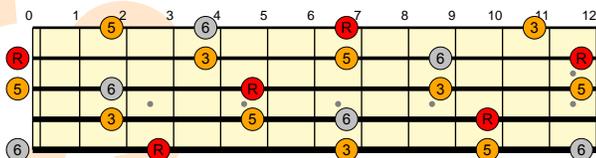
USEFUL CHORDS



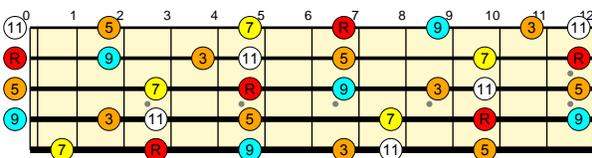
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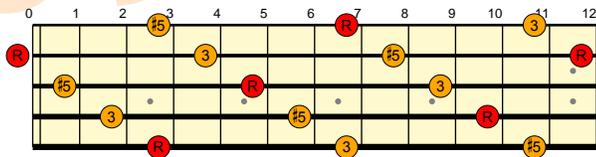
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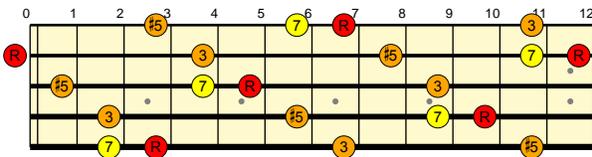
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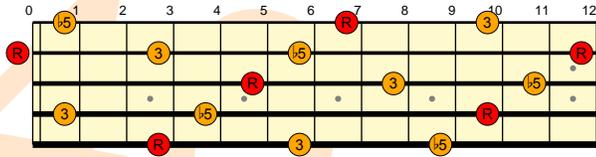
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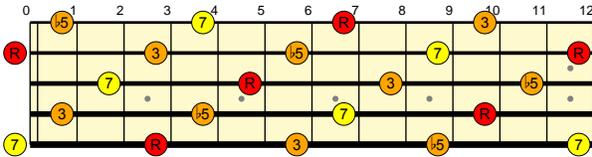
+5



M7+5



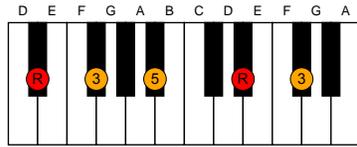
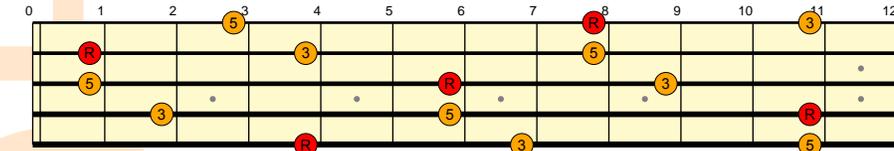
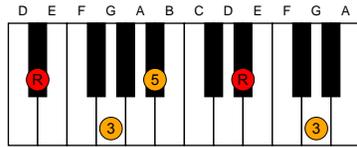
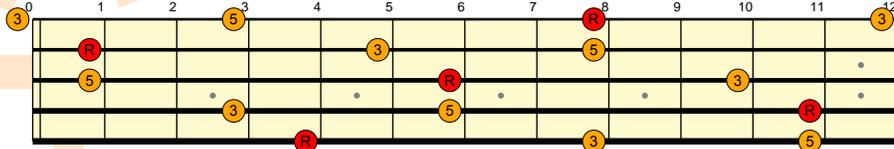
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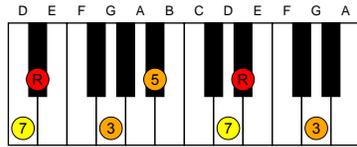
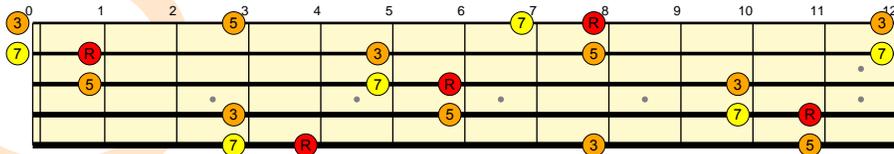
dim7

E \flat or D \sharp

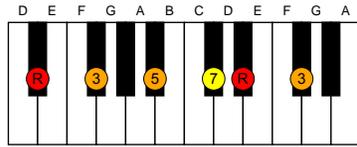
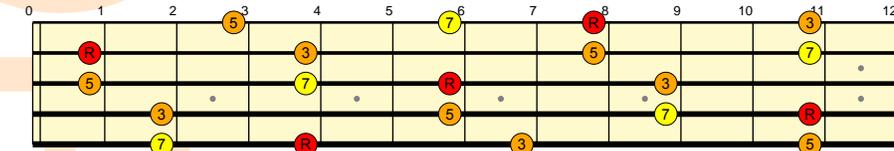
IMPORTANT CHORDS



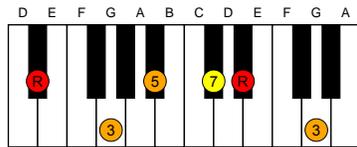
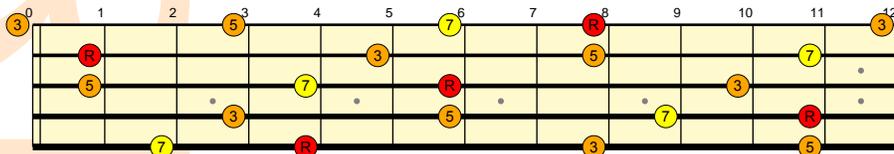
m



M7

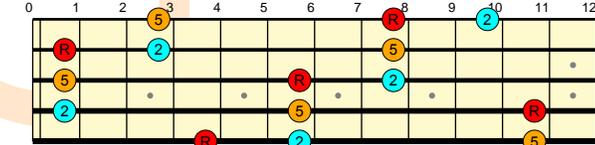


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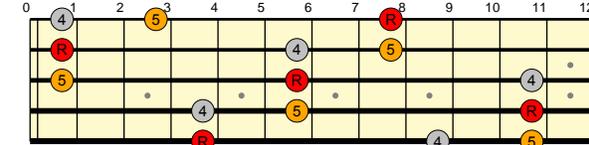


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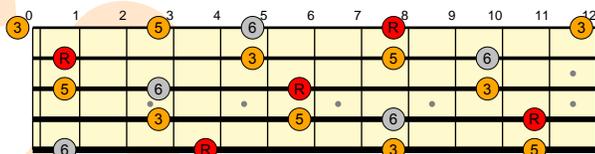
USEFUL CHORDS



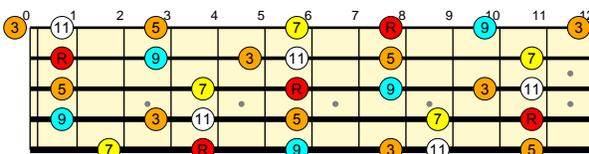
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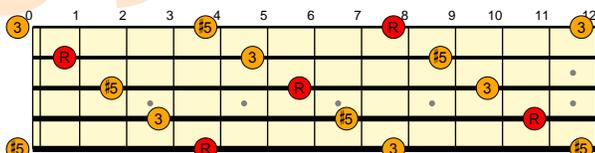
sus4



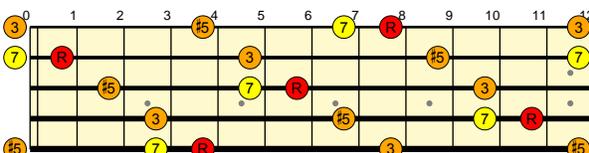
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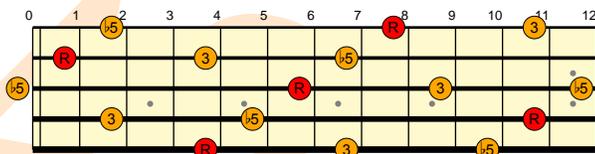
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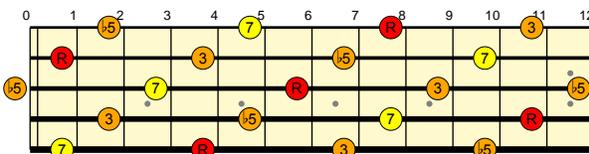
+5



M7+5

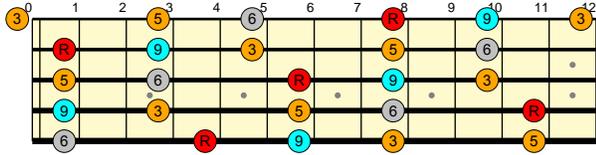


dim

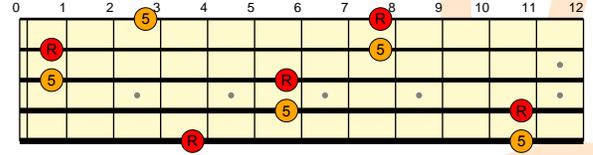


dim7

MAJOR VARIATIONS

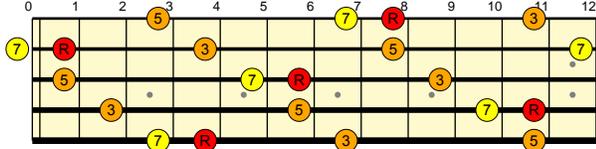


6+9

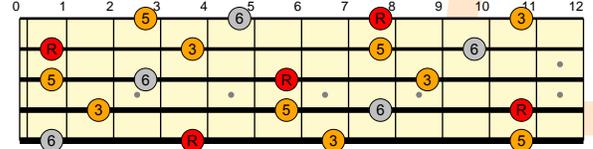


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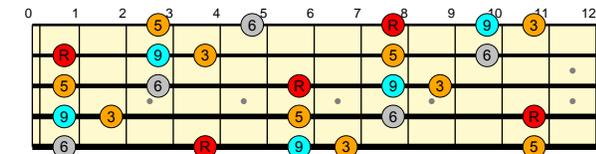
MINOR VARIATIONS



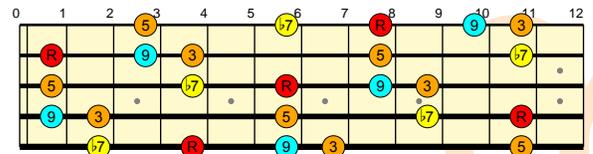
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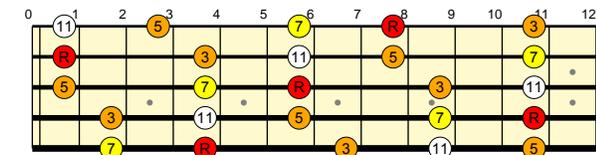
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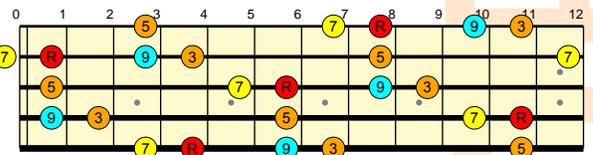
m6+9



m9

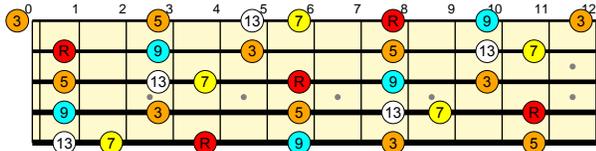


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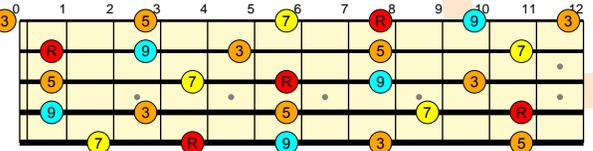


m9M7

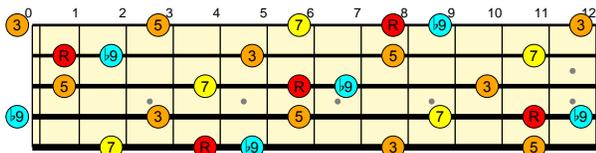
SEVENTH VARIATIONS



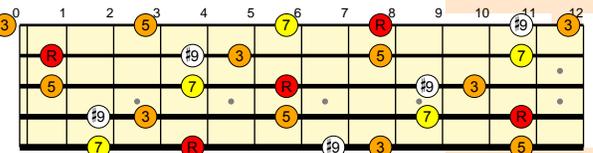
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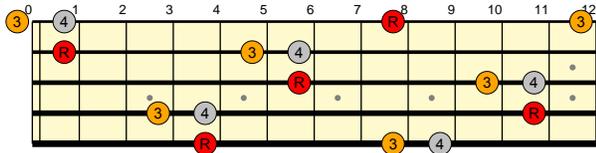


7m9

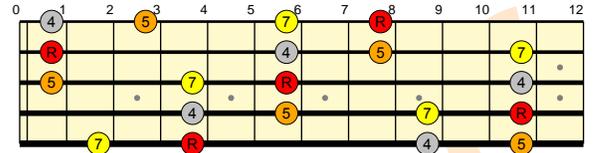


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FOURTH VARIATIONS

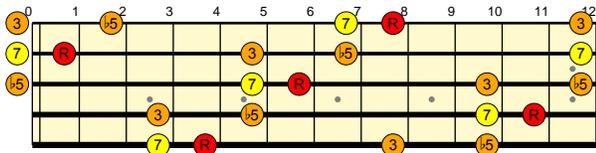


aug4

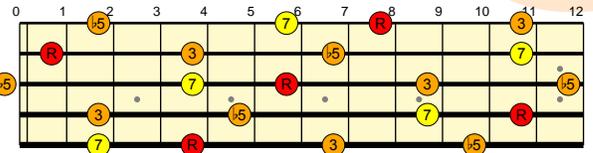


7sus4

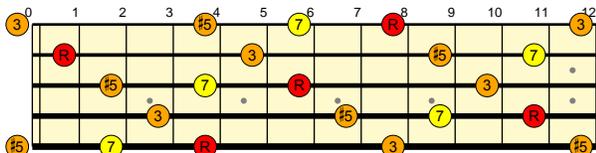
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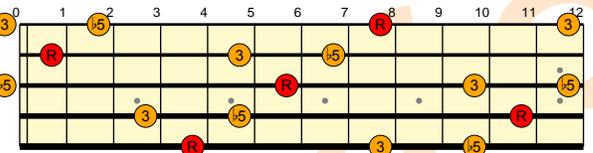
M7d5



m7d5



7+5



dim5

E

IMPORTANT CHORDS

Diagram 1: E major (R, 3, 5, 3, 5, 3)
 Diagram 2: E minor (R, 3, 5, 3, 5, 3)
 Diagram 3: E7 (R, 3, 5, 7, 3, 5)
 Diagram 4: E minor 7 (R, 3, 5, 7, 3, 5)
 Diagram 5: E7b9 (R, 3, 5, 7, 3, 5)

m

M7

m7

7

USEFUL CHORDS

Diagram 1: E2 (R, 2, 5, 2, 5, 2)
 Diagram 2: E6 (R, 3, 5, 6, 3, 5)
 Diagram 3: E+5 (R, 3, 5, 7, 3, 5)
 Diagram 4: E dim (R, 3, 5, 7, 3, 5)

2

6

+5

dim

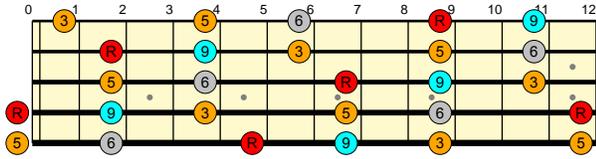
sus4

11

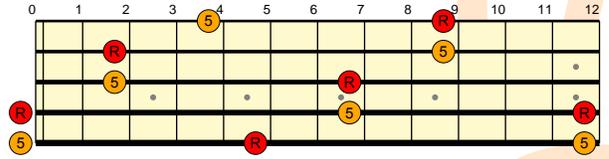
M7+5

dim7

MAJOR VARIATIONS

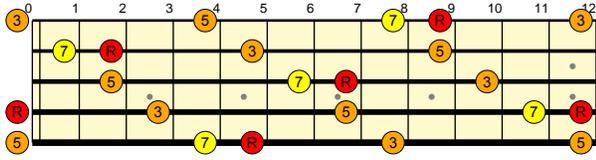


6+9

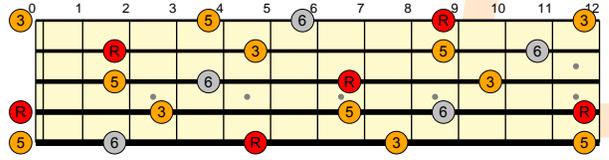


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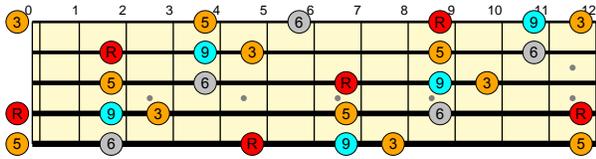
MINOR VARIATIONS



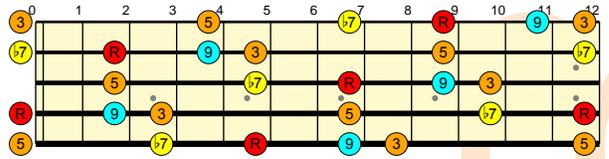
mM7



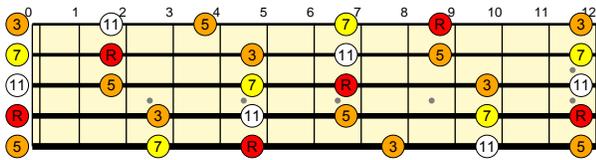
m6



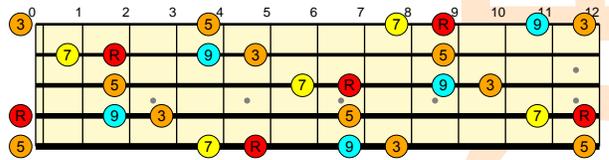
m6+9



m9

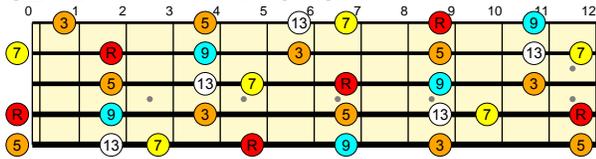


m11

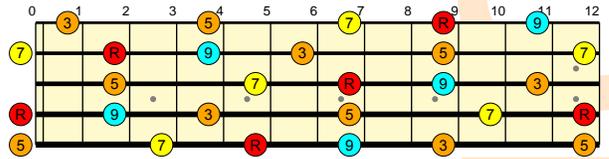


m9M7

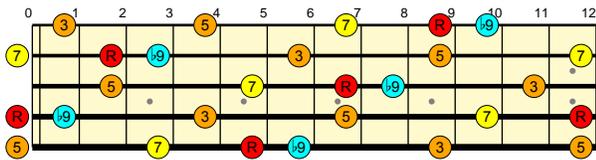
SEVENTH VARIATIONS



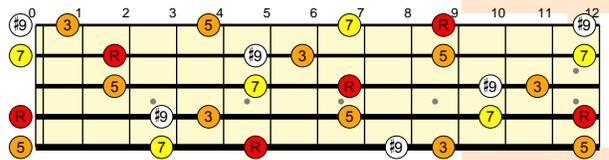
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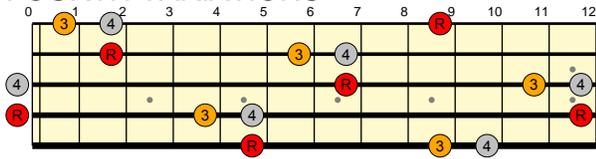


7m9

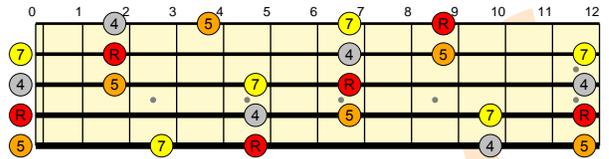


7#9

FOURTH VARIATIONS

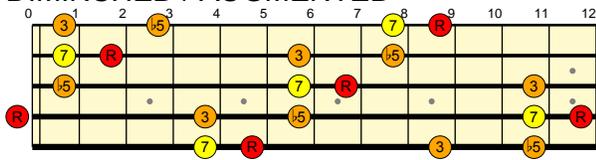


aug4

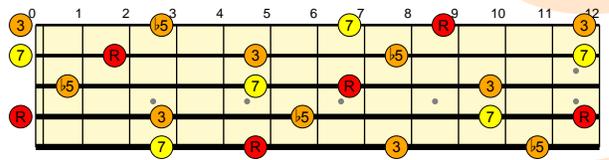


7sus4

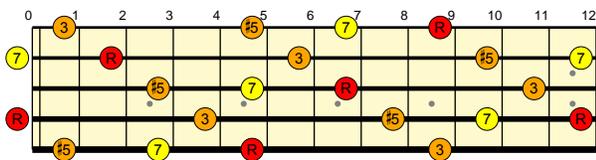
DIMINSHED / AUGMENTED



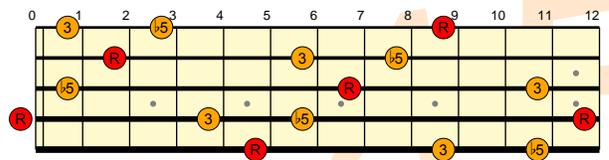
M7d5



m7d5



7+5



dim5

F

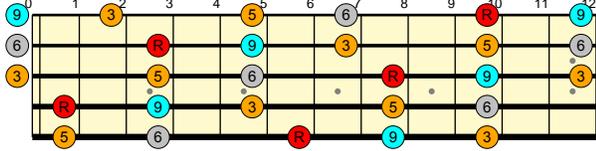
IMPORTANT CHORDS

		m
		M7
		m7
		7

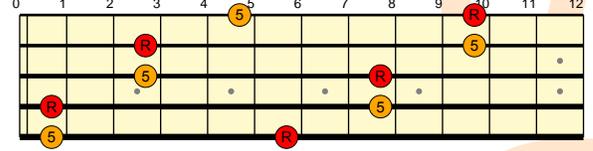
USEFUL CHORDS

		2	sus4
		6	11
		+5	M7+5
		dim	dim7

MAJOR VARIATIONS

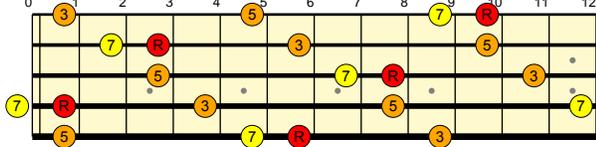


6+9

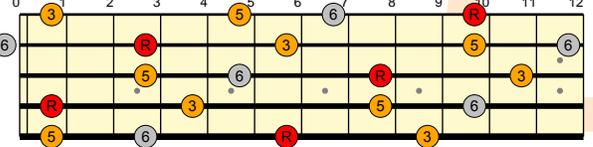


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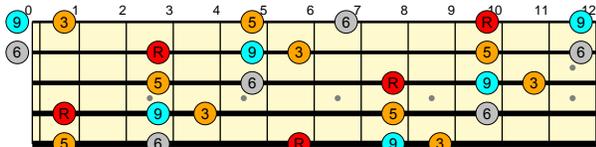
MINOR VARIATIONS



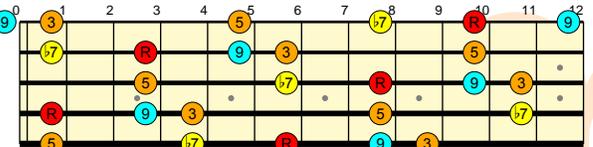
mM7



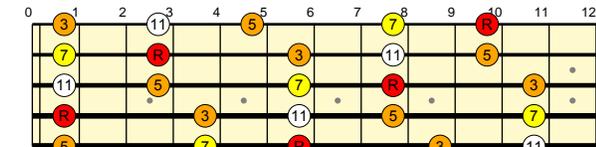
m6



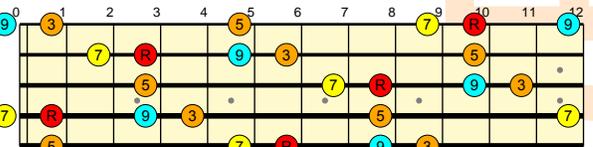
m6+9



m9



m11

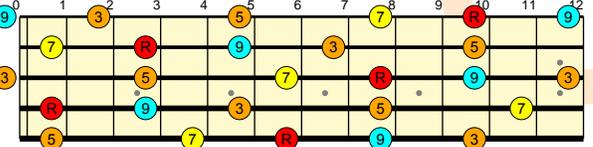


m9M7

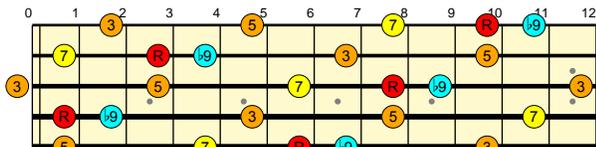
SEVENTH VARIATIONS



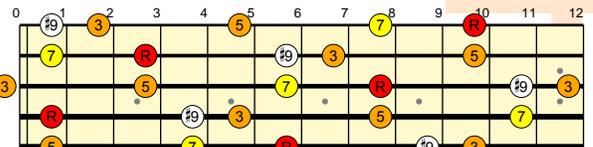
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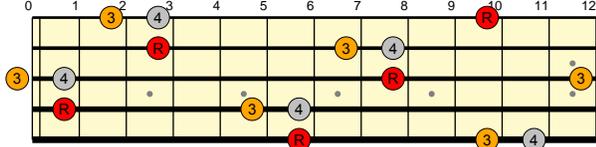


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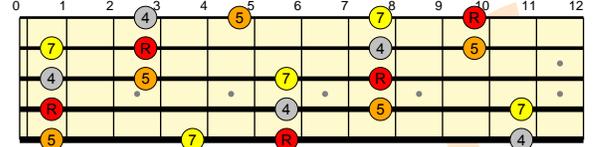


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FOURTH VARIATIONS



aug4

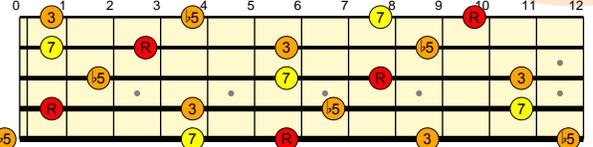


7sus4

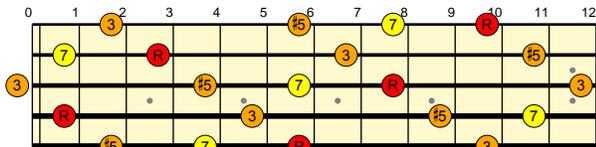
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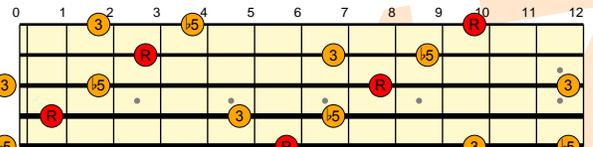
M7d5



m7d5



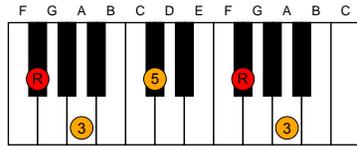
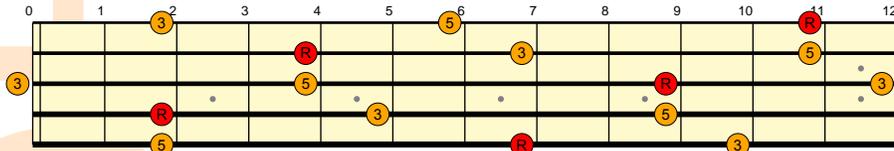
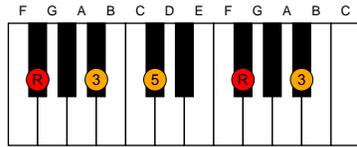
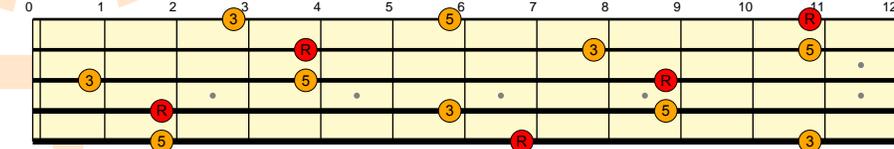
7+5



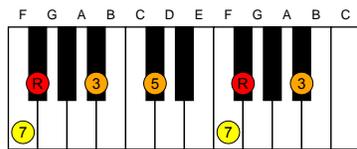
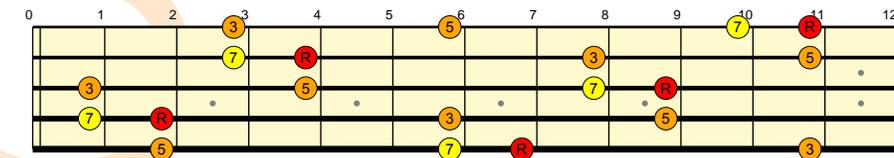
dim5

F# or Gb

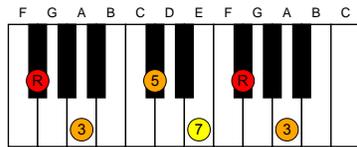
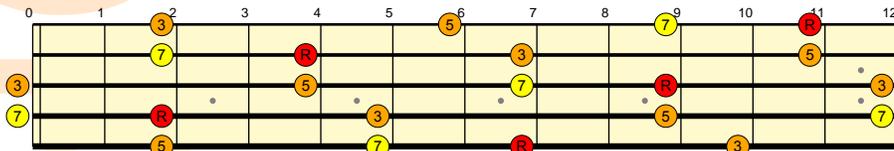
IMPORTANT CHORDS



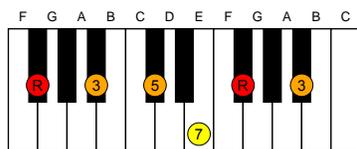
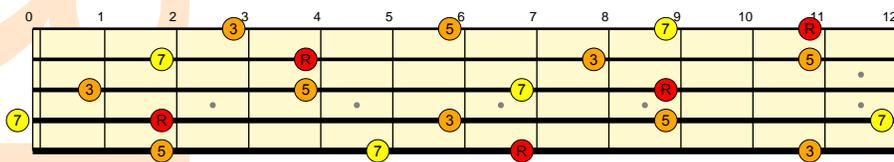
m



M7



m7

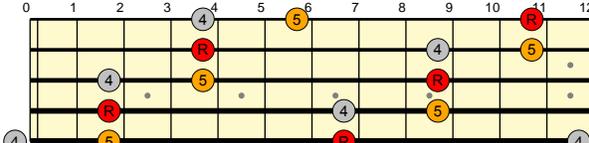


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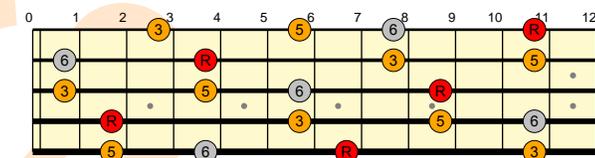
USEFUL CHORDS



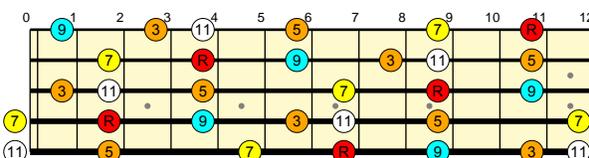
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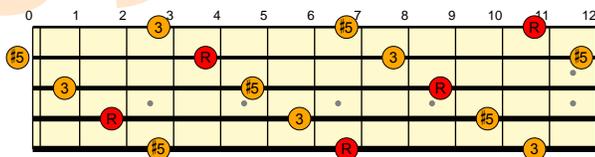
sus4



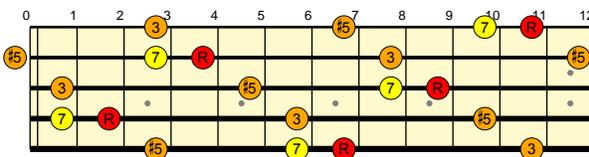
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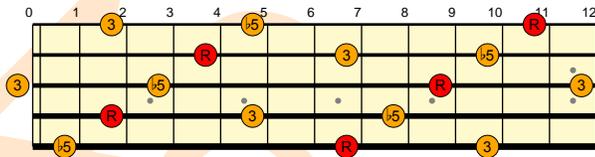
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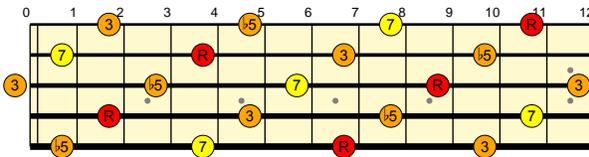
+5



M7+5

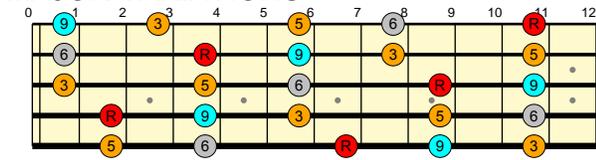


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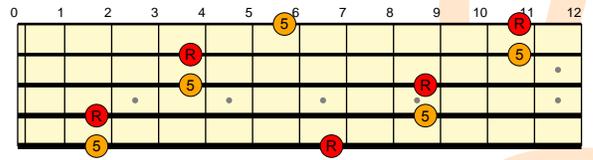


dim7

MAJOR VARIATIONS

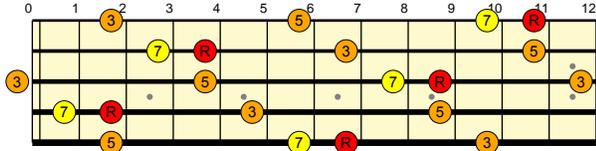


6+9

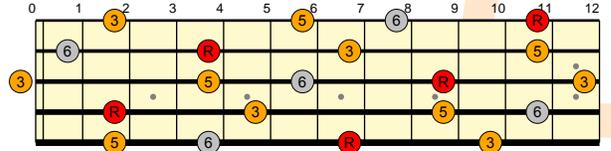


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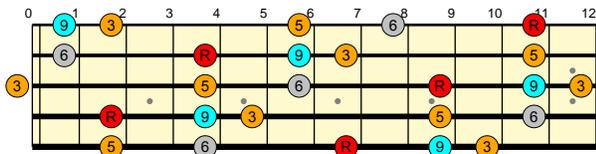
MINOR VARIATIONS



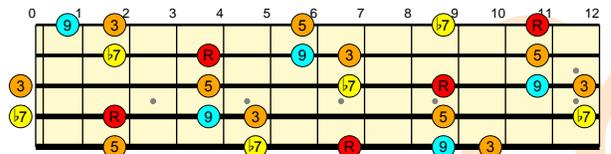
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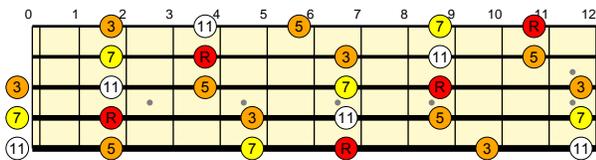
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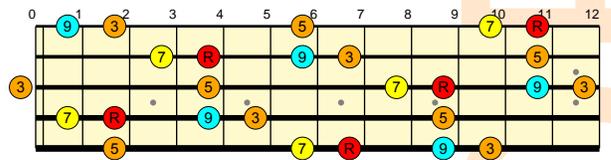
m6+9



m9

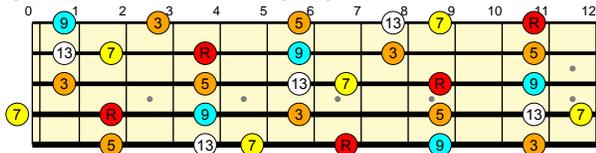


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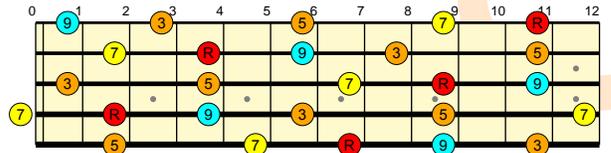


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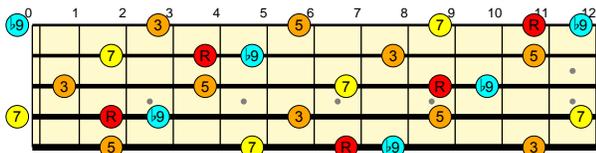
SEVENTH VARIATIONS



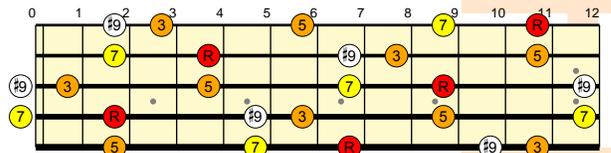
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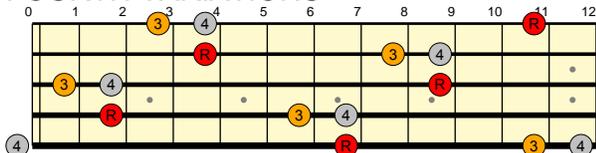


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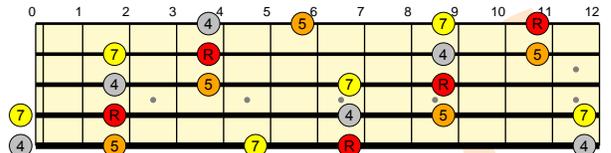


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FOURTH VARIATIONS



aug4

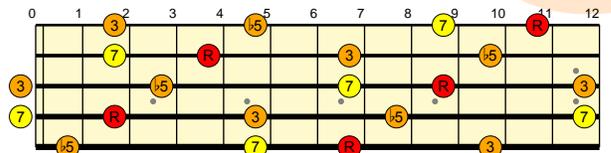


7sus4

DIMINSHED / AUGMENTED



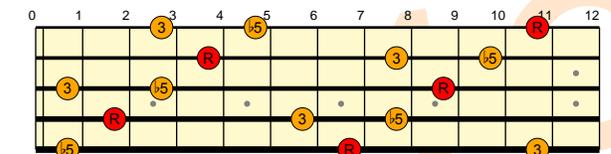
M7d5



m7d5



7+5



dim5

G

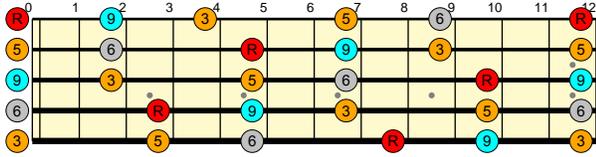
IMPORTANT CHORDS

		m
		M7
		m7
		7

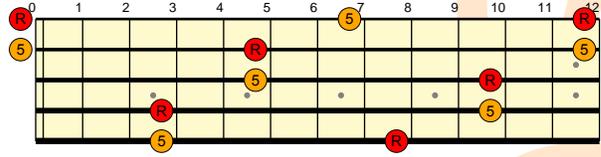
USEFUL CHORDS

		2		2		6		6
		+5		M7+5		dim		dim7

MAJOR VARIATIONS

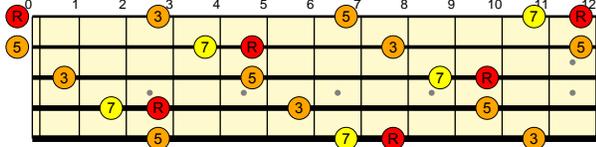


6+9

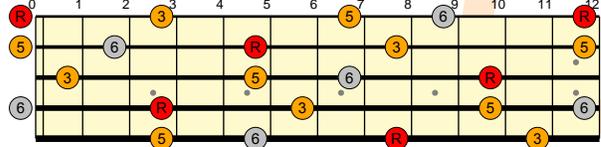


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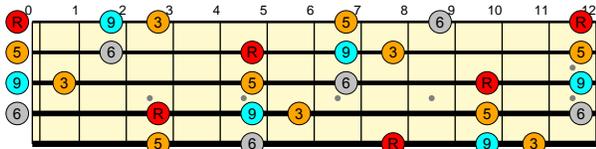
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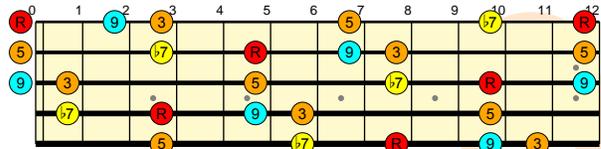
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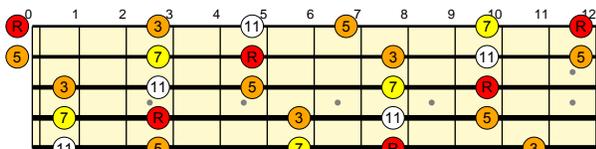
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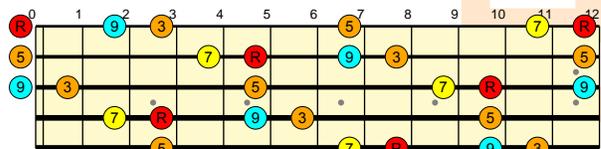
m6+9



m9



m11

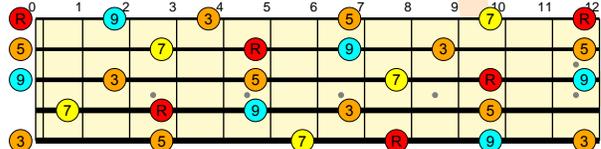


m9M7

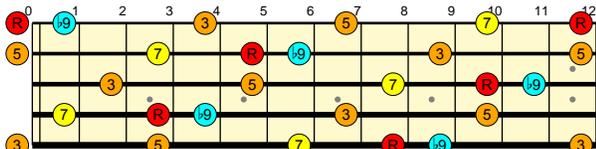
SEVENTH VARIATIONS



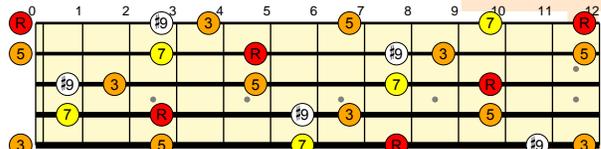
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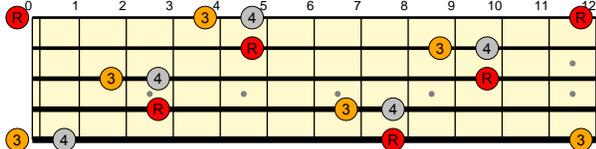


7m9

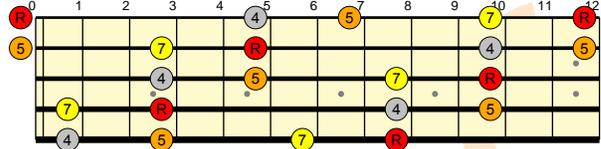


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FOURTH VARIATIONS

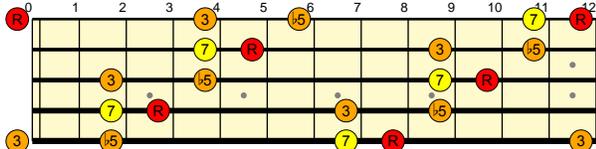


aug4

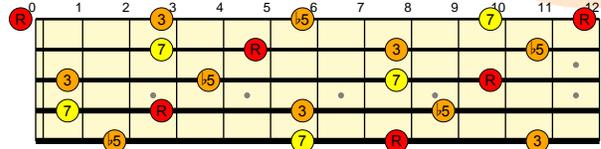


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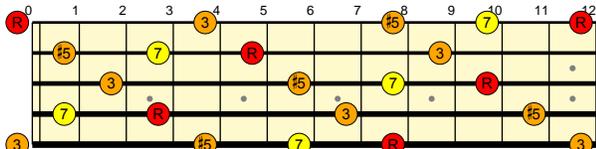
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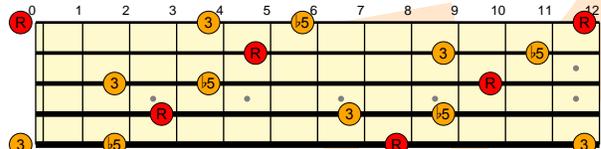
M7d5



m7d5



7+5



dim5

G# or Ab

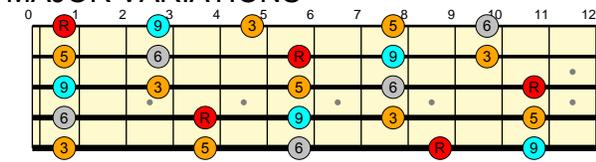
IMPORTANT CHORDS

		m
		M7
		m7
		7

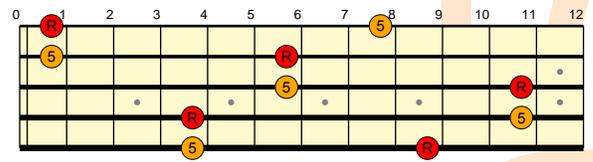
USEFUL CHORDS

		2			
		6			11
		+5			M7+5
		dim			dim7

MAJOR VARIATIONS

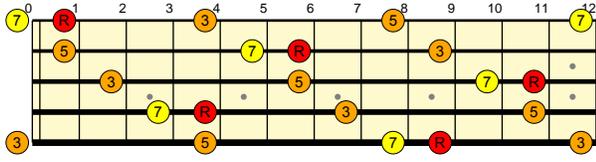


6+9

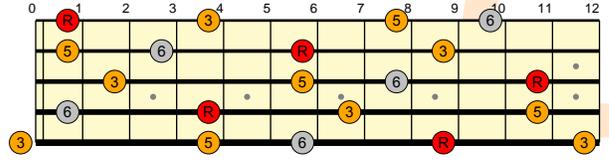


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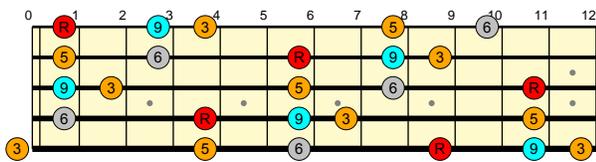
MINOR VARIATIONS



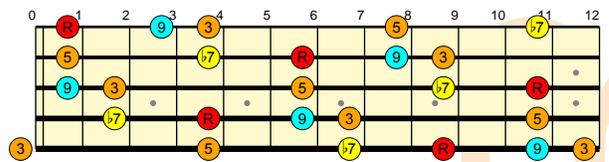
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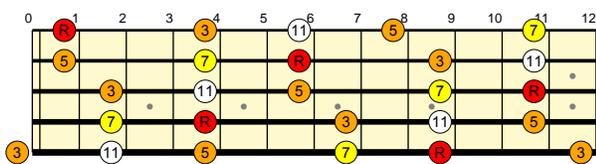
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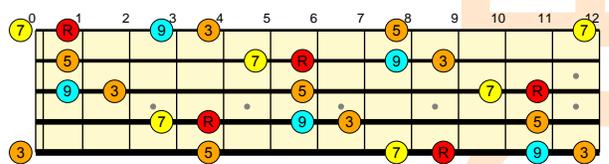
m6+9



m9



m11

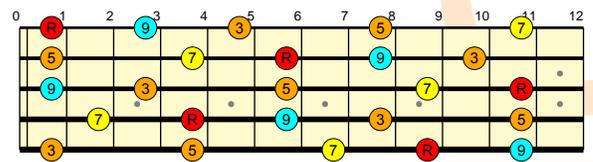


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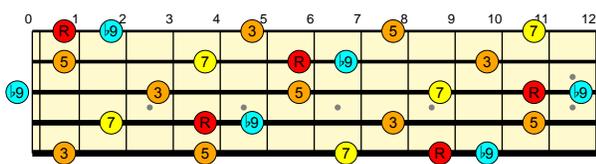
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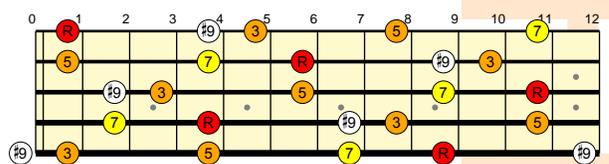
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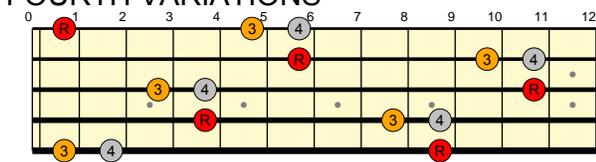


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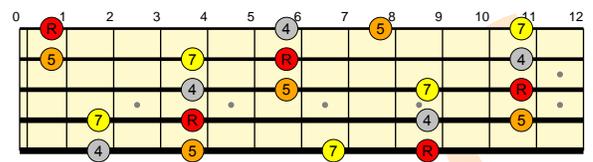


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FOURTH VARIATIONS

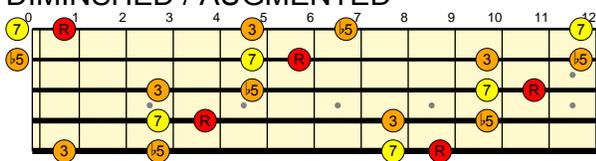


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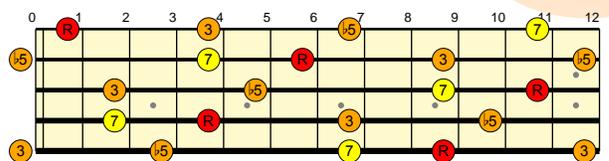


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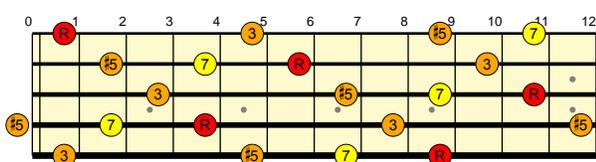
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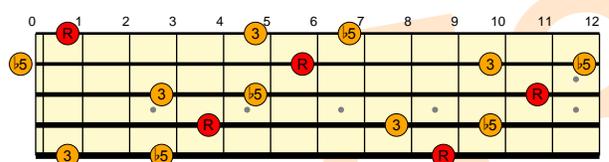
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m7d5



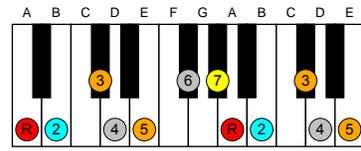
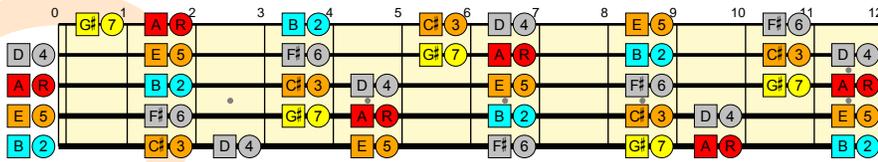
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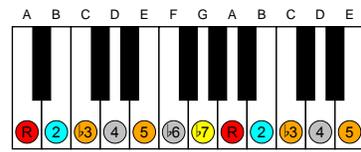
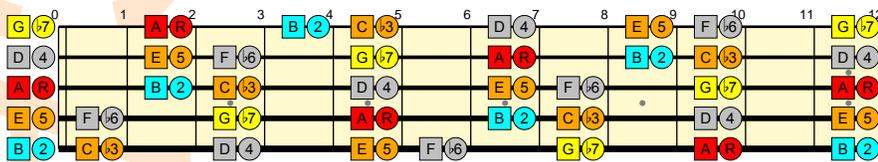
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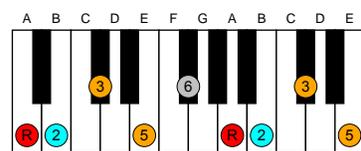
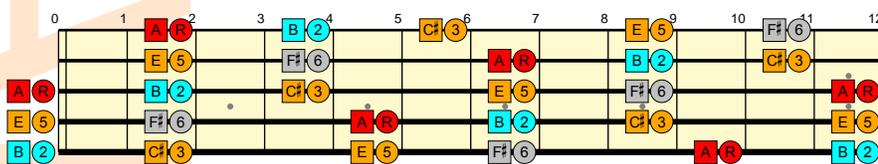
SCALES



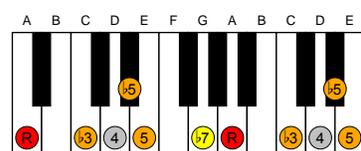
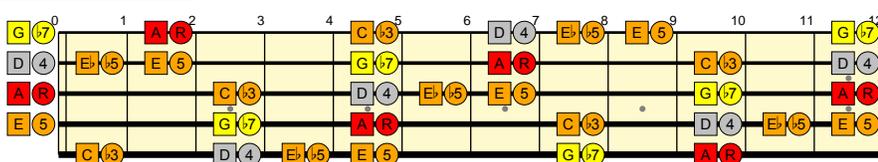
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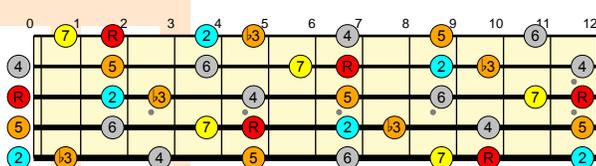
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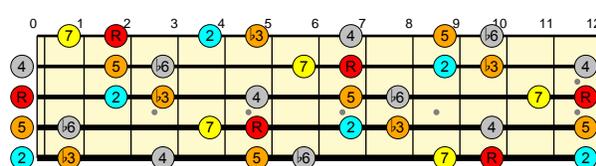
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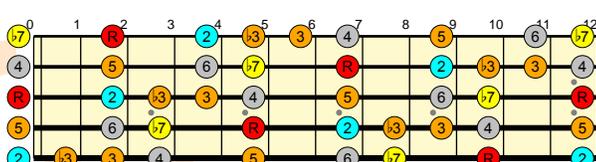
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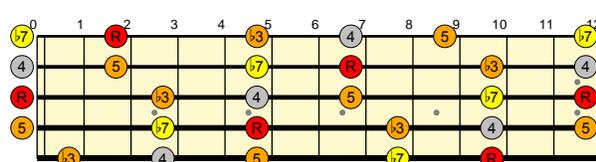
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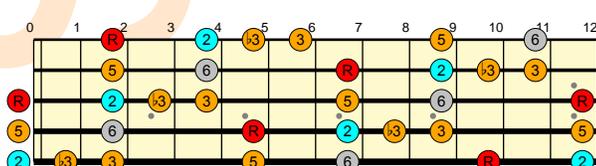
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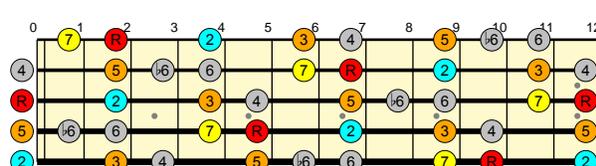
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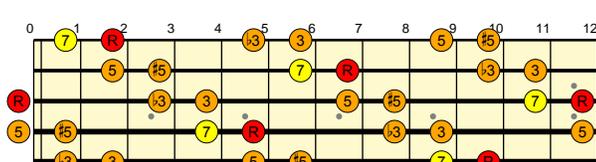
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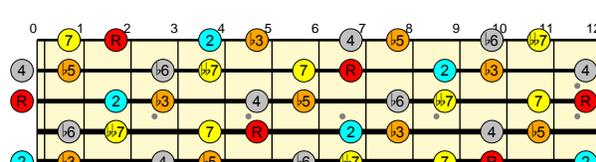
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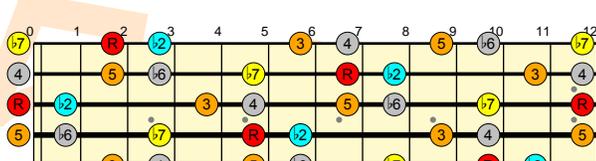
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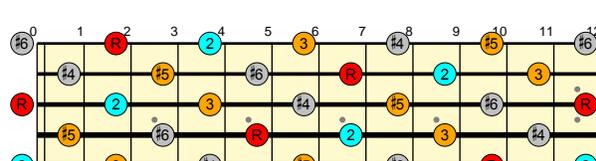
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dim.

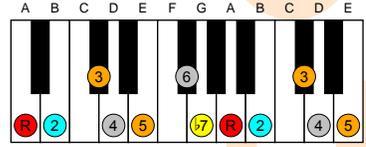
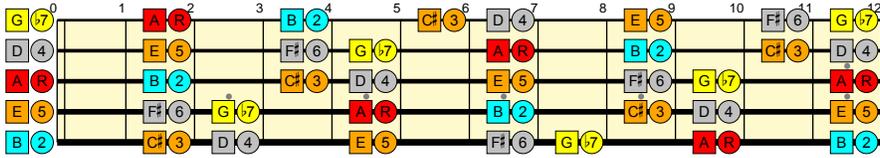


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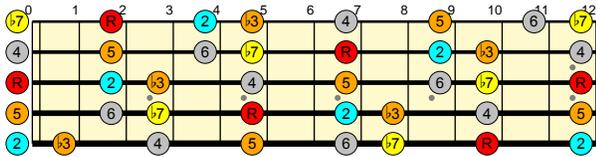


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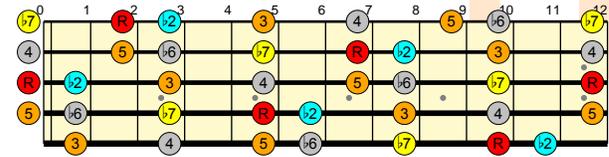
MAJOR MODE SCALES



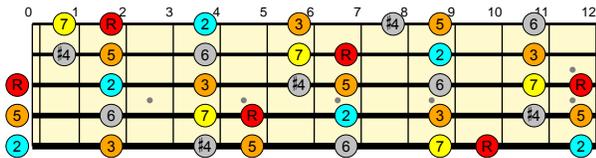
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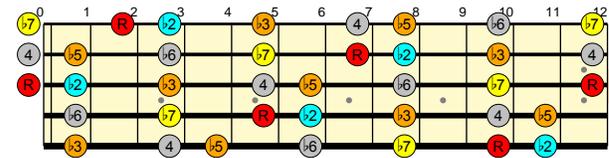
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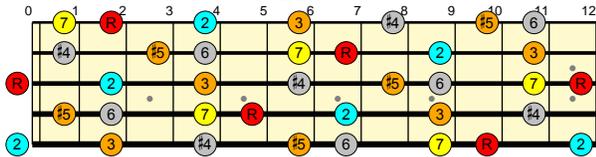


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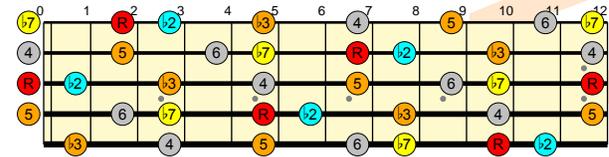


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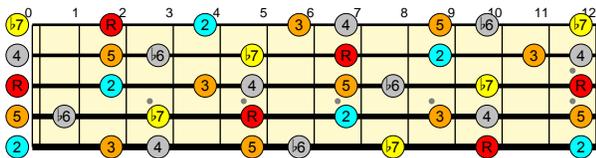
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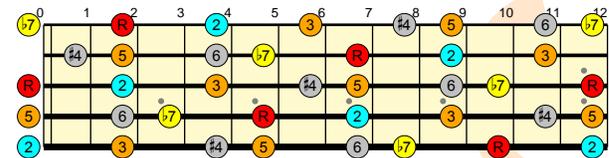
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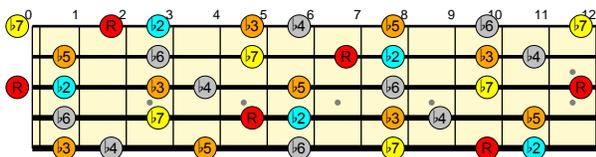
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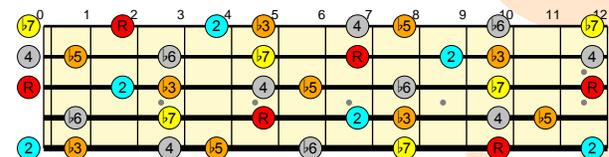
mixolyd. #6



lydian dom

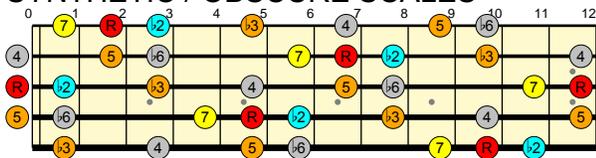


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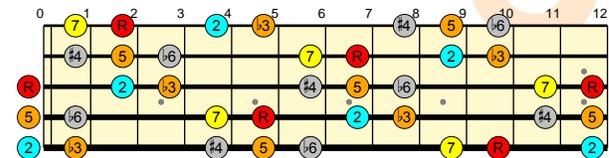


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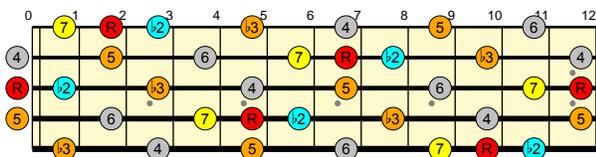
SYNTHETIC / OBSCURE SCALES



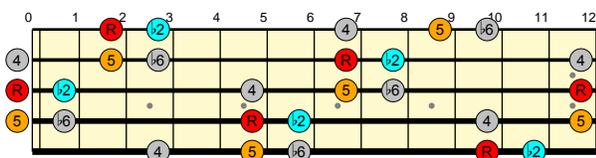
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hungarian



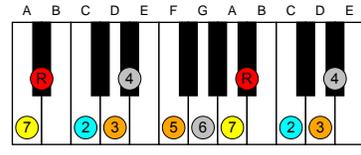
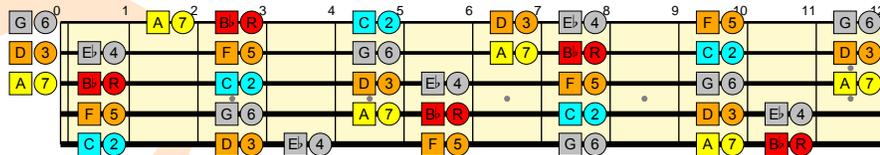
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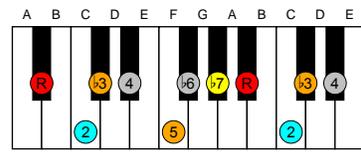
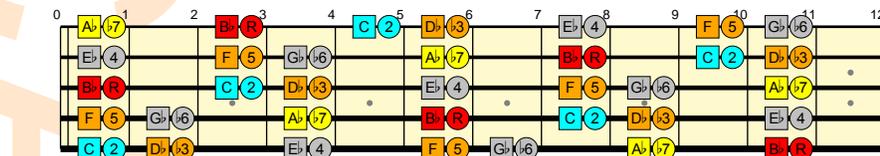
in sen

B \flat or A \sharp

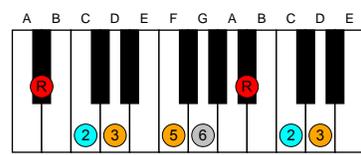
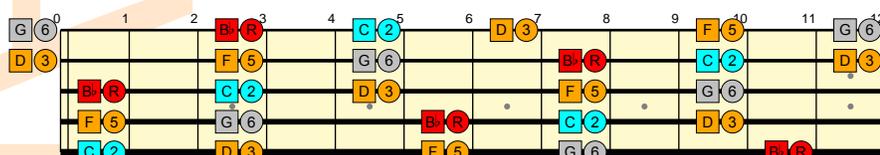
SCALES



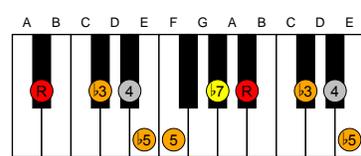
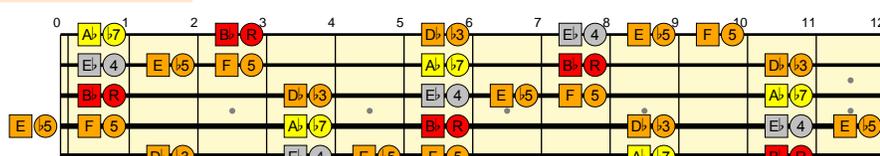
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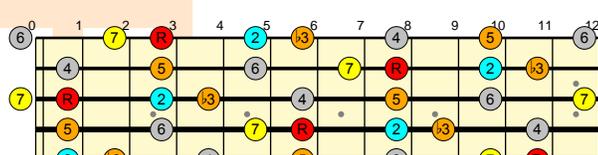
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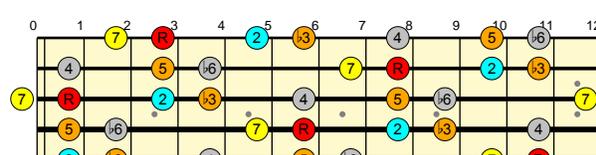
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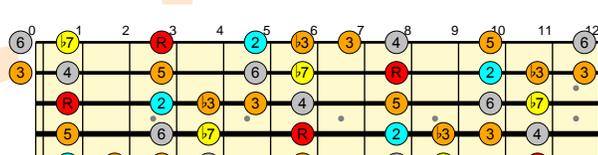
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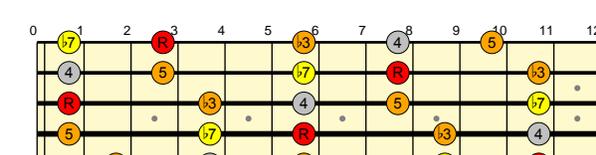
m. minor



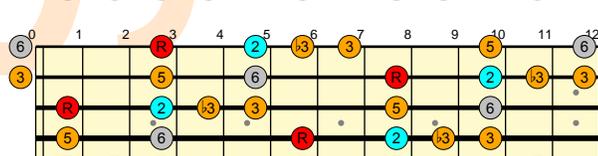
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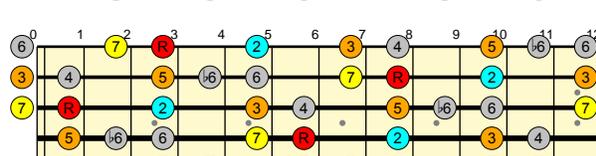
m bebop



m pent.



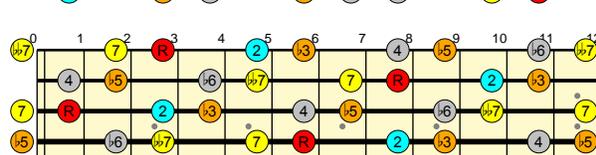
M blues



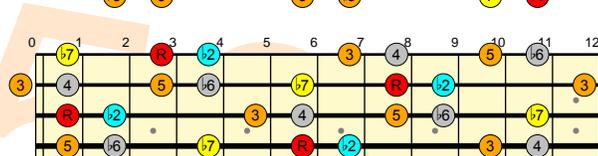
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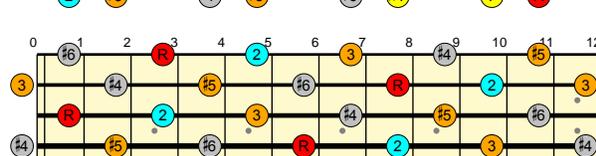
aug.



dim.

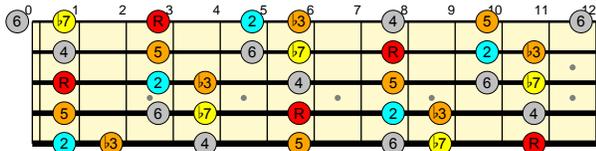
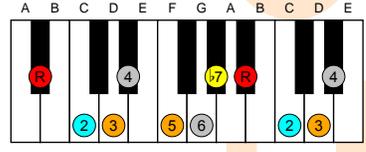
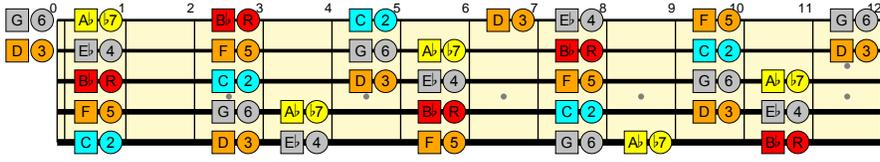


jewish

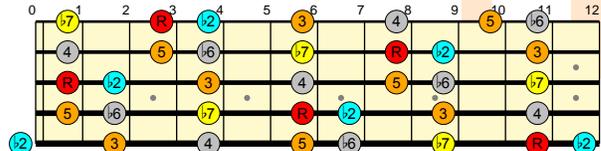


wh. tone

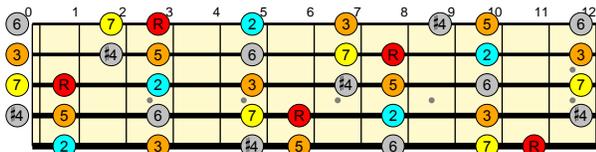
MAJOR MODE SCALES



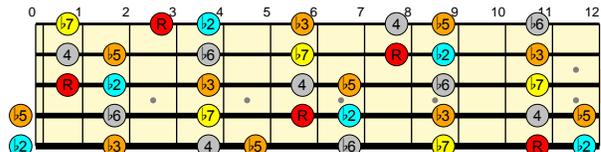
dorian



phrygian

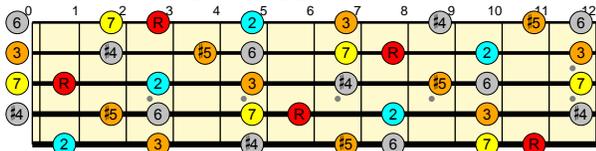


lydian

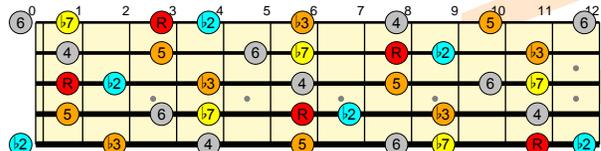


locrian

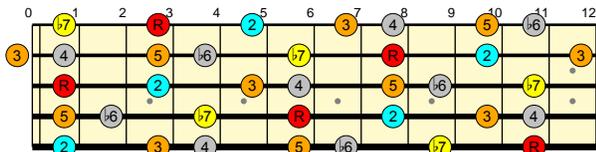
MINOR MODE SCALES



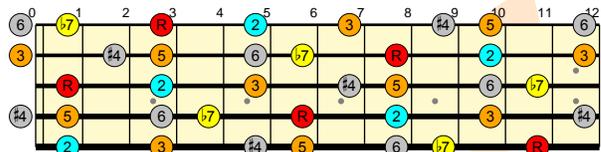
lydian aug



dorian $\flat 2$



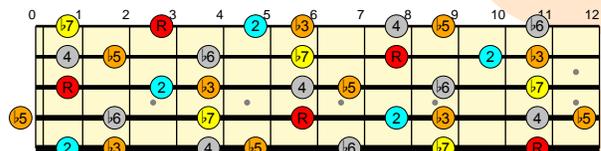
mixolyd. $\flat 6$



lydian dom



altered

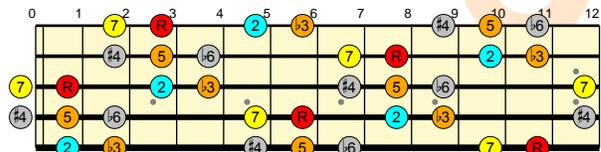


locrian $\sharp 2$

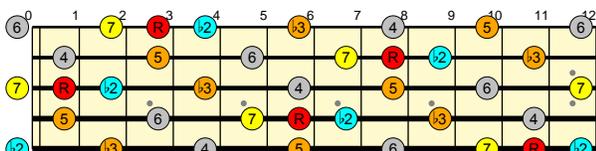
SYNTHETIC / OBSCURE SCALES



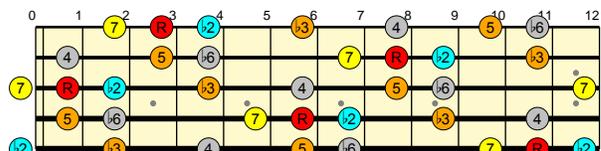
hirajoshi



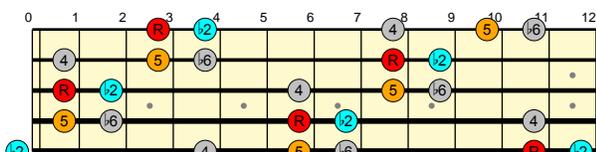
m neapolitan



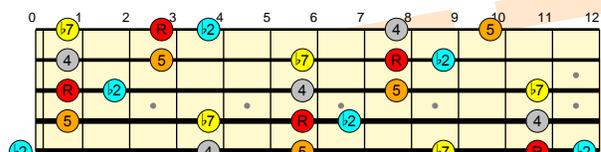
neapolitan double \flat



hungarian



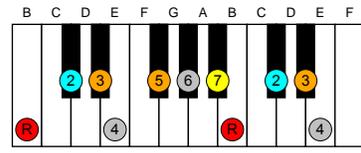
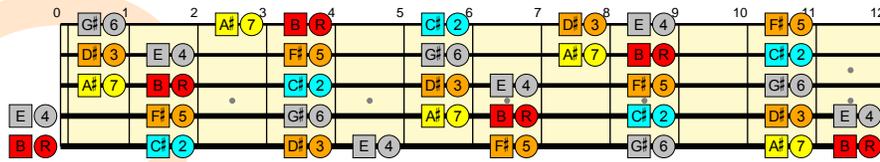
in sen



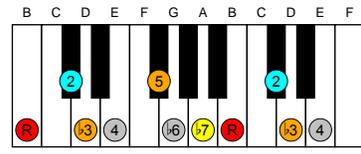
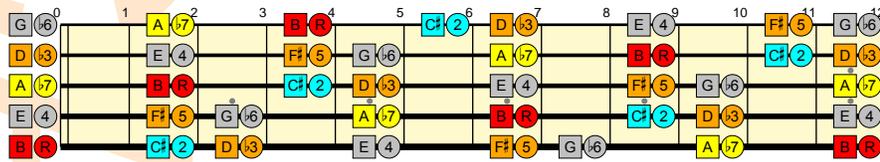
in sen

B

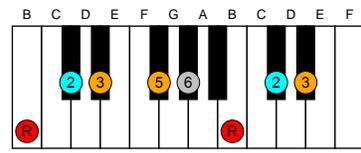
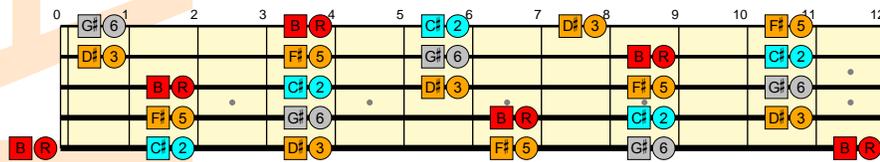
SCALES



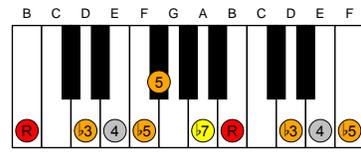
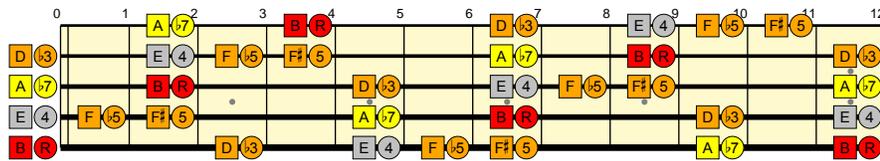
major



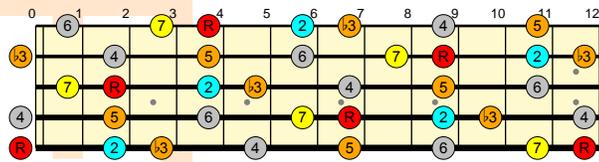
minor



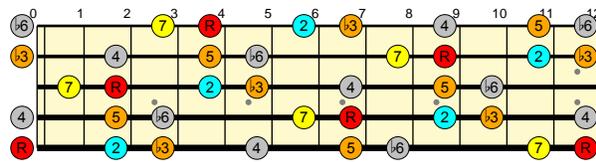
pentatonic



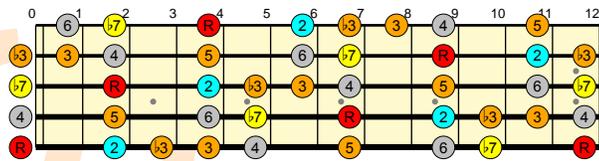
blues



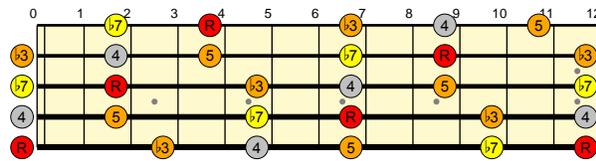
m. minor



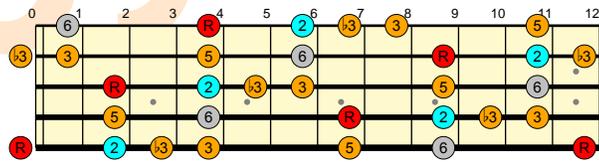
h. minor



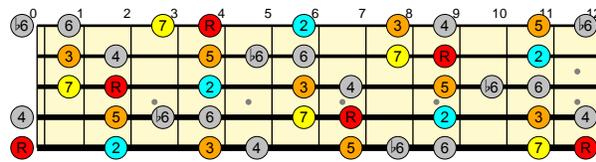
m bebop



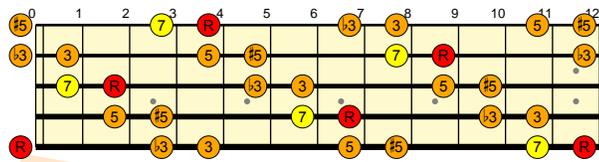
m pent.



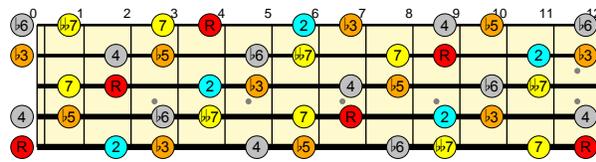
M blues



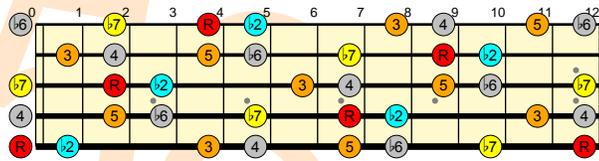
M bebop



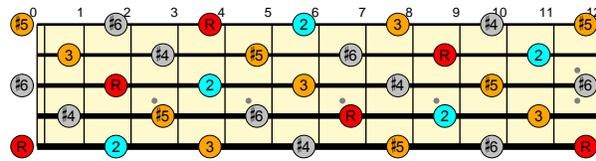
aug.



dim.

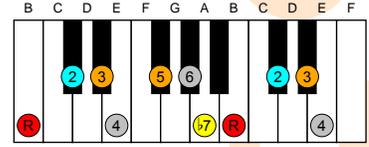
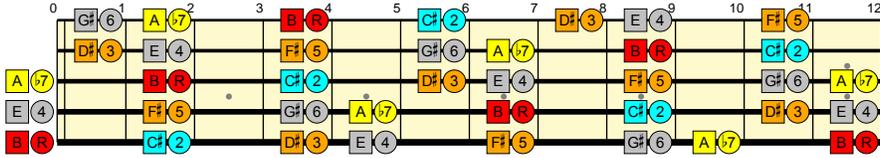


jewish

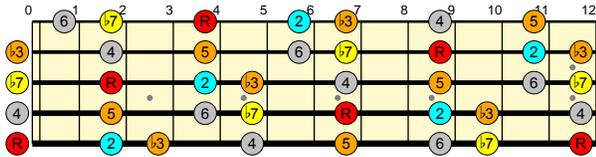


wh. tone

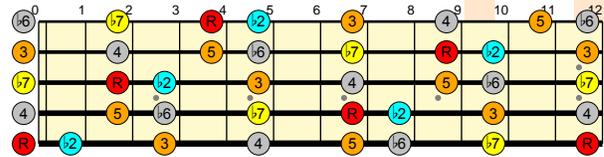
MAJOR MODE SCALES



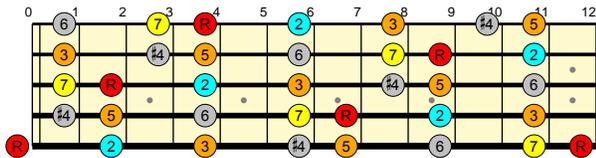
mixolydian



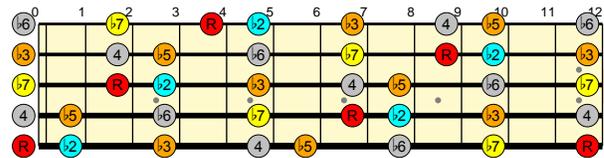
dorian



phrygian

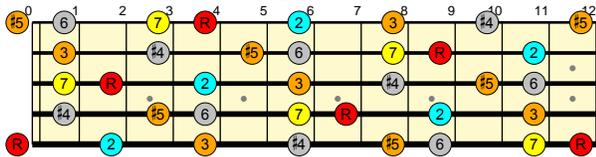


lydian

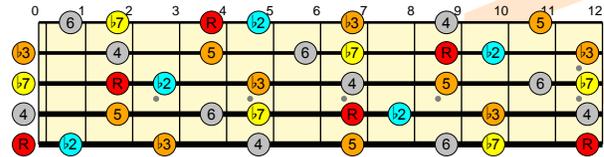


locrian

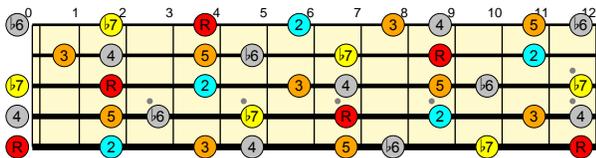
MINOR MODE SCALES



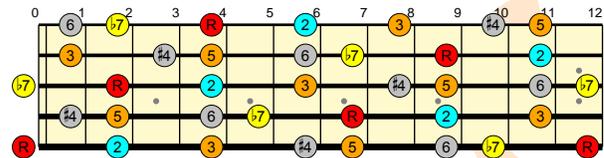
lydian aug



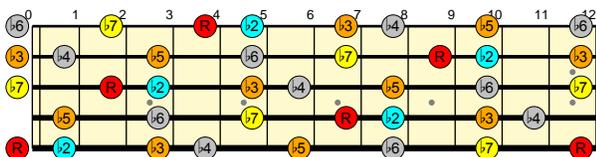
dorian $\sharp 2$



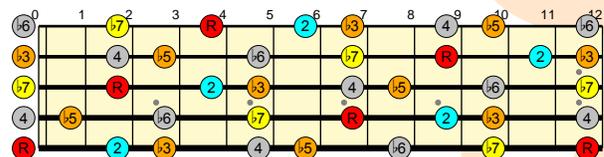
mixolyd. $\flat 6$



lydian dom



altered

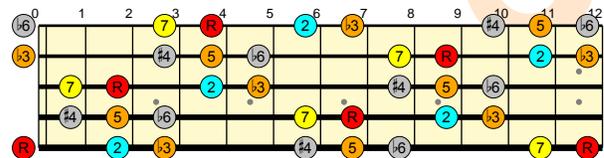


locrian $\sharp 2$

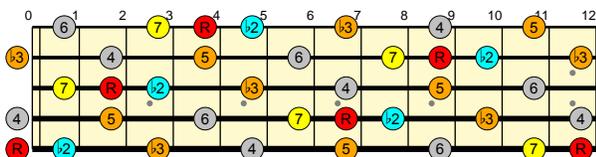
SYNTHETIC / OBSCURE SCALES



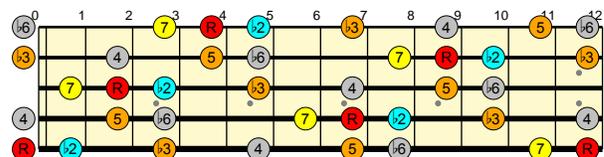
hirajoshi M neopolitan double h.



hungarian



m neopolitan



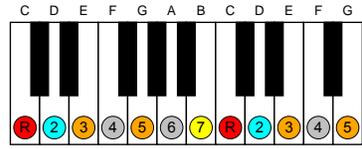
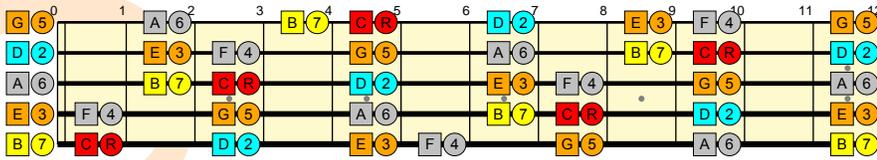
in sen



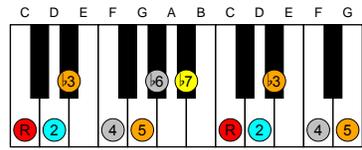
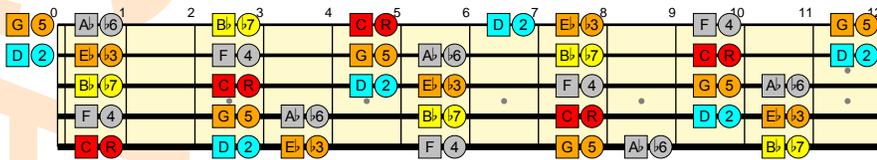
in sen

C

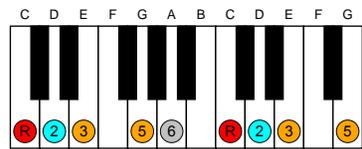
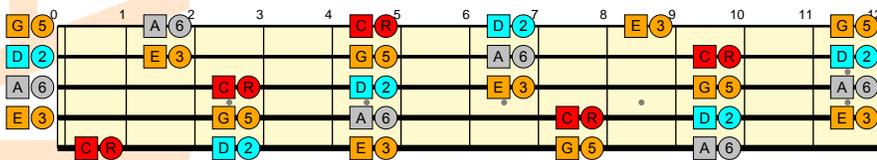
SCALES



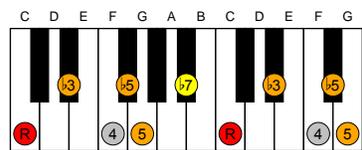
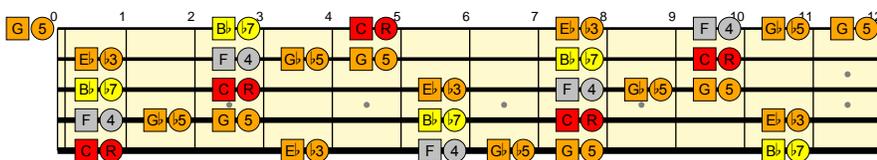
major



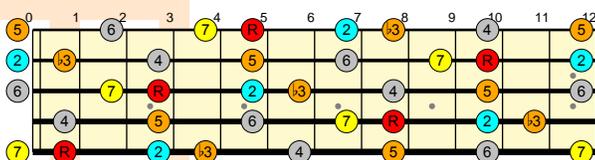
minor



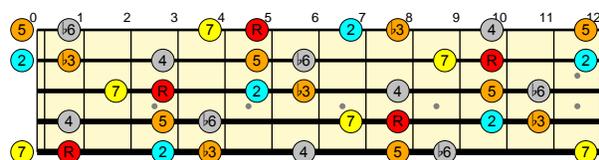
pentatonic



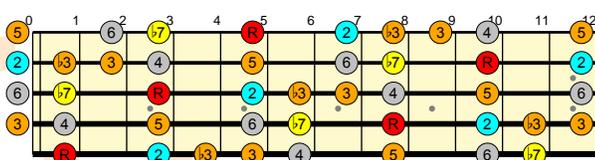
blues



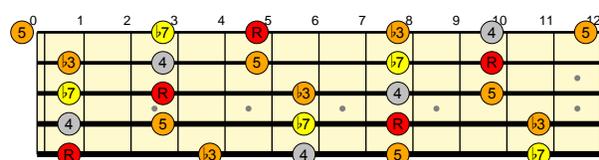
m. minor



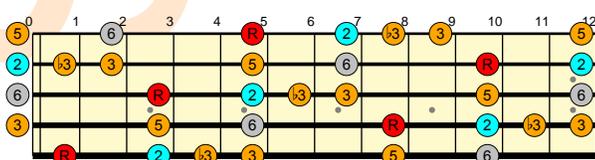
h. minor



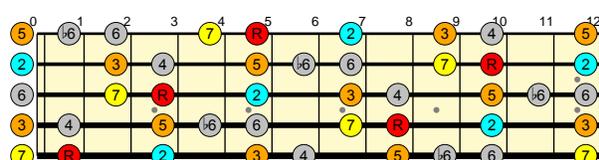
m bebop



m pent.



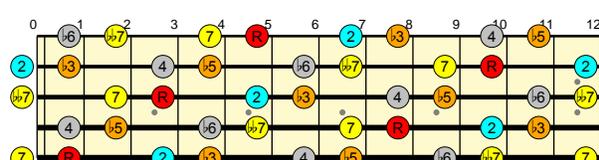
M blues



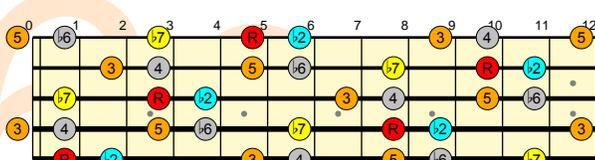
M bebop



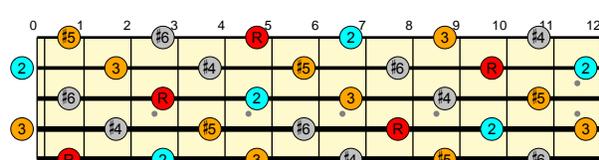
aug.



dim.



jewish



wh. tone

MAJOR MODE SCALES

dorian

phrygian

lydian

locrian

MINOR MODE SCALES

lydian aug

dorian #2

mixolyd. #6

lydian dom

altered

locrian #2

SYNTHETIC / OBSCURE SCALES

hirajoshi M neapolitan double h.

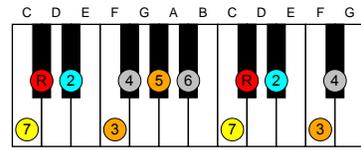
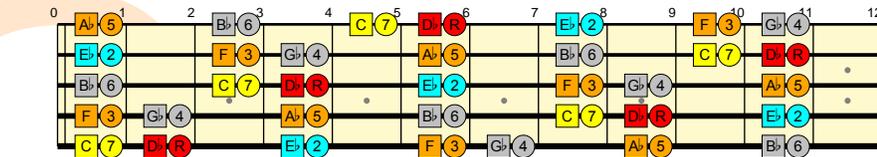
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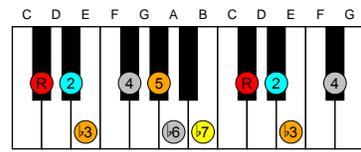
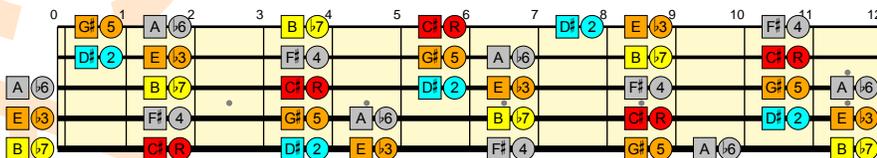
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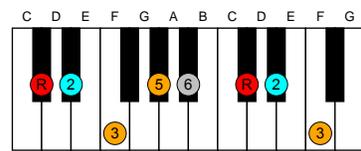
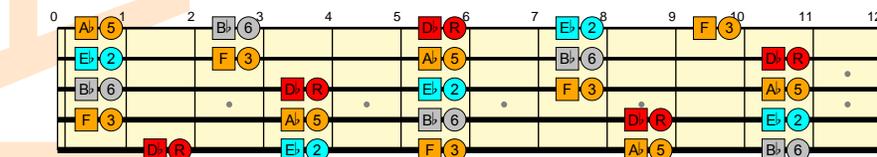
SCALES



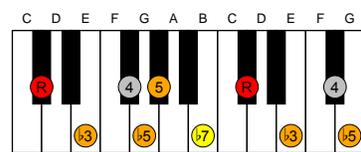
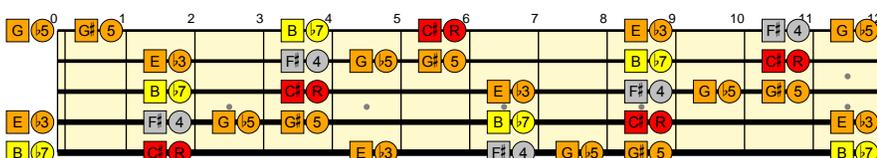
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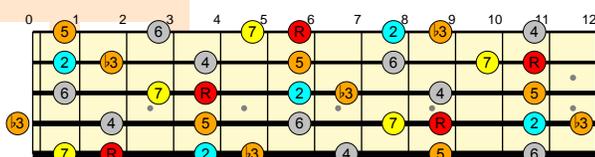
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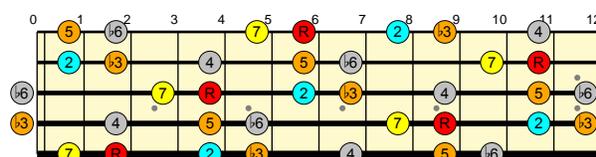
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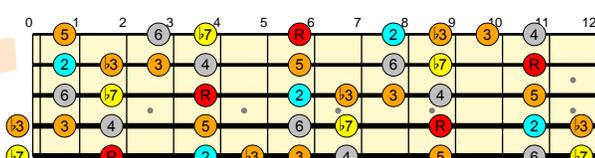
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m. minor



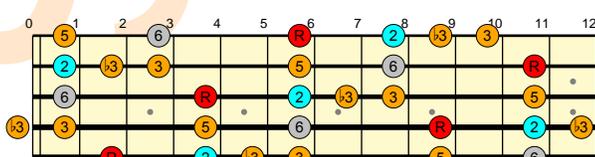
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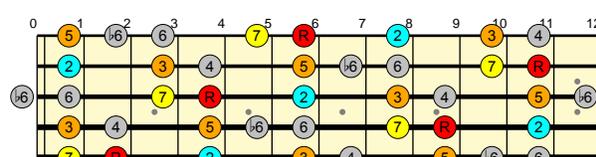
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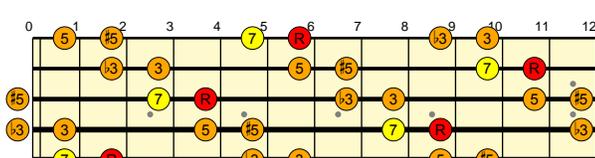
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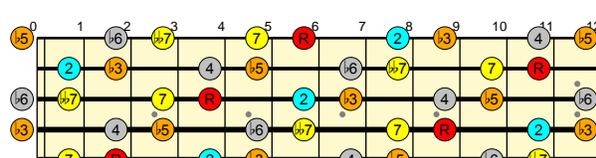
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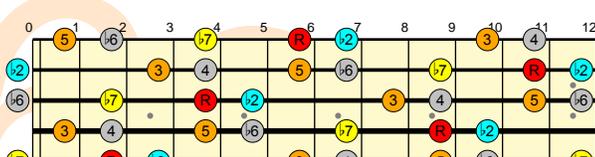
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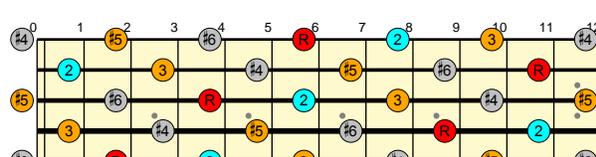
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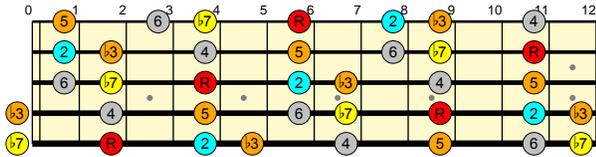
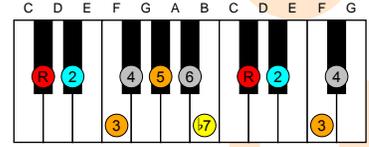
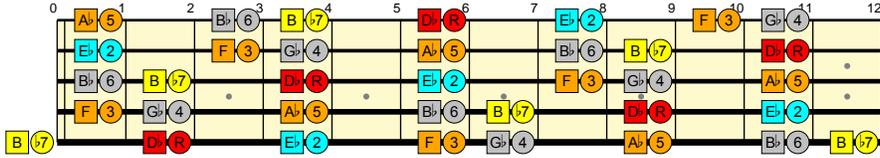


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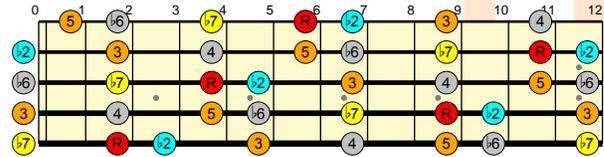


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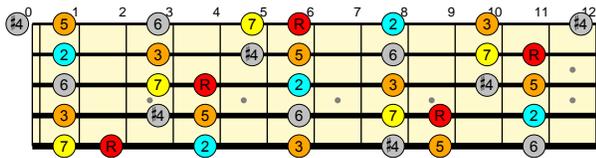
MAJOR MODE SCALES



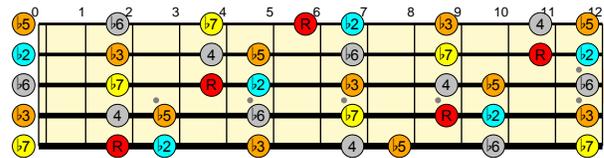
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phrygian

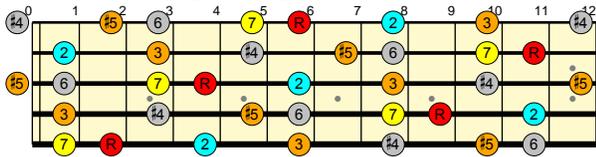


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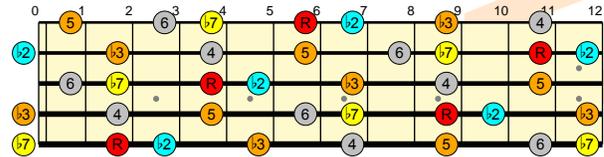


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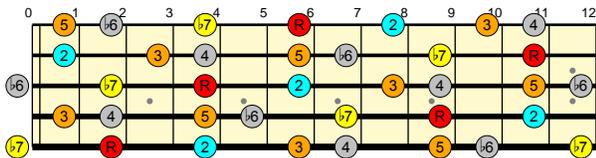
MINOR MODE SCALES



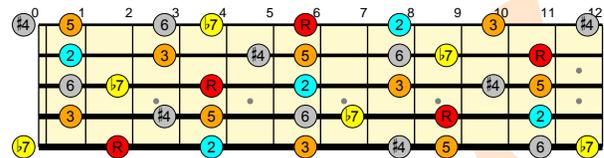
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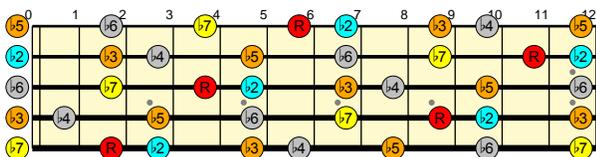
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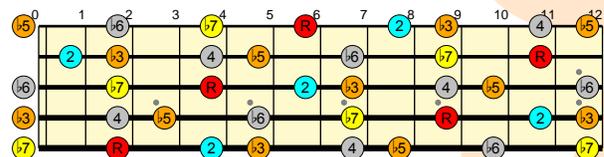
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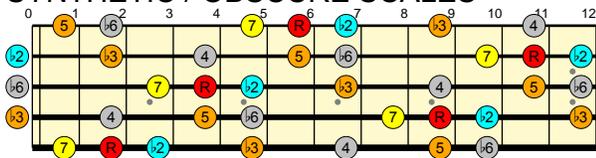


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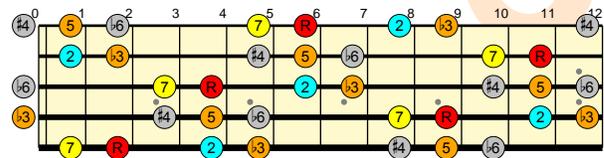


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SYNTHETIC / OBSCURE SCALES



hirajoshi



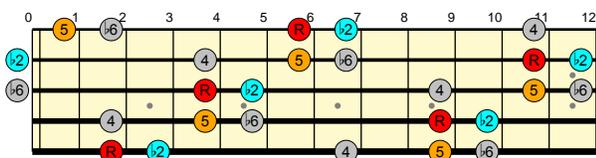
neapolitan double \flat



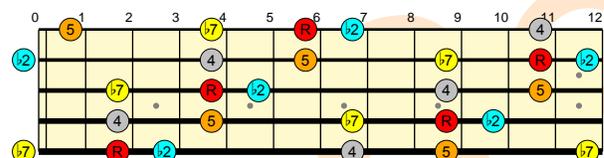
m neapolitan



hungarian



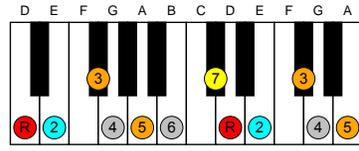
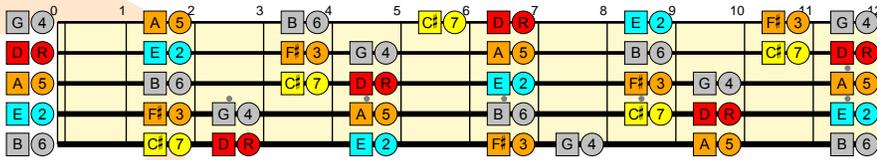
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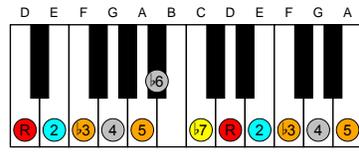
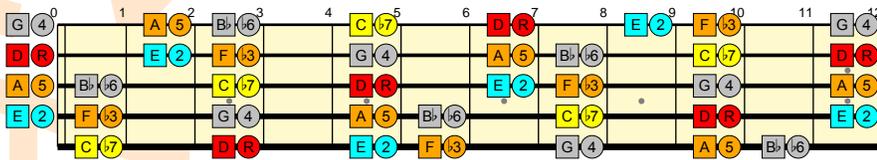
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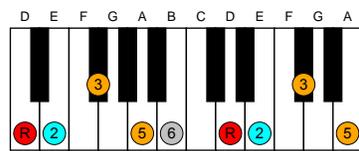
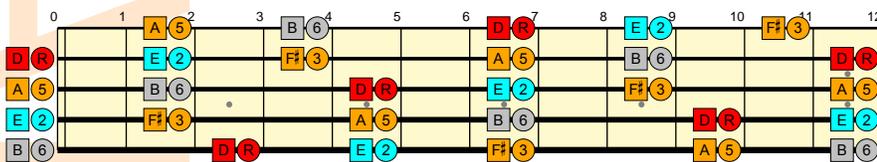
SCALES



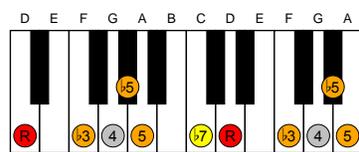
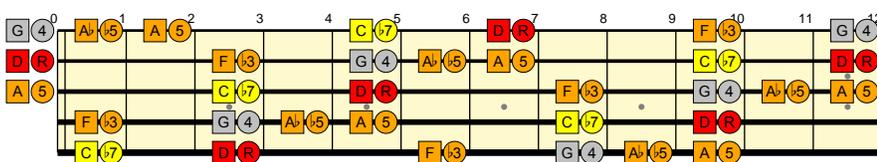
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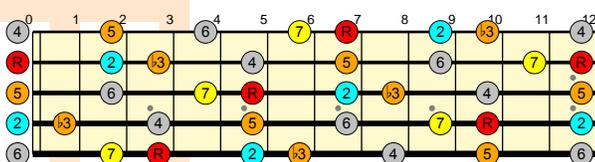
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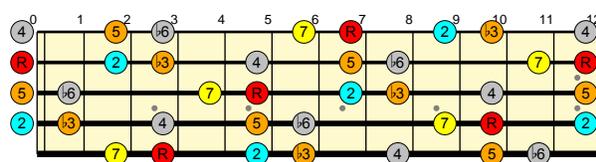
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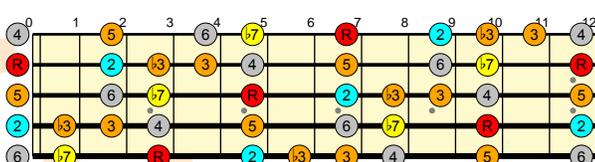
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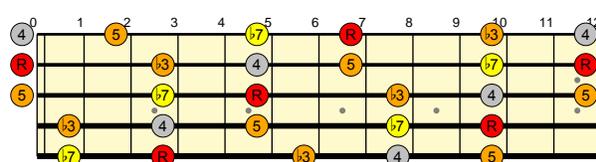
m. minor



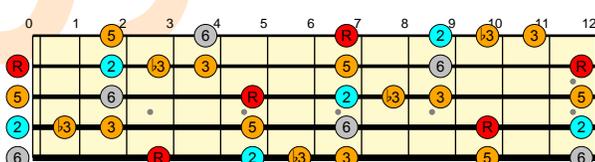
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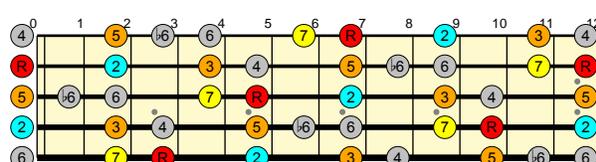
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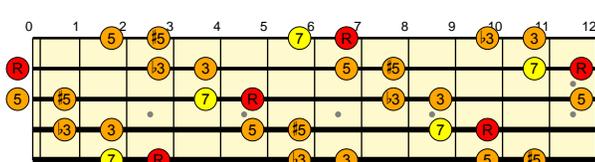
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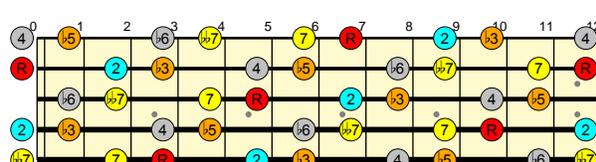
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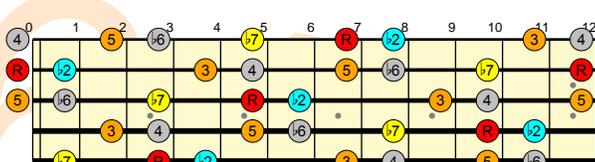
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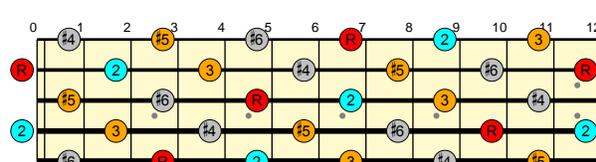
aug.



dim.

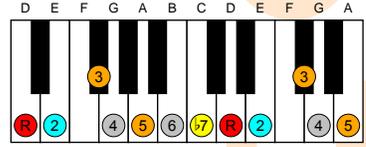
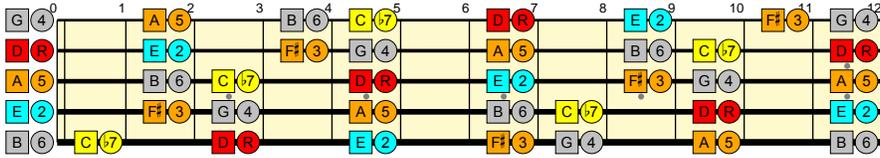


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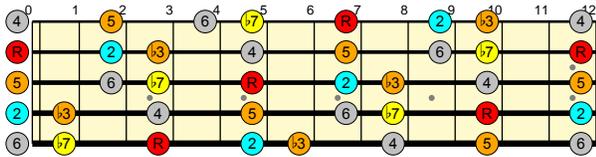


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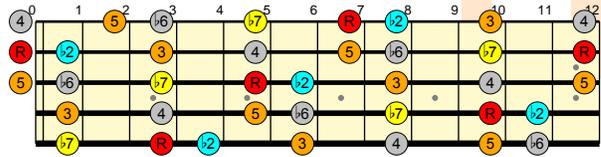
MAJOR MODE SCALES



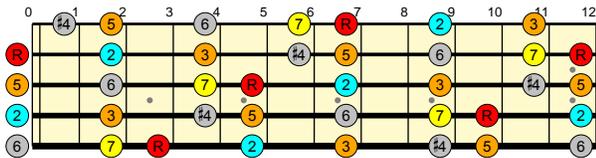
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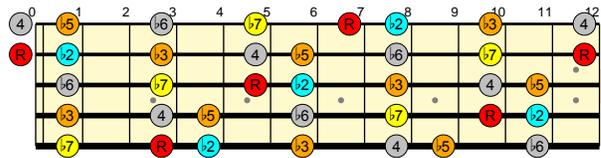
dorian



phrygian

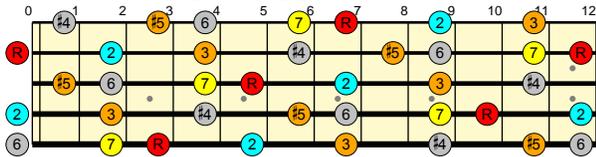


lydian

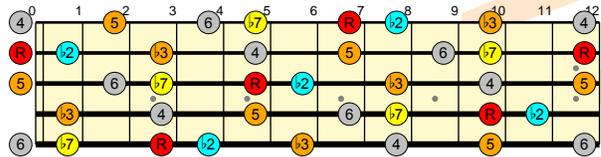


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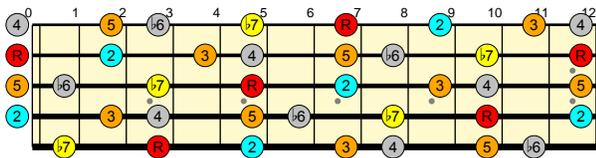
MINOR MODE SCALES



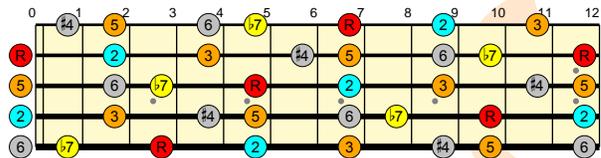
lydian aug



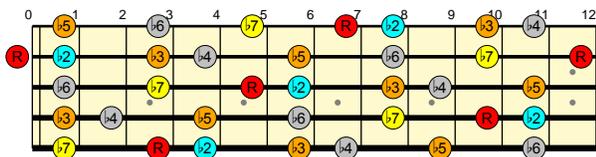
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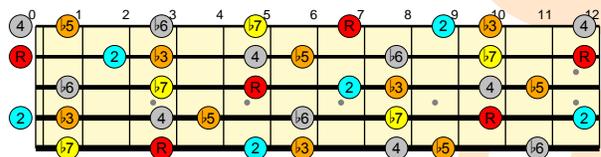
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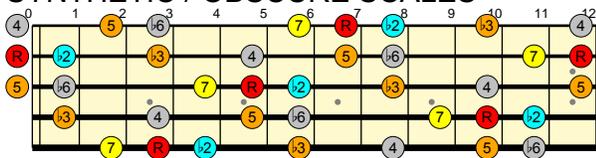


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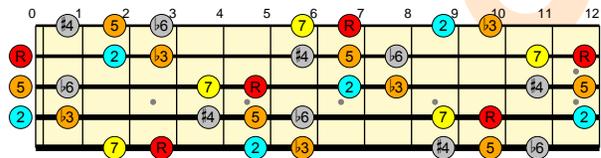


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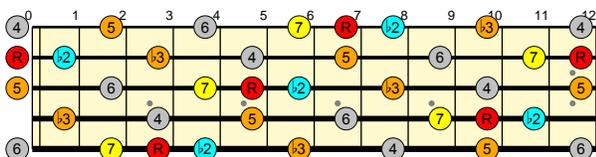
SYNTHETIC / OBSCURE SCALES



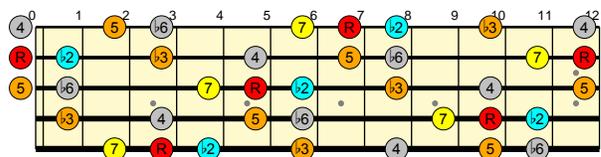
hirajoshi



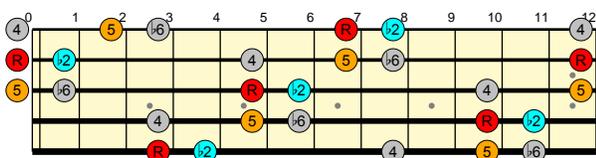
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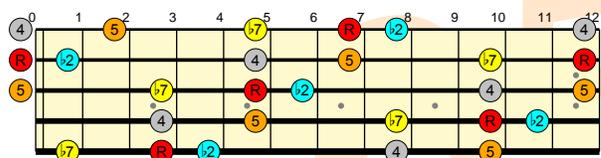
m neapolitan



hungarian

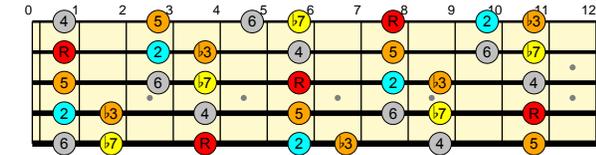
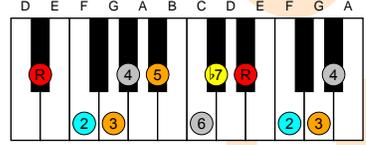
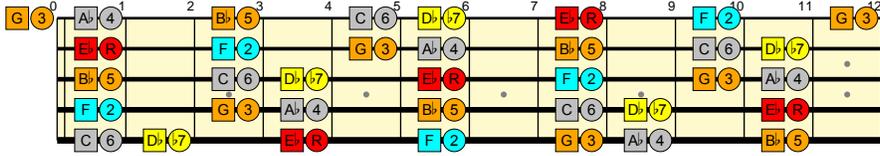


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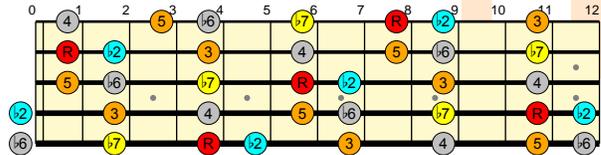


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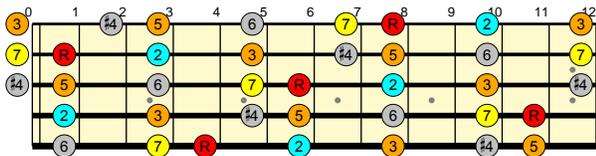
MAJOR MODE SCALES



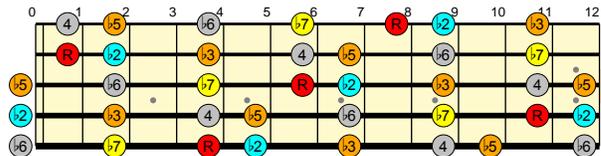
dorian



phrygian

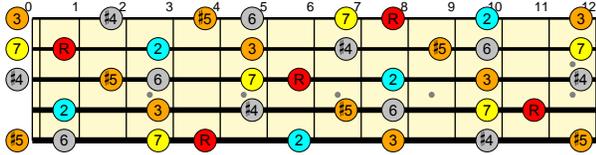


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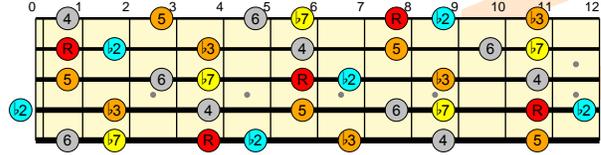


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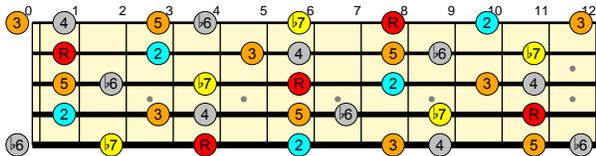
MINOR MODE SCALES



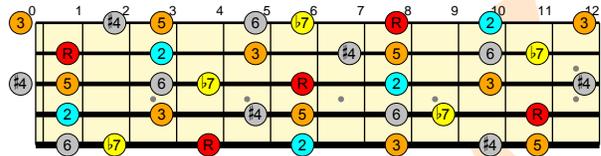
lydian aug



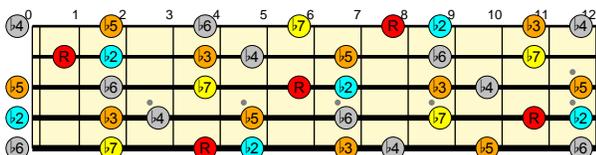
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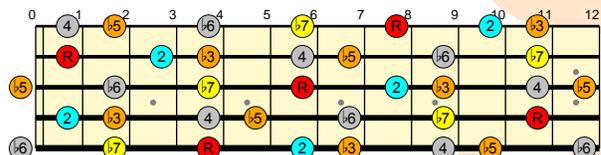
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lydian dom

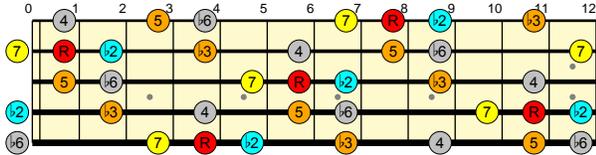


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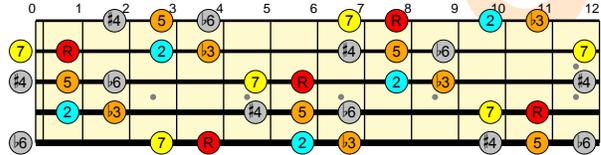


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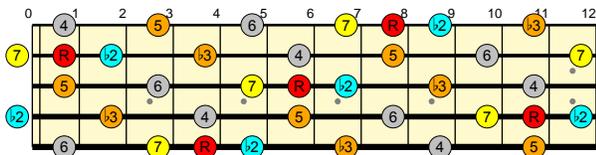
SYNTHETIC / OBSCURE SCALES



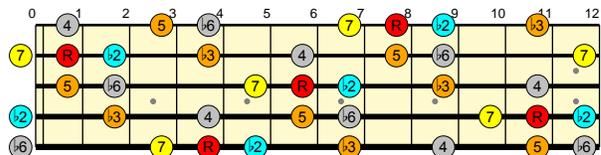
hirajoshi M neapolitan double h.



hungarian



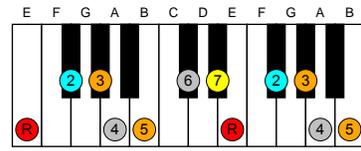
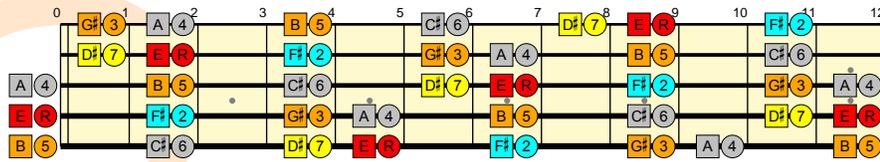
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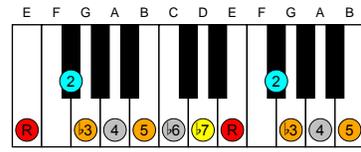
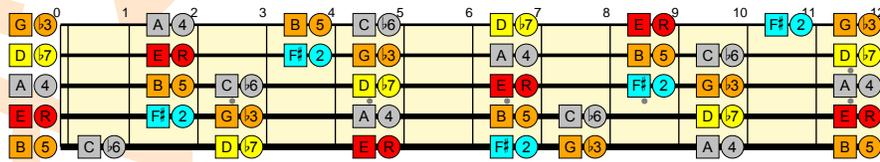
in sen

E

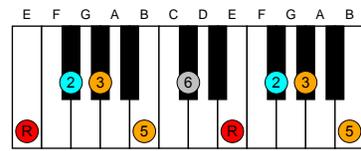
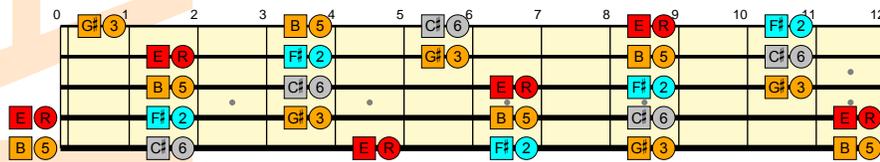
SCALES



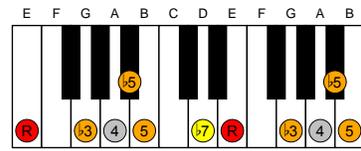
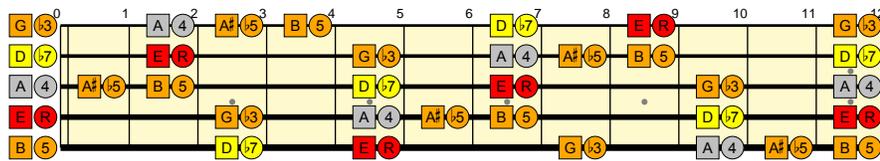
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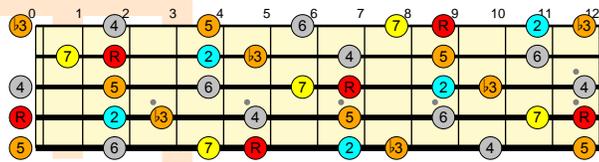
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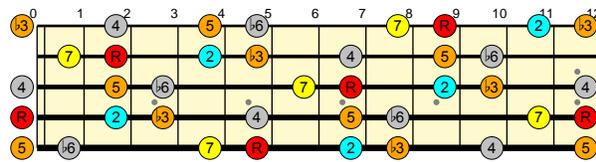
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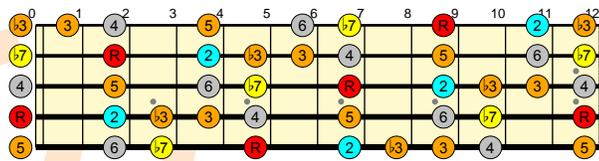
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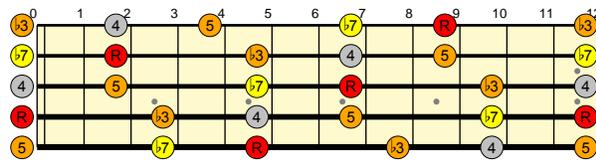
m. minor



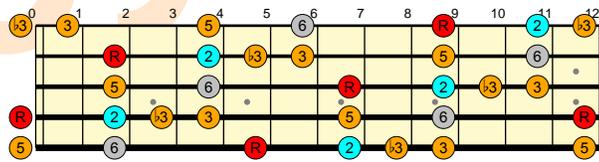
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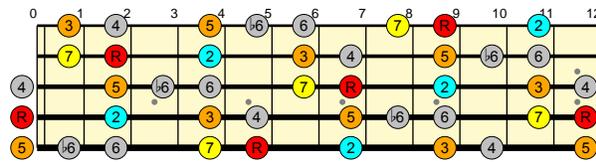
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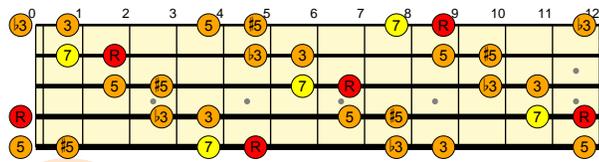
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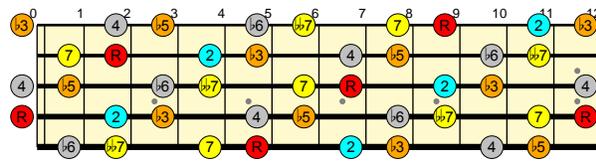
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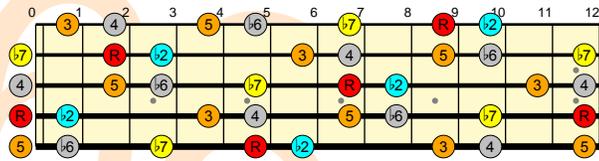
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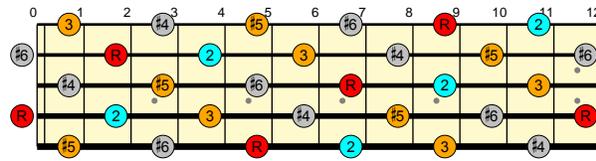
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dim.

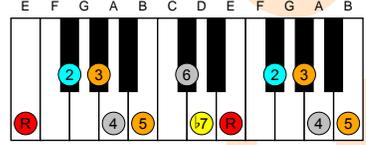
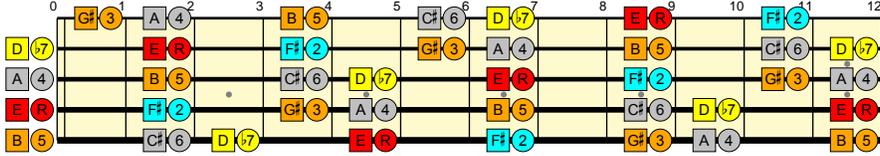


jewish

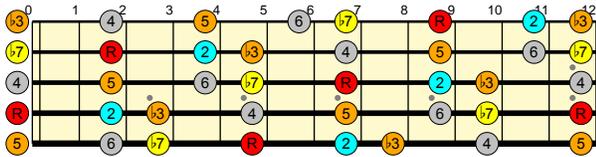


wh. tone

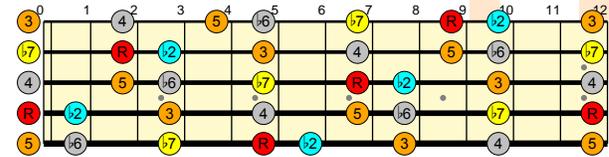
MAJOR MODE SCALES



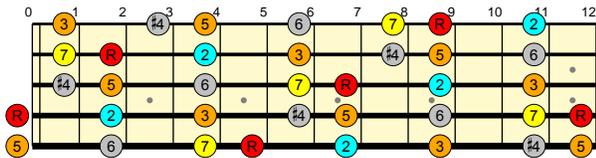
ionian
dorian
phrygian
lydian
mixolydian
locrian



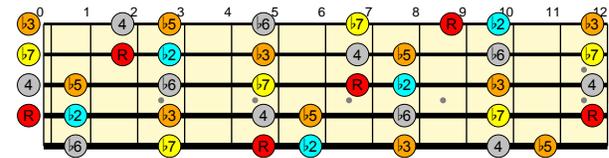
dorian



phrygian

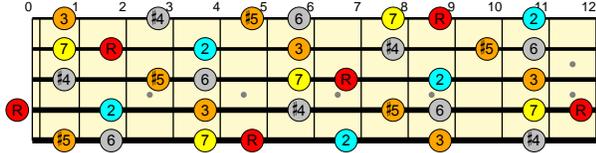


lydian

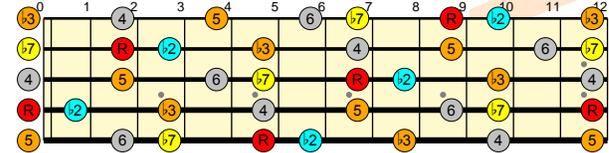


mixolydian

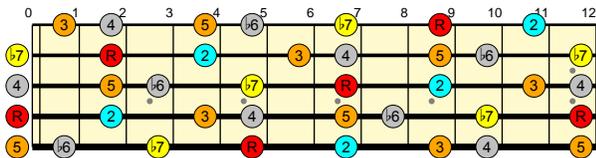
MINOR MODE SCALES



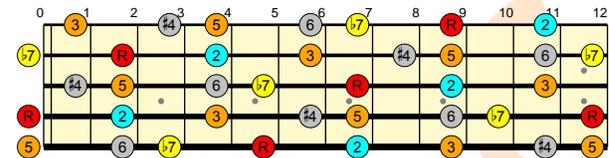
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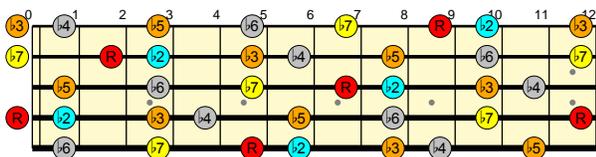
dorian ♮2



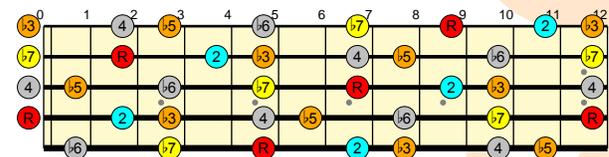
dorian ♮6



dorian ♮7

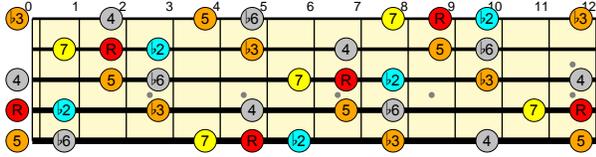


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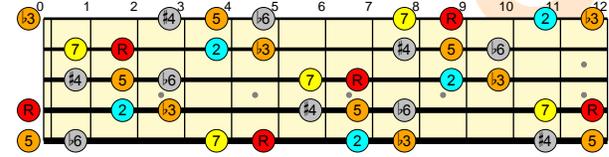


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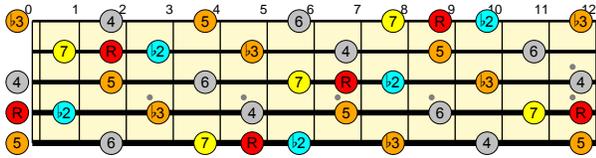
SYNTHETIC / OBSCURE SCALES



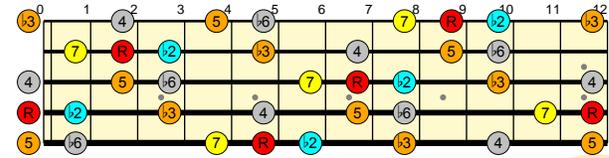
hirajoshi



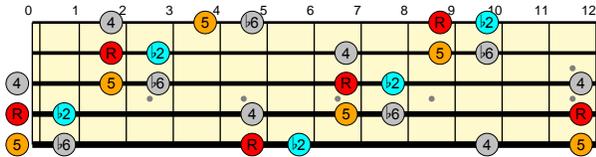
neapolitan



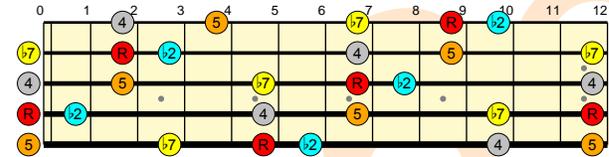
m neapolitan



hungarian



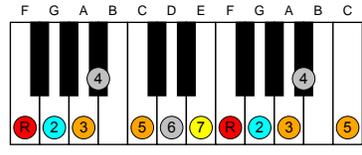
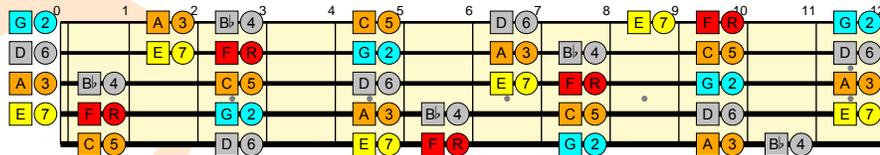
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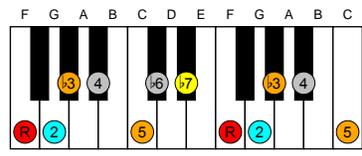
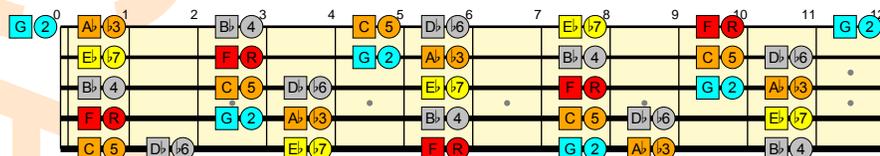
in sen

F

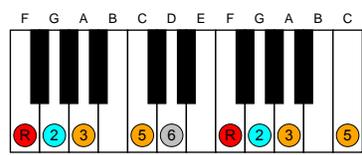
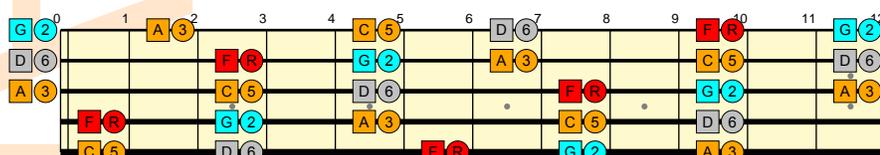
SCALES



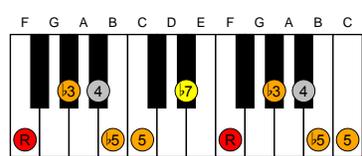
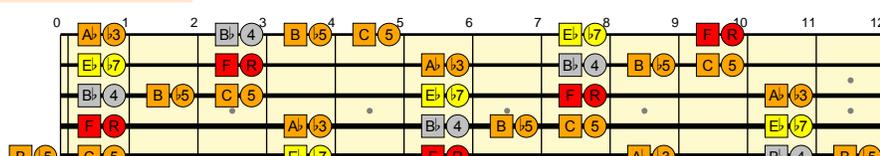
major



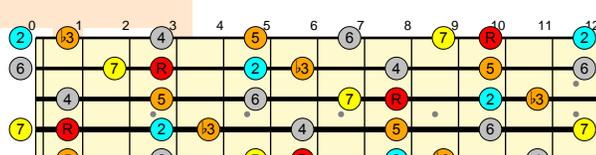
minor



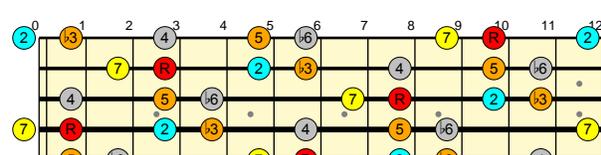
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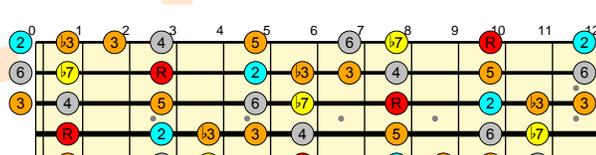
blues



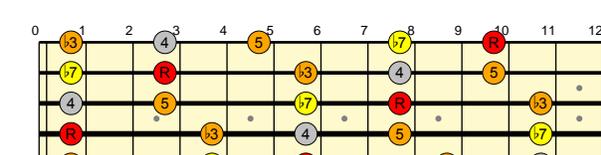
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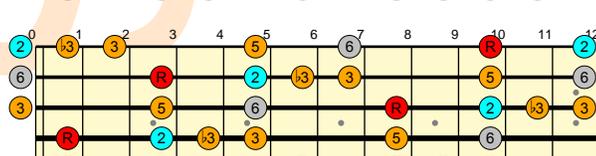
h. minor



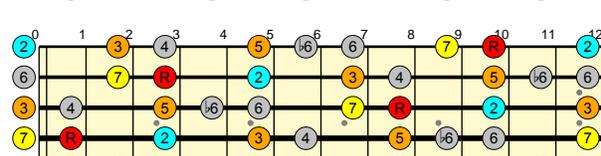
m bebop



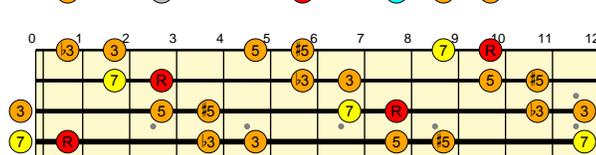
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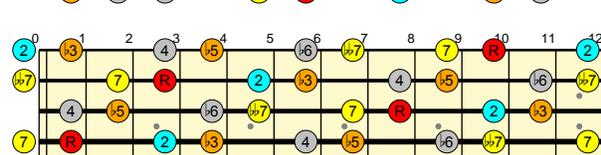
M blues



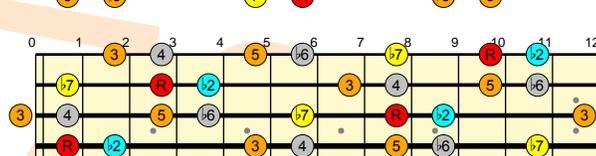
M bebop



aug.



dim.



jewish



wh. tone

MAJOR MODE SCALES

dorian

phrygian

lydian

locrian

MINOR MODE SCALES

lydian aug

dorian b2

mixolyd. b6

lydian dom

altered

locrian #2

SYNTHETIC / OBSCURE SCALES

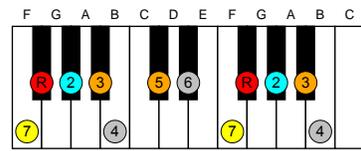
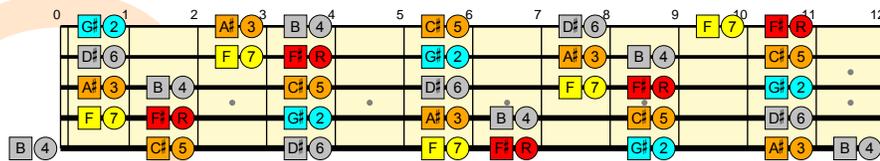
hirajoshi M neapolitan double h.

m neapolitan hungarian

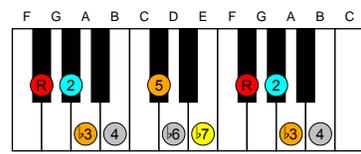
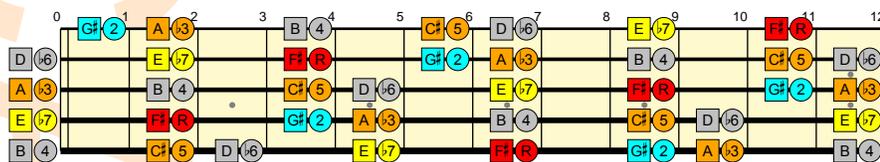
in sen

F# or Gb

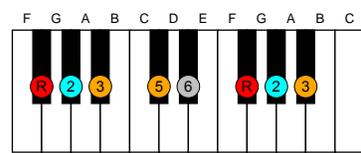
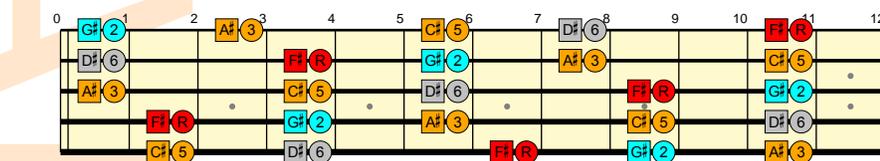
SCALES



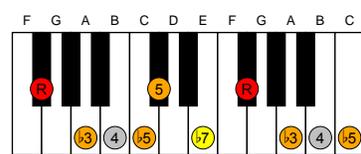
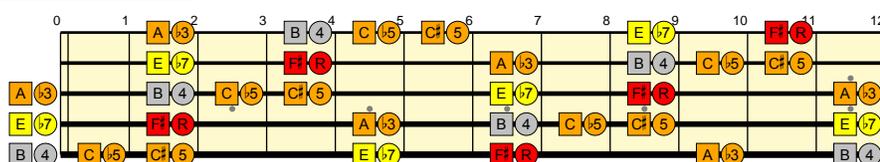
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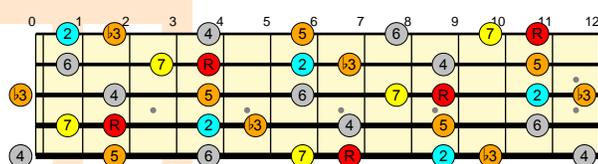
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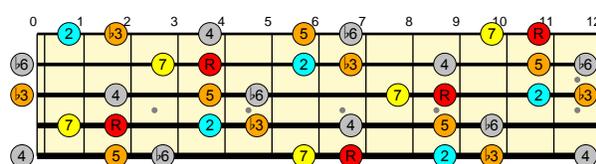
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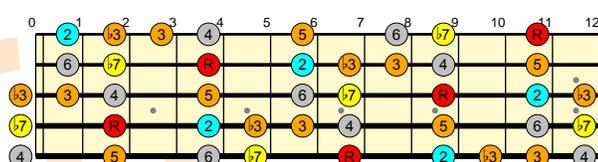
blues



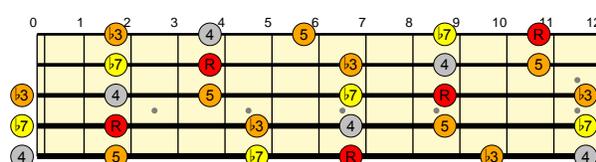
m. minor



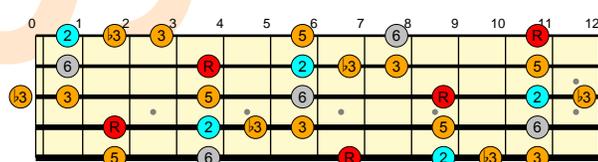
h. minor



m bebop



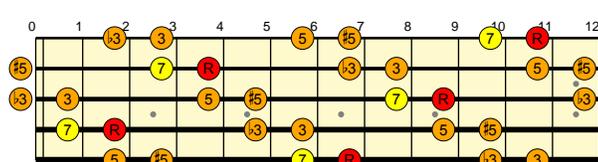
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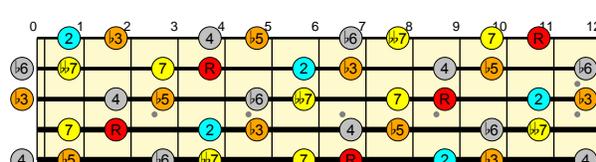
M blues



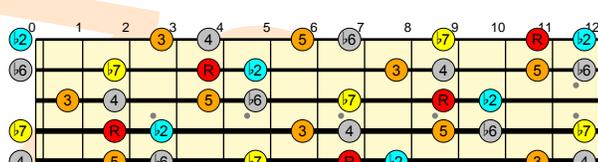
M bebop



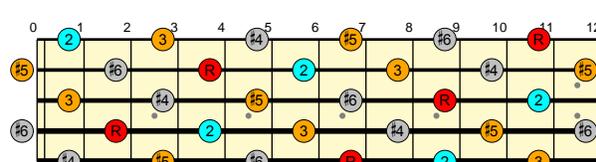
aug.



dim.

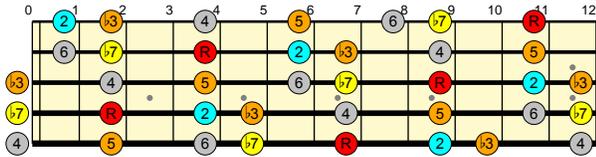
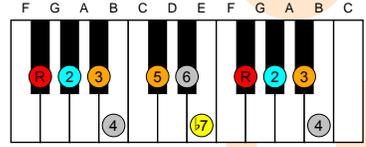
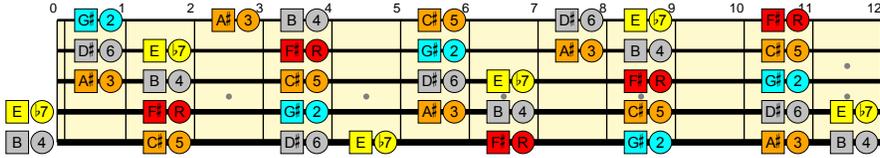


jewish

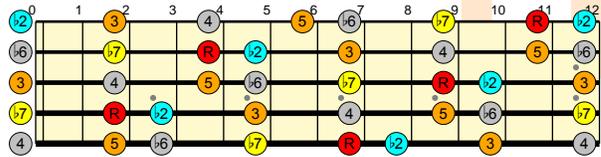


wh. tone

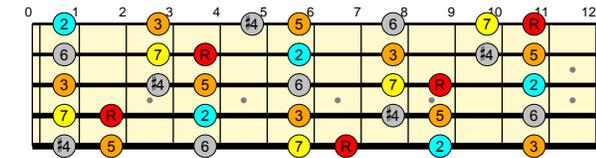
MAJOR MODE SCALES



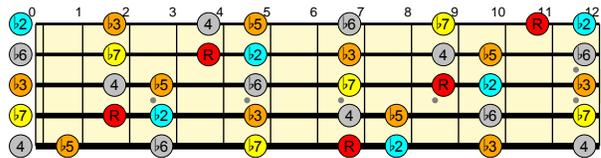
dorian



phrygian

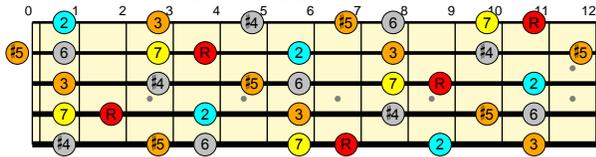


lydian

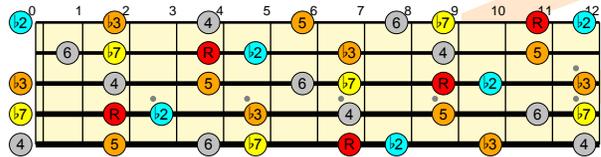


locrian

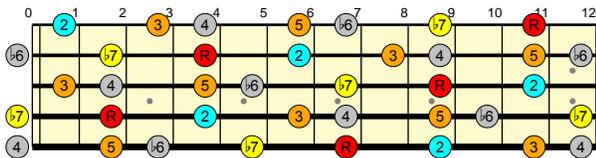
MINOR MODE SCALES



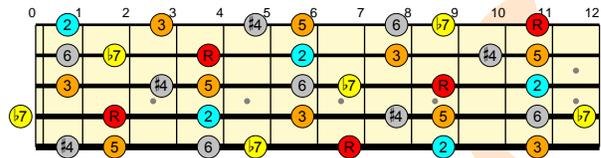
lydian aug



dorian $\flat 2$



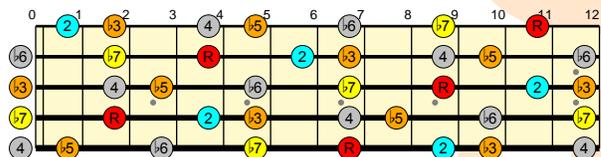
mixolyd. $\flat 6$



lydian dom



altered

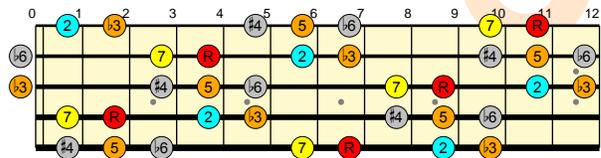


locrian $\sharp 2$

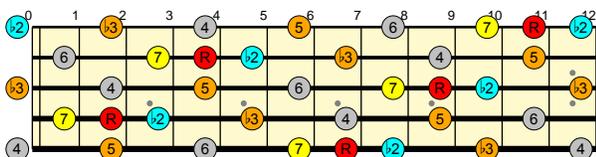
SYNTHETIC / OBSCURE SCALES



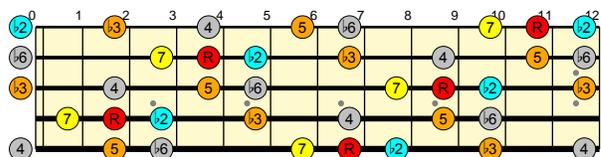
hirajoshi



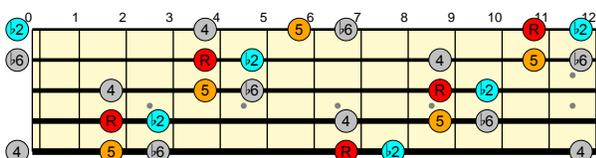
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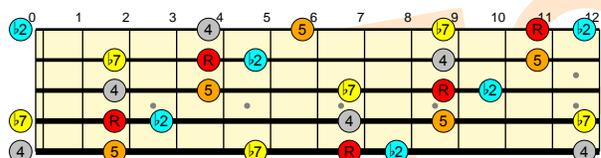
double h.



hungarian



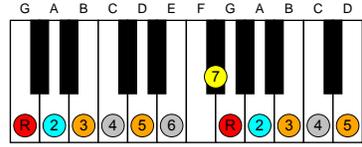
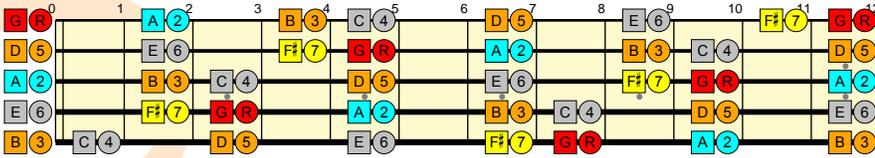
m neapolitan



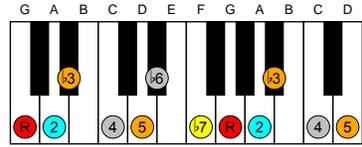
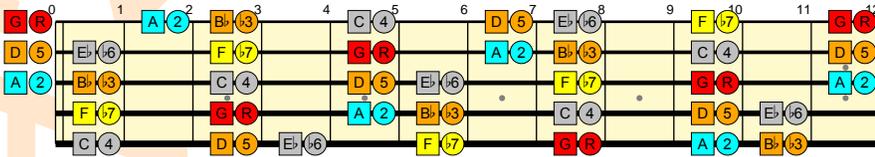
in sen

G

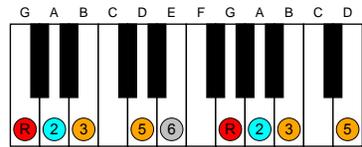
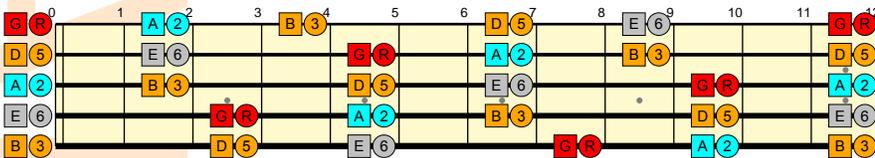
SCALES



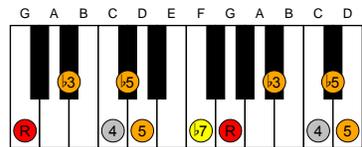
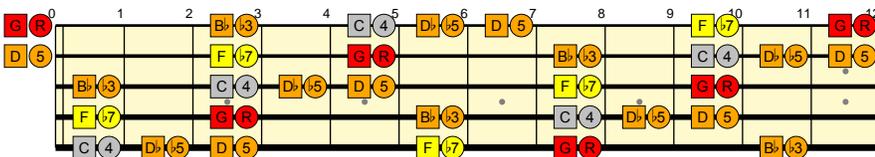
major



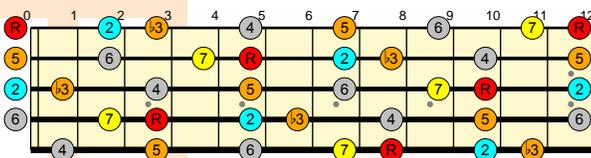
minor



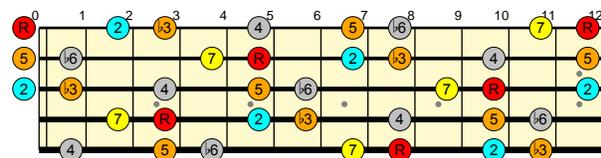
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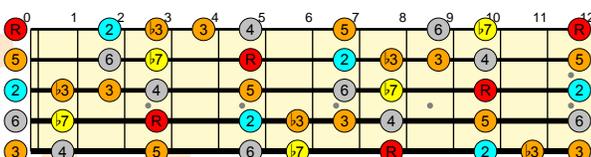
blues



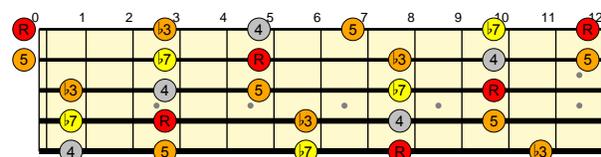
m. minor



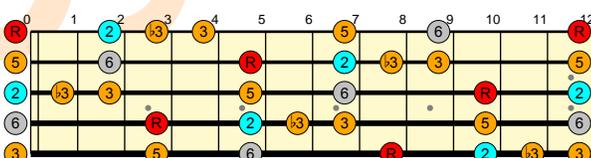
h. minor



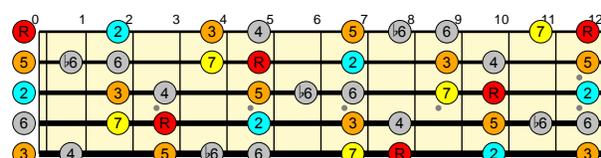
m bebop



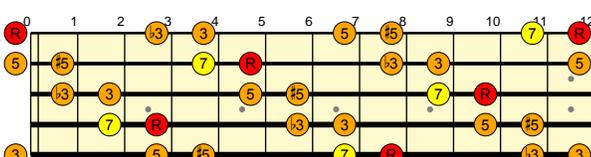
m pent.



M blues



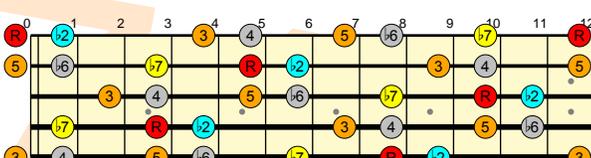
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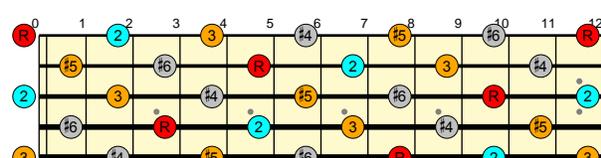
aug.



dim.

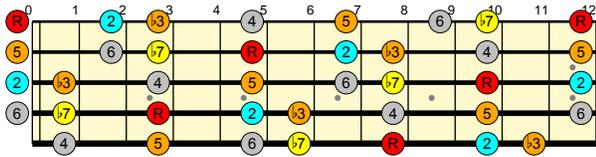
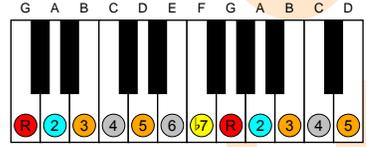
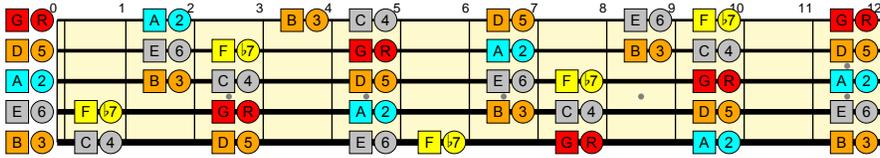


jewish

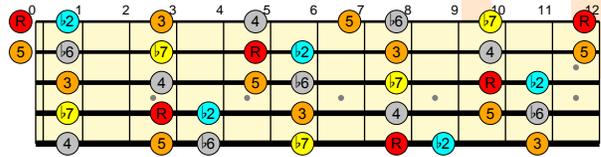


wh. tone

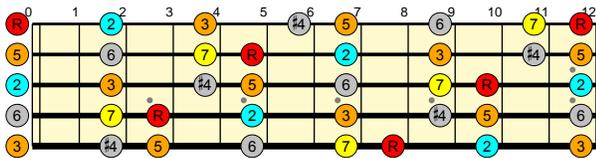
MAJOR MODE SCALES



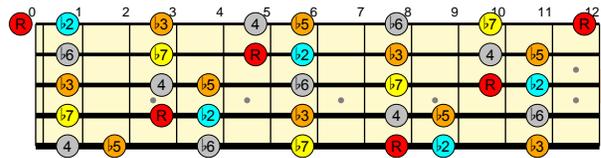
dorian



phrygian

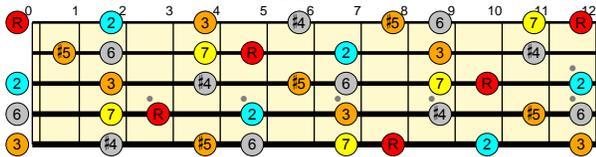


lydian

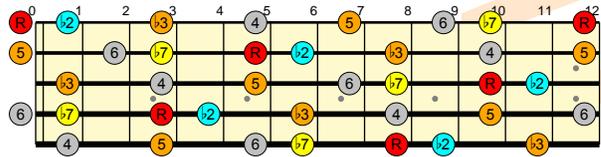


locrian

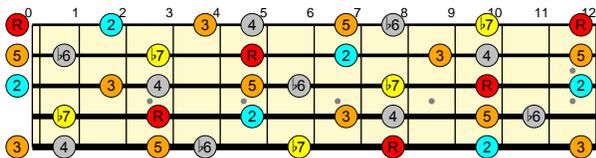
MINOR MODE SCALES



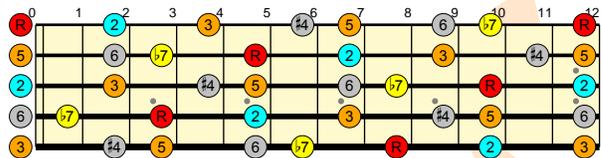
lydian aug



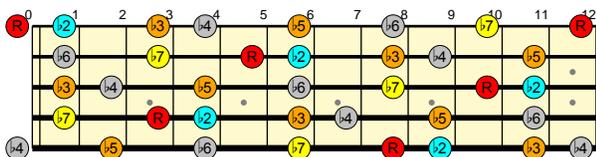
dorian $\flat 2$



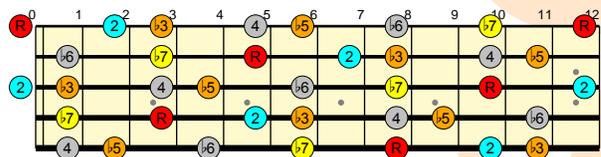
mixolyd. $\flat 6$



lydian dom

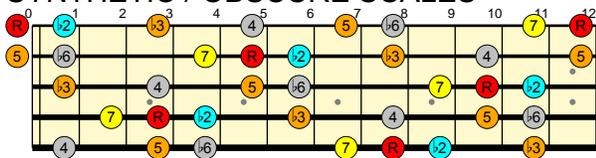


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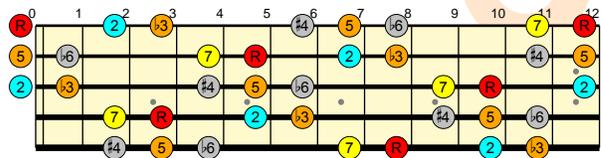


locrian $\sharp 2$

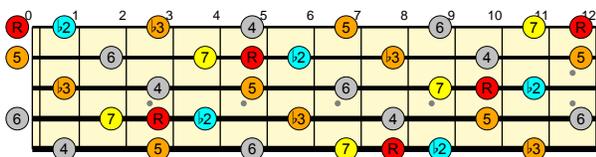
SYNTHETIC / OBSCURE SCALES



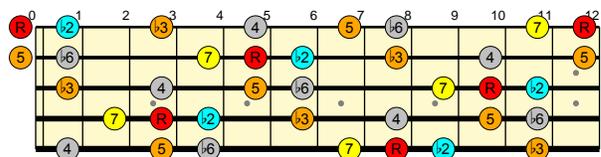
hirajoshi



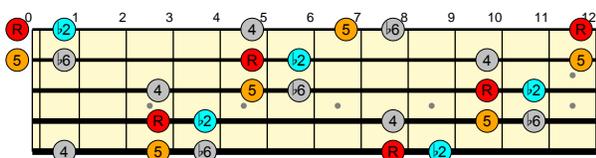
m neapolitan double h.



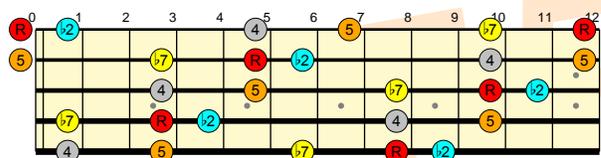
m neapolitan



in sen



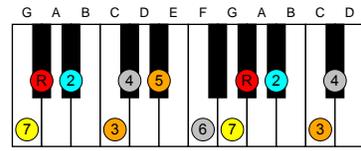
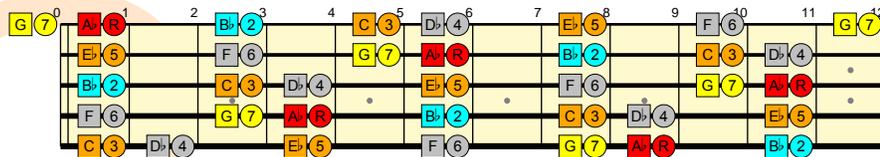
in sen



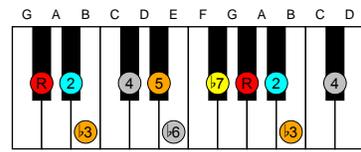
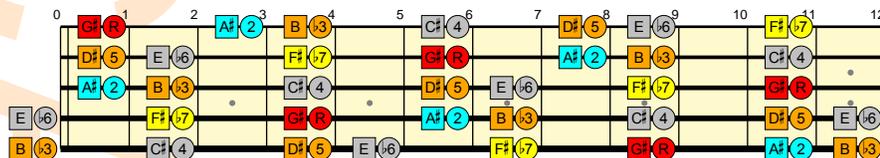
in sen

G# or Ab

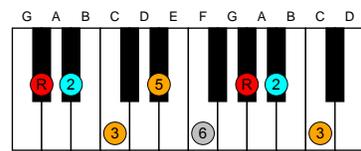
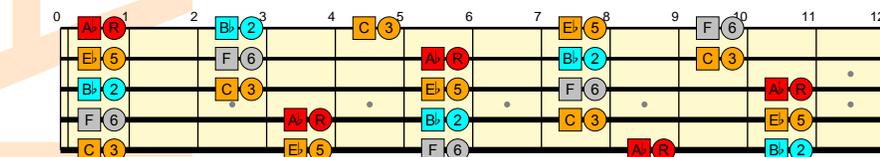
SCALES



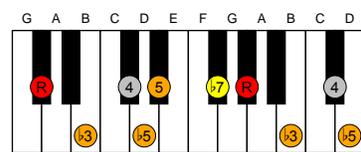
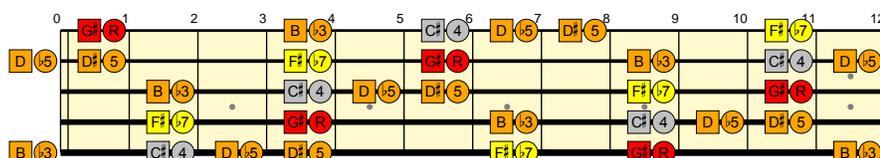
major



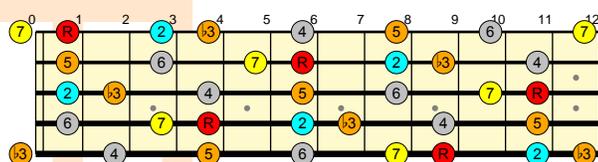
minor



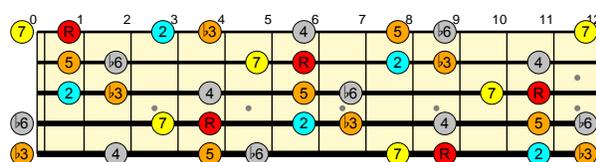
pentatonic



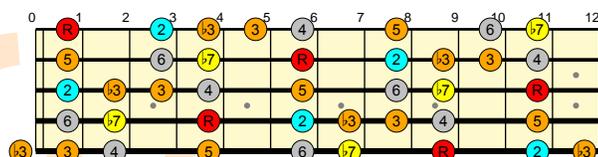
blues



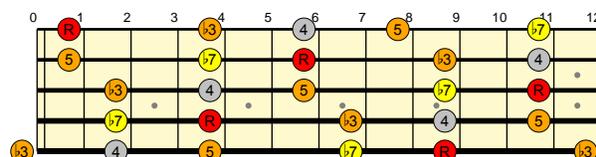
m. minor



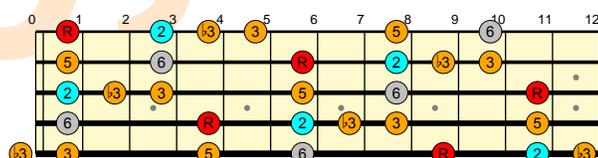
h. minor



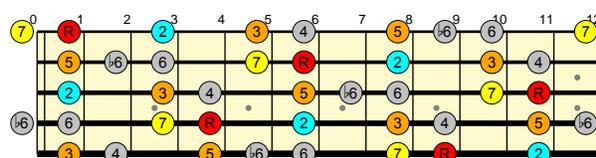
m bebop



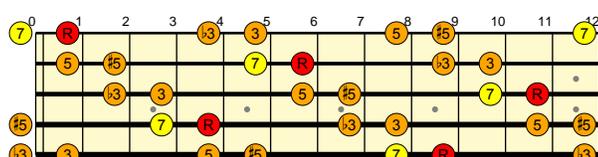
m pent.



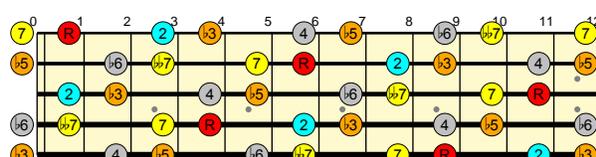
M blues



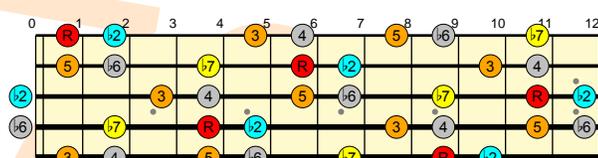
M bebop



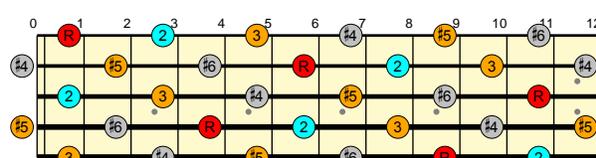
aug.



dim.

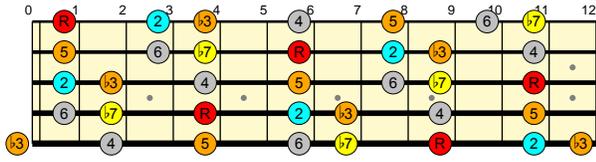
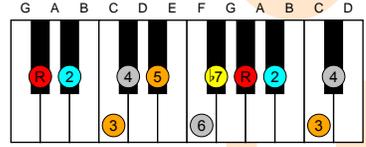
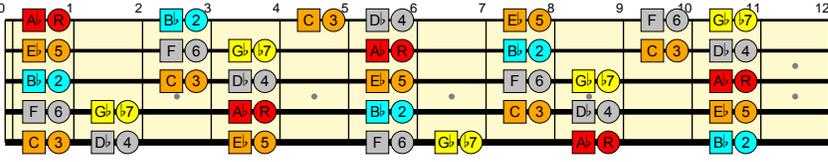


jewish

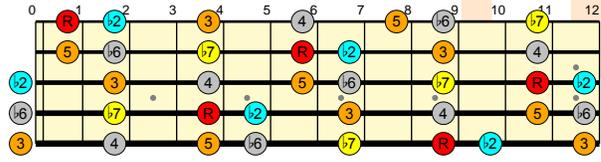


wh. tone

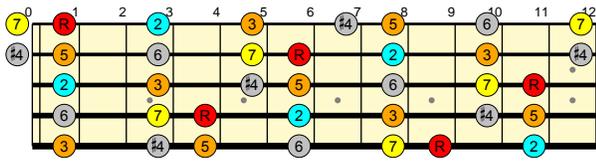
MAJOR MODE SCALES



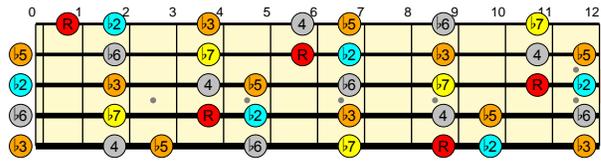
dorian



phrygian

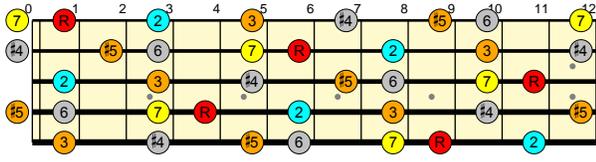


lydian

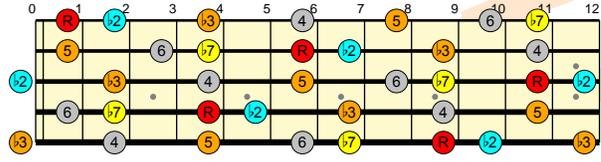


locrian

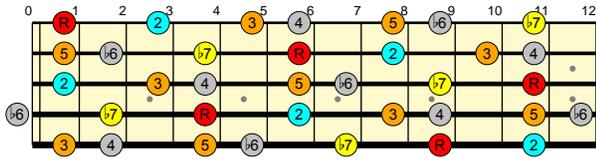
MINOR MODE SCALES



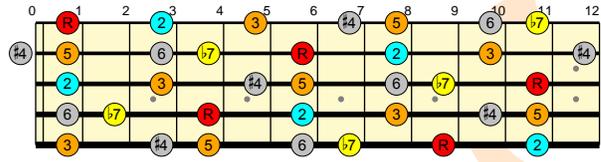
lydian aug



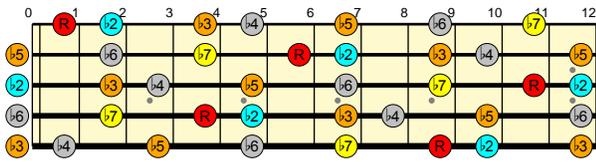
dorian $\flat 2$



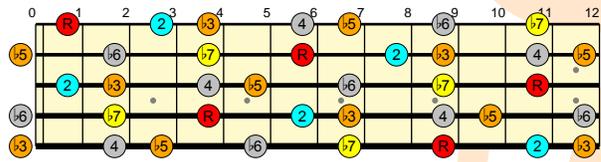
mixolyd. $\flat 6$



lydian dom

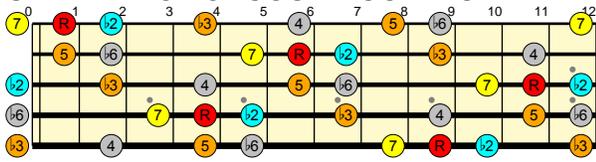


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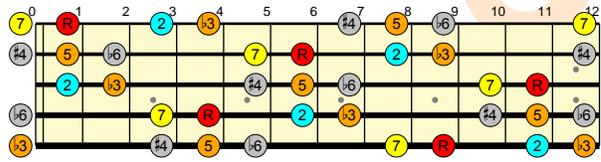


locrian $\sharp 2$

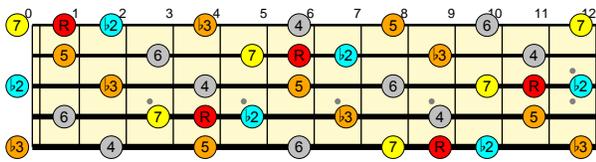
SYNTHETIC / OBSCURE SCALES



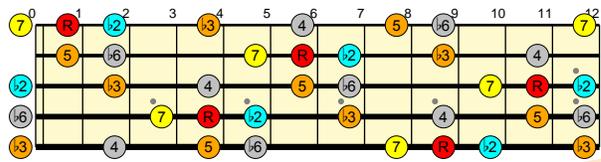
hirajoshi



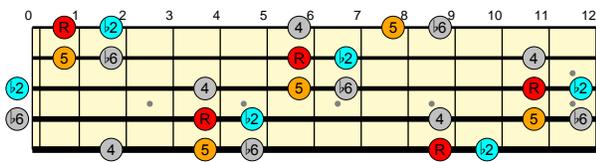
neapolitan



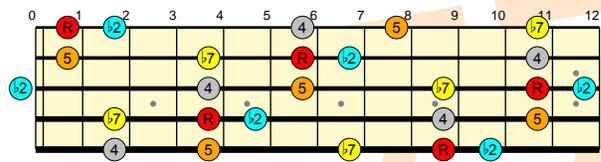
double h.



hungarian



neapolitan



in sen

SCALES OVER CHORDS

Look up the chord in the left column. Spots show which scales you can use to solo over the top.

	BASIC				BLUES		DIM/AUG		MAJOR MODE SCALES					MINOR MODE SCALES					
	major	minor	m. minor	h. minor	blues	M blues	dim.	aug.	dorian	phrygian	lydian	locrian	mixolydian	dorian $\flat 2$	lydian aug	lydian dom	mixolyd. $\flat 6$	locrian $\sharp 2$	altered
Major	●					●		●			●		●			●	●		
m		●	●	●	●	●		●	●	●				●		●		●	
M7	●							●			●								
m7		●			●				●	●				●		●		●	
7													●			●	●		
sus4	●	●	●	●	●				●	●			●	●		●	●		
2	●	●	●	●		●			●		●		●			●	●		
11													●			●	●		
6	●					●					●		●			●			
M7+5								●							●				
+5								●							●		●		●
dim7							●												
dim					●		●					●						●	●
5	●	●	●	●	●	●		●	●	●	●	●	●	●		●	●		
6+9	●					●					●		●			●			
m6			●			●			●					●		●			
mM7			●	●				●											
m9		●							●										
m6+9			●			●			●										
m11		●			●				●	●				●		●			
9													●			●	●		
13													●			●			
7sus4		●			●				●	●			●	●		●			
aug4	●												●			●			
m7d5					●							●						●	●
M7d5											●				●				
dim5											●				●	●			●
7+5																●			●

CAPO REFERENCE

To hear the note in the first row, play the note in the row corresponding to your capo.

Hear:	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat
Capo 1	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G
Capo 2	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat
Capo 3	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F
Capo 4	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E
Capo 5	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp
Capo 6	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D
Capo 7	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat

Play the note in the first row, and you'll hear the note in the row corresponding to your capo.

Play:	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat
Capo 1	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A
Capo 2	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp
Capo 3	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B
Capo 4	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C
Capo 5	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat
Capo 6	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D
Capo 7	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp

TRANSPOSITION GUIDE

The column is the note to transpose (from the red row), the row is the number of semitones difference.

6 stns	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D
5 stns	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat
4 stns	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C
3 stns	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B
2 stns	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp
1 stns	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A
	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat
-1 stns	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat	G
-2 stns	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F	F \sharp or G \flat
-3 stns	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E	F
-4 stns	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp	E
-5 stns	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D	E \flat or D \sharp
-6 stns	E \flat or D \sharp	E	F	F \sharp or G \flat	G	G \sharp or A \flat	A	B \flat or A \sharp	B	C	C \sharp or D \flat	D