

## Deriving the Harmonized Major Scale

Chromatic Scale (Each note represents 1 fret)

A    A#    B    C    C#    D    D#    E    F    F#    G    G#    (repeats/circular)  
           (Bb)                                    (Db)                                    (Eb)                                    (Gb)

Maj Scale

          w    w    h    w    w    w    h

w = whole step = 2 frets  
 h = half step = 1 fret

Apply w-h formula to the chromatic scale to generate the Maj scale for a specific key  
 This works for each pitch so there are 12 keys/scales total (not including modes)

C Major scale

          C    D    E    F    G    A    B    C

Chords are based off the idea of thirds

	<u>C Ma</u>	<u>D Mi</u>	<u>E Mi</u>	<u>F Ma</u>	<u>G Ma</u>	<u>A Mi</u>	<u>B dim</u>	<u>C Ma</u>
R	C	D	E	F	G	A	B	C
3rd	E	F	G	A	B	C	D	E
5th	G	A	B	C	D	E	F	G

Triad Quality Matrix			
	Ma	Mi	dim
R	R	R	R
3	3	b3	b3
5	5	5	b5

	<u>C Ma7</u>	<u>D Mi7</u>	<u>E Mi7</u>	<u>F Ma7</u>	<u>G Dom7</u>	<u>A Mi7</u>	<u>B Mi7b5</u>	<u>C Ma7</u>
R	C	D	E	F	G	A	B	C
3rd	E	F	G	A	B	C	D	E
5th	G	A	B	C	D	E	F	G
7th	B	C	D	E	F	G	A	B

7th chord Quality Matrix				
	Ma7	Mi7	Dom7	Mi7b5
R	R	R	R	R
3	3	b3	3	b3
5	5	5	5	b5
7	7	b7	b7	b7

**Basic rule: Memorize two things to generate the chords for any key**

**1. wwhwwwh**

**2. Ma-mi-mi-Ma-Ma-mi-dim (or Ma7-mi7-mi7-Ma7-Dom7-mi7-mi7b5)**

## Deriving the Harmonized Minor Scale

Chromatic Scale (Each note represents 1 fret)

A    A#    B    C    C#    D    D#    E    F    F#    G    G#    (repeats/circular)  
 (Bb)                      (Db)                      (Eb)                      (Gb)

Min Scale

w    h    w    w    h    w    w

w = whole step = 2 frets  
 h = half step = 1 fret

Apply w-h formula to the chromatic scale to generate the Min scale for a specific Minor key  
 This works for each pitch so there are 12 keys/scales total (not including modes)

A Natural Minor scale

A    B    C    D    E    F    G    A

*NOTE: A Min is the relative minor of C Maj (The contain the same 7 notes)  
 The Relative Min scale to any Maj scale beings on the 6th degree of that Maj Scale*

Chords are based off the idea of thirds

	<u>A Mi</u>	<u>B dim</u>	<u>C Ma</u>	<u>D Mi</u>	<u>E Mi</u>	<u>F Ma</u>	<u>G Ma</u>	<u>A Mi</u>
R	A	B	C	D	E	F	G	A
3rd	C	D	E	F	G	A	B	C
5th	E	F	G	A	B	C	D	E

Triad Quality Matrix			
	Ma	Mi	dim
R	R	R	R
3	3	b3	b3
5	5	5	b5

	<u>A Mi7</u>	<u>B Mi7b5</u>	<u>C Ma7</u>	<u>D Mi7</u>	<u>E Mi7</u>	<u>F Ma7</u>	<u>G Dom7</u>	<u>A Mi7</u>
R	A	B	C	D	E	F	G	A
3rd	C	D	E	F	G	A	B	C
5th	E	F	G	A	B	C	D	E
7th	G	A	B	C	D	E	F	G

7th chord Quality Matrix				
	Ma7	Mi7	Dom7	Mi7b5
R	R	R	R	R
3	3	b3	3	b3
5	5	5	5	b5
7	7	b7	b7	b7

**Basic rule: Memorize two things to generate the chords for any MINOR key**

**1. whwwhww**

**2. mi-dim-Ma-mi-mi-Ma-Ma (or mi7-mi7b5-Ma7-mi7-mi7-Ma7-Dom7)**

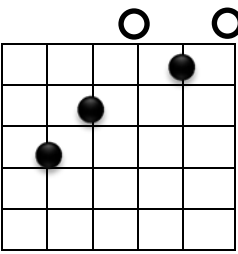
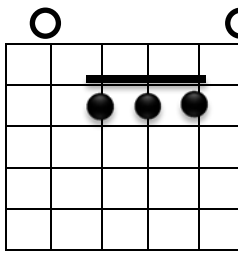
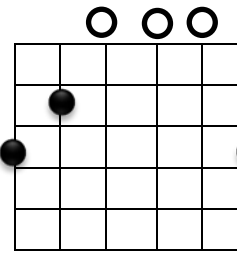
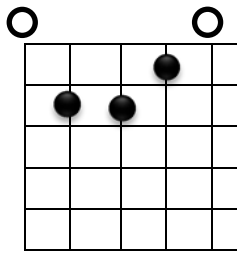
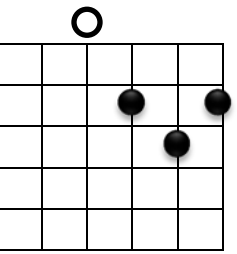
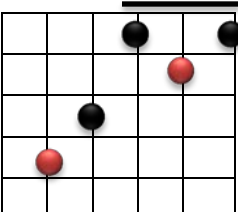
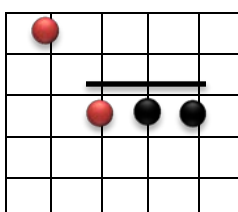
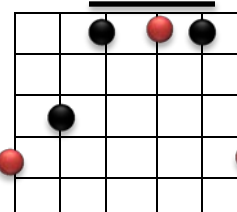
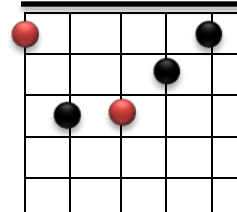
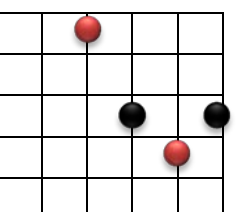
In thinking of terms of Parallel Major and minor scales

<table border="0"> <tr> <td><b>Maj</b></td> <td><b>C</b></td> <td><b>D</b></td> <td><b>E</b></td> <td><b>F</b></td> <td><b>G</b></td> <td><b>A</b></td> <td><b>B</b></td> <td><b>C</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td><b>1</b></td> <td><b>2</b></td> <td><b>3</b></td> <td><b>4</b></td> <td><b>5</b></td> <td><b>6</b></td> <td><b>7</b></td> <td><b>8</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	<b>Maj</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>												<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>											<table border="0"> <tr> <td><b>C Ma</b></td> <td><b>D mi</b></td> <td><b>E mi</b></td> <td><b>F Ma</b></td> <td><b>G Ma</b></td> <td><b>A mi</b></td> <td><b>B dim</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td><b>I Ma</b></td> <td><b>II mi</b></td> <td><b>III mi</b></td> <td><b>IV Ma</b></td> <td><b>V Ma</b></td> <td><b>VI mi</b></td> <td><b>VII dim</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td><b>C Ma7</b></td> <td><b>D mi7</b></td> <td><b>E mi7</b></td> <td><b>F Ma7</b></td> <td><b>G 7</b></td> <td><b>A mi 7</b></td> <td><b>B mi7b5</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td><b>I Ma7</b></td> <td><b>II mi7</b></td> <td><b>III mi7</b></td> <td><b>IV Ma7</b></td> <td><b>V Dom7</b></td> <td><b>VI mi7</b></td> <td><b>VII mi7b5</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	<b>C Ma</b>	<b>D mi</b>	<b>E mi</b>	<b>F Ma</b>	<b>G Ma</b>	<b>A mi</b>	<b>B dim</b>													<b>I Ma</b>	<b>II mi</b>	<b>III mi</b>	<b>IV Ma</b>	<b>V Ma</b>	<b>VI mi</b>	<b>VII dim</b>													<b>C Ma7</b>	<b>D mi7</b>	<b>E mi7</b>	<b>F Ma7</b>	<b>G 7</b>	<b>A mi 7</b>	<b>B mi7b5</b>													<b>I Ma7</b>	<b>II mi7</b>	<b>III mi7</b>	<b>IV Ma7</b>	<b>V Dom7</b>	<b>VI mi7</b>	<b>VII mi7b5</b>												
<b>Maj</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>																																																																																																											
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| |            |          |          |                      |          |          |                      |                      |          |  |  |  |  |  |  |  |  |  |  | |------------|----------|----------|----------------------|----------|----------|----------------------|----------------------|----------|--|--|--|--|--|--|--|--|--|--| | <b>Min</b> | <b>C</b> | <b>D</b> | <b>E<sup>b</sup></b> | <b>F</b> | <b>G</b> | <b>A<sup>b</sup></b> | <b>B<sup>b</sup></b> | <b>C</b> |  |  |  |  |  |  |  |  |  |  | |            | <b>1</b> | <b>2</b> | <b>b3</b>            | <b>4</b> | <b>5</b> | <b>b6</b>            | <b>b7</b>            | <b>8</b> |  |  |  |  |  |  |  |  |  |  | | |              |                 |                          |               |              |                          |                         |  |  |  |  |  |  |  |  |  |  |  |  | |--------------|-----------------|--------------------------|---------------|--------------|--------------------------|-------------------------|--|--|--|--|--|--|--|--|--|--|--|--| | <b>C mi</b>  | <b>D dim</b>    | <b>E<sup>b</sup> Ma</b>  | <b>F mi</b>   | <b>G mi</b>  | <b>A<sup>b</sup> Ma</b>  | <b>B<sup>b</sup> Ma</b> |  |  |  |  |  |  |  |  |  |  |  |  | | <b>I mi</b>  | <b>II dim</b>   | <b>bIII Ma</b>           | <b>IV mi</b>  | <b>V mi</b>  | <b>bVI Ma</b>            | <b>bVII Ma</b>          |  |  |  |  |  |  |  |  |  |  |  |  | | <b>C mi7</b> | <b>D mi7b5</b>  | <b>E<sup>b</sup> Ma7</b> | <b>F mi7</b>  | <b>G mi7</b> | <b>A<sup>b</sup> Ma7</b> | <b>B<sup>b</sup> 7</b>  |  |  |  |  |  |  |  |  |  |  |  |  | | <b>I mi</b>  | <b>II mi7b5</b> | <b>bIII Ma7</b>          | <b>IV mi7</b> | <b>V mi7</b> | <b>bVI Ma7</b>           | <b>bVII Dom7</b>        |  |  |  |  |  |  |  |  |  |  |  |  | |

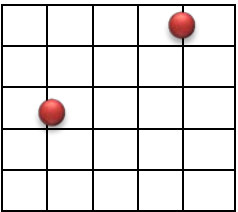
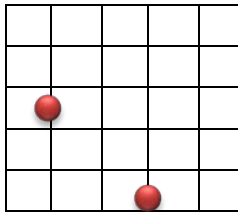
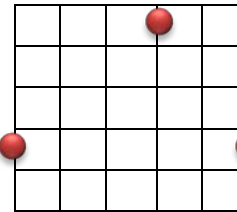
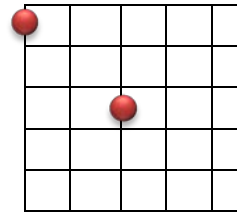
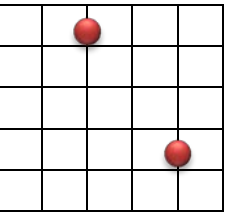
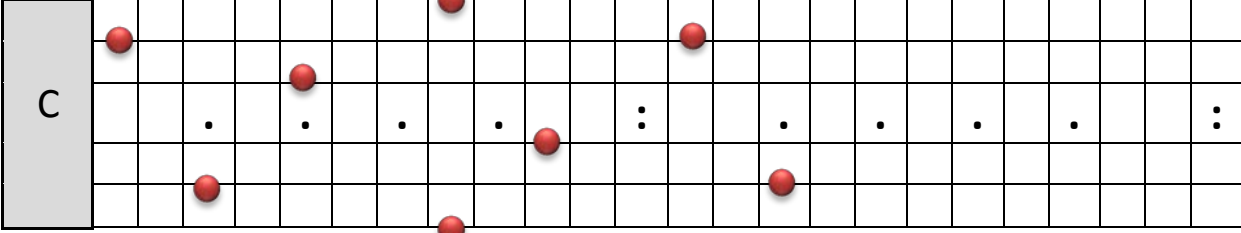
## The CAGED System

5 open chords become movable as barre chords:

C	A	G	E	D
				
Moveable Barres				
				

The root note octave shapes of the chords encompass the entire neck when all played as the same note:

### Octave Shapes (Key of C)

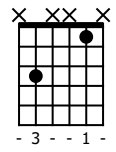
Pattern 1	Pattern 2	Pattern 3	Pattern 4	Pattern 5
				
P#1	P#3	P#5		
				
	P#2	P#4	P#1 (Repeated)	

The octave shapes become a point of reference for chord voicings with the same tonic.

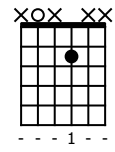
# Basic Chords

## CAGED Octave Shapes

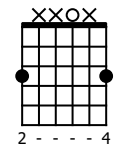
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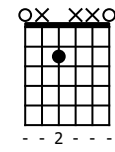
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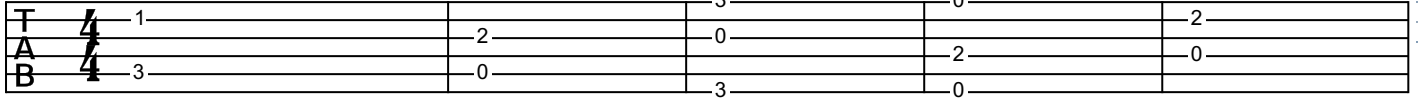
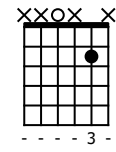
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Pattern #4

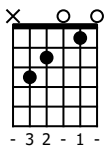


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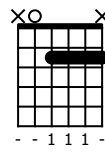


## Basic "CAGED" Open Chords

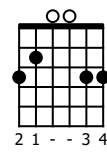
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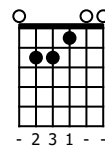
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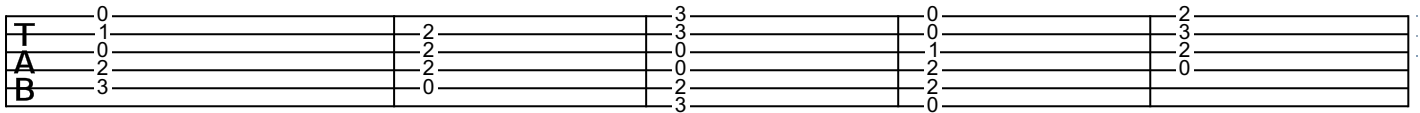
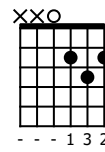
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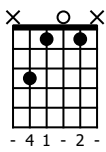
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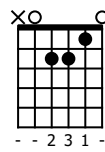
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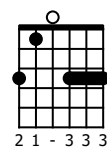
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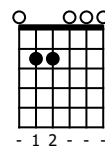
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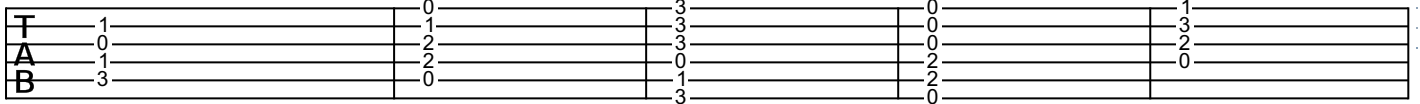
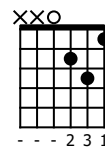
Gm



Em

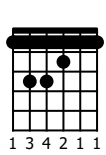


Dm

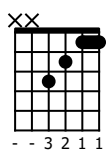


## Basic Barre Chords

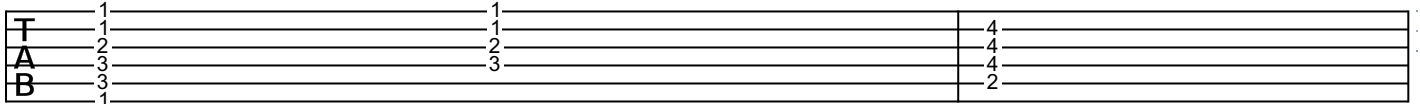
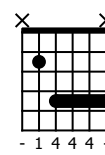
F



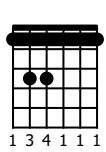
F



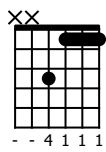
B



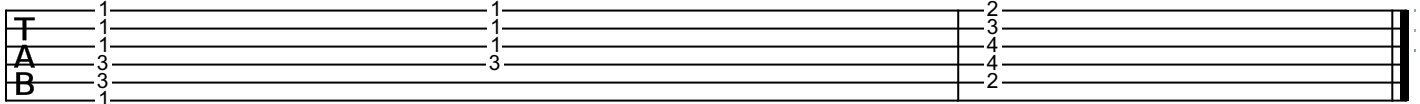
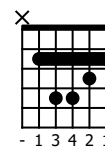
Fm



Fm



Bm



# TRIADS!

String Set 3/2/1 - Harmonized Maj Scale: Root Position (R-3-5)

B♭ Cm Dm E♭ F Gm Adim B♭

--- 3 4 1    --- 3 2 1    --- 3 2 1    --- 3 4 1    --- 3 4 1    --- 3 2 1    --- 4 3 1    --- 3 4 1

T 1 3 5 6 8 10 11 13  
 A 4 5 7 8 10 12 14 15  
 B 4

String Set 3/2/1 - Harmonized Maj Scale: 1st Inversion (3-5-R)

F Gm Am B♭ C Dm Edim F

--- 2 1 1    --- 1 1 1    --- 1 1 1    --- 2 1 1    --- 2 1 1    --- 1 1 1    --- 2 1 3    --- 2 1 1

T 1 3 5 6 8 10 12 13  
 A 2 3 5 7 9 10 12 14  
 B

String Set 3/2/1 - Harmonized Maj Scale: 2nd Inversion (5-R-3)

D Em F♯m G A Bm C♯dim D

--- 1 3 2    --- 2 3 1    --- 2 3 1    --- 1 3 2    --- 1 3 2    --- 2 3 1    --- 1 3 2    --- 1 3 2

T 2 3 5 7 9 10 12 14 15  
 A 2 4 6 7 9 11 12 14  
 B

String Set 4/3/2 - Harmonized Maj Scale: Root Position (R-3-5)

F Gm Am B♭ C Dm Edim F

--- 3 2 1 -    --- 4 1 1 -    --- 4 1 1 -    --- 3 2 1 -    --- 3 2 1 -    --- 4 1 1 -    --- 4 2 1 -    --- 3 2 1 -

T 1 3 5 6 8 10 11 13  
 A 2 3 5 7 9 10 12 15  
 B 3 5 7 8 10 12 14 15

String Set 4/3/2 - Harmonized Maj Scale: 1st Inversion (3-5-R)

D Em F♯m G A Bm C♯dim D

--- 3 1 2 -    --- 2 1 3 -    --- 2 1 3 -    --- 3 1 2 -    --- 3 1 2 -    --- 2 1 3 -    --- 3 1 4 -    --- 3 1 2 -

T 3 5 7 8 10 12 14 15  
 A 4 5 7 9 11 12 14 16  
 B 4 5 7 9 11 12 14

String Set 4/3/2 - Harmonized Maj Scale: 2nd Inversion (5-R-3)

A Bm C♯m D E F♯m G♯dim A

--- 1 1 1 -    --- 2 3 1 -    --- 2 3 1 -    --- 1 1 1 -    --- 1 1 1 -    --- 2 3 1 -    --- 1 3 2 -    --- 1 1 1 -

T 2 3 5 7 9 10 12 14  
 A 2 4 6 7 9 11 12 14  
 B 2 4 6 7 9 11 12 14

String Set 5/4/3 - Harmonized Maj Scale: Root Position (R-3-5)

Chords: D $\flat$ , E $\flat$ m, Fm, G $\flat$ , A $\flat$ , B $\flat$ m, Cdim, B $\flat$

Fingerings: -4 3 1 --, -4 2 1 --, -4 2 1 --, -4 3 1 --, -4 3 1 --, -4 2 1 --, -4 3 1 --, -4 3 1 --

String Fretting: T: 1, 3, 5, 6, 8, 10, 11, 13; A: 3, 4, 6, 7, 9, 10, 11, 13; B: 4, 6, 8, 9, 11, 13, 15, 16

String Set 5/4/3 - Harmonized Maj Scale: 1st Inversion (3-5-R)

Chords: A, Bm, C $\sharp$ m, D, E, F $\sharp$ m, G $\sharp$ dim, A

Fingerings: -3 1 1 --, -2 1 1 --, -2 1 1 --, -4 1 1 --, -4 1 1 --, -2 1 1 --, -3 1 2 --, -4 1 1 --

String Fretting: T: 2, 4, 6, 7, 9, 11, 13, 14; A: 2, 4, 6, 7, 9, 11, 12, 14; B: 4, 5, 7, 9, 11, 12, 14, 16

String Set 5/4/3 - Harmonized Maj Scale: 2nd Inversion (5-R-3)

Chords: E, F $\sharp$ m, G $\sharp$ m, A, B, C $\sharp$ m, D $\sharp$ dim, E

Fingerings: -2 3 1 --, -3 4 1 --, -3 4 1 --, -2 3 1 --, -2 3 1 --, -3 4 1 --, -2 3 1 --, -2 3 1 --

String Fretting: T: 1, 2, 4, 6, 8, 9, 11, 13; A: 2, 4, 6, 7, 9, 11, 13, 14; B: 2, 4, 6, 7, 9, 11, 12, 14

String Set 6/5/4 - Harmonized Maj Scale: Root Position (R-3-5)

Chords: A $\flat$ , B $\flat$ m, Cm, D $\flat$ , E $\flat$ , Fm, Gdim, A $\flat$

Fingerings: 4 3 1 ---, 4 2 1 ---, 4 2 1 ---, 4 3 1 ---, 4 3 1 ---, 4 2 1 ---, 4 3 1 ---, 4 3 1 ---

String Fretting: T: 1, 3, 5, 6, 8, 10, 11, 13; A: 3, 4, 6, 7, 9, 10, 11, 13; B: 4, 6, 8, 9, 11, 13, 15, 16

String Set 6/5/4 - Harmonized Maj Scale: 1st Inversion (3-5-R)

Chords: E, F $\sharp$ m, G $\sharp$ m, A, B, C $\sharp$ m, D $\sharp$ dim, E

Fingerings: 3 1 1 ---, 2 1 1 ---, 2 1 1 ---, 4 1 1 ---, 4 1 1 ---, 2 1 1 ---, 3 1 2 ---, 4 1 1 ---

String Fretting: T: 2, 4, 6, 7, 9, 11, 13, 14; A: 2, 4, 6, 7, 9, 11, 12, 14; B: 4, 5, 7, 9, 11, 12, 14, 16

String Set 6/5/4 - Harmonized Maj Scale: 2nd Inversion (5-R-3)

Chords: B, C $\sharp$ m, D $\sharp$ m, E, F $\sharp$ m, G $\sharp$ m, A $\sharp$ dim, B

Fingerings: 2 3 1 ---, 3 4 1 ---, 3 4 1 ---, 2 3 1 ---, 2 3 1 ---, 3 4 1 ---, 2 3 1 ---, 2 3 1 ---

String Fretting: T: 1, 2, 4, 6, 8, 9, 11, 13; A: 2, 4, 6, 7, 9, 11, 13, 14; B: 2, 4, 6, 7, 9, 11, 12, 14

# 7th Chord Inversions - String Set 4/3/2/1



Root Position: R-3-5-7

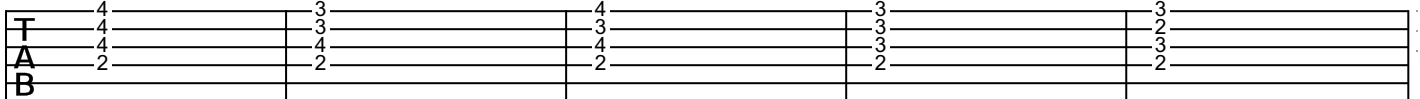
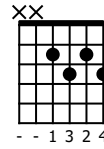
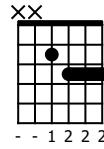
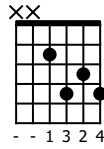
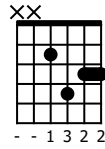
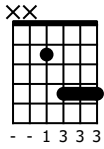
Emaj7

Em7

E7

Em7b5

Edim7



1st Inversion: 3-7-R-5

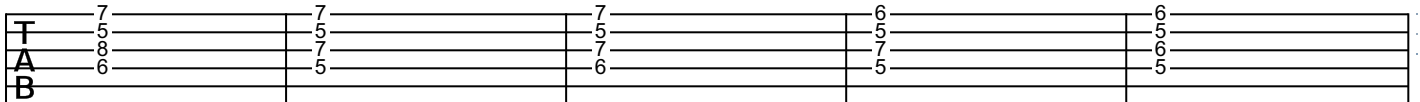
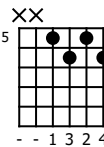
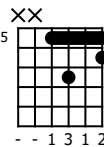
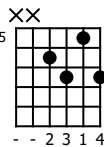
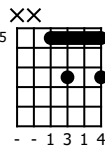
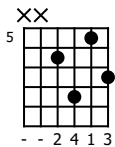
Emaj7/G#

Em7/G

E7/G#

Em7b5/G

Gdim7



2nd Inversion: 5-R-3-7

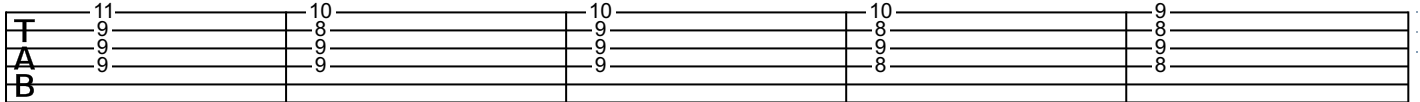
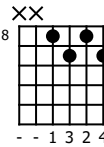
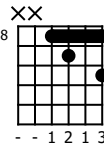
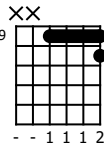
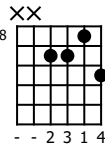
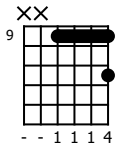
Emaj7/B

Em7/B

E7/B

Em7b5/Bb

A# dim7



3rd Inversion: 7-3-5-R

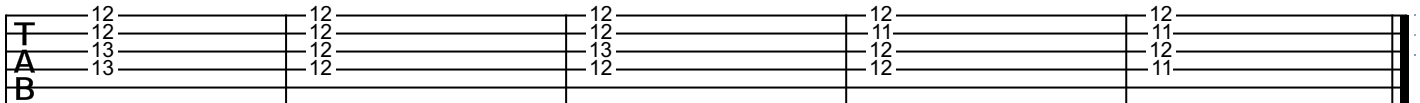
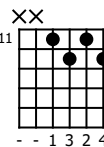
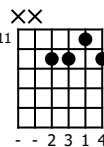
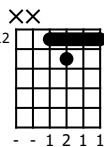
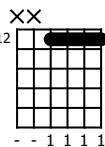
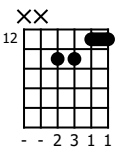
Emaj7/D#

Em7/D

E7/D

Em7b5/D

C# dim7



# 7th Chord Inversions - String Set 6/4/3/2

T	4	-	-	-	-
A	4	-	-	-	-
B	4	-	-	-	-

Root Position: R-7-3-5

Gmaj7

Gm7

G7

Gm7b5

Gdim7

1 - 3 4 2 -

2 - 3 3 3 -

1 - 2 4 3 -

- - 2 3 1 -

2 - 1 3 1 -

T	3	3	3	2	2
A	4	3	4	3	3
B	4	3	3	3	2
	3	3	3	3	3

1st Inversion: 3-R-5-7

Gmaj7/B

Gm7/Bb

G7/B

Gm7b5/Bb

A# dim7

2 - 1 3 3 -

2 - 1 4 3 -

3 - 1 4 2 -

2 - 1 3 3 -

2 - 1 3 1 -

T	7	6	6	6	5
A	7	7	7	6	6
B	5	5	5	5	5
	7	6	7	6	6

2nd Inversion: 5-3-7-R

Gmaj7/D

Gm7/D

G7/D

Gm7b5/Db

C# dim7

3 - 2 4 1 -

3 - 1 4 2 -

3 - 2 4 1 -

2 - 1 3 1 -

2 - 1 3 1 -

T	8	8	8	8	8
A	11	10	10	10	9
B	9	8	9	8	8
	10	10	10	9	9

3rd Inversion: 7-5-R-3

Gmaj7/F#

Gm7/F

G7/F

Gm7b5/F

Edim7

4 - 1 1 1 -

4 - 2 3 1 -

2 - 1 1 1 -

4 - 1 3 2 -

3 - 1 4 2 -

T	12	11	12	11	11
A	12	12	12	12	12
B	12	12	12	11	11
	14	13	13	13	12



# 5 Patterns of Maj & Min Shapes

Moveable Major Shapes: Patterns 1 through 5

	D	D	D	D	D
	- 4 3 1 2 1	- 1 4 4 4 -	3 2 1 1 1 4	1 3 4 2 1 1	- - 1 2 4 3
T	2	7	10	10	14
A	2	7	7	10	15
B	4	7	7	11	14
	5	5	9	12	12
			10	10	

Moveable Minor Shapes: Patterns 1 through 5

	Dm	Dm	Dm	Dm	Dm
	- 4 2 1 3 -	- 1 3 4 2 1	3 2 1 4 4 4	1 3 4 1 1 1	- - 1 3 4 2
T	3	5	10	10	13
A	2	6	10	10	15
B	3	7	10	10	14
	5	5	8	12	12
			10	10	

Alternate Moveable Major Shapes: Patterns 1 through 5

	D/F#	D/A	D	D	D/F#
	- - 3 1 2 1	- - 2 3 4 1	3 - 1 4 - -	1 - 3 2 1 1	2 - 1 3 4 -
T	2	5		10	15
A	3	7		10	14
B	4	7	11	11	12
			7	12	12
			10	10	14

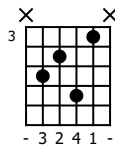
Alternate Moveable Minor Shapes: Patterns 1 through 5

	Dm/F	Dm/A	Dm	D	Dm/F
	- - 3 2 4 1	- - 3 4 2 1	3 - 1 4 - -	- - - - -	2 - 1 3 4 -
T	1	5		10	15
A	3	6		10	14
B	2	7	10	10	12
	3	7	7	12	12
			10	10	13

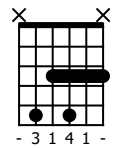
# 5 Patterns of Each 7th Chord Quality

PATTERN #1 - (5) R 3 7 8

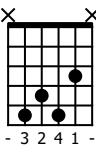
Dmaj7(no5)



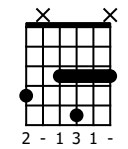
Dm7(no5)



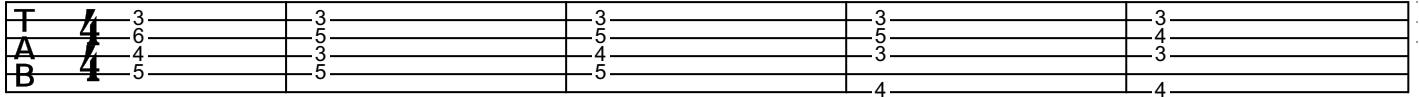
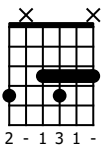
D7(no5)



Dm7b5/Ab

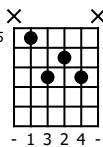


A<sup>b</sup> dim7

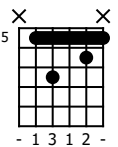


PATTERN #2 - R 5 7 3

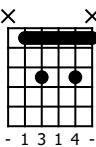
Dmaj7



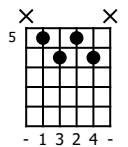
Dm7



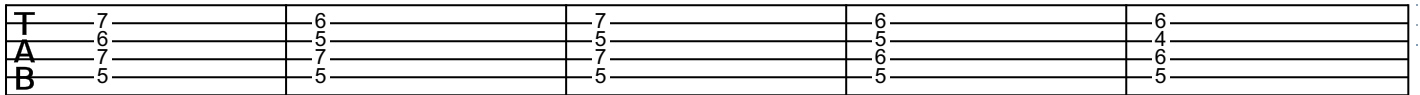
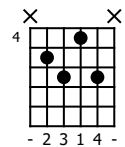
D7



Fm/D

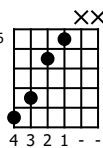


Ddim7

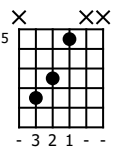


PATTERN #3 - R 3 5 7

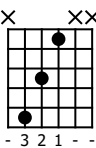
Dmaj7



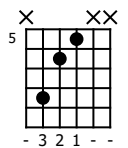
Dm7



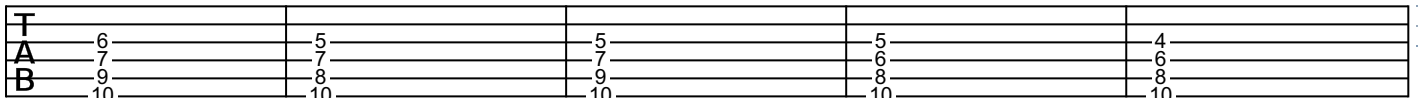
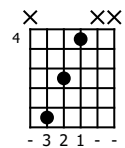
D7



Dm7b5

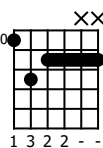


Ddim7

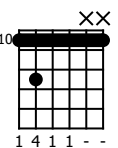


PATTERN #4 - R 5 7 3

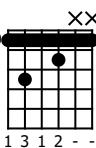
Dmaj7



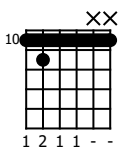
Dm7



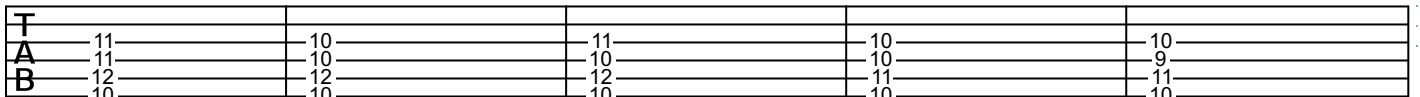
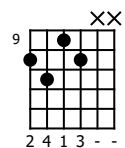
D7



Fm/D

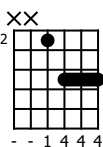


Ddim7

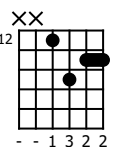


PATTERN #5 - R 5 7 3

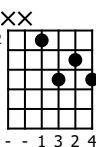
Dmaj7



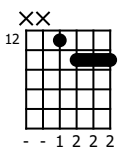
Dm7



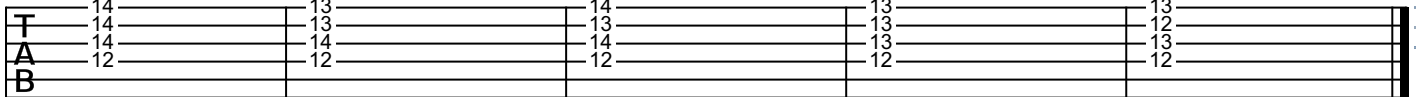
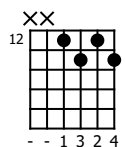
D7



Dm7b5



Ddim7



# 5 Patterns of Each 7th Chord Quality (Alt)

PATTERN #1 - R 3 5 7

Dmaj7	Dm7	D7	Dm7b5	Ddim7
- 4 3 1 1 -	- 4 3 2 1 -	- 4 3 2 1 -	- 4 3 1 1 -	- 4 3 1 - -

T	2	1	1	0
A	2	2	2	1
B	4	3	4	3
	5	5	5	5

PATTERN #2 - R 7 3 5

Dmaj7	Dm7	D7	Dm7b5	Ddim7
- 1 - 3 4 2	- 1 - 2 4 3	- 1 - 2 4 3	- 2 - 3 4 1	- 2 - 1 3 1

T	5	5	4	4
A	7	6	6	6
B	6	5	5	4
	5	5	5	5

PATTERN #3 - 3 5 R 3 (7)

Dmaj7/F#	Dm7/F	D7/F#	Dm7b5/F	Fdim7
- 3 1 1 1 4	- - - - -	- 3 1 1 1 2	- 3 1 2 1 4	- 4 1 2 1 3

T	9	8	8	7
A	7	6	7	6
B	7	7	7	6
	9	8	8	8

PATTERN #4 - R 3 5 7

Dmaj7	Dm7	D7	Dm7b5	Ddim7
- - 4 3 2 1	- - 4 2 3 1	- - 4 3 2 1	- - 4 3 2 1	- - - 4 3 1

T	9	8	8	7
A	10	10	9	9
B	11	10	10	10
	12	12	12	12

PATTERN #5 - 3 R 5 7

Dmaj7/F#	Dm7/F	D7/F#	Dm7b5	Fdim7
2 - 1 3 3 -	2 - 1 4 3 -	3 - 1 4 2 -	2 - 1 3 3 -	2 - 1 3 1 -

T	14	13	13	12
A	14	14	13	13
B	12	12	12	12
	14	13	13	13