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

	C Ma	**D Mi**	**E Mi**	**F Ma**	**G Ma**	**A Mi**	**B dim**	**C Ma**
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 Qualtiy Matrix

	Ma	Mi	dim
R	R	R	R
3	3	b3	b3
5	5	5	b5

	C Ma7	**D Mi7**	**E Mi7**	**F Ma7**	**G Dom7**	**A Mi7**	**B Mi7b5**	**C Ma7**
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 gernarate 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 containt 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

	A Mi	B dim	C Ma	D Mi	E Mi	F Ma	G Ma	A Mi
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 Qualtiy Matrix

	Ma	Mi	dim
R	R	R	R
3	3	b3	b3
5	5	5	b5

	A Mi7	B Mi7b5	C Ma7	D Mi7	E Mi7	F Ma7	G Dom7	A Mi7
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 gernarate 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

Maj	**C**	**D**	**E**	**F**	**G**	**A**	**B**	**C**
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**

C Ma	**D mi**	**E mi**	**F Ma**	**G Ma**	**A mi**	**B dim**
I Ma	**II mi**	**III mi**	**IV Ma**	**V Ma**	**VI mi**	**VII dim**
C Ma7	**D mi7**	**E mi7**	**F Ma7**	**G 7**	**A mi 7**	**B mi7b5**
I Ma7	**II mi7**	**III mi7**	**IV Ma7**	**V Dom7**	**VI mi7**	**VII mi7b5**

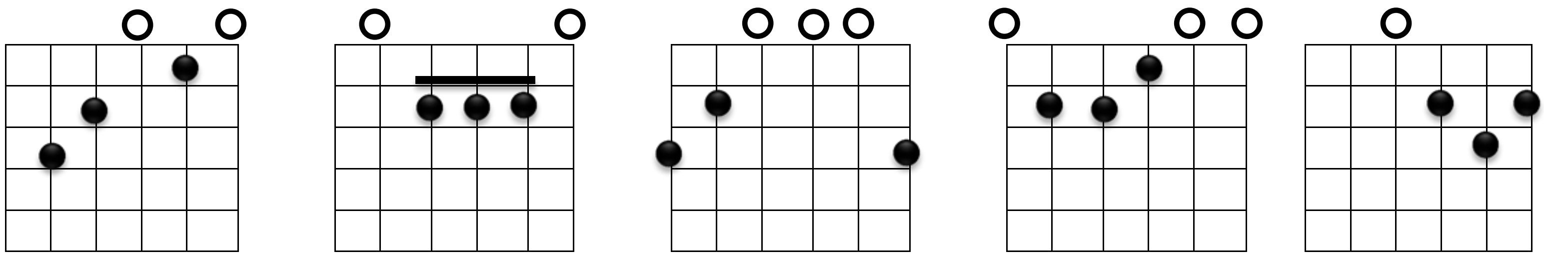
Min	**C**	**D**	**Eb**	**F**	**G**	**Ab**	**Bb**	**C**
	1	**2**	**b3**	**4**	**5**	**b6**	**b7**	**8**

C mi	**D dim**	**Eb Ma**	**F mi**	**G mi**	**Ab Ma**	**Bb Ma**
I mi	**II dim**	**bIII Ma**	**IV mi**	**V mi**	**bVI Ma**	**bVII Ma**
C mi7	**D mi7b5**	**Eb Ma7**	**F mi7**	**G mi7**	**Ab Ma7**	**Bb 7**
I mi	**II mi7b5**	**bIII Ma7**	**IV mi7**	**V mi7**	**bVI Ma7**	**bVII Dom7**

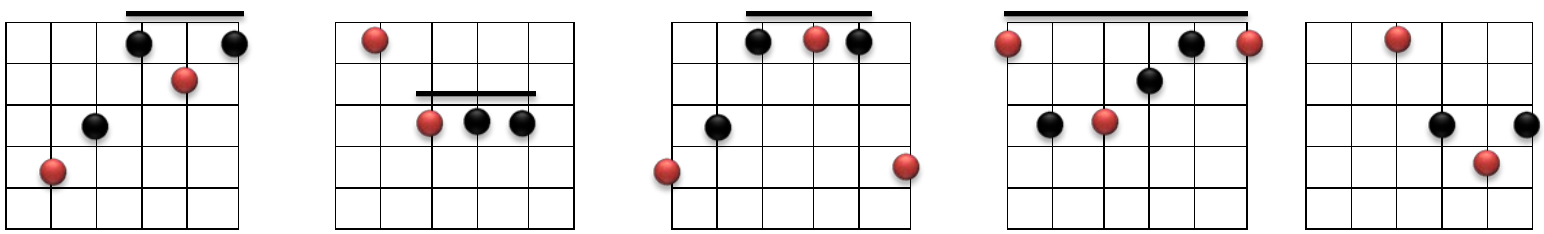
The CAGED System

5 open chords become movable as barre chords:

C A G E D



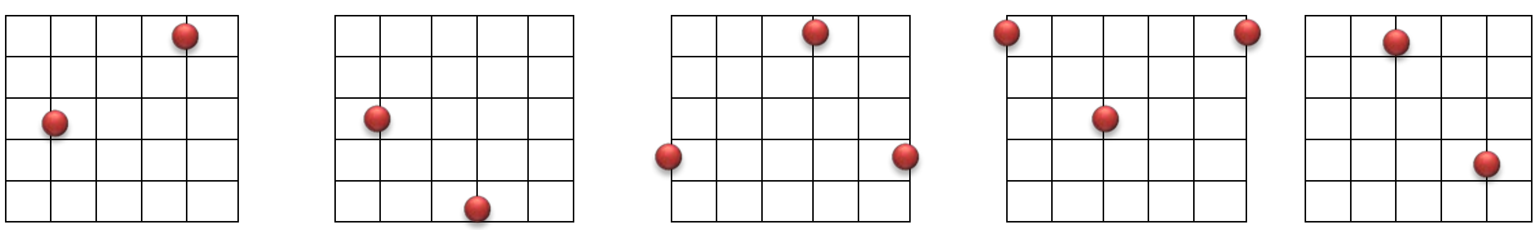
Moveable Barres

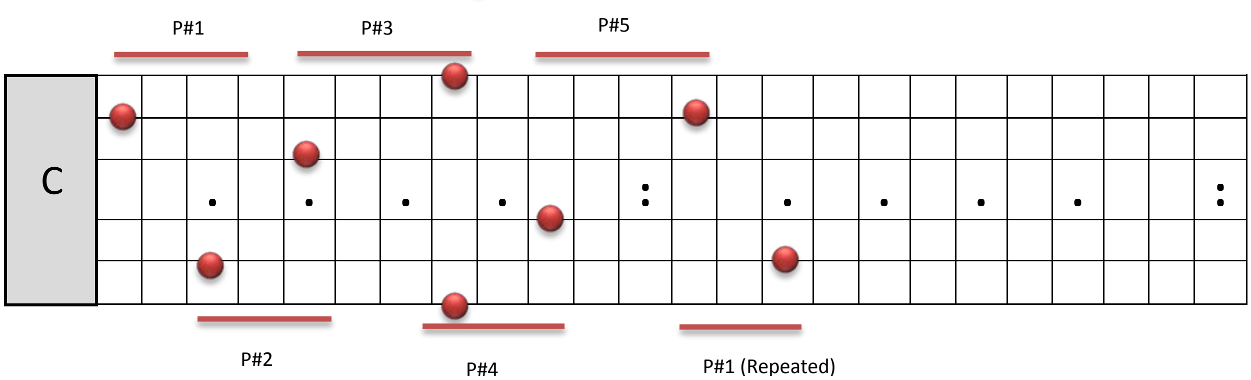


The root note octave shapes of the chords encompass the entire neck when all played as the same note:

Octave Shapes (Key of C)

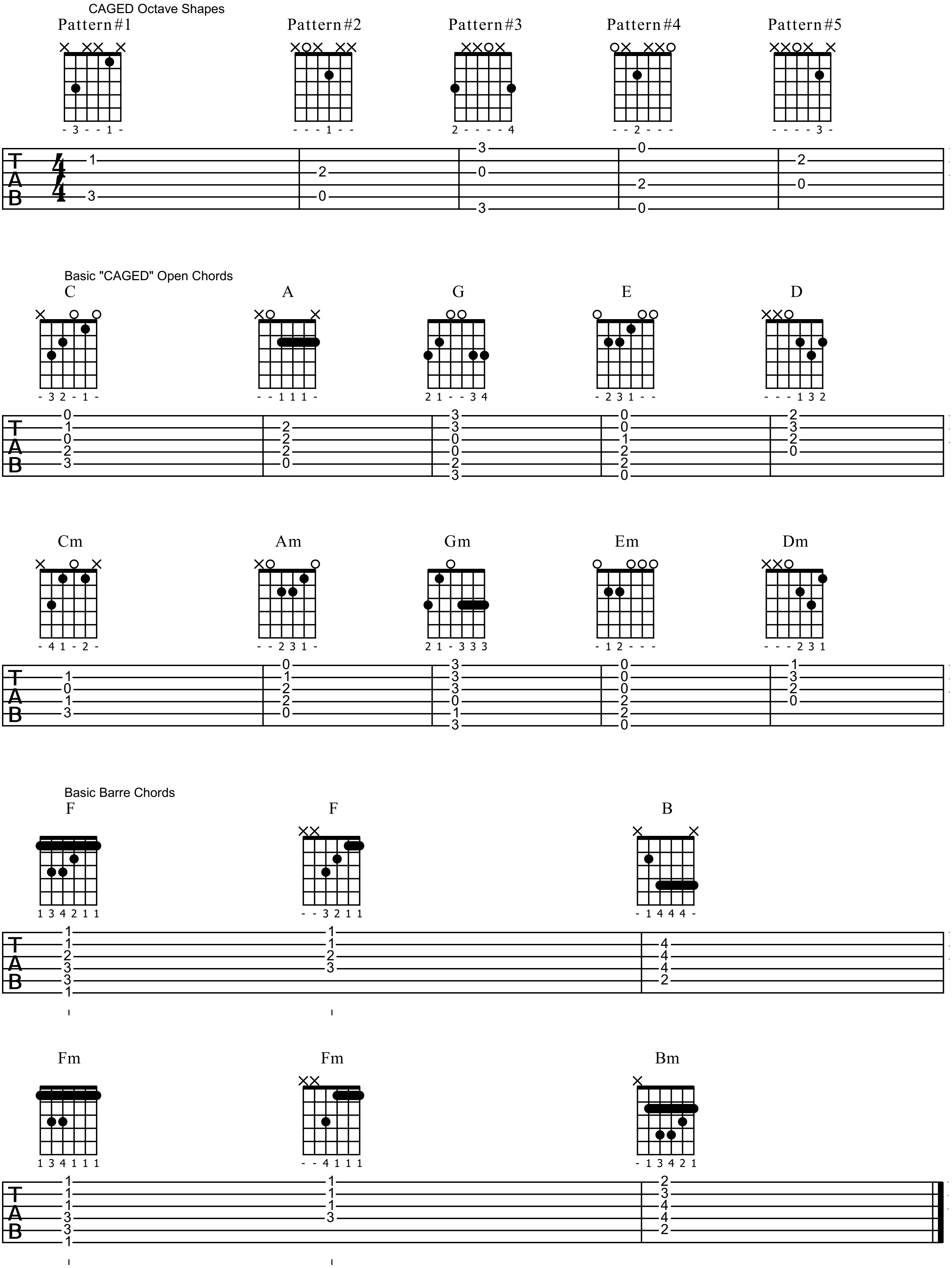
Pattern 1 Pattern 2 Pattern 3 Pattern 4 Pattern 5





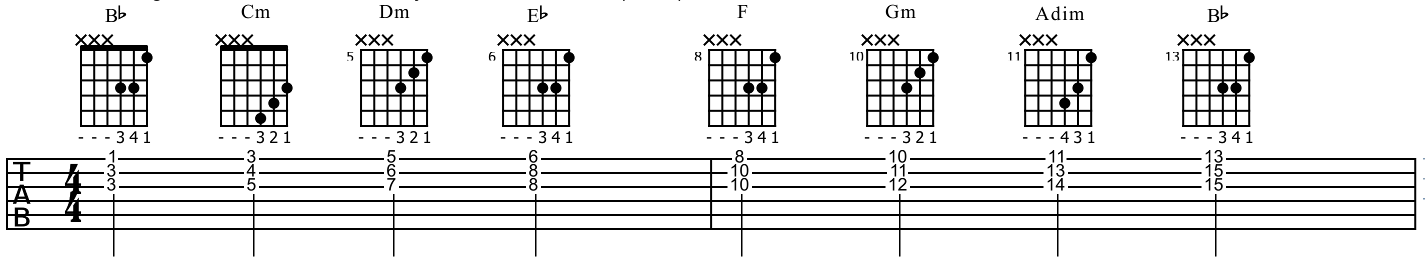
The octave shapes become a point of reference for chord voicings with the same tonic.

Basic Chords

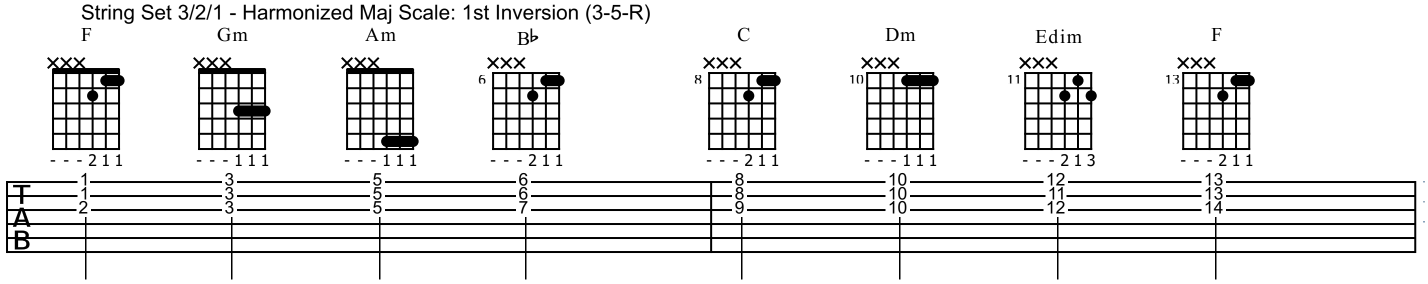


TRIADS!

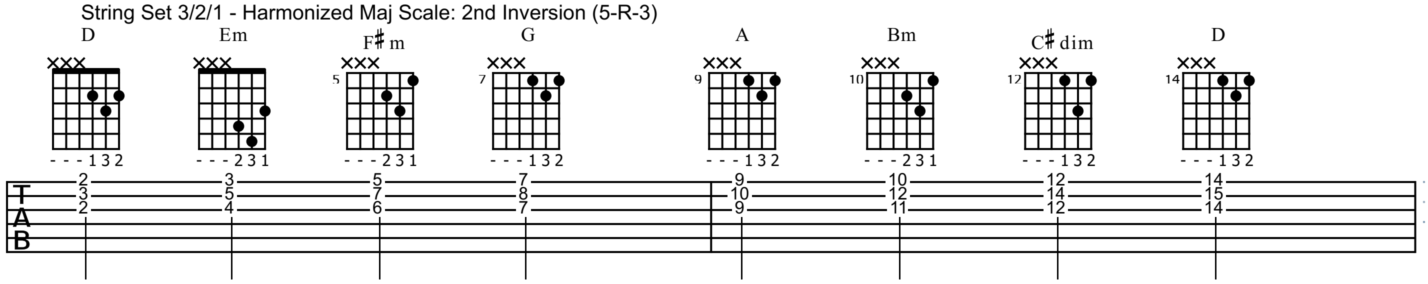
String Set 3/2/1 - Harmonized Maj Scale: Root Position (R-3-5)



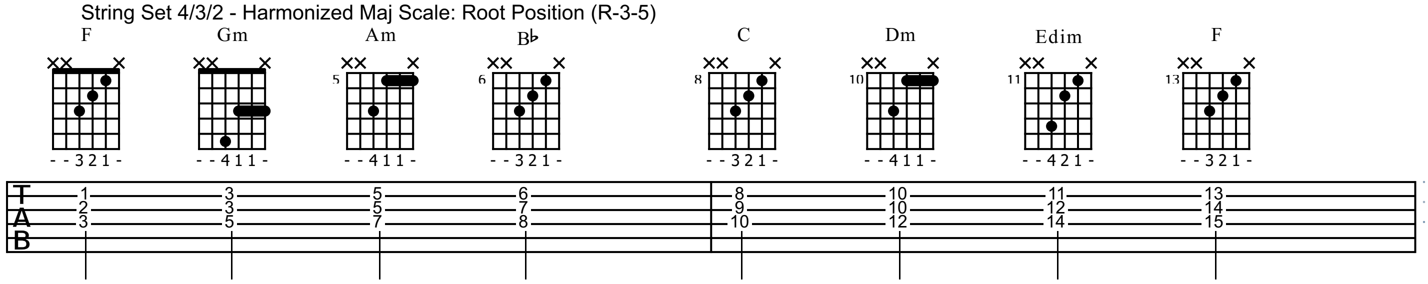
String Set 3/2/1 - Harmonized Maj Scale: 1st Inversion (3-5-R)



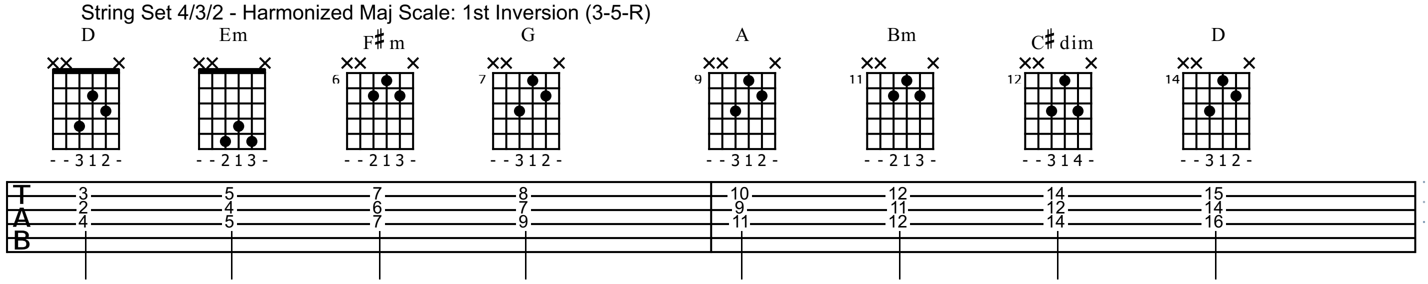
String Set 3/2/1 - Harmonized Maj Scale: 2nd Inversion (5-R-3)



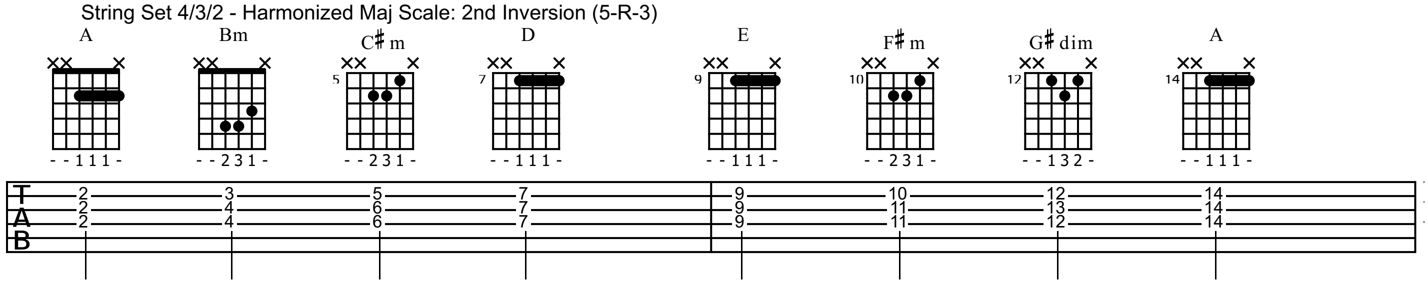
String Set 4/3/2 - Harmonized Maj Scale: Root Position (R-3-5)



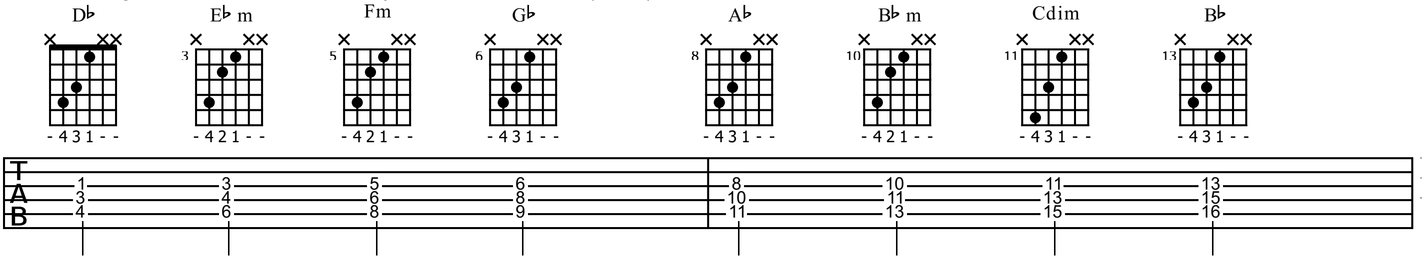
String Set 4/3/2 - Harmonized Maj Scale: 1st Inversion (3-5-R)



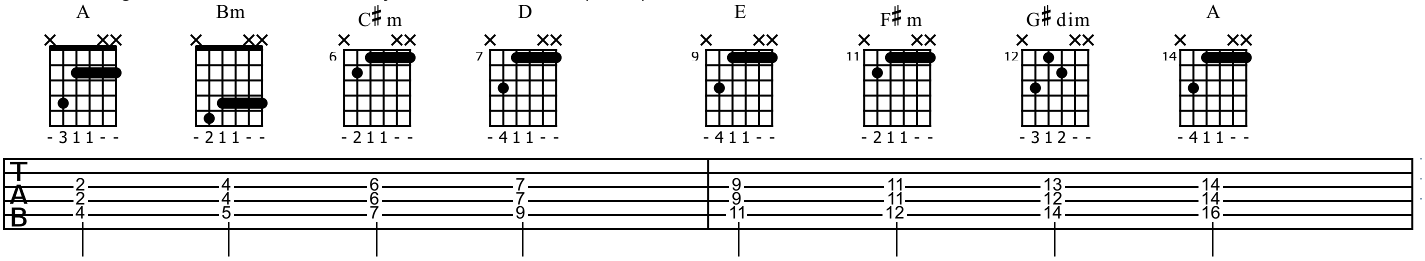
String Set 4/3/2 - Harmonized Maj Scale: 2nd Inversion (5-R-3)



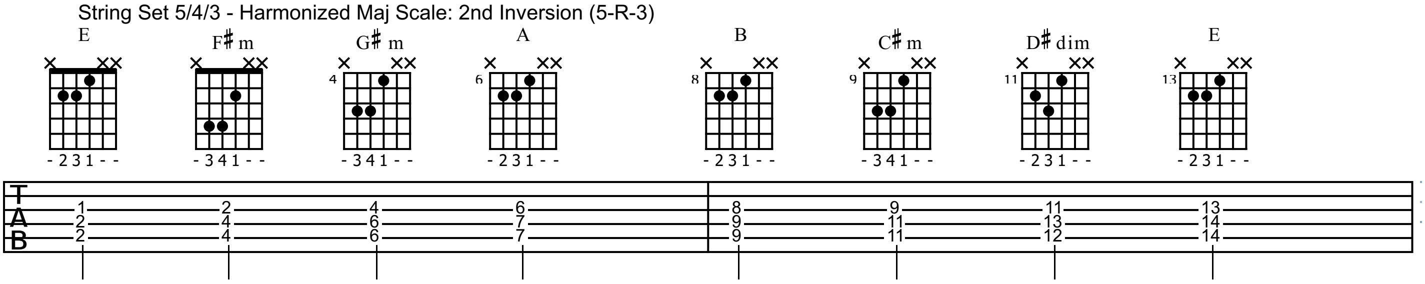
String Set 5/4/3 - Harmonized Maj Scale: Root Position (R-3-5)



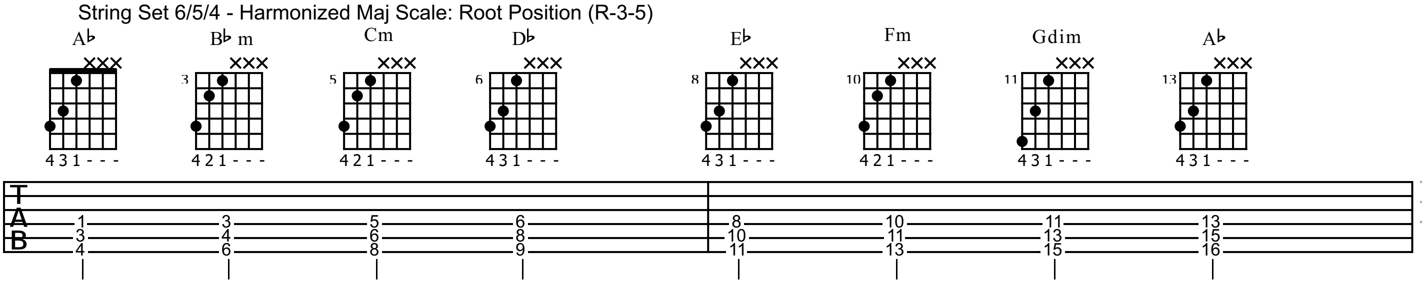
String Set 5/4/3 - Harmonized Maj Scale: 1st Inversion (3-5-R)



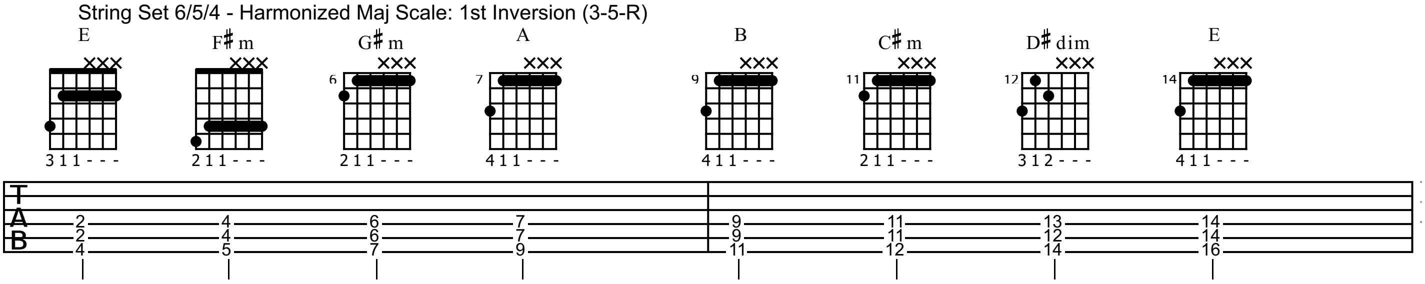
String Set 5/4/3 - Harmonized Maj Scale: 2nd Inversion (5-R-3)



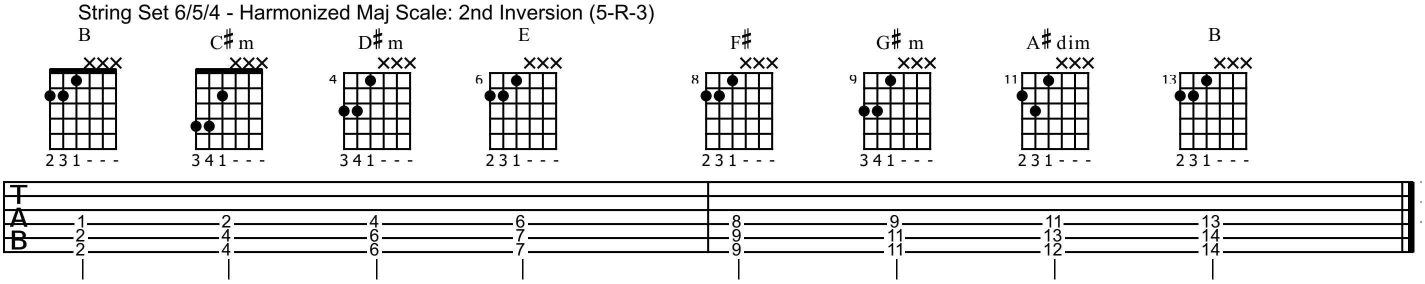
String Set 6/5/4 - Harmonized Maj Scale: Root Position (R-3-5)



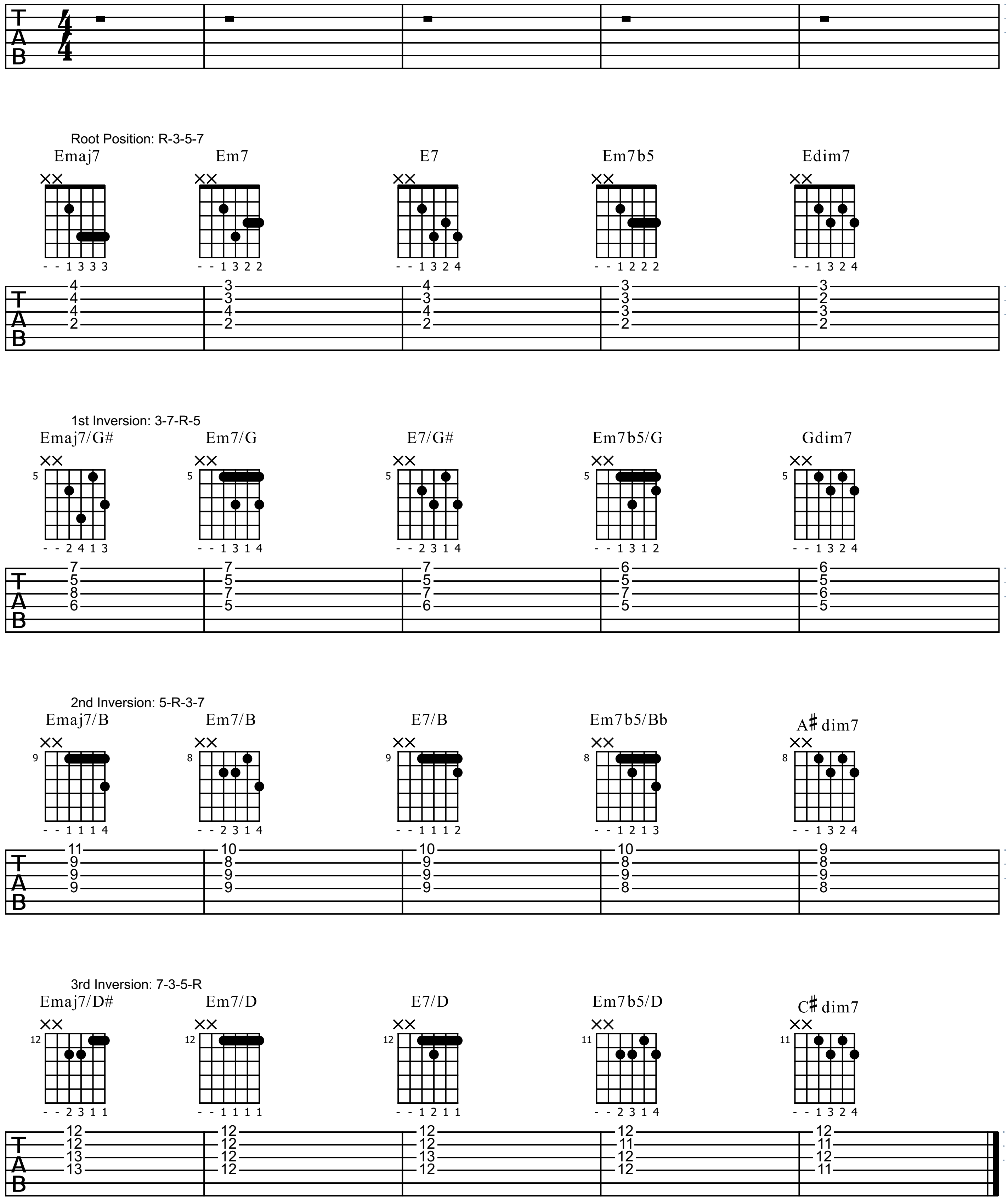
String Set 6/5/4 - Harmonized Maj Scale: 1st Inversion (3-5-R)



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

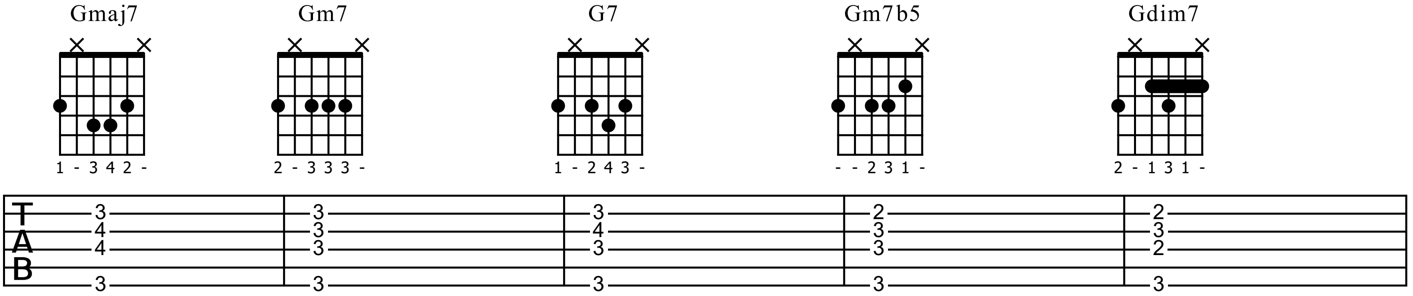


7th Chord Inversions - String Set 4/3/2/1

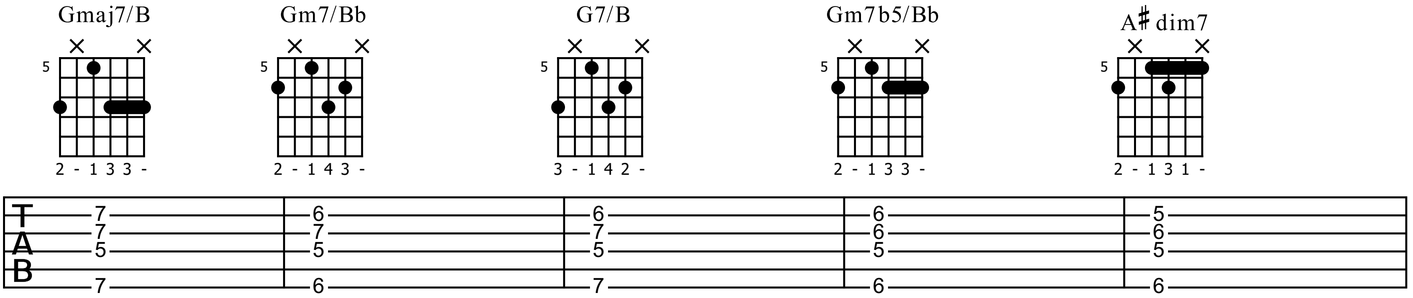


7th Chord Inversions - String Set 6/4/3/2

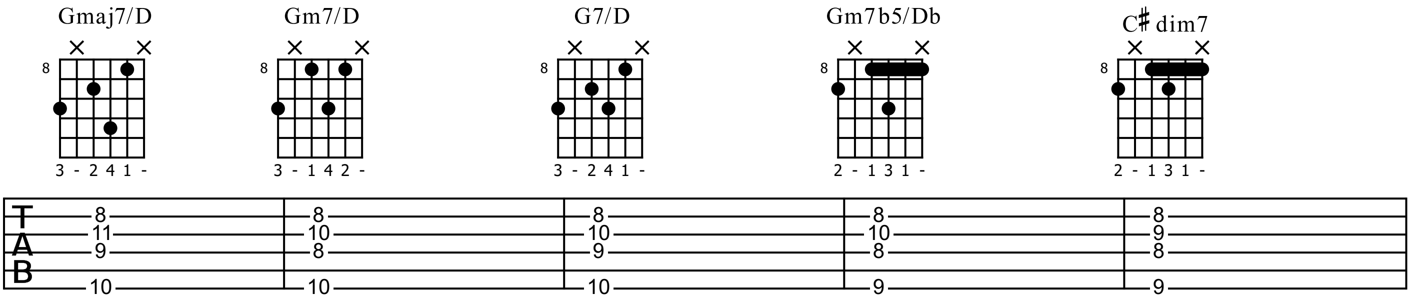
Root Position: R-7-3- 5



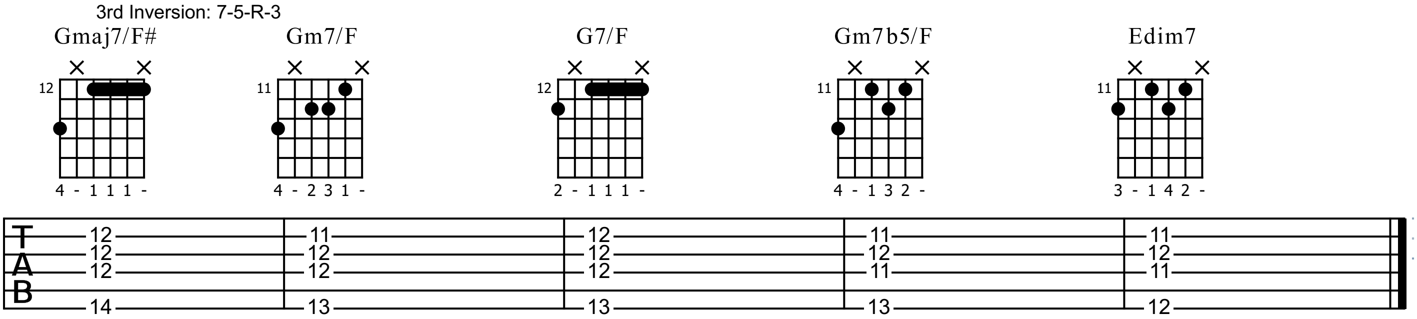
1st Inversion: 3-R-5-7



2nd Inversion: 5-3-7-R

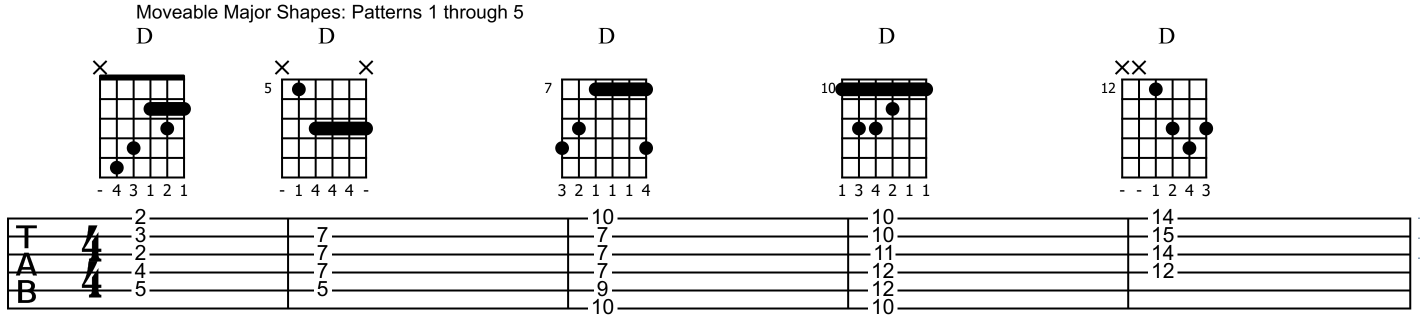


3rd Inversion: 7-5-R-3

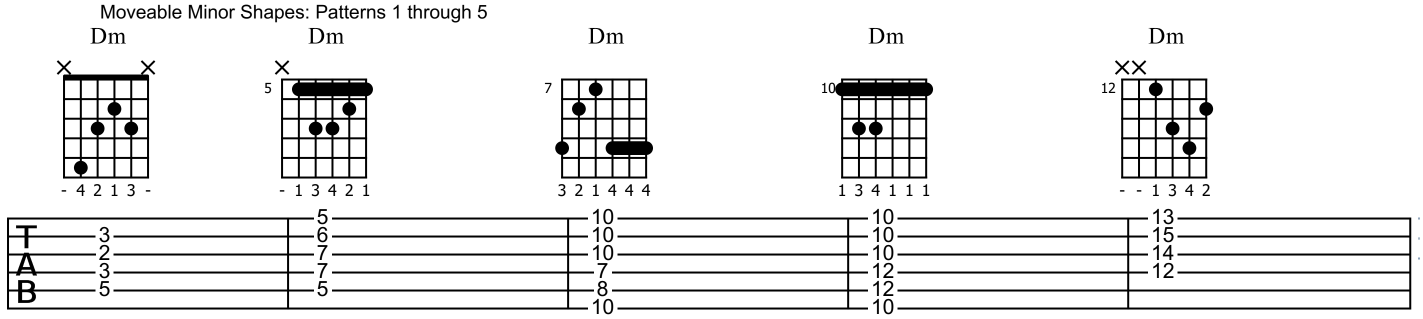


5 Patterns of Maj & Min Shapes

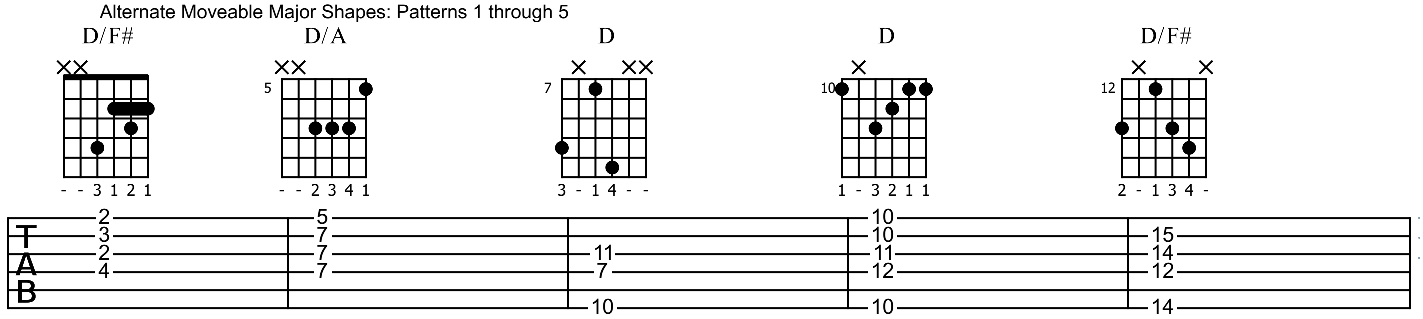
Moveable Major Shapes: Patterns 1 through 5



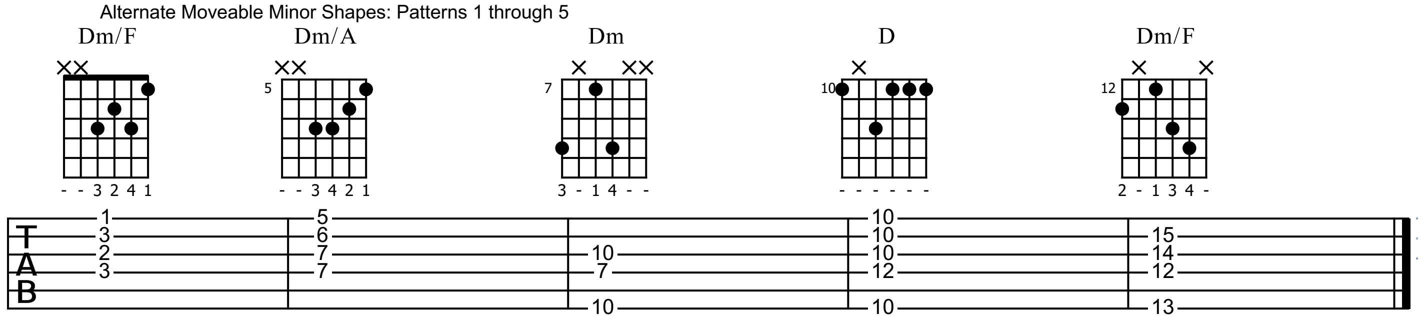
Moveable Minor Shapes: Patterns 1 through 5



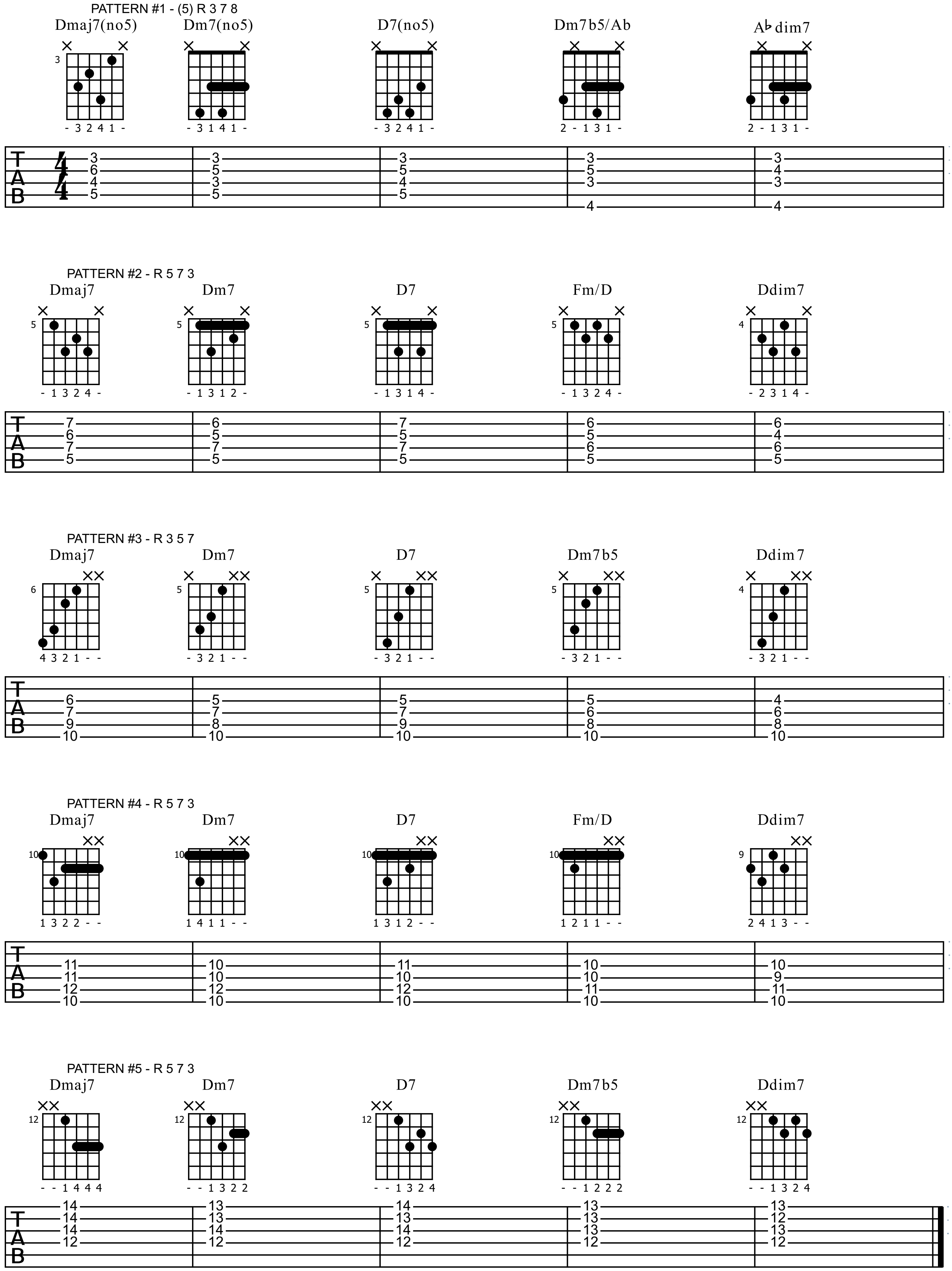
Alternate Moveable Major Shapes: Patterns 1 through 5



Alternate Moveable Minor Shapes: Patterns 1 through 5



5 Patterns of Each 7th Chord Quality



5 Patterns of Each 7th Chord Quality (Alt)