

NOTES ON THE GUITAR:

	Open	1	2	3	4	5	6	7	8	9	10	11	12
6th string:	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E
5th string:	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A
4th string:	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D
3rd string:	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G
2nd string:	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B
1st string:	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E

CAGED SHAPES:

The numbers are called "INTERVALS" (9=2, 11=4, 13=6)

C	A	G	E	D	
3 6 2 5 7 3	5 1 4 2 5	6 2 5 1 3 6	1 4 5 1	2 5 1 4 6 2	362573 C
4 1 4	7	4	7 3		4 14
7 3 6	6 2 5 1 3 6	7 3 6 2 7	2 5 1 4 6 2	3 6 2 5 7 3	736
5 1 4 2 5	4	1 4 5 1		4 1 4	514 25 A
	7 3 6 7	7	3 6 2 7 3	7 3	7
middle on 1	bar on 1	middle on 1	bar on 1	bar on 1	<-fingers
					251462 D
					362573 C
					4 14
					736
					514 25 \

SCALES:

Major: 1 2 3 4 5 6 7	Minor Pentatonic: 1 b3 4 5 b7	Blues: 1 b3 4 b5 5 b7	Major Pentatonic: 1 2 3 5 6	
Mixolydian: 1 2 3 4 5 6 b7	Dorian: 1 2 b3 4 5 6 b7	Lydian: 1 2 3 #4 5 6 7	Locrian: 1 b2 b3 4 b5 b6 b7	(start over)
Natural Minor (Aeolian): 1 2 b3 4 5 b6 b7	Harmonic Minor: 1 2 b3 4 5 b6 7	Melodic Minor: 1 2 b3 4 5 6 7 (ascend) 1 2 b3 4 5 b6 b7 (descend)		
Bebop Dominant: 1 2 3 4 5 6 b7 7	Bebop Major: 1 2 3 4 5 #5 6 7	Bebop Minor: 1 2 b3 3 4 5 6 7		
Diminished: 1 2 b3 4 b5 b6 6 7	Whole Tone: 1 2 3 #4 #5 b7	Lydian Dominant: 1 2 3 #4 5 6 b7		
Chromatic (every possible note): 1 b2 2 b3 3 4 b5 5 b6 6 b7 7				

CHORDS:

Major Triad 1 3 5	Minor Triad 1 b3 5	Power Chord ("5 chord") 1 5
Major 7 th (maj7, M7) 1 3 (5) 7	Minor 7 th (b3, b7) (min7, m7, -7) 1 b3 (5) b7	Dominant 7 th (b7) (no maj or min label) 1 3 (5) b7
Half Diminished (m7b5, min7(b5), -7(-5), o7) 1 b3 b5 b7		Diminished (dim7, o7) 1 b3 b5 (6 - also called bb7)

Extended Chords - 7th chords with added 9, 11, 13 intervals (9=2, 11=4, 13=6). ONLY the highest extension is needed.

Altered Chords: chords with a sharpened or flatted intervals (i.e., #5 or b5, and/or #9 or b9). Notated by parentheses after a chord label, i.e., G7(b5). Flats are often indicated by minus signs ("-"), and sharps by plus signs (""). Also, min(maj7) = 1 b3 5 7 (instead of b7).

Suspended Chords: "sus" means replace the 3 interval with either a 2 or 4, as indicated. If no number is given (2 or 4), then sus means "4". For example, Csus4 = 1 4 5, C7sus = 1 4 5 b7.

"Add" Chords: triads (major and minor) with one or more added intervals (6 and/or 9). The difference between add chords and extended chords is that add chords do not contain a 7. All notes are required in add chords. For example, Cadd9 = 1 3 5 9, Cadd6 (C6) = 1 3 5 6, C6/9 = 1 3 5 6 9, C-add9 = 1 b3 5 9

"Slash" Chords: put the note after the slash in the bass (the lowest note). C/B = 1 3 5, "B" in bass.

E7(b9) Am9 Am7/D D7(b9#5) Gmaj7 Am7 Bbdim7 Bm(b6) Gm7 Db7(#5) C7(b9#5)
Fmaj7 Bb7 F6/9 Fm Fm(maj7) Dm7(b5) G7(b9b5) Cmaj7 Dm7 Em7 Am7 D7(-9+5)
G9sus4 G9 F#o7 Fm7 Em7 Eb7sus4 Dm7 Dbmaj7 Cmaj9(#11)

ROMAN NUMERAL CHORD PROGRESSIONS - Large roman numerals are Major. Small roman numerals are minor. Large roman numerals with a 7 are Dominant 7th. The numbers refer to notes of the major scale (i.e., CAGED shapes - in C, I=C major, ii=D minor, V7=G7). All other chord types can be labeled by roman numerals. Just combine the chord type with the roman numeral root note. The roman numeral simply takes the place of the letter name in the chord. In the key of C, Imaj9=Cmaj9, ii7=Dm7, V13=G dominant 13th, VIImin7(b5)=B half diminished, Imaj7#11=Cmaj7#11 etc.

DIATONIC:

I ii iii IV V(7) vi (V can be either major or 7th)

I IV I V
 I vi IV V7
 I iii IV V
 vi IV ii V
 I V IV V
 I IV I V
 I ii iii IV V
 I iii vi ii V

BORROWED CHORDS - flats mean move the chords down 1 fret:

bVII bIII bVI (bV bII)

I bVII IV IV
 I IV bVII V7
 I bVII bIII I
 I ii bIII I
 I bVI bVII I
 I bIII IV bVI bVII
 I bII I bV I bII bVII I

SECONDARY DOMINANTS: Each of these chords can also be seen as major.

I7 II7 III7 VI7 VII7

I I7 IV iv (<- iv is one "other borrowed chords" below)
 I III7 vi IV
 I ii III7 IV
 I vi II7 V7
 I VII7 iii III7 vi VI7 II7 IV
 I VI7 II7 V7
 I iii II7 IV
 I IV II7 V7 III7 vi IV iv

BLUES:

I7 (one of the secondary dominants) IV7 V7 (one of the diatonics)

I7 IV7 I7 I7 IV7 IV7 I7 I7 V7 IV7 I7 V7
 I7 IV I I7 IV #IVdim7 I ii iii bIII ii V7 I

MINOR CHORD PROGRESSIONS:

(just start on vi, and use chords from the other categories):

vi V7 IV III7
 vi IV ii V
 vi ii V I IV VII7 iii III7
 vi iii ii III7

OTHER BORROWED CHORDS:

iv (typically used in a IV iv I progression)
 v (typically used in a v I7 progression)
 i (typically becomes vi in a new key), bii, biii, bvi, bvii, vii

I iii IV iv
 I IV v IV
 I IV v I7 IV iv
 I IV II7 V7 III7 vi IV iv i (vi becomes i in old key) -> i
 (i becomes vi in new key) -> vi ii V I IV bVII III7 vi

CHORD-SCALE RELATIONSHIPS:

Pentatonics:

1) Over I(7) IV(7) V(7) bVII bIII and bVI chords --> play the minor pentatonic or blues scale in the same key.

Ex.) Over I bVII IV bIII in the key of A (A G D C) -->
Play A minor pentatonic or A blues.

2) Over I(7) IV(7) V(7) ii iii and vi chords --> play the major pentatonic scale in the same key.

Ex.) Over I iii IV V7 vi ii IV I in the key of A (A C#m D E7 F#m Bm D A) -->
Play A major pentatonic.

Minor pentatonic and blues scales sound bluesy, and create a heavy rock sound. Major pentatonic scales sound "sweeter" and create a more pastoral, country feel.

Playing Over Individual Chords in a Progression:

3) Over any chord progression diatonic to a single scale (i.e., all the notes in the chords come from a single scale) --> play the scale to which the chords are diatonic.

Ex.) Over I iii IV V7 vi ii IV I in the key of A (A C#m D E7 F#m Bm D A - all notes come from the A Major scale) -->
Play the A Major scale.

4) Over any single major chord, play major pentatonic with the same root note.

Ex.) Over G C D chords -->
Play G major pentatonic, C major pentatonic, and D major pentatonic respectively.

5) Over any single minor chord, play minor pentatonic with the same root note.

Ex.) Over Em Am Bm chords -->
Play E minor pentatonic, A minor pentatonic, and B minor pentatonic respectively.

6) Over any dominant 7th (9th, 11th, 13th), play major pentatonic with the same root note - and add b7

Ex.) Over A7 D7 E7 chords -->
Play A major pentatonic (add the note "G"), D major pentatonic (add the note "C"), and E major pentatonic (add the note "D").

7) Over any half diminished chord (m7b5), play the blues scale with the same root note (avoid the 5th interval).

Ex.) Over Bm7(b5) -->
Play B blues, and avoid the "F#" note.

8) Over any diminished chord, play diminished scale with the same root note.

Ex.) Over Bm7(b5) -->
Play B blues, and avoid the "F#" note.

9) Over any single chord, you can play the intervals that make up the chord. In general, you can also extend any chord with the 9, 11, and 13 (2, 4, and 6) intervals to create passing tones. Often, the 6 needs to be flatted (especially in minor chords), the 4 needs to be sharped (especially in major chords), and the 9 needs to be flatted or sharped (especially in dominant chords).

Ex.) Over C major (maj7th, maj 9th, etc.) -->
Play 1 3 5 7 9 11 (or #11) 13 (1 2 3 4 (or #4) 5 6 7)

Ex.) Over A minor (min7th, min 9th, etc.) -->
Play 1 b3 5 b7 9 11 13 (or b13) (1 2 b3 4 5 6 (or b6) b7)

Ex.) Over E7 (9, 13th, etc.) -->
Play 1 3 5 b7 9 11 13 (1 2 3 4 5 6 b7)

Ex.) Over Cmajor9(#11) -->
Play 1 3 5 7 9 #11 13 (1 2 3 #4 5 6 7) - indicated by the chord symbol

Ex.) Over E7(#5b9) -->
Play 1 3 #5 b7 b9 11 13 (1 b2 3 4 #5 6 b7) - indicated by the chord symbol

Ex.) Over Bm7(b5) -->
Play 1 b3 b5 b7 9 1 13 (1 2 b3 4 b5 6 b7) - indicated by the chord symbol