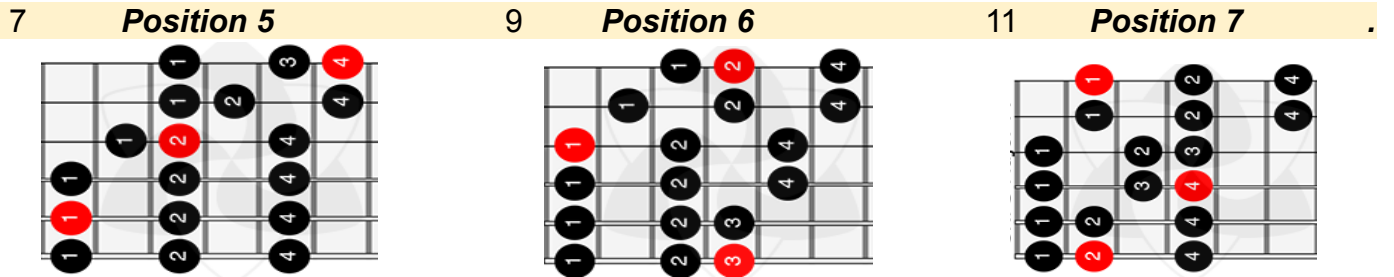
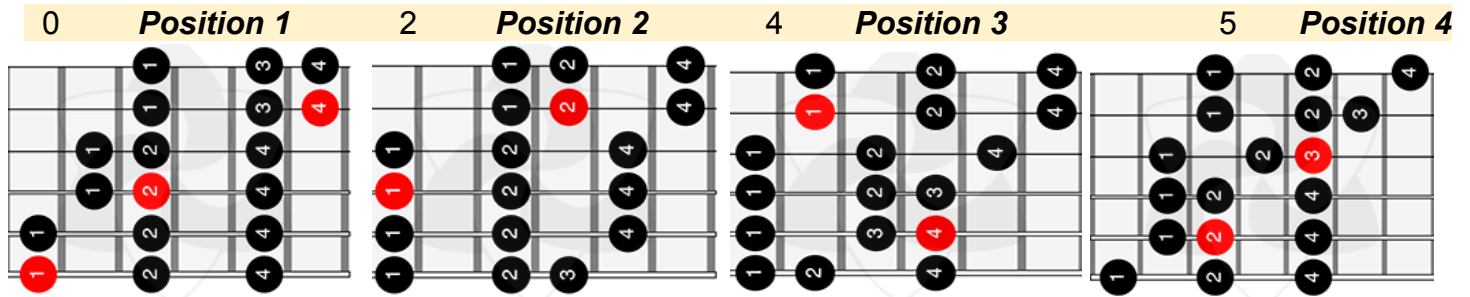
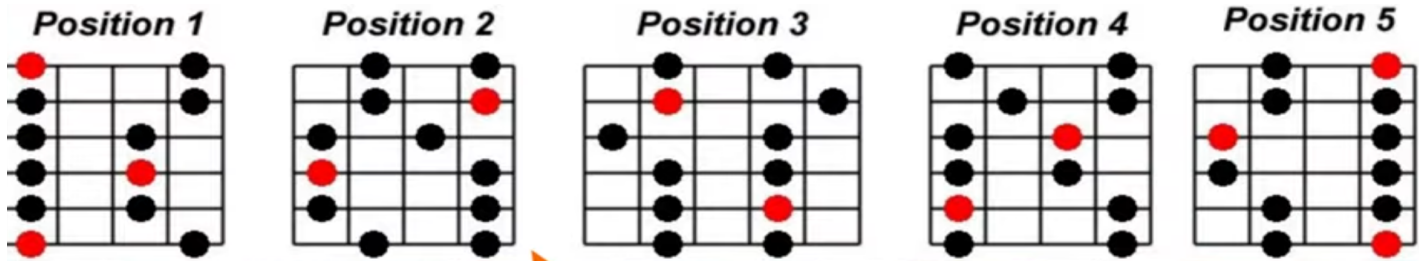


# Scales Positions



<u>MODES</u>	MODIFICATIONS	2NPS	3NPS
<i>ionian</i>	Gamme majeure naturelle	2	1
<i>lydian</i>	4A - Quarte augmentée (au lieu de juste)	1, -½	4
<i>mixolydian</i>	7m - Septième mineure ( au lieu de majeure)	3	5
<i>eolian</i>	Gamme mineure naturelle	1, 4	6
<i>dorian</i>	6M - Sixte majeure (au lieu de mineure)	5	2
<i>phrygian</i>	2m - Seconde mineure (au lieu de majeure)	2, +½	3
<i>locrian</i>	2m + 5D - 2nde min + 5te diminuée	5, +½	7
<i>melodique</i>	Gamme maj avec 3m → 6M + 7M	5	
<i>harmonique</i>	7M		



# Major Scales Patterns

	I (VIII)	II (IX)	III (X)	IV (XI)	V (XII)	IV (XIII)	VII
IONIAN	ROOT	2 M	3 M	4 J	5 J	6 M	7 M
LYDIAN	ROOT	2 M	3 M	4 A (# IV)	5 J	6 M	7M
MIXOLYDIAN	ROOT	2 M	3 M	4 J	5 J	6 M	7 m ( b VII)

# Minor Scales Patterns

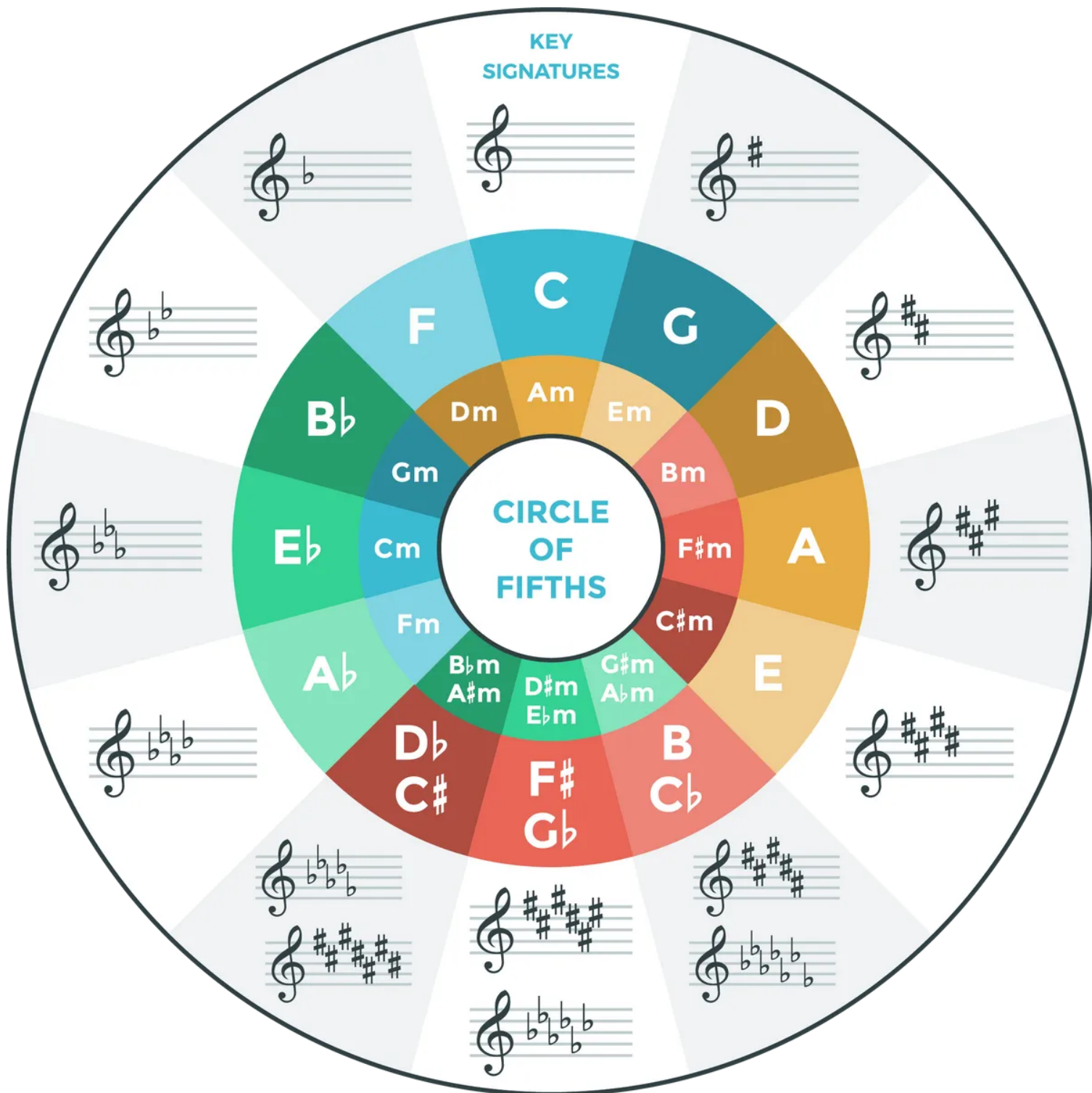
	I	II	b III	IV	V	b IV	b VII
AEOLIAN	ROOT	2 M	3 m	4 J	5 J	6 m	7 m
Harmonic minor	ROOT	2 M	3 m	4 J	5 J	6 m	7 M (bVII)
DORIAN (melodic minor if 7M)	ROOT	2 M	3 m	4 J	5 J	6 M (bIV)	7 m
PHRYGIAN	ROOT	2 m ( b II)	3 m	4 J	5 J	6 m	7 m
LOCRIAN	ROOT	2 m ( b II)	3 m	4 J	5 D ( b V)	6 m	7 m

# Chords Type

Major	I	ii	iii	IV	V	vi	vii ° *
Minor Natural	i	ii °	III	iv	v	IV	VII
Minor Harmonic	i	ii °	III	iv	V	IV	#vii
Dorian	i	ii	III	IV	v	vi °	VII
Phrygian	i	II	III	iv	v °	VI	vii
C major	C E G B	D F A C	E G B D	F A C E	G B D F	A C E G	B D F A
A minor	A C E G	B D F A	C E G B	D F A C	E G B D	F A C E	G B D F
G major	G B D F	A C E G	B D F A	C E G B	D F A C	E G B D	F# A C E E b
A major	A C# E G	B D F# A	C# E G# B	D F# A C#	E G# B D	F# A C# E	G# B D F
E minor	E G B D	F A C E	G B D F	A C E G	B D F A	C E G B	D F A C
B minor F# C#	B D F# A	C# E G B	D F# A C#	E G B D	F# A C# E	G B D F	A C# E G

\*b5, b7

# Circle of Fifths



A=440Hz



Major  
Minor

Power Chords



12-tone equal temperament

Pentatonic scale



Harmonic minor

Diminished

Blues scale

7th chords

Augmented

Circle of fifths

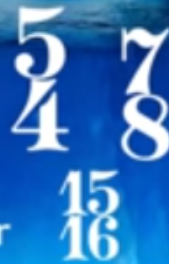
Inversions

Suspended chords

Cadences

Sequence

Upper chord extensions



Diatonic modes



Melodic Minor

Modal interchange



Mixed meter

Whole Tone scale

Neapolitan chord

Augmented 6th

Hendrix chord

Polyrhythm

Altered chords

Picardy third

Tritone substitution

Quartal Harmony

Minor scale modes

Metric modulation

Polymeter

Octatonic scales

Double Harmonic scales

Mu chords

Polytonality

Bebop scales

Atonality

Tristan chord

Swing ratios

Overtones

24-TET



A=415Hz

Just intervals

Neutral intervals

Meantone temperament

Nested tuplets

A=432Hz

Pitch = Rhythm

Negative harmony

Pythagorean tuning



Super-Ultra-Hyper-Mega-Meta-Lydian scale

Deutsch's scale illusion

Xenharmonic music

Microtonal modulation

Shepard tone

# Good Chord Progressions

				[----- 1 -----]	[----- 2 -----]
<b>1</b>	<b>IV</b>	<b>I</b>	<b>III</b>	<b>V</b>	<b>V</b>
<b>2</b>	<b>IV</b>	<b>VI</b>	<b>V</b>	<b>VI</b>	<b>I</b>
<b>3</b>	<b>D</b>	<b>Bb</b>	<b>G</b>	<b>C / C#</b>	<b>C</b>
<b>4</b>	<b>i</b>	<b>VI</b>	<b>iv</b>	<b>VII</b>	
<b>5</b>					
<b>6</b>					
<b>7</b>					
<b>8</b>					
<b>9</b>					
<b>10</b>					
<b>11</b>					
<b>12</b>					
<b>13</b>					
<b>14</b>					
<b>15</b>					
<b>16</b>					
<b>17</b>					
<b>18</b>					
<b>19</b>					
<b>20</b>					

