

Arpeggios de séptima, escalas pentatónicas y de blues para violoncello

Cuatro octavas en todo el
registro sin capotasto

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Introducción

El presente libro surge, por un lado, de mi exploración personal intentando ampliar las posibilidades del violoncello en los diferentes grupos de música popular que integré, entre ellos: Andrés Prado Jazz Ensemble 1, Estación Chacaíto, Sin Líneas en el Mapa, Sexteto Agua Pesada, y actualmente, Terca Pandora, Arre! y Proyecto Ruidos. Y por otro lado, de los casi quince años de docencia ininterrumpida en el ámbito público y privado, guiando a violoncellistas, aunque también violinistas y violistas, en el desarrollo de una técnica de ejecución que les permitiera abordar las obras clásicas, pero principalmente sus propios proyectos musicales y desarrollar una estética personal.

Lamentablemente es casi inexistente el material escrito para el estudio del violoncello aplicado a la música popular, donde se desarrolle el uso de recursos técnicos de manera sistemática. Sin ir más lejos, en los libros de técnica de violoncello, el estudio de arpeggios es solo de los de triada mayor, triada menor, séptima de dominante, séptima disminuida, raras veces el aumentado, mientras que para estudiar un solo de jazz debemos recurrir a arpeggios con séptimas (mayor séptima, menor séptima, semidisminuido y el ya mencionado séptima de dominante) cuanto menos.

Los arpeggios son sucesiones de notas (horizontalidad) pertenecientes a un acorde (sonidos simultáneos o verticalidad). Así resulta muy natural construir frases a partir de arpeggios de un acorde, y agregar notas de la escala del acorde o cromatismos para mejorar la conducción melódica. En la ejecución de walking sucede lo mismo pero es más llamativo el uso de arpeggios.

Por esa razón, el objetivo de este libro es presentar los esquemas generales de ejecución de arpeggios con posiciones fijas y luego con cambios de posición, como una manera de acercarse a la improvisación basada en cifrados de acordes. También presento una guía de aproximación al estudio de los arpeggios, y espero en próximas ediciones poner al alcance de los estudiantes y colegas un material que lo profundice. Desde ya agradeceré a todos aquellos que deseen enviar sus comentarios y sugerencias a la casilla de correo violoncello@rdelgado.com.ar.

Rafael J. Delgado E.

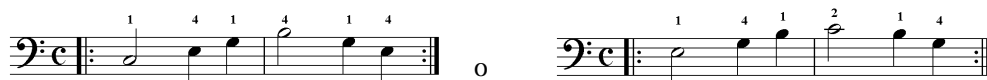
Guía de estudio

Para el estudio de los arpeggios con séptima sugiero grupos de digitaciones de cuatro notas sin tener que cambiar de posición (ver Esquema de arpeggios, pág. 5). En todos los casos hay por lo menos dos tipos de digitaciones, de las cuales en una el grupo empieza en la fundamental o la quinta, o si empieza en la tercera o en la séptima.

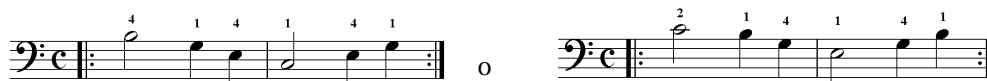
Recomendamos empezar el estudio con el siguiente orden:

1. Diferentes patrones en el rango de una octava (por ejemplo para el arpeggio de Cmaj⁷):

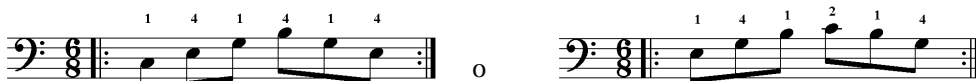
- Movimiento lento.



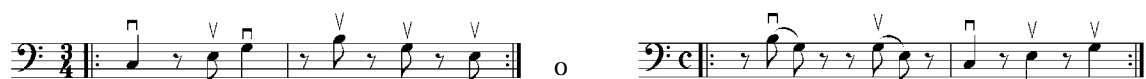
- Invertiendo el orden de todas las variantes sugeridas.



- Movimiento más ágil.

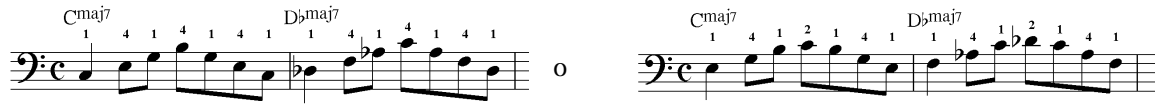


- Incorporando variantes rítmicas, silencios y golpes de arco.



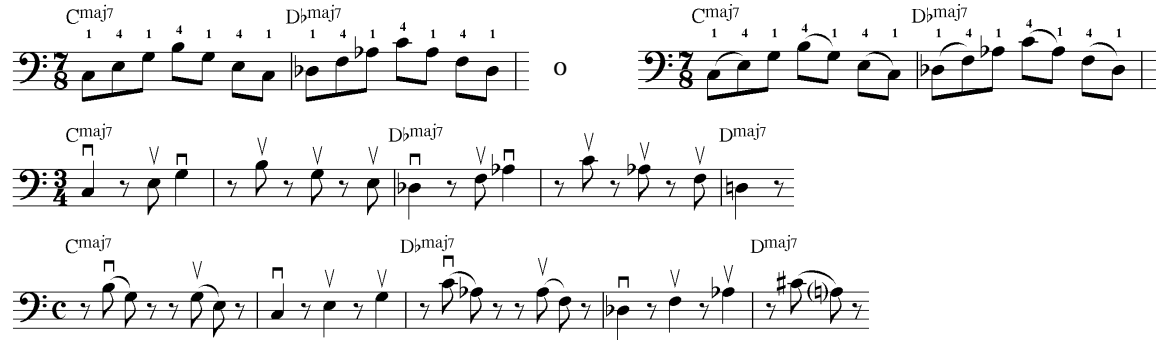
2. Enlaces entre arpeggios de un mismo tipo en el rango de una octava (por ejemplo para arpeggios Maj⁷):

- Con enlace de semitono.



- Con diferentes intervallos de enlace (de tono, tono y medio, etc).

- Variantes rítmicas, silencios y golpes de arco.



3. Digitaciones de un solo arpeggio en toda la extensión del instrumento ascendiendo y descendiendo sobre una misma cuerda o cambiando de cuerdas (ver página 7). En las partituras solo aparece la digitación de ascenso, por que asumo que la digitación del descenso es la misma, aunque se puede subir con una digitación y bajar con otra y viceversa. Las digitaciones sugeridas están en color negro y son para subir por bloques de posición desde la cuarta cuerda hasta lo más agudo en la primera. Las digitaciones en color gris son alternativas para aprovechar las posiciones bajas en las cuatro cuerdas y ascender solo en la primera cuerda.

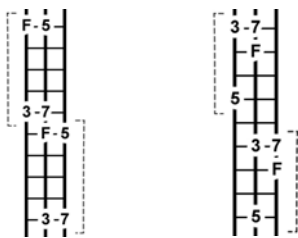
4. Enlaces entre diferentes arpeggios dentro de una misma tonalidad con digitaciones cómodas en el rango de una octava.



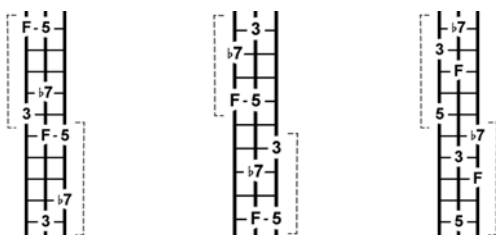
5. Resolver cifrados de acordes de música popular, improvisando y enlazando arpeggios sencillos.

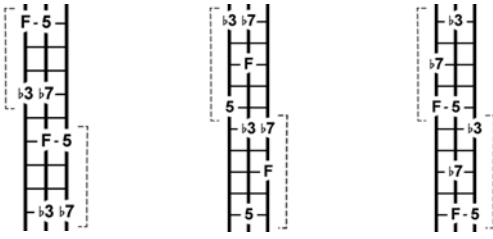
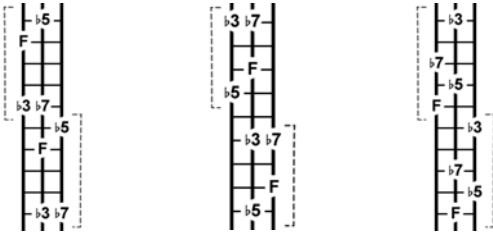
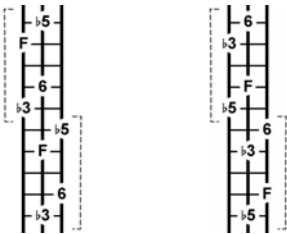
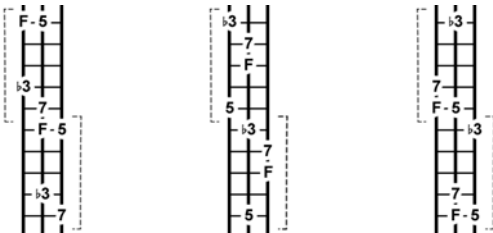
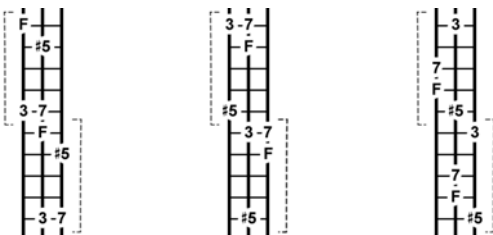
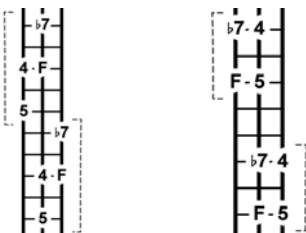
Esquemas de arpeggios

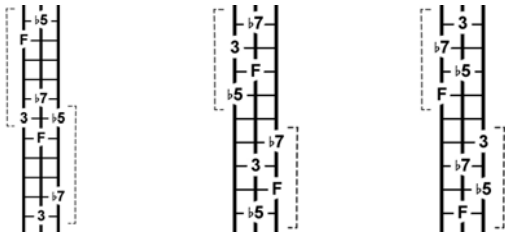
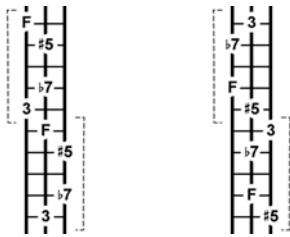
1. Mayor séptima, Xma⁷.



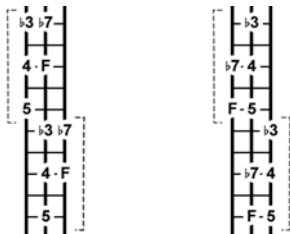
2. Séptima, X⁷.



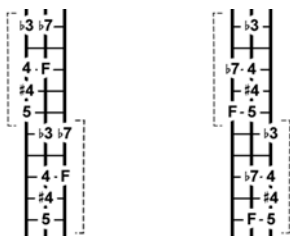
3. Menor séptima, Xm^7 .4. Semidisminuido, Xm^{7b5} .5. Disminuido, X° .6. Menor con séptima mayor, $Xm^{(ma7)}$.7. Aumentado con séptima mayor, $Xma^{7(\#5)}$.8. Séptima con cuarta suspendida, X^{7sus4} .

9. Séptima con quinta disminuida, $X^{7(b5)}$.10. Séptima con quinta aumentada, $X^{7(\#5)}$.

11. Escala menor pentatónica.



12. Escala blues.



C

Cma7 = Em^{b6}

1



I 1 4 1 3 1 3 1 3 1 3

II 1 4 1 3

III 0 1 4

2



I 1 2 1 4 1 2 1 3 1 2 3

II 1 4 3 4 1 3

III 3 4 1 3

IV 0 1 4

C7

1



I 1 4 1 3 1 3 1 3 1 3

II 1 4 1 3

III 0 1 4

2



I 1 2/3 1 4 1 2 1 3 1 2 3

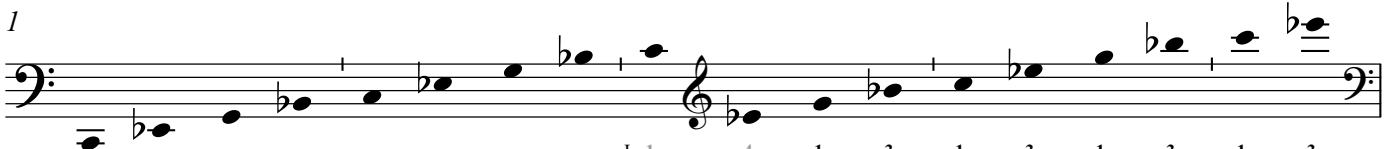
II 1 4 2 4 1 3 2 3

III 2 4 1 3

IV 0 1 4 2 3

Cm7 = Eb6

1



I 1 4 1 3 1 3 1 3 1 3

II 1 4 1 3

III 0 1 4

2



I 1 2 1 4 1 2 1 3 1 2 3

II 1 4 2 4 1 3

III 2 4 1 3

IV 0 1 4

Cm^{7b5} = Ebm⁶

1



I 1 4 1 3 1 3 1 3 1 3
 II 1 4 1 3 1 3
 III 1 4 1 3 1 3
 IV 0 1 4 1 3

2



I 1 2/3 1 3/4 1 2 1 3 1 2 3
 II 1 3/4 2 4 1 3
 III 2 4 1 3/4
 IV 1 4

C^o = Eb^o = F#^o = A^o

1



I 1 3/4 1 3 1 3 1 3 1 3
 II 1 3/4
 III 1 3/4

2



I 0 1 4 1 3 1 3 1 2 3
 II 1 3/4
 III 1 3/4
 IV 1 4

Cm^(ma7)

1



I 1 4 1 3 1 3 1 3 1 3
 II 1 4 1 3
 III 0 1 3

2



I 1 2 1 4 1 2 1 3 1 2 3
 II 1 4 3 4 1 3
 III 3 4 1 3
 IV 1 4

Cma7(#5) = E \flat 6

1

I 1 1 4 1 3 1 3 1 3 1 3
 II 1 4 1 3
 III 1 4 1 4

2

I 1 2 1 4 1 2 1 3 1 2 3
 II 1 4 3 4 1 3
 III 3 4 1 3
 IV 1 4

C7sus4

2

I 1 2/3 2 4 1 2 1 2 1 2 3
 II 2 4 2 4
 III 2 4
 IV 2 4

C7(b5) = F#7(b5)

1

I 1 4 1 3 1 3 1 3 1 3
 II 1 4
 III 1 4

2

I 1 3 1 3 1 2 1 2 1 2 3
 II 2 4 2 4 2 3
 III 2 4
 IV 2 4

C7(#5)

1

I 1 1 4 1 2 1 3 1 2 1 3
 II 1 3 1 3
 III 1 3 1 4

2

I 1 3 1 4 1 2 1 3 1 2 3
 II 1 4 1 3 1 3 1 2
 III 1 3 1 3 1 2
 IV 1 4 1 2

Cm-Pentatonica

2

I 1 2 1 4 1 2 1 3 1 2 1 2
 II 1 4 2 4 1 3
 III 2 4 1 3
 IV 1 4

C-Blues

2

I 1 2 1 4 1 2 1 3 1 2 1 2
 II 1 4 2 4 1 3
 III 2 4 1 3
 IV 1 4

C#/D \flat

D \flat ma 7 = Fm $^{\flat 6}$

1



2



D \flat 7

1



2



D \flat m 7 = E $^{\flat 6}$

1



2



D \flat m7 \flat 5 = Em⁶

1

2

D \flat ^o = E^o = G^o = B \flat ^o

1

2

D \flat m(ma7)

1

2

D \flat 7(#5)

1



I 0 1 4 1 2 1 3 1 2 1 3
 II 1 3 1 3

III 1 3 1 4

2



I 1 3 1 3 1 2 1 3 1 2 3

II 1 4 1 2 1 3 1 2

III 1 3 1 3 1 2

IV 1 4 1 2

D \flat m-Pentatónica

2



I 1 2 1 4 1 2 1 3 1 2 3

II 1 4 2 4 1 3

III 2 4 1 3

IV 1 4

D \flat -Blues

2



I 1 2 1 4 1 2 1 3 1 2 3

II 1 4 2 4 1 3

III 2 4 1 3

IV 1 4

D

Dma⁷_{=F#m^{b6}}

1

First run of the Dma⁷ scale in first position, starting on the bass clef. The notes are: F#2, G#2, A2, B2, C#3, D3, E3, F#3. The notation includes a treble clef for the upper octave and a double bar line at the end.

I 0 1 4 1 3 1 3 1 2 3

II 0 1 4 1 3

III 1 4 1 4

2

Second run of the Dma⁷ scale in first position, starting on the bass clef. The notes are: F#2, G#2, A2, B2, C#3, D3, E3, F#3. The notation includes a treble clef for the upper octave and a double bar line at the end.

I 1 2 1 3 1 2 1 3 1 2

II 1 4 2 3 1 3

III 3 4 1 3

IV 1 4

D7

1

First run of the D7 scale in first position, starting on the bass clef. The notes are: D2, E2, F#2, G#2, A2, B2, C#3, D3. The notation includes a treble clef for the upper octave and a double bar line at the end.

I 0 1 4 1 3 1 3 1 2 3

II 0 1 4 1 3

III 1 4 1 4

2

Second run of the D7 scale in first position, starting on the bass clef. The notes are: D2, E2, F#2, G#2, A2, B2, C#3, D3. The notation includes a treble clef for the upper octave and a double bar line at the end.

I 1 2/3 1 3 1 2 1 3 1 2

II 1 4 2 3 1 3 2 3

III 2 4 1 3

IV 1 4 2 3

Dm⁷_{=F⁶}

1

First run of the Dm⁷ scale in first position, starting on the bass clef. The notes are: D2, E2, F2, G2, A2, B2, C#3, D3. The notation includes a treble clef for the upper octave and a double bar line at the end.

I 0 1 4 1 3 1 3 1 3 1 3

II 0 1 4 1 3

III 1 4 1 4

2

Second run of the Dm⁷ scale in first position, starting on the bass clef. The notes are: D2, E2, F2, G2, A2, B2, C#3, D3. The notation includes a treble clef for the upper octave and a double bar line at the end.

I 1 2 1 3 1 2 1 3 1 2 3

II 1 4 2 3 1 3

III 2 4 1 3

IV 1 4

Dma⁷(#5)_{=F#b6}

1

Musical notation for the first position of the Dma⁷(#5) scale. The scale is written on a grand staff (bass and treble clefs). The notes are: F#2, G#2, A2, B2, C#3, D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B81, C#83, D83, E83, F#83, G#83, A83, B82, C#84, D84, E84, F#84, G#84, A84, B83, C#85, D85, E85, F#85, G#85, A85, B84, C#86, D86, E86, F#86, G#86, A86, B85, C#87, D87, E87, F#87, G#87, A87, B86, C#88, D88, E88, F#88, G#88, A88, B87, C#89, D89, E89, F#89, G#89, A89, B88, C#90, D90, E90, F#90, G#90, A90, B89, C#91, D91, E91, F#91, G#91, A91, B90, C#92, D92, E92, F#92, G#92, A92, B91, C#93, D93, E93, F#93, G#93, A93, B92, C#94, D94, E94, F#94, G#94, A94, B93, C#95, D95, E95, F#95, G#95, A95, B94, C#96, D96, E96, F#96, G#96, A96, B95, C#97, D97, E97, F#97, G#97, A97, B96, C#98, D98, E98, F#98, G#98, A98, B97, C#99, D99, E99, F#99, G#99, A99, B98, C#100, D100, E100, F#100, G#100, A100, B99, C#101, D101, E101, F#101, G#101, A101, B100, C#102, D102, E102, F#102, G#102, A102, B101, C#103, D103, E103, F#103, G#103, A103, B102, C#104, D104, E104, F#104, G#104, A104, B103, C#105, D105, E105, F#105, G#105, A105, B104, C#106, D106, E106, F#106, G#106, A106, B105, C#107, D107, E107, F#107, G#107, A107, B106, C#108, D108, E108, F#108, G#108, A108, B107, C#109, D109, E109, F#109, G#109, A109, B108, C#110, D110, E110, F#110, G#110, A110, B109, C#111, D111, E111, F#111, G#111, A111, B110, C#112, D112, E112, F#112, G#112, A112, B111, C#113, D113, E113, F#113, G#113, A113, B112, C#114, D114, E114, F#114, G#114, A114, B113, C#115, D115, E115, F#115, G#115, A115, B114, C#116, D116, E116, F#116, G#116, A116, B115, C#117, D117, E117, F#117, G#117, A117, B116, C#118, D118, E118, F#118, G#118, A118, B117, C#119, D119, E119, F#119, G#119, A119, B118, C#120, D120, E120, F#120, G#120, A120, B119, C#121, D121, E121, F#121, G#121, A121, B120, C#122, D122, E122, F#122, G#122, A122, B121, C#123, D123, E123, F#123, G#123, A123, B122, C#124, D124, E124, F#124, G#124, A124, B123, C#125, D125, E125, F#125, G#125, A125, B124, C#126, D126, E126, F#126, G#126, A126, B125, C#127, D127, E127, F#127, G#127, A127, B126, C#128, D128, E128, F#128, G#128, A128, B127, C#129, D129, E129, F#129, G#129, A129, B128, C#130, D130, E130, F#130, G#130, A130, B129, C#131, D131, E131, F#131, G#131, A131, B130, C#132, D132, E132, F#132, G#132, A132, B131, C#133, D133, E133, F#133, G#133, A133, B132, C#134, D134, E134, F#134, G#134, A134, B133, C#135, D135, E135, F#135, G#135, A135, B134, C#136, D136, E136, F#136, G#136, A136, B135, C#137, D137, E137, F#137, G#137, A137, B136, C#138, D138, E138, F#138, G#138, A138, B137, C#139, D139, E139, F#139, G#139, A139, B138, C#140, D140, E140, F#140, G#140, A140, B139, C#141, D141, E141, F#141, G#141, A141, B140, C#142, D142, E142, F#142, G#142, A142, B141, C#143, D143, E143, F#143, G#143, A143, B142, C#144, D144, E144, F#144, G#144, A144, B143, C#145, D145, E145, F#145, G#145, A145, B144, C#146, D146, E146, F#146, G#146, A146, B145, C#147, D147, E147, F#147, G#147, A147, B146, C#148, D148, E148, F#148, G#148, A148, B147, C#149, D149, E149, F#149, G#149, A149, B148, C#150, D150, E150, F#150, G#150, A150, B149, C#151, D151, E151, F#151, G#151, A151, B150, C#152, D152, E152, F#152, G#152, A152, B151, C#153, D153, E153, F#153, G#153, A153, B152, C#154, D154, E154, F#154, G#154, A154, B153, C#155, D155, E155, F#155, G#155, A155, B154, C#156, D156, E156, F#156, G#156, A156, B155, C#157, D157, E157, F#157, G#157, A157, B156, C#158, D158, E158, F#158, G#158, A158, B157, C#159, D159, E159, F#159, G#159, A159, B158, C#160, D160, E160, F#160, G#160, A160, B159, C#161, D161, E161, F#161, G#161, A161, B160, C#162, D162, E162, F#162, G#162, A162, B161, C#163, D163, E163, F#163, G#163, A163, B162, C#164, D164, E164, F#164, G#164, A164, B163, C#165, D165, E165, F#165, G#165, A165, B164, C#166, D166, E166, F#166, G#166, A166, B165, C#167, D167, E167, F#167, G#167, A167, B166, C#168, D168, E168, F#168, G#168, A168, B167, C#169, D169, E169, F#169, G#169, A169, B168, C#170, D170, E170, F#170, G#170, A170, B169, C#171, D171, E171, F#171, G#171, A171, B170, C#172, D172, E172, F#172, G#172, A172, B171, C#173, D173, E173, F#173, G#173, A173, B172, C#174, D174, E174, F#174, G#174, A174, B173, C#175, D175, E175, F#175, G#175, A175, B174, C#176, D176, E176, F#176, G#176, A176, B175, C#177, D177, E177, F#177, G#177, A177, B176, C#178, D178, E178, F#178, G#178, A178, B177, C#179, D179, E179, F#179, G#179, A179, B178, C#180, D180, E180, F#180, G#180, A180, B179, C#181, D181, E181, F#181, G#181, A181, B180, C#182, D182, E182, F#182, G#182, A182, B181, C#183, D183, E183, F#183, G#183, A183, B182, C#184, D184, E184, F#184, G#184, A184, B183, C#185, D185, E185, F#185, G#185, A185, B184, C#186, D186, E186, F#186, G#186, A186, B185, C#187, D187, E187, F#187, G#187, A187, B186, C#188, D188, E188, F#188, G#188, A188, B187, C#189, D189, E189, F#189, G#189, A189, B188, C#190, D190, E190, F#190, G#190, A190, B189, C#191, D191, E191, F#191, G#191, A191, B190, C#192, D192, E192, F#192, G#192, A192, B191, C#193, D193, E193, F#193, G#193, A193, B192, C#194, D194, E194, F#194, G#194, A194, B193, C#195, D195, E195, F#195, G#195, A195, B194, C#196, D196, E196, F#196, G#196, A196, B195, C#197, D197, E197, F#197, G#197, A197, B196, C#198, D198, E198, F#198, G#198, A198, B197, C#199, D199, E199, F#199, G#199, A199, B198, C#200, D200, E200, F#200, G#200, A200, B199, C#201, D201, E201, F#201, G#201, A201, B200, C#202, D202, E202, F#202, G#202, A202, B201, C#203, D203, E203, F#203, G#203, A203, B202, C#204, D204, E204, F#204, G#204, A204, B203, C#205, D205, E205, F#205, G#205, A205, B204, C#206, D206, E206, F#206, G#206, A206, B205, C#207, D207, E207, F#207, G#207, A207, B206, C#208, D208, E208, F#208, G#208, A208, B207, C#209, D209, E209, F#209, G#209, A209, B208, C#210, D210, E210, F#210, G#210, A210, B209, C#211, D211, E211, F#211, G#211, A211, B210, C#212, D212, E212, F#212, G#212, A212, B211, C#213, D213, E213, F#213, G#213, A213, B212, C#214, D214, E214, F#214, G#214, A214, B213, C#215, D215, E215, F#215, G#215, A215, B214, C#216, D216, E216, F#216, G#216, A216, B215, C#217, D217, E217, F#217, G#217, A217, B216, C#218, D218, E218, F#218, G#218, A218, B217, C#219, D219, E219, F#219, G#219, A219, B218, C#220, D220, E220, F#220, G#220, A220, B219, C#221, D221, E221, F#221, G#221, A221, B220, C#222, D222, E222, F#222, G#222, A222, B221, C#223, D223, E223, F#223, G#223, A223, B222, C#224, D224, E224, F#224, G#224, A224, B223, C#225, D225, E225, F#225, G#225, A225, B224, C#226, D226, E226, F#226, G#226, A226, B225, C#227, D227, E227, F#227, G#227, A227, B226, C#228, D228, E228, F#228, G#228, A228, B227, C#229, D229, E229, F#229, G#229, A229, B228, C#230, D230, E230, F#230, G#230, A230, B229, C#231, D231, E231, F#231, G#231, A231, B230, C#232, D232, E232, F#232, G#232, A232, B231, C#233, D233, E233, F#233, G#233, A233, B232, C#234, D234, E234, F#234, G#234, A234, B233, C#235, D235, E235, F#235, G#235, A235, B234, C#236, D236, E236, F#236, G#236, A236, B235, C#237, D237, E237, F#237, G#237, A237, B236, C#238, D238, E238, F#238, G#238, A238, B237, C#239, D239, E239, F#239, G#239, A239, B238, C#240, D240, E240, F#240, G#240, A240, B239, C#241, D241, E241, F#241, G#241, A241, B240, C#242, D242, E242, F#242, G#242, A242, B241, C#243, D243, E243, F#243, G#243, A243, B242, C#244, D244, E244, F#244, G#244, A244, B243, C#245, D245, E245, F#245, G#245, A245, B244, C#246, D246, E246, F#246, G#246, A246, B245, C#247, D247, E247, F#247, G#247, A247, B246, C#248, D248, E248, F#248, G#248, A248, B247, C#249, D249, E249, F#249, G#249, A249, B248, C#250, D250, E250, F#250, G#250, A250, B249, C#251, D251, E251, F#251, G#251, A251, B250, C#252, D252, E252, F#252, G#252, A252, B251, C#253, D253, E253, F#253, G#253, A253, B252, C#254, D254, E254, F#254, G#254, A254, B253, C#255, D255, E255, F#255, G#255, A255, B254, C#256, D256, E256, F#256, G#256, A256, B255, C#257, D257, E257, F#257, G#257, A257, B256, C#258, D258, E258, F#258, G#258, A258, B257, C#259, D259, E259, F#259, G#259, A259, B258, C#260, D260, E260, F#260, G#260, A260, B259, C#261, D261, E261, F#261, G#261, A261, B260, C#262, D262, E262, F#262, G#262, A262, B261, C#263, D263, E263, F#263, G#263, A263, B262, C#264, D264, E264, F#264, G#264, A264, B263, C#265, D265, E265, F#265, G#265, A265, B264, C#266, D266, E266, F#266, G#266, A266, B265, C#267, D267, E267, F#267, G#267, A267, B266, C#268, D268, E268, F#268, G#268, A268, B267, C#269, D269, E269, F#269, G#269, A269, B268, C#270, D270, E270, F#270, G#270, A270, B269, C#271, D271, E271, F#271, G#271, A271, B270, C#272, D272, E272, F#272, G#272, A272, B271, C#273, D273, E273, F#273, G#273, A273, B272, C#274, D274, E274, F#274, G#274, A274, B273, C#275, D275, E275, F#275, G#275, A275, B274, C#276, D276, E276, F#276, G#276, A276, B275, C#277, D277, E277, F#277, G#277, A277, B276, C#278, D278, E278, F#278, G#278, A278, B277, C#279, D279, E279, F#279, G#279, A279, B278, C#280, D280, E280, F#280, G#280, A280, B279, C#281, D281, E281, F#281, G#281, A281, B280, C#282, D282, E282, F#282, G#282, A282, B281, C#283, D283, E283, F#283, G#283, A283, B282, C#284, D284, E284, F#284, G#284, A284, B283, C#285, D285, E285, F#285, G#285, A285, B284, C#286, D286, E286, F#286, G#286, A286, B285, C#287, D287, E287, F#287, G#287, A287, B286, C#288, D288, E288, F#288, G#288, A288, B287, C#289, D289, E289, F#289, G#289, A289, B288, C#290, D290, E290, F#290, G#290, A290, B289, C#291, D291, E291, F#291, G#291, A291, B290, C#292, D292, E292, F#292, G#292, A292, B291, C#293, D293, E293, F#293, G#293, A293, B292, C#294, D294, E294, F#294, G#294, A294, B293, C#295, D295, E295, F#295, G#295, A295, B294, C#296, D296, E296, F#296, G#296, A296, B295, C#297, D297, E297, F#297, G#297, A297, B296, C#298, D298, E298, F#298, G#298, A298, B297, C#299, D299, E299, F#299, G#299, A299, B298, C#300, D300, E300, F#300, G#300, A300, B299, C#301, D301, E301, F#301, G#301, A301, B300, C#302, D302, E302, F#302, G#302, A302, B301, C#303, D303, E303, F#303, G#303, A303, B302, C#304, D304, E304, F#304, G#304, A304, B303, C#305, D305, E305, F#305, G#305, A305, B304, C#306, D306, E306, F#306, G#306, A306, B305, C#307, D307, E307, F#307, G#307, A307, B306, C#308, D308, E308, F#308, G#308, A308, B307, C#309, D309, E309, F#309, G#309, A309, B308, C#310, D310, E310, F#310, G#310, A310, B309, C#311, D311, E311, F#311, G#311, A311, B310, C#312, D312, E312, F#312, G#312, A312, B311, C#313, D313, E313, F#313, G#313, A313, B312, C#314, D314, E314, F#314, G#314, A314, B313, C#315, D315, E315, F#315, G#315, A315, B314, C#316, D316, E316, F#316, G#316, A316, B315, C#317, D317, E317, F#317, G#317, A317, B316, C#318, D318, E318, F#318, G#318, A318, B317, C#319, D319, E319, F#319, G#319, A319, B318, C#320, D320, E320, F#320, G#320, A320, B319, C#321, D321, E321, F#321, G#321, A321, B320, C#322, D322, E322, F#322, G#322, A322, B321, C#323, D323, E323, F#323, G#323, A323, B322, C#324, D324, E324, F#324, G#324, A324, B323, C#325, D325, E325, F#325, G#325, A325, B324, C#326, D326, E326, F#326, G#326, A326, B325, C#327, D327, E327, F#327, G#327, A327, B326, C#328, D328, E328, F#328, G#328, A328, B327, C#329, D329, E329, F#329, G#329, A329, B328, C#330, D330, E330, F#330, G#330, A330, B329, C#331, D331, E331, F#331, G#331, A331, B330, C#332, D332, E332, F#332, G#332, A332, B331, C#333, D333, E333, F#333, G#333, A333, B332, C#334, D334, E334, F#334, G#334, A334, B333, C#335, D335, E335, F#335, G#335, A335, B334, C#336, D336, E336, F#336, G#336, A336, B335, C#337, D337, E337, F#337, G#337, A337, B336, C#338, D338, E338, F#338, G#338, A338, B337, C#339, D339, E339, F#339, G#339, A339, B338, C#340, D340, E340, F#340, G#340, A340, B339, C#341, D341, E341, F#341

D7(#5)

1

First position, first fingerings for D7(#5) scale:

I 1 1 3 1 4 1 2 1 3 1 2 3
 II 0 4 1 3 1 3
 III 1 3 1 4

2

First position, second fingerings for D7(#5) scale:

I 1 1 3 1 3 1 2 1 3 1 2
 II 1 4 1 2 1 3 1 2
 III 1 3 1 3 1 2
 IV 0 1 4 1 2

Dm-Pentatonica

2

First position, first fingerings for Dm-Pentatonica scale:

I 1 2 1 3 1 2 1 3 1 2 3
 II 1 4 2 3 1 3
 III 2 4 1 3
 IV 0 1 4

D-Blues

2

First position, first fingerings for D-Blues scale:

I 1 2 1 3 1 2 1 3 1 2 3
 II 1 4 2 3 1 3
 III 2 4 1 3
 IV 0 1 4

D[#]/E^b

E^bma⁷=Gm^{b6}

1

I 1 4 1 4 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 1 3

2

I 1 2 1 3 1 2 1 3 1 2

II 0 1 4 2 3 1 3

III 0 3 4 1 3

IV 1 4

E^b7

1

I 1 4 1 4 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 1 3

2

I 1 2/3 1 3 2 3 1 3 1 2

II 1 4 2 3 1 3

III 0 2 4 1 3

IV 1 4 2 3

E^bm⁷=G^{b6}

1

I 1 4 1 4 1 3 1 3 1 2 3

II 1 4 1 4 1 3

III 1 4 1 4

2

I 1 2 1 3 1 2 1 3 1 2

II 1 4 2 3 1 3

III 2 4 1 3

IV 1 4

Ebm^{7b5} =F#m⁶

1

2

Fingerings for Ebm^{7b5} = F#m⁶:

- System 1: I 0 1 4 1 3 1 3 1 2 3; II 1 4 1 4 1 3; III 1 4 1 4; IV 1 4
- System 2: I 1 2/3 1 3 1 2 1 3 1 2; II 1 3/4 2 3 1 3; III 2 4 1 3; IV 1 3 1 4

Eb^o =C^o=F#^o=A^o

1

2

Fingerings for Eb^o = C^o = F#^o = A^o:

- System 1: I 0 1 4 1 3 1 3 1 2 3; II 1 3/4; III 1 4
- System 2: I 1 3/4 1 3 1 3 1 3 1 3; II 1 3/4; III 1 3/4; IV 1 4

Ebm(ma7)

1

2

Fingerings for Ebm(ma7):

- System 1: I 1 4 1 4 1 3 1 3 1 2 3; II 1 3 1 3 1 3; III 1 4 1 3
- System 2: I 1 2 1 3 1 2 1 3 1 2; II 1 4 2 3 1 3; III 3 4 1 3; IV 1 4

E_bma⁷(#5)_{=G^b6}

1

2

E_b⁷sus⁴

2

E_b⁷(b5)_{=A⁷(b5)}

1

2

E \flat 7(#5)

1



II 1 4 1 2 1 3
 III 1 3 1 3

2



II 1 4 1 2
 III 0 4 1 3

IV 1 3

E \flat m-Pentatonica

2



II 1 4 2 3 1 3
 III 2 4 1 3
 IV 1 3 1 4

E \flat -Blues

2



II 1 4 2 3 1 3
 III 2 4 1 3
 IV 1 3 1 4

E

Em⁷_{=G^{#m}b⁶}

1

First position, first fingerings for Em⁷ scale. The notation shows a bass clef with a treble clef in the middle. The scale is written across two staves. Fingerings are indicated by numbers 1-4 below the notes.

I 1 4 1 4 1 3 1 3 1 2 3
II 1 4 1 3 1 3
III 1 4 1 3

2

First position, second fingerings for Em⁷ scale. The notation shows a bass clef with a treble clef in the middle. The scale is written across two staves. Fingerings are indicated by numbers 1-4 below the notes.

IV 1 4
I 1 2 1 3 1 2 1 3 1 2
II 1 2 1 4 2 3 1 3
III 1 4 3 4 1 3
IV 1 4

E⁷

1

First position, first fingerings for E⁷ scale. The notation shows a bass clef with a treble clef in the middle. The scale is written across two staves. Fingerings are indicated by numbers 1-4 below the notes.

I 1 4 1 4 1 3 1 3 1 2 3
II 1 4 1 3 1 3
III 1 4 1 3

2

First position, second fingerings for E⁷ scale. The notation shows a bass clef with a treble clef in the middle. The scale is written across two staves. Fingerings are indicated by numbers 1-4 below the notes.

IV 1 4
I 1 2/3 1 3 1 2 1 3 1 2
II 0 1 4 2 3
III 1 4 2 4
IV 2 4

Em⁷_{=G⁶}

1

First position, first fingerings for Em⁷ scale. The notation shows a bass clef with a treble clef in the middle. The scale is written across two staves. Fingerings are indicated by numbers 1-4 below the notes.

I 1 4 1 4 1 3 1 3 1 2 3
II 1 4 1 3 1 3
III 1 4 1 3

2

First position, second fingerings for Em⁷ scale. The notation shows a bass clef with a treble clef in the middle. The scale is written across two staves. Fingerings are indicated by numbers 1-4 below the notes.

IV 1 4
I 1 2 1 3 1 2 1 3 1 2
II 0 1 4
III 0
IV 1

Em^{7b5} = Gm⁶

1

I 1 4 1 4 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 1 3

2

I 1 3 1 3 1 2 1 3 1 2

II 0 1 4

III 0

IV 1

E^o = C#^o = G^o = Bb^o

1

I 1 3/4 1 4 1 3 1 3 1 2 3

II 1 3/4

III 1 3/4

2

I 1 3/4 1 3 1 3 1 3 1 3

II 1 3/4

III 0 1 4

IV 1 4

Em(ma7)

1

I 1 4 1 3 1 3 1 3 1 2 3

II 1 3 1 3 1 3

III 1 4 1 3

2

I 1 2 1 3 1 2 1 3 1 2

II 1 2 1 3

III 0 4

IV 3 4

Ema⁷(#5)_{=G#b6}

1

I 1 1 4 1 4 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 1 3

2

I 1 1 2 1 3 1 2 1 3 1 2

II 1 2 1 4

III 1 4

IV 3 4

E⁷sus⁴

2

I 0 1 2/3 1 2 1 2 1 2 1 2

II 0 2 4 1 2

III 1 2 4 1 2/3

IV 1

E⁷(b5)_{=Bb7(b5)}

1

I 1 1 4 1 4 1 3 1 3 1 2 3

II 1 4

III 1 4

2

I 1 1 3 1 2 1 2 1 2 1 2

II 0 2 4 2 3

III 1 3 2 4

IV 2 4

E7(#5)

1



II 1 4 1 2 1 3

III 1 3 1 3

2



I 1 3 1 3 1 2 1 3 1 2

II 0 1 4 1 2

III 1 4 1 3

IV 1 3

Em-Pentatonica

2



I 1 2 1 3 1 2 1 3 1 2

II 0 1 4

III 0 3

IV 1 3

E-Blues

2



I 1 2 1 3 1 2 1 3 1 2

II 0 1 4

III 0 3

IV 1 3

F

F ma^7 = Am b^6

1

I 1 4 1 3 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 1 3

2

IV 0 1 4

I 0 1 2 1 3 1 2 1 3 1 2

II 1 2 1 4 2 3 1 3

III 1 4 3 4 1 3

IV 0 3 4 1 3

F 7

1

I 1 4 1 4 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 3

2

IV 0 1 4

I 0 1 2/3 1 3 1 2 1 3 1 2

II 1 2/3 1 4 2 3

III 1 4 2 4

IV 2 4

F m^7 = A b^6

1

I 1 4 1 3 1 3 1 3 1 2 3

II 1 4 1 3 1 3

III 1 4 1 4

2

IV 0 1 4

I 1 2 1 3 1 2 1 3 1 2

II 1 2 1 4

III 1 4

IV 2 4

Fm7^b5 = A^bm⁶

1

I 1 4 1 3 1 3 1 3 1 2 3
 II 1 4 1 3 1 3
 III 1 4 1 3
 IV 1 4

2

I 1 3 1 3 1 2 1 3 1 2
 II 1 3 1 4
 III 1 4
 IV 2 4

F^o = D^o = A^b^o = B^o

1

I 1 3/4 1 3 1 3 1 3 1 2 3
 II 1 3/4
 III 1 3/4
 IV 1 4

2

I 1 3/4 1 3 1 3 1 3 1 3
 II 0 1 4
 III 1 3/4
 IV 1 4

Fm(ma7)

1

I 1 4 1 3 1 3 1 3 1 2 3
 II 1 3 1 3 1 3
 III 1 4 1 3
 IV 1 3

2

I 1 2 1 3 1 2 1 3 1 2
 II 1 2 1 3
 III 1 4
 IV 3 4

F_{ma}7(#5)_{=A^b6}

1

II 1 4 1 3 1 3 1 3 1 2 3
 III 1 4 1 3
 IV 1 4 1 4

2

I 0 1 2 1 3 1 2 1 3 1 2
 II 1 2 1 4
 III 1 4
 IV 3 4

F⁷sus⁴

2

I 1 2/3 1 2/3 1 2 1 2 1 2 1 2
 II 1 2/3 2 4 1 2
 III 2 4 2 4
 IV 2 4

F⁷(b5)_{=B⁷(b5)}

1

I 1 4 1 3 1 3 1 3 1 2 3
 II 1 4
 III 1 4
 IV 1 4

2

I 0 1 3 1 2 1 2 1 2 1 2
 II 1 3 2 4 2 3
 III 1 3 2 4
 IV 2 4

F7(#5)

1



I 1 3 1 3 1 2 1 3 1 2 3

II 1 4 1 2 1 3

III 1 3 1 3

2



IV 1 3 1 4

I 0 1 3 1 3 1 2 1 3 1 2

II 1 3 1 4 1 2

III 1 4 1 3

IV 1 3

Fm-Pentatonica

2



I 1 2 1 3 1 2 1 3 1 2

II 1 2 1 4

III 1 4

IV 2 4

F-Blues

2



I 1 2 1 3 1 2 1 3 1 2

II 1 2 1 4

III 1 4

IV 2 4

F#° = Am⁶

1

I 1 4 1 3 1 3 1 3 1 3

II 1 4 1 3 1 3

2

IV 1 4 I 0 1 3 1 3 1 2 1 2 3

II 1 2/3 1 4

III 1 3/4 IV 2 4

F#° = C° = Eb° = A°

1

I 1 3/4 1 3 1 3 1 3 1 3

II 1 3/4

2

IV 1 4 I 0 1 4 1 3 1 3 1 2 3

II 1 3/4

III 1 3/4 IV 1 4

F#m(ma7)

1

I 1 4 1 3 1 3 1 3 1 3

II 1 3 1 3 1 3

2

IV 1 4 1 3 I 0 1 2 1 3 1 2 1 2 3

II 1 2 1 4

III 1 4 IV 3 4

F#ma7(#5) = Bb6

1

I 1 4 1 3 1 3 1 3 1 3

II 0 1 4 1 3 1 3
 III 1 4 1 3

2

I 1 4 1 2 1 3 1 2 1 2 3

II 3 4 1 3
 1 2 1 3
 III 1 4
 IV 3 4

F#7sus4

2

I 1 2/3 1 2/3 1 2 1 2 1 2 3

II 1 2/3 2 4 1 2
 1 2/3 1 2/3
 III 2 4 2 4
 1 2/3 1 2/3
 IV 2 4
 1 2/3

F#7(b5) = C7(b5)

1

I 1 4 1 3 1 3 1 3 1 3

II 1 4
 III 1 4

2

I 1 3 1 3 1 2 1 2 1 2 3

II 2 4 2 4 2 3
 1 3 1 3
 III 2 4 2 4
 1 3 1 3
 IV 2 4

F#7(#5)

1

I 1 3 1 3 1 2 1 3 1 2
 II 0 1 4 1 2 1 3
 III 1 3 1 3

2

IV 1 3 1 4
 I 1 4 1 3 1 3 1 2 1 2 3
 II 1 3 1 3 1 2
 III 1 4 1 2
 IV 1 3

F#m-Pentatonica

2

I 0 1 2 1 3 1 2 1 2 1 2
 II 1 2 1 4
 III 1 4
 IV 2 4

F#-Blues

2

I 0 1 2 1 3 1 2 1 3 1 2
 II 1 2 1 4
 III 1 4
 IV 2 4

G

Gma⁷=Bm^{b6}

1

First position, first fingerings for Gma⁷ (Bm^{b6}) on the cello. The scale is written on a bass clef staff with a treble clef for the right hand. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 1 1 4 1 3 1 3 1 2 3.

Second position, first fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 0 1 4 1 3 1 3.

Third position, first fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 1 4 1 3.

Fourth position, first fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 1 4 1 4.

First position, second fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 1 1 4 1 2 1 3 1 2 1 3.

Second position, second fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 3 1 4 1 3 2 3 1 3.

Third position, second fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 1 4 1 3.

Fourth position, second fingerings for Gma⁷ (Bm^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The right hand fingering is 3 4 1 3.

G⁷

1

First position, first fingerings for G⁷ on the cello. The scale is written on a bass clef staff with a treble clef for the right hand. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 1 4 3 1 3 1 3 1 3.

Second position, first fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 0 1 4 1 3 1 3.

Third position, first fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 4 1 3.

Fourth position, first fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 4 1 4.

First position, second fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 1 4 1 2/3 1 3 1 2 1 2 3.

Second position, second fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 2 1 4 1 3 2 3.

Third position, second fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 4 2 3.

Fourth position, second fingerings for G⁷ on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 2 4.

Gm⁷=B^{b6}

1

First position, first fingerings for Gm⁷ (B^{b6}) on the cello. The scale is written on a bass clef staff with a treble clef for the right hand. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 1 4 1 3 1 3 1 3 1 3.

Second position, first fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 0 1 4 1 3 1 3.

Third position, first fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 4 1 3.

Fourth position, first fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 4 1 4.

First position, second fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 1 4 1/2 3/4 1 3 1 2 1 2 3.

Second position, second fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 2 1 4 1 3.

Third position, second fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 1 4.

Fourth position, second fingerings for Gm⁷ (B^{b6}) on the cello. The notes are G2, A2, B2, C3, D3, E3, F3, G3. The right hand fingering is 2 4.

Gm^{7b5} = Bbm⁶

1

I 1 4 1 3 1 3 1 3 1 3 1 3

II 1 4 1 3 1 3

III 0 1 4 1 3

2

I 1 3/4 1 2 1 3 1 2 1 2 3

II 2 4 1 3

III 1 3/4

IV 2 4

G^o = C^o = E^o = Bb^o

1

I 1 3/4 1 3 1 3 1 3 1 3

II 1 3/4

III 0 1 4

2

I 1 3/4 1 4 1 3 1 3 1 2 3

II 1 3/4

III 1 3/4

IV 1 4

Gm(ma7)

1

I 1 4 1 3 1 3 1 2 3

II 0 1 3 1 3 1 3

III 0 1 4 1 3

2

I 1 4 1 2 1 3 1 2 1 3

II 3 4 1 3

III 1 4

IV 3 4

Gma7(#5)_{=B^{b6}}

1

I 1 4 1 3 1 3 1 2 3
 II 1 4 1 4 1 3 1 3
 III 0 4 1 4 1 3

2

I 1 4 1 2 1 3 1 2 1 3
 II 3 4 1 3
 III 1 4
 IV 3 4

G^{7sus4}

2

I 1 2/3 1 2/3 1 2 1 2 1 2 3
 II 1 2/3 2 3 1 2
 III 2 4 2 4
 IV 0 2 4
 1 2/3

G7(b5)_{=D^{b7(b5)}}

1

I 1 4 1 3 1 3 1 3 1 3
 II 1 4
 III 0 1 4

2

I 1 3 1 3 1 2 1 2 1 2 3
 II 2 4 2 4 2 3
 III 2 4 2 3
 IV 2 4

G7(#5)

1

Fingerings for G7(#5) scale (first position):

I 1 3 1 3 1 2 1 3 1 2

II 1 3 1 4 1 2 1 3

III 0 4 1 3 1 3

2

Fingerings for G7(#5) scale (second position):

I 1 4 1 3 1 3 1 2 1 2 3

II 1 3 1 3 1 2

III 1 4 1 2

IV 1 3

Gm-Pentatonica

2

Fingerings for Gm-Pentatonica scale (first position):

I 1 4 1 2 1 3 1 2 1 2 1 2

II 2 4 1 3

III 1 4

IV 0 2 4

G-Blues

2

Fingerings for G-Blues scale (first position):

I 1 4 1 2 1 3 1 2 1 3 1 2

II 2 4 1 3

III 1 4

IV 0 2 4

G#/Ab

Abma⁷=Cm^{b6}

1

II 1 4 1 4 1 3 1 3 1 2 3
 III 1 4 1 3 1 3
 IV 0 1 4 1 3

2

I 1 4 1 2 1 3 1 2 1 3
 II 3 4 1 3
 III 0 1 4
 IV 0

Ab⁷

1

I 1 4 3 1 3 1 3 1 2 3
 II 1 4 1 4 1 3 1 3
 III 1 4 1 3 1 3
 IV 0 1 4 1 3

2

I 1 3 1 2/3 1 3 1 2 1 3
 II 2 4 1 3 2 3
 III 1 4 2 3
 IV 0 2 4

Abm⁷=B^{b6}

1

I 1 4 1 3 1 3 1 2 3
 II 1 4 1 4 1 3 1 3
 III 1 4 1 4 1 3
 IV 1 4 1 4

2

I 1 4 1 3 1 3 1 2 1 3
 II 2 4 1 3
 III 1 4
 IV 2 4

Abm^{7b5} = Bm⁶

1

I 1 4 1 3 1 3 1 2 3
II 0 1 4 1 3 1 3

2

I 1 3/4 1 2 1 3 1 2 1 3
II 2 4 1 3
III 1 3/4
IV 2 4

Ab^o = D^o = F^o = B^o

1

I 1 3/4 1 3 1 3 1 3 1 3
II 0 1 4
III 1 3/4

2

I 1 4 1 3 1 3 1 3 1 2 3
II 1 3/4
III 1 3/4
IV 1 4

Abm(ma7)

1

I 1 4 1 3 1 3 1 2 3
II 1 4 1 3 1 3 1 3
III 1 3 1 3 1 3

2

I 1 4 1 2 1 3 1 2 1 3
II 3 4 1 3
III 1 4
IV 3 4

Ab7(#5)

1



I 1 3 1 3 1 2 1 2 3

II 1 3 1 4 1 2 1 3

III 1 4 1 2 1 3

2



I 1 4 1 3 1 3 1 2 1 3

II 1 3 1 3 1 2

III 1 4 1 2

IV 0 1 3

Abm-Pentatonica

2



I 1 4 1 2 1 3 1 2 1 3

II 2 4 1 3

III 1 4

IV 2 4

Ab-Blues

2



I 1 4 1 2 1 3 1 2 1 3

II 2 4 1 3

III 1 4

IV 2 4

A

Ama⁷=C#m^{b6}

1

I 0 1 4 1 3 1 3 1 2 3

II 1 4 1 4 1 3 1 3

III 1 4 1 3 1 3

IV 1 4 1 3

2

I 1 4 1 2 1 3 1 2 1 3

II 3 4 1 3

III 1 2 1 4

IV 1 4

A⁷

1

I 0 1 4 1 3 1 3 1 2 3

II 1 4 1 4 1 3 1 3

III 1 4 1 3 1 3

IV 1 4 1 3

2

I 1 4 1 2/3 1 3 1 2 1 3

II 2 4 1 3 2 3

III 0 1 4 2 3

IV 1 4 2 4

Am⁷=C⁶

1

I 0 1 4 1 3 1 3 1 2 3

II 1 4 1 4 1 3 1 3

III 1 4 1 3 1 3

IV 0 1 4 1 3

2

I 1 4 1 2 1 3 1 2 1 3

II 2 4 1 3

III 0 1 4

IV 3

Am^{7b5} = Cm⁶

1

2

A^o = C^o = E^b = F[#]

1

2

Am(ma7)

1

2

Ama⁷(#5)_{=C#b6}

1

I 0 1 4 1 3 1 3 1 2 3

II 1 4 1 4 1 3 1 3

III 1 4 1 3 1 3

2

I 1 4 1 2 1 3 1 2 1 3

II 3 4 1 3

III 1 2 1 4

IV 1 4

A⁷sus⁴

2

I 1 3 1 2 1 2 1 2 1 2

II 0 1 3

III 0

IV 1 3

A⁷(b5)_{=Eb7(b5)}

1

I 0 1 4 1 3 1 3 1 2 3

II 1 4

III 1 4

2

I 1 3 1 2 1 2 1 2 1 2

II 2 4 2 3

III 0 2 2 4

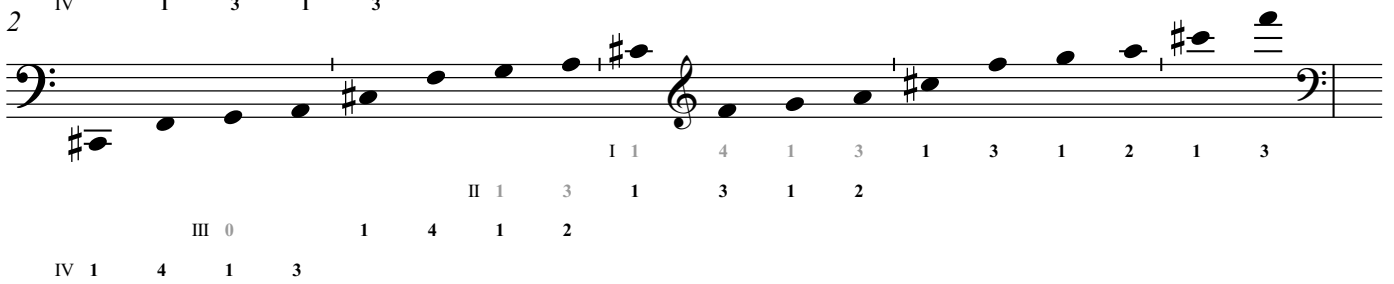
IV 1 3

A7(#5)

1

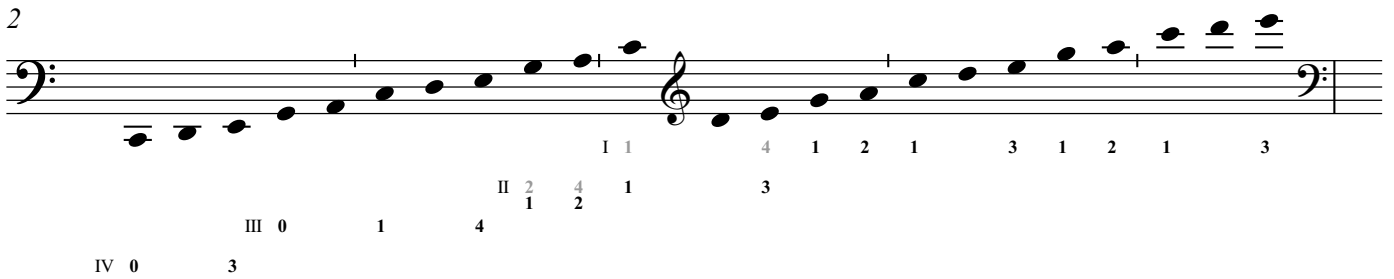


2



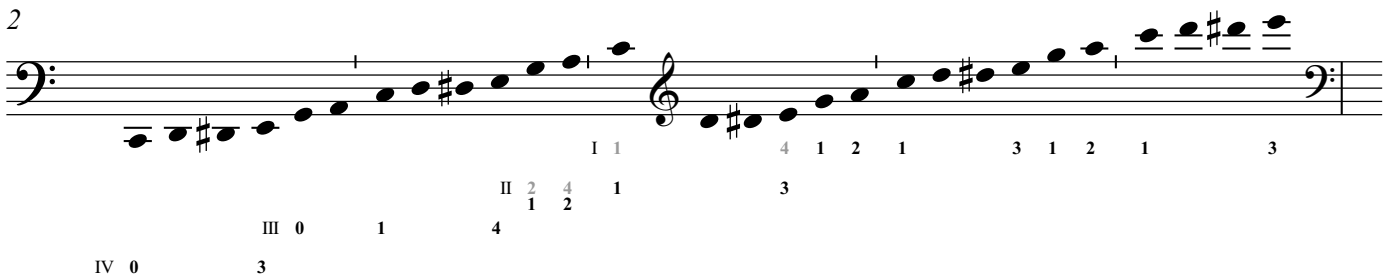
Am-Pentatonica

2



A-Blues

2



A#/Bb

Bbma⁷=Dm^{b6}

1



I 1 4 1 3 1 3 1 3 1 2 3

II 1 4 1 3 1 3 1 3

III 1 4 1 3 1 3

2



I 0 1 4 1 2 1 3 1 2 1 3

II 0 3 4 1 3

III 1 2 1 4

IV 1 4

Bb7

1



I 1 4 1 3 1 3 1 3 1 2 3

II 1 4 1 3 1 3 1 3

III 1 4 1 3 1 3

2



I 1 4 1 2/3 1 3 1 2 1 3

II 0 2 4 1 3 2 3

III 1 2/3 1 4 2 3

IV 1 4 2 4

Bbm⁷=D^{b6}

1



I 1 4 1 3 1 3 1 3 1 2 3

II 1 4 1 3 1 3 1 3

III 1 4 1 3 1 3

2



I 1 4 1 2 1 3 1 2 1 3

II 2 4 1 3

III 1 2 1 4

IV 1 4

Bbm^{7b5} = C#m⁶

1

I 1 4 1 4 1 3 1 3 1 2 3
 II 1 4 1 4 1 3 1 3
 III 1 4 1 3 1 3
2 IV 1 4 1 3
 I 1 3/4 1 2 1 3 1 2 1 3
 II 2 4 1 3
 I 1 3
 III 1 3 1 4
 IV 1 4

Bb^o = C#^o = E^o = G^o

1

I 1 3/4 1 4 1 3 1 3 1 2 3
 II 1 3/4
 III 1 3/4
2 IV 1 4
 I 1 3/4 1 3 1 3 1 3 1 3
 II 1 3/4
 III 0 1 4
 IV 1 4

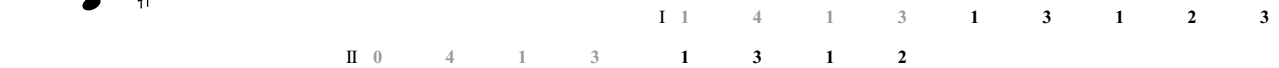
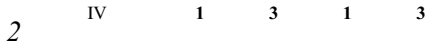
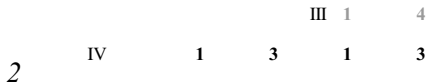
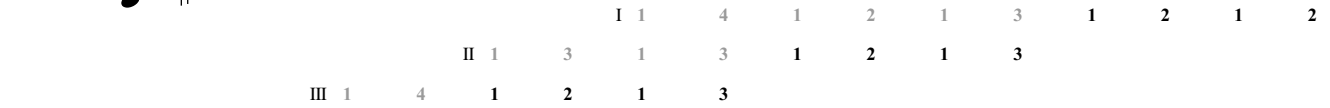
Bbm(ma7)

1

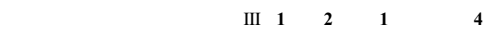
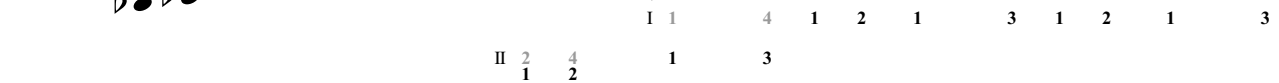
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 II 1 4 1 3 1 3 1 3
 III 1 3 1 3 1 3
2 IV 1 4 1 3
 I 0 1 4 1 2 1 3 1 2 1 3
 II 3 4 1 3
 I 2
 III 1 2 1 4
 IV 1 4

B \flat 7(#5)

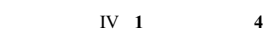
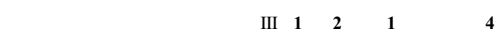
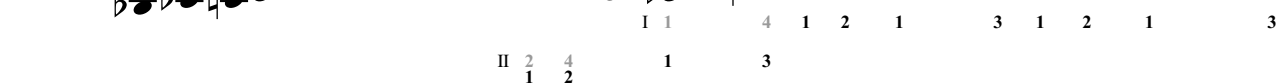
1

B \flat m-Pentatonica

2

B \flat -Blues

2



B

Bma⁷ = D^{#m}b⁶

1

First position, first fingerings for Bma⁷ = D^{#m}b⁶ on the bass clef. The scale is written on a grand staff (bass and treble clefs). The notes are: D[#], E, F, G, A, B, C, D[#]. The first fingerings are: I 1 4 1 3 1 3 1 3 1 3.

2

First position, second fingerings for Bma⁷ = D^{#m}b⁶ on the bass clef. The notes are: D[#], E, F, G, A, B, C, D[#]. The second fingerings are: I 1 2 1 4 1 2 1 3 1 2 3.

III 1 4 1 3 1 3
II 1 4 1 3 1 3 1 3
IV 1 4 1 3

B⁷

1

First position, first fingerings for B⁷ on the bass clef. The notes are: D[#], E, F, G, A, B, C, D[#]. The first fingerings are: I 1 4 1 3 1 3 1 3 1 3.

2

First position, second fingerings for B⁷ on the bass clef. The notes are: D[#], E, F, G, A, B, C, D[#]. The second fingerings are: I 0 1 4 1 2 1 3 1 2 3.

III 1 4 1 3 1 3
II 1 4 3 4 1 3
IV 1 4

III 3 4 1 4
I 1 2 1 4 1 2 1 3 1 2 3
II 1 4 3 4 1 3
III 2 4 1 4 2 3
IV 1 4 2 4

Bm⁷ = D⁶

1

First position, first fingerings for Bm⁷ = D⁶ on the bass clef. The notes are: D, E, F, G, A, B, C, D. The first fingerings are: I 1 4 1 3 1 3 1 3 1 3.

2

First position, second fingerings for Bm⁷ = D⁶ on the bass clef. The notes are: D, E, F, G, A, B, C, D. The second fingerings are: I 0 1 4 1 2 1 3 1 2 3.

III 1 4 1 3 1 3
II 1 4 1 3 1 3 1 3
IV 1 4 1 3

III 1 2 1 4
I 0 2 4 1 3
II 0 1 2 1 3
IV 1 4

Bm^{7b5} = Dm⁶

1

I 1 4 1 3 1 3 1 3 1 2 3

II 1 4 1 3 1 3 1 3

III 1 4 1 3 1 3

2

I 0 1 3/4 1 2 1 3 1 2 1 3

II 0 2 4 1 3

III 1 3 1 4

IV 1 4

B^o = D^o = F^o = A^b^o

1

I 1 3/4 1 3 1 3 1 3 1 2 3

II 1 3/4

III 1 3/4

2

I 1 3/4 1 3 1 3 1 3 1 3

II 0 1 4

III 1 3/4

IV 1 4

Bm(ma7)

1

I 1 1 3 1 3 1 3 1 3

II 1 4 1 3 1 3 1 3

III 1 3 1 3 1 3

2

I 1 2 1 4 1 2 1 3 1 2 3

II 0 3 4 1 3

III 1 2 1 4

IV 1 4

Bma7(#5)_{=Eb6}

1



I 1 4 1 3 1 3 1 3 1 3
 II 1 4 1 3 1 3
 III 0 1 4 1 3 1 3
 IV 1 4 1 3

2



I 1 2 1 4 1 2 1 3 1 2 3
 II 1 4 3 4 1 3
 III 3 4 1 3
 IV 1 4

B7sus4

2



I 0 1 3 1 2 1 2 1 2 3
 II 1 2/3 1 3
 III 1 2/3
 IV 2 4

B7(b5)_{=F7(b5)}

1



I 1 4 1 3 1 3 1 3 1 2 3
 II 1 4
 III 1 4

2



I 0 2 1 3 1 2 1 2 1 2 1 2
 II 1 3 2 4 2 3
 III 1 3 2 4
 IV 2 4

B7(#5)

1

I 1 4 1 2 1 3 1 2 1 3

III 0 1 4

II 1 3 1 3

2

I 0 1 4 1 2 1 3 1 2 3

III 1 3 1 3 1 2

IV 1 4 1 2

Bm-Pentatonica

2

I 0 1 4 1 2 1 3 1 2 1 2

II 0 3 2 4 1 3

III 1 2 1 4

IV 1 4

B-Blues

2

I 0 1 4 1 2 1 3 1 2 1 3

II 0 3 2 4 1 3

III 1 2 1 4

IV 1 4