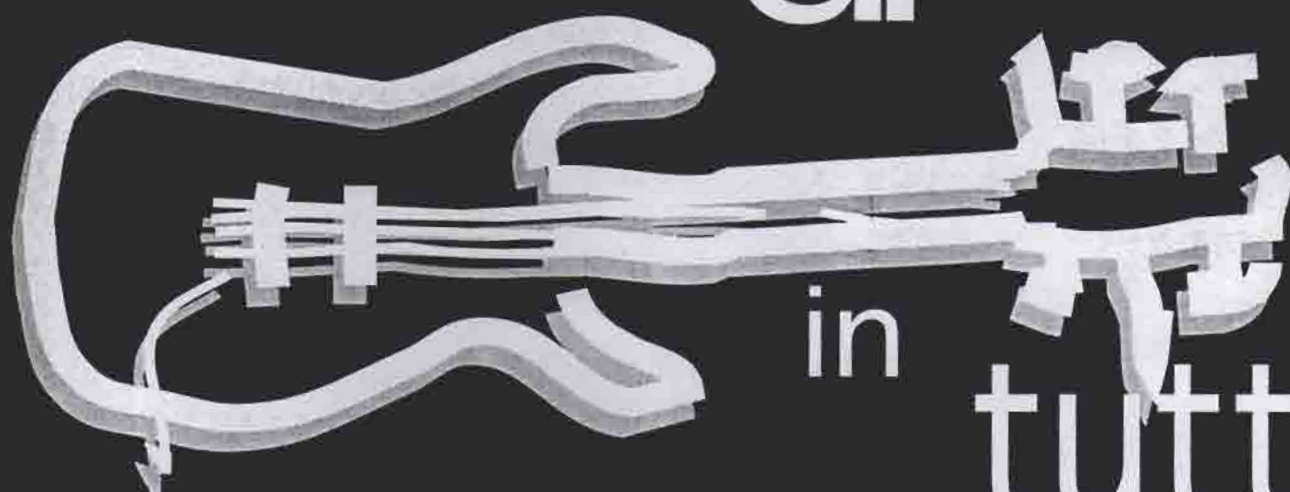


ENRICO TERRAGNOLI

tutti gli
accordi



in tutte
le posizioni

possibili &
impossibili

• prontuario interattivo •

Introduzione

Devo ammettere che avrei impiegato molto meno tempo per completare questo prontuario di accordi e arpeggi, se non mi fossi messo a “giocare” con le note che li compongono, lanciandomi in armonizzazioni ardite o fraseggi spericolati.

Il fatto è che la forma di visualizzazione degli accordi che ho adottato è totalmente esente da scelte estetiche o tecniche (era questo l’obiettivo che mi ero prefissato) e quindi permette al lettore una consultazione di tipo, per così dire, interattivo.

E’ lui che dovrà trasformare in Musica una fredda successione di pallini numerati, in base ai suoi gusti, alla sua cultura musicale, alle sue capacità tecniche.

In conclusione questo libro si rivolge ai chitarristi di qualsiasi livello: dal principiante al più smaliziato professionista. Una fonte inesauribile di stimoli che ci accompagnerà per tutta la nostra carriera musicale.

BUON DIVERTIMENTO !

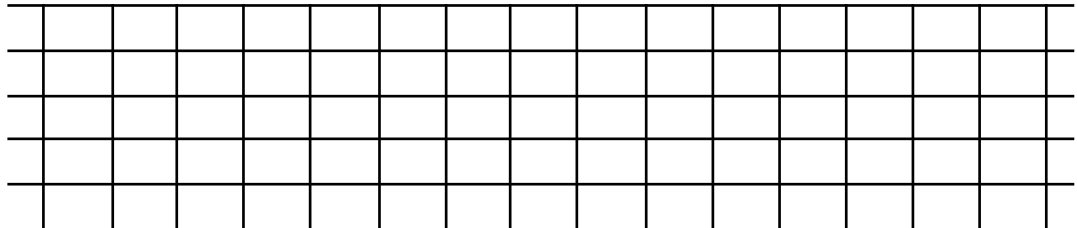
Enrico Terragnoli

ISTRUZIONI PER L'USO

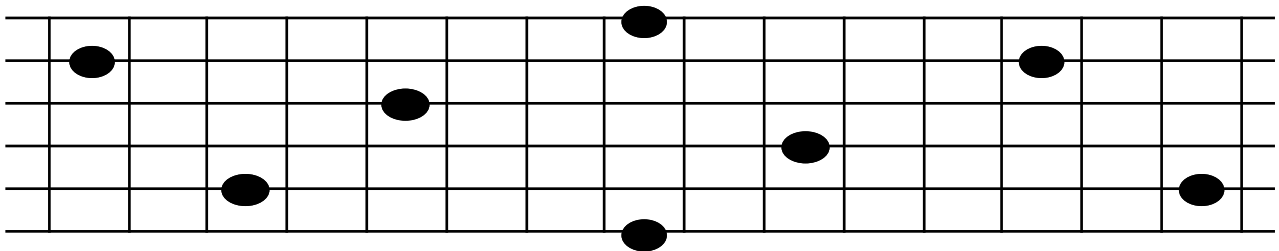
Questo è il metodo che ho adottato per la visualizzazione degli accordi:

ho disegnato una tastiera senza nessun punto di riferimento

MI
SI
SOL
RE
LA
MI

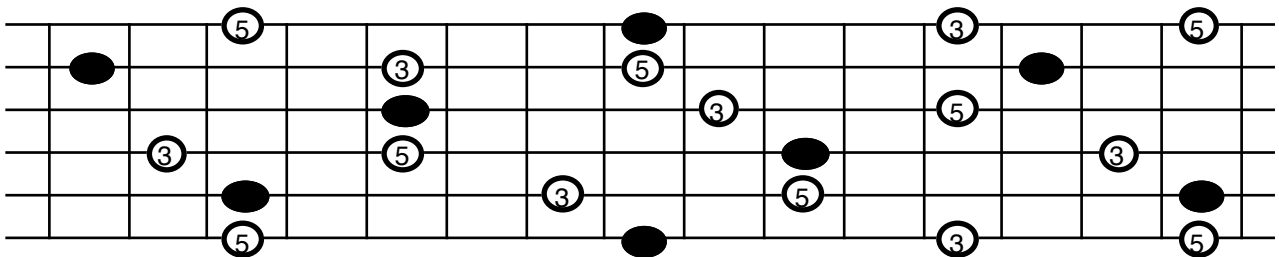


su di essa ho disseminato una serie di bollini neri che indicano la posizione della tonica su ogni corda



sarà ovviamente il lettore a dare un nome a questa tonica, e quindi all'accordo ad essa legato, cercando sullo strumento la nota desiderata.

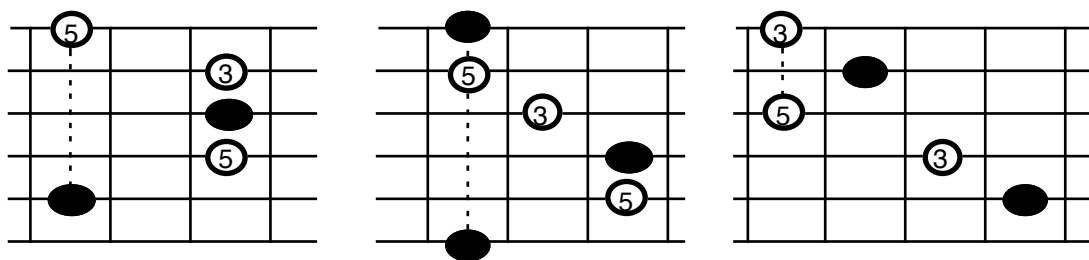
Ho adottato lo stesso procedimento per localizzare gli altri gradi dell'accordo.



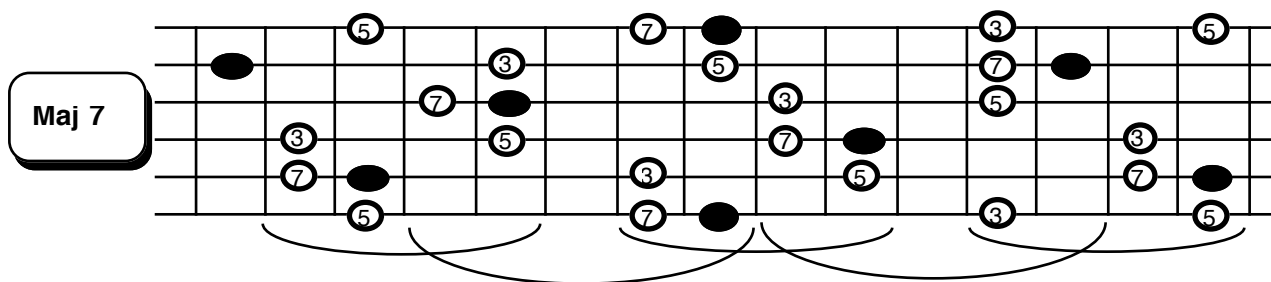
Questa è la configurazione di una Triade maggiore

A questo punto è facile estrapolare dallo schema generale tutte le posizioni che si desiderano.

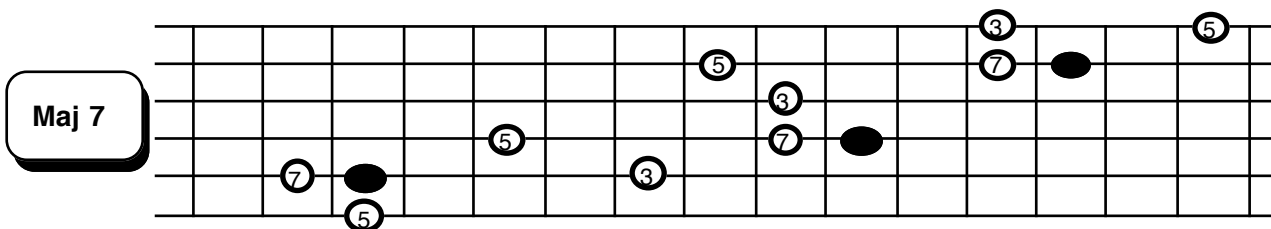
Eccone alcune evidenziate:



se invece si eseguono in successione i singoli gradi numerati (tonica = 1) si otterrà l'arpeggio dell'accordo in tutte le posizioni:



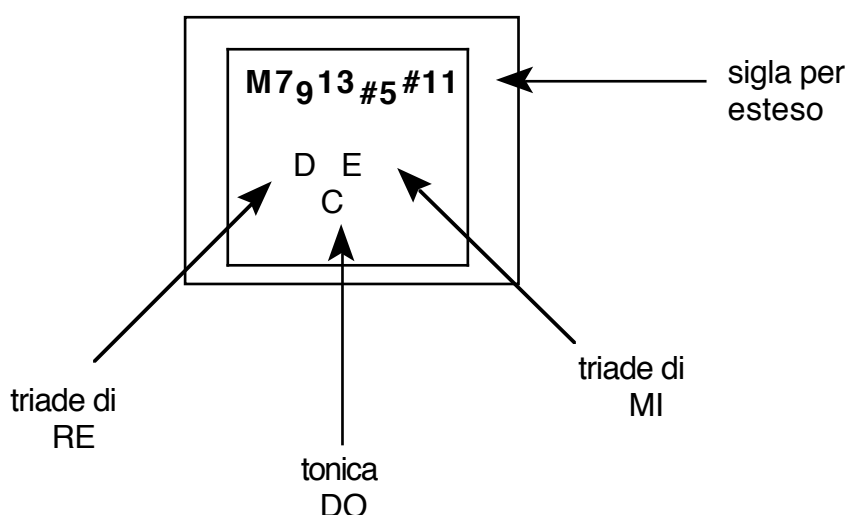
ho delimitato con degli archi alcune forme per arpeggiare un accordo Maj7. Naturalmente si possono sperimentare anche le posizioni intermedie o crearsi un percorso lungo tutta la tastiera:



Il chitarrista più progredito avrà poi la possibilità di “vedere” tutte le similitudini tra gli accordi, nonché tutte le sostituzioni esistenti, semplicemente esaminando un singolo schema.

Proprio per facilitare questa opzione, e per rendere meno astrusi dei simboli altrimenti illeggibili, ho aggiunto alla tradizionale sigla una notazione alternativa che utilizza gli accordi sovrapposti.

Ad esempio, immaginando che l'accordo in analisi sia un DO :



Oppure: **Cm b6 b9 11** → $\begin{matrix} Db \\ Cm \end{matrix}$ **Db sovrapposto a Cm**

Cmaj7 9 13 #11 $\begin{matrix} Bm7 \\ c \\ \vdots \\ \text{(minuscolo)} \end{matrix}$ **Bm7 sovrapposto a C (triade)**

MAGGIORI

1

Triade magg.

2

6

Am7
C

3

Maj 7

Em
C

4

add 9

G6 sus4
C

5

M7 13

Am7 9
C

6

6 9

A7 sus4
C

7

M7 9

G6

C

8

M7 9 13

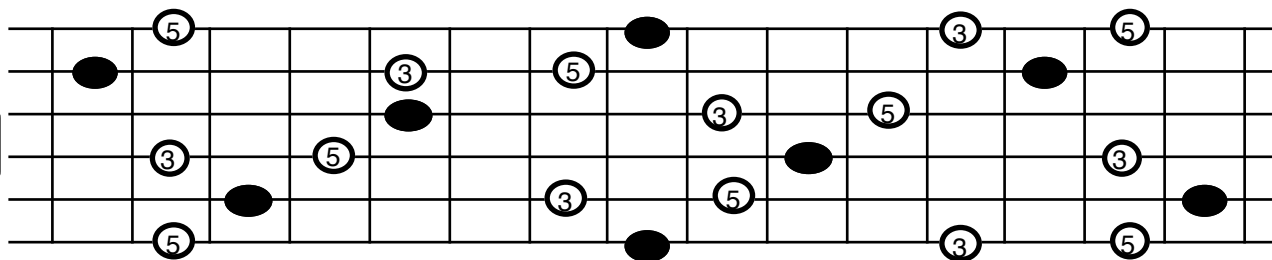
G6 9

C

b5

9

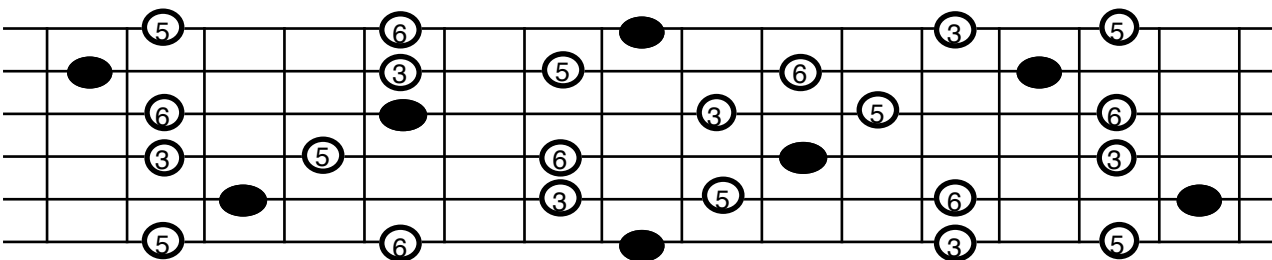
b5



10

6 b5

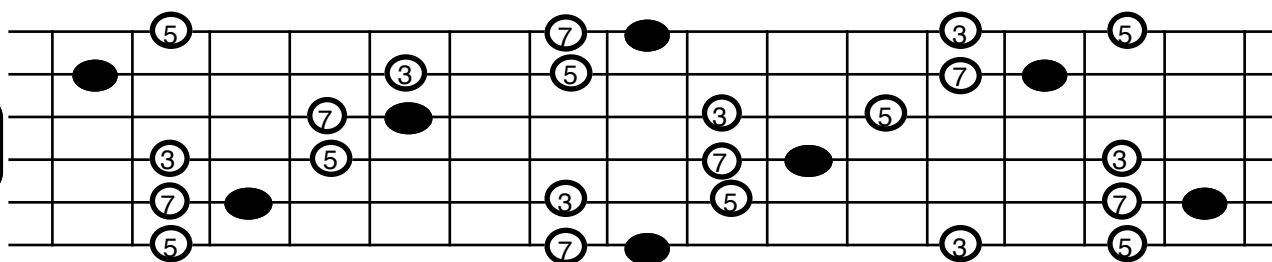
Gb δ
C



11

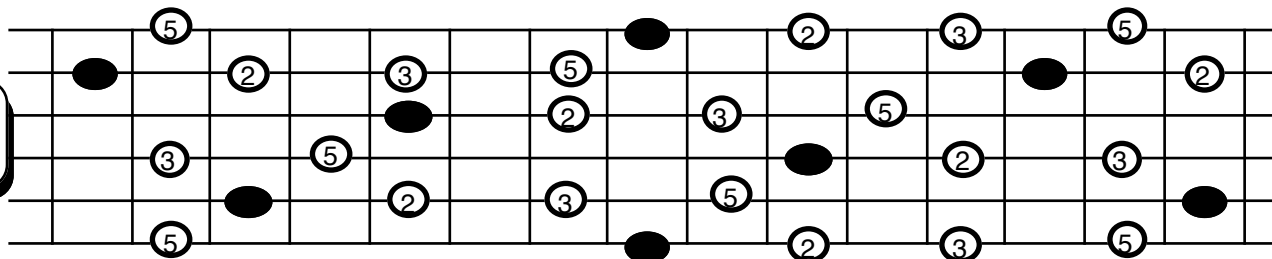
Maj7 b5

Bsus4
C



12

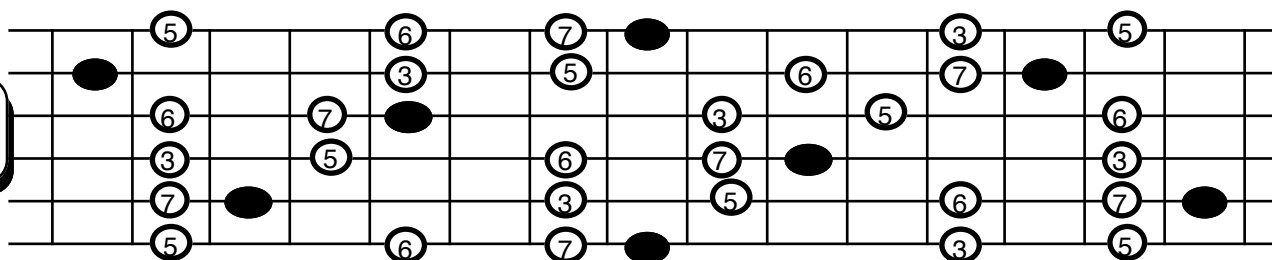
add 9 b5



13

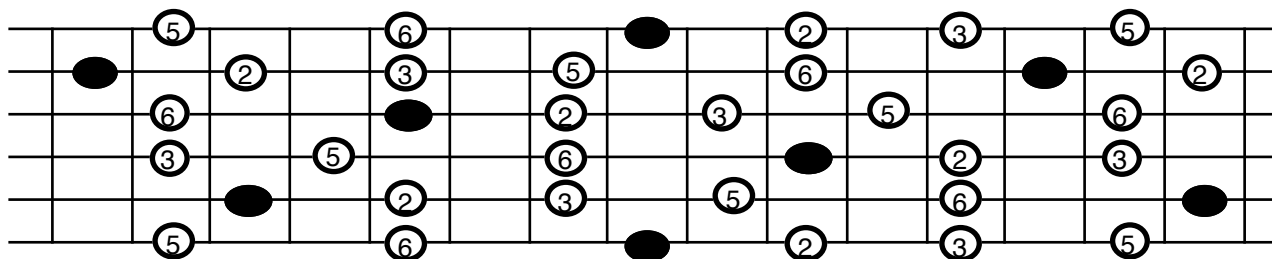
M7₁₃b5

B7sus4
C



6 g b5

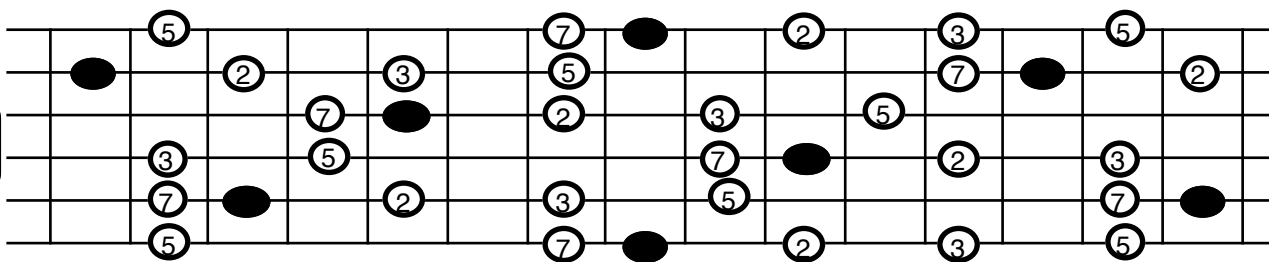
D9
C



15

M7 g b5

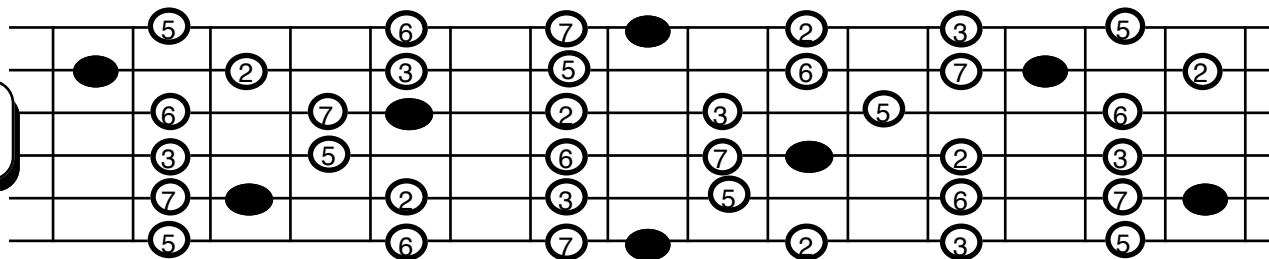
Bm11
C



16

M7g13b5

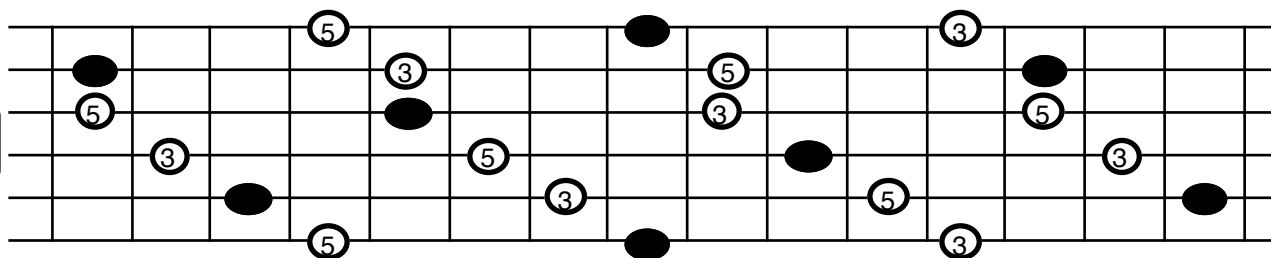
Bm7¹¹
C



#5

17

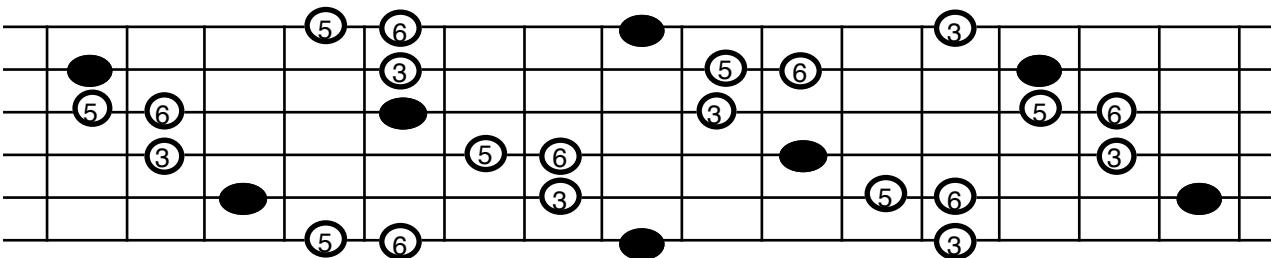
#5



18

6 #5

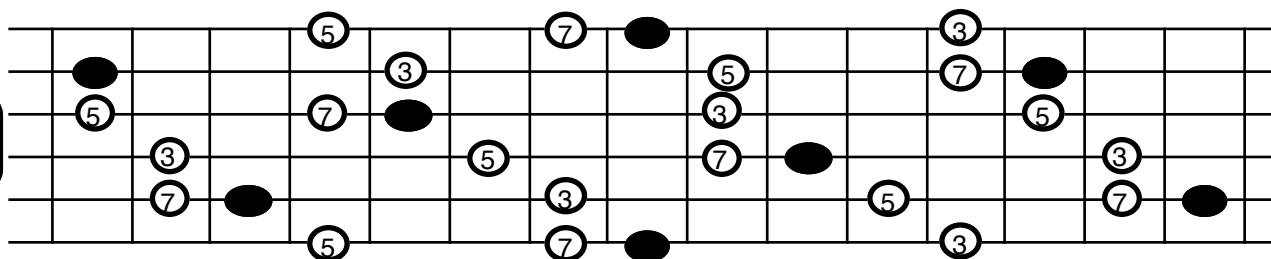
A- maj7
C



19

Maj7#5

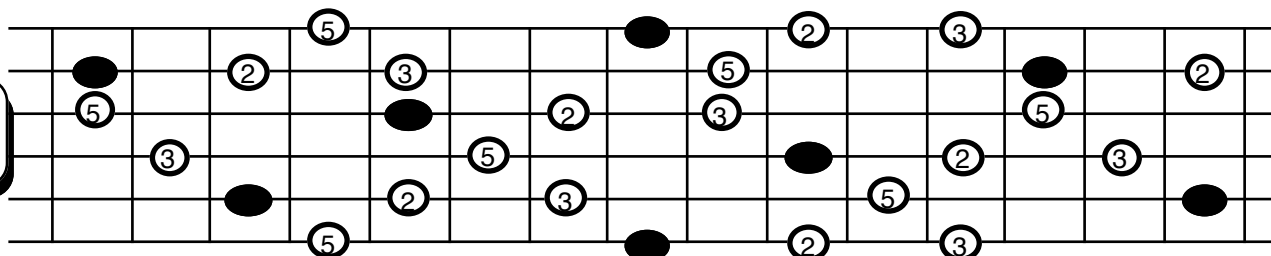
E
C



20

add 9 #5

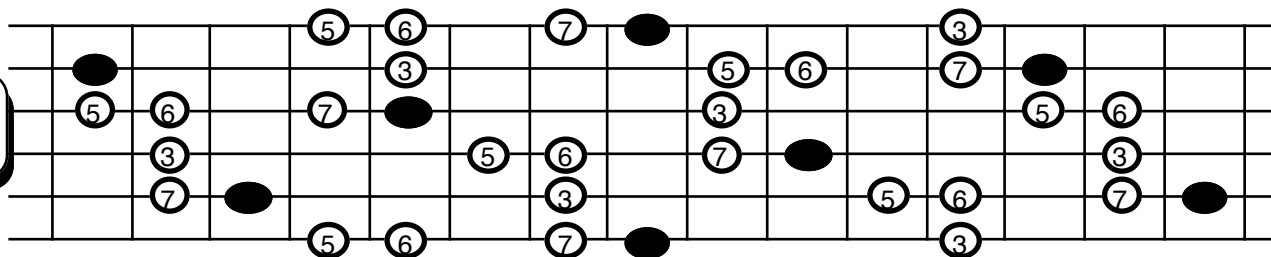
E7 #5
C



21

M7₁₃#5

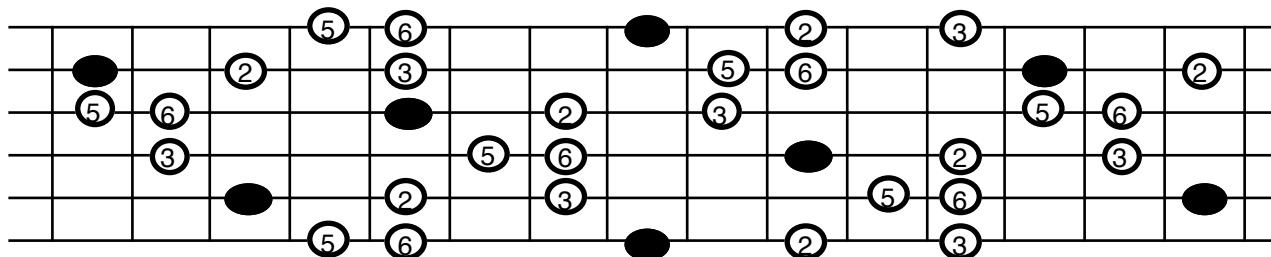
A- maj7⁹
C



22

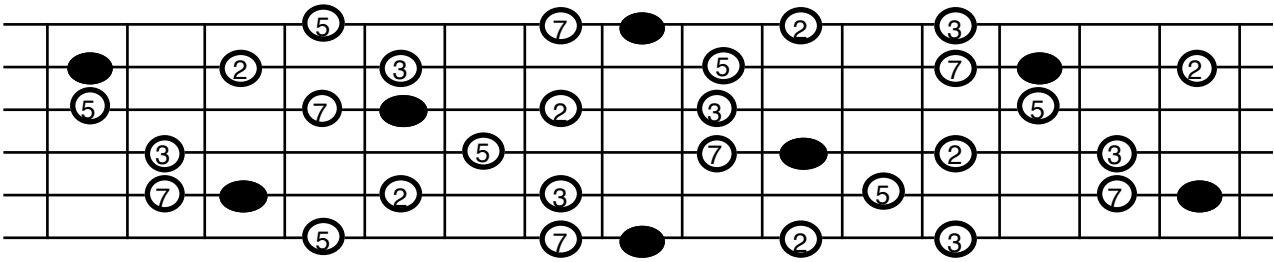
6 9 #5

A- maj7¹¹
C



M7 9 #5

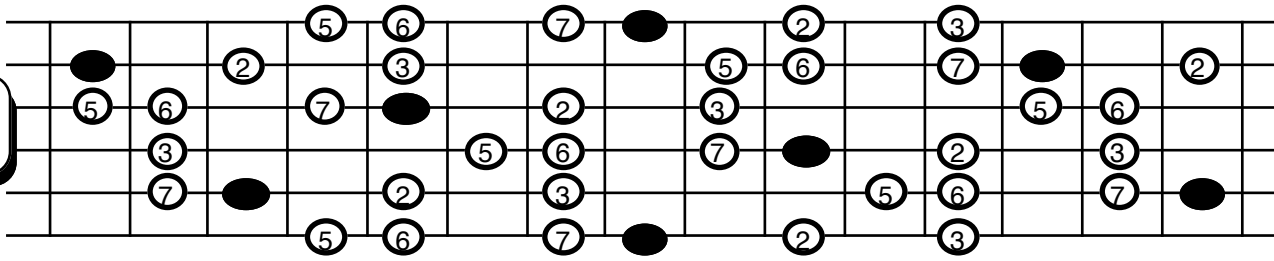
E7
C



24

M7g13#5

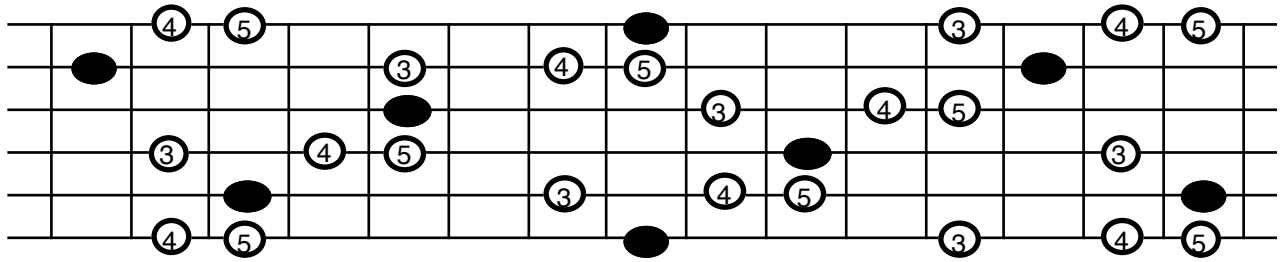
E7 Am
C



#11

25

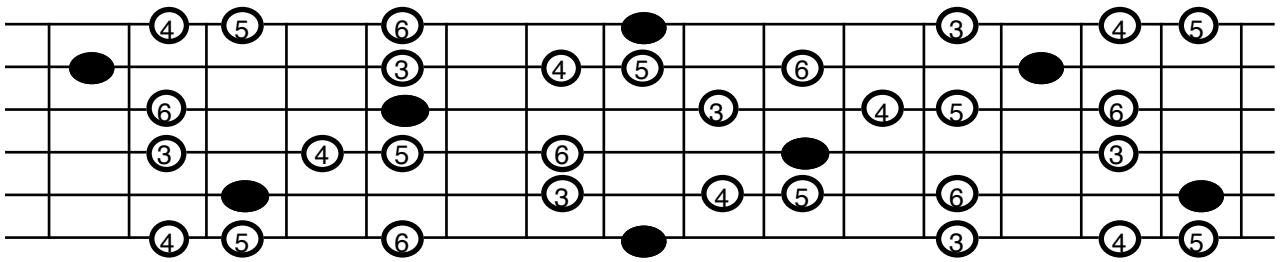
#11



26

6 #11

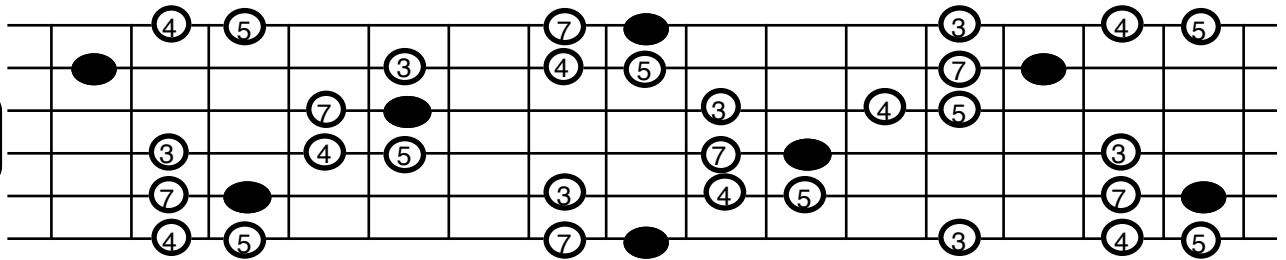
F# \emptyset
C



27

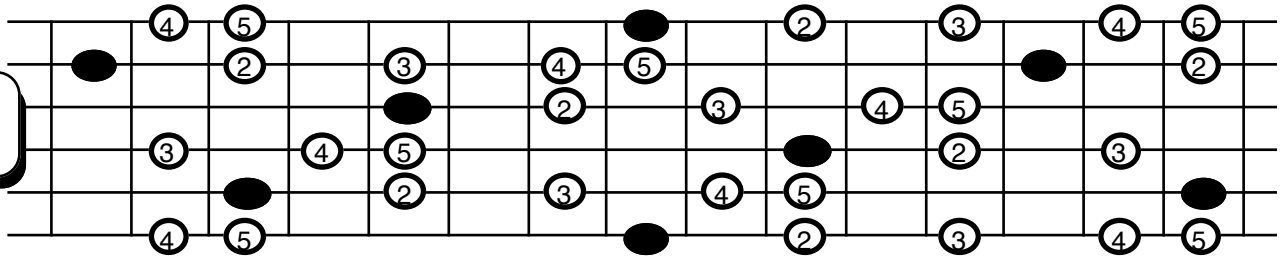
M7 #11

Em add9
C



28

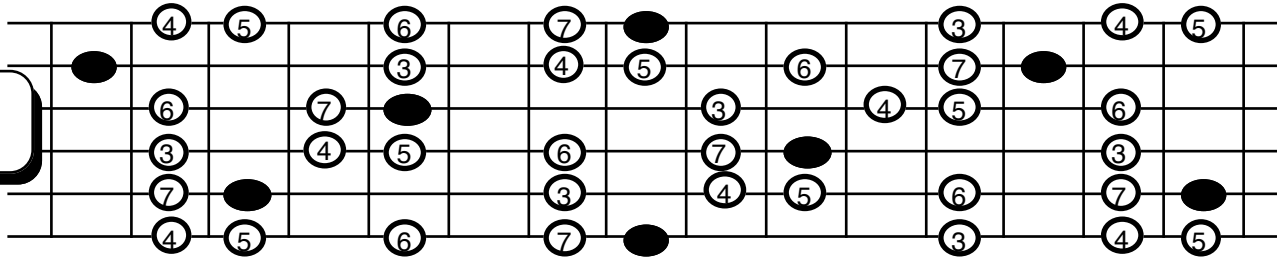
add 9 #11



29

M7₁₃ #11

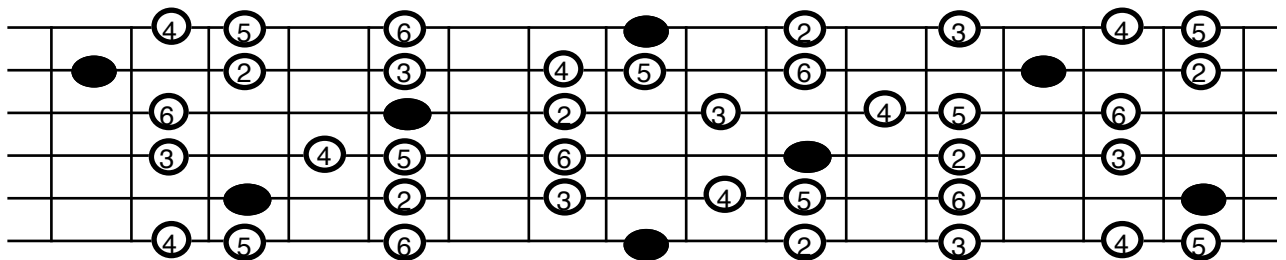
B7 sus4
C



30

6 9 #11

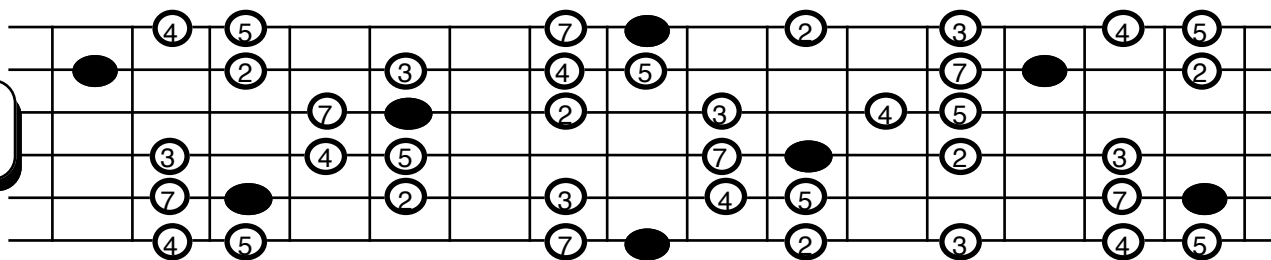
D
C



31

M7 9 #11

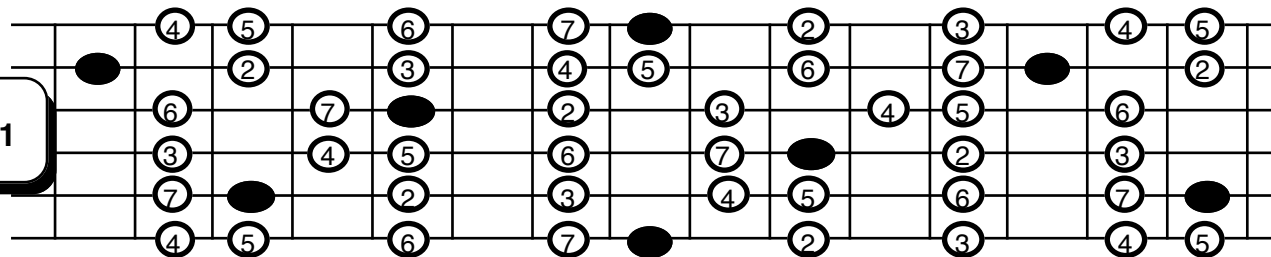
Gmaj7¹³
C



32

M7 9 13 #11

Bm7
c

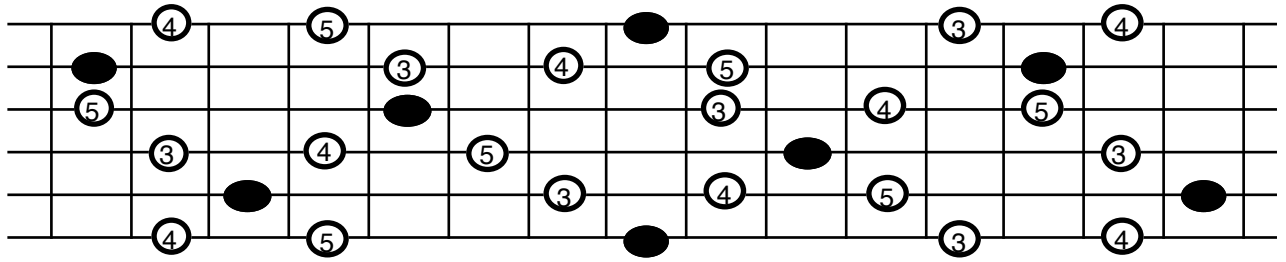


#5

#11

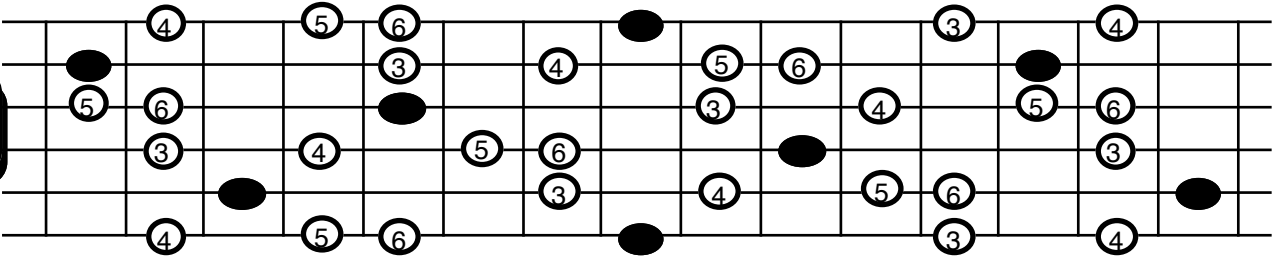
33

#5 #11



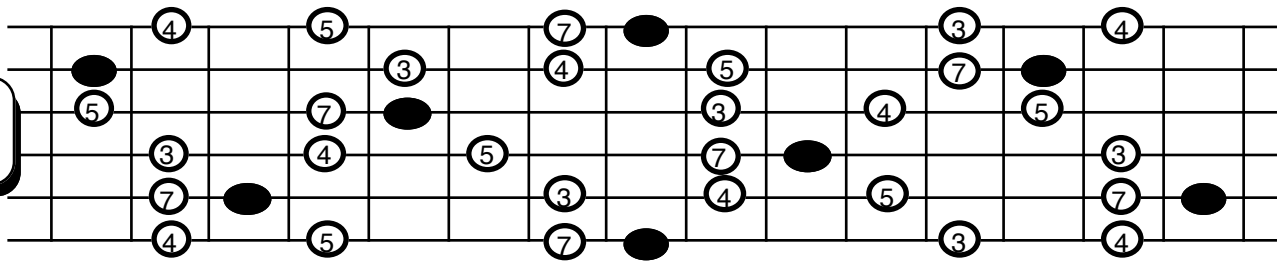
34

6 #5 #11

F# δ 9
C

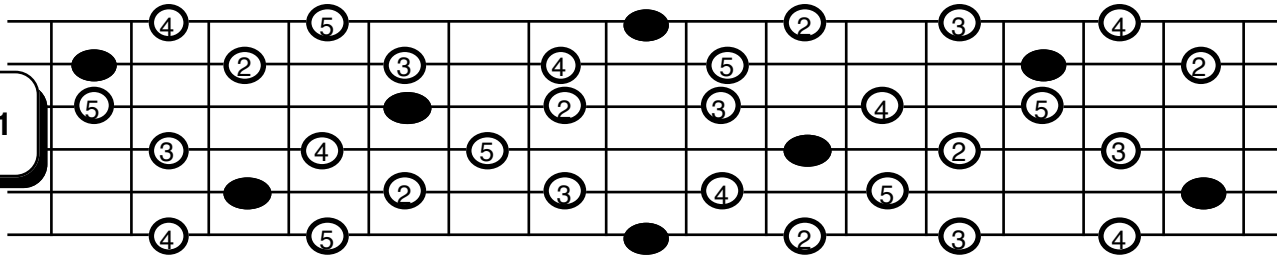
35

M7#5#11

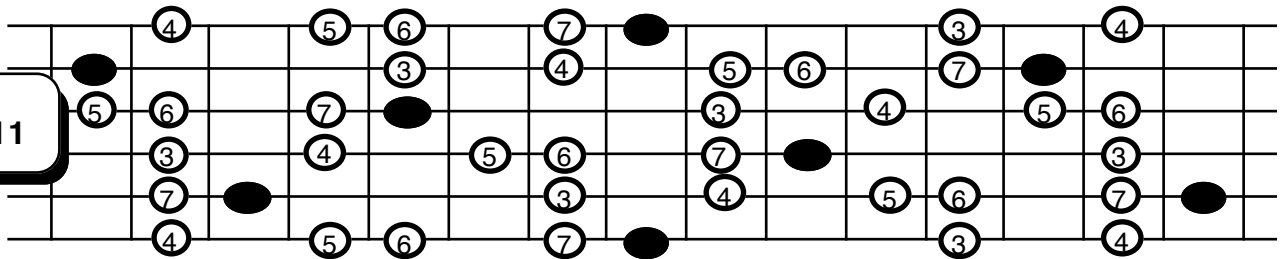
E add9
C

36

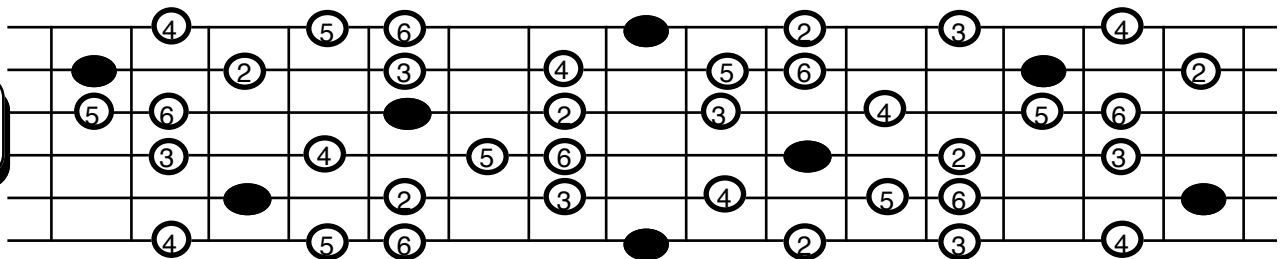
add9#5#11

E9 #5
C

37

M7₁₃#5#11E Am6
C

38

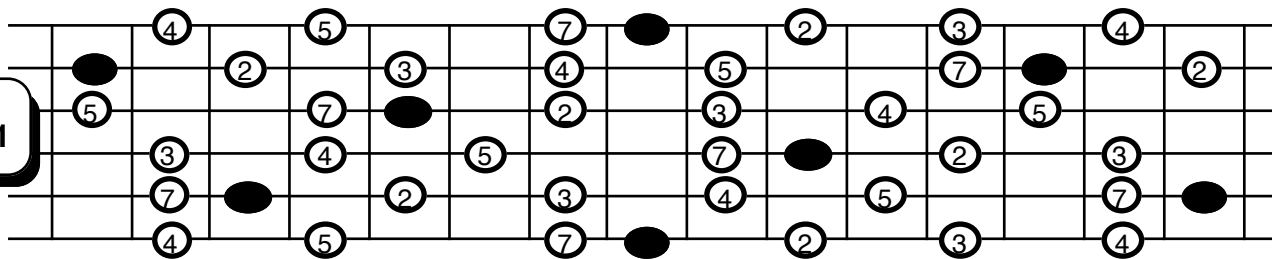
6₉#5#11D9 #11
C

39

M7⁹#5#11

Bm6¹¹

C

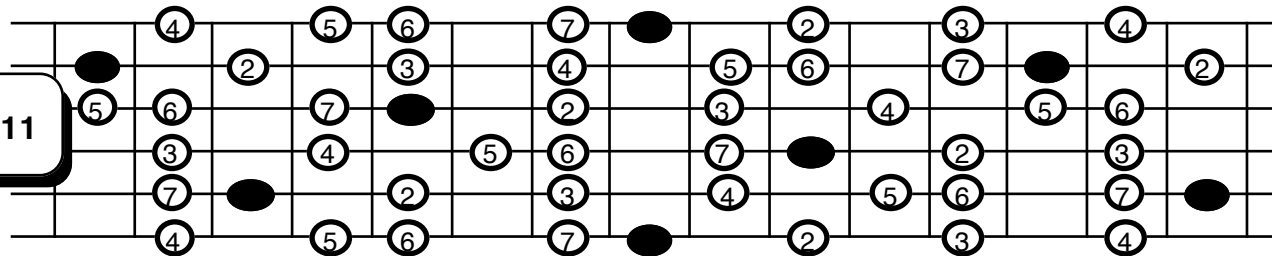


40

M7⁹13#5#11

D E

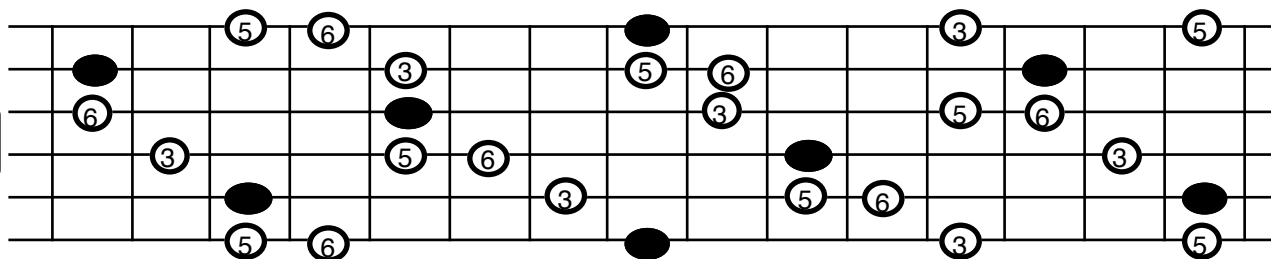
C



b6 (b13)

41

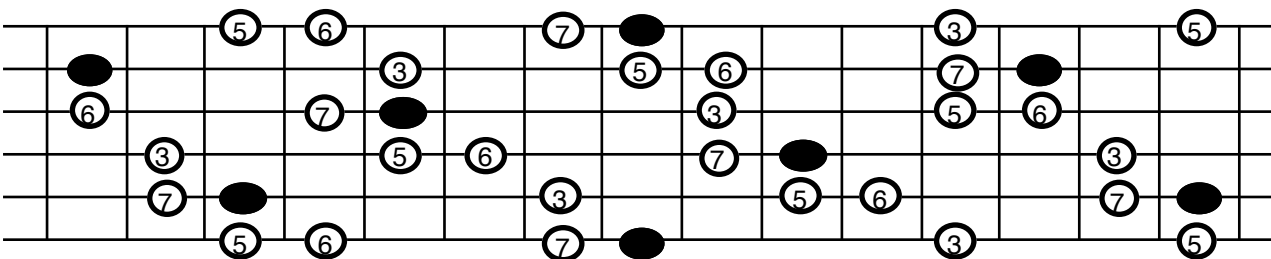
b6



42

M7 b13

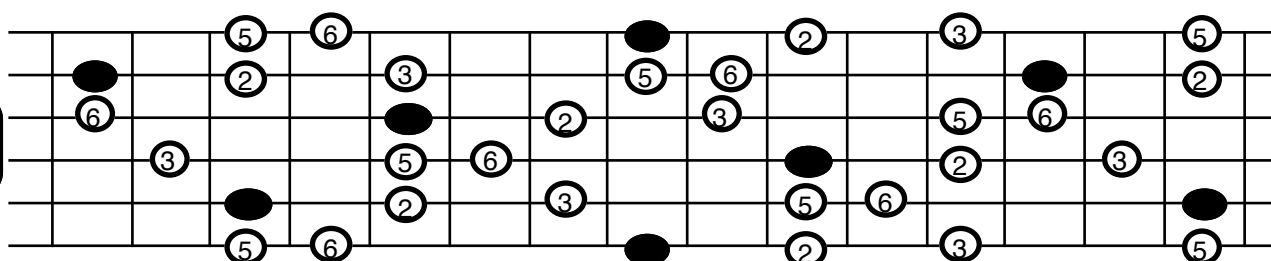
E
C



43

b6 g

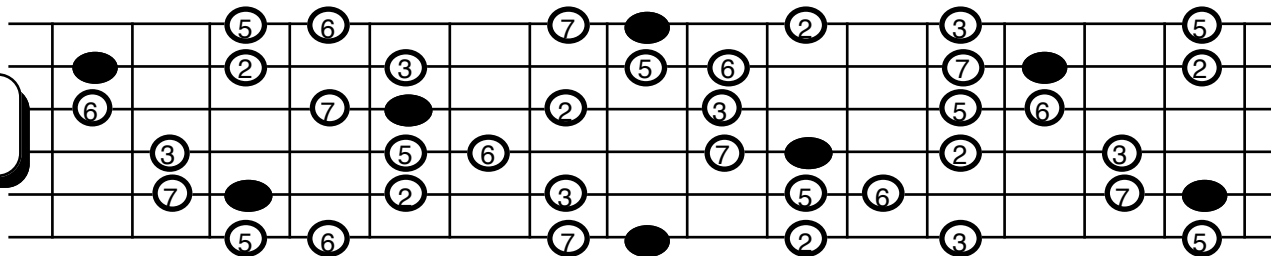
E7 #5#9
C



44

M7 g b13

E7 #9
C



b6
(b13)

#11

45

b6 #11

Ab7 #5
c

46

M7#11b13

E add9
c

47

b6 g #11

Ab7 b5
c

48

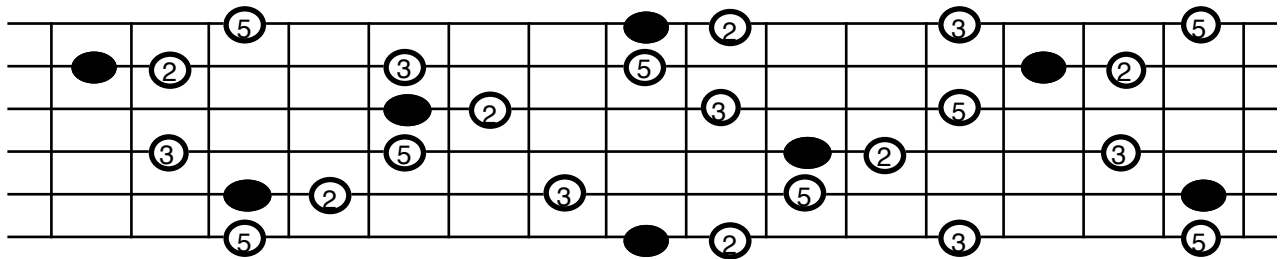
M7g#11b13

E Gmaj7
C

b9

49

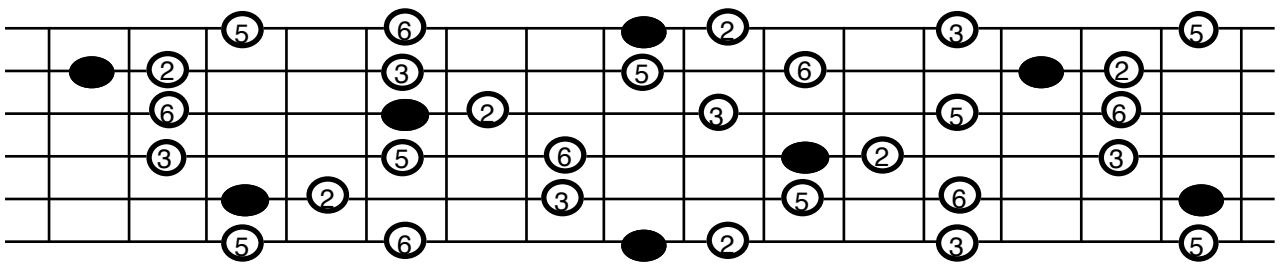
add b9



50

6 b9

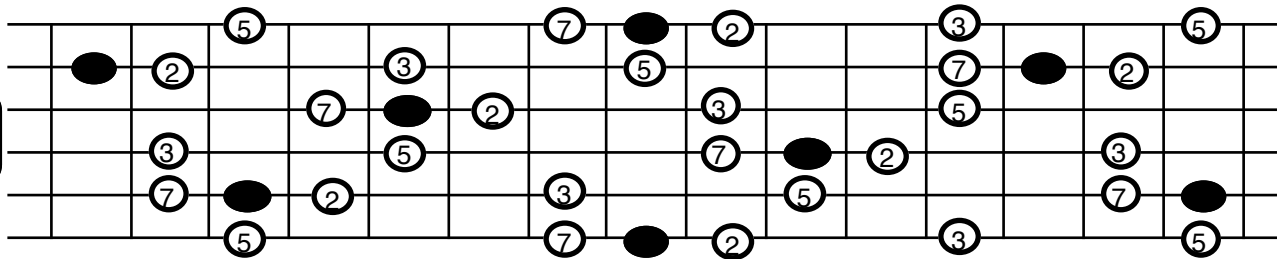
A7
C



51

M7 b9

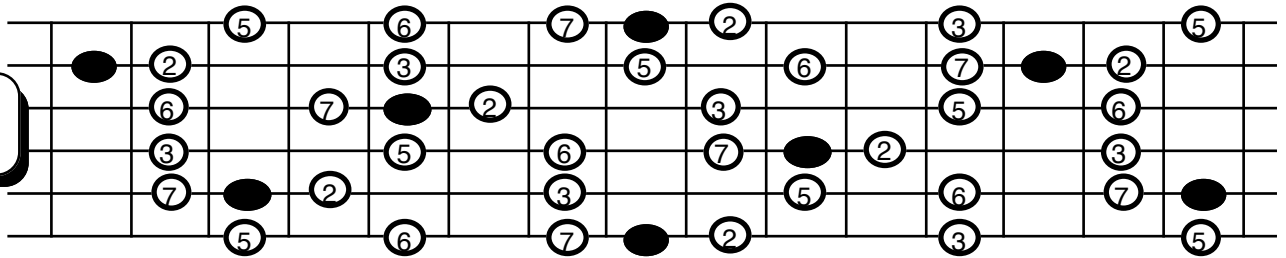
Em6
C



52

M7 13 b9

A9
C

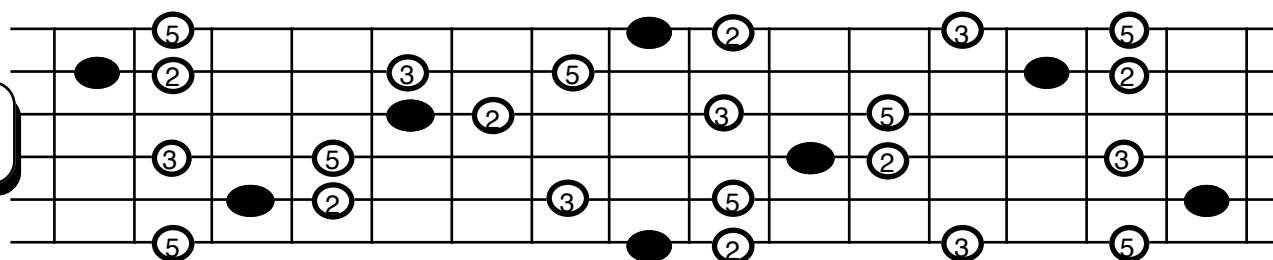


b5

b9

53

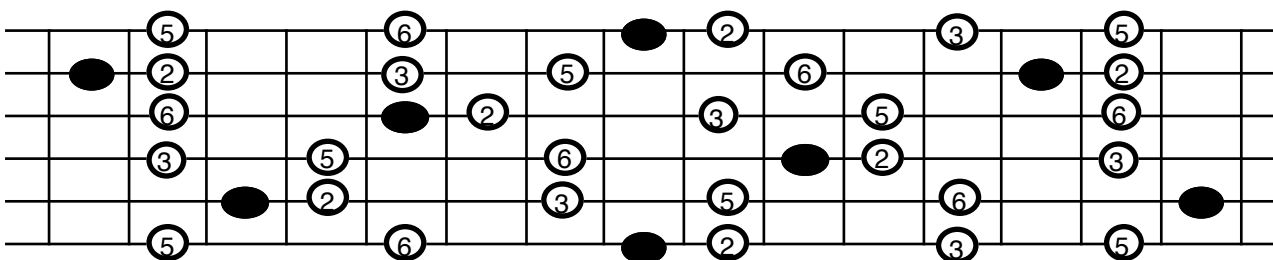
b5 add b9



54

6 b5 b9

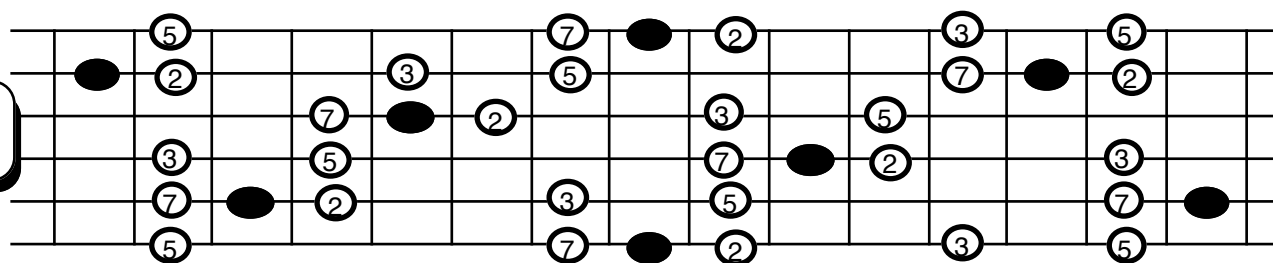
A6
C



55

M7 b5 b9

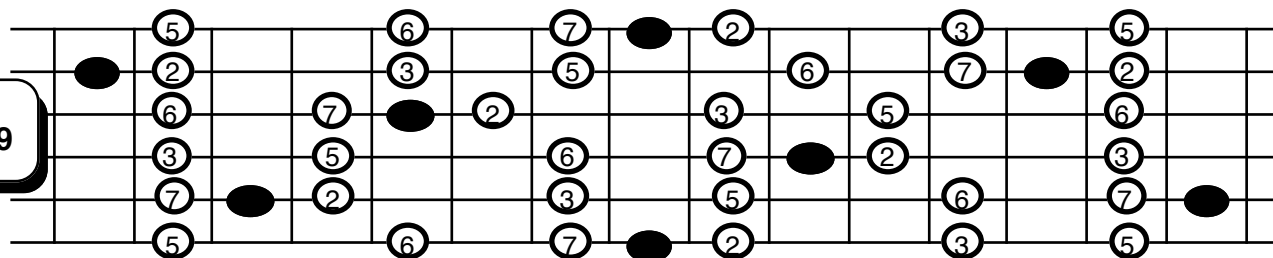
Gb7 sus4
C



56

M7₁₃b5b9

A6 9
C



#5

b9

57

#5 add b9

Dbm
C

58

6 #5 b9

Amaj7
C

59

M7 #5 b9

E6
C

60

M7₁₃#5b9Amaj7⁹
C

b9

#11

61

add b9 #11

62

6 b9 #11

A7 13
C

63

M7b9#11

F# sus4
C

64

M7₁₃b9#11

A9 13
C

#5

b9

#11
(b5)

65

#5_{add} b9#11Dbm 11
C

66

6#5b9#11

Amaj7 13
C

67

M7#5b9#11

E6 9
C

68

M7₁₃#5b9^{#11}E A6
C

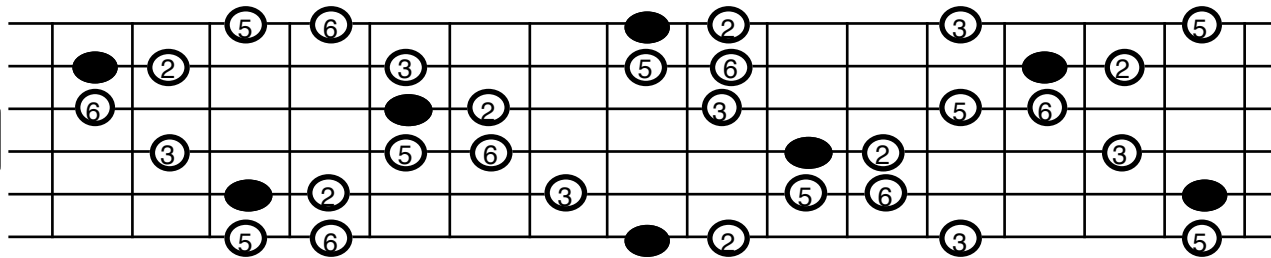
b6
(b13)

b9

69

b6 b9

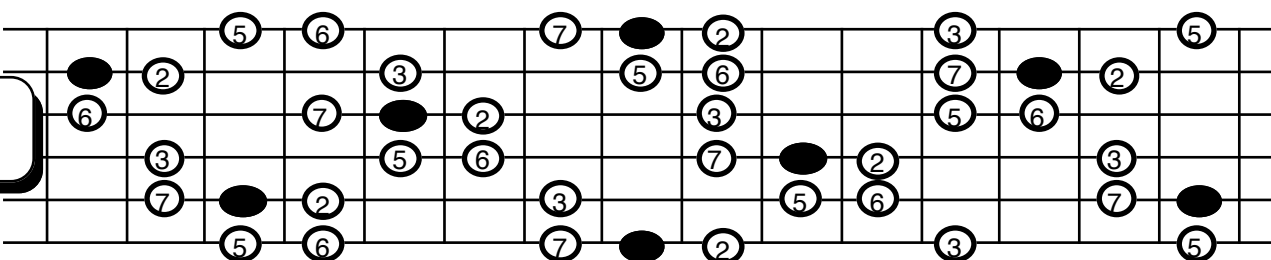
Dbm
c



70

M7 b9 b13

Dbm7
c



b6
(b13)

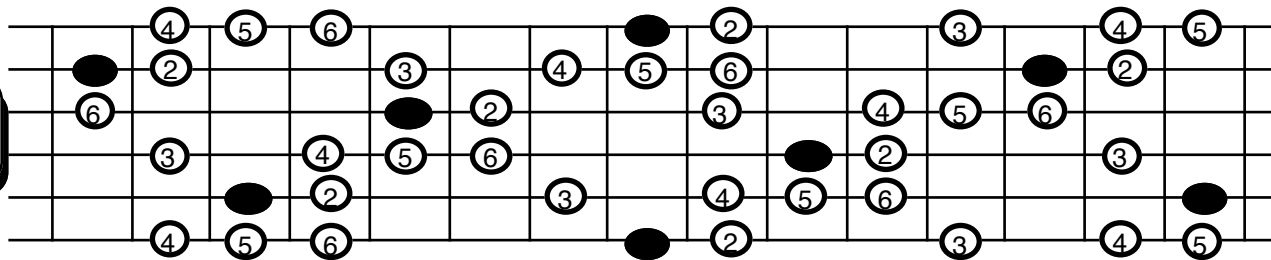
b9

#11

71

b6b9#11

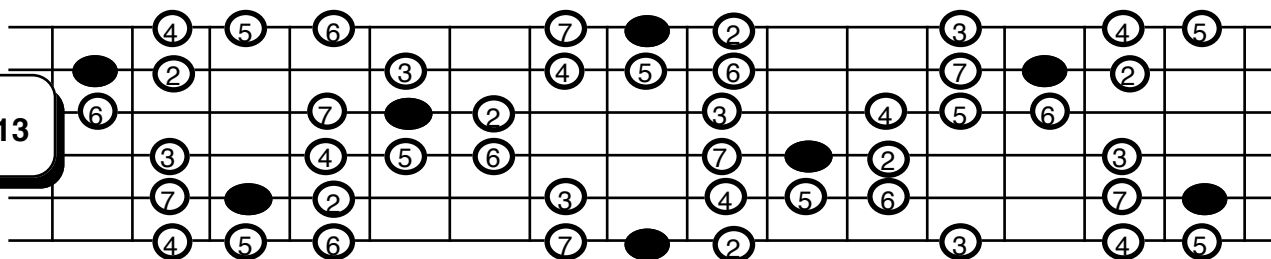
Dbm11
c



72

M7b9#11b13

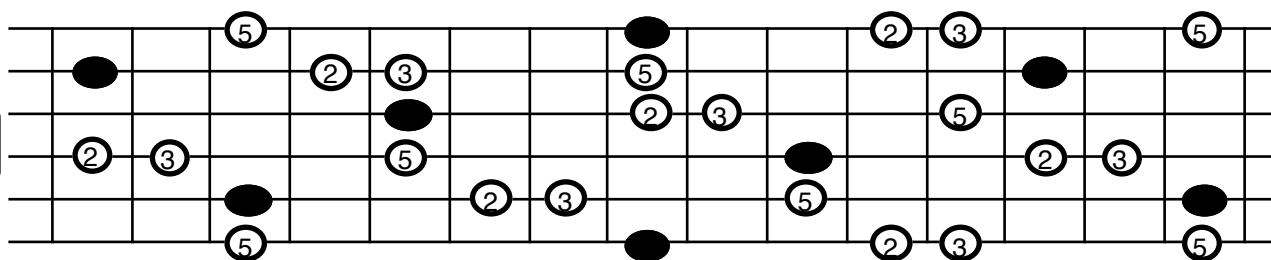
E6 9
c



#9

73

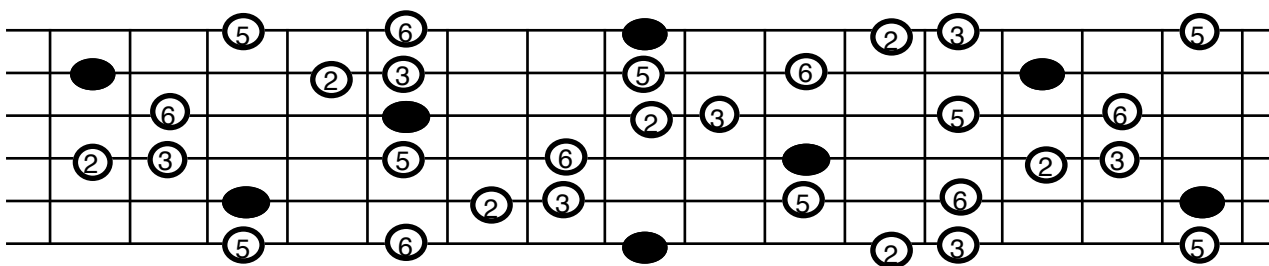
add #9



74

6 #9

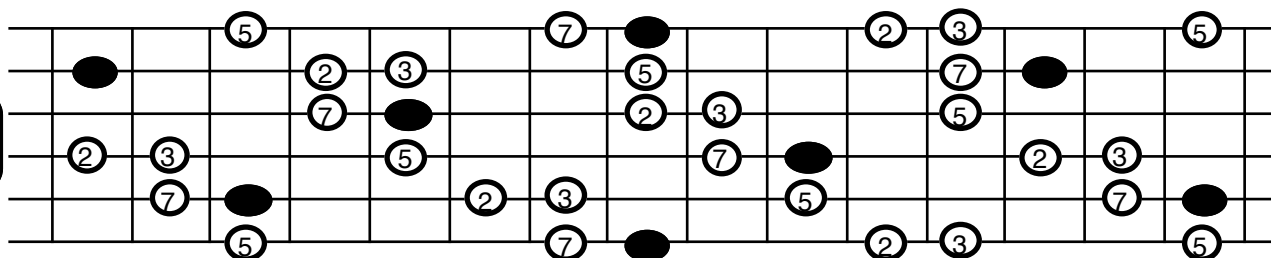
A⁰
C



75

M7 #9

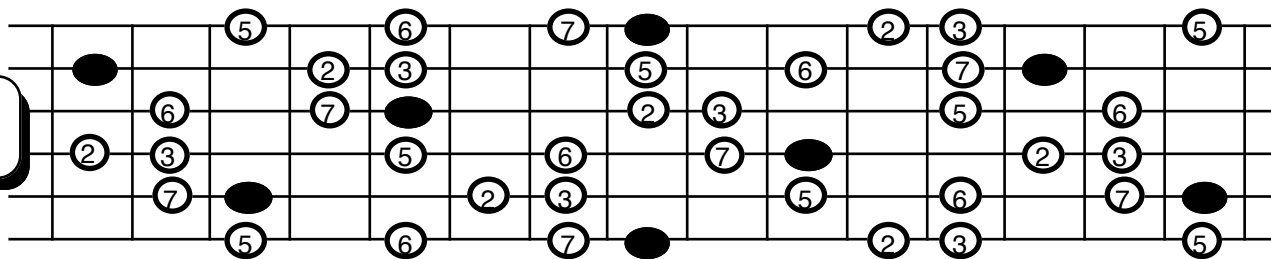
E- maj7
C



76

M7 13 #9

E- maj7¹¹
C

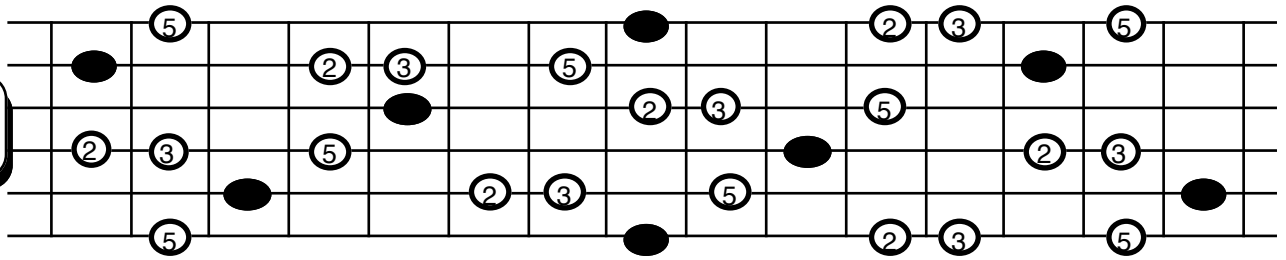


b5

#9

77

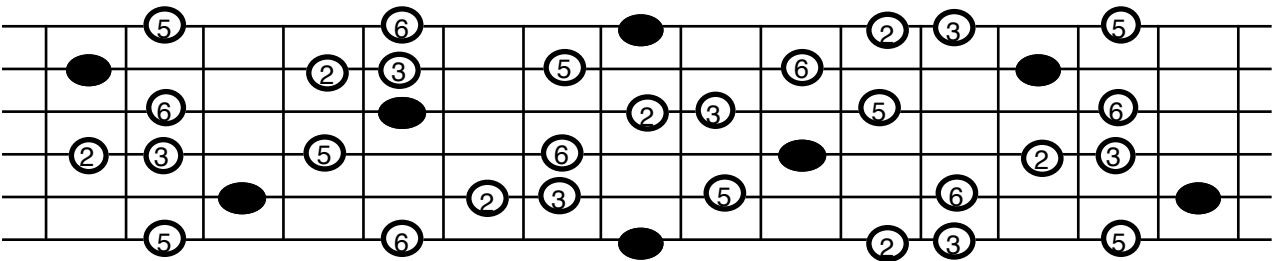
b5 add #9



78

6 b5 #9

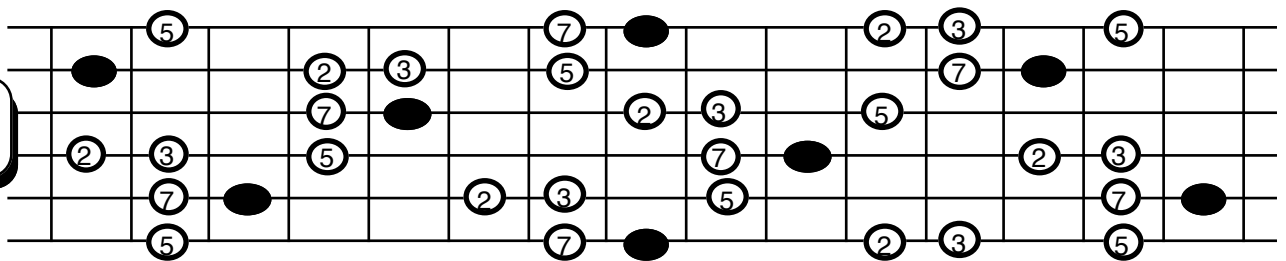
Am
C°



79

M7 b5 #9

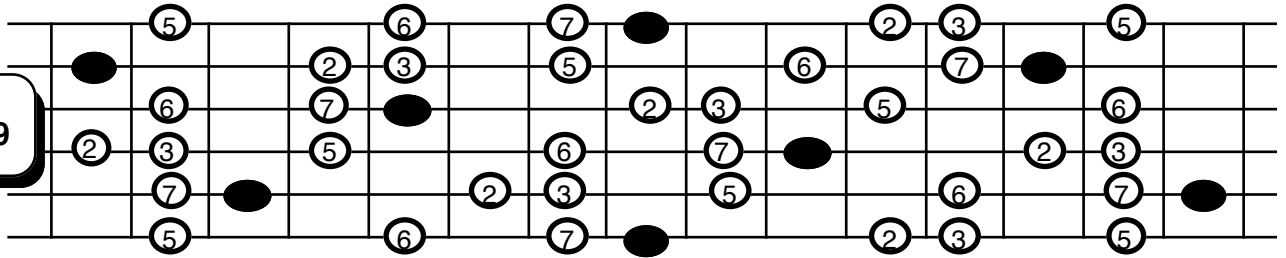
B
C b5



80

M7₁₃b5#9

B7
C b5

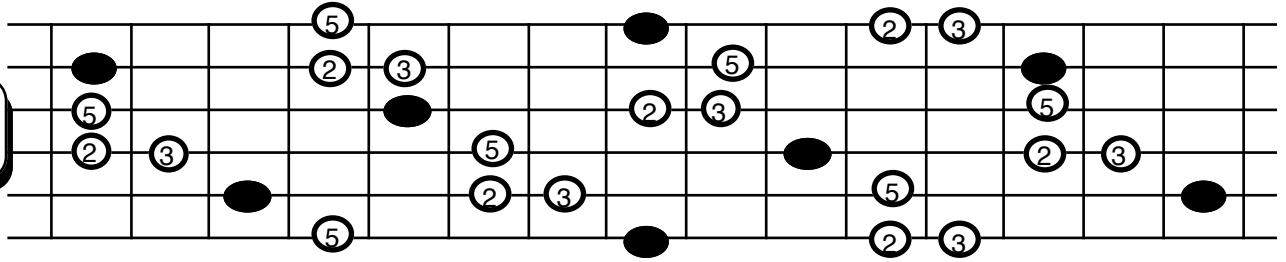


#5

#9

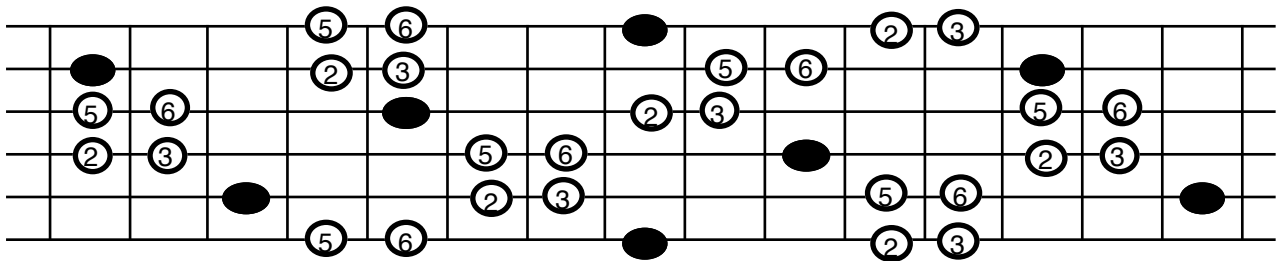
81

#5 add #9

G# b6
C

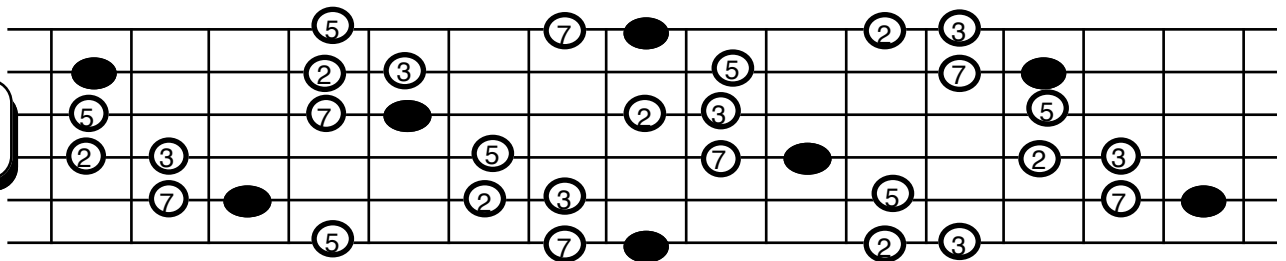
82

6 #5 #9

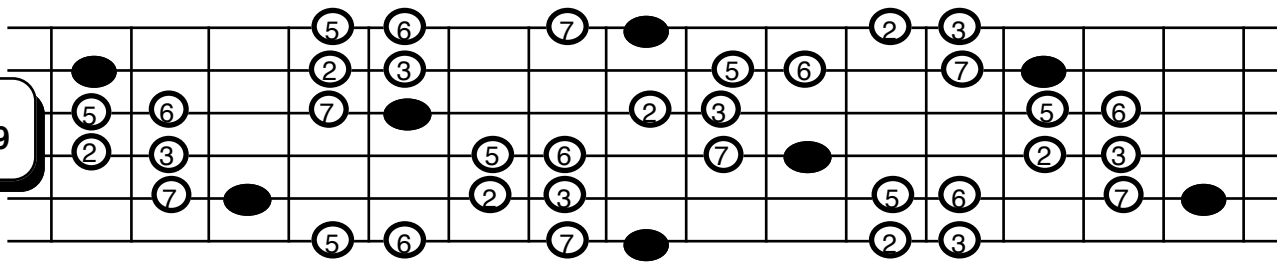
G# Am
C

83

M7 #5 #9

G#m b6
C

84

M7₁₃#5#9G#m Am
C

#9

#11

85

add #9 #11

86

6 #9 #11

C°
c

87

M7#9#11

B
c

88

M7₁₃#9#11B7
c

#5

#9

#11
(b5)

89

#5_{add} #9#11G#7 b6
C

90

6#5#9#11

G#7 Am
C

91

M7#5#9#11

B E
C

92

M7₁₃#5#9^{#11}B7 E
C

b6
(b13)

#9

93

b6 #9

A b
c

94

M7 #9 b13

E Ab
c

b6
(b13)

#9

#11

95

b6#9#11

Ab7
c

96

M7#9#11b13

Abm7
c

b9

#9

97

add b9 #9

Fretboard diagram for exercise 97, showing a C major scale with b9 and #9 alterations. The scale is played across two octaves, with fingerings indicated by numbers in circles and accidentals shown as black dots on the 9th and 11th frets.

98

6 b9 #9

A7 #11
C

Fretboard diagram for exercise 98, showing a C major scale with b9 and #9 alterations, specifically focusing on the 6th fret. The scale is played across two octaves, with fingerings indicated by numbers in circles and accidentals shown as black dots on the 9th and 11th frets.

99

M7 b9 #9

E- maj7¹³
C

Fretboard diagram for exercise 99, showing a C major scale with b9 and #9 alterations, specifically focusing on the 7th fret. The scale is played across two octaves, with fingerings indicated by numbers in circles and accidentals shown as black dots on the 9th and 11th frets.

100

M7₁₃b9#9

A7 ⁹#11
C

Fretboard diagram for exercise 100, showing a C major scale with b9 and #9 alterations, specifically focusing on the 10th fret. The scale is played across two octaves, with fingerings indicated by numbers in circles and accidentals shown as black dots on the 9th and 11th frets.

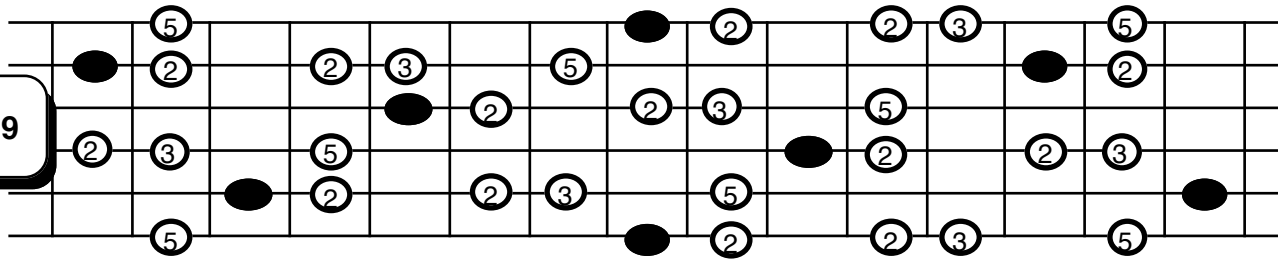
b5

b9

#9

101

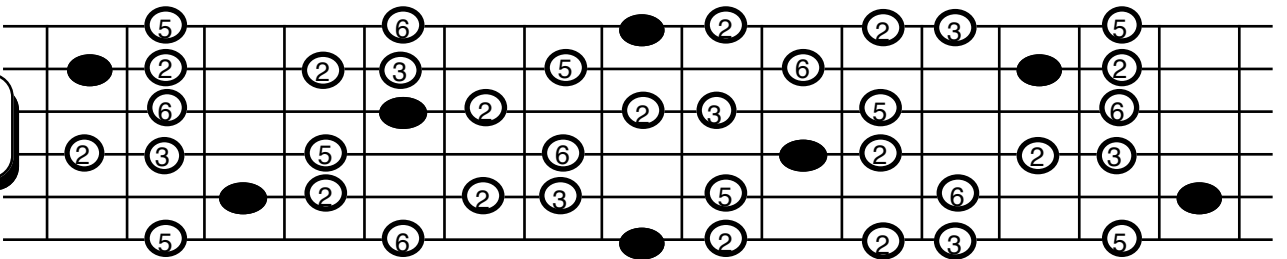
b5_{add} b9 #9



102

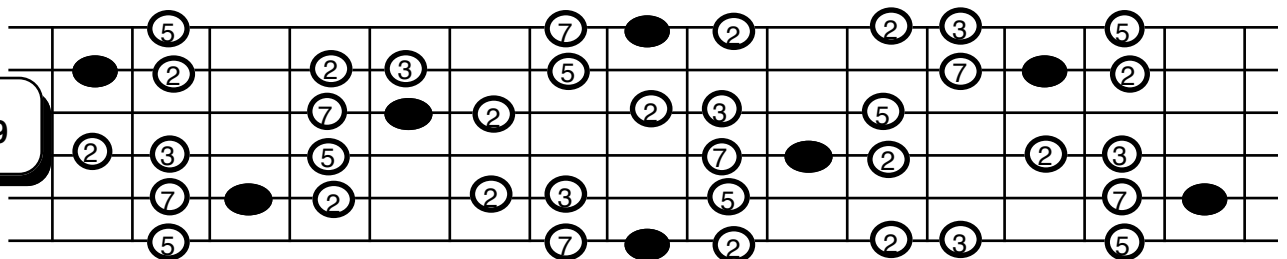
6b5b9#9

A6 #11
C



103

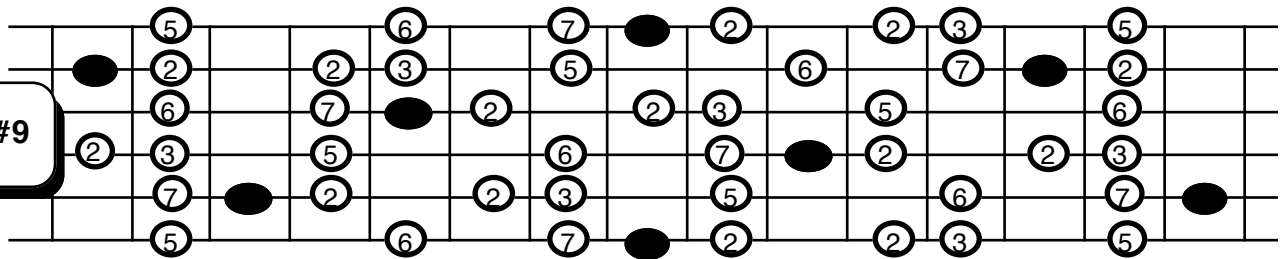
M7b5b9#9



104

M7₁₃b5b9#9

A6 ⁹#11
C



#5

b9

#9

105

#5_{add} b9 #9

Dbm add9
C

106

6#5b9#9

A G#
C

107

M7#5b9#9

Dbm
G#

108

M7₁₃#5b9#9

A G#m
C

b9

#9

#11

109

add b9#9#11

110

6b9#9#11

F#m7¹³
c

111

M7b9#9#11

B add9
c

112

M7₁₃b9#9#11

A B
c

#5

b9

#9

#11
(b5)

113

#5add b9 #11

Dbm 9 11

C

114

6#5b9#9#11

G#7 A

C

115

M7#5b9#9 #11

Dbm7 9

C

116

M713#5b9#9 #11

E A B

C

b6
(b13)

b9

#9

117

b6 b9 #9

Ab sus4
c

118

M7b9#9b13

AbM7 Dbm
C

b6
(b13)

b9

#9

#11

119

b6b9#9#11

Ab7 sus4
c

120

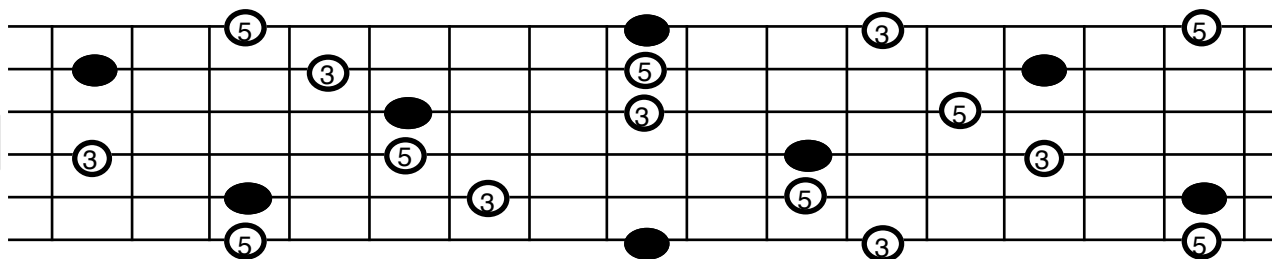
M7b9#9#11 b13

B6 9
c

MINORI

1

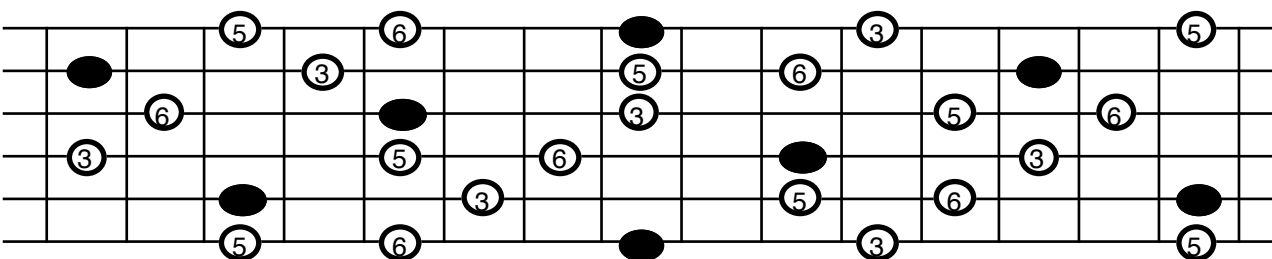
Triade
min.



2

m 6

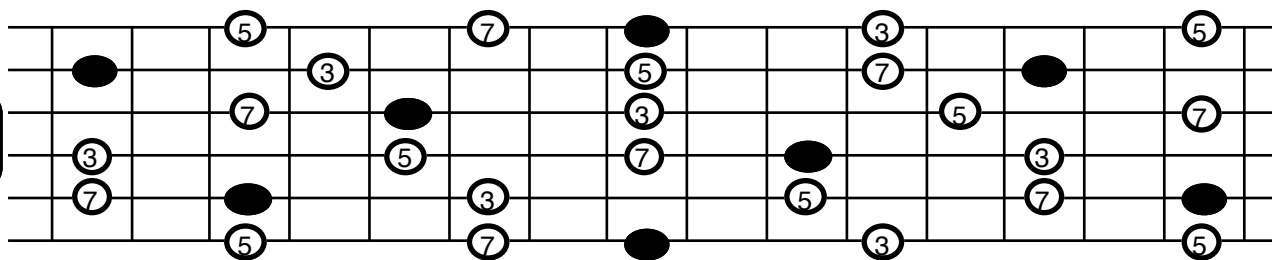
A♯
C



3

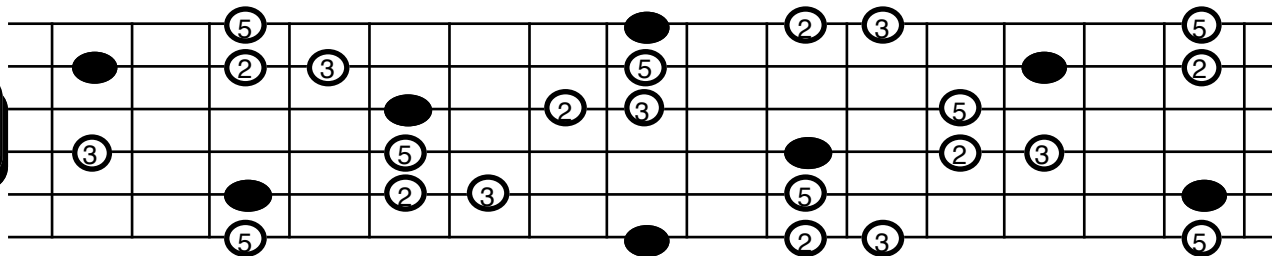
m 7

E♭6
C



4

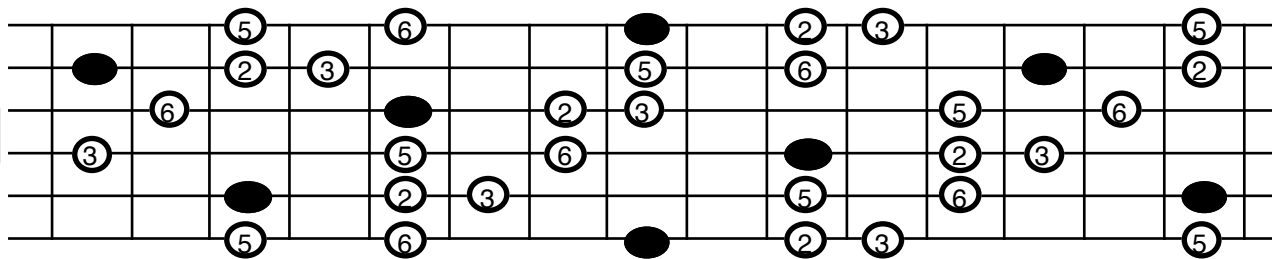
m add 9



5

m6 9

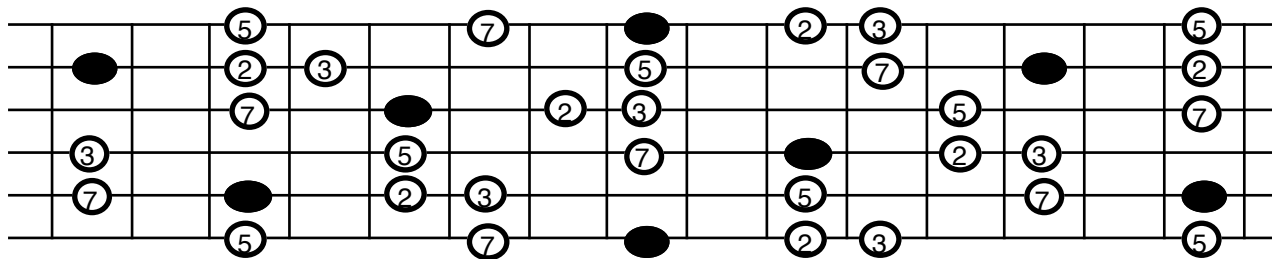
E♭maj7 b5
C



6

m7 9
m 9

E♭ maj7
C



7

m 11

8

m6 11

F7 9
C

9

m7 11

Eb6 9
C

10

m add9 11

11

m7 13

Eb6 #11
C

12

m7 9 13

Eb M7#11
C

13

m7 9 11 13

Eb F Bb
C

14

m7 11 13

Eb F
C

15

m6 9 11

Dm
Cm

16

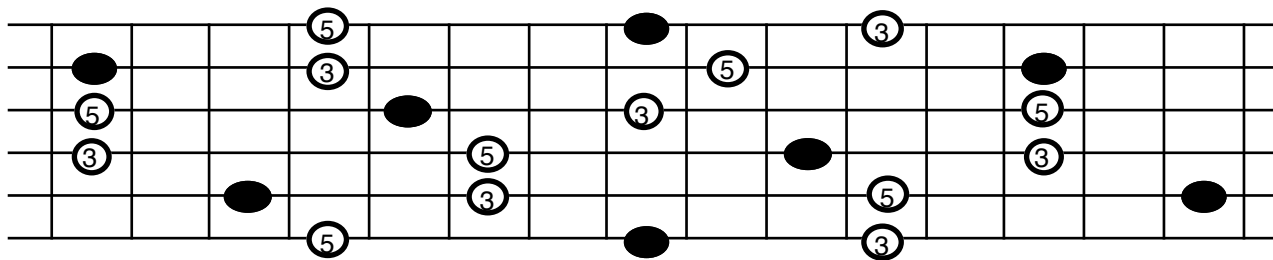
m7 9 11

#5

17

m #5

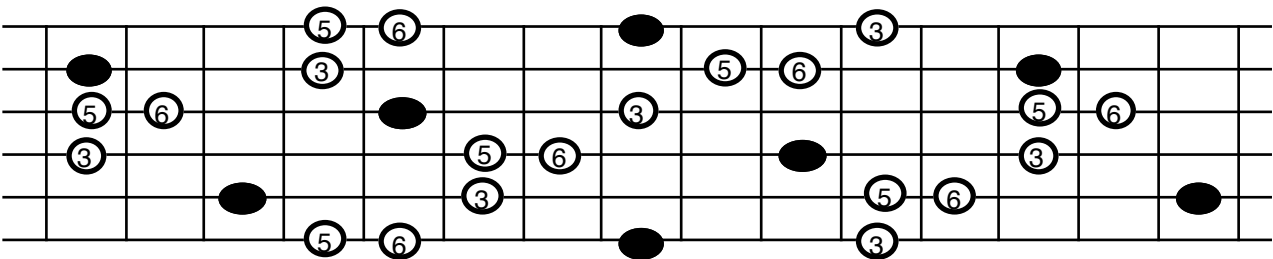
G#
C



18

m 6 #5

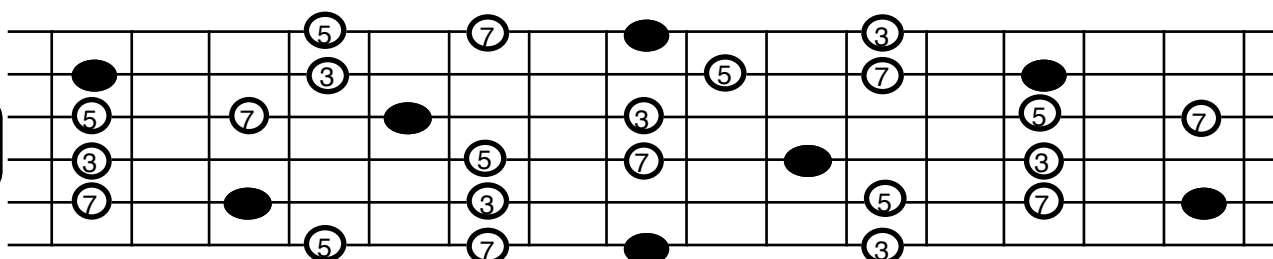
G# add b9
C



19

m 7 #5

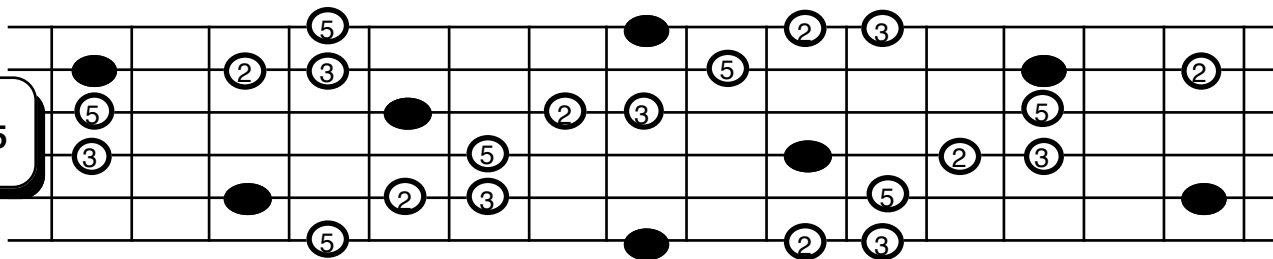
G# add9
C



20

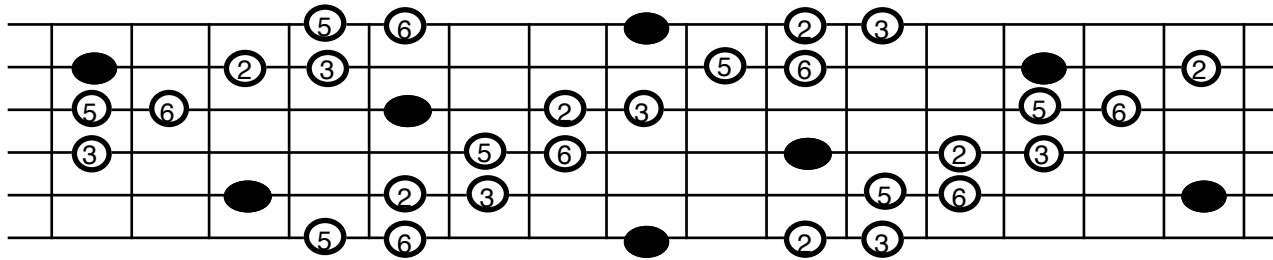
m add 9 #5

G# #11
C



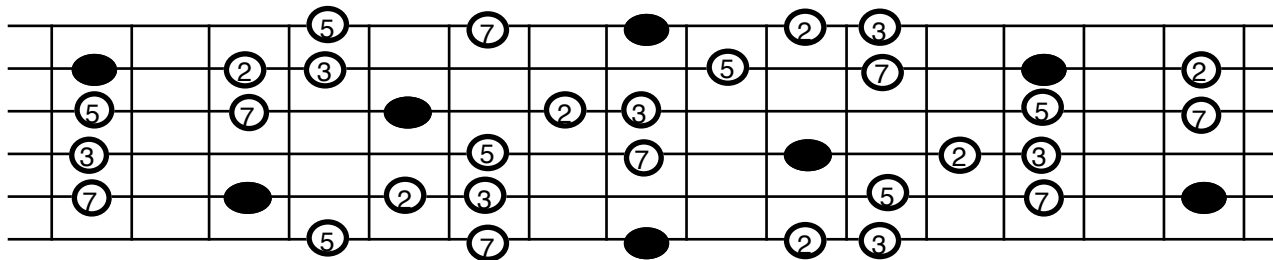
21

m6 g #5



22

m7 g #5



23

m 11 #5

Fm7 C

24

m 6 11 #5

F7 #9 C

25

m7 11 #5

Fm7 11 C

26

m add9 11 #5

Fm7 13 C

27

m7 13 #5

28

m7 9 13 #5

29

m7 9 11 13 #5

F G# Bb C

30

m7₁₁13^{#5}

F Bb7 sus4
C

31

m6₉11^{#5}

Dm G#
C

32

m7₉11^{#5}

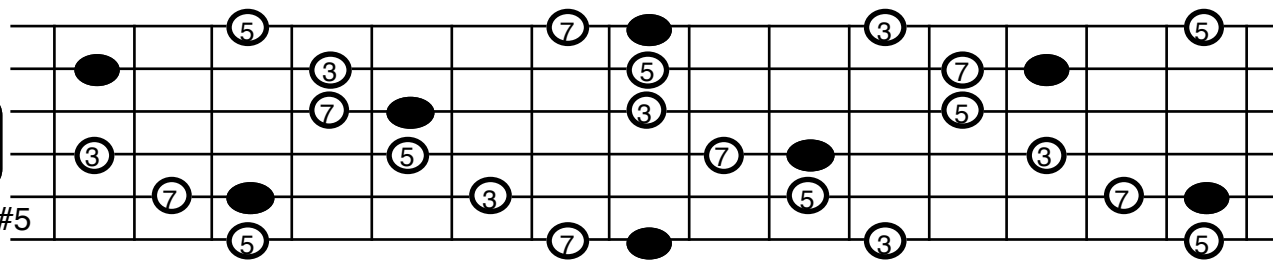
G# Bb
C

maj 7

33

m M7

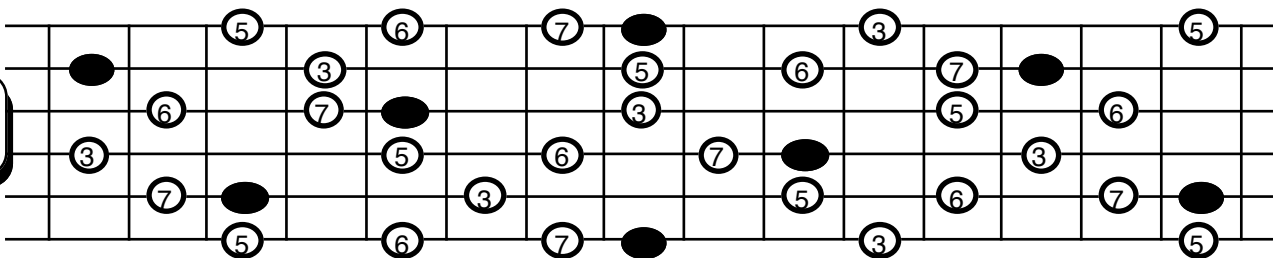
(Eb, G, B) #5
C



34

m M7 13

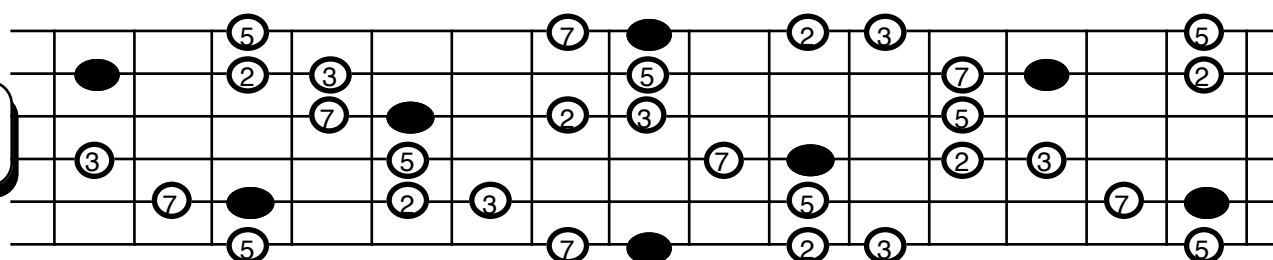
B7 #5
C



35

m M7 9

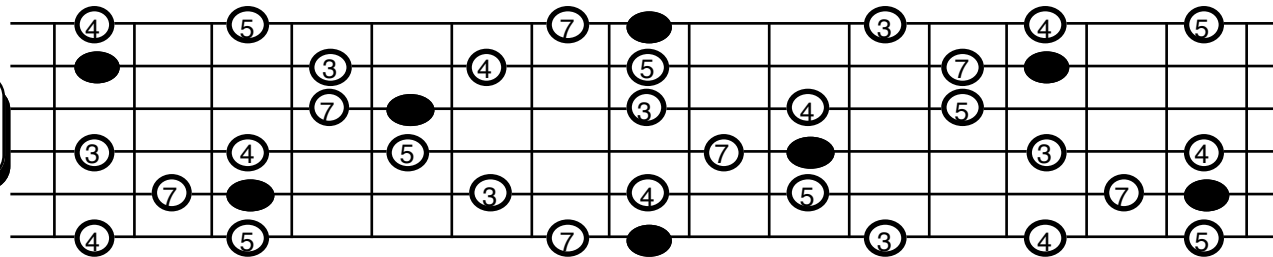
G
Cm



36

m M7 11

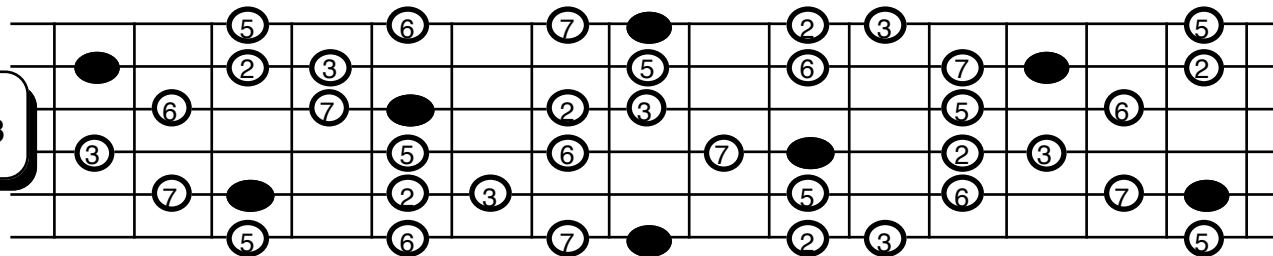
G7 #5
C



37

m M7 9 13

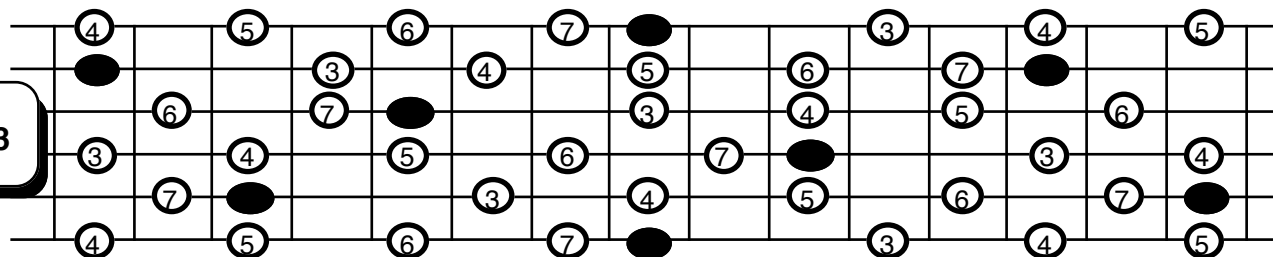
G add9
Cm



38

m M7 11 13

F G #5
C



40

m M791113

G7 9
Cm

40

m M791113

G7 9
Cm

maj 7

42

m #5M7₁₃

G#- add b9

C

Fret	1	2	3	4	5	6	7	8	9	10	11	12
String 1					5	6		7	●			
String 2	●				3				5	6		7
String 3	5	6			7	●			3			5
String 4	3						5	6			7	●
String 5		7	●				3				5	6

[illegible]

45

m#5M7₉13

46

m#5M7₁₁13

F G#m
C

47

m#5M7₉11

G#m B°
C

48

m#5M7₉1113

Dm G#m
C

b6 (b13)

49

m b6

Ab maj7
C

50

m7 b13

Ab maj7 9
C

51

m b6 9

Ab maj7 #11
C

52

m b6 11

Ab maj7 13
C

53

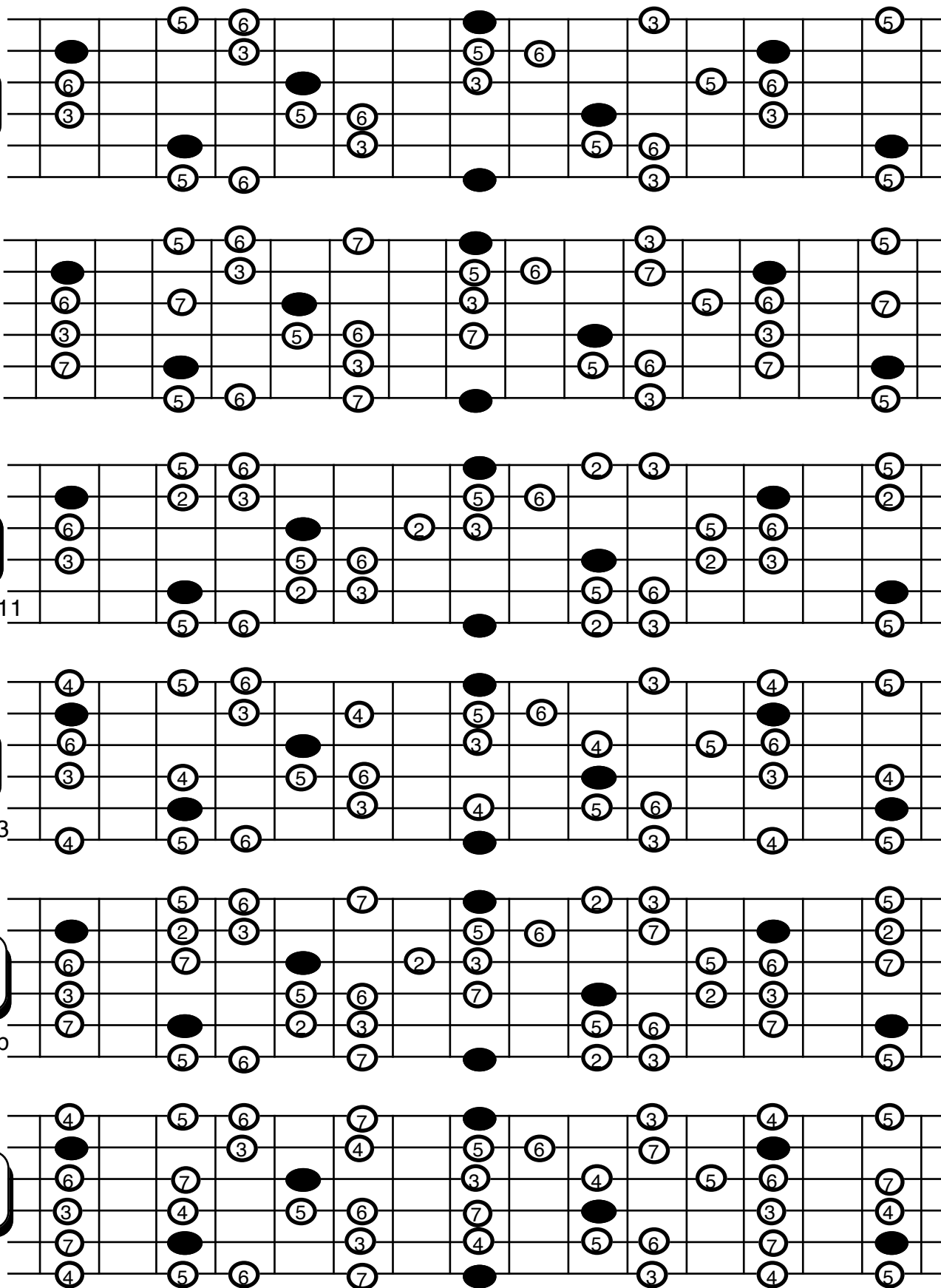
m7 9 b13

Ebmaj7 Ab
C

54

m7 11 b13

Fm Eb
C



55

m b6⁹11

Fm6
Cm

56

m7⁹11b13

Eb Ab
Bb

maj 7 **b13**

57

mM7b13

Abm M7
C

58

mM7⁹b13

G Ab
C

59

mM7¹¹b13

Abm6
Cm

60

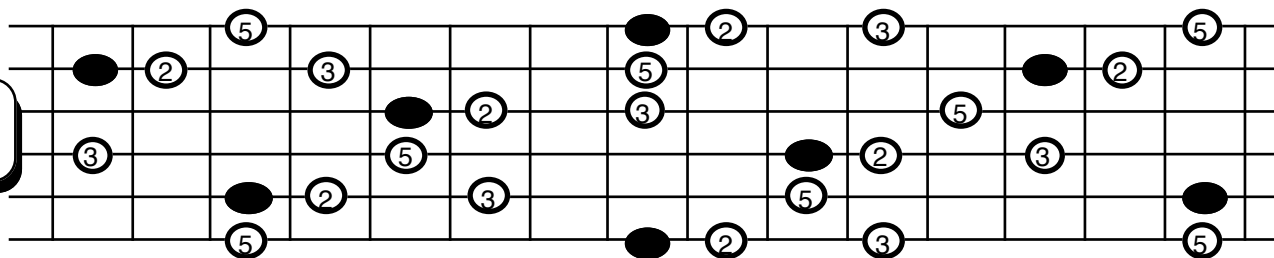
mM7⁹11b13

G7 Ab
C

b9

61

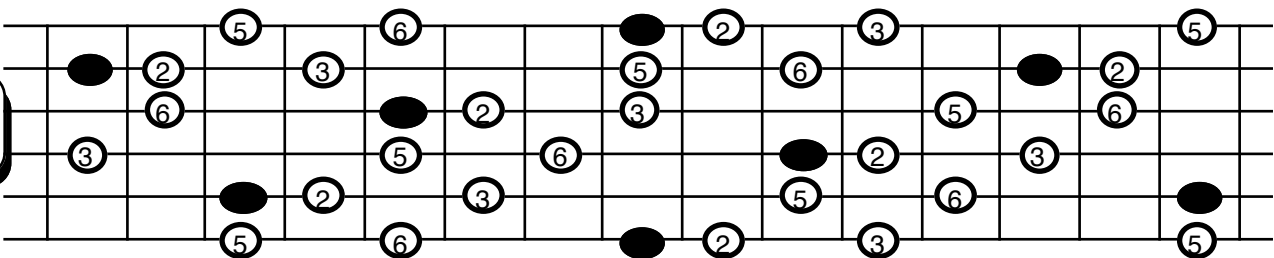
m add b9



62

m 6 b9

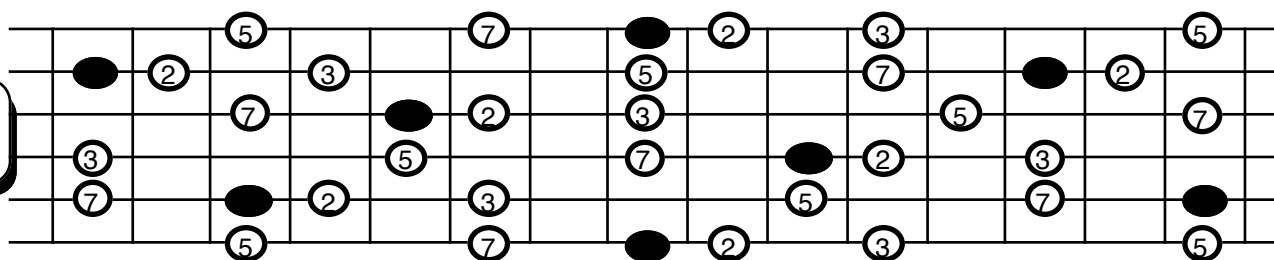
A7 b5
C



63

m7 b9

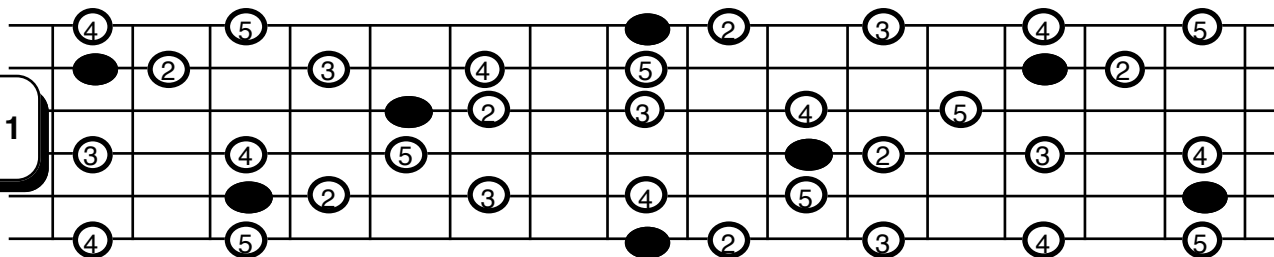
Eb7
C



64

m add b9 11

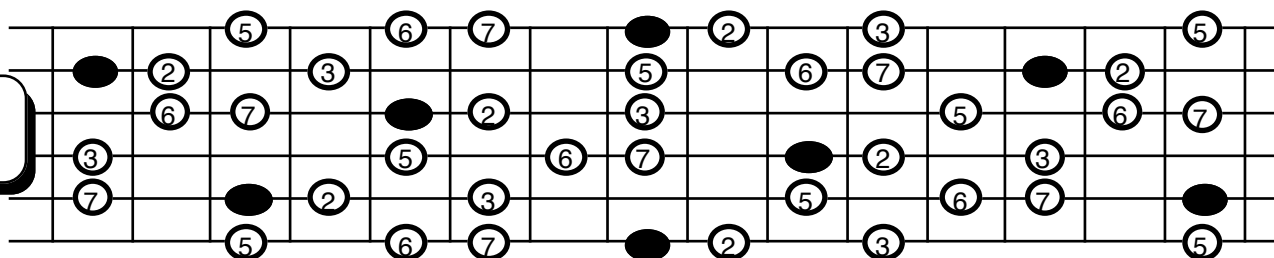
Db b5
C



65

m7 b9 13

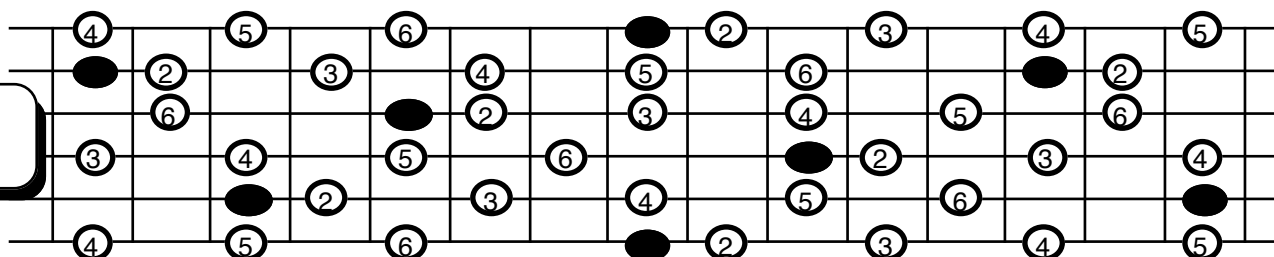
Eb7 #11
C



66

m6 b9 11

Eb #5
Cm



67

m7 b9 11

Bbm
Cm

68

m7b91113

Eb7 F7
C

#5

b9

69

m #5 add b9

G# sus4
C

70

m6 #5 b9

G# A b5
C

71

m7 #5 b9

72

m#5addb911

Db add9
C

73

m7#5b9₁₃

G# add9 A b5
C

74

m6#5b9₁₁

Db F G#
C

75

m7#5b9₁₁

Db 6 9
C

76

m7#5b9₁₁₁₃

Db6 F7
C

maj 7

b9

77

mM7 b9

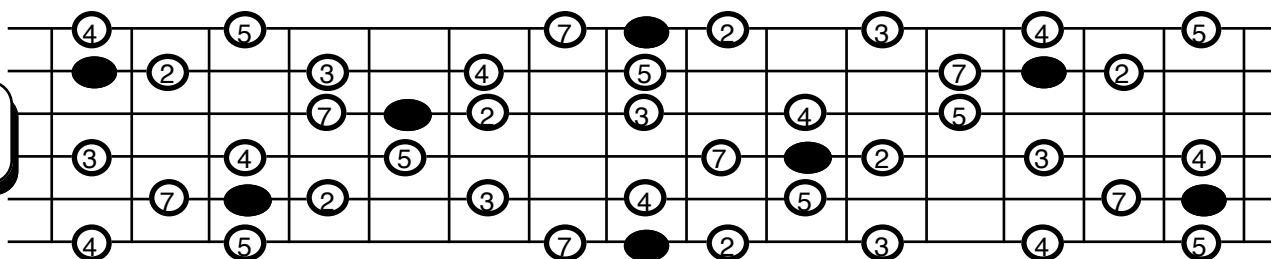
Eb7 #5
C

78

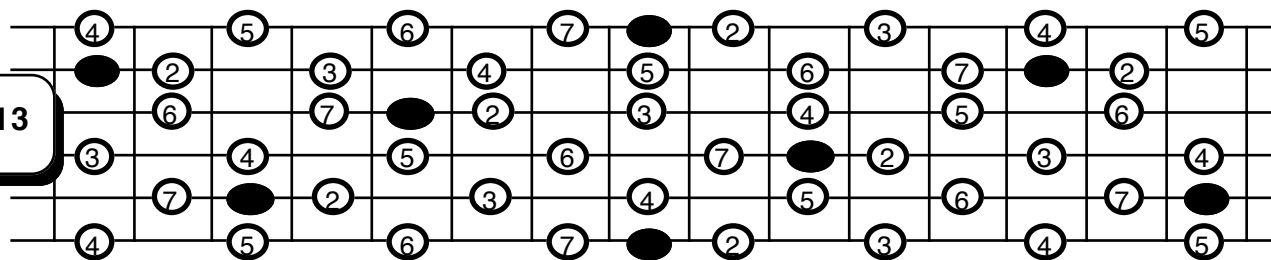
mM7 b9₁₃

B9 #5
C

79

mM7b9₁₁Db9 b5
C

80

mM7b9₁₁₁₃Db7#5
Cm

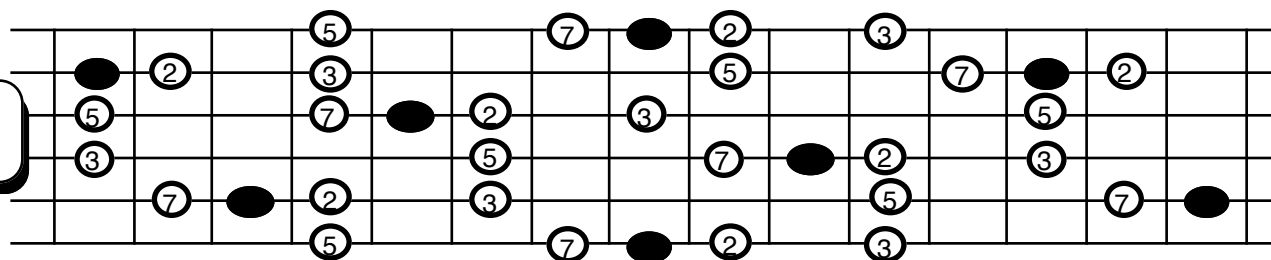
#5

maj 7

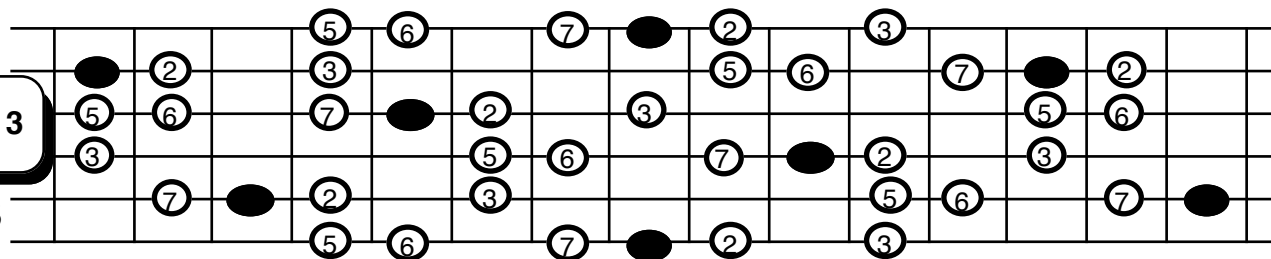
b9

81

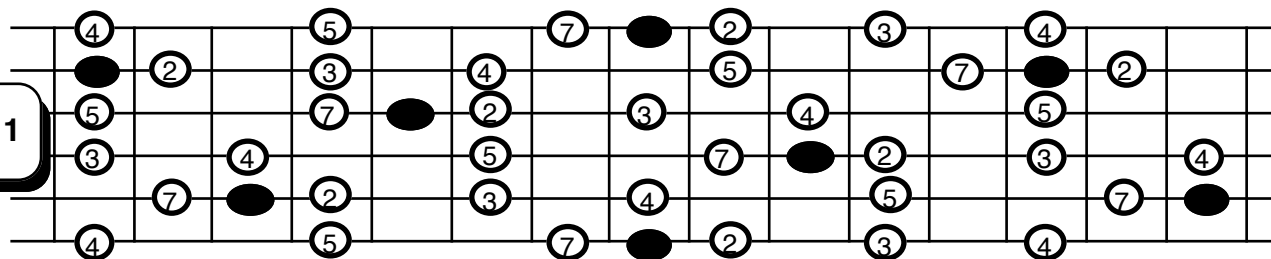
mM7#5b9

Db7 sus2
C

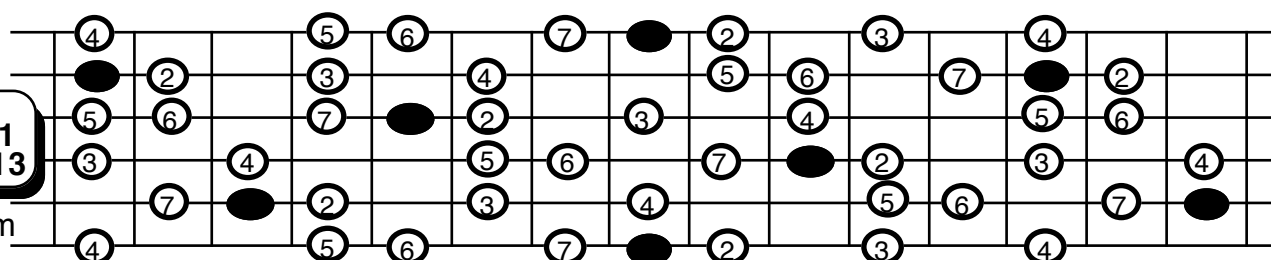
82

mM7#5b9₁₃G#m Ab5
C

83

mM7#5b9₁₁Db9
C

84

mM7#5b9₁₁₁₃Db F G#m
C

b6
(b13)

b9

85

m b6 b9

Ab sus4
Cm

86

m7b9b13

Eb7 sus4
C

87

m b6 b9 11

Db
Cm

88

m7b911b13

Db6
Cm

maj 7

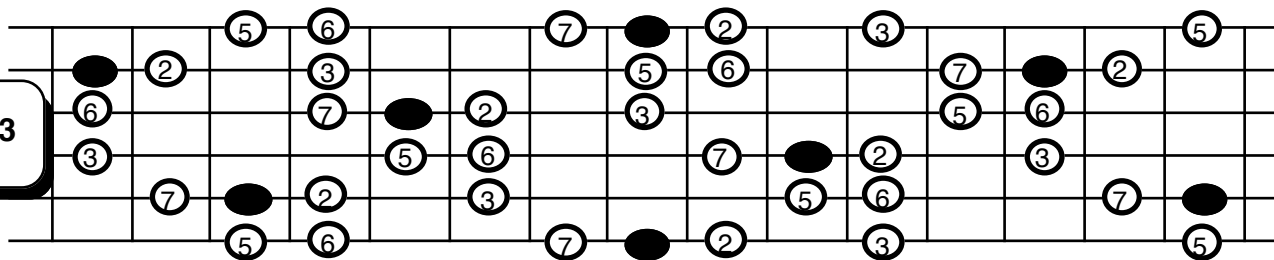
b9

b13

8 9

mM7b9b13

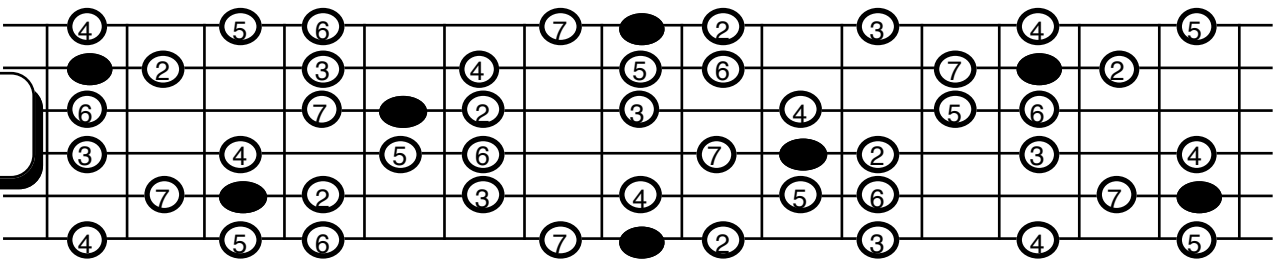
Db7 sus2
Cm



9 0

mM7b911
b13

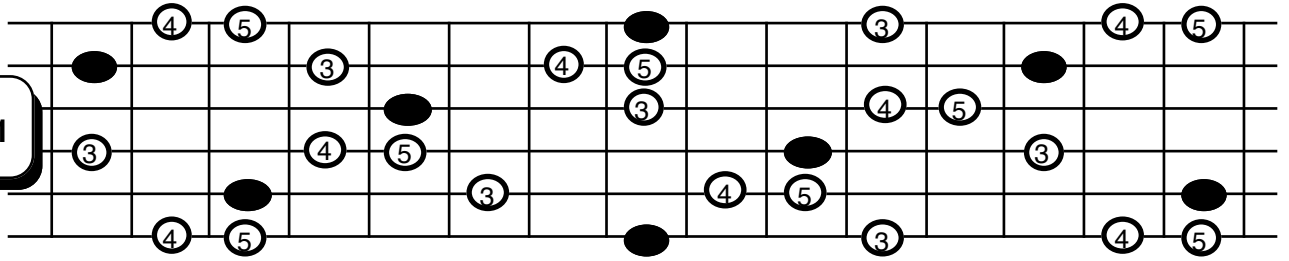
Db9
Cm



#11

91

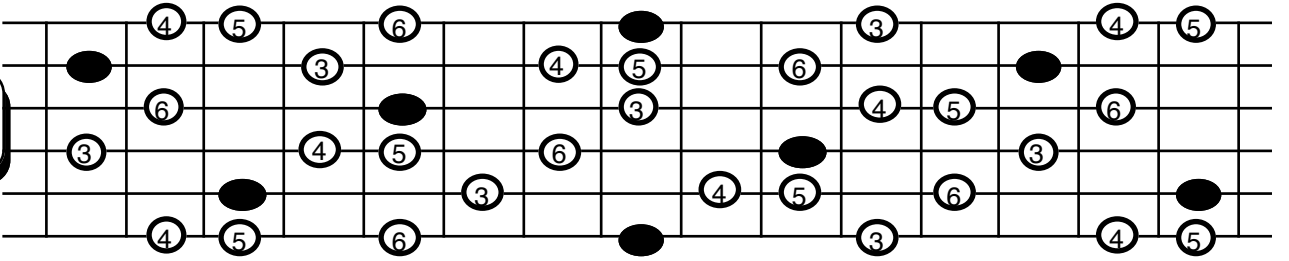
m add#11



92

m 6 #11

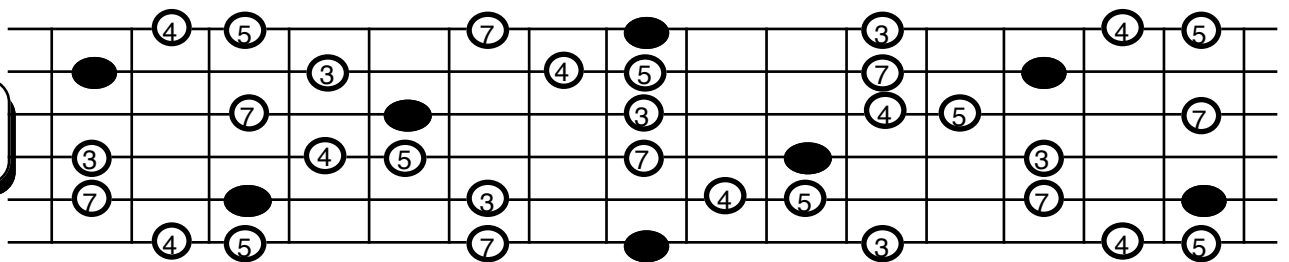
C°
Cm



93

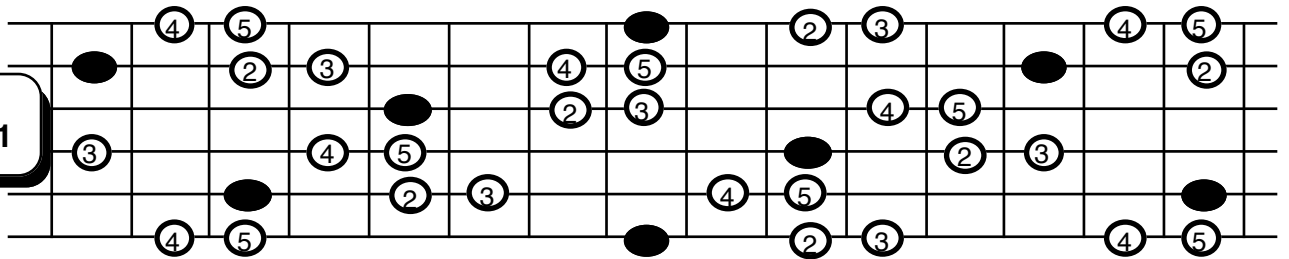
m7 #11

Ebm
Cm



94

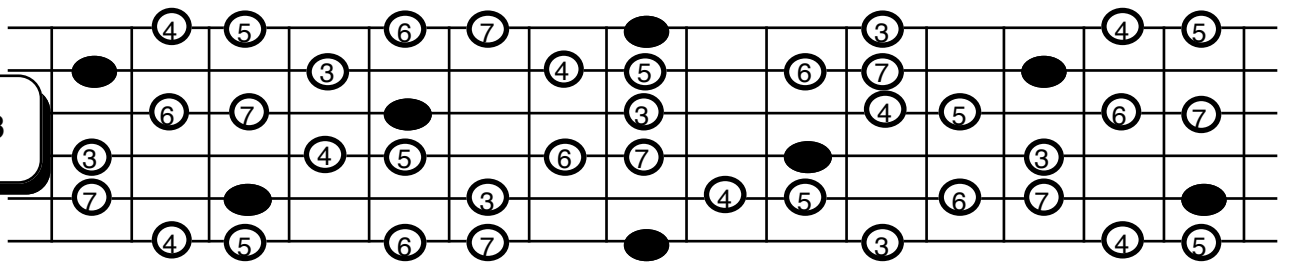
m add9#11



95

m7 #11 13

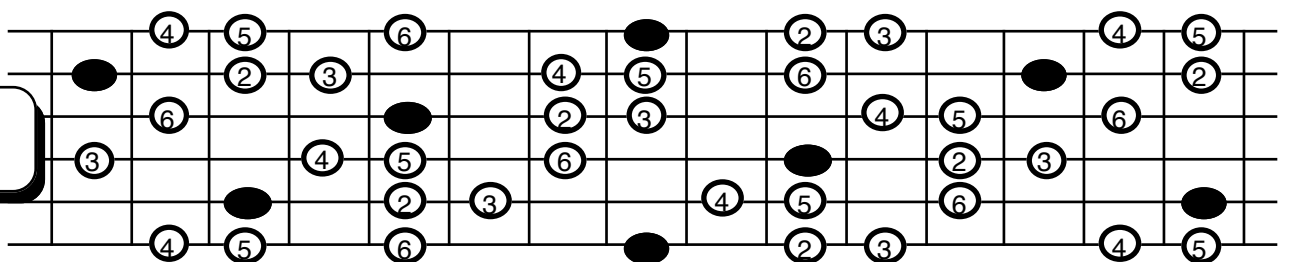
Eb
C°



96

m6 9 #11

D
Cm



103

m7#5#11₁₃

Ebm G# b9
C

104

m6#5#11

D G#
C

105

m7#5#11

D#5 G#
C

106

m7#5#11₁₃

D G#9
C

maj 7 **#11**

107

mM7 #11

B
Cm

108

mM7 #11₁₃

B7
Cm

109

mM7⁹#11

Bm
Cm

110

mM7⁹#11 13

Bm7
Cm

#5

maj 7

#11

111

mM7#5#11

G#m7
C

112

mM7#5#11 13

B7¹³
C

113

mM7#5₉#11

G#m Bm
C

114

mM7#5₉#11 13

D G# B
C

b6
(b13)

#11

115

m b6 #11

Ab7
Cm

116

m7#11b13

Ab9
Cm

117

m b6 9 #11

Ab7 13
C

118

m7 9 #11 b13

Bb7 #5
C

maj 7

#11

b13

119

mM7#11b13

Ab B
Cm

120

mM7⁹#11
b13G Ab7
C

b9

#11

121

m add b9#11

122

m6 b9 #11

F#m
Cm

123

m7 b9 #11

Eb m7
Cm

124

m7^b9[#]11₁₃

E^b F[#]m
C

#5 b9 #11

125

m[#]5addb9[#]11

G[#]7 sus4
C

126

m6[#]5b9[#]11

F[#]m G[#]
C

127

m7[#]5b9[#]11

F[#] G[#]
C

128

m7[#]5b9[#]11₁₃

F[#]m G[#]9
C

maj 7

b9

#11

129

mM7b9#11

B add9
Cm

130

mM7b9#11
13

B9
Cm

#5

maj 7

b9

#11

131

mM7#5b9#11

B6⁹
C

132

mM7#5b9#11
13

B9¹³
C

b6
(b13)

b9

#11

133

m**b6b9#11**

Ab7 sus4
Cm

134

m**7b9#11b13**

Eb F#
Ab

maj 7

b9

#11

b13

135

m**M7b9#11b13**

B6 9
C

DOMINANTI

1

7

A fretboard diagram for a dominant 7th scale. The scale is marked with circled numbers 1, 3, 5, 7. Fret positions are indicated by black dots on the strings. The scale spans from the 3rd fret to the 12th fret.

2

9

Gm6
C

A fretboard diagram for a dominant 9th scale. The scale is marked with circled numbers 2, 4, 6, 7, 9. Fret positions are indicated by black dots on the strings. The scale spans from the 3rd fret to the 12th fret.

3

13

Am7
C7

A fretboard diagram for a dominant 13th scale. The scale is marked with circled numbers 3, 5, 7, 9, 11, 13. Fret positions are indicated by black dots on the strings. The scale spans from the 3rd fret to the 12th fret.

4

9 13

Gm Am
C

A fretboard diagram for a dominant 9th and 13th scale. The scale is marked with circled numbers 2, 4, 6, 7, 9, 11, 13. Fret positions are indicated by black dots on the strings. The scale spans from the 3rd fret to the 12th fret.

b5

5

7 b5

Gb7 b5

C

6

9 b5

Gb7 #5

C

7

13 b5

Gb7 b5 #9

C

8

9 13 b5

D Bb b5

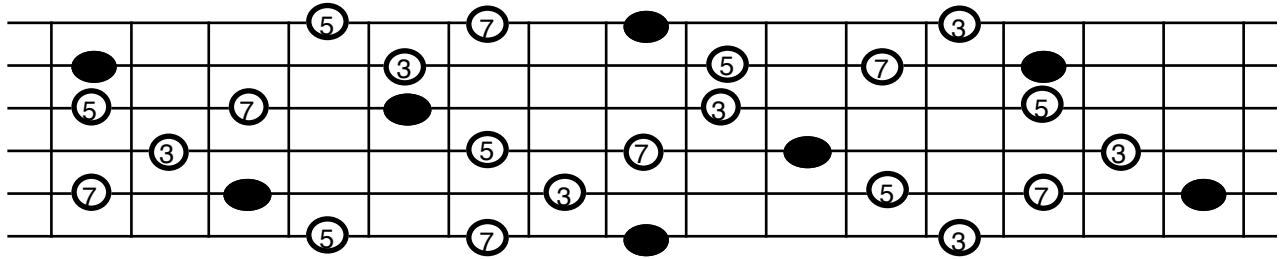
C

#5

9

7 #5

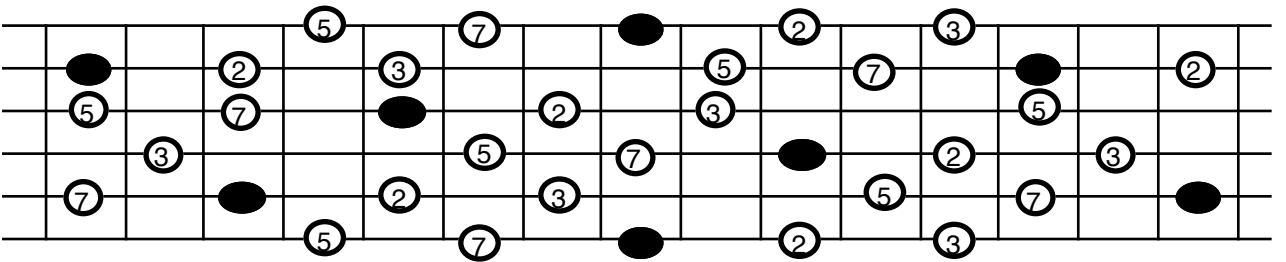
E b5
C



10

9 #5

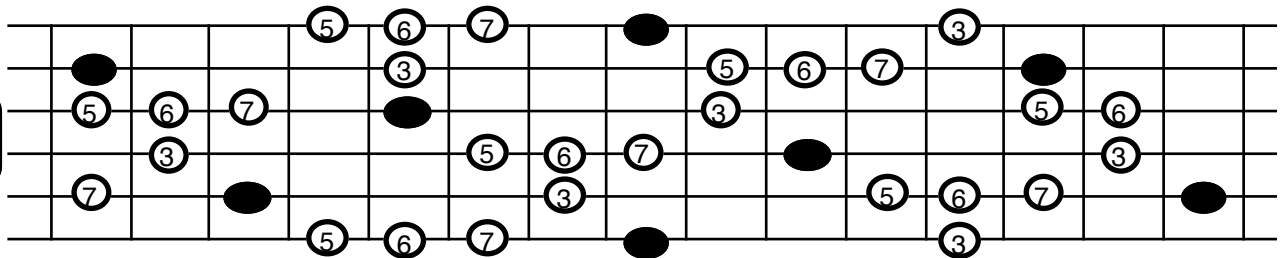
E7 b5
C



11

13 #5

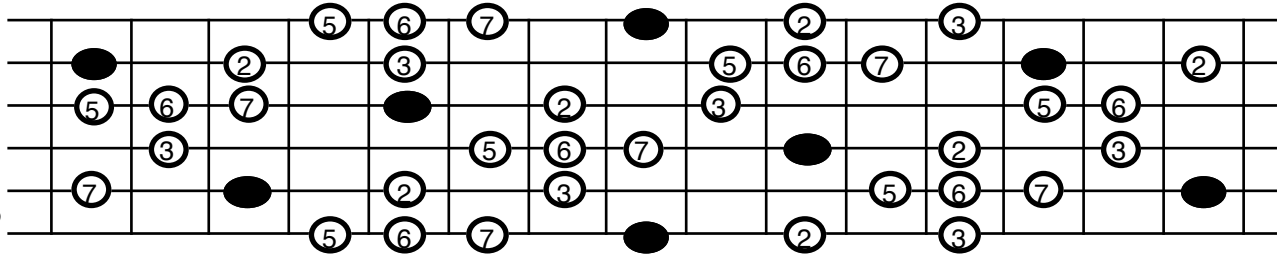
Am E
b5



12

9 13 #5

Am E7 b5
C



#11

13

7 #11

F# b5
c

14

9 #11

G - maj7¹³
C

15

13 #11

Am6
C7

16

9 13 #11

D9 Gm
C

#5

#11
(b5)

17

7 #5 #11

G#9 #5
C

18

9 #5 #11

F#9 #5
C

19

13 #5 #11

Am F#9 b5
C

20

9 13 #5 #11

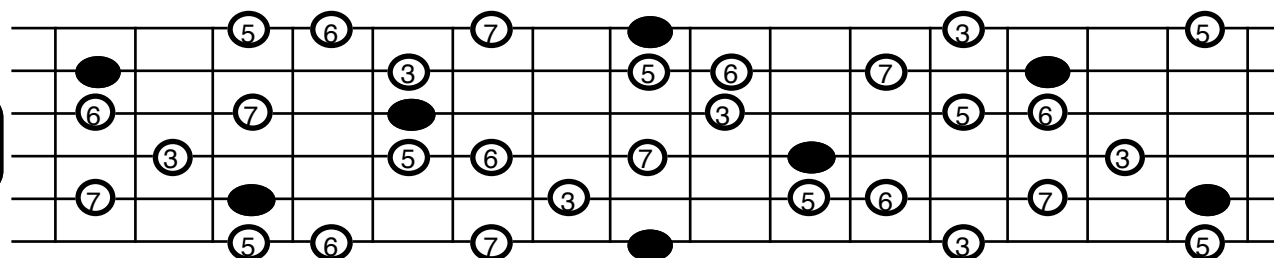
D9 Bb7 b5
C

b13

21

b13

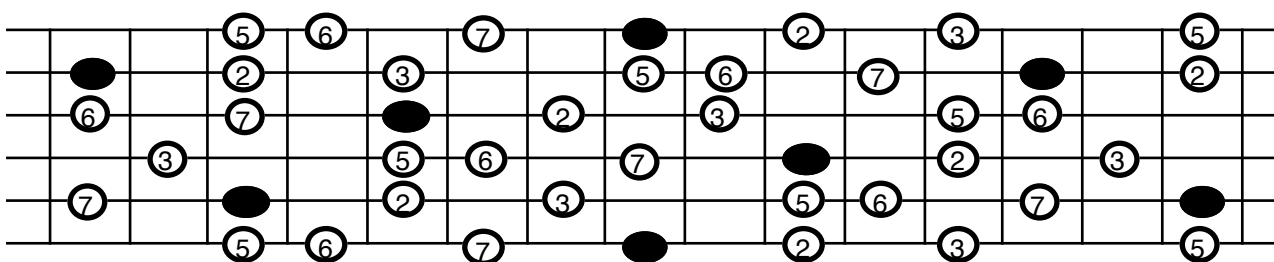
Ab #5
C7



22

9 b13

Ab b5
C7



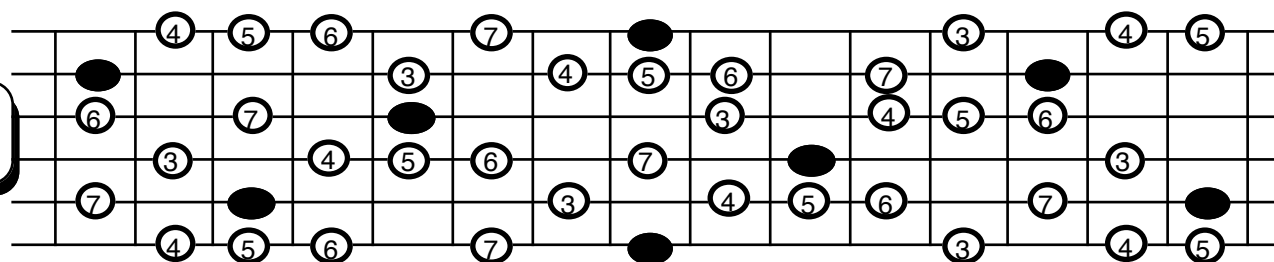
#11

b13

23

#11 b13

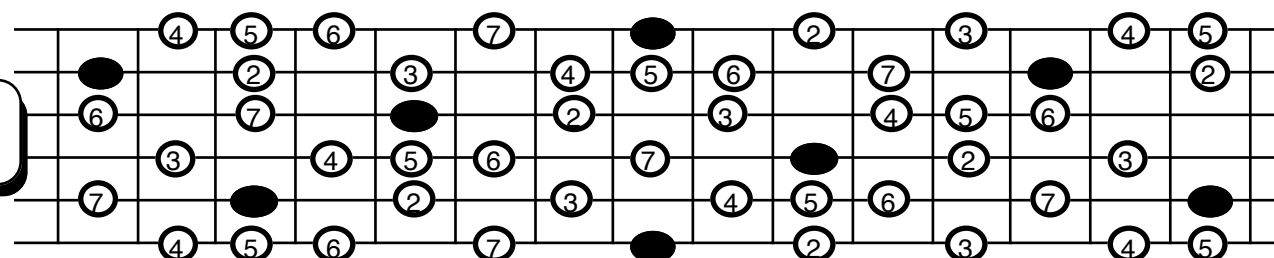
Ab9 #5
C



24

9 #11 b13

Ab9 b5
C



b9

25

b9

Db°
C

26

13 b9

A7
C7

b5

b9

27

b5 b9

Gb7
C

28

13 b5 b9

Gb A
C

#5

b9

29

#5 b9

Dbm6
C

30

13 #5 b9

A E b5
C

b9

#11

31

b9 #11

F#
c

32

13 b9 #11

F# A
c

#5

b9

#11
(b5)

#5 b9 #11

33

#5 b9 #11

F# Dbm
C

Diagram 1: A 5-line musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests. Above the staff, the notes are labeled with circled numbers 1 through 7. Below the staff, the notes are labeled with circled numbers 1 through 7. A box on the left contains the text '#5 b9 #11'. The staff is divided into measures by vertical bar lines.

13#5b9#11

34

13#5b9#11

A F#9
C

b9

b13

b9 b13

[illegible]

b9

#11

b13

b9#11b13

36

b9#11b13

F#9
C7

#9

37

#9

D#
C7

38

13 #9

D# Am
C

b5

#9

39

b5 #9

D#m
C b5

40

13 b5 #9

D#m Am
C

#5

#9

4 1

#5 #9

D# sus4
C #5

4 2

13 #5 #9

Am D# sus4
C

#9

#11

4 3

#9 #11

D#m
C7

4 4

13 #9 #11

D#m Am7
C

#5 #9 #11 (b5)

45

#5 #9 #11

D# M7 9 b5
C

46

13#5#9#11

D#m G# Am
C

#9 b13

47

#9 b13

D# Ab
C7

#9 #11 b13

48

#9#11b13

D#m Ab

b9

#9

49

b9 #9

D#7
C7

50

13 b9 #9

D# A
C

b5

b9

#9

51

b5 b9 #9

Gb7 13
C

52

13b5b9#9

Gb7
C°

#5

b9

#9

53

#5 b9 #9

Db6 9
C

54

13#5b9#9

A G# add9
C

b9

#9

#11

55

b9 #9 #11

D# F#
C7

56

13b9#9#11

D# F# A
C

#5

b9

#9

#11
(b5)

57

#5b9#9#11

F#7 G#7
C

58

13#5b9#9#11

F# G# A
C

b9

#9

b13

59

b9 #9 b13

Dbm D#
C

b9

#9

#11

b13

60

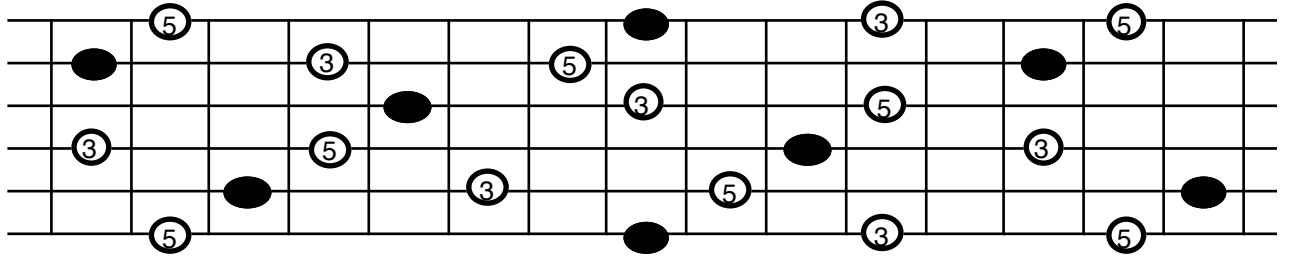
b9#9#11b13

D# F# Ab
C7

DIMINUITI

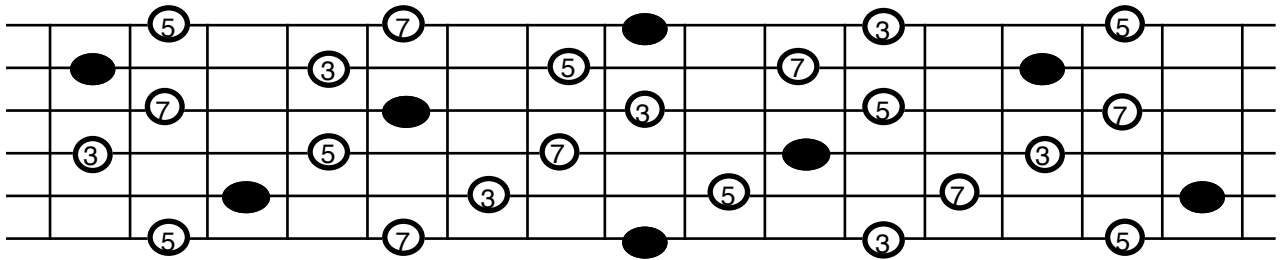
1

Triade
dimin.



2

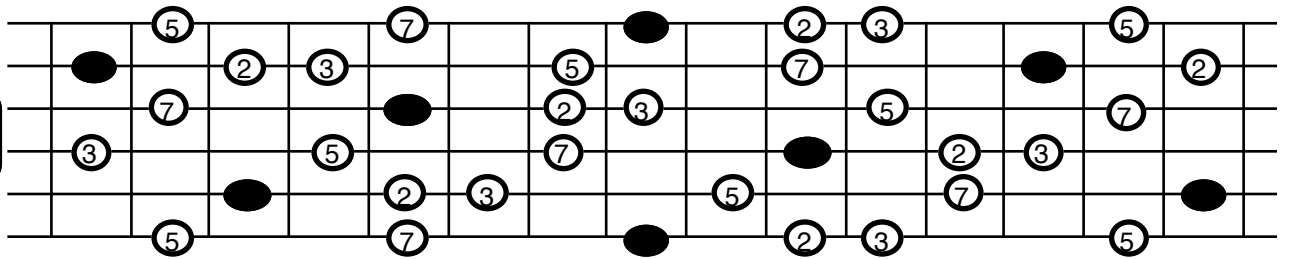
°7



3

°7 9

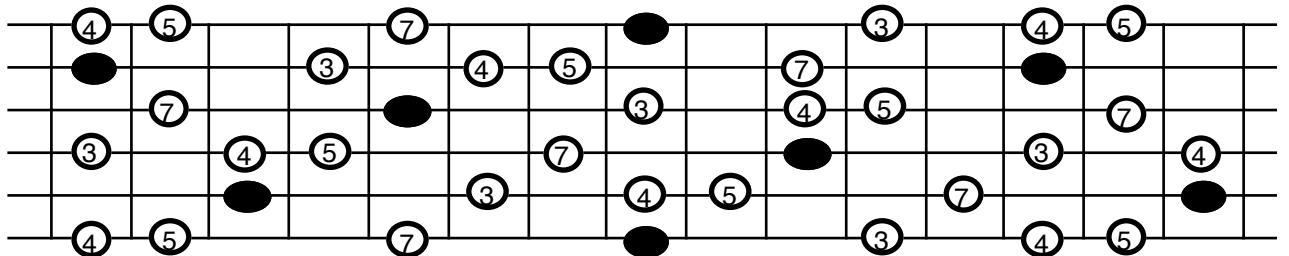
D7 ^{b9}
C



4

°7 11

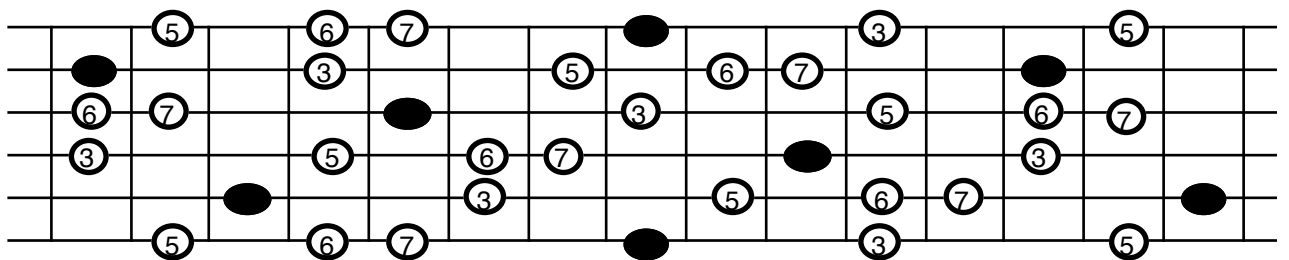
F7 ^{b9}
C



5

°7 ^{b13}

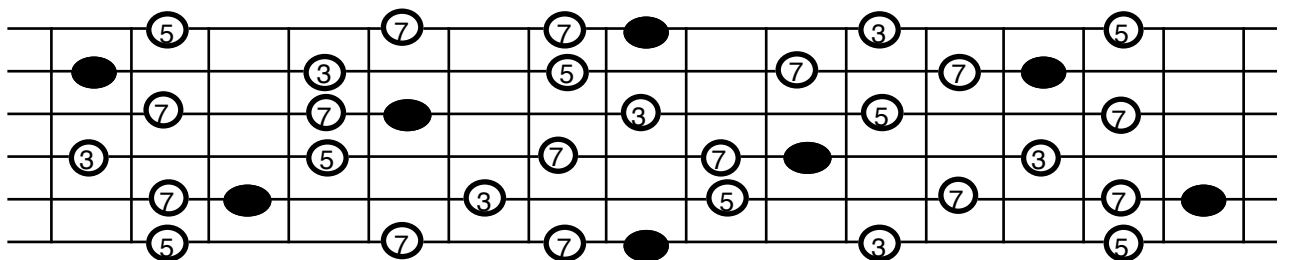
Ab7 ^{b9}
C



6

°7 M7

B7 ^{b9}
C



7

°7 9 11

D7 F7
C

8

°7 9 b13

D7
Ab7

9

°7 9 M7

D7 B7
C

10

°7 11 b13

F7 Ab7
C

11

°7 11 M7

F7 B7
C

12

°7 b13 M7

Ab7
B7

13

°7₉11b13

D7 F7 Ab7
C

14

°7₉b13M7

D7 Ab7 B7
C

15

°7₉11M7

D7 F7 B7
C

16

°7₁₁b13M7

F7 Ab7 B7
C

17

°7₉11b13M7

D°7
C°7

SEMIDIMINUITI

1

m7 b5

Ebm6
C

2

m7 b5 9

Eb- maj7
C

3

m7 b5 13

C°7 Ebm
C

4

m7b5 9 13

D Ebm
C

5

m7b5 11

Ebm add9
C

6

m7b5g11

Bb Ebm
C

7

m7b5₁₁13

F Ebm
C

8

m7b5g1113

Dm Ebm
C

b9

9

m7 b5 b9

Gbm C

This diagram shows the fretboard for the m7 b5 b9 chord in Gbm and C positions. The Gbm position is on the 9th fret, and the C position is on the 12th fret. The notes are Gb (3rd fret), Bb (5th fret), Db (7th fret), and Ab (9th fret) for Gbm, and C (12th fret), Eb (14th fret), Gb (16th fret), and Ab (18th fret) for C. The diagram uses numbers 1-7 to indicate fingerings and black dots for natural notes.

10

m7b5b913

Ebm Gbm C

This diagram shows the fretboard for the m7b5b913 chord in Ebm, Gbm, and C positions. The Ebm position is on the 10th fret, the Gbm position is on the 13th fret, and the C position is on the 16th fret. The notes are Eb (10th fret), Gb (12th fret), Bb (14th fret), and Db (16th fret) for Ebm, Gb (13th fret), Bb (15th fret), and Db (17th fret) for Gbm, and C (16th fret), Eb (18th fret), Gb (20th fret), and Ab (22nd fret) for C. The diagram uses numbers 1-7 to indicate fingerings and black dots for natural notes.

11

m7b5b911

Ebm Bbm C

This diagram shows the fretboard for the m7b5b911 chord in Ebm, Bbm, and C positions. The Ebm position is on the 11th fret, the Bbm position is on the 14th fret, and the C position is on the 17th fret. The notes are Eb (11th fret), Gb (13th fret), Bb (15th fret), and Db (17th fret) for Ebm, Bb (14th fret), D (16th fret), and F (18th fret) for Bbm, and C (17th fret), Eb (19th fret), Gb (21st fret), and Ab (23rd fret) for C. The diagram uses numbers 1-7 to indicate fingerings and black dots for natural notes.

12

m7b5b91113

Ebm Gbm Bbm C

This diagram shows the fretboard for the m7b5b91113 chord in Ebm, Gbm, Bbm, and C positions. The Ebm position is on the 12th fret, the Gbm position is on the 15th fret, the Bbm position is on the 18th fret, and the C position is on the 21st fret. The notes are Eb (12th fret), Gb (14th fret), Bb (16th fret), and Db (18th fret) for Ebm, Gb (15th fret), Bb (17th fret), and Db (19th fret) for Gbm, Bb (18th fret), D (20th fret), F (22nd fret), and Ab (24th fret) for Bbm, and C (21st fret), Eb (23rd fret), Gb (25th fret), Ab (27th fret), and Bb (29th fret) for C. The diagram uses numbers 1-7 to indicate fingerings and black dots for natural notes.

b13

13

m7 b5 b13

Ab9
C

14

m7b5g13

Ab9 #11
C

15

m7b5 11 b13

Ebm Fm
C

16

m7b5g11b13

Ebm Fm6
C

b9 b13

17

m7b5b9b13

Gb6 9

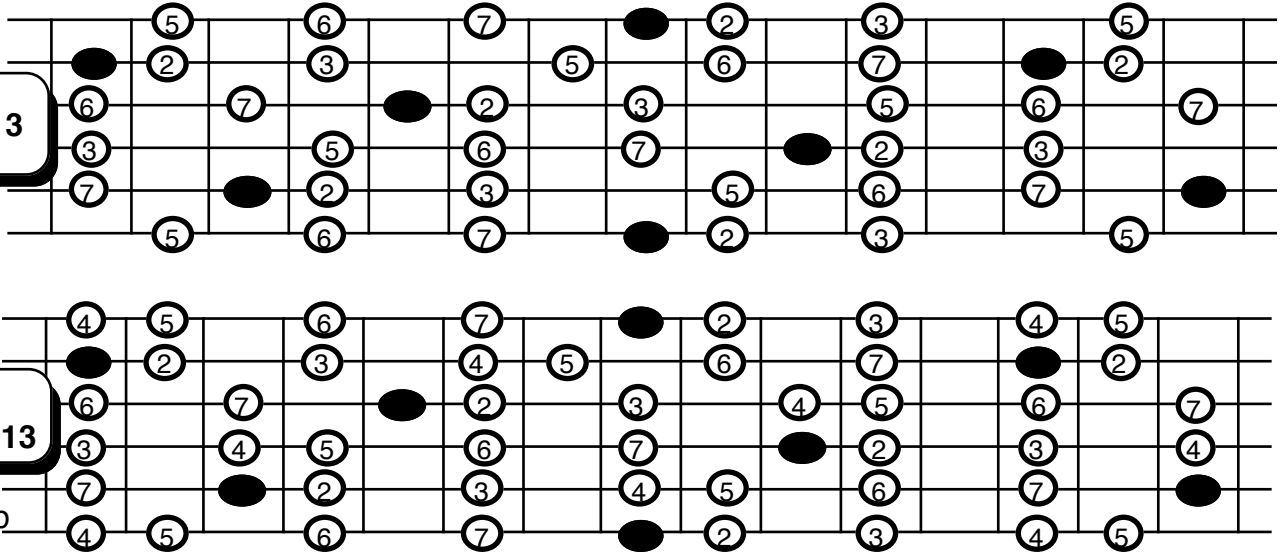
C

18

m7b5b9¹¹b13

Db Gb Ab

C



maj7

19

mM7 b5

B
C

20

mM7 b5 9

B Bm
C

21

mM7 b5 13

B7
C

22

mM7b5 9 13

D B
C

23

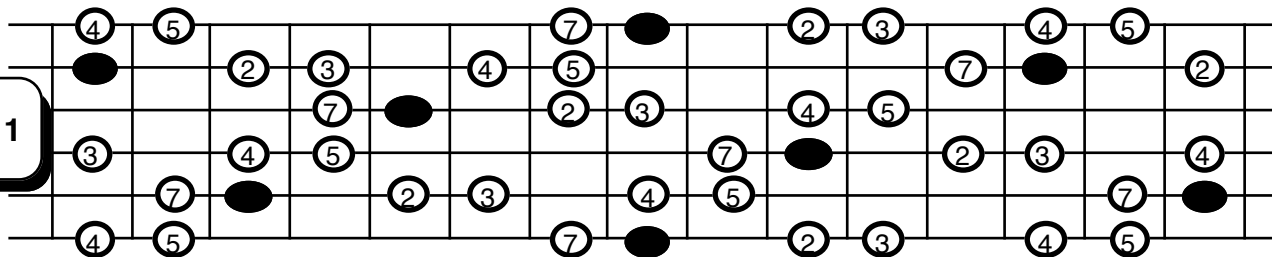
mM7b5 11

B #11
C

24

mM7b5g11

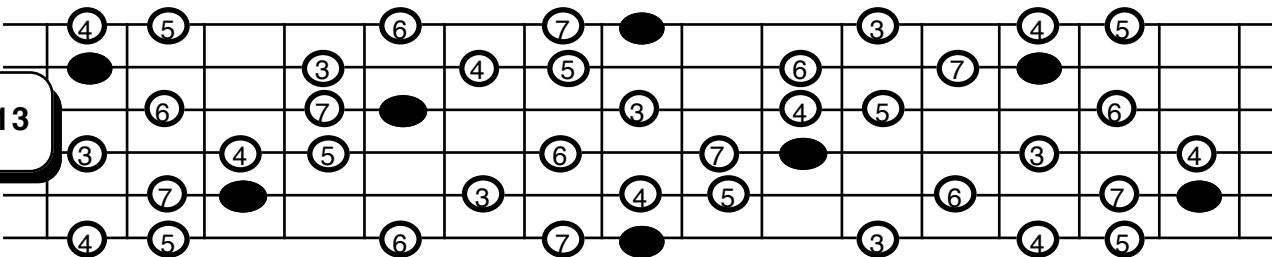
Bm B^{b5}
C



25

mM7b5₁₁13

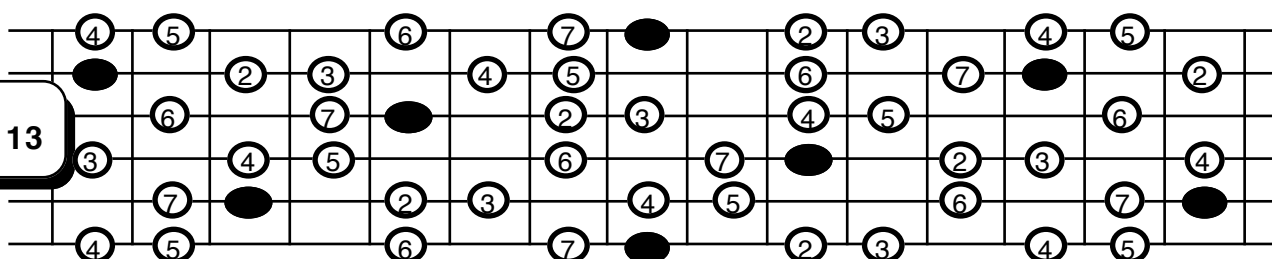
F B
C



26

mM7b5g1113

D F B
C



A square button with rounded corners, a black border, and a black shadow. It contains the text "Maj7" in a bold, black, sans-serif font.

b9

C

Maj7

b13

31

mM7b5b13

Abm7
C

32

mM7b5g13

Abm Bm
C

33

mM7b5¹¹b13

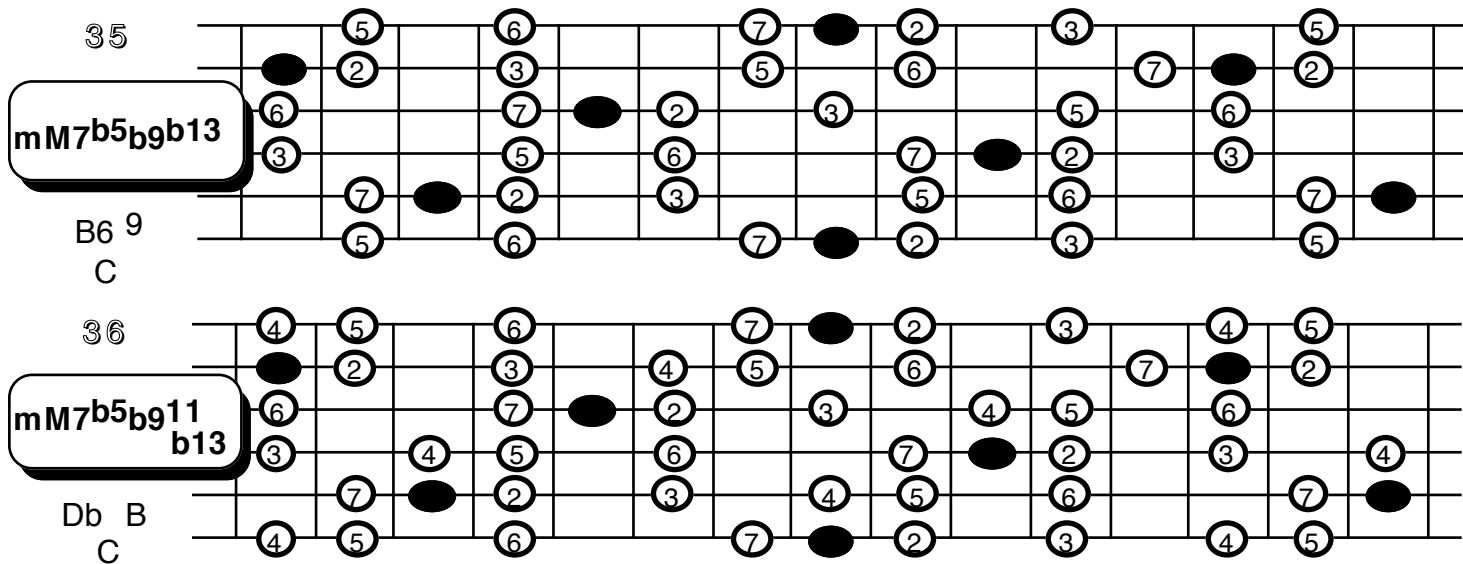
Fm Abm7
C

34

mM7b5g¹¹
b13

Fm Abm Bm
C

Maj7 b9 b13



Sus 4

1

sus 4

F sus2
C

2

6 sus4

F add9
C

3

7 sus4

F add9 s4
C

4

add9 sus4

G7 sus4
C

5

7 13 sus4

F Bb sus2
C

6

6 9 sus4

Dm7 11
C

7

9 sus4

Gm7
C

8

9 13 sus4

Gm7 9
C

maj7

9

M7 sus4

10

m7₁₃sus4

F b5 add9
C

11

M7₉sus4

G7
C

12

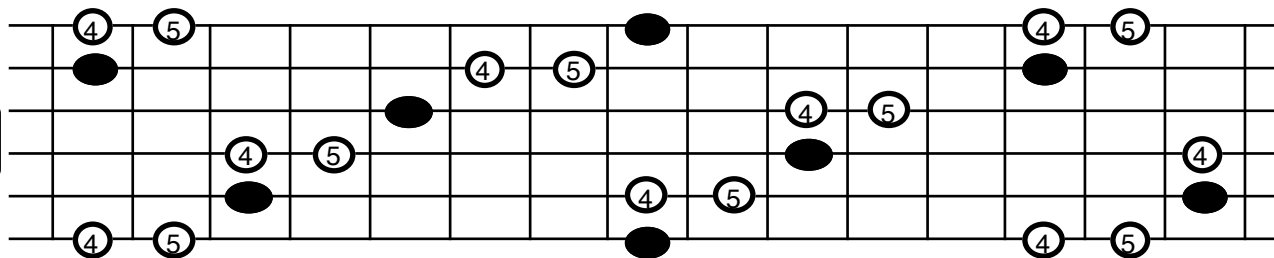
M7₉13 s4

G9
C

b5

13

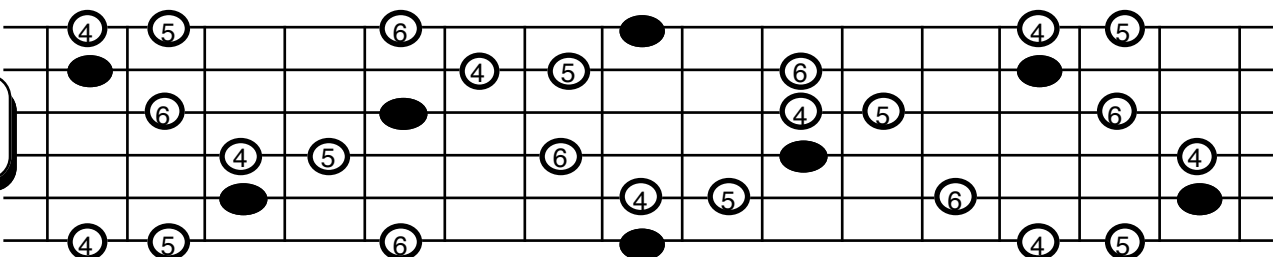
b5 sus4



14

6 b5 sus4

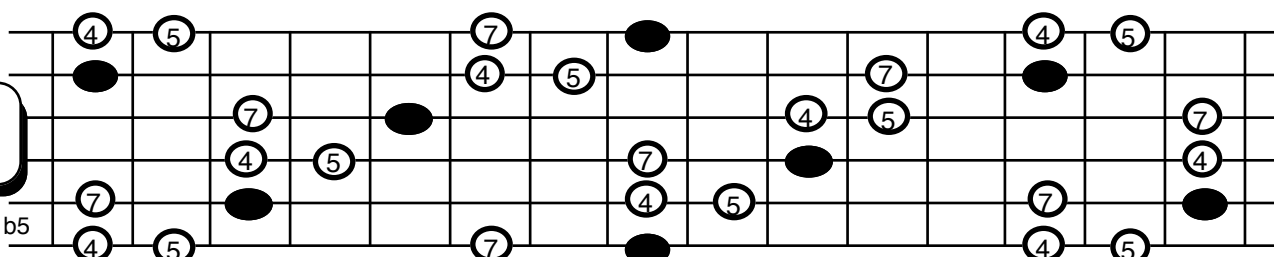
F Gbm b5
C



15

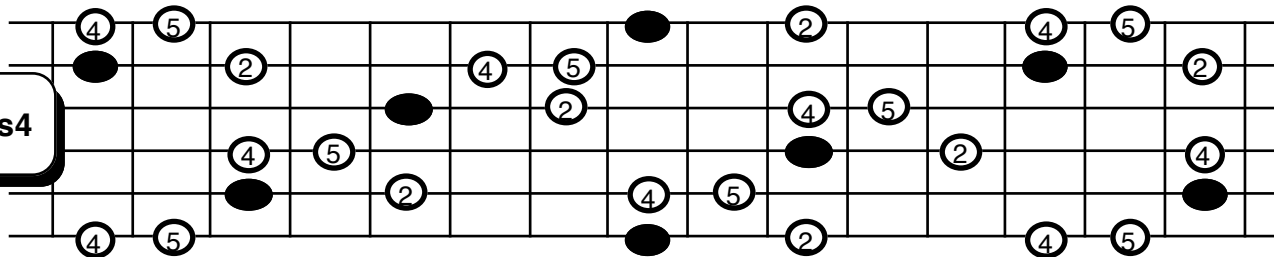
7 b5 sus4

Fsus4 Gb b5
C



16

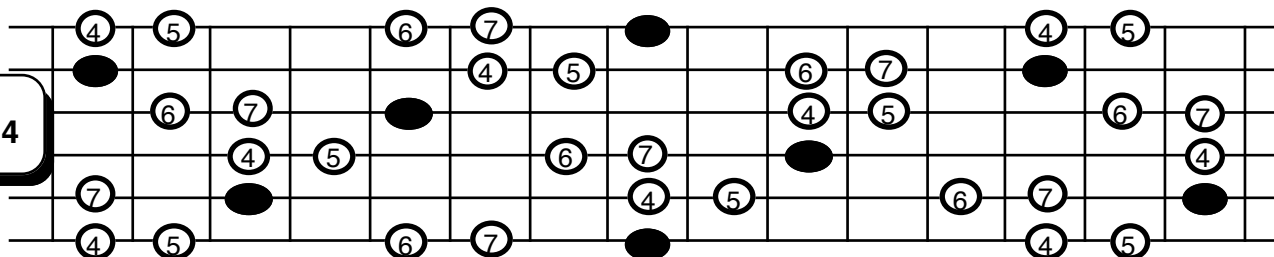
add9 b5 sus4



17

7 13 b5 sus4

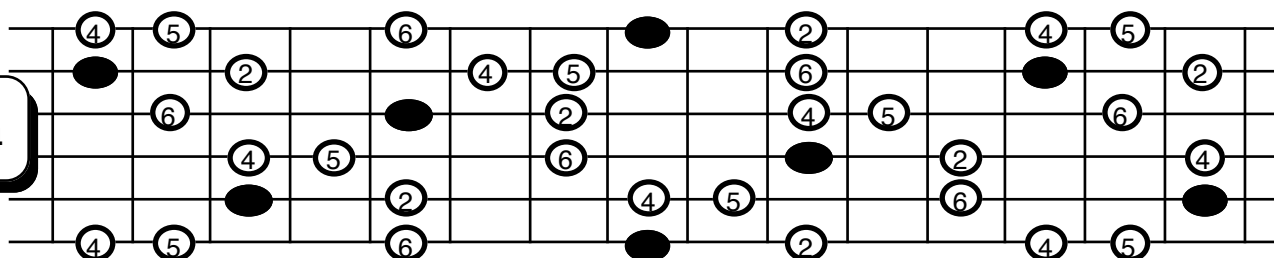
F Gb b5
C



18

6 9 b5 sus4

D F
C



19

9_{b5}sus4

B \flat G \flat b 5
C

20

9₁₃b 5 s $_4$

D B \flat F
C

maj7

b 5

21

M7_{b5}sus4

22

M7₁₃b 5 s $_4$

23

M7₉b 5 s $_4$

B \flat m #11
C

24

M7₉13b 5 s $_4$

D \flat m B \flat m
C

#5

25

#5 sus4

Fm
C

26

6#5 sus4

F Fm
C

27

7 #5 sus4

Fm 11
C

28

add9#5sus4

Fm 6
C

29

7 13#5sus4

F Fm11
C

30

6 9#5sus4

Dm Fm
C

31

9#5sus4

Fm Bb
C

32

913#5s4

F Bb7
C

Maj7 **#5**

33

M7#5sus4

Fm b5
C

34

M713#5s4

Fm F b5
C

35

M79#5s4

B°
C

36

M7913#5s4

F B°
C

b6 (b13)

b6 sus4

4	5	6												4	5
●														●	
6					4			5	6				5	6	
	4			●	5	6				4				●	
	●									●					4
4	5	6						4	5	6				4	5

7b13sus4

b6gsus4

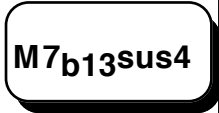
9b13sus4

4		5	6		7				2			4		5
		2			4			5	6		7			2
6		7				2				4		5		7
		4		5	6			7				6		4
7				2				4		5	6		7	
4		5	6		7				2			4		5



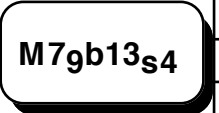
b13

M7_b13sus4



M79b13s4

M79b13s4



b5

b6
(b13)

b6b5sus4

7b5b13sus4

[illegible]

b6g5**sus4**

A 5x15 grid representing a 5x15 Latin square. The grid contains numbers 2, 4, and 5, as well as empty cells. A large black oval on the left side of the grid indicates a specific region or constraint.

9b13b5s4

Maj7

b5

b13

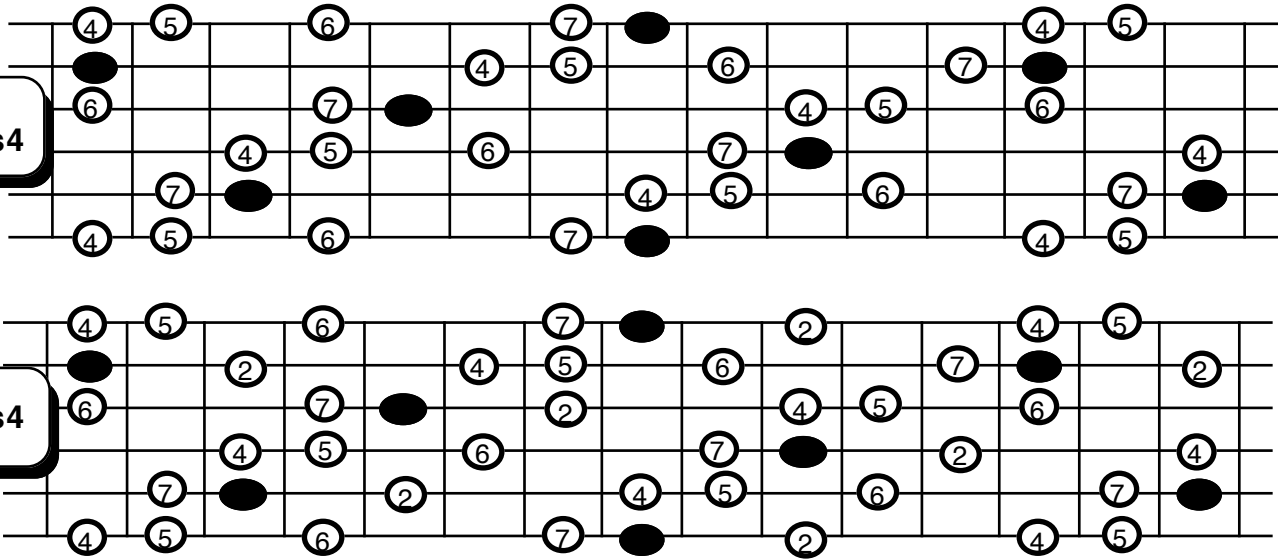
47

M7b5b13s4

48

M7g9b5b13s4

Fm Bm
C



b9

49

add **b9** **s4**

Db ^{b5}
C

50

7_{b9}sus4

Bbm6
C

51

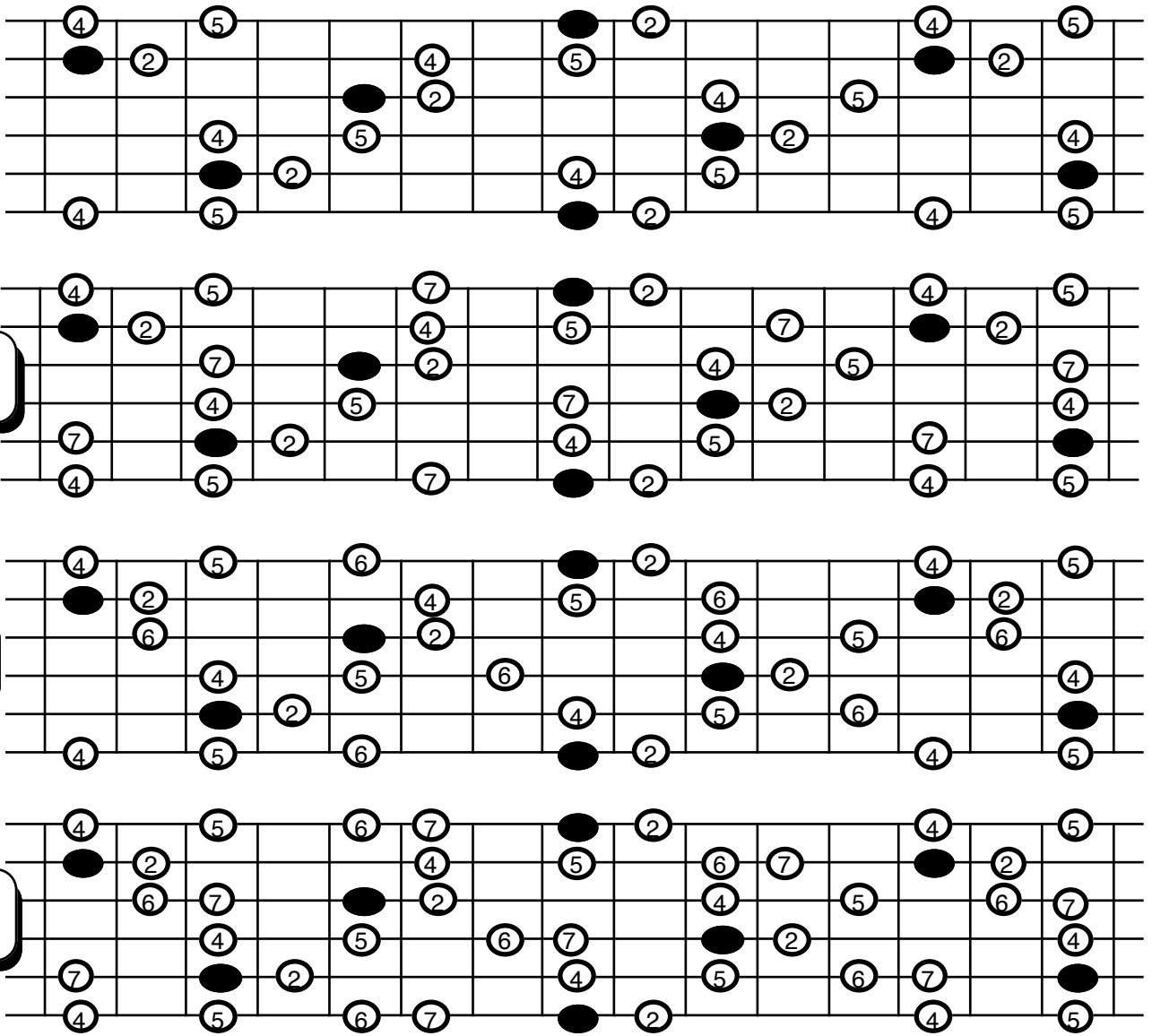
6_{b9}sus4

A7 ^{#5}
C

52

7₁₃b9s4

F Bbm6
C



Maj7

b9

5 3

M7_{b9}sus4

(G, Db)7 ^{b5}
C

5 4

M7₁₃b9_s4

G9 ^{b5}
C

b5

b9

add **b9b5s4**

7b5b9sus4

Gbmaj7
C

6b5b9sus4

F Gbm
C

713b5b9s4

F Gb
C

Maj7

b5

b9

59

M7b5b9s4

Gbmaj7 sus4
C

60

M7₁₃b5b9s4

F Gb sus4
C

#5

b9

61

add b9#5s4

Db
C

62

7#5b9sus4

Db6
C

63

6b9#5sus4

Db F
C

64

713b9#5s4

Db6 F
C

Maj7

#5

b9

6 5

M7#5b9s4

Db7
C

6 6

M713#5b9s4

F Db7
C

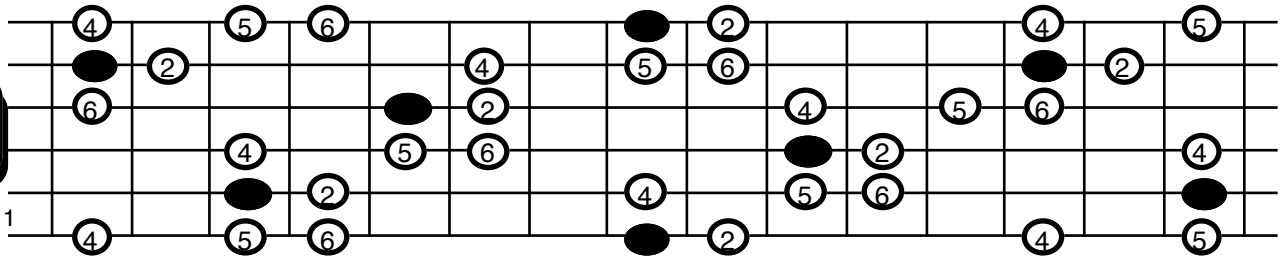
b6
(b13)

b9

67

b6 b9 s4

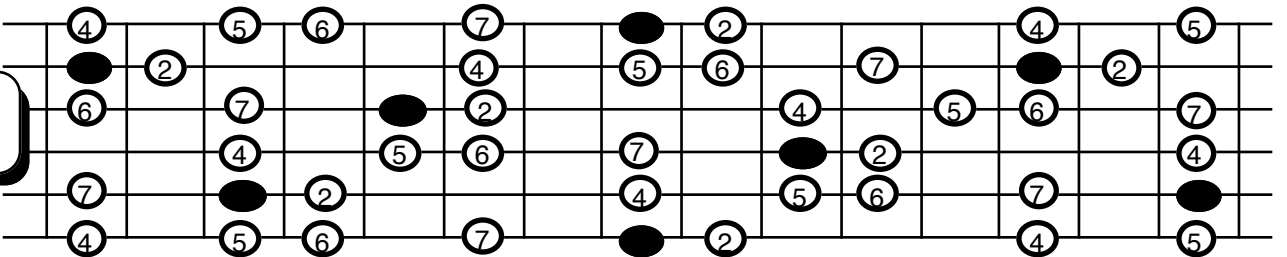
Db maj7 #11
C



68

7b9b13s4

Bbm7 13
C



Maj7

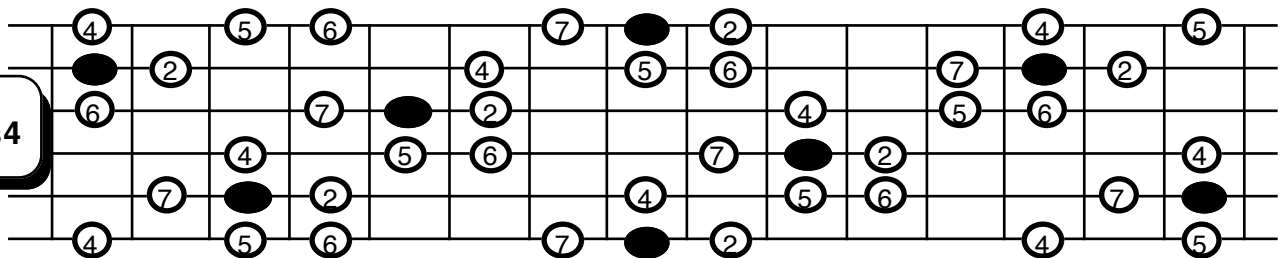
b9

b13

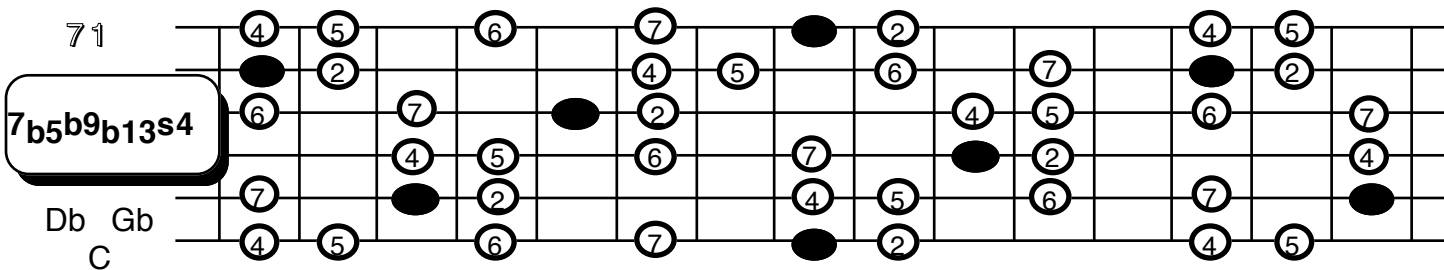
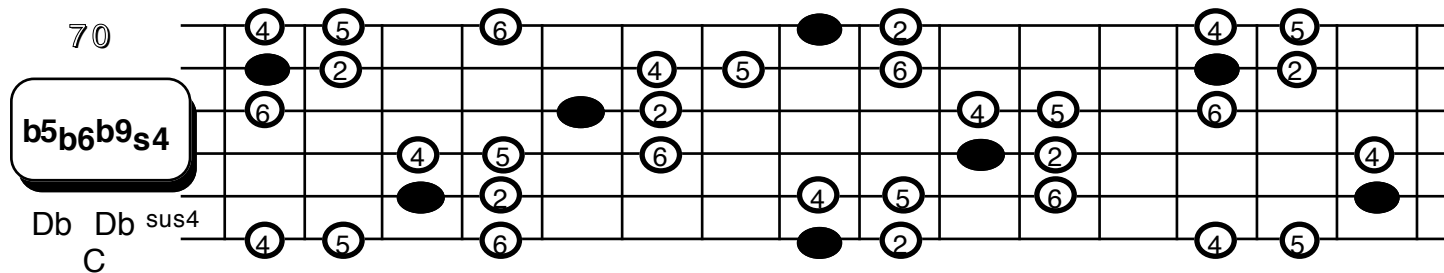
69

M7b9b13s4

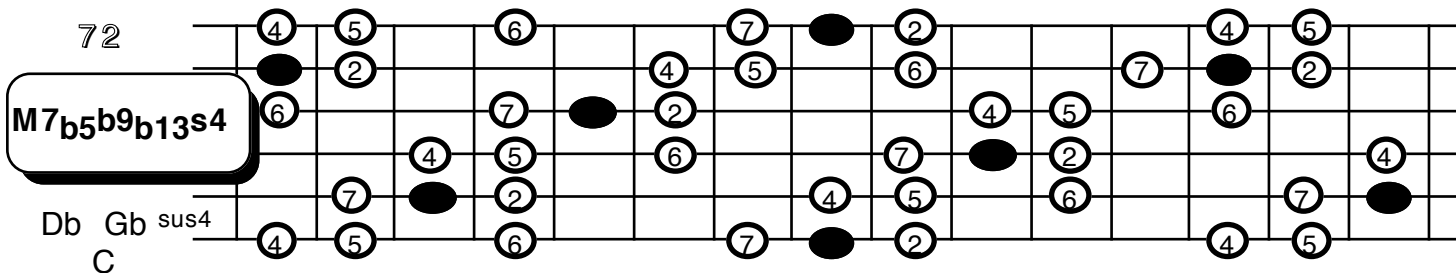
Fm G b5
C



b5 b6
(b13) b9



Maj7 b5 b13 b9



Sus 2

1

sus2

G sus4
C

2

6 sus2

D7 sus4
C

3

7 sus2

Gm
C

4

7 13 sus2

Gm add9
C

maj7

5

M7sus2

G C

6

M7₁₃ s2

G add9 C

b5

7

b5 sus2

8

6 b5 sus2

D C

9

7_{b5}sus2

G_b #5
C

10

7₁₃b5s2

B_b maj7 ^{b5}
C

Maj7 **b5**

11

M7_{b5}s2

Bm
C

12

M7₁₃b5s2

Bm7
C

#5

13

#5sus2

Gb b5
C

14

6#5sus2

15

7#5sus2

16

7₁₃#5s2

Maj7

#5

17

M7#5s2

Gbm b5
C

18

M7₁₃#5s2

b6 (b13)

19

b6sus2

G sus4 Ab b5
C

20

7b₁₃sus2

Gm Ab b5
C

Maj7

b13

21

M7b13sus2

G Ab b5
C

Fret	6	5	4	3	2	1
String 6					7	5
String 5				2	6	2
String 4			7			
String 3	6					
String 2						
String 1						

Maj7

b5

b13

47

M7b5b13s2

Fm Bm
C

Fret	6	5	4	3	2	1
String 6						7
String 5					2	5
String 4			2			
String 3	6					
String 2						
String 1						