# The Eagle 53 Guitarist Lush Chords

Chords and Scales for Eagle 53 Guitars

John O'Sullivan

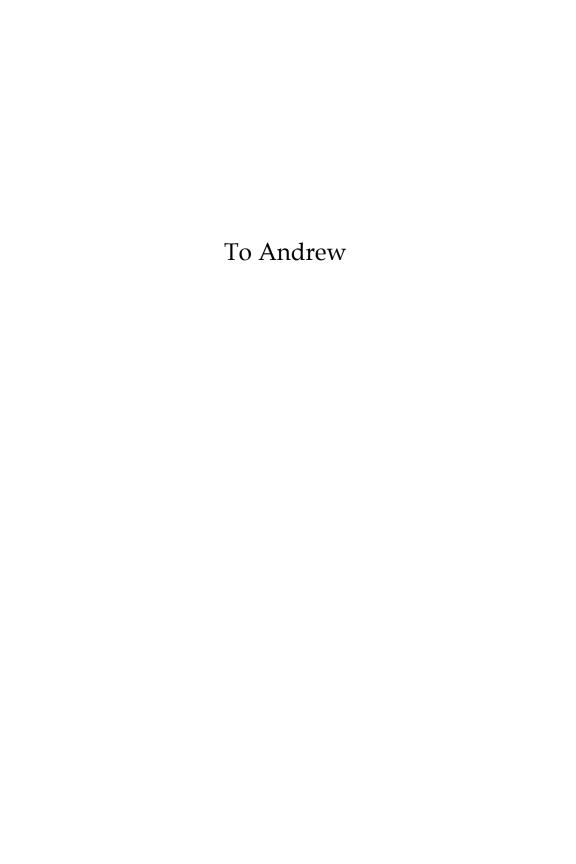
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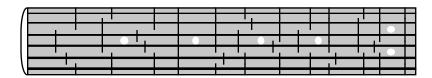
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#### Introduction

This book is a guide for guitarists that want to use my Eagle 53 musical tuning. It contains diagrams of 940 *lush* chords. Lush chords are both strong and strongly rooted. 65 strongly rooted scales (or chord groups) are listed and 31 seven notes per octave scales are listed that are not strongly rooted but are acceptable. Eagle 53 cannot be implemented on regular guitars as a new and unusual fret arrangement is required. Here is what an Eagle 53 fretboard looks like...



If you want to know how I arrived at my Eagle 53 tuning check out my book...

Eagle 53 My Ultimate Musical Tuning (Third Edition) ISBN 9780956649294

There's also an older, condensed and cheaper eBook on Amazon called:

#### Eagle 53 Musical Tuning

I play guitar and Eagle 53 was designed with guitars in mind. With Eagle 53, major chords are only available on six notes (E, F, G, A, B and C) but these chords are more in tune than what you would get in 12TET (12 Tone Equal Temperament, the standard Western musical tuning). Minor chords occur on E, G#, A, B, C# and D# and these are also more in tune than 12TET minor chords but they are not very strong and are not strongly rooted. There are lush chords available on every note except A#. I wrote a web app to demonstrate some Eagle 53 chords and progressions. Here's the address...

#### www.johnsmusic7.com/eagle45.html

The ideas presented in this book are according to my current understanding which may be wrong and may change in the future.

Also I am not saying that you, the reader, must conform to my musical system. The ideas presented here are what work for *me*. This is what gets me going and floats my boat. If you disagree with some of my ideas that is your prerogative and that's fine by me.

With a few exceptions the chords illustrated in this book are all strongly rooted (explained later) and have a strength value (or overall periodicity) greater than or equal to 0.75 (explained later). I call these chords *lush chords* and they are the very best chords for my taste. There are no minor chords illustrated in this book for two reasons... They are weak (strength value < 0.75) and they are not strongly rooted.

For many readers the chapter on mathematical background will be difficult to understand. You don't need to know the maths behind my chords and scales to use them so you can safely skip this chapter and just go straight to playing (if you have an Eagle 53 guitar).

### Chapter One Eagle Frets

First of all, if you don't already have one, you need an Eagle fretted guitar. There are specifications for fret placements listed below. You could hire a luthier to build an Eagle fretted guitar from scratch but it would be simpler, faster and cheaper to buy a guitar and then modify its fretboard yourself.

Over the years I have done a few refrets (I am not a luthier). I would buy a cheap guitar, rip out the frets, fill the slots with wood cement or resin, saw new slots for the new frets and then fit the new frets. This is not easy, especially for the inexperienced, so I recommend hiring a luthier to do the refret for you if you can afford it.

Below are lists of distances from the nut for each fret according to each of the 12 keys. The 'y' indicates the *scale length* of the guitar which is the distance from the nut to the saddle on the lightest string. The saddle is usually angled slightly so that the distance from the nut to the saddle is slightly longer for the lower, thicker strings. I go to seven decimal places in these lists but this degree of precision is unnecessary. A half millimetre or 1/64 inch accuracy should be fine.

(E)...0.0632991y, 0.111041y, 0.199349y, 0.167311y, 0.25003y, 0.288254y, 0.333307y, 0.375508y, 0.399535y, 0.555521y, 0.583656y, 0.5y, 0.53165y, 0.444852y, 0.466212y, 0.599675y, 0.687754y, 0.625015y, 0.644127v, 0.666654y, 0.699768y, 0.722426y, 0.733106y, 0.75y.

Key 2 (F)...0.0509683y, 0.111041y, 0.145244y, 0.199349y, 0.333307y, 0.240157y, 0.288254y, 0.358958y, 0.407337y, 0.572622y, 0.43014y, 0.466212y, 0.5y, 0.525484y, 0.555521y, 0.599675v, 0.620078y, 0.644127y, 0.666654y, 0.679479v, 0.703669y, 0.71507y, 0.733106y, 0.75y.

Key 3 (F#)...0.063299y, 0.0993387y, 0.15635y, 0.199349y, 0.25003y, 0.297502y, 0.324531v, 0.375508y, 0.399535v, 0.437544y, 0.473147y, 0.5y, 0.531649y, 0.549669y, 0.578175y, 0.625015y, 0.599675y, 0.648751y, 0.662265y, 0.687754y, 0.699768y, 0.718772y, 0.736574y, 0.75y.

Key 4 (G)...0.0384751y, 0.0993388y, 0.145244y, 0.199349y, 0.278885y, 0.333307y, 0.358958y, 0.25003y, 0.399536y, 0.437544y, 0.466212y, 0.5y, 0.519238y, 0.549669y, 0.572622y, 0.625015v, 0.639442y, 0.679479v, 0.599675v, 0.666654v, 0.699768y, 0.718772y, 0.733106y, 0.75y.

Kev 5 (G#)...0.0632991y, 0.111041y, 0.167311y, 0.22002y0.25003y, 0.333307y, 0.375508v, 0.30663y, 0.415038y, 0.444852y, 0.479993y, 0.5y, 0.53165y, 0.555521y, 0.583656y, 0.61001y, 0.625015v, 0.653315y, 0.666654y, 0.687754y, 0.707519y, 0.722426y, 0.739996y, 0.75y.

Key 6 (A)...0.0509682y, 0.111041y, 0.167311y, 0.199349y, 0.259774y, 0.288254y, 0.333307y, 0.375508y, 0.407337v, 0.444852y, 0.466212y, 0.5y, 0.525484y, 0.555521y, 0.583656y, 0.687754y, 0.599675v, 0.629887v, 0.644127y, 0.666654v, 0.703669y, 0.722426y, 0.733106y, 0.75y.

Key 7 (A#)...0.0632991v, 0.122591y, 0.15635y, 0.22002y0.341969y, 0.25003y, 0.297502y, 0.375508v, 0.415038v, 0.437544y, 0.473147y, 0.5y, 0.53165y, 0.561296y, 0.578175y, 0.61001y, 0.625015y, 0.687754y, 0.648751y, 0.670985y, 0.707519y, 0.718772y, 0.736574y, 0.75y.

0.167311y, Key 8 (B)...0.0632991y, 0.0993387y, 0.199349y, 0.25003y, 0.297502y, 0.333307y, 0.375508y, 0.399535y, 0.549669y, 0.437544y, 0.466212y, 0.5y, 0.53165y, 0.583656y, 0.625015y, 0.666654y, 0.687754y, 0.599675v, 0.648751y, 0.699768y, 0.718772y, 0.733106y, 0.75y.

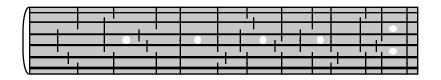
Key 9 (C)...0.0384751y, 0.111041y, 0.145244y, 0.199349y, 0.333307y, 0.25003y, 0.288254y, 0.358958v, 0.399535v, 0.43014y, 0.466212y, 0.5y, 0.519238y, 0.555521y, 0.572622y, 0.666654y, 0.599675y, 0.625015y, 0.679479v, 0.644127y, 0.699768y, 0.71507y, 0.733106y, 0.75y.

Key 10 (C#)...0.0754697y, 0.111041y, 0.167311y, 0.22002y, 0.259774y, 0.30663y, 0.333307y, 0.375508y, 0.407337y, 0.444852y, 0.479993y, 0.5y, 0.537735y, 0.555521y, 0.583656y, 0.61001y, 0.629887y, 0.653315y, 0.666654y, 0.687754y, 0.703669y, 0.722426y, 0.739996y, 0.75y.

Key 11 (D)...0.0384751y, 0.0993387y, 0.15635y, 0.199349y, 0.324531v, 0.399535v, 0.25003y, 0.278885y, 0.358958v, 0.437544y, 0.459185y, 0.5y, 0.519238y, 0.549669y, 0.578175y, 0.599675y, 0.625015y, 0.639442y, 0.662265y, 0.679479y, 0.699768y, 0.718772y, 0.729592y, 0.75y.

Key 12 (D#)...0.0632991y, 0.122591y, 0.167311y, 0.22002y, 0.25003y, 0.297502y, 0.333307y, 0.375508y, 0.415038y, 0.437544y, 0.479993y, 0.5y, 0.53165y, 0.561296y, 0.583656y, 0.61001y, 0.625015y, 0.648751y, 0.666654y, 0.687754y, 0.707519y, 0.718772y, 0.739996y, 0.75y.

For a guitar tuned EADGBE use the fret distances listed in keys 1, 6, 11, 4, 8, and 1 again (corresponds to EADGBE). The frets will look like this...



Here are the frequencies of the notes in Eagle if the frequency of the lowest note is  $\dot{x}$  over a four octaves range...

1x, 1.06758x, 1.12491x, 1.20093x, 1.24898x, 1.33339x, 1.405x, 1.49994x, 1.6013x, 1.66538x, 1.80132x, 1.8734x, 2x, 2.13515x, 2.24982x, 2.40186x, 2.49797x, 2.66677x, 2.80999x, 2.99988x, 3.2026x, 3.33075x, 3.60265x, 3.7468x, 4x, 4.27031x, 4.49965x, 4.80372x, 4.99594x, 5.33354x, 5.61998x, 5.99976x, 6.40521x, 6.66151x, 7.20529x, 7.49361x, 8x, 8.54061x, 8.99929x, 9.60743x, 9.99187x, 10.6671x, 11.24x, 11.9995x, 12.8104x, 13.323x, 14.4106x, 14.9872x, 16x.

### Chapter Two Mathematical Background

Two notes played simultaneously sound sweet if their frequencies correspond to a simple ratio. For example, the open A string on a regularly tuned guitar, when played, has a frequency of 110Hz (110 waves per second). The frequency of the E note just above it has a frequency of *approximately* 165Hz. Expressed as a ratio this is 110:165. Both 110 and 165 are evenly divisible by 55 so the ratio can be simplified to 2:3. These are small numbers and the 2:3 interval (an interval is the distance between two musical notes) indeed sounds sweet. The smaller the numbers in the ratio the sweeter the sound. 27:40 sounds terrible in comparison.

In the standard Western tuning, 12 Tone Equal Temperament (12TET) the E note mentioned above is slightly lower than 165Hz. It is 164.8Hz. So the 2:3 ratio in this case is not perfectly in tune but the error is so small as to be unnoticeable. The 2:3 interval in 12TET is narrower than just (perfect) by only 2 cents (a cent is one hundredth of a standard semitone) which is acceptable. In Eagle 53 the 2:3 ratio (where it occurs) is only 0.1 cents out of tune.

Now look at the four note open A chord (A, E, A, C#). *Ideally* the frequencies should be 110Hz, 165Hz, 220Hz, 275Hz (which corresponds exactly to 2:3:4:5). As we saw the *ideal* 165Hz (E) is actually 164.8Hz (using a 12TET instrument) which is close enough to 165Hz to be acceptable. But the *ideal* 275Hz (C#) is, in 12TET, 277.2Hz which is noticeably out of tune with the other notes. The 277.2Hz note is too high (or sharp) by 14 cents which is unacceptable for me. My current maximum tolerance for the mistuning or tempering of a just interval is not more than plus or minus 8.474 cents (2024/1019).

With Eagle 53 however, the C# note in this 2:3:4:5 chord is out of tune by only 1.4 cents, even more accurate than a 12TET Perfect Fifth (which is only 2 cents out of tune).

So the idea is to get all the notes in a chord tuned so that any two notes are as close as possible to a simple just interval or ratio. With 12TET major and minor chords one note is always significantly out of tune with the others by 14 cents (in major chords) or 16 cents (in minor chords). With Eagle the maximum deviation from just (or pure) in major and minor chords is only 1.4 cents.

When building chords I like to have every pair of notes in a chord to be within 8.474 cents of what I consider to be a *good* harmony (not melody) interval. Harmony has to do with notes played simultaneously and melody has to do with notes played in sequence. Here is a list of what I consider to be good harmony intervals over a two octave range. The ratios on the left are just intervals, the numbers in the middle are the widths of the intervals in cents and the numbers on the right are the strength values of the intervals using my 2/n + 2/d formula (n stands for numerator and d stands for denominator). Note that the ratios are usually written such that the left hand side is greater than or equal to the right hand side (e.g. 5/3). I won't use a harmony interval with a strength value less than 0.4.

1/1	=	0.0	cents	4.00
10/9	=	182.404	cents	0.42
9/8	=	203.91	cents	0.47
8/7	=	231.174	cents	0.54
7/6	=	266.871	cents	0.62
6/5	=	315.641	cents	0.73
11/9	=	347.408	cents	0.40
5/4	=	386.314	cents	0.90
9/7	=	435.084	cents	0.51
4/3	=	498.045	cents	1.17

11/8	=	551.318	cents	0.43
7/5	=	582.512	cents	0.69
10/7	=	617.488	cents	0.49
3/2	=	701.955	cents	1.67
11/7	=	782.492	cents	0.47
8/5	=	813.686	cents	0.65
13/8	=	840.528	cents	0.40
5/3	=	884.359	cents	1.07
12/7	=	933.129	cents	0.45
7/4	=	968.826	cents	0.79
9/5	=	1017.6	cents	0.62
11/6	=	1049.36	cents	0.52
13/7	=	1071.7	cents	0.44
2/1	=	1200	cents	3.00
<u>15/7</u>	=	1319.44	cents	0.42
13/6	=	1338.57	cents	0.49
11/5	=	1365	cents	0.58
9/4	=	1403.91	cents	0.72
16/7	=	1431.17	cents	0.41
7/3	=	1466.87	cents	0.95
12/5	=	1515.64	cents	0.57
17/7	=	1536.13	cents	0.40
5/2	=	1586.31	cents	1.40
13/5	=	1654.21	cents	0.55

11/4	=	1751.32	cents	0.68
14/5	=	1782.51	cents	0.54
17/6	=	1803	cents	0.45
3/1	=	1901.96	cents	2.67
19/6	=	1995.56	cents	0.44
16/5	=	2013.69	cents	0.53
13/4	=	2040.53	cents	0.65
10/3	=	2084.36	cents	0.87
17/5	=	2118.64	cents	0.52
7/2	=	2168.83	cents	1.29
18/5	=	2217.6	cents	0.51
11/3	=	2249.36	cents	0.85
15/4	=	2288.27	cents	0.63
19/5	=	2311.2	cents	0.51
23/6	=	2326.32	cents	0.42
4/1	=	2400	cents	2.50

So if I am constructing chords not wider than two octaves (4/1) then *every* possible pair of notes in the chord must be within 8.474 cents of one of the just intervals listed above (except those <u>underlined</u>, see below).

Intervals that are very narrow (excluding unisons) produce an unpleasant phenomenon called beating. Play any two notes on a piano or a guitar that are only one semitone apart and you will clearly hear the beating which sounds like a wobble or a growl. The frequency of the beats in an interval is the frequency of the higher note minus the frequency of the lower note.

I consider any interval (with a regular harmonic timbre such

as a guitar, piano or organ) between 8.5 cents and 173.9 cents to be illegal as they produce significant beating. My maximum tolerance for tempering a just interval is 8.474 cents (8.5 cents approximately). The lower beating bound (8.5 cents) is a unison (1/1) tempered by 8.5 cents, and the upper bound (173.9 cents), is my narrowest (apart from a unison) legal *harmony* interval, 10/9 (which is 182.4 cents), tempered flat by 8.5 cents.

While compiling my lists of chords I discovered that the 15/7 interval (1319.4 cents) seems to produce some significant beating even though it is a lot wider than 173.9 cents. It turns out that the first overtone (or second harmonic or partial) of the 7 (which is 14) beats strongly against the fundamental of the 15 (which is 15). 15/14 is 119.4 cents which is within my significant beating range of 8.5 cents to 173.9 cents. If you don't know what harmonics or partials or overtones are do an internet search on "the harmonic series" or "overtones" or check out my book: Eagle 53 My Ultimate Musical Tuning 3rd Edition.

The second harmonic (or first overtone) of a note is only half as loud as the fundamental (or first harmonic). The third harmonic (or second overtone) is only one third as loud as the fundamental, and so on. So any beating that occurs among harmonics that are further along the harmonic series is progressively less noticeable than any beating that occurs between two fundamentals.

With the following intervals: 13/6, 13/7, 11/5, 11/6 and 15/7 the first overtone (or second harmonic) of the lower note beats significantly against the fundamental (or first harmonic) of the higher note. For me this means that 13/6, 13/7, 11/5, 11/6 and 15/7 should be illegal in a harmony context (i.e. illegal in chords) even though they all have an overall strength or periodicity value greater than 0.4. 15/8 is already illegal in a harmony context as it has an overall strength value less than 0.4.

Consider 17/6. The 6's third harmonic (18) beats against 17's fundamental (17). 18/17 is 99 cents. However the third harmonic is fainter (not as loud) than a first or second harmonic

so the beating won't be as noticeable. Currently I don't consider any beating that occurs beyond the second harmonic (or first overtone) to be significant which means that 17/6 is for me, currently, legal.

I need to revise my other books and mention these five newly illegal harmony intervals.

In 12TET all the intervals wider than a unison (1/1) are multiples of 100 cents wide. E.g. 100c, 200c, 300c, 400c, 500c, 600c, 700c etc. Most of the intervals intervals in Eagle 53 are quite different to these and are more in tune. There is also a greater variety of good intervals in Eagle 53 than in 12TET.

#### The Overall Strengths of Chords

Consider a just (perfect) six note major chord. The frequencies of the notes, and how they relate to each other, can be indicated by integers. A six note major chord looks like 2:3:4:5:6:8. So if the frequency of the lowest note is 200Hz (200 waves per second) then the frequencies of all six notes will be 200Hz, 300Hz, 400Hz, 500Hz, 600Hz and 800Hz.

A six note minor chord looks like 10:15:20:24:30:40. These are much bigger numbers than 2:3:4:5:6:8. The smaller the numbers, the sweeter the chord. I call these numbers separated by colons IRCs. Integer Representation of a Chord. Every chord listed in this book has an IRC above it. No chord in this book is perfectly in tune (or just) but all these chords are close enough to just to be described using an IRC.

If you were to plot the waves associated with each note in a just chord the pattern will repeat at regular intervals (or periods). The time (relative to the lowest note, see below) it takes for the pattern to repeat is a measure of how sweet the chord is. The shorter the time, the sweeter the chord. Look at the 2:3:4:5 major chord. Let's say its pattern repeats every one second.

Now look at the 10:15:20:24 minor chord where the lowest note has the same frequency as the lowest note in the major chord above. If my understanding is correct this minor chord will take a lot longer, five times longer (i.e. 5 seconds in this example) for its wave pattern to repeat than the major chord above and is therefore much weaker (or slower) and not as sweet.

These repeating times are relative. Play a 2:3:4:5 chord on a piano. Now play the same chord an octave higher and the time it takes for the pattern to repeat will be half the time for the lower chord. In other words the higher chord seems to be twice as fast as the lower chord. But it seems that these times should be *relative* to the lowest note in each chord. So with these two 2:3:4:5 chords their speeds *relative* to their lowest notes will be the same. Note that I use the terms "speed" and "strength" interchangeably and they have the same practical meaning.

I think that on pianos some chords that are acceptable in the mid to high ranges are simply too slow in the lower ranges. You rarely hear chords played on bass guitars, it's usually just one note at a time.

Here's how I calculate the *overall strengths* (or overall periodicity) of chords (I describe a *sum of parts* method later which is an alternative to *overall strength*). First of all I assign any single note a strength value of 1.0.

For a two note chord (two notes played simultaneously) x:y, my formula is 2(1/x + 1/y). x and y are integers. E.g. 7/5 has a strength value of 2(1/7 + 1/5) which is 0.69.

For a three note chord x:y:z my formula is... 2(1/x + 1/y + 1/z). So for any chord with two or more notes add the inverses of each integer in the IRC and then multiply this sum by 2.

Why multiply by 2? When you multiply the sum of the inverses of the numbers in an IRC by 2 then any chord with a value greater than 1.0 should sound stronger than any single note on its

own and any chord with a value less than 1 should sound weaker than a single note on its own. I am 99.9% sure that my formula for 2 note chords is good. I am fairly sure that my formula for the overall strengths of chords with three or more notes is good as well but it's hard to be certain. Either way, whether I'm right or wrong, if you find minor chords acceptable then all 940 lush chords listed in this book are definitely stronger than any minor chord and therefore should be acceptable.

The overall strength of a 2:3:4:5:6:8 chords is...

$$2(1/2 + 1/3 + 1/4 + 1/5 + 1/6 + 1/8) = 3.15$$

For a while I wouldn't use chords with an overall strength less than 0.75 but now I will accept chords with an overall strength value of 0.4 or higher.

There are many chords where every possible pairing of two notes in the chord makes an acceptable harmony interval but the overall strength of the chord is is less than 0.4. These chords are, for me, illegal.

#### The Sum of Parts of Chords

Another approach to measuring how sweet a chord is is to calculate the sum of its parts. Look at two triads 4:5:6 and 10:12:15. The 4:5:6 contains a 5/4, a 6/4 (=3/2) and a 6/5. Using the 2/x + 2/y formula these three intervals have values of 0.9, 1.67 and 0.73 which add up to 3.3.

The 10:12:15 chord contains a 12/10 (=6/5), a 15/10 (=3/2) and a 15/12 (=5/4). The exact same intervals as the 4:5:6 chord and therefore the same sum of parts value: 3.3.

Both chords have the same *sum of parts* values but 4:5:6 is clearly a lot faster, or stronger, than 10:12:15. So the *overall strength* is a better measure here than the *sum of parts*. It is interesting that a 3:4:5 chord is stronger (overall) than 4:5:6 but 4:5:6 has a greater *sum of parts* (2.4) than 3:4:5 (2.24).

So which method to use? Overall Strength or Sum of Parts? I think both methods are useful and describe two different but valid things. However I think the overall strength of a chord is much more important than the sum of its parts. In the chords illustrated in this book I show the overall strengths of chords based on their IRCs and not the sum of their parts.

Note that (on paper) the overall strength (or overall periodicity) of a 2:3:4:5:7 chord is slightly greater than a 2:3:4:5:8 chord but the latter chord definitely sounds stronger. This is because when you substitute an 8 for the 7 you introduce two very strong intervals: an octave (8/4 = 2/1) and a double octave (8/2 = 4/1). So there is more than one thing going on when you analyse chords (e.g. overall strength versus sum of parts). Beating is another factor. The bottom line for me is if all the intervals in a chord are good (within 8.474 cents of just) and the overall strength is >=0.4 then the chord is acceptable regardless of the sum of parts.

#### The Root Notes of Chords

If a chord contains one or more of the numbers 1, 2, 4, 8 and 16 in the IRC then it seems to me that the lowest of these is the root note of the chord and the chord is strongly rooted. Higher powers of 2 such as 32 and 64 and beyond don't quite do it for me. I had thought that in the 3:4:5 chord the 3 was obviously the root note but I was shown something that led to me to see that the root of this chord is the 4, not the 3. If you play each note in sequence the 4 note definitely sounds more resolved than the 3 or 5 and is therefore the root note of the chord.

I define a 'P2' as being any of these five integers: 1, 2, 4, 8 or 16. These are all powers of 2. 2 to the power of zero is 1.

So in a 2:3:4:5:7 chord the 2 is the root note of the chord (it is the lowest P2 that occurs). Chords are named after their root notes. The 3:5:7:9 chord contains no P2 and is therefore not strongly rooted (and hard to name). I tested it and none of the notes sounded like a root note to me. I'm suspicious of chords that

aren't strongly rooted. To me they sound restless and vague and for a while I wouldn't use them but I'm open to using them now.

I have to admit that the 10 in the minor triad 10:12:15 sounds a little bit rooted (if you ignore the middle note 10:15 reduces to 2:3) but it is not as obviously rooted as a 1, 2, 4, 8 or 16 when they occur in an IRC and so 10:12:15 is not strongly rooted.

There are no P2s in minor chords (e.g. 10:15:20:24:30:40 or 10:12:15) and this is another reason why I wouldn't use them for a time. Sure 10:15 can be simplified to 2:3 (contains a 2) but simplifying isn't appropriate in this situation. Why? 10:15 looks acceptable when it is simplified to 2:3 but 10:24 simplifies to 5:12 which does not contain a P2. In a strongly rooted chord *every* note (apart from the root note), when paired with the root note, makes an interval n/d where n and/or d is a P2. This P2 root note phenomenon seems strange and counterintuitive to me. For a long time I thought that the root note of a good just chord should be the lowest note but my ears tell me different. The root of 3:4:5 is clearly the 4. I have tested a lot of chords that contain a P2 in the IRC and the lowest P2 that occurs in these chords always sounded like the root note to me.

#### Minor Chords

I prefer chords whose overall strength is 0.75 or greater. If I was stuck for a chord I could go as low as 0.4 but not lower. Look at the 10:15:20:24:30:40 minor chord. The overall strength value of this chord is 2(1/10+1/15+1/20+1/24+1/30+1/40) which is 0.633. This is lower than 0.75. And, as I said above, this chord is not strongly rooted, no P2. I prefer strongly rooted chords.

I regard 10:15:20:24:30:40 minor chords as being corrupted 2:3:4:6:8 chords. You can insert a 5 between the 4 and 6 in the 2:3:4:6:8 chord and you get a nice major chord: 2:3:4:5:6:8. If you instead insert a 4.8 between the 4 and 6 in the 2:3:4:6:8 chord (this makes a 10:15:20:24:30:40 chord) this note pairs sweetly with all the other notes and the sum of parts is the same as it is for the

2:3:4:5:6:8 chord but the overall strength of the chord is greatly diminished. The lowest integers in the IRC of the latter chord are 10:15:20:24:30:40, much bigger numbers indicating a low overall strength (0.633). A 10:12:15 minor triad has an overall strength of 0.5 which is weak but acceptable, to me that is.

There are clearly musical situations where a standard minor chord in a progression will sound much better than a major chord. I suspect that if you substitute a 2:3:4:6 or a 2:3:4:6:8 chord for the minor chord the substitution will not only work, but will sound much better. 2:3:4:6:8 is a 10:15:20:24:30:40 minor chord with the 24 removed.

Almost all of the chords illustrated in this book have an overall strength greater than or equal to 0.75 and are strongly rooted (contain a P2 in the IRC). So I'm just describing the very best chords in this book. The sequel to this book "The Eagle 53 Guitarist Jazz Chords" will describe the other chords that are not *lush* but are very versatile in the right context. These *Jazz* chords all have an overall strength value of 0.4 or higher.

#### Scales and Chord Groups

There are 65 strongly rooted scales and 31 other scales described in this book. With every scale listed, over a one octave range, between 1/1 and 2/1, every note, when paired with every other note is within 8.474 cents of what I consider to be a good melodic interval. Here is my list of good melodic intervals over a one octave range. The ratios on the left are just intervals. The numbers in the middle are the strength values of the intervals using my 2/n + 2/d formula (these are all >=0.2). The numbers on the right are the widths of the intervals in cents. I won't use melodic intervals with a strength value less than 0.2. For intervals in a harmony (not melody) context my cut off point is different: 0.4 instead of 0.2.

```
1/1
                   0.0000
       4
20/19
       0.2053
                  88.8007
19/18
       0.2164
                  93.6030
18/17
       0.2288
                  98.9546
17/16
       0.2426
                 104.9554
       0.2583
                 111.7313
16/15
       0.2762
15/14
                 119.4428
                 128.2982
14/13
       0.2967
                 138.5727
13/12
       0.3205
12/11
       0.3485
                 150.6371
11/10
       0.3818
                 165.0042
21/19
       0.2005
                 173.2679
10/9
       0.4222
                 182.4037
19/17
       0.2229
                 192.5576
 9/8
       0.4722
                 203.9100
17/15
       0.2510
                 216.6867
 8/7
       0.5357
                 231.1741
15/13
       0.2872
                 247.7411
 7/6
       0.6190
                 266.8709
                 281.3583
20/17
       0.2176
13/11
       0.3357
                 289.2097
19/16
       0.2303
                 297.5130
       0.7333
 6/5
                 315.6413
       0.2605
17/14
                 336.1295
11/9
       0.4040
                 347.4079
16/13
       0.2788
                 359.4723
21/17
       0.2129
                 365.8255
 5/4
       0.9000
                 386.3137
19/15
       0.2386
                 409.2443
14/11
       0.3247
                 417.5080
       0.5079
 9/7
                 435.0841
22/17
       0.2086
                 446.3625
13/10
       0.3538
                 454.2140
17/13
       0.2715
                 464.4278
21/16
       0.2202
                 470.7809
 4/3
       1.1667
                 498.0450
23/17
       0.2046
                 523.3189
19/14
       0.2481
                 528.6871
                 536.9508
15/11
       0.3152
11/8
       0.4318
                 551.3179
18/13
                 563.3823
       0.2650
 7/5
       0.6857
                 582.5122
24/17
       0.2010
                 596.9996
17/12
       0.2843
                 603.0004
10/7
       0.4857
                 617.4878
23/16
       0.2120
                 628.2744
13/9
                 636.6177
       0.3761
16/11
       0.3068
                 648.6821
19/13
       0.2591
                 656.9854
```

```
22/15
       0.2242
                 663.0492
 3/2
       1.6667
                 701.9550
23/15
       0.2203
                 740.0056
20/13
       0.2538
                 745.7861
       0.2995
17/11
                 753.6375
14/9
       0.3651
                 764.9159
25/16
                 772.6274
       0.2050
11/7
       0.4675
                 782.4920
                 795.5580
19/12
       0.2719
                 813.6863
 8/5
       0.6500
21/13
       0.2491
                 830.2533
13/8
       0.4038
                 840.5277
       0.2929
                 852.5921
18/11
23/14
       0.2298
                 859.4484
 5/3
       1.0667
                 884.3587
22/13
       0.2448
                 910.7903
17/10
       0.3176
                 918.6417
12/7
       0.4524
                 933.1291
19/11
       0.2871
                 946.1951
26/15
       0.2103
                 952.2590
       0.7857
 7/4
                 968.8259
23/13
       0.2408
                 987.7467
       0.3472
                 996.0900
16/9
       0.2229
25/14
                1003.8015
 9/5
       0.6222
                1017.5963
20/11
       0.2818
               1034.9958
11/6
               1049.3629
       0.5152
24/13
       0.2372
               1061.4273
               1071.7018
13/7
       0.4396
28/15
       0.2048
                1080.5572
15/8
               1088.2687
       0.3833
17/9
       0.3399
               1101.0454
19/10
       0.3053
               1111.1993
21/11
       0.2771
               1119.4630
               1126.3193
23/12
       0.2536
25/13
       0.2338
               1132.0998
27/14
       0.2169
               1137.0391
29/15
       0.2023
                1141.3085
 2/1
       3.0000
               1200.0000
```

Here are the notes that occur in the descriptions above each chord. The middle column is the distance in cents from the lowest note, E1. There is no A1 to D#1. The note after G#1 is A2.

1 2 3 4 5 6 7 8 9 10 11 11 11 11 11 11 11 11 11 11 11 11	0 113 204 317 385 498 589 702 815 883 1019 1087 1200 1313 1404 1517 1585 1698 1789 1902 2015 2083 2219 2287 2400 2513 2604 2717 2785 2898 2989 3102 3215 3283 3419 3487 3600	E11#1 1 2 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4 4 4 4 4
---	--	---

Here is a brief overview of Eagle 53. The ratios on the left are just notes (in relation to the tonic, 1/1). The numbers to the right of these are the Eagle 53 notes (in cents) which are close to the just notes.

1/1	0.0	just					
16/15	113.2075	sharp	of	just	by	1.5	cents
9/8	203.7736	flat	of	just	by	0.1	cents
6/5	316.9811	sharp	of	just	by	1.3	cents
5/4	384.9057	flat	of	just	by	1.4	cents
4/3	498.1132	sharp	of	just	by	0.1	cents
7/5	588.6792	sharp	of	just	by	6.2	cents
3/2	701.8868	flat	of	just	by	0.1	cents
8/5	815.0943	sharp	of	just	by	1.4	cents
5/3	883.0189	flat	of	just	by	1.3	cents
9/5	1018.8679	sharp	of	just	by	1.3	cents
15/8	1086.7925	flat	of	just	by	1.5	cents
2/1	1200.0	just					

It seems to me that all the chords in this book (and the sequel Eagle 53 Guitarist Jazz Chords book), where the highest prime factor that occurs among the numbers in the IRC is 3, are within 0.1 cents of just. If the highest prime factor is 5 these chords should be within 1.6 cents of just. I haven't checked every interval yet but I suspect that all chords where the highest prime factor is 7 should be within 6.3 cents of just. Every interval in every chord listed should be within 8.474 cents of a good just interval as listed on pages 8 to 10.

# Chapter Three Composition

When composing melodies I recommend using any of the 96 scales described near the end of this book (over a one octave range). 65 of these scales are "strongly rooted" (i.e. they contain a "P2" in their IRS, Integer Representation of a Scale, which is a 1, 2, 4, 8 or 16). If you finish a musical phrase with a 1, 2, 4, 8 or 16 the phrase will sound "resolved", like hearing the answer to a question.

The other "6:8:9" scales are not "strongly rooted" but are acceptable. These scales all contain a 1/1, 4/3 and 3/2. If you multiply these fractions by 6 you get 6:8:9.

These scales can also be viewed as chord groups, especially if you are using lush chords only. If you use lush chords (lush chords are strongly rooted) whose root notes occur in any scale chosen from the 96 scale listed (over the scale's one octave range, problems may arise outside of this range) then any progression should be acceptable. If you are using a strongly rooted scale (or chord group) then if the last chord played in a progression is on a 1, 2, 4, 8 or 16 then the progression should sound resolved. If two P2s occur (e.g. 8 and 16) then the lowest of these is the root. For me, in a melodic context, *tonic* and *root* have the same meaning.

If you are considering *all* of the notes used and not just those that occur in a scale over a one octave range I have two approaches to composition: loose and strict. With both approaches you need to establish a "melodic base". This entails choosing a set of notes where every note, when paired with every other note, makes an interval that is within 8.474 cents of a good melodic interval (these are listed in my John's Rules Music book). Any just melodic interval n/d is good if 2/n + 2/d >= 0.2.

Here's how you do it. There should be a diagram of an

Eagle 53 guitar fretboard on my web site. The address is...

www.johnsmusic7.com/E53fretboard2.jpg

Click "save" or "save page as" in your browser to download the file. You can manipulate the image by rotating it and/or resizing it and then print it. If my web site is down you could scan the fretboard diagram on the back cover of this book, resize it and print it.

The guitar is tuned EADGBE from lowest (bass) string to highest (treble) string. To be more specific the strings are tuned to E1, A2, D2, G2, B3, E3. Begin by drawing a black circle or disk on \*all\* the E and B notes where they occur in the diagram just to the left of the nut or relevant fret. All these E and B notes pair nicely, melodically, with each other and they also pair nicely, melodically, with any other note you choose to use. When I say \*all\* I mean all the E1s, E2s E3s, E4, B2s, B3s and B4s.

Next you need to select the other notes you want to use. If you want to have the open E major chord available you will need to choose the G#2 note in which case you need to draw a black circle where all of the G#2 notes occur in the diagram. There is only one note that does not pair nicely melodically with G#2 and that is the G2 note just below it so draw an 'X' on the diagram where the G2 notes occur (not \*all\* the G notes: G1, G2, G3 etc. just the G2 notes where they occur. It could be the case that the G1 and G3 notes are omitted.

So every time you choose a note apart from the Es and Bs there will be one or two or three notes that you will need to avoid. So place a black circle on the chosen notes and an 'X' on the notes to avoid. Here are the rules for selecting certain notes and avoiding others...

If you choose an A, avoid D 7 notes below it and D 19 notes below it.

If you choose an A#, avoid F 7 notes above it and F 19 notes above it.

B is always good.

If you choose a C, avoid C# 1 note above it.

If you choose a C#, avoid C 1 note below it and F# 7 notes below it and F# 19 notes below it.

If you choose a D, avoid D# 1 note above it and A 7 notes above it and A 19 notes above it.

If you choose a D#, avoid D 1 note below it.

E is always good.

If you choose an F, avoid A# 7 notes below it and A# 19 notes below it.

If you choose an F#, avoid C# 7 notes above it and C# 19 notes above it.

If you choose a G, avoid G# 1 note above it.

If you choose a G#, avoid G 1 note below it.

Note that these rules apply to my Eagle 53 tuning and do *not* apply to 12 Tone Equal Temperament.

You cannot choose a note that has an 'X' on it. Keep going until you have all the notes you want or every single note has either a circle or an 'X' on it. These chosen notes (circles) form the 'melodic base'. If I'm right then you cannot play a sour note melodically if you stick to the melodic base.

#### What about chord progressions?

Here's the loose version. If you stick to lush chords only (which are strongly rooted and hence can be treated as a 'single note') any progression should be good as long as the root notes of the chords used belong to the 'melodic base'. This doesn't work for chords that are *not* strongly rooted (meaning they don't function like a single note) unless *all* the notes in the chord belong to the melodic base.

Here's the strict version. *Every* note that occurs in *every* chord used must belong to the melodic base regardless of whether the chords are strongly rooted or otherwise. If this condition is met then all chord progressions should be good.

If I had to choose between loose or strict I would go with strict. It is interesting to me that the Eagle 53 I, IV, V chord progression (e.g. E major, A major, B major) is acceptable using the loose approach but unacceptable using the strict approach. The C#3 note in the A major chord does not pair nicely, melodically with the F#2 note in the B major chord (a 680 cents interval). Replacing the A major chord with an A minor chord solves the problem.

Note that if you choose, say, an A2 note and the D2 note above it (a good melodic pair) you cannot use the A3 note because this does not pair nicely with the D2 note. So some notes that are legal over a one octave range may be illegal if you repeat them in a lower or higher octave range.

## Chapter Four Lush Chords

Below is an example of a chord diagram. Vertical lines indicate frets. Os indicate the notes to be played. N stands for Nut and X indicates a string that shouldn't be played. The dashes at the bottom indicate the 3rd, 5th, 7th, 9th and 12th frets. Obviously the frets on an Eagle 53 guitar do not line up neatly like in the diagrams here but the diagrams should be clear enough to identify the correct notes to be played on an Eagle guitar. The chords are named E1, F1, F#1, G1, G#1 (there are no chords on A1 to D#1, these notes do not occur). Then A2, A#2 etc. up to G#2. Then A3, A#3 etc. up to G#3. Then A4 and so on.

In the text above the diagram below the A2-55 on the left indicates the 55th A2 chord. To the right of this is an IRC, in this case 5:4:8:12. These numbers are ordered from lowest (bass) strings to highest (treble) strings which is why the 5 appears before the 4. The 1.317 here is the overall strength of the chord. On the right the note names are listed (not in order of pitch but from lower strings to higher).

A2-56	5:4:8:12	1.317	C#2,	A2,A	3,E3		
х							
х							
N					0		
N				0			
0							
N					0		
	_	_		_	_		_

There are no lush chords on A#2 or A#3. On both F#1 and F#2 there are only two lush chords available and in both cases one chord is a subset of the other. Some other notes have a plenitude of chords (for example there are 148 chords on C2). The range of chords is from E1 to C4 and I don't go beyond the 12th fret. Some chords with notes on frets higher than the 8th fret are not listed.

Some chords are difficult to play but I included them for

completeness.

Note that an Eagle D functions differently to a 12TET D. An Eagle D is 9/5 (1019 cents) above E (1/1) whereas a 12TET D is 16/9 (1000 cents) above E (1/1).

Here are the chords...

E1-1 O   O   N   N   O	1:2:3:4:3:4	5.333	E1,E2,B3	,E3,B3,E3	
E1-2 N   O   N   N   N   O	1:2:3:4:3:6	5.167 	E1,E2,B3 O               O   O   -	,E3,B3,B4 	
E1-3 O   N   N   N   O	1:2:3:4:5:4	5.067	E1,E2,B3	,E3,G#3,E3 	
E1-4 N   N   N   N   N   O	1:2:3:4:5:6	4.9 E	1,E2,B3,E O           O   O   -	3,G#3,B4 	
E1-5 O   O   N O N   N   O	2:3:4:5:6:8	3.15	E1,B2,E2,	G#2,B3,E3	

E1-6 O   O   N   N   O	2:3:4:6:6:8	3.083	E1,B2,E2, 	B3,B3,E3	
E1-7 O   N   N   N   O	2:3:4:6:8:8	3.0 E	1,B2,E2,B3	B,E3,E3	
E1-8 N   N   N   N   N   O	2:3:4:6:8:10 	2.95 	E1,B2,E2,	B3,E3,G#3	
E1-9 O   O   N   N   N   O	2:4:5:6:6:8	2.817		2,B3,B3,E3	
E1-10 X	2:3:4:6:8	2.75 E       0	1,B2,E2,B3	3,E3	

E1-11 O	2:4:5:6:8:8 	2.733 	E1,E2,G#2,B3,E3,E3
E1-12 O	2:4:5:8:6:8	2.733 	E1,E2,G#2,E3,B3,E3
E1-13 O	2:5:6:8:6:8	2.567	E1,G#2,B3,E3,B3,E3
E1-14 X	4:6:9:12:12 	1.389	E1,B2,F#2,B3,B3
E1-15 X	4:6:9:12:15 	1.356	E1,B2,F#2,B3,D#3

E1-16 X	4:6:9:10 1.256 E1,B2,F#2,G#2	
E1-17 X	4:6:9:12	
E1-18 X	4:9:10:15:12	
E1-19 X	4:9:12:15:12	
E1-20 X	4:10:12:15:12	

E1-21 X	4:8:9:12 	)	E1,E2,I	F#2,B	3			
E1-22 X	4:10:12:15 	5 1.0	E1,G#2,	, B3 , Da	#3       O 		         	

F1-1 2:3:4:5:6:8 3.15 F1,C2,F2,A3,C3,F3  N O	
F1-2 2:3:4:5:6 2.9 F1,C2,F2,A3,C3  X	
F1-3 2:3:4:5:7 2.852 F1,C2,F2,A3,D#3  X	
F1-4 2:3:4:5 2.567 F1,C2,F2,A3  X	
F1-5 4:5:7:10:12:15 1.686 F1,A2,D#2,A3,C3,E3 O	

F1-6 4:5:8:10:12:16 1.642 F1,A2,F2,A  N O                      N O                    N O                  N O                  N O                  N O                  N O                  N O                    N O                    N O                      N O                        N O                          N O                            N O                                N O                                N O                                    N O	13,C3,F3
F1-7 4:5:7:9:12 1.574 F1,A2,D#2,G2,CX	:3 
F1-8 4:5:7:10:12 1.552 F1,A2,D#2,A3,X	C3
F1-9 4:5:8:9:12 1.539 F1,A2,F2,G2,C3 X	
F1-10 4:5:8:10:12 1.517 F1,A2,F2,A3,  X	C3

F1-11 X	4:6:7:9:12 1.	508 F1,C2,	D#2,G2,C3	
F1-12 X	4:5:8:10:14	.493 F1,A2	,F2,A3,D#3	
F1-13 X	4:6:8:9:12 1.	472 F1,C2,	F2,G2,C3	
F1-14 X	4:5:7:9 1.408	F1,A2,D#2	,G2	
F1-15 X	4:5:7:10 1.38	6 F1,A2,D#	2,A3	

F1-16 X	4:5:8:9 	1.372	F1,A2,F2,                   	G2 	
F1-17 X	4:5:8:10 	1.35	F1,A2,F2,	A3	
F1-18 X	4:6:7:9 	1.341	F1,C2,D#2	,G2 	
F1-19 X	4:6:7:10 	1.319	F1,C2,D#	62,A3	
F1-20 X	4:6:8:9 	1.306	F1,C2,F2,	G2 	

F#1-1 X	4:5:8:10 	1.35	F#1,A#2	2,F#2         	, A#3           		
F#1-2 X	4:5:8 1.1	5 F#1         	,A#2,F#2	2			

G1-1 N   O   O   O   N   N	2:3:3:4:5:8   O                 O   -	3.483 	G1,D2,D2,G2,B3,G3
G1-2 N   N   O   O   N   N	2:3:3:4:6:8   O     O     U     U	3.417 	G1,D2,D2,G2,D3,G3
G1-3 N   O   N   O   N   N	2:3:3:5:5:8	3.383 	G1,D2,D2,B3,B3,G3
G1-4 N   O   O   N   N   N	2:3:4:4:5:8   O                 O   -	3.317 	G1,D2,G2,G2,B3,G3
G1-5 N   N   N   O   N	2:3:3:5:6:8   O     O     O     O	3.317 	G1,D2,D2,B3,D3,G3

G1-6 N   N   O   N   N   N   N	2:3:4:4:6:8   O     O                 O   -	3.25       0 0	G1,D2,G2,G	G2,D3,G3	
G1-7 X	2:3:3:4:5 3 	.233	G1,D2,D2,G	2,B3 	
G1-8 N   O   N   N   N	2:3:4:5:5:8   O       O   O   O   O   O	3.217       0 0	G1,D2,G2	,B3,B3,G3 	
G1-9 X	2:3:3:4:6 3	.167	G1,D2,D2,G	2,D3 	
G1-10 N   N   N   N   N	2:3:4:5:6:8   O     O     O     O     O	3.15   	G1,D2,G2	,B3,D3,G3	

G1-11 X	2:3:3:5:5 	3.133                   	G1,D2,D2	,B3,B3             	
G1-12 X	2:3:4:4:5 	3.067       0 0	G1,D2,G2	,G2,B3	
G1-13 X	2:3:3:5:6 	3.067                   	G1,D2,D2	,B3,D3	
G1-14 X	2:3:4:4:6 	3.0 G	1,D2,G2,G 	2,D3	
G1-15 X	2:3:4:5:5 	2.967   	G1,D2,G2	,B3,B3             	

G1-16 X	2:3:4:5: 	6 2.9 	G1,D2,G2,B3	,D3	
G1-17 X	2:3:3:4 	2.833	G1,D2,D2,G2		
G1-18 X	2:3:3:5 	2.733 	G1,D2,D2,B3		
G1-19 X	2:3:4:4	2.667 	G1,D2,G2,G2		
G1-20 X	2:3:4:5	2.567 	G1,D2,G2,B3		

G1-21 N   O   O   O   N   N	4:5:6:8:10:16	
G1-22 N   N   O   O   N   N	4:5:6:8:12:16  1.775  G1,B2,D2,G2,D3,G3	
G1-23 N	4:6:6:10:10:15	
G1-24 X	4:5:6:8:10 1.683 G1,B2,D2,G2,B3	
G1-25 X	4:5:6:8:12  1.65  G1,B2,D2,G2,D3	

G1-26 X	4:5:6:10:10 	1.633	G1,B2,D2	2,B3,B3 	
G1-27 X	4:5:8:8:10 	1.6 G1,	B2,G2,G2	2,B3 	
G1-28 X	4:5:6:10:12 	1.6 G1	1,B2,D2,E	33,D3 	
G1-29 X	4:5:8:10:10 	1.55 0	G1,B2,G2,	B3,B3	
G1-30 X	4:5:6:8 1.4	483 G1,E	32,D2,G2		

G1-31 X	4:5:6:10 	1.433 	G1,B2,D2,B3	3           		
G1-32	4:5:8:8	1.4 G1	,B2,G2,G2			
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	4:5:8:10	1.35	G1,B2,G2,B3			
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X						
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G#1-1 X	2:3:4:6	2.5 	G#1,D#	2,G#2,                   	D#3             			
C#1_2	2:3:4 2	167	C#1 D#	2 C#2				
X	2.3.4 2	1 1	Gπ <b>Ι ,</b> Dπ .	2,G#2	1	1	ı	ı
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G#1-3	4:6:8:9	1.306	G#1,	D#2 <b>,</b> G#	<sup>#</sup> 2 <b>,</b> A#3			
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A2-1 O   N   N   N   X	1:2:3:4:3 4	.833 A2	2,A3,E3,               0   	A4,E3	
A2-2 O   N   N   N   N   N	2:2:4:5:6:6	3.567       0     0       0	A2, A2, A	A3,C#3,E3,E3	
A2-3 N   N   N   N   O   N	2:2:4:5:6:8	3.483 O   O     O     O   -	A2,A2,A	A3,C#3,E3,A4	
A2-4 O   N   N   N   N   N	2:3:4:5:6:6	3.233 	A2,E2,A	A3,C#3,E3,E3	
A2-5 N   N   N   N   N   N   N	2:3:4:5:6:8	3.15 A O   O   O   O   O   O   O   O   O   O	A2,E2,A3 	3,C#3,E3,A4	

A2-6 O   N   N   N   X	2:3:4:5:6 	2.9 A2,E	E2,A3,C#3	B,E3	
A2-7 X   X   N   O   N	2:2:4:5 2	A.9 A2,A2,	A3,C#3		
A2-8 N   N   N   N   X   X	2:3:4:5:8 	2.817 A2	2,E2,A3,C	C#3,A4	
A2-9 N   N   N   N   X	2:3:4:6:8 	2.75 A2,   O     O     I	E2,A3,E3	3,A4 	
A2-10 X	2:3:4:5	2.567 A2,	E2,A3,C#	43	

A2-11 X	2:3:4:5 	2.567 I	A2,E2,A3	,C#3	
A2-12 O   N   N   N   X   O   X	2:4:5:6:	6 2.567	A2, A3, C7	#3,E3,E3 	
A2-13 X	2:3:4:6 	2.5 A2	,E2,A3,E3	3	
A2-14 N   N   N   N   X   X	2:4:5:6:	8 2.483   0   0   0         	A2,A3,0	C#3,E3,A4	
A2-15 O   N   N   N   X	2:5:6:8:	6 2.317	A2,C#3	,E3,A4,E3 	

A2-16 O	3:4:6:8:9:12 2.139	E1,A2,E2,A3,B3,E3
A2-17 O	3:4:6:8:10:12 2.117	E1,A2,E2,A3,C#3,E3
A2-18 O	3:4:6:9:9:12 2.111	E1,A2,E2,B3,B3,E3
A2-19 O	3:4:6:9:10:12 2.089	E1,A2,E2,B3,C#3,E3
A2-20 N   O   N   O   O   O   O   O	3:4:6:9:9:15 2.078 	A2,E2,B3,B3,G#3

A2-21 O	3:4:6:9:12:12 2.056	E1,A2,E2,B3,E3,E3
A2-22 O	3:4:8:9:9:12 2.028	E1,A2,A3,B3,B3,E3
A2-23 N   N   N   O   O	3:4:6:9:12:15 2.023	A2,E2,B3,E3,G#3
A2-24 O	3:4:8:10:9:12 2.006	E1,A2,A3,C#3,B3,E3
A2-25 X	2:5:6:8 1.983 A2,Ci	#3,E3,A4

A2-26 O	3:4:9:10:9:12
A2-27 O	3:4:8:12:9:12
A2-28 O	3:4:8:9:12:12
A2-29 X	3:4:6:8:10 1.95 E1,A2,E2,A3,C#3
A2-30 O   N   N   N   O   O	3:4:8:10:12:12

A2-31 O	3:4:9:12:9:1	1.944	E1,A2,B3,E3,	,B3,E3 
A2-32 X	3:4:6:9:10 	1.922 E1	,A2,E2,B3,C#3	3
A2-33 O	3:4:10:12:9:	:12 1.922 	E1,A2,C#3,I	E3,B3,E3
A2-34 X	3:4:6:8:12 	1.917 E1	,A2,E2,A3,E3	
A2-35 O	3:4:9:10:15:	:12 1.889 	A2,B3,C#3,6	G#3,E3

A2-36 O	4:4:8:9:9:12 1.861	A2,A2,A3,B3,B3,E3
A2-37 O	4:5:6:9:9:12 1.844	A2,C#2,E2,B3,B3,E3
A2-38 O	4:4:8:10:9:12 1.83	9 A2,A2,A3,C#3,B3,E3
A2-39 N   N   N   N   N   N   N   N	4:5:6:8:10:16 1.80	8 A2,C#2,E2,A3,C#3,A4
A2-40 X	3:4:8:9:12 1.806 1	E1,A2,A3,B3,E3

A2-41 O	4:4:8:9:12:12
A2-42 X	3:4:8:10:12
A2-43 O	4:5:8:10:9:12 1.739 A2,C#2,A3,C#3,B3,E3
A2-44 O	4:6:8:9:9:12
A2-45 X	4:5:6:8:10  1.683  A2,C#2,E2,A3,C#3

A2-46 X	4:4:8:10	:9 1.672 		3,C#3,B3 	
A2-47 O	4:6:8:10	:9:12 1.6		2,A3,C#3,B                   	3,E3                       -
A2-48 X	4:5:6:8 	1.483 A2	2,C#2,E2,F 	13 	
A2-49 X	4:4:8:9	1.472 A2	2,A2,A3,B3 		
A2-50 X	4:5:6:9 	1.456 A2	2,C#2,E2,E	33	

A2-51 N   N   N   N   N   X   X	4:6:9:10:15 	1.389	A2,E2,B3	G,C#3,G#3	
A2-52 X	4:5:8:9 1.3 	72 A2,0	C#2,A3,B3		
A2-53 N   N   N   N   X   X	4:6:9:12:15 	1.356 	A2,E2,B3	,E3,G#3	
A2-54 X	4:5:8:10 1.	35 A2,0 	C#2,A3,C#	\$3 	
A2-55 X	5:4:9:10 1.	322 C#:	2,A2,B3,C	#3	

A2-56 X	5:4:8:12 1.316	C#2,A2,A3,E	3 
A2-57 O	4:8:9:12:12 1.3 	806 A2,A3,B3	,E3,E3
A2-58 O	4:8:12:9:12 1.3	306 A2,A3,E3	,B3,E3
A2-59 X	4:6:8:9 1.306	A2,E2,A3,B3	
A2-60  X	5:4:9:12 1.289	C#2,A2,B3,E	3 

A2-61 X	5:4:10:12 1.267 C#2,A2,C#3,E3	
A2-62 X	4:6:9:10 1.256 A2,E2,B3,C#3	
A2-63 X	4:6:9:12 1.222 A2,E2,B3,E3	
A2-64 O	4:9:12:15:12	
A2-65 O	4:10:12:15:12	

A2-66 X	4:5:8 1.15	A2,C#2,	A3		
A2-67 X	4:9:10:15 1	.056 A2	,B3,C#3,	G#3 O   O   O   O   O   O   O   O	
A2-68 O	9:8:18:24:18	:24 0.8 	61 B2,A	2,B3,E3,F 	B3,E3
A2-69 O	9:8:18:24:30	:24 0.8 	17 B2,A	2,B3,E3,G 	G#3,E3
A2-70 X	8:9:12:18 0	.75 A2,	B2,E2,B3		

There are no lush chords on A#2. This chord is not lush, it is not strongly rooted and has an overall strength less than 0.75. 20/7 is close to 17/6.

A#2-1	7:10	14:	20	0.72	9	A#2,E	E2,A7	#3 <b>,</b> E3		
х										
х										
N								0		
N							0			
N						0				
N					0					
		_		_		_		_		_

B2-1 N   O   N   N   N	2:3:4:5:4:8	
B2-2 N   N   N   N   N	2:3:4:5:6:8	
B2-3 X	2:3:4:5:4 3.067 B2,F#2,B3,D#3,B3	
B2-4 N   O   N   N   N   X	2:3:4:4:6	
B2-5 N   N   N   N   N   X	2:3:4:5:6	

B2-6 X	2:3:4:5:6 2.9		D#3,F#3	
B2-7 X	2:3:4:4 B2 2.	667 B2,F#2	,B3,B3 	
B2-8 X   N   N   N   X   X	2:3:4:5	B2,F#2,B3,	D#3 	
B2-9 X	2:3:4:5 2.567	B2,F#2,B3,	D#3	
B2-10 N   O   N   N   N	3:4:6:8:8:12 O	2.167 F#1,	B2,F#2,B3,B3	3,F#3             

B2-11 N   N   N   N   N   N   N   N	3:4:6:8:10:12 2.117 F#1,B2,F#2,B3,D#3,F#3  O
B2-12 X	3:4:5:8:8 2.067 F#1,B2,D#2,B3,B3
B2-13 X	3:4:5:8:10 2.017 F#1,B2,D#2,B3,D#3
B2-14 X	3:4:6:8:8 2.0 F#1,B2,F#2,B3,B3
B2-15 X	3:4:6:8:10 1.95 F#1,B2,F#2,B3,D#3

B2-16 x	3:4:5:8 	1.817 F#3	1,B2,D#2,                   	B3	
B2-17 N   N   N   N   N	4:5:6:8: 	10:16	08 B2,D# 0	2,F#2,B3,                   	D#3,B4                   
B2-18 X	3:4:6:8 	1.75 F#1,	,B2,F#2,B                   	3	
B2-19 X	4:5:6:8: 	10 1.683 	B2,D#2,F	#2,B3,D#3	
B2-20 X	4:5:6:8: 	12 1.65 II	32,D#2,F#       0           0	2,B3,F#3	

B2-21 X	4:5:8:10:	8 1.6 	B2,D#2	,B3,D#3,B3 	
B2-22 X	4:5:6:8 	1.483 	B2,D#2,1	F#2,B3 	
B2-23 X	4:5:8:8 	1.4 B2	,D#2,B3	,B3 	
B2-24 X	4:5:8:10 	1.35	B2,D#2,1	B3,D#3 	
B2-25 X	4:5:8:10 	1.35 	B2,D#2,1	B3,D#3	

C2-1 O   N   O   N   N   N   N	2:3:4:3:6:5	3.567	C2,G2,C3,G2,G3,E3
C2-2 O   N   O   N   N   N	2:3:4:3:7:5	3.519	C2,G2,C3,G2,A#4,E3
C2-3 N   N   O   N   N   N   N	2:3:4:3:6:8	3.417	C2,G2,C3,G2,G3,C4  O
C2-4 N   N   O   N   N   N	2:3:4:3:7:8	3.369	C2,G2,C3,G2,A#4,C4  O
C2-5 O   N   N   N   N   N	2:3:4:5:6:5	3.3 C	2,G2,C3,E3,G3,E3

C2-6 O   N   N   N   N   N	2:3:4:5:7:5	3.252 C	C2,G2,C3,	E3,A#4,E3	
C2-7 X	2:3:4:3:6 3	.167 C2,	G2,C3,G2	,G3 	
C2-8 N   N   N   N   N   N   N	2:3:4:5:6:8	3.15 C2	,G2,C3,E   0   0           0	3,G3,C4	
C2-9 O   N   O   N   X	2:3:3:5:5 3 	.133 C2,     0   0     0     0	G2,G2,E3	,E3	
C2-10 N   N   O   N   N   X	2:3:3:5:6   O	3.067 C2 	,G2,G2,E	3,G3               	

C2-11 N   N   O   N   N   X	2:3:3:5:7 	3.019 C2,G2,G2   O     O       O       O       O	,E3,A#4
C2-12 O	2:3:4:5:5 	2.967 C2,G2,C3	,E3,E3
C2-13 N   N   N   N   N   X	2:3:4:5:6   O           O     O     O	2.9 C2,G2,C3,E.	3,G3 
C2-14 X	2:3:4:5:6	2.9 C2,G2,C3,E5	3,G3
C2-15 N   N   N   N   N   X	2:3:4:5:7 	2.852 C2,G2,C3	,E3,A#4

C2-16 X	2:3:4:5:	7 2.852	C2,G2,0		, A#4 	       	
C2-17 X	2:3:4:3	2.833	C2,G2,C3	,G2                       			
C2-18 X	2:3:3:5 	2.733 (	C2,G2,G2	,E3         			
C2-19 X	2:3:4:5	2.567	C2,G2,C3				
C2-20 X	2:3:4:5	2.567 (	C2,G2,C3	,E3         			

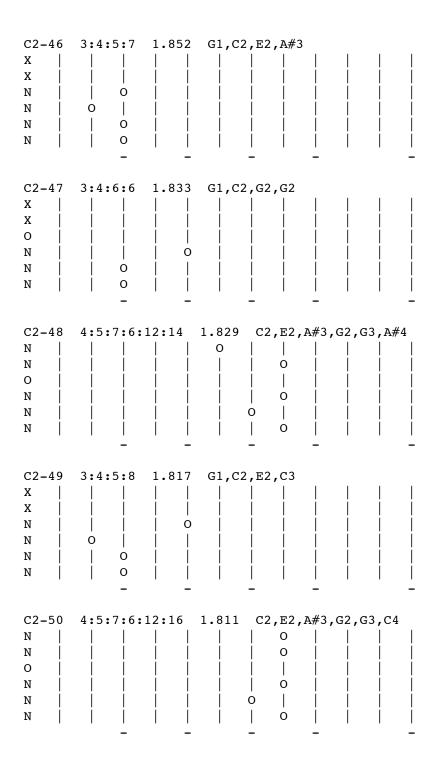
C2-21 O	3:4:5:6:8:10 	2.35	G1,C2,E2, 	G2,C3,E3	
C2-22 O	3:4:5:6:9:10 	2.322	G1,C2,E2	,G2,D3,E3	
C2-23 N	3:4:5:6:9:12 	2.289	G1,C2,E2	,G2,D3,G3	
C2-24 N   N   N   N   N   N   N	3:4:5:7:9:12   0     0     0     0     0     0   -	2.241	G1,C2,E2	,A#3,D3,G3	
C2-25 O	3:4:6:6:10:10	2.233	G1,C2,G	2,G2,E3,E3	

C2-26 O	3:4:6:7:9:10 	2.208 	G1,C2,G2,R	A#3,D3,E3
C2-27 N   N   O   N   N   N   N	3:4:6:6:10:12 	2 2.2	G1,C2,G2,G2	2,E3,G3 
C2-28 N   N   O   N   N   N   N   N	3:4:6:6:10:12   O                 O     O     O	2 2.2	G1,C2,G2,G2	2,E3,G3
C2-29 O	3:4:6:7:10:10	2.186 	G1,C2,G2,	A#3,E3,E3
C2-30 N   N   N   N   N   N	3:4:6:7:9:12 	2.174 	G1,C2,G2,A	A#3,D3,G3

C2-31 O	3:4:6:8:9:10 	2.172 	G1,C2,G	2,C3,D3,E3	
C2-32 N   N   N   N   N   N   N	3:4:6:7:10:12 	2 2.152 	G1,C2,0	G2,A#3,E3,G3	
C2-33 O	3:4:6:8:10:10	0 2.15 	G1,C2,G	2,C3,E3,E3	
C2-34 N   N   N   N   N   N   N   N	3:4:6:8:9:12   O     O       O     O     O   -	2.139	G1,C2,G	2,C3,D3,G3	
C2-35 X	3:4:5:6:9 2: 	.122 G1	,C2,E2,G.	2,D3	

C2-36 N   N   N   N   N   N   N   N	3:4:6:8:10   O           0     O     O	:12 2.117 	G1,C2	,G2,C3,E3,G 	3
C2-37 X	3:4:5:6:10 	2.1 G1,     0           	C2,E2,G	2,E3 	
C2-38 X	3:4:6:6:9 	2.056 G1	C2,G2,C2,C2,C2,C2,C2,C2,C2,C2,C2,C2,C2,C2,C2	G2,D3	
C2-39 X	3:4:6:6:10 	2.033 6	G1,C2,G2 	,G2,E3	
C2-40 X	3:4:6:7:9 	2.008 G1	, C2, G2, i	A#3,D3	

C2-41 X	3:4:6:7:10  1.986  G1,C2,G2,A#3,E3
C2-42 X	3:4:6:8:9 1.972 G1,C2,G2,C3,D3
C2-43 O	4:5:7:6:10:10 1.919 C2,E2,A#3,G2,E3,E3
C2-44 X	3:4:5:6 1.9 G1,C2,E2,G2
C2-45 O	4:5:7:6:12:10



C2-51 N   N   N   N   N   N   N	4:5:6:8:10:16 	1.808 C2	,E2,G2,C3,E3,C4  O
C2-52 O	4:6:7:6:14:10	1.795 C2	G2, A#3, G2, A#4, E3
C2-53 X	3:4:6:7 1.786	G1,C2,G2	,A#3
C2-54 O	4:5:7:9:12:10	1.775 C2	,E2,A#3,D3,G3,E3
C2-55 X	3:4:6:8 1.75	G1,C2,G2,G	C3

C2-56 X	4:5:6:6:12 	1.733 	C2,E2,G2,G2,G3
C2-57 X	4:5:7:6:10 	1.719 	C2,E2,A#3,G2,E3
C2-58 X	4:5:7:6:12 	1.686	C2,E2,A#3,G2,G3
C2-59 X	4:5:6:8:10	1.683 	C2,E2,G2,C3,E3
C2-60 O   N O O   N   N   X	4:5:6:8:10 	1.683	C2,E2,G2,C3,E3

C2-61 O	4:6:7:10:14 	:10 1.662 	C2,G2,A#3	,E3,A#4,E3 
C2-62 O	4:5:6:9:10 	1.656 C2	,E2,G2,D3,E3	3
C2-63 N   N O O   N   N   X	4:5:6:8:12   O           O     O     O     O	1.65 C2,	E2,G2,C3,G3	
C2-64 O	4:5:7:8:10 	1.636 C2	,E2,A#3,C3,1	E3
C2-65 N   N   O   N   X	4:5:6:9:12   O     O     O     O     O	1.622 C2	,E2,G2,D3,G3	3

C2-66 O   N   N   N   N   X	4:5:7:9:10 	1.608 C	C2,E2,A#3	,D3,E3	
C2-67 O   N   O   N   X	4:6:6:9:10 	1.589 C	C2,G2,G2,	D3,E3	
C2-68 N   N   N   N   N   N   N   N   N   N	4:6:7:10:14 	:16 1.58 	87 C2,G2	,A#3,E3,A#4 	4,C4         
C2-69 N   N   N   N   N   X	4:5:7:9:12   0     0     0     0     0     -	1.574 0	C2,E2,A#3	,D3,G3	
C2-70 X	4:5:6:6 1.5	567 C2,E	G2,G2,G2		

C2-71 N   N   O   N   X	4:6:6:9:12 1.556   O         O         O         O         O         O	C2,G2,G2,D3,G3	
C2-72 X	4:5:7:10:12 1.552 	C2,E2,A#3,E3,G3	
C2-73 O	4:6:7:9:10 1.541	C2,G2,A#3,D3,E3	
C2-74 X	4:5:7:6 1.519 C2	,E2,A#3,G2	
C2-75 O	4:6:7:10:10 1.519	C2,G2,A#3,E3,E3	

C2-76 X	4:5:8:10:12 	1.517	C2,E2,C3	B,E3,G3	
C2-77 N   N   N   N   N   X	4:6:7:9:12   O     O     O     O     O     O	1.508 	C2,G2,A#3	3,D3,G3 	
C2-78 O	4:6:8:9:10 	1.506 	C2,G2,C3,	,D3,E3 	
C2-79 N   N   N   N   N   X	4:6:7:10:12   O           O     O     O     O	1.486 	C2,G2,A#	#3,E3,G3                   	
C2-80 X	4:5:6:8 1.4	483 C2 	,E2,G2,C3		

C2-81 X	4:5:6:8 1.483 C2,E2,G2,C3
C2-82 X	4:5:8:6 1.483 C2,E2,C3,G2
C2-83 X	4:6:8:9:12 1.472 C2,G2,C3,D3,G3
C2-84 N   N   N   N   N   X	4:6:8:9:12
C2-85 X	4:6:7:10:14

C2-86 N   N   N   N   N   X	4:6:7:10 	:14 1.4	0   	2,A#3,E3                 	,A#4             	
C2-87 X	4:5:6:9 	1.456 	C2,E2,G2	,D3		
C2-88 X	4:6:7:6 	1.452	C2,G2,A#	G3,G2		
C2-89 X	4:5:7:8 	1.436 	C2,E2,A#	63,C3 		
C2-90 X	4:5:7:8 	1.436	C2,E2,A#	83,C3 		

C2-91	4:5:6:10	1.433	C2,E2,G	2,E3	
X					
C2-92 X	4:5:7:9 	1.408	C2,E2,A#	63,D3 	
C2-93 X	4:5:7:9 	1.408	C2,E2,A#	3,D3 	
C2-94 X	4:6:6:9 	1.389 	C2,G2,G2	,D3	
C2-95 X	4:5:7:10	1.386	C2,E2,A	#3,E3	

C2-96 X	4:5:8:9 	1.372	C2,E2,C3	3,D3               		       	
C2-97 X	4:5:8:10 	1.35	C2,E2,C3	B,E3                   	 	       	
C2-98 X	4:6:7:9 	1.341 	C2,G2,A#	#3,D3       			
C2-99 X	4:6:7:10 	1.319	C2,G2,F	A#3,E3	3               	         	
C2-100 X	4:6:7:10	0 1.31 	9 C2,G2,	A#3, I	E3         		

C2-101 X	4:6:8:9 1	0 0	C2,G2,C	3,D3                   		
C2-102 X	4:6:8:9 1	.306	C2,G2,C	3,D3 		
C2-103 O	5:8:10:12: 	16:20	1.242	E1,C2,E	2,G2,C3	,E3         
C2-104 O	5:8:10:12: 	18:20	1.228	E1,C2,E	2,G2,D3	,E3       
C2-105 O	5:8:10:14: 	16:20	1.218	E1,C2,E	2,A#3,C	3,E3

C2-106 O	5:8:10:14:18:20	1.204	E1,C2,E2,A#3,D3,E3
C2-107 O	5:8:12:12:18:20	1.194	E1,C2,G2,G2,D3,E3
C2-108 O	5:8:12:12:20:20	1.183	E1,C2,G2,G2,E3,E3
C2-109 N	6:8:9:12:18:24    O       O       O       O       O   O	1.167	G1,C2,D2,G2,D3,G3
C2-110 O   N   N   N   N   O	5:8:12:14:20:20	1.16	E1,C2,G2,A#3,E3,E3

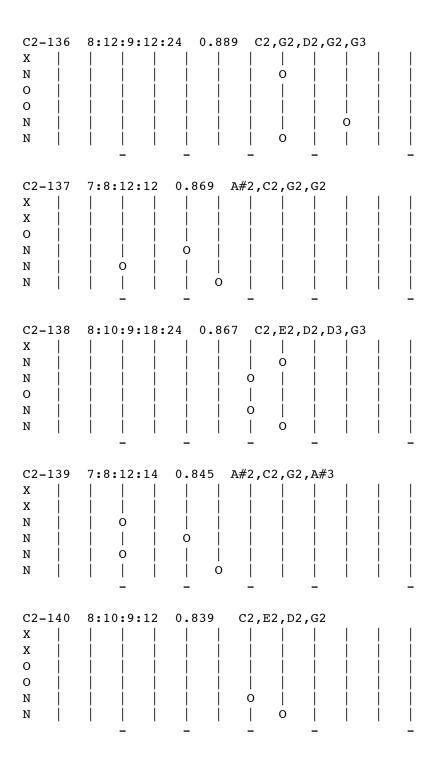
C2-111 O	5:8:12:16:18:20	1.153	E1,C2,G2,C3,D3,E3
C2-112 X	4:5:8 1.15 C2,	E2,C3	
C2-113 X	5:8:9:12:18 1.1 	5 E1,C	22,D2,G2,D3
C2-114 O	5:8:12:16:20:20	1.142	E1,C2,G2,C3,E3,E3
C2-115 X	5:8:10:12:18 1. 	128 E1	,C2,E2,G2,D3

C2-116 X	5:8:10:14:16	B E1,C2,E2,A#3,C3
C2-117 X	5:8:10:14:18	4 E1,C2,E2,A#3,D3
C2-118 X	5:8:12:12:18 1.094	E1,C2,G2,G2,D3
C2-119 X	6:8:9:12:18	G1,C2,D2,G2,D3
C2-120 X	5:8:12:14:18	E1,C2,G2,A#3,D3

C2-121 X	5:8:12:14:20	
C2-122 X	5:8:12:16:18	
C2-123 X	5:8:9:12 1.039 E1,C2,D2,G2	
C2-124 X	5:8:10:12 1.017 E1,C2,E2,G2	
C2-125 X	5:8:10:14  0.993  E1,C2,E2,A#3	

C2-126 N   N   O   O   N   N   N	8:10:9:12: 	24:30	0.989	C2,E2,D2	2,G2,G3,B4 
C2-127 X	5:8:12:12 	0.983 	E1,C	2,G2,G2 	
C2-128 X	5:8:10:16	0.975 	E1,C	2,E2,C3 	
C2-129 X	6:8:9:12 	0.972	G1,C2	,D2,G2                   	
C2-130 X	5:8:12:14	0.96 	E1,C2	,G2,A#3	

C2-131 X	8:9:9:12:24  0.944  C2,D2,D2,G2,G3	
C2-132 X	5:8:12:16  0.942  E1,C2,G2,C3	
C2-133 X	7:8:9:12 0.925 A#2,C2,D2,G2	
C2-134 X	8:10:9:12:24	
C2-135 X	8:9:9:18:24	



C2-141 X	8:9:12:18:24  0.833  C2,D2,G2,D3,G3	
C2-142 N   N   O   O   X   X	8:9:12:18:24	
C2-143 X	8:12:9:12  0.806  C2,G2,D2,G2	
C2-144 X	8:9:9:18  0.806  C2,D2,D2,D3	
C2-145 X	8:10:9:18  0.783  C2,E2,D2,D3	

C2-146 X	8:9:12:18 	0.75       0 0 0	C2,D2,G2,D3			
C2-147 X	8:12:9:18 	0.75	C2,G2,D2,D3	         		
C2-148 X	8:9:12:18 	0.75	C2,D2,G2,D3			

C#2-1	2:3:4 2.167	G#1,C#2,G#2,	C#3	
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C#2-3	3:4:6:8:9:12	2.139 G#1,C	#2,G#2,C#3,	D#3,G#3
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C#2-4	3:4:6:8:9 1.	972 G#1,C#2,	G#2,C#3,D#3	
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C#2-5	4:6:8:9 1.30	6 C#2,G#2,C#	3 <b>,</b> D#3	
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N			0	

C#2-6 X	6:8:9:12 	0.972 	G#1,C#2,	, D#2 , G#2	
C#2-7 X	3:4:6:8	1.75 G	#1,C#2,G#	#2,C#3	
C#2-8 N   N   N   N   N   X	4:6:8:9: 	12 1.47 0   0           0       -	2 C#2,G#	#2,C#3,D#3,G#3	
C#2-9 X	4:6:8:9	1.306   O   O   O   O   O   O   O   O   O	C#2,G#2,C	C#3,D#3	

D2-1 X	2:2:4:5		D2,D2,	D3,F#3   O O       -				
D2-2 N   N   N   O   X   X	2:4:5:8	2.15	D2,D3	,F#3,D   O O   	4	0		
D2-3 X   N   N   O   N   X	2:4:5 1 	.9 D2	,D3,F#	3   0   0				
D2-4 X	4:5:4:8	1.65	D2,F#	2,D2,D     0   	3 	         0		
D2-5 X	4:5:4:10	1.6	D2,F#	2,D2,F	#3		       	

D2-6 N   N   N   O   X	5:4:8:10:16	F#2,D2,D3	,F#3,D4   O           O   O   -	
D2-7 X	4:5:8:10 1.35 D2,	F#2,D3,F#3		
D2-8 X	4:5:8:10 1.35 D2,	F#2,D3,F#3		
D2-9 X	5:4:8:10 1.35 F#2	,D2,D3,F#3		
D2-10 X	4:5:8 1.15 D2,F#	2,D3 		

D2-11	4:5:8	1.15	D2,	F#2	, D3 , E	·#3			
х									
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D#2-1 X	2:3:4 2	2.167	D#2,A#           O	3,D#3	3     0 0 				
D#2_2	2:3:4 2	167	D#2,A#	3 D#3	2				
	2:3:4 2	1 1	D#Z,A#	ວ <b>ຸ</b> ມ#ິ	) I	1	1	1	ı
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D#2-3	3:4:6:8	1.75	A#2,D	#2,A#	#3,D#	£3			
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E2-1 O   O   N   N   X	2:3:4:3:4	3.333	E2,B3,E3,B3	B,E3	
E2-2 N   O   N   N   N   X	2:3:4:3:6	3.167	E2,B3,E3,B3	3,B4 	
E2-3 O   N   N   N   X	2:3:4:5:4	3.067	E2,B3,E3,G#	#3,E3 	
E2-4 N   N   N   N   N   X	2:3:4:5:6	2.9 E2	2,B3,E3,G#3, O	,B4 	
E2-5 O   O   N   N   X		.833 E2	2,B3,B3,E3		

E2-6 X	2:3:4:3	2.833	E2,B3,E3,B3	0 0	
E2-7 N   O   N   X   X	2:3:3:5 	2.733 O	E2,B3,B3,G#3		
E2-8 O   N   N   X   X	2:3:4:4 	2.667 	E2,B3,E3,E3		
E2-9 X	2:3:4:5	2.567	E2,B3,E3,G#3	0 0 0	
E2-10 N   N   N   N   X   X	2:3:4:5 	2.567 O   O     O	E2,B3,E3,G#3		

E2-11 O	3:4:5:6:6:8 	2.483 	B2,E2,G#2	2,B3,B3,E3	
E2-12 O	3:4:5:8:6:8 	2.4 B	2,E2,G#2,1 	E3,B3,E3	
E2-13 O	3:4:6:8:6:8	2.333	B2,E2,B3	E3,B3,E3	
E2-14 N	3:4:6:8:6:12 	2.25	B2,E2,B3 O	E3,B3,B4	
E2-15 O   N   N   N   N   N   N	3:4:6:8:9:8	2.222	B2,E2,B3	,E3,F#3,E3	

E2-16 O   N   N   N   N   N   N	3:4:6:8:10:8 2.2 B2,E2,B3,E3,G#3,E3	
E2-17 X	2:3:4 2.167 E2,B3,E3	
E2-18 O	3:4:5:6:8 2.15 B2,E2,G#2,B3,E3	
E2-19 X	3:4:5:8:6 2.15 B2,E2,G#2,E3,B3	
E2-20 N   N   N   N   N   N   N	3:4:6:8:9:12 2.139 B2,E2,B3,E3,F#3,B	4

E2-21 N   O   N O N   N   X	3:4:5:6:9 2.	122 B2,E2,G#2	,B3,F#3
E2-22 N   N   N   N   N   N   N	3:4:6:8:10:12	2.117 B2,E2	0
E2-23 O	3:4:6:6:8 2. 	083 B2,E2,B3,	B3,E3
E2-24 N   O   N   N   X	3:4:6:6:10 2	.033 B2,E2,B3	B3,G#3
E2-25 X	3:4:5:8:10 2	.017 B2,E2,G#	E2,E3,G#3

E2-26 O	3:4:6:8:8 2.0 B	2,E2,B3,E3,E3	
E2-27 N   N   N   N   N   X	3:4:6:8:9 1.972  O	B2,E2,B3,E3,F#3	
E2-28 X	3:4:6:8:10 1.95	B2,E2,B3,E3,G#3	
E2-29 N   N   N   N   N   X	3:4:6:8:10 1.95	B2,E2,B3,E3,G#3	
E2-30 X		,E2,G#2,B3	

E2-31 O	4:5:6:6:8 		E2,G#2,B3	,B3,E3             	
E2-32 X	3:4:6:8 1	.75 B2   O     	,E2,B3,E3		
E2-33 O	4:5:6:8:8 	1.733   O     	E2,G#2,B3	,E3,E3             	
E2-34 O	4:5:8:6:8		E2,G#2,E3	,B3,E3 	
E2-35 N	4:5:6:6:12 	1.733	E2,G#2,B  O    O    O    O    O    O    O    O	3,B3,B4             	

E2-36 O   N   N   N   X	4:5:6:9:8 		E2,G#2,B3,	F#3,E3	
E2-37 N   N   N   N   X	4:5:6:8:10 	0	E2,G#2,B3	,E3,G#3	
E2-38 N   N   N   N   N   X	4:5:6:9:10 		E2,G#2,B3	,F#3,G#3 	
E2-39 O	4:5:8:9:8		E2,G#2,E3,	F#3,E3	
E2-40 O   N   N   N   X	4:5:8:10:8		E2,G#2,E3,G 	#3,E3         O     O	

E2-41 O	4:6:8:9:8 1.55	56 E2,B3,E3, 	F#3,E3
E2-42 X	4:5:6:8 1.483	E2,G#2,B3,E	3
E2-43 X	4:5:6:9 1.456	E2,G#2,B3,F	#3
E2-44 O	5:6:8:12:12:16	1.442 G#1,	B2,E2,B3,B3,E3
E2-45 N   O   N O N   X   X	4:5:6:10 1.433 	3 E2,G#2,B3,	G#3

E2-46 N   O   N   X   X	4:6:6:9 O	1.389 	E2,B3,B3,F#3	       
E2-47 X	4:5:8:9	1.372	E2,G#2,E3,F#3	
E2-48 X	4:5:8:10	1.35	E2,G#2,E3,G#3	
E2-49 N   N   N   X   X	4:6:8:9 O	1.306 	E2,B3,E3,F#3	       
E2-50 N   N   N   N   N   N   N	5:8:10:1	2:16:20 0	1.242 G#1,E2,G#2,B3,E3,	G#3

E2-51 N   N   N   N   N   N   N	5:8:10:12:18:20
E2-52 X	4:5:8 1.15 E2,G#2,E3,B3
E2-53 X	5:6:8:12 1.15 G#1,B2,E2,B3
E2-54 X	5:8:9:12:18
E2-55 X	5:8:10:12:16

E2-56 X	5:8:10:12:18 1.1 	128 G#1,E2,G#2,B3,F#3
E2-57 X	5:8:9:12 1.039	G#1,E2,F#2,B3
E2-58 X	5:8:10:12 1.017	G#1,E2,G#2,B3
E2-59 X	6:8:9:12	B2,E2,F#2,B3
E2-60 X	8:9:12:18	E2,F#2,B3,F#3

E2-61	8:9:	12:18	8	0.75	E2	,F#2,	в3,	F#3		
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F2-1 N   N   N   N   X	2:3:4:5:6	2.9 F2,C	3,F3,A4,C	24	
F2-2 N   N   N   N   N   X	2:3:4:5:7	2.852 F2	,C3,F3,A4	D#4	0
F2-3 X   N   N   N   N   X	2:3:4:5 2	.567 F2,C	3,F3,A4		
F2-4 N   N   N   N   X   X	2:3:4:5 2 	.567 F2,C	3,F3,A4 		
F2-5 N   N   N   N   N	3:4:6:7:9:	12 2.174	C2,F2,C3   0   0   0   0   0	0,D#3,G3, 	C4

F2-6 X   N   N   X   X   X	2:3:4	2.167 	F2,C3,F	73			
F2-7 N   N   N   N   N   N	3:4:6	:7:10:12 	2.152	C2,F2,	,C3,D#3           	8,A4,C4 	
F2-8 N O N O N   N   N	3:4:5             	:6:8 2. 	15 C2,F	F2,A3,C3	3,F3         		
F2-9 N   N   N   N   N   N	3:4:6	:8:9:12	2.139	C2,F2,C	C3,F3,G           	33,C4 	
F2-10 N   N   N   N   N	3:4:	6:8:10:1 	2 2.117	7 C2,F2	2,C3,F3	3,A4,C4 	

F2-11 X	3:4:5:8:10 	2.017	C2,F2,A3	,F3,A4 	
F2-12 N   N   N   N   N   X	3:4:6:7:9 	2.008 	C2,F2,C3,	D#3,G3	
F2-13 X	3:4:6:7:9 	2.008	C2,F2,C3, 	D#3,G3	
F2-14 X	3:4:6:7:10 	1.986	C2,F2,C3	,D#3,A4     0   0   0	
F2-15 N   N   N   N   N   X	3:4:6:7:10 	1.985 O   O   O   	C2,F2,C3	,D#3,A4	

F2-16 N   N   N   N   N   X	3:4:6:8:9    O           O     O     O     O     O	ļ	C2,F2,C3	,F3,G3		
F2-17 X	3:4:6:8:9	1.972	C2,F2,C3			
F2-18 N   N   N   N   N   X	3:4:6:8:10 	0	C2,F2,C3	,F3,A4       		
F2-19 X	3:4:6:8:10	1.95         	C2,F2,C3	,F3,A4		
F2-20 X	3:4:5:6 1	.9 C2,	F2,A3,C3			

F2-21	3:4:5:6	1.9 C	2,F2,A3,C	3		
X						
F2-22 X	3:4:5:7 	1.852	C2,F2,A3	,D#3		
F2-23 X	3:4:5:7 	1.852 	C2,F2,A3	,D#3		
F2-24 X	3:4:5:8	1.817	C2,F2,A3	,F3	       	
F2-25 X	3:4:6:7	1.786 	C2,F2,C3	,D#3	       	

F2-26 X		1.786 C2,	F2,C3,D#	3	
F2-27 X	3:4:6:8 	1.75 C2,E	F2,C3,F3		
F2-28 X	3:4:6:8 	1.75 C2,E	F2,C3,F3		
F2-29 N   N   N   N   X	4:5:6:8:1 	0 1.683   0     0     0     0   	F2,A3,C3	,F3,A4	
F2-30 N   N   N   N   N   X	4:5:6:9:1	0 1.656   0     0     0     0	F2,A3,C3	,G3,A4             	

F2-31 N   N   N   N   N   X	4:5:6:9:12 	1.622 	F2,A3,C3,G3,C4  O
F2-32 N   N   N   N   N   X	4:5:7:9:10 	1.608 O               	F2,A3,D#3,G3,A4
F2-33 N   N   N   N   N   X	4:5:7:9:12 	1.574	F2,A3,D#3,G3,C4  O
F2-34 N   N   N   N   N   X	4:6:7:9:12 	1.508	F2,C3,D#3,G3,C4  O
F2-35 N   N   N   N   N   X	4:6:7:10:12 	1.486	F2,C3,D#3,A4,C4  O

F2-36 X	4:5:6:8 1.483 F2,A3,C3,F3	
F2-37 N O N O N   N   X   X	4:5:6:8 1.483 F2,A3,C3,F3	
F2-38 N   N   N   N   N   X	4:6:8:9:12  1.472  F2,C3,F3,G3,C4	
F2-39 N   N   N   N   N   X	4:6:7:10:14 1.462 F2,C3,D#3,A4,D#4	0
F2-40 N   N O N   X   X	4:5:6:9 1.456 F2,A3,C3,G3    O	

F2-41 X	4:5:6:9 	1.456 	F2,A3,C3,G3	
F2-42 X	4:5:7:8 	1.436	F2,A3,D#3,F3	
F2-43 N O N   N   X   X	4:5:7:8 	1.436 	F2,A3,D#3,F3	
F2-44 X	4:5:7:9 	1.408	F2,A3,D#3,G3	
F2-45 N   N   N   N   X   X	4:5:7:9   O     O   O   O 	1.408 	F2,A3,D#3,G3	

F2-46 N   N   N   N   X   X	4:5:7:10 1. 	386 F2,A3,1 O	D#3,A4	
F2-47 X	4:5:7:10 1.	386 F2,A3,1	D#3,A4	
F2-48 N   N   N   N   N   N   N   N	5:6:8:12:16:	18 1.386 1 	A2,C2,F2,C3,F3,G	3
F2-49 X	4:5:8:9 1.3	72 F2,A3,F3	3,G3	
F2-50 X	5:5:8:12:14 	1.36 A2,A	2,F2,C3,D#3	

F2-51 X	4:5:8:10 	1.35	F2,A3,F3	,A4	   0   0 	
F2-52 X	5:5:8:12: 	16 1. 	342 A2, A.	2,F2,C3, 	, F3         	
F2-53 X	4:6:7:9 	1.341	F2,C3,D#	3,G3 	       	
F2-54 N   N   N   X   X	0	1.341 	F2,C3,D#	3,G3 		
F2-55 N   N   N   N   X   X	4:6:7:10 	1.319   0 0     0   0 	F2,C3,D;	#3,A4		

F2-56 X	4:6:7:10 1.	319 F2,C	3,D#3,A4		
F2-57 X	4:6:8:9 1.3	806 F2,C3	,F3,G3 		
F2-58 N   N   N   N   X   X	4:6:8:9 1.3   O             O     O	006 F2,C3	,F3,G3 		
F2-59 X	5:6:8:12:14	1.293 A	2,C2,F2,C	3,D#3             	
F2-60 X	5:6:8:12:16 	1.275 A	2,C2,F2,C	3,F3             	

F2-61 X	5:5:8:9 	1.272 	A2,A2,F	2,G2 		
F2-62 N   N   N   N   N   N	5:8:10:12 	:16:20   0   0   0   0   0   0	1.242 	A2,F2,A	3,C3,F3	3,A4         
F2-63 N   N   N   N   N   N	5:8:10:12 	:18:20 	1.228 	A2,F2,A	3,C3,G3 	3,A4       
F2-64 X	5:5:8:12 	1.217 	A2,A2,	F2,C3		
F2-65 X	5:6:8:9 	1.206	A2,C2,F	2,G2 		

F2-66 X	5:8:10:9:18 	1.183 	A2,F2,A3	3,G2,G3                   	
F2-67 X	5:7:8:9 1.1 	58 A2,	D#2,F2,G2	2	
F2-68 X	5:6:8:12 1. 	15 A2,	C2,F2,C3		
F2-69 N	5:8:9:12:18   O           O     O     O     O	1.15	A2,F2,G2, 	,C3,G3	
F2-70 X	5:8:9:12:18 	1.15 	A2,F2,G2 	,C3,G3             	

F2-71 N O N O N   N   N   X	5:8:10:12:16	1.142	A2,F2,A3,C3,F3
F2-72 X	5:8:10:12:16	1.142 	A2,F2,A3,C3,F3
F2-73 N   N O N   N   N   X	5:8:10:12:18	1.128	A2,F2,A3,C3,G3
F2-74 X	5:8:10:14:16 	1.118 	A2,F2,A3,D#3,F3
F2-75 X	6:8:10:9:18	1.117	C2,F2,A3,G2,G3

F2-76 N   N   N   N   N   X	5:8:10:14:18	1.104	A2,F2,A3,D#3,G3	
F2-77 X	5:8:10:14:18 	1.104 	A2,F2,A3,D#3,G3	
F2-78 N   N   N   N   N   X	5:8:10:14:20 	1.093 O   	A2,F2,A3,D#3,A4	
F2-79 N   N O O   N   N   X	6:8:9:12:18 	1.083	C2,F2,G2,C3,G3	
F2-80 X	6:8:12:9:18	1.083	C2,F2,C3,G2,G3	

F2-81	5:8:10:9 1.0	072 A2,	F2,A3,G2		
X			0   -		
F2-82 N   N   N   N   X   X	5:8:12:14:18 	1.071 	A2,F2,C3	3,D#3,G3	
F2-83 N   N   N   N   X   X	5:8:12:14:20 	1.059 O   O   O       	A2,F2,C3	3,D#3,A4 	
F2-84 N   N   N   N   X   X	5:8:12:16:18 	1.053 	A2,F2,C3	3,F3,G3	
F2-85 N   N   N   N   N   X	5:8:12:16:20 	1.042 O     O O   	A2,F2,C3	3,F3,A4	

F2-86 X	5:8:9:12 	1.039	A2,F2,G	2,C3 	
F2-87 X	6:8:9:9	1.028 C	2,F2,G2 	,G2 	
F2-88 X	5:8:10:12 	1.017	A2,F2,	A3,C3	
F2-89 X	5:8:10:12 	1.017 	A2,F2,	A3,C3	
F2-90 X	6:8:10:9 	1.006	C2,F2,A	.3,G2 	

F2-91 X	5:8:10:14 	0.993 	A2,F2,	A3,D#3		
F2-92 X		0.993 	A2,F2,	A3,D#3		
F2-93 X	6:8:12:9 	0.972	C2,F2,C	C3,G2	       	
F2-94 X	6:8:9:12 	0.972	C2,F2,G	G2,C3		
F2-95 X	6:8:9:12	0.972 	C2,F2,G2 	2,C3		

F2-96 X	5:8:12:14  0.96  A2	2,F2,C3,D#3
F2-97 X	5:8:12:16  0.942  P	A2,F2,C3,F3
F2-98 X	7:8:12:9 0.925 D#2	2,F2,C3,G2
F2-99 N   N   O   N   X	8:10:9:18:24	F2,A3,G2,G3,C4  O
F2-100 N   N   O   N   N   X	8:12:9:18:24	F2,C3,G2,G3,C4  O

F2-101 X	7:8:12:16	0.827	D#2,F	2,C3,F3	       	         0	
F2-102 X	7:8:12:16	0.827 		2,C3,F3			
F2-103 X	8:9:9:18 	0.806 	F2,G2,           	G2,G3			
F2-104 X	8:10:9:18 	0.783	F2,A3	,G2,G3 			
F2-105 X	8:9:12:18	0.75         0   0   	F2,G2,	C3,G3			

F2-106 X	8:12:9:18 	0.75	F2,C3,G2,G3	
F2-107 N   N O O   N   X   X	8:9:12:18   O           O     O     O	0.75	F2,G2,C3,G3	

F#2-1 X	4:5:8:10 	1.35	F#2,A#3	,F#3	, A#4                   		   0   0 	
	_	_	_		_			_
F#2-2	4:5:8 1.	15 F#	2,A#3,F#	3				
х								
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N	i i	i i	i i	Ó	İ	İ		İ
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х	j j	i i	i i	İ		İ	į	İ

G2-1 N   N   O   N   N   X	2:3:2:5:6 3.4	G2,D3,G2,B4,D4		
G2-2 N   N   O   N   X   X	2:2:3:4 3.167			
G2-3 X	2:3:2:5 3.067	G2,D3,G2,B4		
G2-4 N   N   N   N   N   X	2:3:4:5:6 2.9	G2,D3,G3,B4,D4	0           0   0	
G2-5 N   N   O   N   X   X	2:2:4:5 2.9 G	2,G2,G3,B4		

G2-6 X	2:3:4:5 2	.567 G2	,D3,G3,F	34 		   0   0   -
G2-7 N   N   N   X   X	2:3:4:5 2	.567 G2	,D3,G3,F	34 		
G2-8 N   O   O   O   N   X	3:3:4:5:8   O             	2.483 	D2,D2,G2	2,B3,G3 		
G2-9 N   O   O   N   X	3:3:4:5:10	2.433 	D2,D2,C	G2,B3,B4		
G2-10 N   N   O   O   N   X	3:3:4:6:8   O   O       	2.417 	D2,D2,C	G2,D3,G3		

G2-11 N   N   O   N   X   X	3:2:5:6 2. 	4 D3,G2	,B4,D4	O             	
G2-12 X	3:4:3:4 2.	333 D2,	G2,D2,G2		
G2-13 N	3:4:4:5:8   O               	2.317 D               0     0     -	92,G2,G2,             	B3,G3	
G2-14 N   N   O   O   N   X	3:3:4:8:10	2.283	D2,D2,G2 O   O   O   O   O   O   O   O   O   O	,G3,B4	
G2-15 N	3:4:4:5:10	2.267 	D2,G2,G2 O	,B3,B4             	

G2-16 N   O   O   O   X   X	4:3:4:5:10 2.267	O     	
G2-17 N   N   O   N   N   X	3:4:4:6:8 2.25 D   O         O         O   O     O   O	2,G2,G2,D3,G3 	
G2-18 X	3:3:4:5 2.233 D2	,D2,G2,B3	
G2-19 N   O   O   N   X	4:3:4:5:12 2.233 		
G2-20 N   O   N   N   N   X	3:4:5:5:8 2.217   O	D2,G2,B3,B3,G3	

G2-21 X	3:3:4:6 2.	.167 D2,	D2,G2,D3			
G2-22 N   N   N   N   N   X	3:4:5:6:8   O     O     O     U   O     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U     U   U   U     U   U   U     U   U   U     U   U   U   U     U   U   U   U     U   U   U   U   U     U   U   U   U   U   U   U   U   U   U	2.15 D2	2,G2,B3,D	3,G3         		
G2-23 N   O   N   N   N   X	3:4:6:5:10 	2.1 D2	2,G2,D3,B 0	3,B4         		
G2-24 X	3:4:3:8 2.	.083 D2,	G2,D2,G3		               	         
G2-25 X	3:3:4:8 2.	083 D2,	D2,G2,G3			

G2-26 N	4:3:4:8:12 2.083 G2,D2,G2,G3,D4	
G2-27 X	3:4:4:5 2.067 D2,G2,G2,B3	
G2-28 X	3:4:5:4 2.067 D2,G2,B3,G2	-   -
G2-29 X	4:3:4:5 2.067 G2,D2,G2,B3	
G2-30 N   N   O   O   N   X	4:3:4:10:12 2.033 G2,D2,G2,B4,D4	- o

G2-31 X	3:4:4:6 2.0 D2,G2,G2,D3			
G2-32 X	3:4:6:4 2.0 D2,G2,D3,G2		             	  -  -  -  -
G2-33 N	4:5:4:5:10 2.0 G2,B3,G2,B3	,B4                 	         	
G2-34 N   O   N   O   N   X	4:3:8:5:12 1.983 G2,D2,G3,	B3,[	04 0	0
G2-35 X	3:4:5:5 1.967 D2,G2,B3,B3			

G2-36 N   O   O   N   X	4:5:4:5:12 	1.967	G2,B3,G2	0, B3, D4 0   0     0   0   0   0	
G2-37 N   N   N   N   X   X	3:4:6:8:10 	1.95 II	D2,G2,D3,	G3,B4	
G2-38 X	3:4:6:8:10	1.95 I	D2,G2,D3,	G3,B4	
G2-39 X	4:3:4:8 1.9	917 G2,	D2,G2,G3		
G2-40 X	3:4:5:6 1.9 	D2,G2	2,B3,D3             		

G2-41 N   O   O   N   N   X	4:6:4:5:12 1.9	G2,D3,G2,B3,D4	O
G2-42 X	4:3:4:10	G2,D2,G2,B4	
G2-43 N   N   O   N   N   X	4:5:4:8:10 1.85	G2,B3,G2,G3,B4  O	
G2-44 X	4:3:8:5 1.817 (	G2,D2,G3,B3	
G2-45 X	3:4:5:8 1.817	D2,G2,B3,G3	

G2-46 N	3:4:5:8 1.   O	.817 D2,	G2,B3,G3		
G2-47 N   N   O   N   X	4:5:4:8:12 	1.817	G2,B3,G2	,G3,D4   O       O   O   O	
G2-48 X	4:5:4:5 1.	.8 G2,B3	,G2,B3		
G2-49 N   N   N   N   X	4:3:8:10:12 	2 1.783	G2,D2,G	3,B4,D4   O           O   O	
G2-50 N   O   O   X   X	3:4:5:10	1.767 D2	G2,B3,B O   	4	

G2-51 X	3:4:6:8	1.75 D2	,G2,D3,G3		       0		  -    -  -  -
G2-52 X	3:4:6:8	1.75 D2	,G2,D3,G3 	ļ			
G2-53 N   N   O   X   X	3:4:6:8   O   O 	1.75 D2	,G2,D3,G3				
G2-54 N   O   O   X   X	3:4:5:12	1.733	D2,G2,B3,	D4	0		
G2-55 X	4:6:4:5	1.733 G	2,D3,G2,E	33	         		  -  -  -  -

G2-56 N   N   N   N   N   X	4:5:6:8:1 	0 1.683 	G2,B3,E O   O   O   	0		
G2-57 N   O   N   N   N   X	4:6:8:5:1 	2 1.65	G2,D3,G3		0   	 
G2-58 X	4:5:4:8 	1.65 G2,	B3,G2,G3	0		
G2-59 N	4:4:5:8   O               -	1.65 G2,	G2,B3,G3			
G2-60 X	4:3:8:10 	1.617 6	G2,D2,G3,			0 0

G2-61 N   N   O   X   X	3:4:8:10 	1.617 D	0   O   O   O   O   O   O   O   O   O	4	
G2-62 N	5:6:6:8:1 	0:20 1.6	17 B2,D2 O                   0   -	,D2,G2,B3	,B4                       -
G2-63 X	4:5:4:10 	1.6 G2,	B3,G2,B4		
G2-64 N   O   O   X   X	4:4:5:10 	1.6 G2,	G2,B3,B4 O		
G2-65 N	3:4:8:12	1.583 D	02,G2,G3,D	4   O             	

G2-66 N   O   N   N   X   X	4:5:5:8 1.55 G2,B3,B3,G3    O	
G2-67 N   N   O   O   N   N	5:6:6:8:16:20	
G2-68 N	5:6:8:8:10:20	
G2-69 N   N   O   X   X	3:4:10:12 1.533 D2,G2,B4,D4	0
G2-70 X	5:6:6:8:10 1.517 B2,D2,D2,G2,B3	

G2-71 N   O   N   N   X   X	4:5:5:10 	1.5 ()	G2,B3,B3,B4   O               			
G2-72 N   O   O   N   X   X	5:4:5:10 	1.5	B3,G2,B3,B4   O               	0		
G2-73 X	4:6:8:5 	1.483	G2,D3,G3,B	3		  -    -  -  -
G2-74 N   N   N   N   X   X	4:5:6:8   O   O         	1.483 	G2,B3,D3,G	3		
G2-75 N   O   O   X   X	5:4:5:12 	1.467	B3,G2,B3,	D4	O       	

G2-76 X	5:6:6:8:16	B2,D2,D2,G2,G3	
G2-77 N   O   N   X   X	4:6:5:10 1.433 (	G2,D3,B3,B4    O	
G2-78 X	5:6:8:8:10	B2,D2,G2,G2,B3	
G2-79 N	6:4:5:12 1.4 D3	,G2,B3,D4	  -  -  -  -  -
G2-80 N   O   N   N   N   N	5:8:10:8:10:20 1	.4 B2,G2,B3,G2,B3,B4    O	

G2-81 X	5:8:6:8:16	B2,G2,D2,G2,G3
G2-82 X	4:5:8:10 1.35 G2	2,B3,G3,B4
G2-83 N   N   O   X   X	5:4:8:10 1.35 B3	3,G2,G3,B4    O
G2-84 X	5:6:8:12:10 1.35	B2,D2,G2,D3,B3
G2-85 N   N   O   N   N   N   N   N	5:8:10:8:16:20 1.	325 B2,G2,B3,G2,G3,B4  O

G2-86 N   N   O   X   X	5:4:8:12 1.	317 B3,	.G2,G3,D4	0       0   0   1   1	
G2-87 X	5:6:6:8 1.3 	17 B2, [	D2,D2,G2		
G2-88 N	5:6:8:10:16   O                 O     O     O	1.308	B2,D2,G2	,B3,G3 	
G2-89 X	5:8:10:8:10 	1.3 B2	2,G2,B3,G	0	
G2-90 X	5:6:8:12:16 	1.275 	B2,D2,G2	,D3,G3	

G2-91 N   N   O   O   N   X	5:6:8:12:16   O     O           O     O     O     O     O	1.275 	B2,D2,G2	,D3,G3	
G2-92 N   N   O   N   X   X	5:4:10:12	.267 B3	G2,B4,D	4   O             O     	0
G2-93 N   N   N   N   N   N	5:8:10:12:16 	:20 1.2 	42 B2,G O   O O   O O   O O O O O O O O O O O O	2,B3,D3,G3,I 	B4         
G2-94 X	5:6:8:8 1.2	33 B2,D	02,G2,G2 		
G2-95 X	5:8:10:8:16 	1.225	B2,G2,B3	,G2,G3 	

G2-96 X	5:8:10:12:10 	1.217	B2,G2,B3	3,D3,B3 	
G2-97 X	5:6:8:10 1.1	83 B2,1	D2,G2,B3		
G2-98 N   O   N   N   X	5:8:10:10:16    O	1.175 	B2,G2,B3	3,B3,G3                   	
G2-99 X	4:5:8 1.15	G2,B3,G	3		
G2-100 X	5:6:8:12 1.	15 B2,1	D2,G2,D3		

G2-101 X	5:6:8:12 1.1	5 B2,D2,G2,I	03 
G2-102 X	5:8:10:12:16	1.142 B2,G2	2,B3,D3,G3
G2-103 X	5:8:10:8 1.1	B2,G2,B3,G2	2
G2-104 X	5:8:8:10 1.1		3 
G2-105 X	5:8:8:12 1.0	67 B2,G2,G2	,D3

G2-106 X	5:8:10:10 	1.05 	B2,G2,B3,B3		-   -
G2-107 X	5:8:10:12 	1.017	B2,G2,B3,D3	         	-   -
G2-108 X	5:8:10:12 	1.017 	B2,G2,B3,D3		

G#2-1 X	2:3:4 2.167 G#2,D#3,G#3	-
G#2-2 N   N   N O X   X   X	2:3:4 2.167 G#2,D#3,G#3    O	-
G#2-3 N   N   N   N   N   X	3:4:6:8:9	-
G#2-4 X	3:4:6:8 1.75 D#2,G#2,D#3,G#3	-
G#2-5 N   N   N O N O X   X	3:4:6:8 1.75 D#2,G#2,D#3,G#3	_

G#2-6 X	3:4:6 1.5 D#2,	G#2,D#3			
C#2_7	4:6:8:9 1.306	G#2,D#3,	C#3 N#/		
	1 1 1 1		G#5,A#4	1 1	- 1
N		0			
N		!!!	0		
N		1 !	0	!!	ļ
N		0			ļ
X					
х					
		_	_		_
G#2-8	8:9:12:18 0.75	G#2,A#3	,D#3,A#4		
N		0	1 1	1 1	
n İ	i i o i	ıi	i i	i i	i
N		i i	i i	i i	i
N		0	ii	i i	i
x		i			
X					
Λ		1 1	1 1	1 1	ı

A3-1 O   N   N   X   X	2:3:4:3	2.833	A3,E3,A4, 	E3	       	
A3-2 N   N   N   X   X	2:3:4:5	2.567	A3,E3,A4, 	C#4	       	
A3-3 O   N   N   N   X	3:4:5:6: 	6 2.233 	E2,A3,C	#3,E3,E3		
A3-4 X   N   N   X   X   X   X	2:3:4 2	.167 A3	,E3,A4 		       	
A3-5 N   N   N   X   X	2:3:4 2 	.167 A3   O   O         	,E3,A4             			

A3-6 N   N   N   N   N   X	3:4:5:6:8	2.145   0   0   0 	E2,A3,C#3,E3,A4
A3-7 O   N   N   N   X	3:4:6:8:6	2.083	E2,A3,E3,A4,E3
A3-8 N   N   N   N   N   X	3:4:6:8:9	1.972	E2,A3,E3,A4,B4  O
A3-9 N   N   N   N   X	3:4:6:8:10	1.95	E2,A3,E3,A4,C#4
A3-10 O   O   N   N   N	3:5:8:10:	9:12 1 	.906 E1,C#2,A3,C#3,B3,E3

A3-11 X	3:4:5:6 1	.9 E2,A3	,C#3,E3		
A3-12 O	3:4:5:6 1	.9 E2,A3	,C#3,E3		
A3-13 X	3:4:5:6 1	.9 E2,A3	C#3,E3		
A3-14 O	3:5:8:9:12 		2 E1,C7	#2,A3,B3,                   	E3,E3
A3-15 X	3:5:6:8:9 	1.872 E	1,C#2,E2	2,A3,B3             	

A3-16 O	3:6:8:9:9:12 	1.861	E1,E2,A3	,B3,B3,E3	
A3-17 X	3:5:6:8:10 1	.85 E1	,C#2,E2,A                     	3,C#3	
A3-18 O	3:5:8:10:12:1	2 1.85 	E1,C#2, 	A3,C#3,E3,	E3         
A3-19 O	3:6:8:10:9:12	1.839 	E1,E2,A	3,C#3,B3,E	3
A3-20 N   N   N   X   X	3:4:5:8 1.81 	.7 E2,A. O	3,C#3,A4             		

A3-21 X	3:4:5:8 1.817	E2,A3,C#3,E3	
A3-22 O	4:5:6:8:6 1.81	7 A3,C#3,E3,.	A4,E3
A3-23 X	3:5:6:8:12	17 E1,C#2,E2 	,A3,E3
A3-24 O	3:6:8:12:9:12	1.806 E1,E2,	A3,E3,B3,E3
A3-25 O	3:6:8:10:12:12 	1.783 E1,E2	,A3,C#3,E3,E3

A3-26 X	3:4:6:8 1.75 E2,A3,E3,A4
A3-27 N   N   N   N   X   X	3:4:6:8 1.75 E2,A3,E3,A4
A3-28 X	3:5:8:10:9 1.739 E1,C#2,A3,C#3,B3
A3-29 X	3:6:8:10:9
A3-30 O   O   N   N   N	3:8:10:12:9:12

A3-31 X	3:5:6:8 	1.65 E	1,C#2,E2, 	,A3 	
A3-32 O	4:5:6:6	1.567 	A3,C#3,E3	B,E3	
A3-33 X	3:5:8:9	1.539 	E1,C#2,A3	B,B3	
A3-34 X	3:5:8:10	1.517 	E1,C#2,F	A3,C#3	
A3-35 X	3:4:6 1	.5 E2,A	.3,E3 		

A3-36 X	4:5:6:8 	1.483	A3,C#3,E3,A4	 	0	       	           
A3-37 N   N   N   N   X	4:5:6:8 	1.483   O   O           	A3,C#3,E3,A4				
A3-38 X	3:6:8:9	1.472 	E1,E2,A3,B3				
A3-39 X	4:5:6:9 	1.456	A3,C#3,E3,B4	0		       	   0   0   -
A3-40 N   N   N   N   X   X	4:5:6:9	1.456 	A3,C#3,E3,B4  O   O   O   O   O   O   O				

A3-41 X	3:6:8:10 1.45 E1,E2,A3,C#3	
A3-42 X	3:6:8:12 1.417 E1,E2,A3,E3	
A3-43 O	5:6:8:9:12 1.372 C#2,E2,A3,B3,E3	
A3-44 N   N   N   N   N   X	5:6:8:10:16  1.308  C#2,E2,A3,C#3,A4	
A3-45 N   N   N   X   X	4:6:8:9 1.306 A3,E3,A4,B4	

A3-46 X	3:8:9:12 1.3	306 E1,	,A3,B3,E3		
A3-47 X	3:8:10:12 1.	.283 E:	1,A3,C#3,                   	E3	
A3-48 O	5:8:10:9:12 	1.239 	C#2,A3,C	#3,B3,E3	
A3-49 O   N   N   X   X   X	4:5:6 1.233 	A3,C#3	3,E3 		
A3-50 O   N   N   N   X	5:8:9:12:12 	1.206 	C#2,A3,B	3,E3,E3 	

A3-51 O	6:8:9:9:12 1.	194 E2,	!!!	
A3-52 X	5:6:8:10 1.18	33 C#2,E	2,A3,C#3	
A3-53 N	5:8:10:9:18	0   0   0   0   0   0   0   0   0   0	į į	,B4 
A3-54 O	5:8:10:12:12		#2,A3,C#3,E	3,E3 
A3-55 O	6:8:10:9:12 1	0   O   O		E3

A3-56 X	5:6:8:12 1.15	C#2,E2,A3,E3	
A3-57 N   N   N   N   N   X	5:8:9:12:18	C#2,A3,B3  O   O   O   O   O   O   O   O   O   O	,E3,B4
A3-58 X	5:6:8:12 1.15		
A3-59 O	6:8:12:9:12	.139 E2,A3,E3	,B3,E3
A3-60 N   O   N   N   N   X	6:8:10:9:18 1	.117 E2,A3,C#    O     O     O     O	3,B3,B4 

A3-61 N   O   N   N   N   X	6:8:12:9:18 	1.083	E2,A3,E3 O	3,B3,B4 		
A3-62 X	5:8:9:12 1.0	039 C#	2,A3,B3,I	E3		
A3-63 X	5:8:9:12 1.0	039 C# 	2,A3,B3,I 	E3		
A3-64 X	5:8:10:12	.017 C	#2,A3,C#3	3,E3 		
A3-65 X	5:8:10:12 1	.017 C	#2,A3,C#3	3,E3 	       	

A3-66 X	6:8:10:9 	1.006	E2,A3,C#3	B,B3	
A3-67 O	8:10:12:9 	:12 1.	006 A3,C#	#3,E3,B3,E3	3
A3-68 X	6:8:12:9 	0.972	E2,A3,E3	B,B3	
A3-69 O	6:8:9:12 	0.972	E2,A3,B3	B,E3	
A3-70 O   O   N   X   X		0.861 	A3,B3,B3, 	E3	

A3-71 O	8:10:9:12 	0.839	A3,C#3,B3,E3	
A3-72 O	8:12:9:12 	0.806	A3,E3,B3,E3	
A3-73 O	8:9:12:12 	0.806   O     	A3,B3,E3,E3	
A3-74 O	8:12:9:12 	0.806	A3,E3,B3,E3	
A3-75 N   O   N   X   X	8:9:9:18 	0.806	A3,B3,B3,B4    O               O	

A3-76 N   O   N   X   X	8:10:9:18 	0.783	A3,C#3,B3, O     O   O   O   O   O   O   O   O   O	, B4         	
A3-77 N   N   N   N   X   X	8:9:12:18 	0.75   O     	A3,B3,E3,B4   O	1	
A3-78 N   O   N   X   X	8:12:9:18 	0.75	A3,E3,B3,B4   O	4           	

There are no lush chords on A#3. This chord is not lush, it is not strongly rooted and has an overall strength less than 0.75.

A#3-1	7:10:14	0.629	A#3,E3	, A#4			
N			0				
N		0					
N	0						
х							
х							
Х							
	_	_	_		_		_

B3-1 N   O   N   N   X   X	2:3:2:5 3	.067 B3,1	F#3,B3,D#	#4 	0   0   	
B3-2 N   N   N   N   X   X	2:3:4:5 2 	.567 B3,1	F#3,B4,D#	#4 	0   0   	   0       -
B3-3 N   O   N   N   N   X	3:4:5:4:8	2.317 F7	#2,B3,D#3 O	3,B3,B4 		
B3-4 N   O   N   N   N	3:4:5:4:10	2.267 1	F#2,B3,D#	#3,B3,D#4 	O       	
B3-5 N   O   N   N   X	3:4:6:4:10	2.2 F#2	2,B3,F#3,             	,B3,D#4               0     0	0   0   	

B3-6 X	2:3:4 2.167 B	3,F#3,B4 		       	0
B3-7 N   N   X   X   X	2:3:4 2.167 B	3,F#3,B4			
B3-8 N   N   N   N   N   X	3:4:5:6:8 2.15	F#2,B3,D#3,3	F#3,B4		
B3-9 N   O   N   N   N   X	3:4:6:4:10 2.2	F#2,B3,F#3,1	B3,D#4 	0   0   	
B3-10 X	3:4:5:4 2.067	F#2,B3,D#3,I	B3		

B3-11 X	3:4:6:4	2.0	F#2,B3,	,F#3,B3                   		       	
B3-12 N   O   N   N   X   X	3:4:4:6 O             	2.0 	F#2,B3,	.B3,F#3			
B3-13 N   N   N   N   N   X	3:4:6:8:	10 1.	95 F#2           	2,B3,F#3	,B4,D#4 	0   0	0
B3-14 N   N   N   X   X	3:4:5:6 O             	1.9   0   0   0   1   	F#2,B3,	D#3,F#3			
B3-15 X	3:4:5:6	1.9	F#2,B3,	D#3,F#3			

B3-16 N   N   N   N   X   X	3:4:5:8	1.817 	F#2,B3,D#3,	B4         		
B3-17 X	3:4:6:8	1.75 H	F#2,B3,F#3,B	4                                   		
B3-18 N   N   N   X   X	3:4:6:8	1.75 II	F#2,B3,F#3,B	4		
B3-19 N   O   N   X   X	4:5:4:8 	1.65 H	B3,D#3,B3,B4	0	     	
B3-20 N   O   N   N   X	4:5:4:10	1.6 I	B3,D#3,B3,D#	4           		0

B3-21	4:5:6:8 1.48	3 B3,D#	<sup>4</sup> 3,F#3,B4	ŀ	
N   N			0   0   0		
N   X   X				0	
	_	_			
B3-22 N   N   N   N	5:6:8:10:16 	1.308 E	0#2,F#2,E O       	33,D#3,B4 	
N	-	0     -	     -	-	   
B3-23	4:5:6 1.233	B3,D#3,	F#3		
X			0   0   0   1   1   1   1   1   1   1		
	<u> </u>	_	_ '	_	_
B3-24 N   N   N   X   X   X	4:5:6 1.233 O	B3,D#3,	F#3		
B3-25	5:6:8:8 1.23	3 D#2,F	r#2,B3,B3	3	
X   O   N					
N   N   X					

B3-26 X	5:6:8:10 1.183 D#2,F#2,B3,D#3		
B3-27 X	5:6:8:12 1.15 D#2,F#2,B3,F#3		
B3-28 X	5:6:8:12 1.15 D#2,F#2,B3,F#3	   0   -   0	
B3-29 N   N   X   X   X	4:5:8 1.15 B3,D#3,B4		
B3-30 X	5:8:10:8 1.1 D#2,B3,D#3,B3		

B3-31 N   O   N   N O X   X	5:8:8:12	D#2,B3,B3,F#3		
D3_33	5:8:10:12 1.017	D#2,B3,D#3,F#3		
	3:0:10:12 1.017	D#2,B3,D#3,F#3		
Х	!!!!!	! ! ! !	ļ	!!
N		0		
N		0		
N				
n İ	i i i i	o i i i	j	i i
х	i i i i	1 1 1	i	i i
			'	' '
B3-33	5:6:8 0.983 D#	<sup>#</sup> 2,F#2,B3		
х				
x i	i i i i	i i i i	j	i i
n İ	i i o i	i i i i	i	i i
N			i	i i
N I				
		0	1	
Х			1	

C3-1 O   N   O   N   N   X	3:4:3:6:5 	2.567	G2,C3,G2,G3,E3	         	
C3-2 O   N   O   N   N   X	3:4:3:7:5 	2.519	G2,C3,G2,A#4,E3	         	
C3-3 N   N   O   N   N   X	3:4:3:6:8 	2.417	G2,C3,G2,G3,C4	         	
C3-4 N   N   O   N   X	3:4:3:6:9	2.389	G2,C3,G2,G3,D4	0   0   0   0	
C3-5 N   N   O   N   N   X	3:4:3:7:8	2.369	G2,C3,G2,A#4,C4	         	0

C3-6 N   N   O   N   N   X	3:4:3:7:10	2.319	G2,C3,G2,	A#4,E4 	       	0
C3-7 O   N   N   N   X	3:4:5:6:5	2.3 G2	,C3,E3,G3,; 	E3		
C3-8 O   N   N   N   X	3:4:5:7:5	2.252	G2,C3,E3,A	#4,E3	       	
C3-9 O   N   N   N   X	3:4:6:7:5	2.186	G2,C3,G3,A	#4,E3	       	0
C3-10 N   N   N   X   X	2:3:4 2.3	167 C3,	G3,C4 			

C3-11 X	3:4:3:6 	2.167 G	2,C3,G2, 	G3	         		
C3-12 N   N   N   N   N   X	3:4:5:6:8 	2.15	G2,C3,E3	G,G3,C4 O   O   O   O   O   O   O   O   O   O	         		
C3-13 X	3:4:3:7 	2.119 G	2,C3,G2, 	A#4 	         	       	
C3-14 N   N   N   N   N   X	3:4:5:7:8 	2.102	G2,C3,E	3, A#4, C O	24                 	       	
C3-15 N   N   N   N   N   X	3:4:6:7:9	2.008	G2,C3,G	3,A#4,C	04	   0     	       

C3-16 N   N   N   N   N   X	3:4:6:7:	10 1.986 	G2,C3,G3	3,A#4,         	E4	       	0   0   -   -
C3-17 O   N   N   X   X	3:4:5:5             	1.967 G2	,C3,E3,E3	3			
C3-18 X	3:4:5:6	1.9 G2,C	3,E3,G3   O   O 	0	         		
C3-19 N   N   N   X   X	3:4:5:6   O             	1.9 G2,C	3,E3,G3             				
C3-20 O   N   O   N   X   X	4:3:6:5	1.9 C3,G	2,G3,E3     O   O 		       		

C3-21 N   N   N   X   X	3:4:5:7	1.852 	G2,C3,E3,A#4 O				
C3-22 X	3:4:5:7 	1.852	G2,C3,E3,A#4	  -  -  -  -	         	0	
C3-23 O	4:3:7:5	1.852	C3,G2,A#4,E3		0	   0     	
C3-24 N   N   N   X   X	3:4:5:8	1.817 	G2,C3,E3,C4				
C3-25 X	3:4:6:7	1.786	G2,C3,G3,A#4		         	   0     	0

C3-26 N   N   N   N   X   X	3:4:6:7	1.786 	G2,C3,G3, O	A#4   O     	       			
C3-27 N   N   N   X   X	3:4:6:8	1.75 ()	G2,C3,G3,C	C4 O O   	       			
C3-28 N   N   O   X   X	4:3:6:8	1.75	C3,G2,G3,C	C4 O O   	       	       		
C3-29 N   N   O   X   X	4:3:6:9	1.722	C3,G2,G3,	D4   O   	<u> </u> 	0   0   0   1   1   1   1   1   1   1		
C3-30 N   N   O   N   X   X	4:3:7:8	1.702	C3,G2,A#4	0       	       	       	   0     	

C3-31 N   N   O   X   X	4:3:7:9 	1.674	C3,G2,A#4,D	4	0   0   0   0   1   1   1   1   1   1	   0     	
C3-32 N	4:3:7:10	1.652	C3,G2,A#4,1	E4         	       	   0     	0
C3-33 O	4:5:6:5 	1.633	C3,E3,G3,E3	0	       		
C3-34 O	4:5:7:5 	1.586	C3,E3,A#4,E.	3   0   1   1   1   1   1   1   1   1   1	       	   0     	
C3-35 O	4:6:7:5	1.519	C3,G3,A#4,E	3	  -  -  -	   0     	0

C3-36 X	3:4:6 1	.5 G2,	C3,G3,E3				
C3-37 N   N   N   N   X   X	4:5:6:8	1.483	C3,E3,G3	,C4 0   0     0   1   1	       		
C3-38 N   N   N   N   X   X	4:5:6:9	1.456	C3,E3,G3	,D4 	0   0   0   1		
C3-39 N   N   N   N   X	4:5:7:8	1.436	C3,E3,A#	4,C4 O     O	       	0	
C3-40 N   N   N   X   X	4:5:7:9 	1.408	C3,E3,A#	4,D4         0	0	   0     	

C3-41 N   N   N   N   X   X	4:5:7:10 	1.386	C3,E3,A#	#4,E4	       	0
C3-42 O	5:6:8:12: 	10 1.35	5 E2,G2, 	C3,G3,E3  O      O		
C3-43 N   N   N   X   X	4:6:7:9 	1.341 (	C3, G3, A#4	1,D4	       	         
C3-44 N   N   N   N   N   X	5:6:8:10: 	14 1.32 	26 E2,G2 O	2,C3,E3,A#4		
C3-45 N   N   N   X   X	4:6:7:10 	1.319	C3,G3,A#	#4,E4	       	0   0

C3-46 N   N   N   N   N   X	5:6:8:10:16 	1.308 	E2,G2,C3	B,E3,C4	
C3-47 O   N   N   N   X	5:7:8:12:10 	1.302 	E2,A#3,C	23,G3,E3	
C3-48 N   N   N   N   N   X	5:6:8:12:14 	1.293   0     0   0       	E2,G2,C3	3,G3,A#4 	
C3-49 N   N   N   N   N   X	5:7:8:10:14 	1.278   O O   O       	E2,A#3,O	C3,E3,A#4	
C3-50 O   N O O   N   N O O	5:7:10:12:16 	:20 1.                   	277 E1,A	#2,E2,G2,C3	,E3       

C3-51 O	5:7:10:14:16: 	:20 1.254 	E1,A#2,E2	2,A#3,C3,E3
C3-52 X	4:5:6 1.233	C3,E3,G3		
C3-53 N   N   N   X   X	4:5:6 1.233   O               	C3,E3,G3		
C3-54 O	5:8:10:12:10 	1.217 E.	2,C3,E3,G3, 	E3
C3-55 X	4:5:7 1.186	C3,E3,A#	4 	

C3-56 N   N   X   X   X	4:5:7 1.186 C3,E3,A#4	
C3-57 X	5:6:8:10 1.183 E2,G2,C3,E3	
C3-58 O	5:6:8:10 1.183 E2,G2,C3,E3	
C3-59 X	5:7:10:12:16  1.177  E1,A#2,E2,G2,C3	
C3-60 X	5:7:10:14:16  1.153  E1,A#2,E2,A#3,C3	

C3-61 N   N O O   N   X   X	5:6:8:12   O       O   O   O   O	1.15	E2,G2,C3	,G3                   		
C3-62 N   N   X   X   X	4:5:8 1.	15 C3, 	E3,C4	0		
C3-63 X	5:6:8:12 	1.15 	E2,G2,C3	,G3       O         		
C3-64 X	5:6:8:12 	1.15	E2,G2,C3	,G3                   	           	
C3-65 N   N   N   N   N   X	5:8:9:12: 	18 1.1	E2,C3	,D3,G3,       O   	D4 O     O 	

C3-66 X	5:8:6:12 	1.15	E2,C3,G2	,G3       O         	       	
C3-67 X	5:7:8:10 	1.136 	E2,A#3,	C3,E3		
C3-68 O	5:7:8:10 	1.136	E2,A#3,	C3,E3		
C3-69 N   N   N   N   N   X	5:8:10:12 	:18 1.                   	128 E2,	C3,E3,G3	0     0     0     0	
C3-70 X	5:7:8:12 	1.102 	E2,A#3,	C3,G3		

C3-71 N   N O N   N   X   X	5:7:8:12 	1.102	E2,A#3,C3,G3	
C3-72 O	5:8:9:10 	1.072 	E2,C3,D3,E3	
C3-73 O	5:8:10:10 	1.05 	E2,C3,E3,E3	
C3-74 X	5:8:9:12 	1.039	E2,C3,D3,G3	
C3-75 N   N   N   X   X	5:8:9:12 	1.039 	E2,C3,D3,G3	

C3-76 X	5:8:10:12 	1.017	E2,C3,E	3,G3 		
C3-77 N   N   N   N   X   X	5:8:10:12   O           O     O     O     O	1.017   0 0     	E2,C3,E	3,G3 		
C3-78 O   N   N   X   X	6:8:9:10 	1.006	G2,C3,D3	,E3 		
C3-79 X	5:10:12:16 	:20 0.                 	992 E1,:	E2,G2,C 	3,E3 	
C3-80 X	5:6:8 0.9	83 E2	,G2,C3             			

C3-81 N   N   N   X   X	6:8:9:12 0.97		G3
C3-82 X	6:8:9:12 0.97	G2 G2,C3,D3,	G3
C3-83 X	5:10:14:16:20		,A#3,C3,E3
C3-84 O	7:8:12:10 0.9		3,E3
C3-85 X	5:10:12:16 0.		2,C3

C3-86 X	5:10:14:16 	0.868 	E1,E2,                 	A#3,C3		
C3-87 N   N   N   X   X	7:8:10:16 	0.861 	A#3,C3,         	E3,C4 O		
C3-88 X	5:12:16:12 	0.858	E1,G2	2,C3,G2 		
C3-89 X	5:8:10 0.8	35 E2, 0   0   0   	C3,E3			
C3-90 N   N   N   N   X   X	7:8:12:14 	0.845   O       O     	A#3,C3,	G3,A#4		

C3-91 O	8:9:12:10 	0.839	C3,D3,G3,E3	       	
C3-92 X	5:10:16:18 	0.836	E1,E2,C3,D3	       	
C3-93 X	5:12:16:18 	0.803	E1,G2,C3,D3	         	
C3-94 X	5:12:16:20 	0.792	E1,G2,C3,E3	         	
C3-95 X	7:10:12:16 	0.777	A#2,E2,G2,C3		

C3-96 X	7:10:12:16	0.777 	A#2,E2,                   0     -	G2,C3	
C3-97 X	7:10:14:16	0.754 	A#2,E2,           0 0     -		
C3-98 X	7:10:14:16	0.754	A#2,E2,             	A#3,C3	
C3-99 N   N   N   X   X	8:9:12:18 	0.75 C	3,D3,G3,     0 0   		

C#3-1 N   N   N   N   X	3:4:6:8	1.75 G	#2,C#3,G	G#3,C#4   O   O       	
C#3-2 N   N   N   N   X   X	6:8:9:12	0.972 O   O       	G#2,C#3	3,D#3,G#3             	

D3-1	4:5:8	1.15	D3,F	#3,I	04			
N							0	
N					0			
N					0			
х								
х								
x								

D#3-1	3:4:6:8	1.75	A#3,D#3	,A#4,D	#4		
N						0	
N						0	
N				0			
N				0			
х							
х							
	_	_	_		_		_

E3-1 O   O   N   N   X	3:4:3:4	2.333	B3,E3,B3,E3	         	
E3-2 N   O   N   N   X	3:4:3:6	2.167	B3,E3,B3,B4  O	         	
E3-3 N   O   N   N   X	3:4:3:8	2.083	B3,E3,B3,E4	         	0
E3-4 O   N   N   X   X	3:4:5:4	2.067	B3,E3,G#3,E3	   0   0   0   -	
E3-5 O   N   N   N   X	3:4:6:4	2.0 B	3,E3,B4,E3	         	O

E3-6 N   N   N   N   X	3:4:5:6 	1.9 B3,	E3,G#3,B4   O               	0 0 0	
E3-7 N   N   N   X   X	3:4:5:8 	1.817 B	3,E3,G#3,E	E4   0   0   0   0	0
E3-8 N   N   N   N   X   X	3:4:6:8	1.75 B3	,E3,B4,E4 	0 0	0 0
E3-9 O   O   N   X   X	5:6:6:8	1.317 G	#2,B3,B3,E	E3	
E3-10 O   N   N   N   X	5:6:8:8	1.233 	G#2,B3,E3,	E3	

E3-11 O   O   N   N   X	5:8:6:8	1.233	G#2,E3,B3,E3			
E3-12 O	5:6:9:8	1.206 	G#2,B3,F#3,E	3		
E3-13 N   N   N   N   X   X	5:6:8:10	1.183 O	G#2,B3,E3,G	#3 		
E3-14 N   N   N   X   X	5:6:8:12	1.15 	G#2,B3,E3,B4  O     O			
E3-15 O   O   N   N   X	6:9:6:8	1.139	B3,F#3,B3,E3		       	

E3-16 O   N   N   N   X   X	5:8:9:8 	1.122	G#2,E3,F#	£3,E3	
E3-17 O   N   N   N   X   X	5:8:10:8 	1.1 G	#2,E3,G#3	B,E3	
E3-18 O   N   N   X   X	6:8:9:8	1.056	B3,E3,F#3 	B,E3	
E3-19 N   N   N   X   X	5:8:9:12 	1.039	G#2,E3,F	#3,B4	
E3-20 N   N   N   N   X   X	5:8:10:12	2 1.017	G#2,E3,	G#3,B4	

E3-21 O	6:9:10:8 	1.006	B3,F#3,G#3,E3	
E3-22 N   N   N   X   X	6:8:9:12 	0.972	B3,E3,F#3,B4  O	! ! !
E3-23 O	6:9:12:8	0.972	B3,F#3,B4,E3	

F3-1 N   N   N   N   X   X	3:4:5:6 1.9 	C3,F3,A4,C4	4 0     0   0   0   0   0   0	
F3-2 N   N   N   X   X	3:4:5:7 1.85	2 C3,F3,A4,	,D#4 	0
F3-3 X   N   N   O   N	5:5:10:12:16	1.292 A2,A 	A2,A3,C3,F3	
F3-4 X   N   N   O   N	5:5:10:14:16	1.268 A2,A	A2,A3,D#3,F3	
F3-5 X   N   N   N   O	6:5:10:14:16	1.201 C2, A	A2,A3,D#3,F3	

F3-6 5:6:8:10  N	1.183 A3,C3,F3	,A4
F3-7 5:7:10:12:  X	16 1.177 A2,Da	#2,A3,C3,F3
F3-8 5:7:10:12:  N O     N O     N O   N O   X     X	16 1.177 A2,Da	#2,A3,C3,F3
F3-9 6:5:10:16: X	18 1.169 C2,A2	2,A3,F3,G3
F3-10 6:5:10:16 X	5:20 1.158 C2,7	A2,A3,F3,A4

F3-11 N   N   N   N   X   X	5:6:8:12 	1.15 A3,0 	C3,F3,C4		
F3-12 X	6:5:12:16 	:18 1.136 	C2,A2,C	3,F3,G3 	
F3-13 N   N   N   N   X   X	5:7:8:10 	1.136 A3,	D#3,F3,A	4 	
F3-14 X	6:5:12:16 	:20 1.125	C2,A2,C	3,F3,A4	
F3-15 N O N O N   N O N   X	6:7:10:12 	:16 1.111	C2,D#2,	A3,C3,F3	

F3-16 N   N   N   X   X	5:7:8:12 	1.102	A3,D#3,F3,C4	
F3-17 X	6:5:10:16 	1.058	C2,A2,A3,F3	
F3-18 N   N   N   X   X	5:8:9:12 	1.039	A3,F3,G3,C4	
F3-19 X	6:5:12:16 	1.025	C2,A2,C3,F3	
F3-20 N   N   N   N   X	5:8:10:12 	1.017	A3,F3,A4,C4	

F3-21 N   N   N   O   X	5:10:12:16:20 0.992 A2,A3,C3,F3,A4
F3-22 X	7:5:12:16 0.977 D#2,A2,C3,F3
F3-23 N   N   N   N   X   X	6:8:9:12  0.972  C3,F3,G3,C4
F3-24 N   N   N   N   O   X	5:10:14:16:20  0.968  A2,A3,D#3,F3,A4
F3-25 X	5:10:12:16  0.892  A2,A3,C3,F3

F3-26 X	5:10:14:16	0.868 	A2,A3,D#3,F3	
F3-27 X	5:10:16:18 	0.836	A2,A3,F3,G3	
F3-28 X	5:10:16:20 	0.825	A2,A3,F3,A4	
F3-29 X	5:12:16:18 	0.803	A2,C3,F3,G3	
F3-30 X	5:12:16:20 	0.792	A2,C3,F3,A4,	

F3-31 X	7:10:12:16	0.777	D#2,A3	,C3,F3	0 0	
F3-32 X	7:10:12:16	0.777 	0	,C3,F3		
F3-33 N O N O N   N O X   X	7:10:12:16	0.777	D#2,A3	,C3,F3		
F3-34 X	7:10:14:16	0.754   0   0   1   0	ļ	,D#3,F3         O   		

G3-1 N   O   N   O   N   X	3:3:5:5:8 2.   O         O     O     O	.383 D2,D2,	B3,B3,G3	
G3-2 N   N   N   O   N   X	3:3:5:6:8 2.   O   	.317 D2,D2,	B3,D3,G3	
G3-3 X	3:3:6:8 1.93	D2,D2,D3	o   	
G3-4 N   O   N   X   X	3:5:5:8 1.71   0       0   0   0   0   0   0	D2,B3,B3	, G3	
G3-5 N   N   N   O   X   X	3:5:6:8 1.65   0     0     0     0	5 D2,B3,D3,	G3	

G3-6 N   O   N   O   X   X	3:8:5:12 	1.483 D	2,G3,B3, 	D4	0	0
G3-7 N   N   N   O   X   X	3:6:8:10	1.45 D2	,D3,G3,E   O       O     	4		
G3-8 N   N   N   O   X   X	3:6:8:12	1.417 D	2,D3,G3, 	D4   O   O   O   O   O   O   O   O   O	0	
G3-9 X	5:6:6:12:	16 1.358 	B2,D2, 	D2,D3,C	33         	
G3-10 N   N   O   X   X	3:8:10:1	2 1.283	D2,G3,E	44,D4	O       	   0   0 

G3-11 N   O   N   O   N   X	5:6:10:10:16	1.258	B2,D2,F	33,B3,G3                   	
G3-12 N   N   N   O   X	5:6:10:12:16	1.225	B2,D2,F	33,D3,G3 	
G3-13 N   O   N   N   X   X	5:8:5:12 1.	217 B3,	G3,B3,D4	1	
G3-14 N   N   N   X   X	5:6:8:10 1.	183 B3,	D3,G3,B4 O   O   O   I   I   I   I   I   I   I   I   I   I	1	
G3-15 N   N   N   N   X	5:6:8:12 1.	15 B3,D	03,G3,D4 		

G3-16	5:8:	:10:12	1.017	B3,G3	3,B4,1	D4		
N							0	
N								0
N								0
N						0		
х								
х								

G#3-1 N   N   N   X   X   X	3:4:6	1.5	D#3 <b>,</b>	G#3,         	D#4           	       	0		0	
G#3-2 N   N   N   X   X	6:8:9	0.806	D#       	43,G# O     	3,A#         	44           	   0     			

A3-1 N   N   X   X   X	4:5:8   O O   	1.15	A3,0 0     	#3,         	A4					
A3-2	8:9:12	0.63	9 A3	B,B3	,E3					
0										
0	ĺ	i i	ĺ	İ	ĺ	İ	ĺ	ĺ	İ	ĺ
N	Ö	İİ	İ	ĺ	j	ĺ	ĺ	ĺ	ĺ	ĺ
X		İİ	İ	ĺ	j	ĺ	ĺ	ĺ	ĺ	ĺ
X	ĺ	İİ	İ	ĺ	j	ĺ	ĺ	ĺ	ĺ	ĺ
X	j	İ	İ	ĺ	ĺ	ĺ	ĺ	ĺ	ĺ	j

B3-1 N   O   N   X   X	1:1:2	5.0 I	33,B3,B4 	0				
B3-2 N   O   N   X   X	2:2:3 O     	2.667 	B3,B3,F	r#3         				
B3-3 N   O   N   X   X	3:2:5	2.067	F#3,B3,	D#4			0   0   	
B3-4 N   O   N   X   X	5:4:8	1.15	D#3,B3,E	0           	       			
B3-5 N   O   N   X   X	5:4:10         	1.1	D#3,B3,E	0#4         	       		0	

C4-1 N   N   O   N   X   X	3:3:5:8 1.98	33 G2,G         0     0     0       -	G2,E3,C4   O         		
C4-2 N   N   O   X   X	3:3:6:8 1.93	17 G2,G	62,G3,C4   0   0 		
C4-3 N   N   O   N   X	5:6:6:12:16 	1.358 	E2,G2,G2   O   O           O   -	,G3,C4 	
C4-4 N   N   O   N   X	5:7:6:10:16 	1.344 	E2,A#3,G	2,E3,C4 	
C4-5 N   N   O   N   X	5:7:6:12:16	1.311	E2,A#3,G	2,G3,C4             	

C4-6 N   N   N   N   N   X	6:7:10:12:16	1.111	G2,A#3,3	E3,G3,C4 		
C4-7 N   N   N   N   N	6:7:10:14:16	1.087	G2,A#3,1	E3, A#4, C4 	0	
C4-8 N   N   O   X   X	7:6:10:16 0.	944 A# 	3,G2,E3, O           O       O	C4 		
C4-9 N   N   O   X   X	7:6:12:16 0.	911 A#	3,G2,G3,G 0 0 0 0 0 0	C4 		
C4-10 N   N   O   N   X   X	7:6:14:16 0	.887 A	#3,G2,A#  O  O  O  O  O  O  O  O  O  O  O  O  O	4,C4             	       	

C4-11 N   N   N   X   X	7:10:12:16	0.777             	A#3,E3,				
C4-12 N   N   N   N   X	7:10:14:16 	0.754	A#3,E3,	A#4,C4	:       	0	

# Chapter Five Strongly Rooted Scales

Look at the this scale on G (6/5)...

1/1, 10/9, 5/4, 4/3, 3/2, 5/3, 15/8, 2/1.

Multiply each ratio by 72 to get...

72:80:90:96:108:120:135:144

These numbers above separated by colons make the IRS (Integer Representation of a Scale) of this scale. Big numbers and no P2s, no 1, 2, 4, 8 or 16. Sure the first note (72) does sound somewhat rooted but not as obviously rooted as a 1 or 2 or 4 or 8 or 16 would be. Cutting out 10/9 and 15/8 and multiplying the ratios by 12 we get...

12:15:16:18:20:24

This scale contains a P2 (16) so the 16 is the root note of the scale even though it is not the lowest note. As I said before if the IRS of a scale contains a 1, 2, 4, 8 or 16 then the lowest of these that occurs is the root or tonic of the scale. I think that higher powers of 2 like 32, 64, 128 etc. don't count as roots or tonics.

Because the notes (or corresponding chords) are played in sequence and not simultaneously there is no need to consider the IRS of a scale (except to see if it contains a P2, if it does it is strongly rooted). I suspect that a *Sum of Parts* approach would be more appropriate for evaluating the strengths of scales. So look at each pair of notes in the scale (e.g. pair 12 and 15 in the scale above which simplifies to 4:5), simplify them if possible, and then add their strength values from the 2/n + 2/d formula for each pair. This should give an idea of the strength of the scale. A scale with eight notes (1/1 and 2/1 and six other notes in between)

contains 28 pairs of notes.

As long as each note pairs nicely with each other note (see list of good melodic intervals on pages 18 & 19 within 8.474 cents accuracy, and the scale contains a power of 2 (1, 2, 4, 8 or 16) the scale should be strongly rooted and acceptable.

The first scale on A is E, A, C#, E. The IRS of the scale is 3:4:5:6 and the A (or 4) is clearly the root note. Try playing these notes on any regular guitar or keyboard. The second note is clearly the root note even though it is not the lowest note.

The scales listed below can also be treated as chord progressions or chord groups. If the root notes of strongly rooted chords in a progression or chord group all correspond to any of the scales listed below the progression should be acceptable. The notes or chords can be played in any order but I prefer to "land" on the root note or chord. In other words I finish every musical phrase with the root note or chord of the scale/chord group I'm using.

Note that it is possible that one or more notes in one chord may not pair nicely melodically with one or more notes in another chord in the group. This may not be hugely important but a much stricter approach is to ensure that *every* note in any given chord pairs nicely melodically with *every* note in every other chord (i.e. any pair of notes should be within 8.474 cents of any just melodic interval n/d where 2/n + 2/d is equal to or greater than 0.2).

This is where the lower strength (strength <0.75) chords can shine. Why use low strength chords when much stronger chords are available? Because if you want to be very strict with your chord progressions sometimes strong chords are unavailable and a lower strength chord has to be used instead.

### Strongly Rooted Scales or Chord Groups Letters in [square brackets] indicate the root note or chord.

```
Е
B, [E], G#, B 3:4:5:6
[E], G#, B, E 4:5:6:8
G#, B, [E], F#, G# 5:6:8:9:10
B, [E], F#, G#, B 6:8:9:10:12
[E], F#, G#, B, D#, E 8:9:10:12:15:16
F#, G#, B, D#, [E], F# 9:10:12:15:16:18
B, D#, [E], F#, G#, B 12:15:16:18:20:24
C, [F], A, C 3:4:5:6
[F], A, C, D#, F 4:5:6:7:8
A, C, D#, [F], G, A 5:6:7:8:9:10
C, D#, [F], G, A, C 6:7:8:9:10:12
D#, [F], G, A, C, D# 7:8:9:10:12:14
[F], G, A, C, D#, E, F 8:9:10:12:14:15:16
G, A, C, D#, E, [F], G 9:10:12:14:15:16:18
A, C, D#, E, [F], G, A 10:12:14:15:16:18:20
C, D#, E, [F], G, A, A#, C 12:14:15:16:18:20:21:24
D#, E, [F], G, A, A#, C, D 14:15:16:18:20:21:24:27
D#, E, [F], G, A, A#, C, D# 14:15:16:18:20:21:24:28
D#, E, [F], G, A, A#, C#, D 14:15:16:18:20:21:25:27
D#, E, [F], G, A, A#, C#, D# 14:15:16:18:20:21:25:28
E, [F], G, A, A#, C, D# 15:16:18:20:21:24:28
[F], G, A, A#, C, 16:18:20:21:24
F#
A#, [F#], A# 5:8:10
G
D, [G], B, D 3:4:5:6
[G], B, D, G 4:5:6:8
B, D, [G], B 5:6:8:10
[G], B, D, F#, G 8:10:12:15:16
B, D, F#, [G], B 10:12:15:16:20
D, F#, [G], B, D 12:15:16:20:24
G#
D#, [G#], A#, D# 6:8:9:12
[G#], A#, D#,G# 8:9:12:16
D#, [G#], A, A#, D# 12:16:17:18:24
```

```
Α
E, [A], C#, E 3:4:5:6
[A], C#, E, A 4:5:6:8
C#, E, [A], B, C# 5:6:8:9:10
E, [A], B, C#, E 6:8:9:10:12
[A], B, C#, E, G#, A
                     8:9:10:12:15:16
B, C#, E, G#, [A], B
                     9:10:12:15:16:18
C#, E, G#, [A], B, C# 10:12:15:16:18:20
E, G#, [A], B, C#, E 12:15:16:18:20:24
G#, [A], B, C#, E, G# 15:16:18:20:24:30
F#, [B], D#, F# 3:4:5:6
[B], D#, F#, B 4:5:6:8
D#, F#, [B], D# 5:6:8:10
[B], D#, F#, A#, B 8:10:12:15:16
F#, A#, [B], D#, F# 12:15:16:20:24
A#, [B], D#, F#, A# 15:16:20:24:30
С
G, [C], E, G 3:4:5:6
[C], E, G, A#, C 4:5:6:7:8
E, G, A#, [C], E 5:6:7:8:9:10
G, A#, [C], D, E, G 6:7:8:9:10:12
A#, [C], D, E, G, A# 7:8:9:10:12:14
[C], D, E, G, A#, B, C 8:9:10:12:14:15:16
D, E, G, A#, B, [C], D 9:10:12:14:15:16:18
G, A#, B, [C], D, E, G 12:14:15:16:18:20:24
A#, B, [C], D, E, G, A# 14:15:16:18:20:24:28
A#, B, [C], D, E, G#, A# 14:15:16:18:20:25:28
B, [C], D, E, G, A# 15:16:18:20:24:28
B, [C], D, E, G#, A# 15:16:18:20:25:28
[C], D, E, G# 16:18:20:25
C#
G#, [C#], D#, G# 6:8:9:12
[C#], D#, G#, C# 8:9:12:16
[D], F, F#, A# 16:19:20:25
D#
A#, [D#], E, A# 12:16:17:24
A#, [D#], A# 3:4:6
```

# Chapter Six 6:8:9 Scales

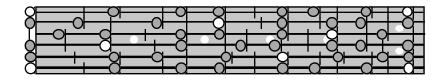
The 31 scales in this chapter are not strongly rooted. No 1, 2, 4, 8 or 16 occurs in the IRS of any of the scales here. I'm including them because I want more seven notes per octave scales. The lowest note in each scale is not necessarily the root note or tonic. I suggest playing the eight notes listed in each scale below back and forth and listen for notes that could possibly be used as a root or tonic (these notes will sound somewhat resolved but not as resolved as a P2 would). There may be more than one note that could function as a root or tonic in a scale.

In each scale listed, every note pairs nicely with every other note melodically. That is: each pair of notes is within 8.474 cents of one of the good melodic intervals listed on pages 18 and 19. These scales can also be viewed as chord groups.

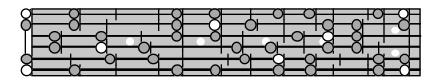
Each scale below has a 1/1, 4/3, 3/2 and a 2/1 with four extra notes added in between. If you multiply 1/1, 4/3 and 3/2 by 6 you get 6:8:9. I don't like having three or more notes in a scale bunched up close together. The only scale listed here that has this property is the last one: The Crow Scale on 9. I include this scale because I want to have at least one scale where the lowest note is on C (or 8/5).

There are twelve scales beginning on E, three on G, three on G#, twelve on B and one on C. Again, these lowest notes are not necessarily the root notes or tonics of the scales. So the white discs represent the lowest notes in the scales, *not* the tonics.

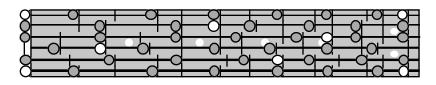
			Melod	lic Maj	or 1		
1	3	5	6	8	9	11	13
0	204	385	498	702	815	1019	1200
1/1	9/8	5/4	4/3	3/2	8/5	9/5	2/1
Ε	F#	G#	Α	В	С	D	E



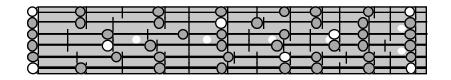
			Ara	abian i			
1	2	5	6	8	9	12	13
0	113	385	498	702	815	1087	1200
1/1	16/15	5/4	4/3	3/2	8/5	15/8	2/1
E	F	G#	Α	В	C	D#	E



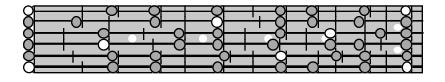
			Neapol:	itan M	ajor 1		
1	2	4	6	8	10	12	13
0	113	317	498	702	883	1087	1200
1/1	16/15	6/5	4/3	3/2	5/3	15/8	2/1
E	F	G	A	В	C#	D#	E



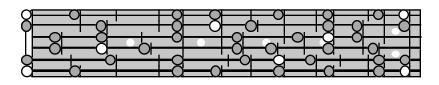
			Ph:	rygıan	1		
1	2	4	6	8	9	11	13
0	113	317	498	702	815	1019	1200
1/1	16/15	6/5	4/3	3/2	8/5	9/5	2/1
F.	ਜ	G	Δ	В	C	D	E



			Natura	al Minc	or 1		
1	3	4	6	8	9	11	13
0	204	317	498	702	815	1019	1200
1/1	9/8	6/5	4/3	3/2	8/5	9/5	2/1
$\mathbf{E}$	F#	G	Α	В	С	D	E

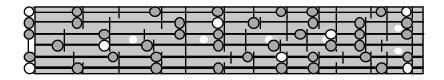


			Go:	ndolin	1		
1	2	5	6	8	10	12	13
0	113	385	498	702	883	1087	1200
1/1	16/15	5/4	4/3	3/2	5/3	15/8	2/1
E	F	G#	Α	В	C#	D#	E



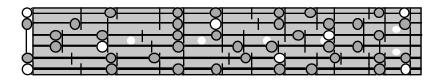
37 7	• •		-
Neapol	ıtan	Minor	

1	2	4	6	8	9	12	13
0	113	317	498	702	815	1087	1200
1/1	16/15	6/5	4/3	3/2	8/5	15/8	2/1
E	F	G	Α	В	С	D#	E



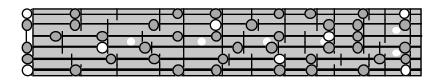
# Harmonic Major 1

1	3	5	6	8	9	12	13
0	204	385	498	702	815	1087	1200
1/1	9/8	5/4	4/3	3/2	8/5	15/8	2/1
E	F#	G#	Α	В	С	D#	E



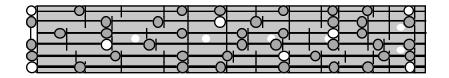
#### Numenor 1

1	2	5	6	8	9	11	13
0	113	385	498	702	815	1019	1200
1/1	16/15	5/4	4/3	3/2	8/5	9/5	2/1
E	F	G#	A	В	С	D	E



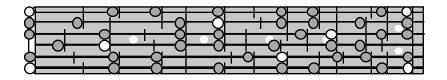
			-
T.O.	rп	en	- 1

1	2	5	6	8	10	11	13
0	113	385	498	702	883	1019	1200
1/1	16/15	5/4	4/3	3/2	5/3	9/5	2/1
E	F	G#	A	В	C#	D	E



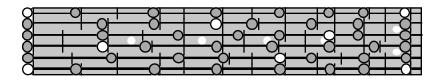
## Harmonic Minor 1

1	3	4	6	8	9	12	13
0	204	317	498	702	815	1087	1200
1/1	9/8	6/5	4/3	3/2	8/5	15/8	2/1
E	F#	G	A	В	С	D#	E

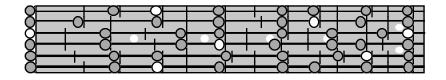


### Rivendell 1

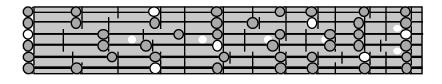
1	2	4	6	8	10	11	13
0	113	317	498	702	883	1019	1200
1/1	16/15	6/5	4/3	3/2	5/3	9/5	2/1
E	F	G	Α	В	C#	D	E



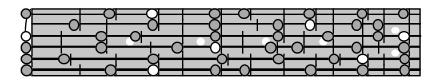
			Ma	ajor 4			
4	6	8	9	11	13	15	16
0	181	385	498	702	883	1087	1200
1/1	10/9	5/4	4/3	3/2	5/3	15/8	2/1
G	Α	В	С	D	E	F#	G



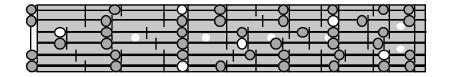
Mixolydian 4									
4	6	8	9	$\bar{1}1$	13	14	16		
0	181	385	498	702	883	996	1200		
1/1	10/9	5/4	4/3	3/2	5/3	16/9	2/1		
G	A	В	C	D	E	F	G		



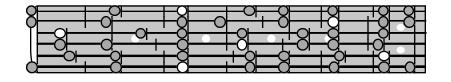
Melodic Minor 4										
4	6	7	9	11	13	15	16			
0	181	272	498	702	883	1087	1200			
1/1	10/9	7/6	4/3	3/2	5/3	15/8	2/1			
G	A	A#	C	D	E	F#	G			



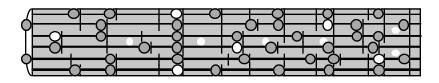
			Ph:	rygian	5		
5	6	8	10	12	13	15	17
0	113	317	498	702	815	1019	1200
1/1	16/15	6/5	4/3	3/2	8/5	9/5	2/1
C#	7\	D	C#	D#	F	F#	C#



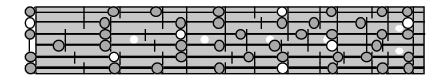
			Natur	al Mir	or 5		
5	7	8	10	12	13	15	17
0	204	317	498	702	815	1019	1200
1/1	9/8	6/5	4/3	3/2	8/5	9/5	2/1
G#	A#	В	C#	D#	E	F#	G#



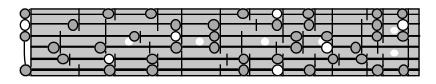
			Rive	endell	5		
5	6	8	10	12	14	15	17
0	113	317	498	702	928	1019	1200
1/1	16/15	6/5	4/3	3/2	12/7	9/5	2/1
G#	A	В	C#	D#	F	F#	G#



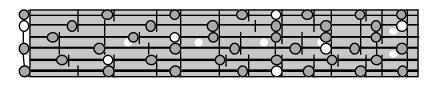
			Melod	lic Maj	or 8		
8	10	12	13	15	16	18	20
0	181	385	498	702	815	996	1200
1/1	10/9	5/4	4/3	3/2	8/5	16/9	2/1
В	C#	D#	E	F#	G	Α	В



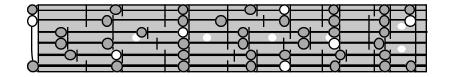
	Arabian 8										
8	9	12	13	15	16	19	20				
0	113	385	498	702	815	1087	1200				
1/1	16/15	5/4	4/3	3/2	8/5	15/8	2/1				
В	C	D#	E	F#	G	A#	В				



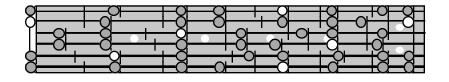
Neapolitan Major 8										
8	9	11	13	15	17	19	20			
0	113	317	498	702	883	1087	1200			
1/1	16/15	6/5	4/3	3/2	5/3	15/8	2/1			
В	C	D	E	F#	G#	A#	В			



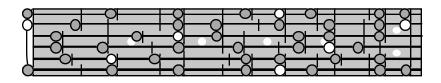
			M	lajor 8	}		
8	10	12	13	15	17	19	20
0	181	385	498	702	883	1087	1200
1/1	10/9	5/4	4/3	3/2	5/3	15/8	2/1
В	C#	D#	E	F#	G#	A#	В



			Mix	olydia	n 8		
8	10	12	13	$\bar{1}5$	17	18	20
0	181	385	498	702	883	996	1200
1/1	10/9	5/4	4/3	3/2	5/3	16/9	2/1
В	C#	D#	E	F#	G#	Α	В

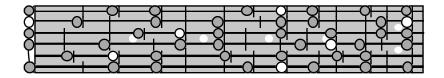


			Gon	ndolin	8		
8	9	12	13	15	17	19	20
0	113	385	498	702	883	1087	1200
1/1	16/15	5/4	4/3	3/2	5/3	15/8	2/1
В	C	D#	E	F#	G#	A#	В



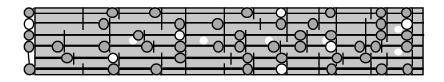
Nean	~1 i+	an Mi	nor 8	2
Neari	フエエし	an mi	TOIL (	J

8	9	11	13	15	16	19	20
0	113	317	498	702	815	1087	1200
1/1	16/1	6/5	4/3	3/2	8/	15/8	2/1
В	С	D	E	F#	G	A#	В



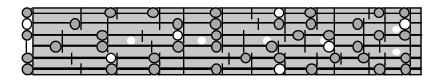
# Harmonic Major 8

8	10	12	13	15	16	19	20
0	181	385	498	702	815	1087	1200
1/1	10/9	5/4	4/3	3/2	8/5	15/8	2/1
В	C#	D#	E	F#	G	A#	В

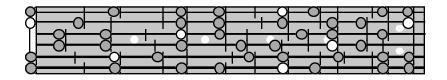


#### Numenor 8

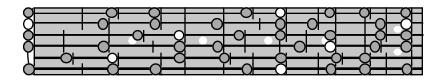
8	9	12	13	15	16	18	20
0	113	385	498	702	815	996	1200
1/1	16/15	5/4	4/3	3/2	8/5	16/9	2/1
В	С	D#	E	F#	G	A	В



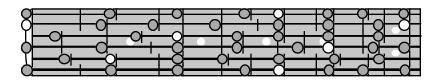
			Lo	rien 8			
8	9	12	13	15	17	18	20
0	113	385	498	702	883	996	1200
1/1	16/15	5/4	4/3	3/2	5/3	16/9	2/1
В	C	D#	E	F#	G#	A	В



Harmonic Minor 8								
8	10	11	13	15	16	19	20	
0	181	317	498	702	815	1087	1200	
1/1	10/9	6/5	4/3	3/2	8/5	15/8	2/1	
В	C#	D	E	F#	G	A#	В	

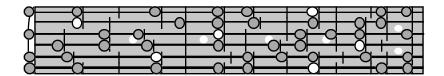


Melodic Minor 8								
8	10	11	13	15	17	19	20	
0	181	317	498	702	883	1087	1200	
1/1	10/9	6/5	4/3	3/2		15/8		
В	C#	D	E	F#	G#	A#	В	



### The Crow Scale on 9

9	12	13	14	16	18	19	21
0	272	385	498	702	883	974	1200
1/1	7/6	5/4	4/3	3/2	5/3	7/4	2/1
С	D#	E	F	G	A	A#	С



# Chapter Seven For the Record

I propose a naming system for Eagle 53 instruments. In 12 Tone Equal Temperament the A notes have set frequencies or pitches. So standard A notes have frequencies of 55Hz, 110Hz, 220Hz, 440Hz, 880Hz or any notes that are octaves lower or higher than these. Similarly the E notes have fixed frequencies of 41.2Hz, 82.4Hz, 164.8Hz, 329.6Hz and so on.

With my Eagle 53 tuning the notes are named similarly to 12TET but they do not correspond to fixed frequencies, they are variable. The notes of Eagle 53 over a one octave range are very close to the following just notes...

1/1, 16/15, 9/8, 6/5, 5/4, 4/3, 7/5, 3/2, 8/5, 5/3, 9/5, 15/8, 2/1.

The first note, 1/1, could be set to any desired frequency (say it's 100Hz for this example). The second note will be (approximately) 100Hz by 16/15. The third note will be (approximately) 100Hz by 9/8 and so on.

I have decided to name 1/1, "E". 16/15 is "F". 9/8 is "F#" (or Gb). 6/5 is "G", and so on, similar to the 12TET system. But these names do not correspond to fixed frequencies or pitches, they can be assigned any pitches you want. On my Eagle guitar the bottom E string is tuned to the standard 12TET 'E' (82.4Hz if I remember correctly). So my "Eagle E" is tuned to "Equal E" if you see what I mean. I could tune all the strings up a standard 100 cents semitone and then my "Eagle E" would be tuned to "Equal F". I could tune my Eagle E down a semitone and then my "Eagle E" would be tuned to "Equal D#".

In other words with my Eagle E, F, F#, G, G#, A etc. I could choose any note from standard 12TET and that will be how my Eagle E is tuned and all the other Eagle notes will be tuned relative to this chosen pitch. Why do it this way?

Imagine playing a composition on a keyboard tuned to Eagle 53 and the E key (1/1) is tuned to "Equal E". If you want to play the same tune in, say, Equal G and you retuned the keyboard so that "Eagle E" is now tuned to "Equal G" and is located on the physical white G key you will have to learn a lot of new chord and

scale shapes, many of which didn't exist in the initial tuning. This is because Eagle 53 is not an equal tuning, the distances between adjacent notes varies quite a bit.

Put simply keeping the Eagle 1/1 on just one key (the 'E' key) vastly reduces the number of chord and scale shapes you would need to memorize. If "Eagle E" is implemented on any other physical key (other than a white E key) on a keyboard (e.g. F#) a whole new set of chord and scale shapes need to be learned which complicates matters a lot. It's much simpler to always have "Eagle E" on the physical E key. If you want to play the same piece in another key, choose any 12TET pitch you want for "Eagle E" and all the other notes must be tuned up or down according to Eagle 53 and 1/1 will *always* be on the physical E white key.

To implement this idea I propose a switch on electronic keyboards whereby every note on the instrument can be simultaneously tuned up or down by 1 or 2 or 3 or 4 or 5 or 6 standard 100 cents semitones. The default tuning could be Eagle 53 where "Eagle E" is tuned to "Equal E" on the physical E white key and all the other notes are tuned according to the Eagle 53 tuning.

Electric or amplified guitars could use a pedal that shifts the pitches of the notes played up or down by 1 or 2 or 3 or 4 or 5 or 6 standard semitones but this may not be practical if the player can hear both the physical guitar and the retuned notes coming out of a speaker at the same time. Headphones might work here.

If I had to choose an nEDO (n Equal Divisions of the Octave, 12EDO is the same as 12TET) where *all* the notes are implemented, or fretted, on a guitar it would be 19EDO. 2:3:4:5:6:8 major chords are available (obviously on every note) within 7.3 cents of just and every melodic interval, over a one octave range (except the 63 cents single step interval) is good for me. And 1/1, 4/3, 3/2 and 2/1 are all there within 7.3 cents accuracy.

# Afterword

I am not 100% sure that my method for calculating the overall strengths of chords with three or more notes is correct. If it turns out that the method *is* inaccurate I still stand over the 940 lush chords illustrated in this book that have a strength value equal to or greater then 0.75. If you are happy to use minor chords then every lush chord listed here is definitely stronger than any minor chord and should therefore be acceptable.

Watch out for the sequel to this book which should be published within six weeks of the time of writing: The Eagle 53 Guitarist Jazz Chords.

I also intend to write a short book that elaborates on my 'melodic base' idea. I will choose a set of notes for my melodic base and then list a lot of chords where every note belongs to the melodic base so every possible progression of these chords should be good.

After all that is finished I hope to write a book about 19EDO (19 Equal Divisions of the Octave). 19EDO is my favorite EDO where every note has a corresponding fret on a guitar. Eagle 53 is a 12 note *subset* of 53EDO.

www.johnsmusic7.com

www.johnsmusic7.com/eagle45.html

www.facebook.com/groups/eagletuning

John O'Sullivan

11th January, 2021

### Notes