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() =	45
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#II	52
.....	53
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.....	56
.....	57
#VI	58
.....	59
C bVII	60
.....	61
.....	62
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“ ”	64
.....	65
.....	66
.....	67
.....	68



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 () , , .
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 . ” ” ()
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 “ “ “ “ -
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 D E F G A B B_b
 b
 , - . , -
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 !

“ ”

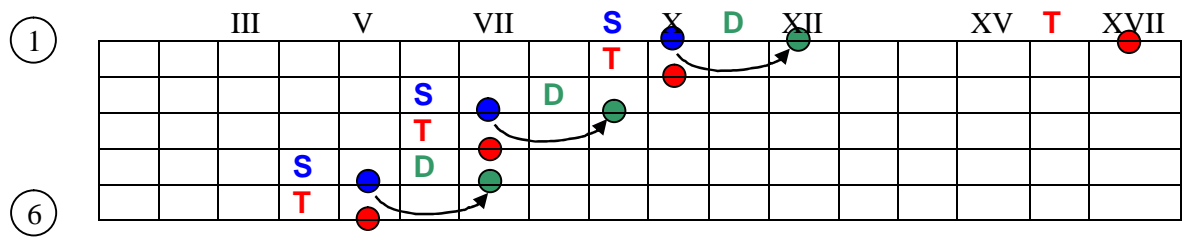
③ ②,

(I-IV-V)

:

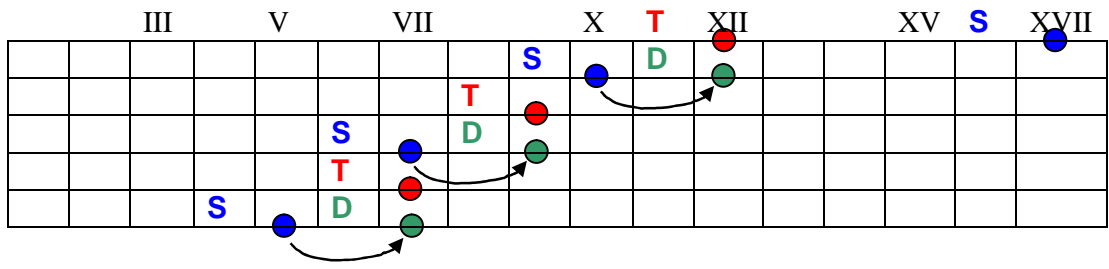
- 1. T-S-D
- 2. S-D-T
- 3. - D-T-S

1

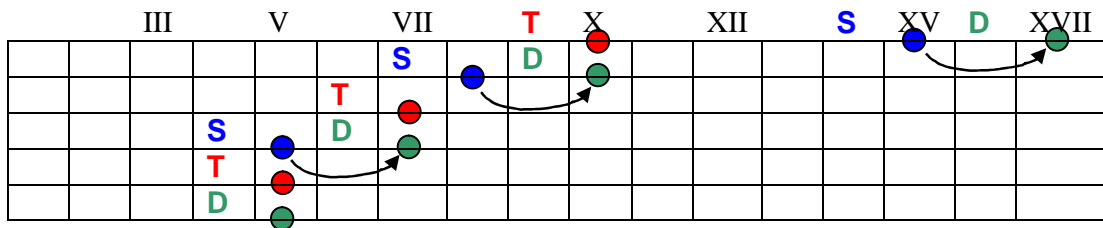


() !

2

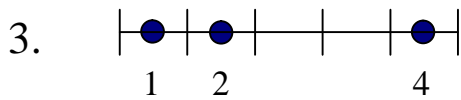
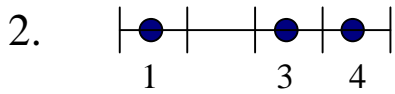
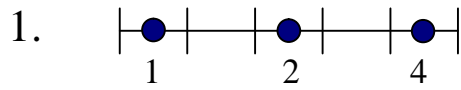


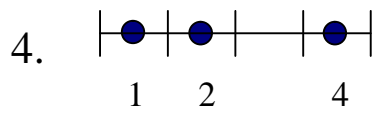
3



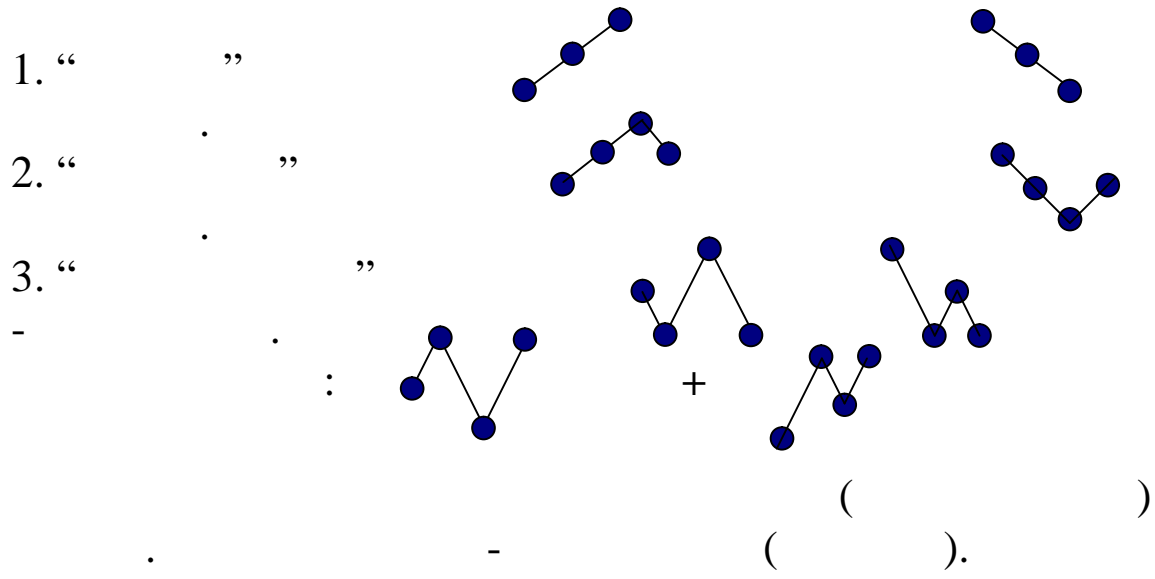
⑥

1-2-4 1-3-4. 1-3-4





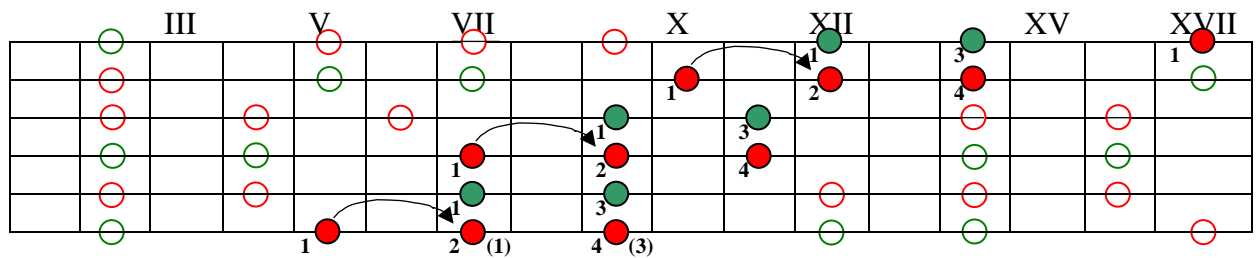
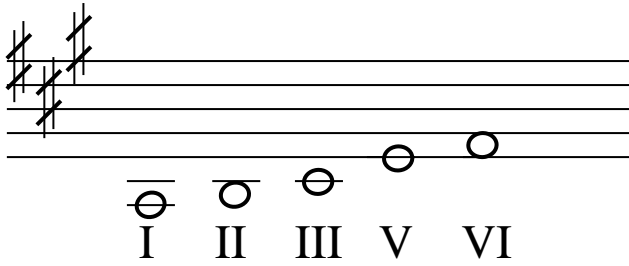
1.



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 — “ ”
 .
 . —
 . , 1-4, 1-3
 . . . 2 + 3 3 + 2, . . .
 , —
 — , . :
 , . . . 2 + 3
 3 + 2. ,
 , “ ” . —
 , “ ” .
 , —
 , —
 , —
 , —
 . “ ” .

МАЖОРНАЯ ПЕНТАТОНИКА= Монгольский лад = Китайский лад

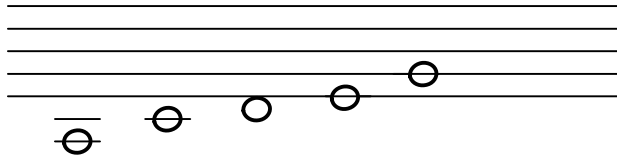


Строение: **T - A (1-2-4) (1-1-3)**
D - 1тон (1-3)

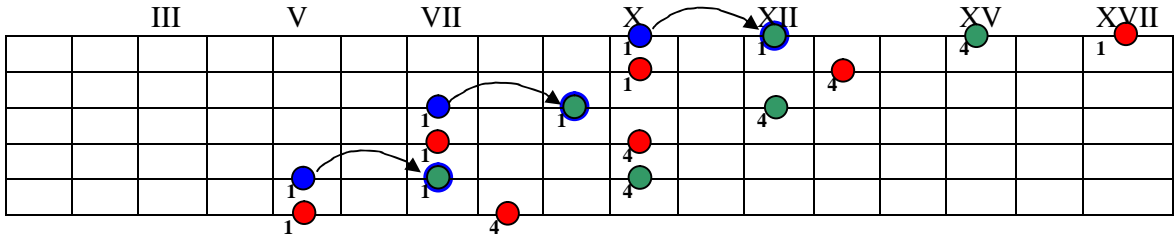
Применение: В основе два функциональных центра – тоника и доминанта. Тоническая зона содержит шаблон **A**, доминантовая – тоновый ход от пятой в шестую ступень. Дробление 3 + 2.

На схеме показаны все возможные положения тонических и доминантовых зон. Наглядно видно, как исполнять этот лад по любой из струн (горизонтально) и со скачками. От любой ноты “Ля” играется шаблон **A**, от любой “Ми” – тоновый ход первым и третьим пальцами. Как вариант, можно использовать слайд первым пальцем от первой ко второй ступени (“Ля” – “Си”). Применение в мажорном блюзе от тоники (A мажор), мажорный и минорный блюз от шестой ступени (F#). Можно использовать в любых стилях от джаза, рока, кантри до народной и классической

A-F#m-Bm-E7.



I III IV V VII



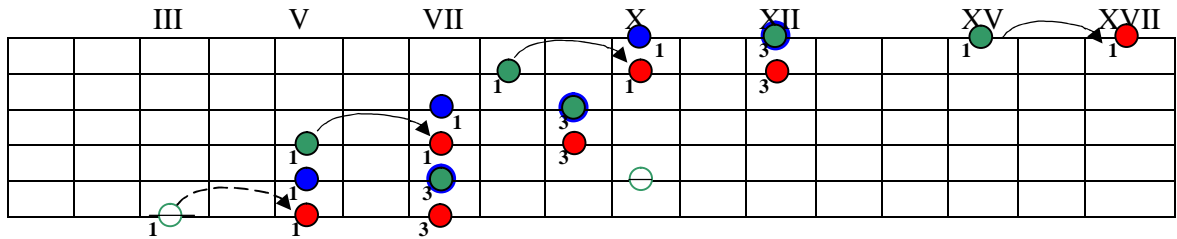
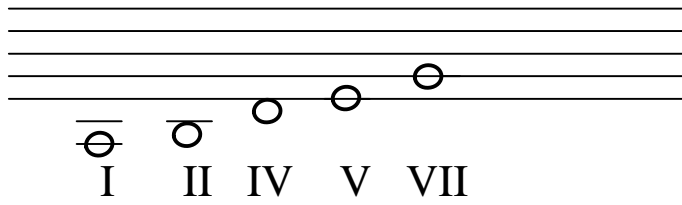
_____ : **T - 1, 5** (1-4)
S - 1 (1-1) (1-3)
D - 1, 5 (1-4)

_____ :
 (_____),

“ ”
 (_____) “ ”
 , “ ” “ ”
 (1-4), “ ” (V)
 (IV). : 2+3.

(Am) , - (C).

: Am-C-Dm-E7.



_____ : **T - 1** (1-3)
S - 1 (1-3)
D - 1, 5 (3-1) (1-4)

_____ :

“ ” (Am7\9,
 A7\9),
 (Dm6\9, D6\9).

T S.

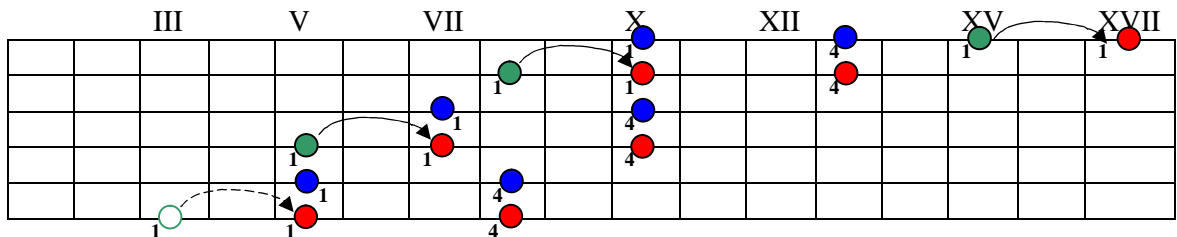
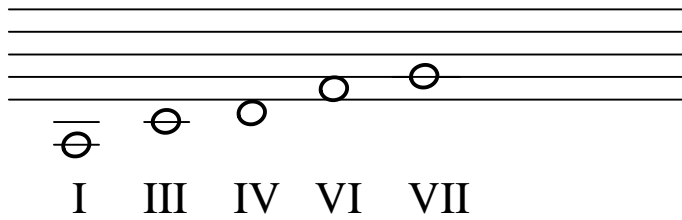
: 3+2.

“ - ”, “

: Amaj-Am9-Dmaj-

Dm9.

3



_____ : **T - 1, 5** (1-4)
 _____ : **S - 1, 5** (1-4)
 _____ : **D - VII**

_____ :

2,
II V

: 3+2.

: Am-Dm-F-G7.

_____ : **T-1** (1-3)
 S-1 (1-3)
 D-1 (3-3) (1-3)

_____ : “ ” -
 “ ” . T, S D, . . “ ”, « ”
 . III VII .
 -
 : 2+3. , -
 .
 “ ” . : A-
 D7-A-E7.

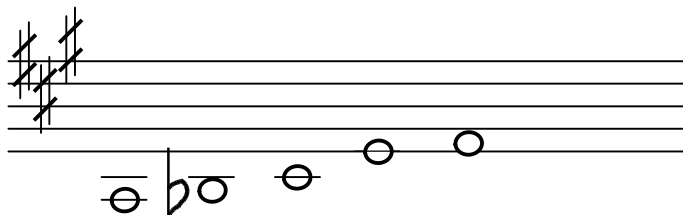
I II III V \flat VII

\flat VII .

III V VII X XII XV XVII

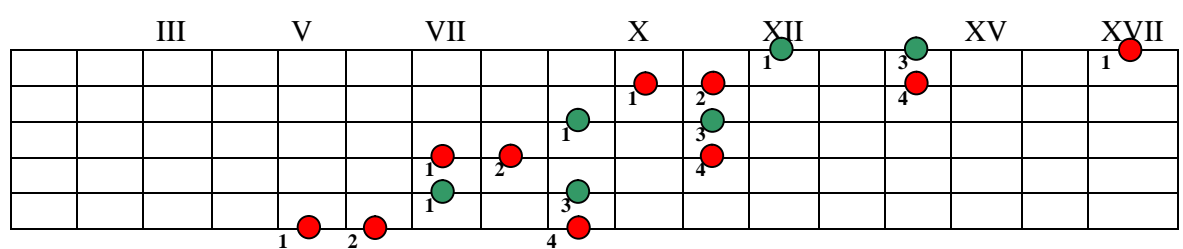
_____: **T** - (1-2-4)
 D - 1, 5 (1-4)

_____: _____ -
 _____ (_____) -
 _____ : 3+2. -
 “ ” , “ ” -
 (1-4). T-D. -
 _____ :
 A7-D-A7-Em7.



bII .

I bII III V VI



_____ : **T** - ₁ (1-2-4)
D - **1** (1-3)

_____ :

() II . VI IV VII -
 . II . : 3+2. -
 () “ ” VI II , -
 “ ” VI . -
 , (13\9). -
 (D, Dm). : Gm-A7-Dmaj-
 Gm-A7-Dm9.
 (F#).
 : F# - B7 - F# - C#7.

I bII III V VI

bII .

III V VII X XII XV XVII

_____: **T - B₁** (1-2-4)
 D - (1-2)

_____: " " -
 . " " -
 . -
 . : 3+2. -
 IV VII . -
 1, -
 (V-VI) . -
 . : Am-

Gm-Dm-Bb.



I ♭II IV V VI

♭II .

_____ : **T** - (1-2)
S - **B** (1-3-4)
D - (3-4) (1-2)

_____ :

“ ”, . . .

: 2+3.

: T S.

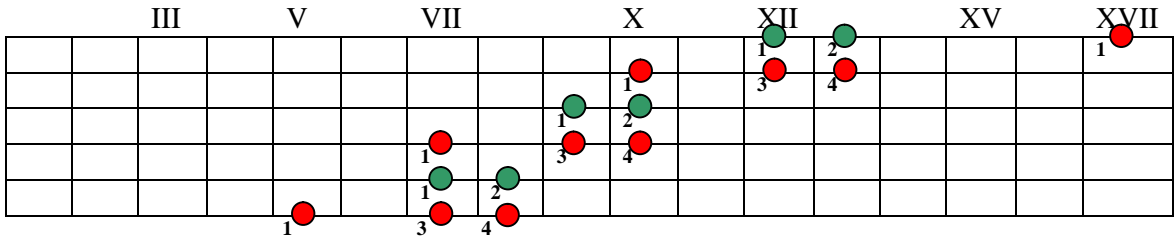
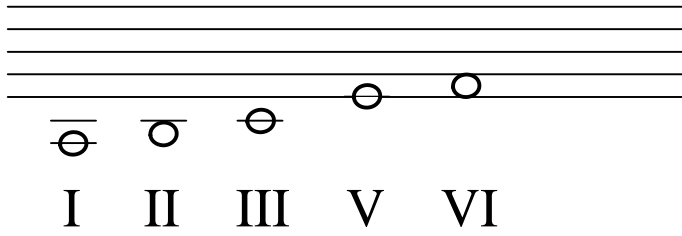
,

,

,

().

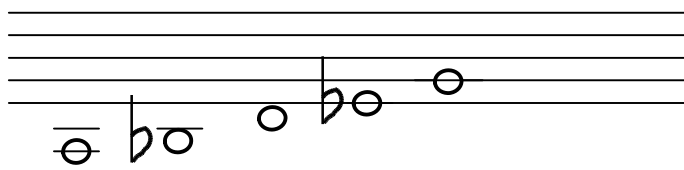
: Am-B-Gm-Dm; Dm-B--Gm-A7.



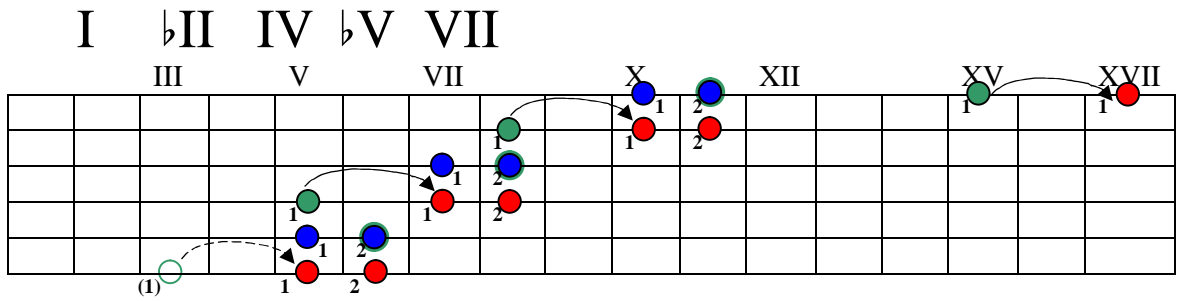
_____ : **T - B** (1-3-4)
D - (1-2)

_____ :
 ().

“ ” , . VII -
 “ ” , . -
B, -
 (V-VI). -
 IV VII . : 3+2. -
 , - , -
 , “ ” .
 : Am-F-Dm-G.



\flat II - \flat V .



_____ : **T** - (1-2)
 S - (1-2)
 \flat **D** - 2 (2-1)

_____ : “ ” - “ ” ,
 II . - I \flat V -
 . , : T S. V
 , VII - IV
 . T S -
 (1-2). : 3+2. -
 , (Gm). -
 Am7\ -5 , A7\ -5 , -
 , Gdim ,
 B \flat dim. .
 : Gm - Cm - D7 - E \flat maj.

Musical staff with notes and chord symbols below: I ♭II III V VII

♭II .

Fretboard diagram showing fret numbers III, V, VII, X, XII, XV, XVII and fingerings (1, 2, 4) for notes.

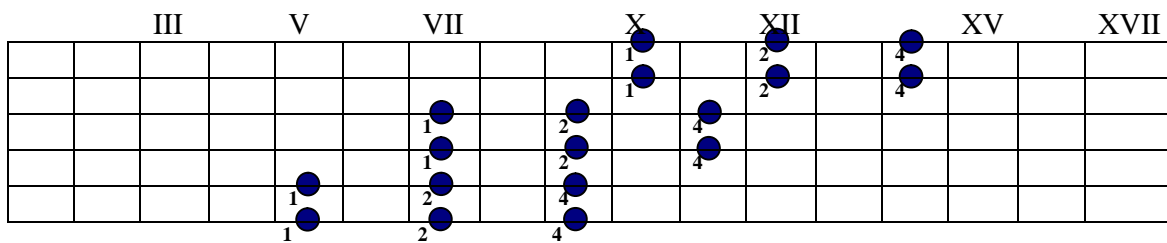
_____: **T - B₁** (1-2-4)
D - 1, 5 (1-4)

_____: IV VI ,
 -T D. : 3+2.
 F), III (Am
 V () -
 Dm.
 : Dm - F - Gm - Am.

“ ” ♭V

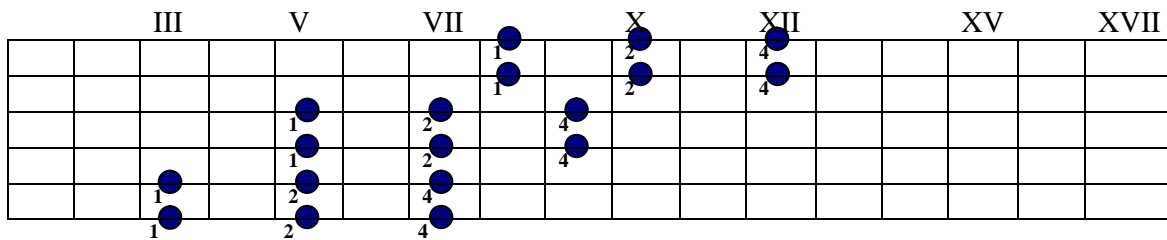
3 + 3 4 + 2.

VII



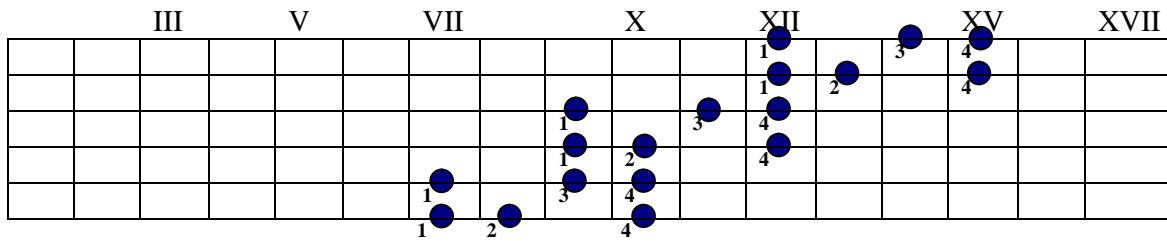
VI

VII



I

c II



I \flat III IV \flat V V VI

\flat III - \flat V + V .

_____ : **T - 1, 5** (1-4)
S - 0, 5 + 0, 5 (1-2-3)
 \flat D - B₁ (2-3-4)

_____ :
 “ ” \flat V VII
 . - (I - \flat V). : 2+4.
 (1-4). - (IV
). -
 (2-3-4). ,
 ,
 (1-4), - F# - C, F# -
 . . .

(2-3-4).

()

(F#m).

: A-D7-E7-A; F#m-Bm-C#m-Bm.

bV + V .

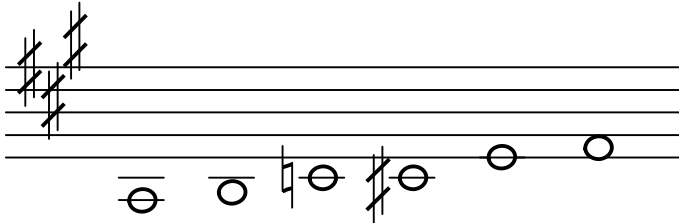
I III IV bV V VII

III V VII X XII XV XVII

III V VII X XII XV XVII

_____ : **T - 1, 5** (1-4)
S - 0, 5 + 0, 5 (1-2-3) (2-3-4)
D - 1, 5 (1-4) (3-1)

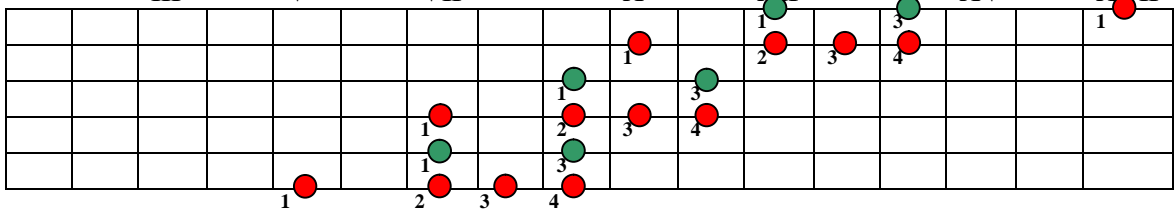
_____ :
 VI : 3+3 VII : 2+4.
 (1-4), V
 (IV- bV
). , .



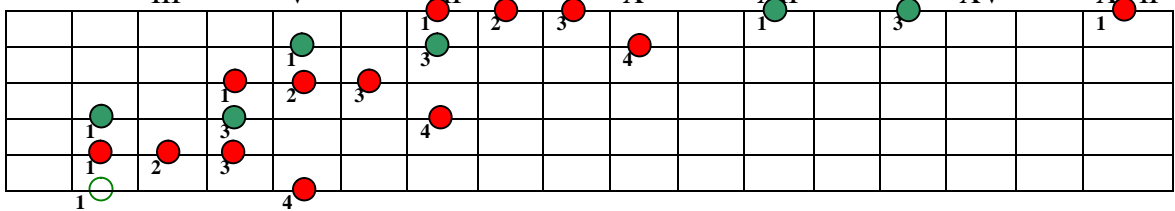
 I II bIII III V VI

bIII + III .

III V VII X XII XV XVII



III V VII X XII XV XVII



_____ : **T - A** (1-2-3-4)
D - (1-3) .

_____:

- T D.

: 4+2.

VI

(F#)

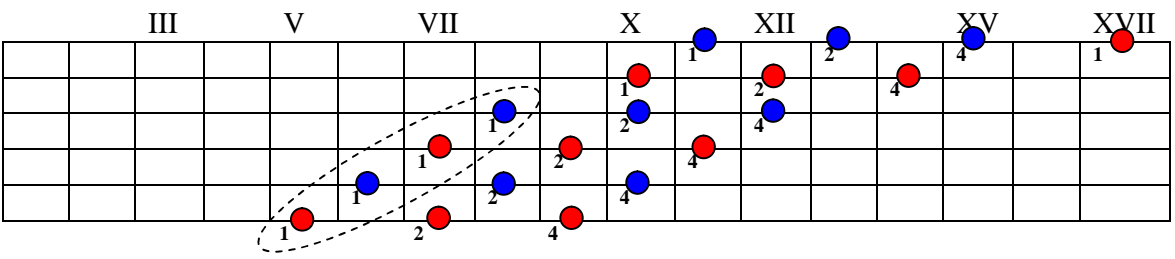
T, S D, ...

“ ”
“ ”



I II III #IV #V #VI

#IV-#V- #VI .



_____ : T - A (1-2-4)

#S - A (1-2-4)

#D - A (1-2-4)

_____:

(T-#S)

()

.
 (-
)
 , - . . -
 , ,
 .

I ♭III III V #V VII

♭III + III - #V .

	III	V	VII	X	XII	XV	XVII
1	4	1	4	1	4	1	4
1	1	4	1	4	1	4	1
1	1	4	1	4	1	4	1
1	1	4	1	4	1	4	1
1	1	4	1	4	1	4	1
1	1	4	1	4	1	4	1

_____ :

(A-C#-E#),

:2+2 . .

:

(1-4)

(1-2),

: Amaj, Am\+7, A+5, Dmaj, Dm\+7, Fmaj.

I III \flat V \flat VII

		III		V		VII		X		XII		XV		XVII

_____ : **T - 1, 5** (1-4)
 \flat D - 1, 5 (1-4)

_____ : “ ”
 “ ” (I - \flat V), “ -
 (1-4). “ -
 , “ ”
 , “ ”
 (dim). ,
 “ ” 7\ -9. , -
 , “ ” -
A \flat 7-B7-D7-F7.
 ,
 .



(IV) (V). (I),

“ ”

T-S D.

“ ”

), “ ”, ... (

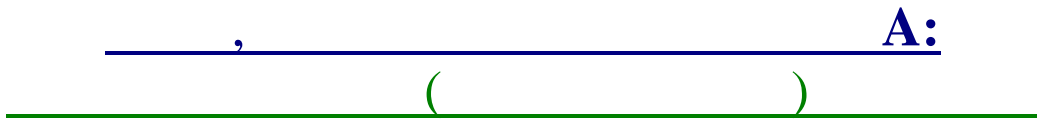
()

!

—

(),

(),



I II III IV V VI VII

_____ : **T - A**
S - A
D - A

_____ :
 I III
 VII , T,S D.
 : A - F#m - Bm -

E7.

I II III #IV V VI VII

#IV .

_____ : **T - A**
 #S - B₁
 D - A

_____ : IV (-
) - VI .
 T #S - , -
 T D, .
 #IV ,
 (D). ,
 “ ” “ ” . -
 : A-B7-A-G#m , C#m-B-A-B.

()

I II III IV V VI bVII

: T - A
 S - A
 D - B

) - VII : V (-
 , T S,
 . bVII ,
 . I - II - III - V - VI .
 - - -
 (A7).
 : A7-D7-A7-G.

♭VI .

I II III IV V ♭VI VII

_____ : **T - A**
S - B
D - A₁

_____ :

“ ” -

T S. . , -

(VII),

B.

: A-E7-Dm-A.

=

I II III IV V \flat VI \flat VII

_____ : **T - A**
 S - B
 D - B₁

_____ : - - - - -

VI

Fmaj\+5.

T S. -

(bVII), -

B.

-

S D.

: A-Em-Dm-A.

=

=

#IV - \flat VII .

I II III #IV V VI \flat VII

_____ : **T - A**
#S - B₁
D - B

_____ :

T #S.

-

T D.

(D)

7\+5,

(B7).

- C#m7\ -5\9 (C#-E-G-B-

: A-B7-E7-A-Dm-C#m7\ -5 -

D#).

B7-E7.

I II III #IV #V VI VII

#IV - #V .

_____ : **T - A**
#S - B
#D - B₁

_____ :
 #S - . VII , T
 . : T #S. ,
 - **B.** : I #V
 (A+5 F+5). “ ”
 “ - ”
 , .
 . : A - C# - D#m7\ -5 - F+5.

I II III IV \flat V \flat VI \flat VII

\flat V- \flat VI- \flat VII .

III V VII X XII XV XVII

_____ : **T - A**
 S - B₁
 \flat D - A

_____ :
 “ ” IV

\flat V

: A7\ -5 - Fmaj - A7\ +5 - Dm.

I II III #IV #V #VI VII

#IV-#V-#VI .

_____ : **T - A**
#S - A
#D - B

_____ :
 , .
 , (T).
 ,
 .

I \flat II III IV V \flat VI VII

\flat II - \flat VI .

III V VII X XII XV XVII

III V VII XII XV XVII

_____ : **T - A₁**
S - B
D - A₁

_____ :
 \flat II () “ ”
“ ”
V
“ ”
:

1. (S) , 1 V . IV (D).
 2. (III).
 “ ”
 “ ”
 : A – Dm
 – E7 – Dm, A – B \flat – Gm – A.

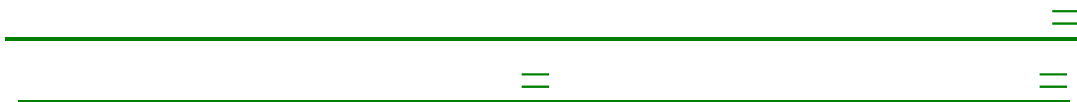
\flat II-#IV-#V-#VI .

I \flat II III #IV #V #VI VII

III V VII X XII XV XVII

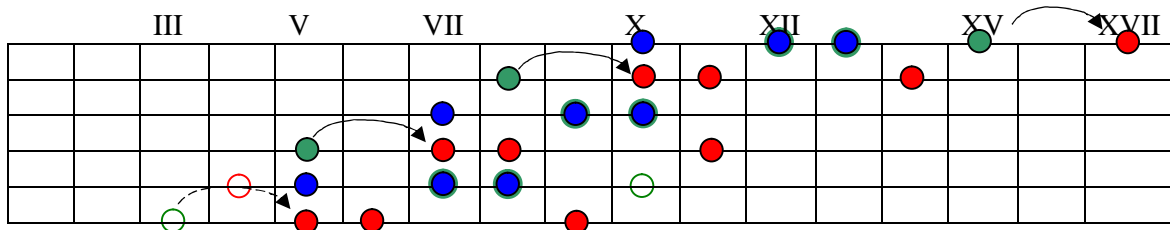
_____ : **T – A₁**
#S – A
#D – B

_____ :
 “ ”
 , “ ”
 1, “ ”
 : A7-Dm-Gm-B \flat ; C \sharp -Dm-E \flat -B \flat -A7.



I bII III IV V bVI bVII

bII-bVI-bVII .



_____ : **T - A₁**
S - B
D - B₁

_____ :

bII () . “ ”

“ ”

V . 1

(VII .), —

“

”.

: Dm-C-Bb-A.

I bII III IV bV bVI VII

bII-bV-bVI .

_____ : **T - A₁**
S - B₁
bD - + 1, 5

_____ :
 (S) : IV
 (D-A). (F)
 : A-B_b-A-Dm.

I bII III IV V VI bVII

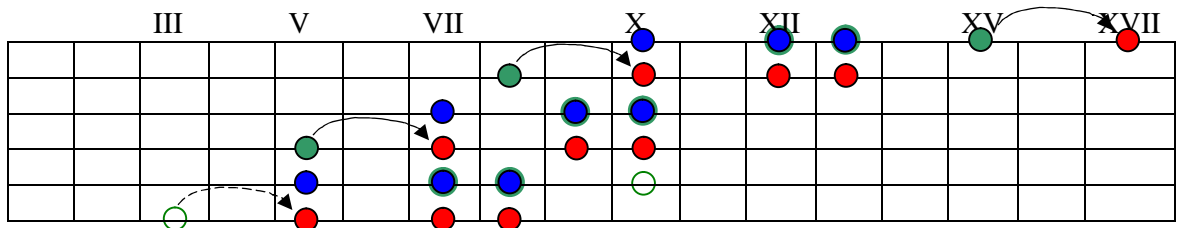
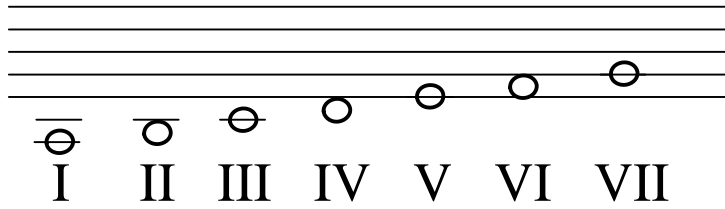
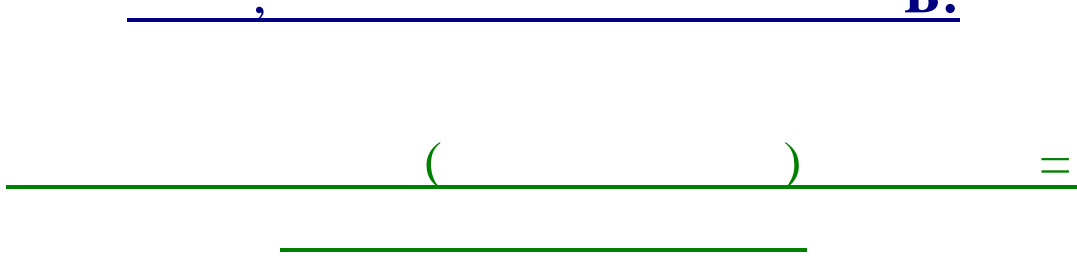
bII - bVII .

III V VII X XII XV XVII

_____ : **T - A₁**
 S - A
 D - B

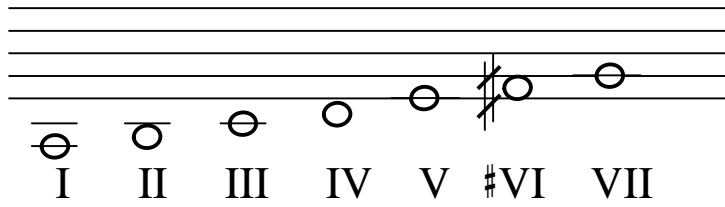
_____ :
 bII () . “ ”
 , V . 7\|-9,
 (A7-D).
 : A-B \flat -Gm-D.

B:

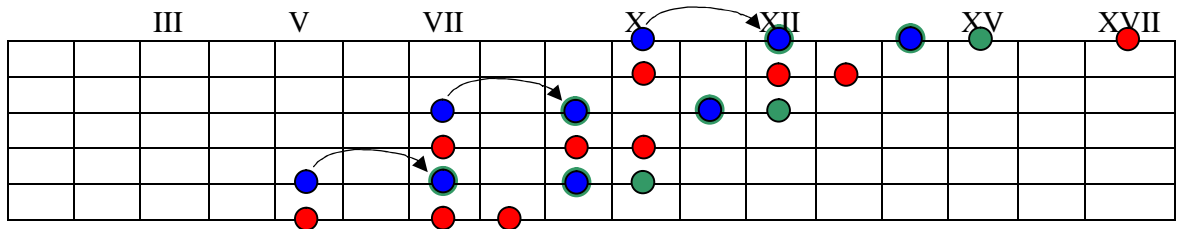


_____ : **T - B**
S - B
D - B₁

_____ :
 I VI
 T S, VII D - , 1. T S
 .
 .
 : C-Am, D-Bm, F-Dm . .



#VI .



_____ : **T - B**
 S - A
 D - B

_____ :
 IV

(S) II .
 T D
 S - A, T
 D, IV (S) ,
 (Am-D). -
 IV
 () , -
 : A7-D7-E7-A7, Am-D7-Bm7-E7.

I II III #IV V #VI VII

#IV-#VI .

III V VII X XII XV XVII

_____ : **T - B**
#S - B₁
D - B

_____ : “ ” ,
 “ ” .
 ,
 (#IV). “ -
 ” .

: Am-B7-Em-Am.

I II III IV V VI #VII

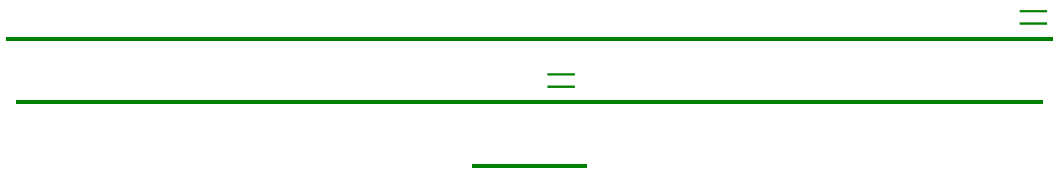
#VII .

: **T - B**
S - B
D - A₁

:

, (E7). -
 T - D. -
 (Dm, F) “ ” . #VII -
 , . -

: Am-E7-Am-E7-Dm-F-E7-Am.



#IV - #VII .

I II III #IV V VI #VII

The musical staff contains seven whole notes. The first three notes (I, II, III) have a flat symbol. The notes for #IV, V, and VI have a sharp symbol. The note for #VII has a double sharp symbol. Vertical lines separate the notes.

III V VII X XII XV XVII

A fretboard diagram with 17 frets. Colored dots represent notes: red for natural notes, blue for flats, and green for sharps. Arrows indicate movement between frets.

_____ : **T - B**
 #S - 0,5 + 0,5
 D - A₁

_____ : (B7).
 : -
 (#VII), -
 (#IV-V-VI). -
“ ”, -
 : Am-Dm-B7-E7.

=

=

#VI - #VII .

I II III IV V #VI #VII

_____ : **T - B**
S - A
D - A

_____ :

(), - ().

m7\ -5 Bm7.
 “ ”

A(Am),E,G . . I, V,VII

(E7 - Am).
 : Am-Bm7-E7-Am, E-F#m-B7-E.

-

#IV .

I II III #IV V VI VII

_____ : **T - B**
#S - 0, 5 + 0, 5
D - B₁

_____ :

,

,

.

-

(VII .),

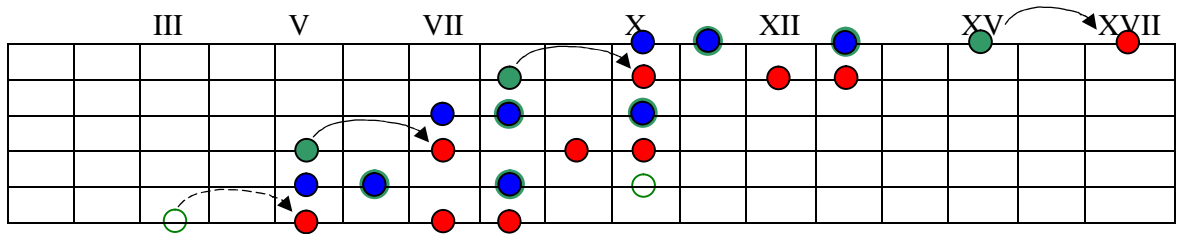
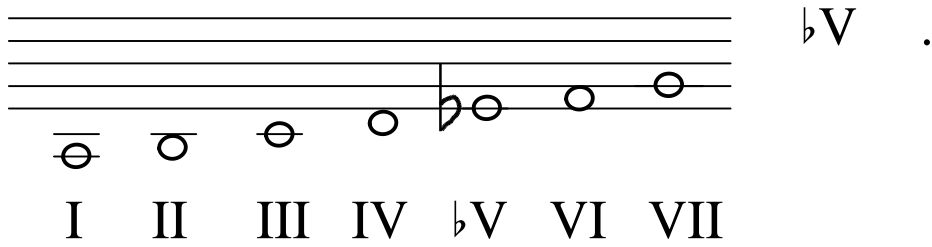
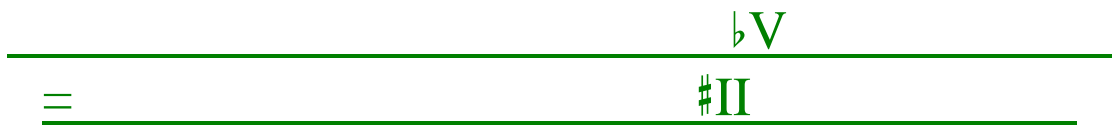
II

B7\ -5.

“ ”

.

-



_____ : **T - B**
S - B₁
♭D - A

_____ : “ ” -
 . 1.
 . -

: Am - F7 - Dm - G7.

B₁:

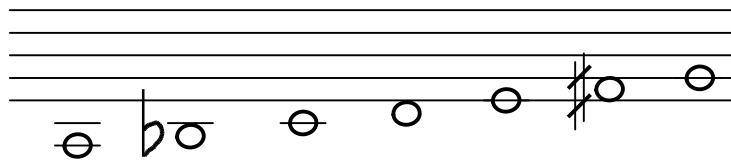
A musical staff with a key signature of one flat (B₁). The notes are: C₂ (whole), B₁ (whole), A₁ (whole), G₁ (whole), F₁ (whole), E₁ (whole), D₁ (whole). Below the staff are Roman numerals: I, \flat II, III, IV, V, VI, VII.

A fretboard diagram for guitar. Roman numerals III, V, VII, X, XII, XV, XVII are placed above the frets. Colored dots represent notes: red (D, F, A), blue (G, B, D), and green (C, E, G). Arrows indicate fretting positions for notes III, V, VII, X, XII, XV, XVII.

_____ : **T – B₁**
S – B
D – B₁

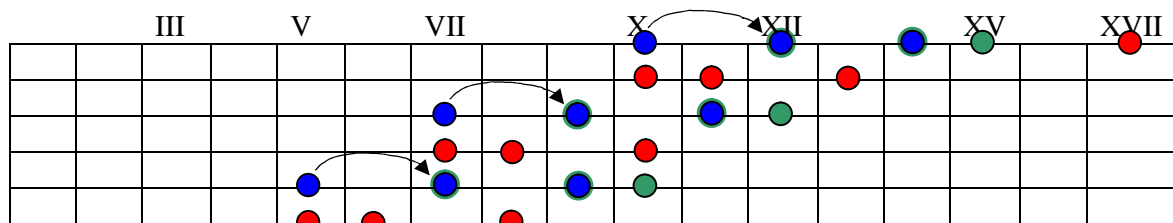
_____ :

I (III V) II , “ ” (S) 1 T D. : Am – Gm – C7 – Fmaj.



bII - #VI .

I bII III IV V #VI VII



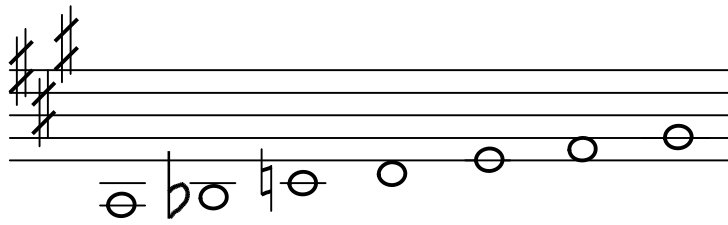
_____ : **T - B₁**
S - A
D - B

_____ :

(D)

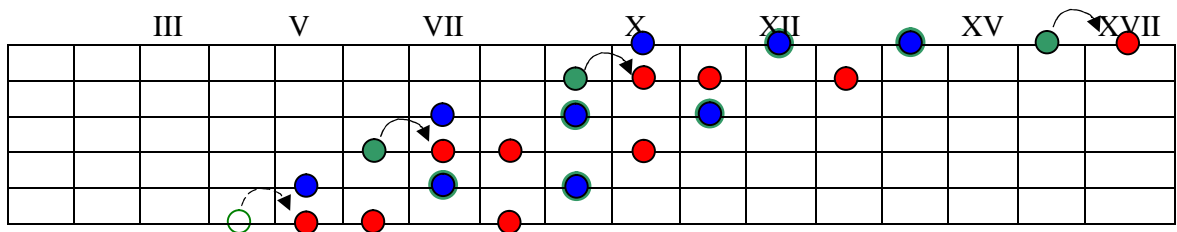
(Em).

: Am - Gm - Em - D.



\flat II - \flat III .

I \flat II \flat III IV V VI VII



_____ : **T - B₁**
S - A
D - A

_____ :
 ,

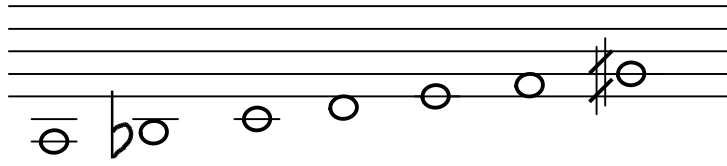
(\flat III .).

- T S.

1

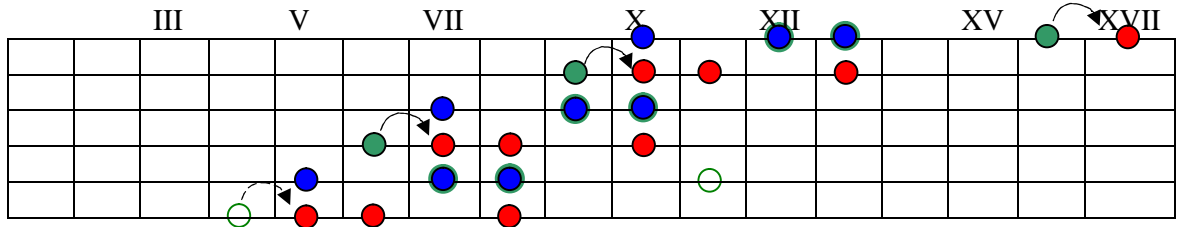
()

: Am - Gm - Fmaj - D7.



bII - #VII .

I bII III IV V VI #VII

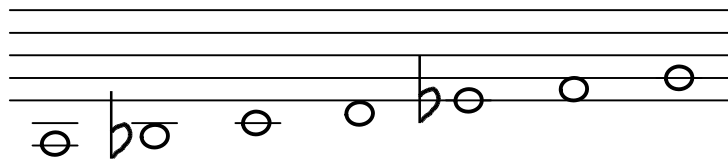


_____ : **T - B₁**
S - B
D - A₁

_____ :
 “ ”

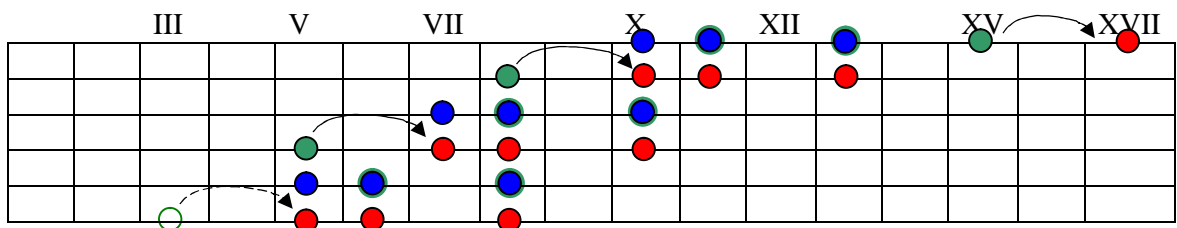
“ ”

_____ : Am - F - Dm - E7.



\flat II - \flat V .

I \flat II III IV \flat V VI VII



_____ : **T - B₁**
S - B₁
 \flat D - A

_____ :
 II

VII

- T S.

1

(VII). “ ”

- \flat ,

VII

\flat V

(Am7\5).

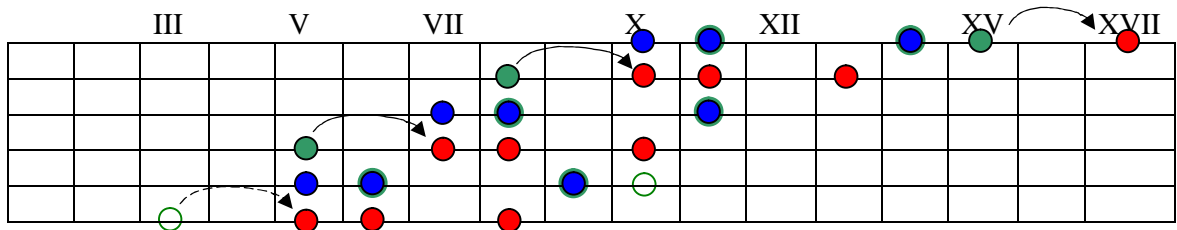
: Am7\5 - F7 - B \flat maj - Gm.

#VI



\flat II- \flat V- \sharp VI .

I \flat II III IV \flat V \sharp VI VII



_____ : **T - B₁**
S - A₁
 \flat D - 1, 5 **+ 0, 5**

_____ : “ ” - -
 , - T S.
 1 1 -
 (VII).

II - V - I

: Am7\5 - D7 - Gm.

♭II-♭IV-♭V .

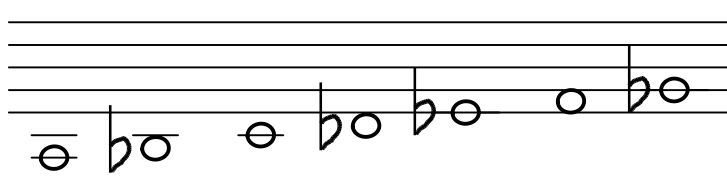
I ♭II III ♭IV ♭V VI VII

III V VII X XII XV XVII

_____ : **T - B₁**
 _____ : **♭S - A**
 _____ : **♭D - A**

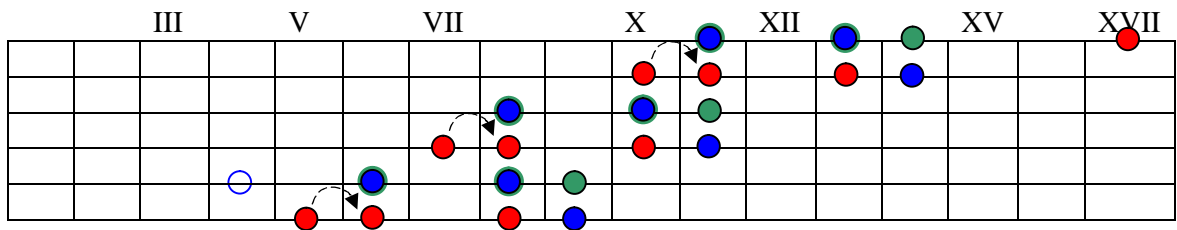
_____ : “ ” - “B_b” -
 () , VII -
 , () :
 .
 : Am7\5 - Dm - Gm - Cm - F7 -
 B_bmaj.

C ♭VII



♭II-♭IV-♭V-♭VII

I ♭II III ♭IV ♭V VI ♭VII



_____ : **T - B₁**

♭S - A

♭D - B

_____ : : “ ”
 “B♭” , VII
 . , :
 .

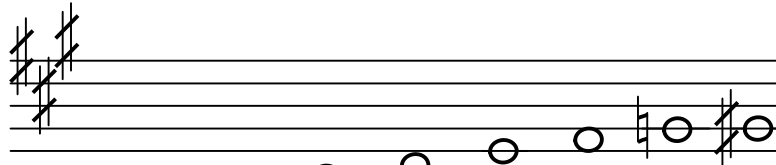
♭VII -
 VII -
 : -
 -

: Am7\ -5 - D7\ +9 - Gm7\ 9 - B♭m.

,
) “ - ” . -
 bV , . . .
 “ ” :
 1. I bV III .
 2. II bV IV .
 3. III bV V .
 4. V bV VII .
 5. VI bV I .
 bV -
 , . . . bV (#IV) . -
 - T D. (V)
 :
 (IV), “ ”
 bV “ ” , -
 . -
 (IV-bV-
 V).
 “ ” . , .
 “ ” , -
 , -
 ,

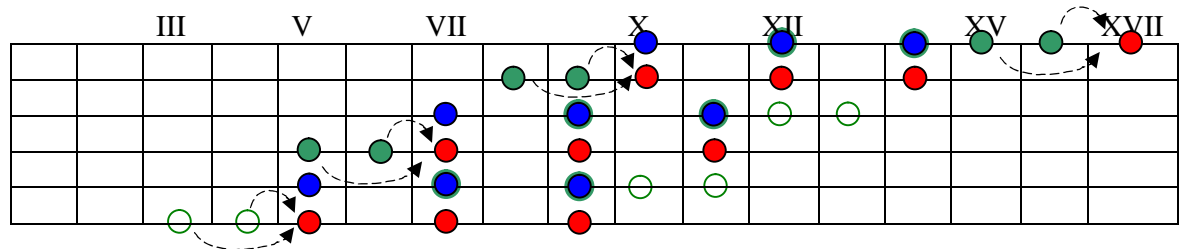
()

, -
-



♭VII + VII .

I II III IV V VI ♭VII VII



VII :

,
:

I

V

(2-3-4),

VI I

: A7\+9 - D7\9 - E7\+9 - A.

V + #V .

I II III IV V #V VI VII

_____ :

V

“ ”

- “ ”

- “ (9\ -9)” .

T S : T - c

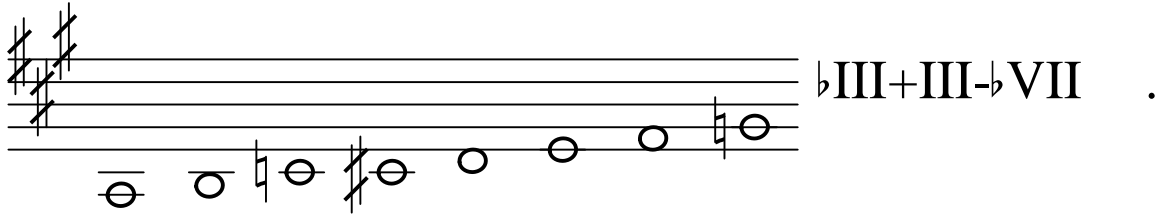
(VII-I), S - (2-

3-4) V VI .

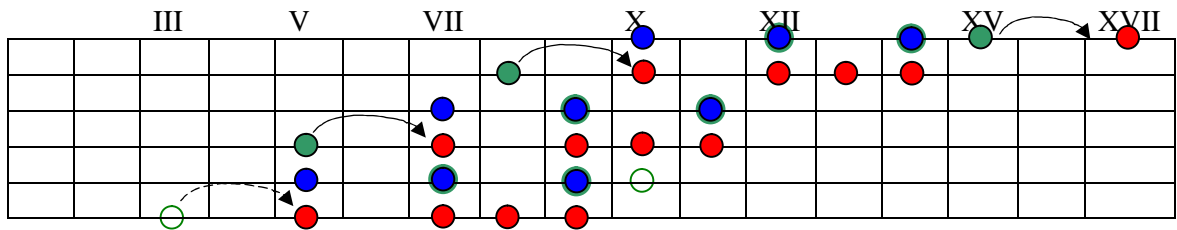
: A - C#m - Bm - E7.

“

”



I II $\flat III$ III IV V VI $\flat VII$



“ ”

T S

T (2-3-4) II III

I (VII)

: A - D7 - A - E7 - F#m - Bm - F#m

- E7.

$\flat II - III + \sharp III - \flat V$.

I $\flat II$ III $\sharp III$ IV $\flat V$ VI VII

_____ :

, ($\flat V$.) ,

. - " " , " " -

- " " -

1. $\flat V$: T S 1. -

(VII .), -

2. VII : (#III .).

III $\flat V$.

(G - C). , .

- =

-

♭V-VI+♯VI-♯VII

I II III IV ♭V VI ♯VI ♯VII

			III		V		VII		X		XII		XV		XVII

_____ :

(-) I ♭V (-)

).

“ ” “ ♭”,

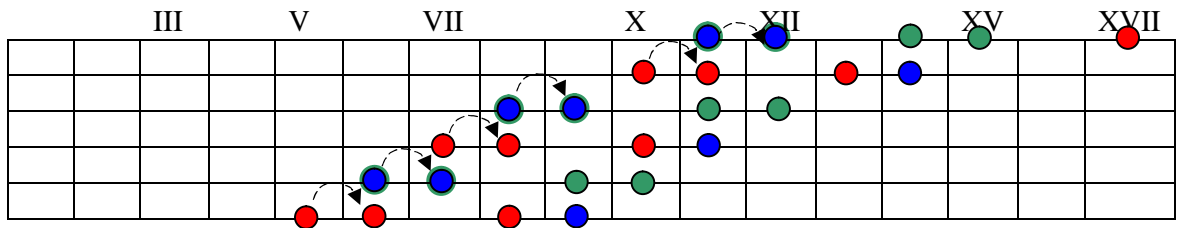
B7, D7, F7, G♯7.

“ ”

: Am – D7 – Am – E7.

-

I bII III bIV bV bVI bVII VII



_____ :

“ - ” ,

I bV , bII V (bVI) -

1. : (1-4) (

), ,

2. (1-2) (-

), “ ” (,) -

F#7. A7, C7, E7, -

(dim) “ ”.

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