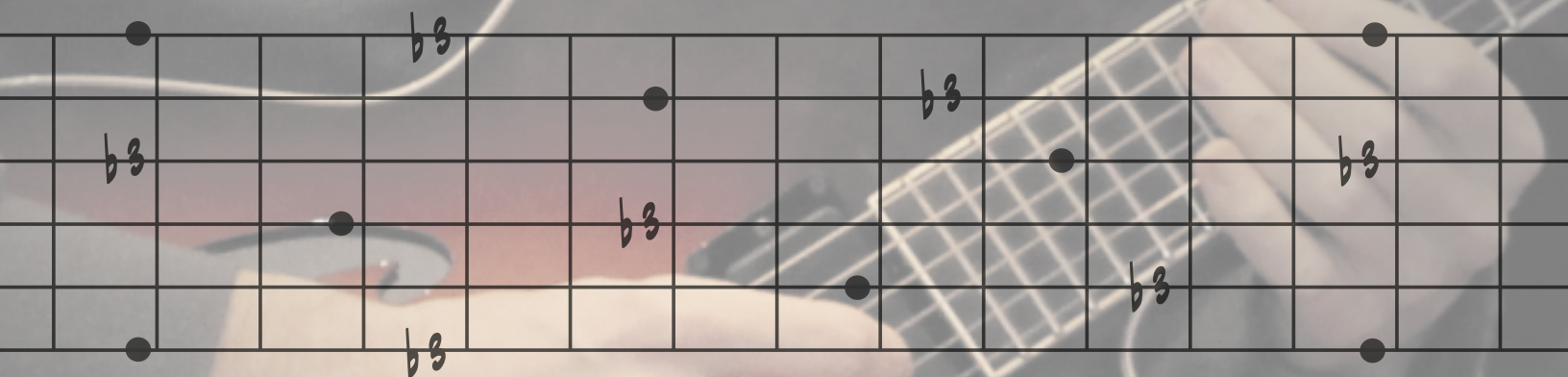


Fretboard Patterns for Melodic Study

Individual Extensions - Book 1



Jim Ellis



Fretboard Patterns for Melodic Study

Individual Extensions - Book 1

By Jim Ellis

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Introduction

This book offers guitar neck diagrams that display patterns in terms of their relationship to a root note. The reader may choose to view the root notes as either a root of a chord or a tonic. The root notes are displayed as solid dots and the pitch of the dot is listed at the top left of the diagram. The number name, whether natural, flat, or sharp, will refer to the extension. Because this series of books will become very complex, we will use only one extension name per pitch. Please keep in mind that at some of the extensions have alternative enharmonic names.

Flat three	-	Sharp nine
Sharp Eleven	-	Flat Five
Flat Thirteen	-	Sharp Five
Thirteen	-	Double-flat Seven

This series of books will put guitar patterns into context. Each book will have one note or extension more than the previous one. In some cases the root note will overlap with a grouping of notes.

Book 1 - Individual Extensions

Book 2 - Triads

Book 3 - Four Note Arpeggios

Book 4 - Pentatonic Scales

Book 5 - Blues and Symmetric Scales

Book 6 - Major/Minor Scales

Book 7 - Octatonic Scales

Studying these books and internalizing the material will lead to a thorough understanding of guitar neck patterns. It's a good idea to work with a harmony while exploring the patterns on the guitar neck. Additionally, visualizing these patterns apart from the instrument can be a good way to internalize the material.

I hope you enjoy your studies!

- Jim Ellis

jimellisguitar.com

About the Author



Jim Ellis started out playing guitar and bass in the Baltimore and Washington, DC area. There he studied guitar with Walter Namuth, a long time member of the Buddy Rich band. Studied Jazz music with Butch Warren, bassist on many classic Blue Note recordings. And studied upright bass with renowned bassist Steve Novosel.

In addition to private study, Jim pursued university training receiving a Bachelor of Arts in music performance from the University of Maine and a Master of Music in Jazz Studies from the University of Southern Maine.

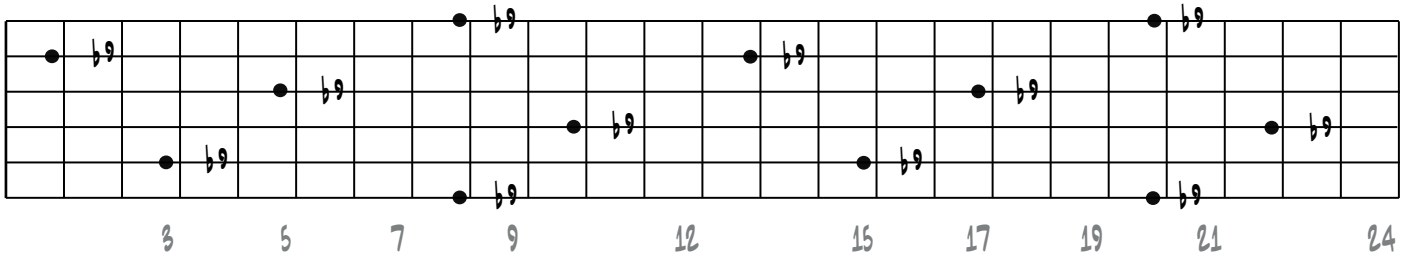
Following his time at university, Jim performed as a guitarist throughout New England, the Bahamas, Central America, the Caribbean Islands, and the Pacific Northwest.

Currently, Jim's musical activities include recording, performance and composition. He plays rhythm section instruments, drums, bass, and guitar and records for the purposes of integrating recorded music into live performance and music video production. Jim chooses classic and contemporary repertoire from a variety of genres including pop, rock, hip hop, and jazz.

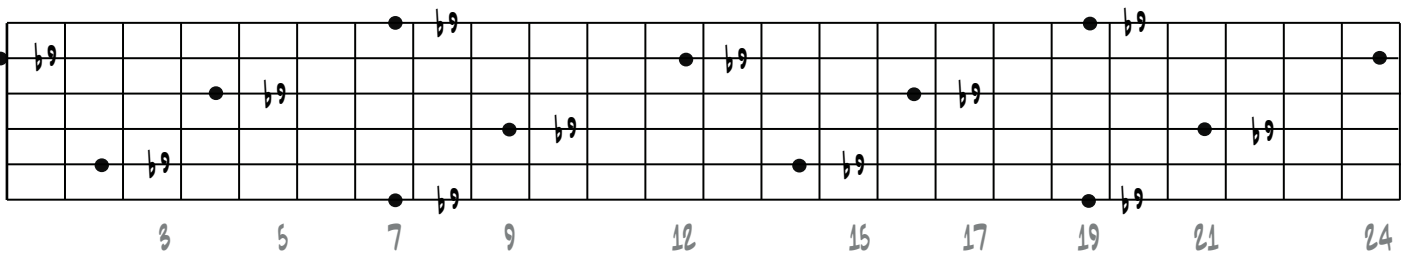
Dedicated to education, Jim enjoys providing private lessons and materials for students. His written materials include worksheets, song sheets, and musical excerpt collections.

FLAT NINE

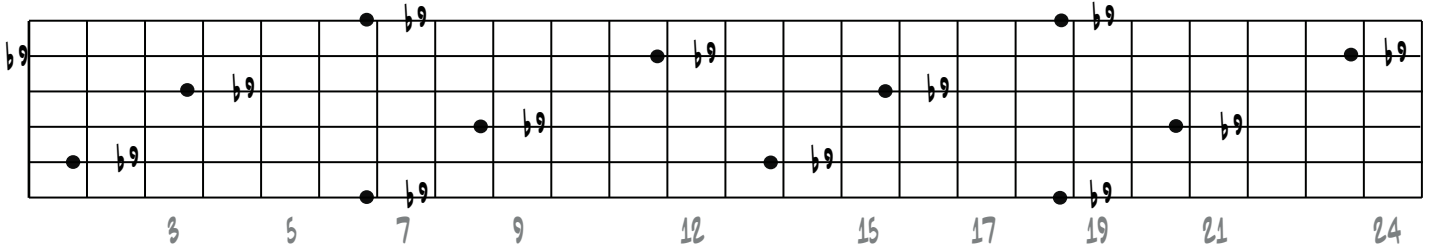
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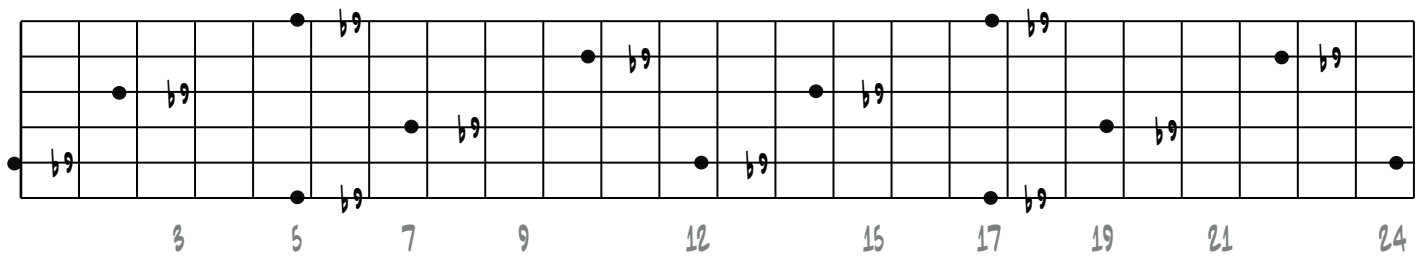
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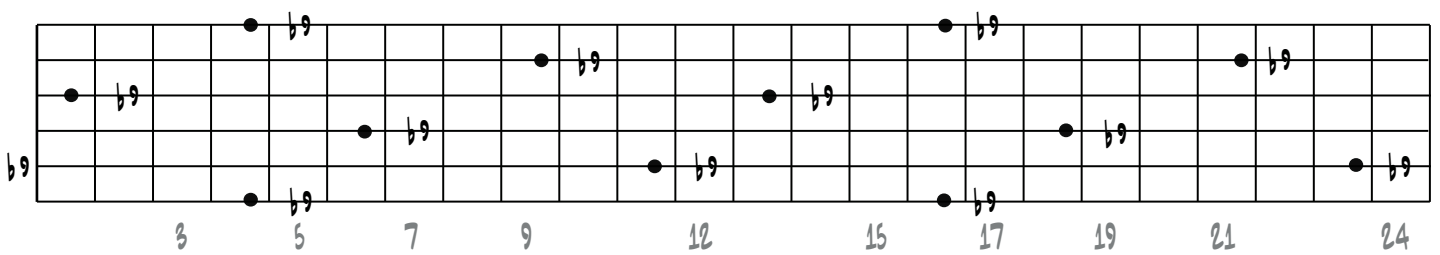
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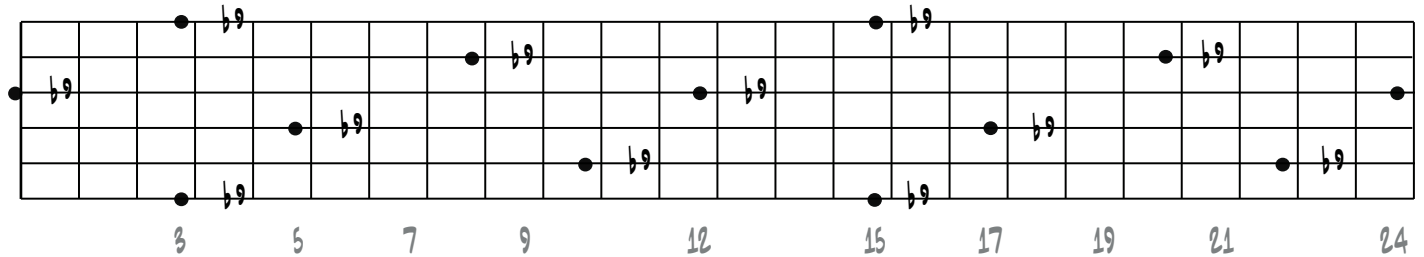
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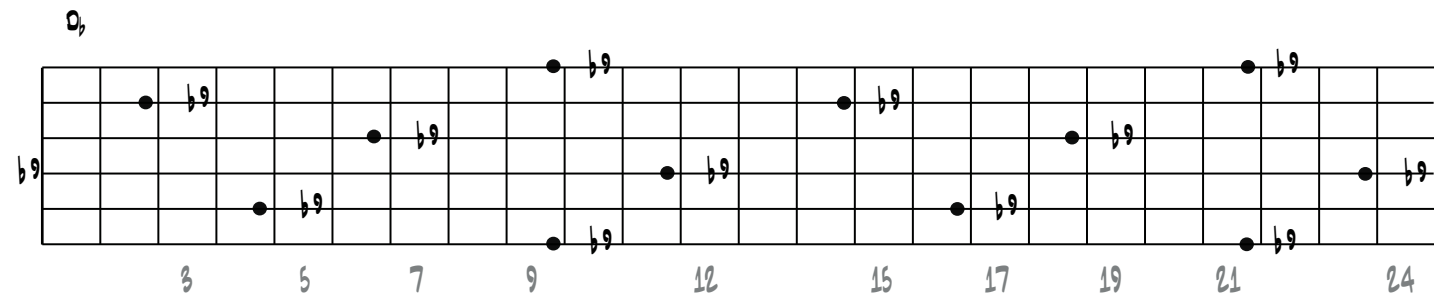
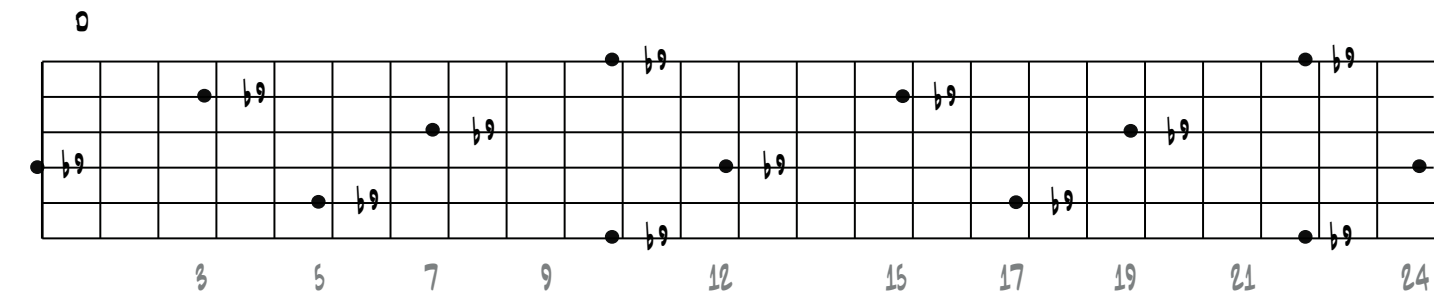
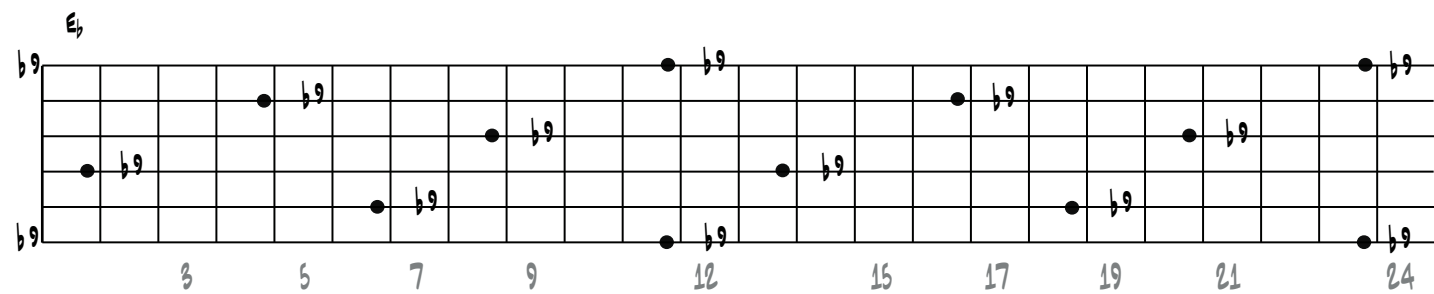
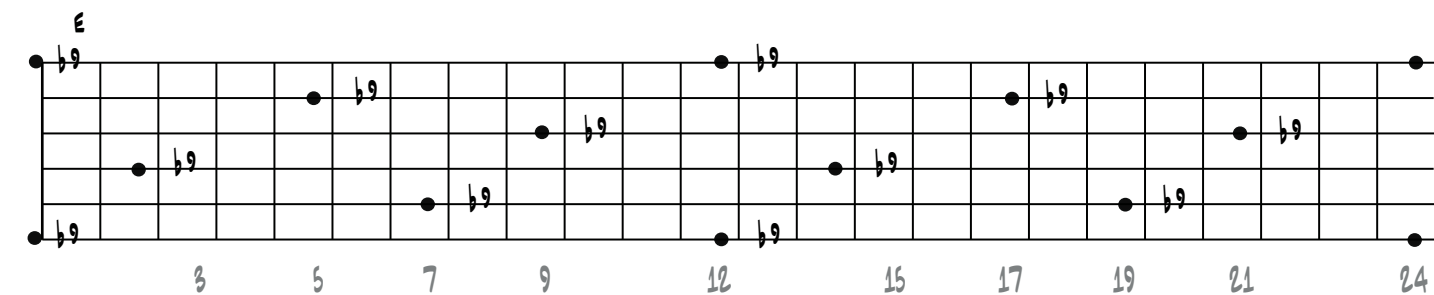
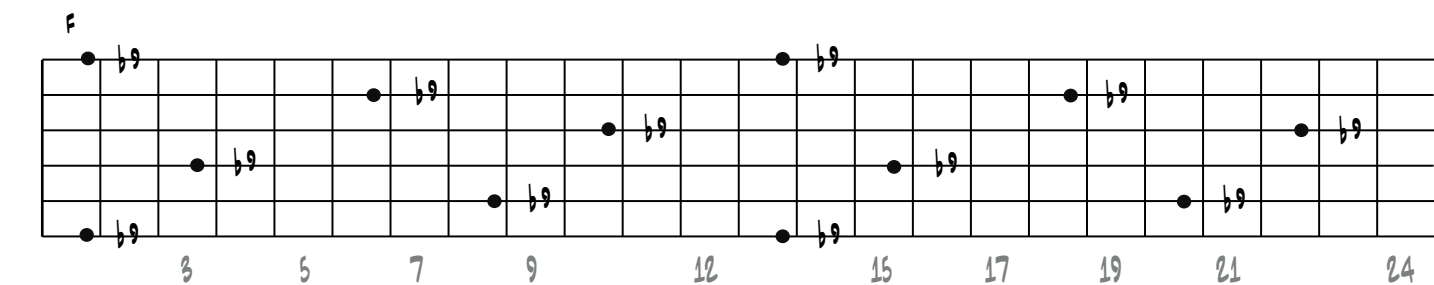
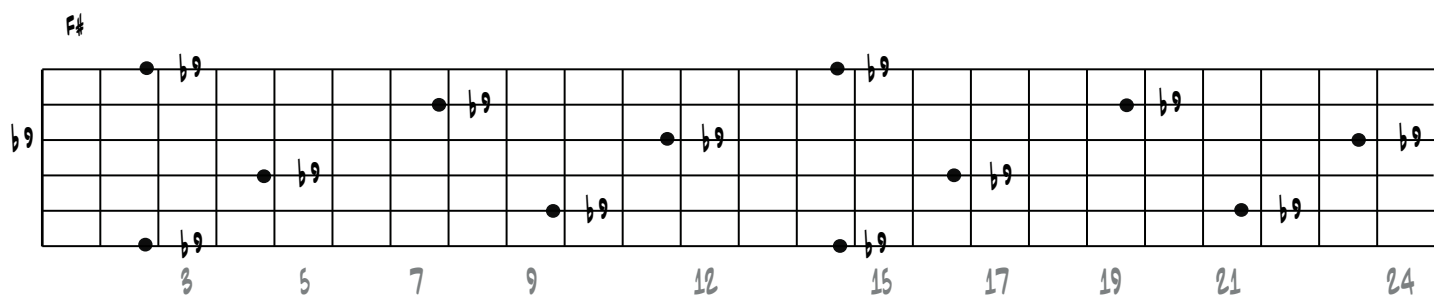


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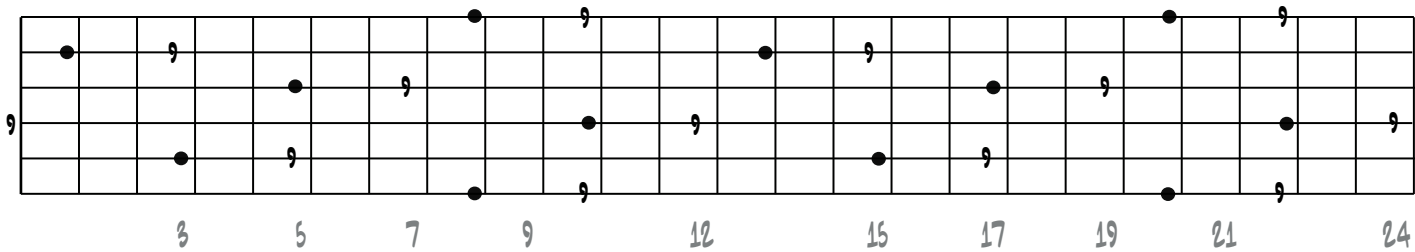
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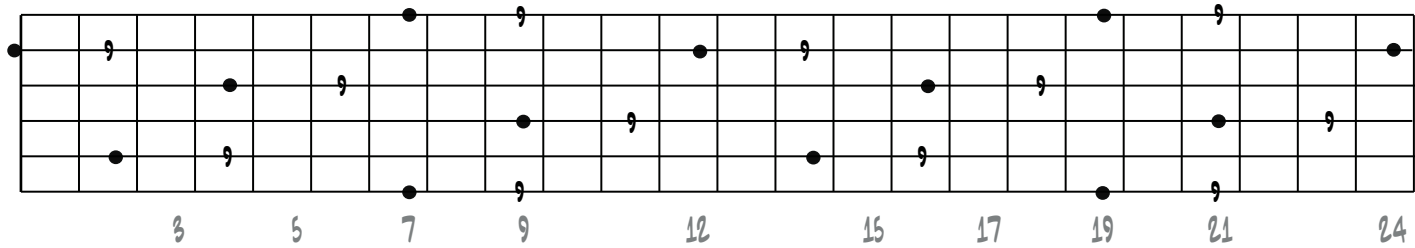


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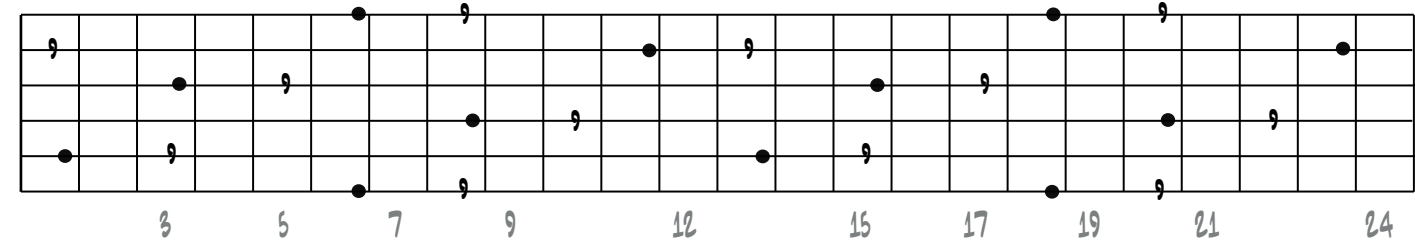
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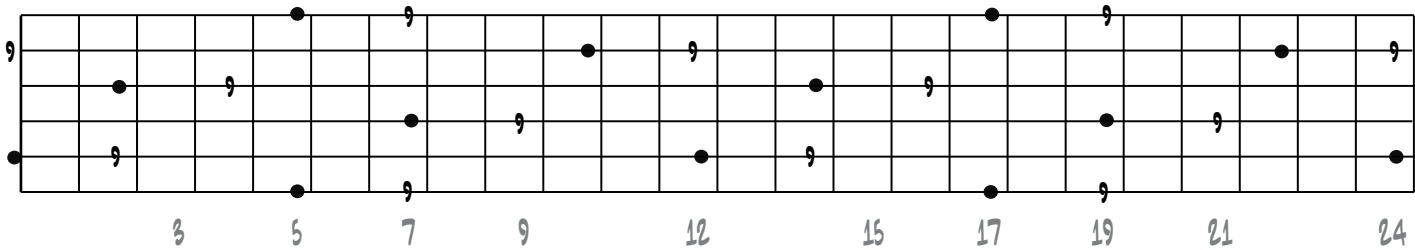
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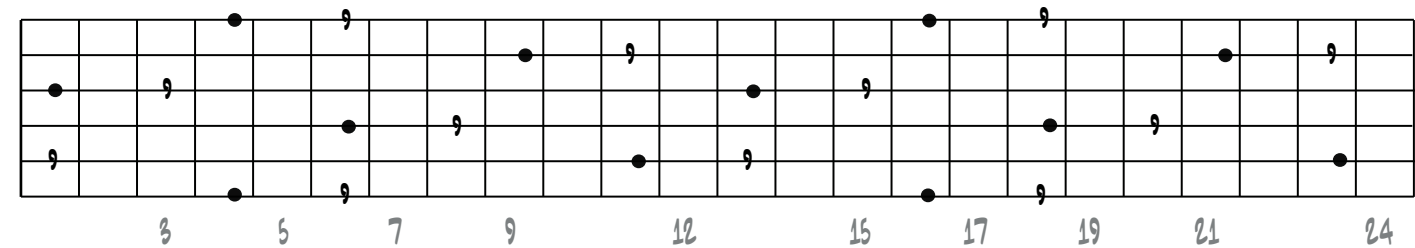
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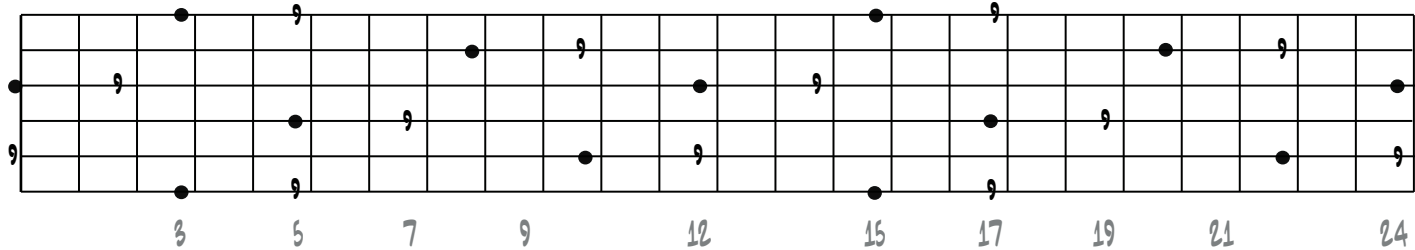
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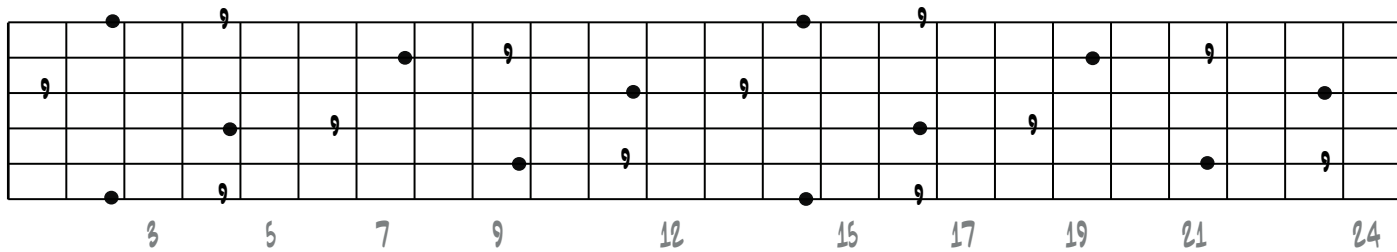
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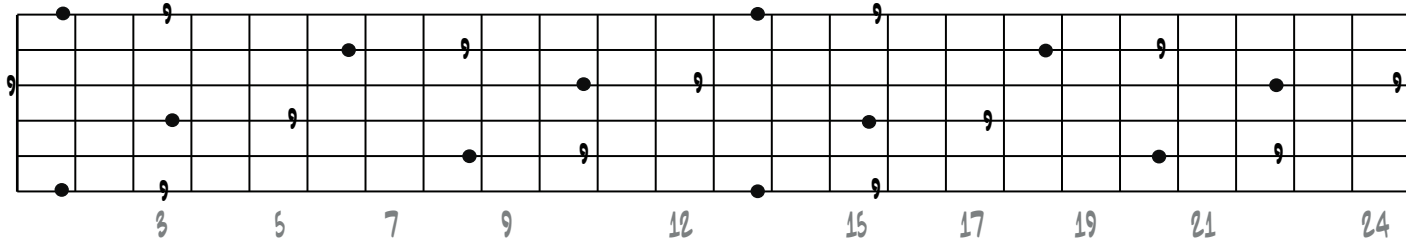
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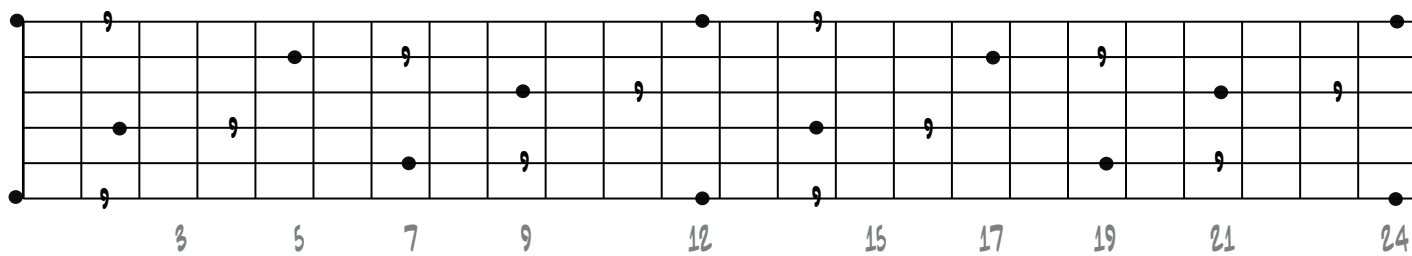
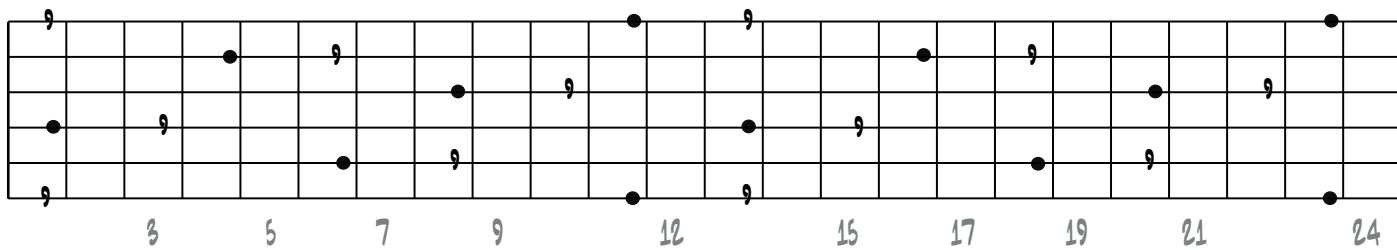
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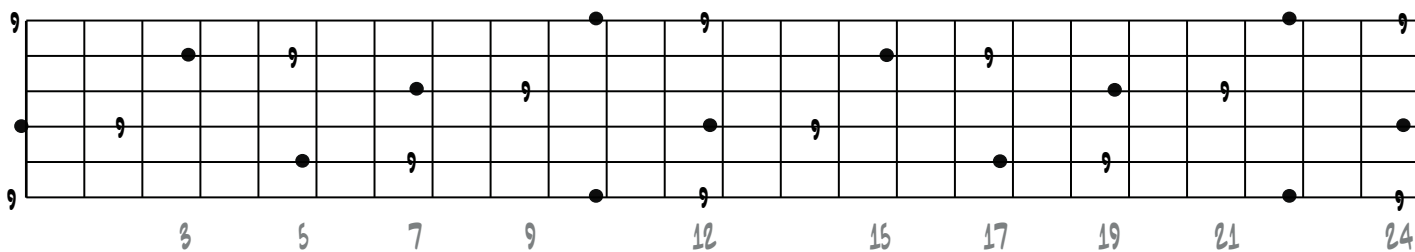
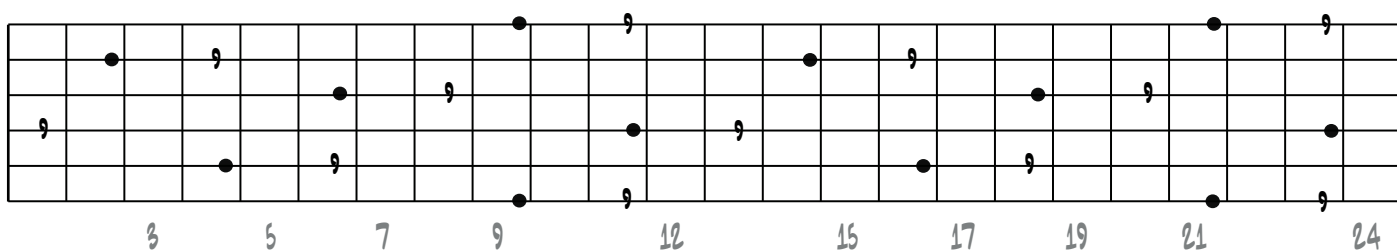
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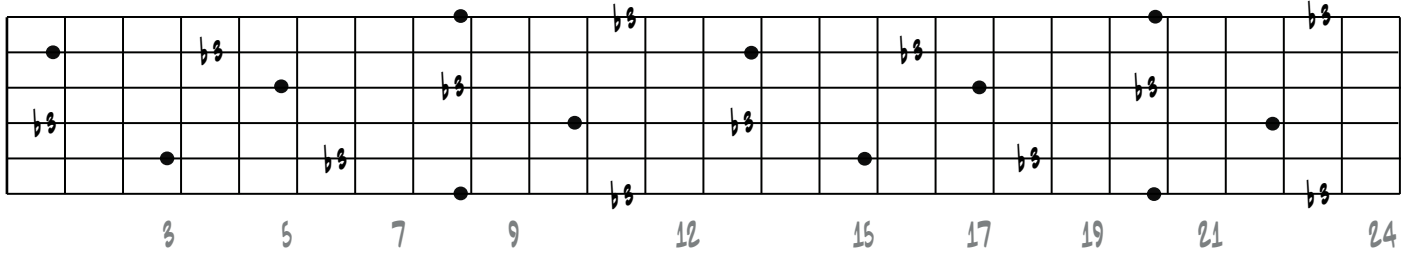
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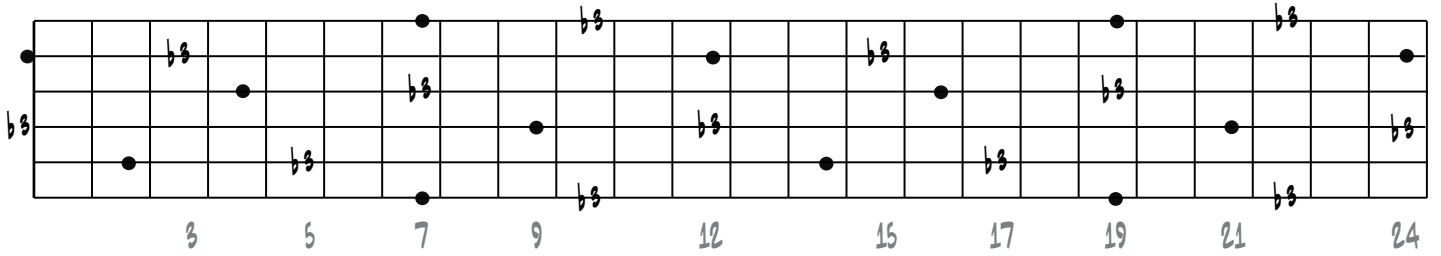
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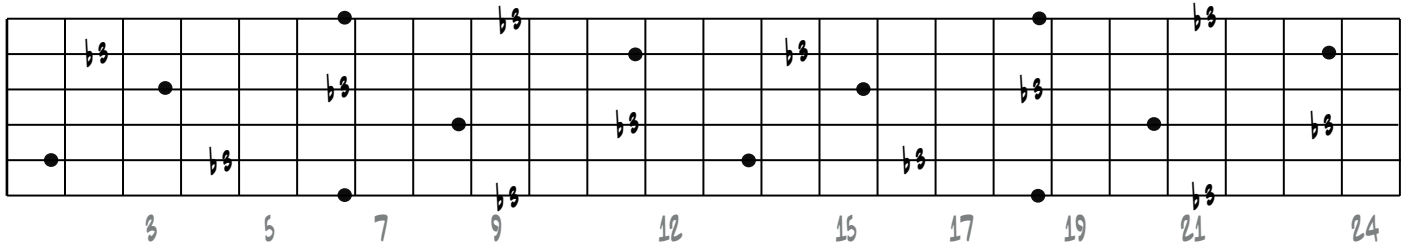
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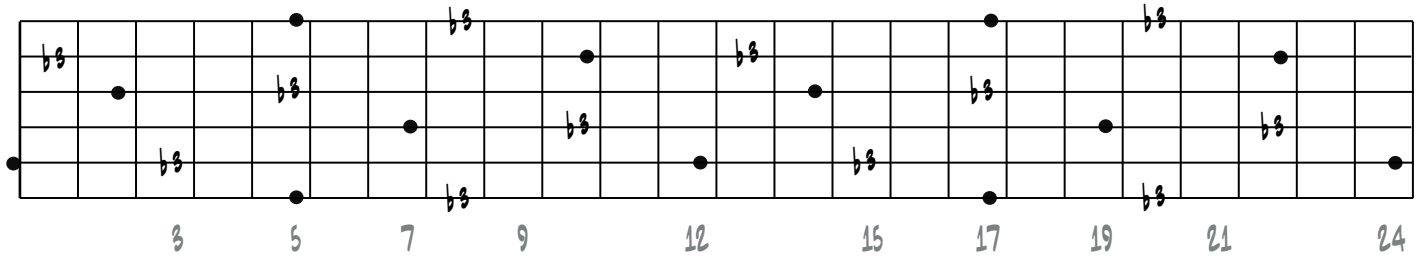
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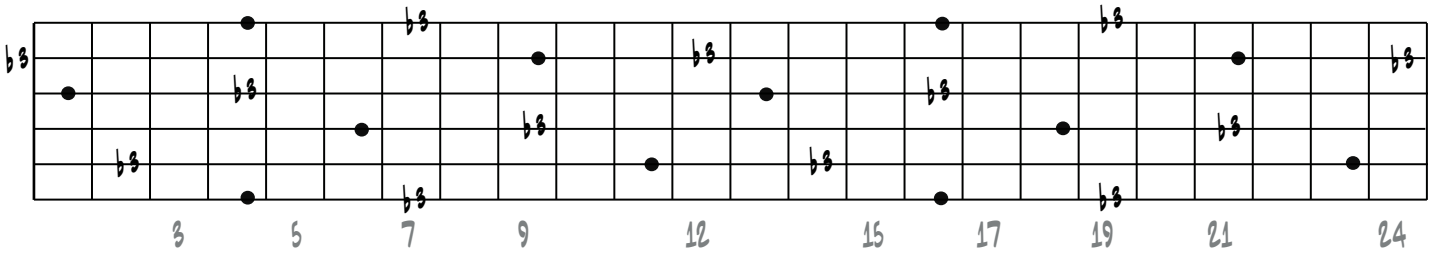
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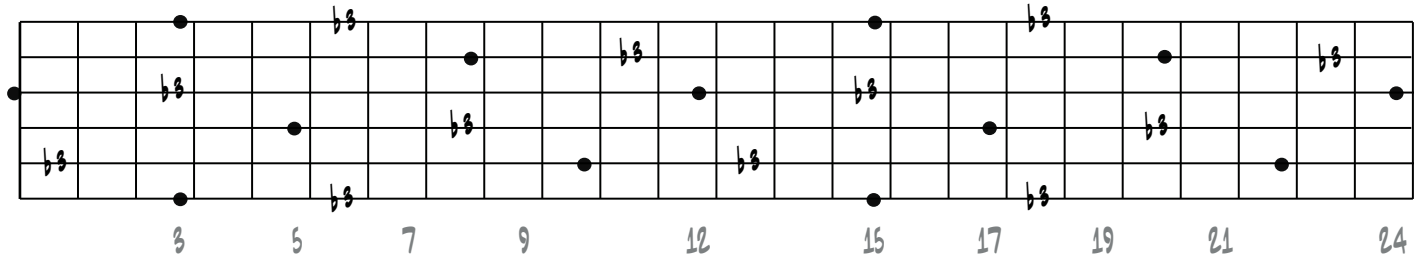
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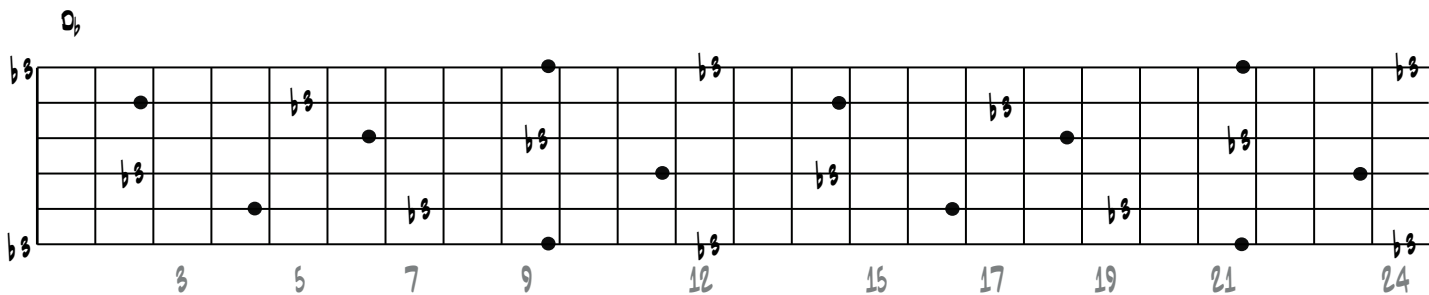
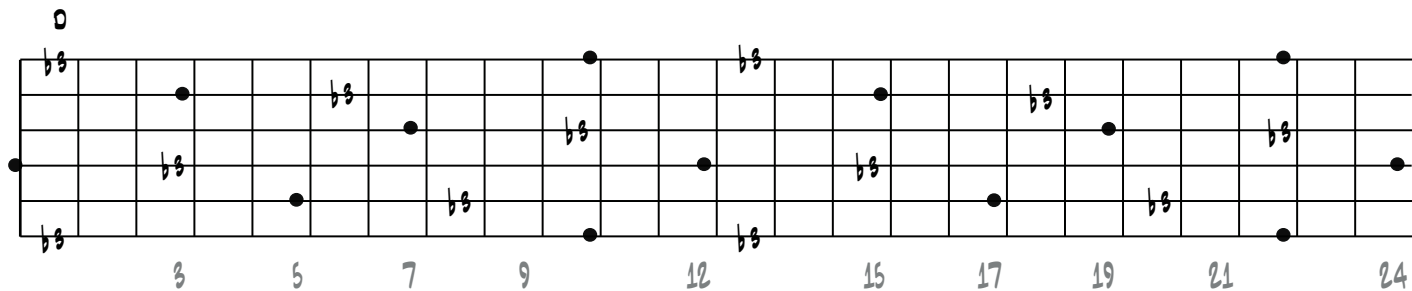
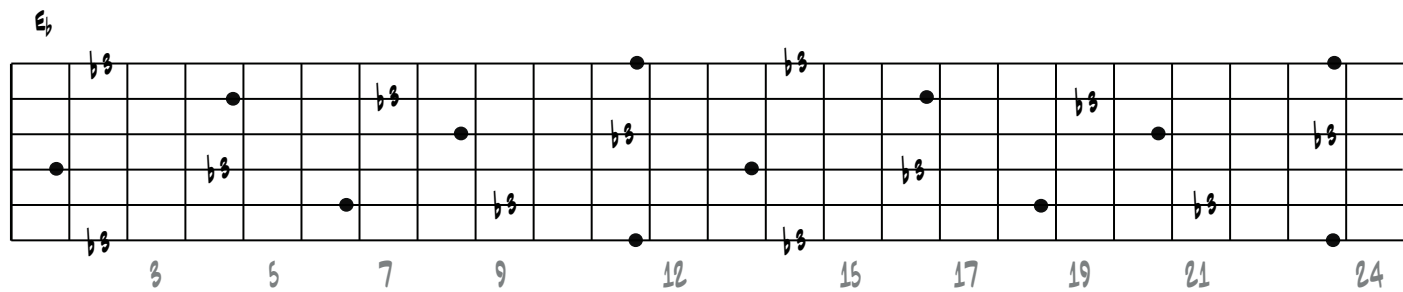
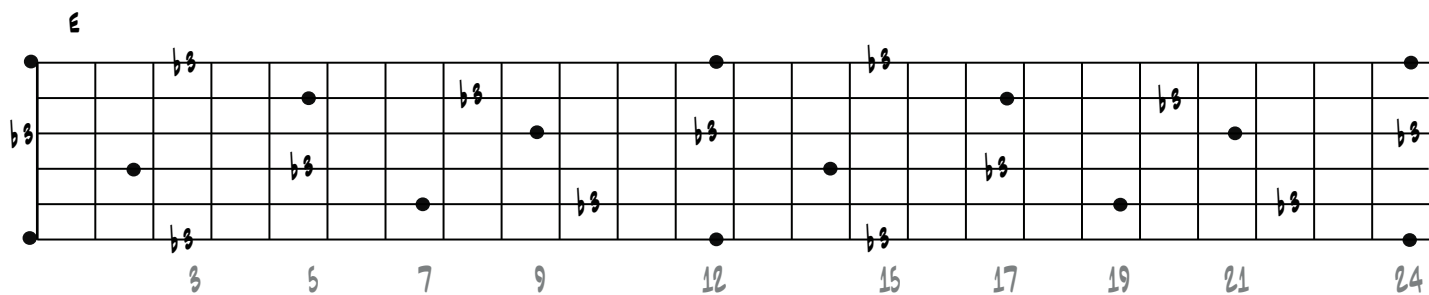
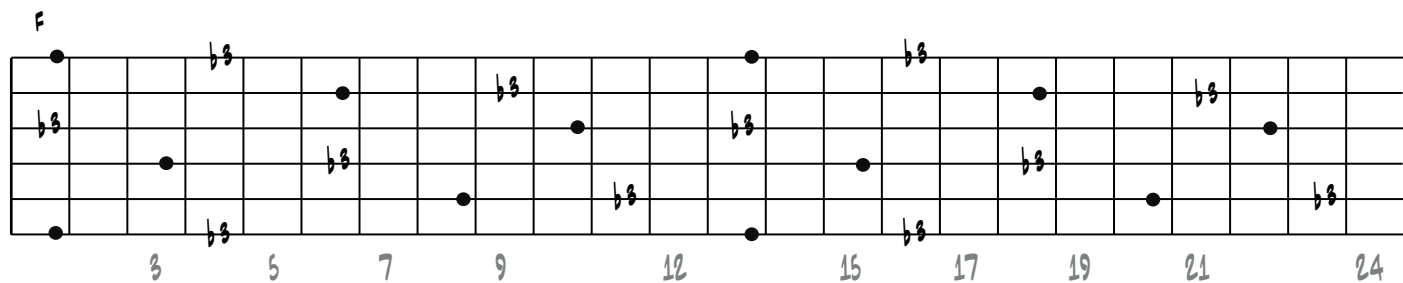
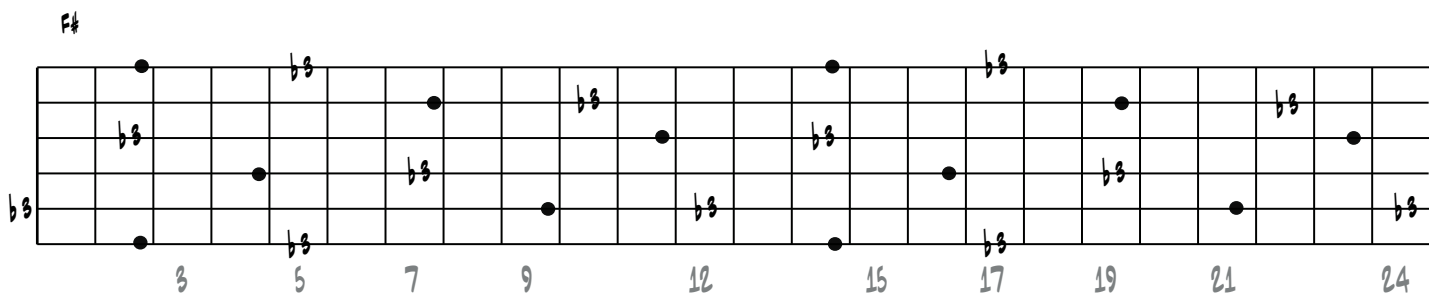


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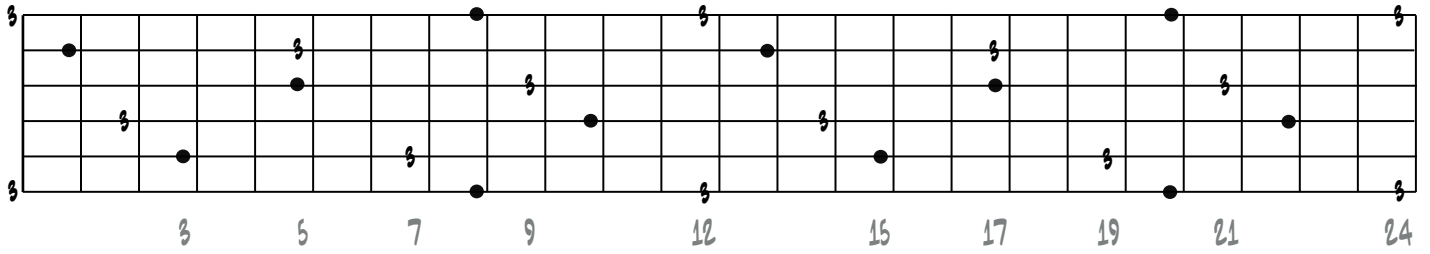
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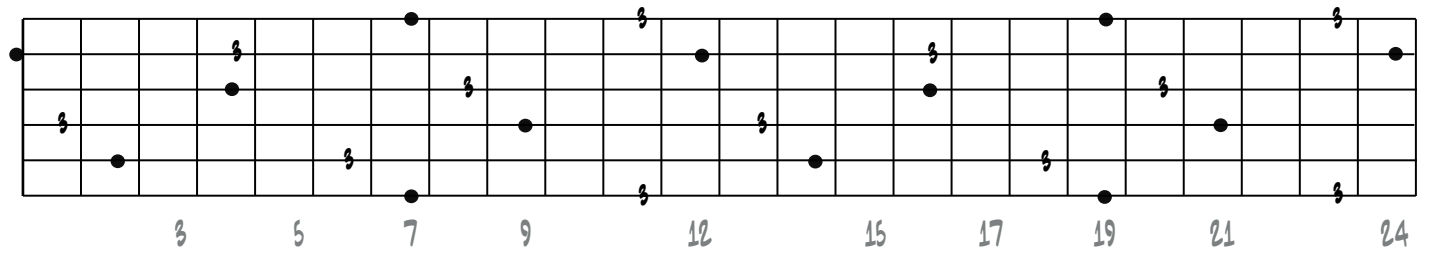


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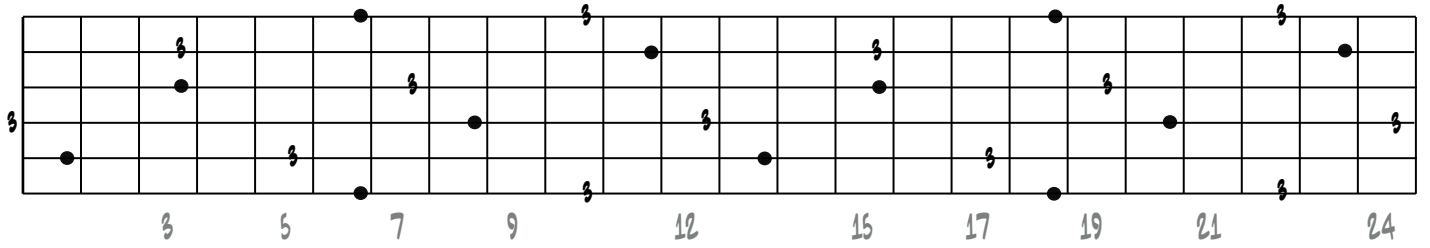
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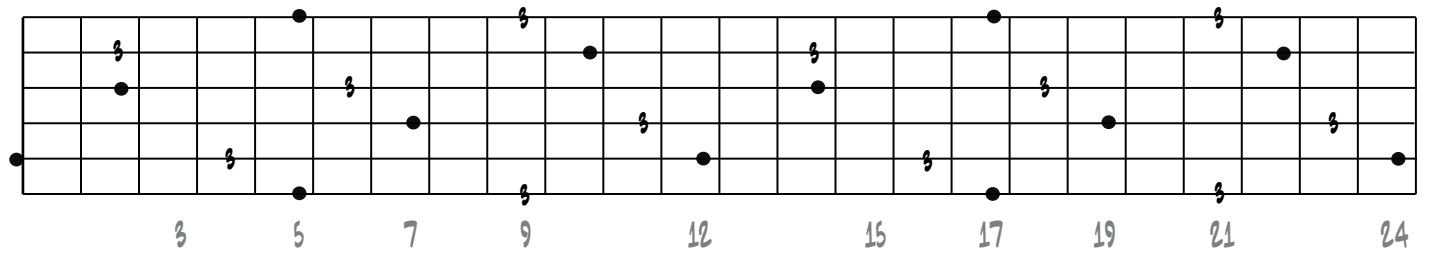
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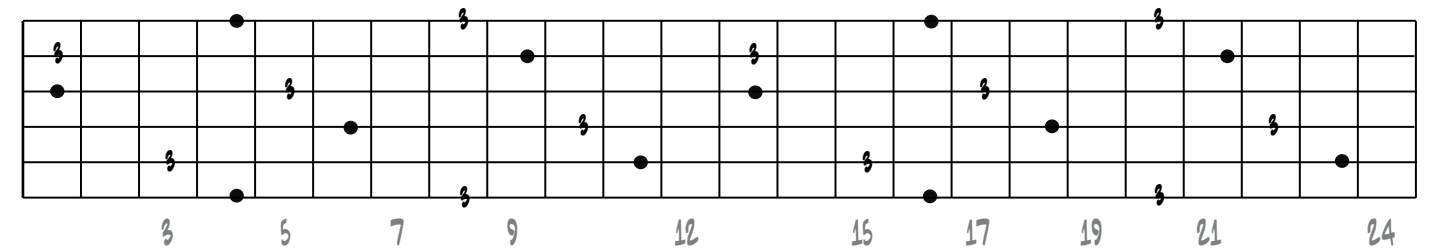
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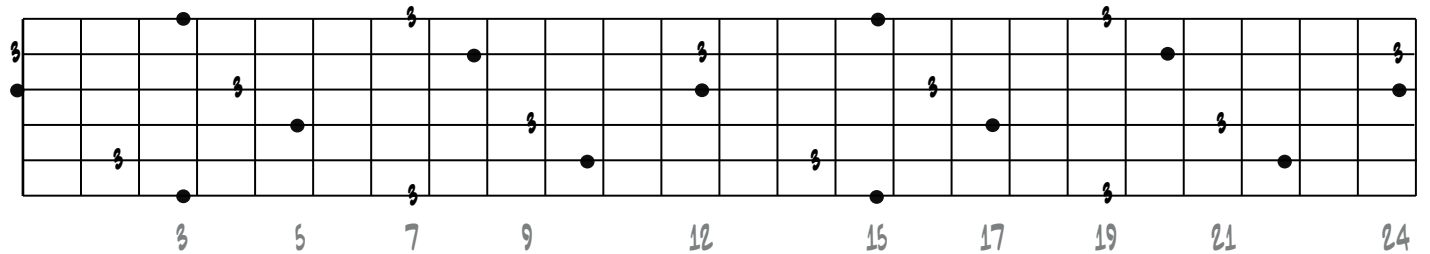
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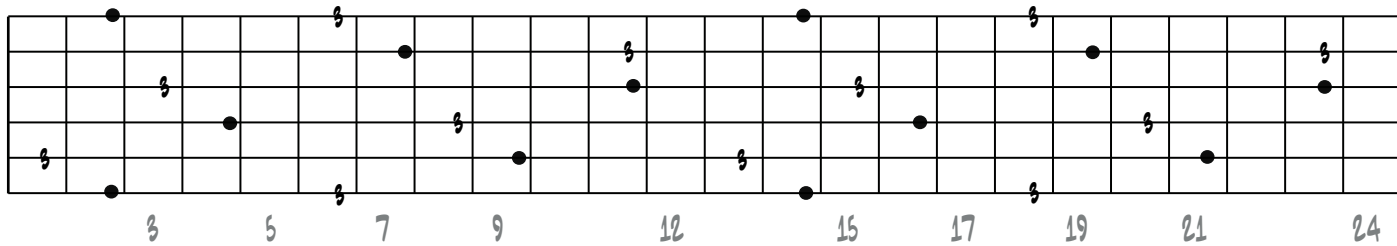
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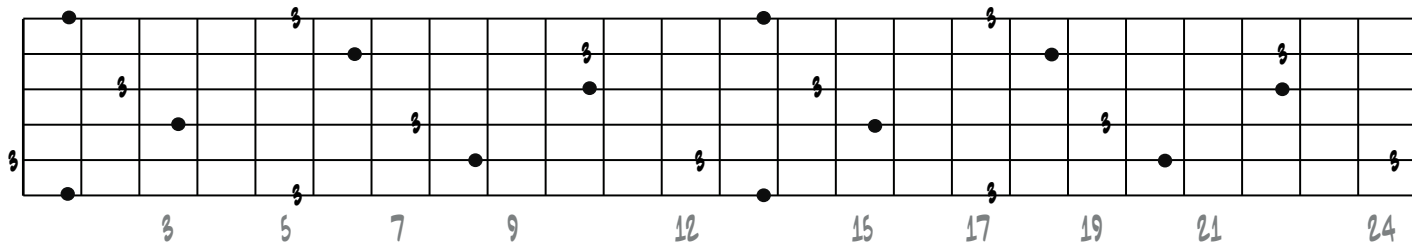
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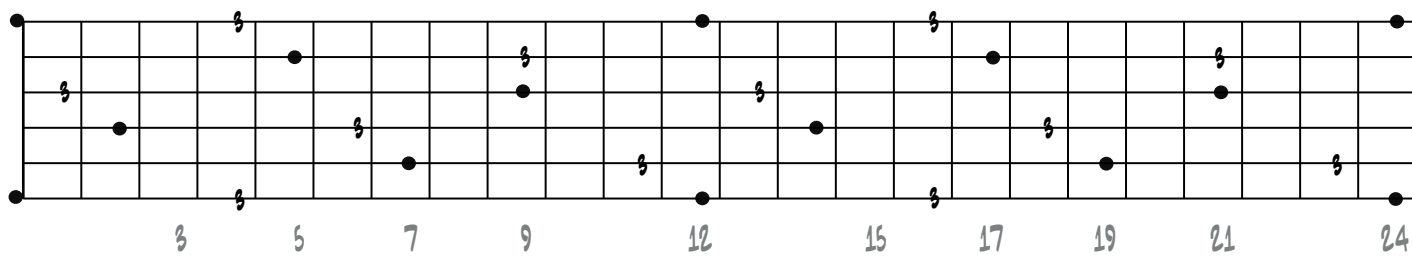
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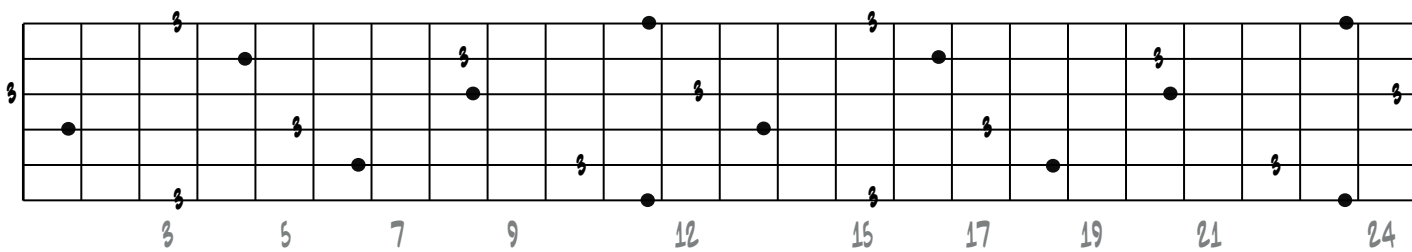
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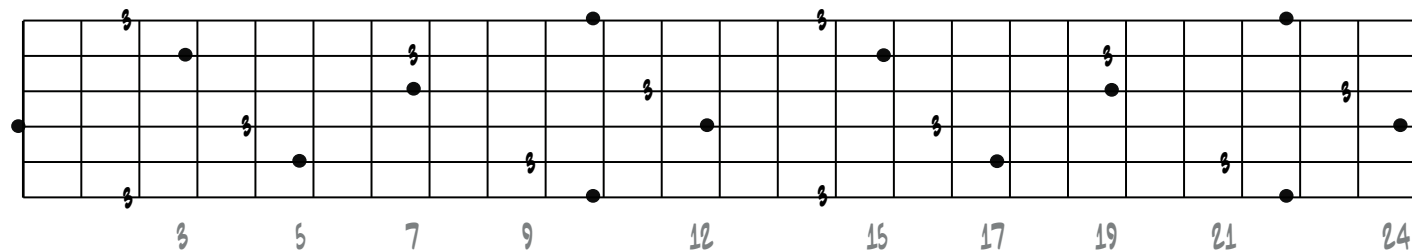
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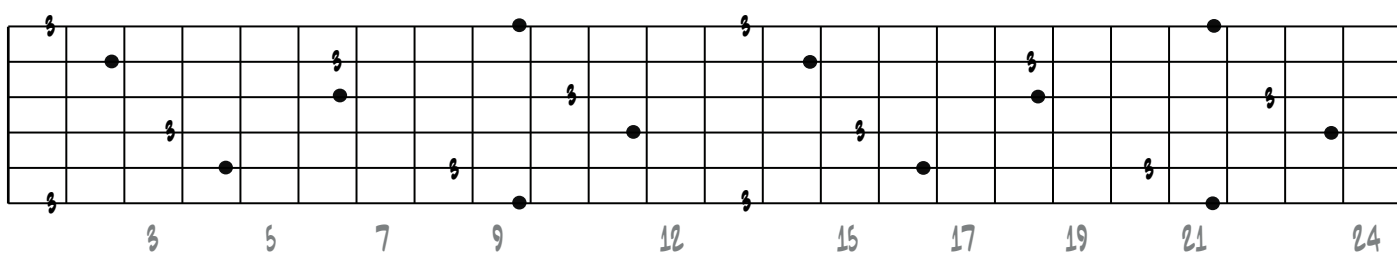
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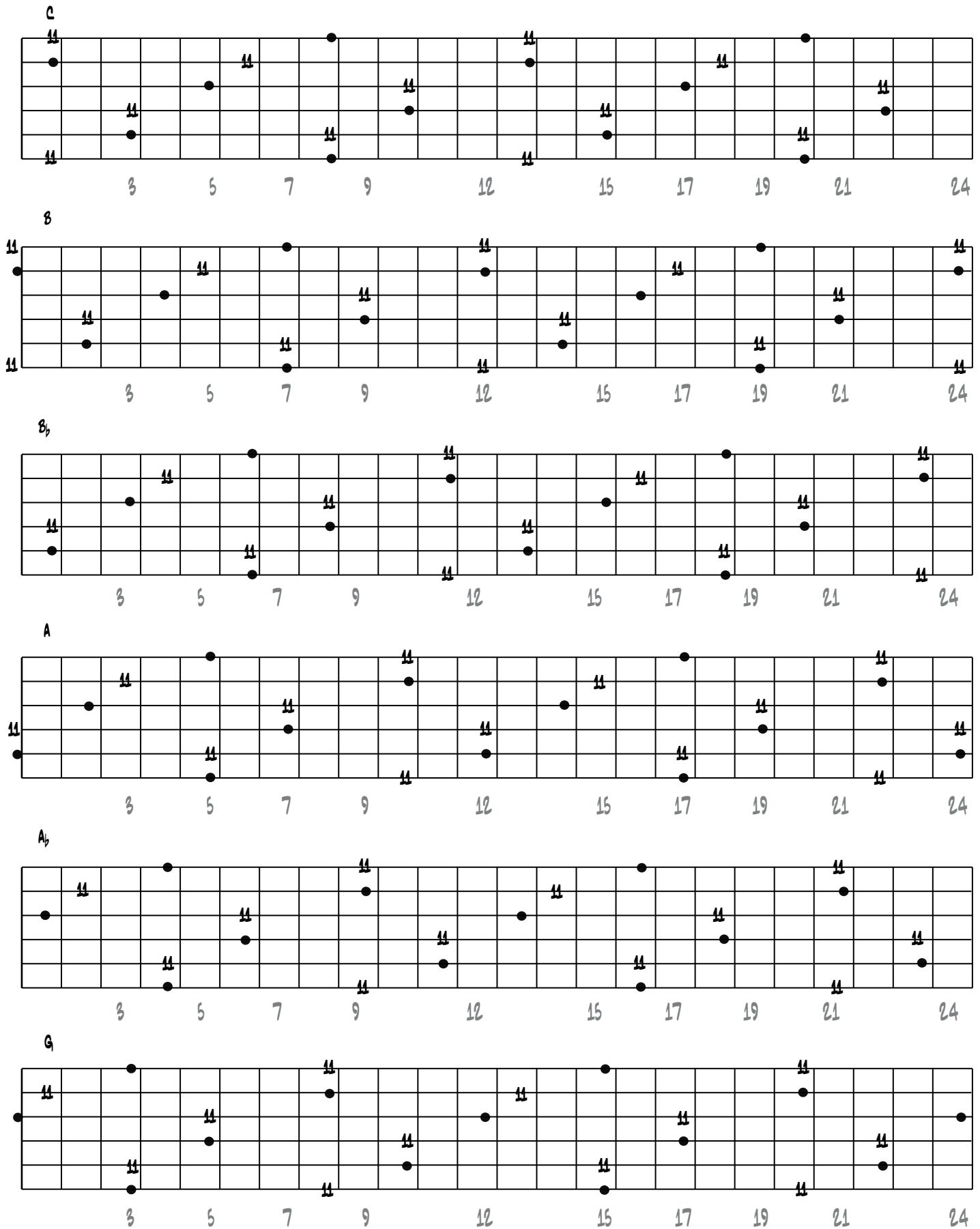
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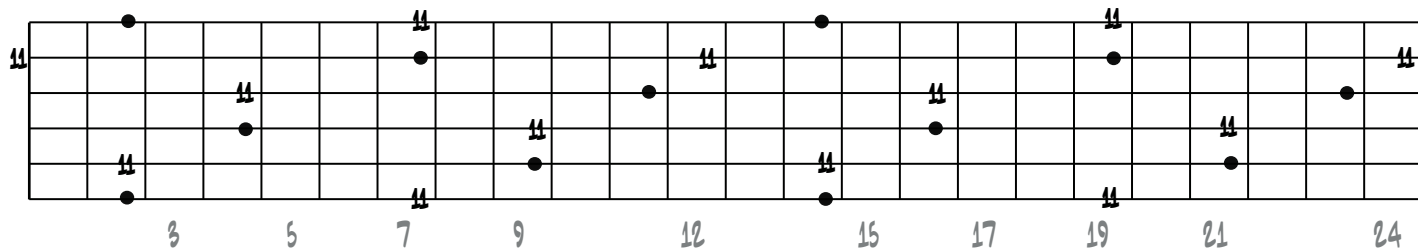
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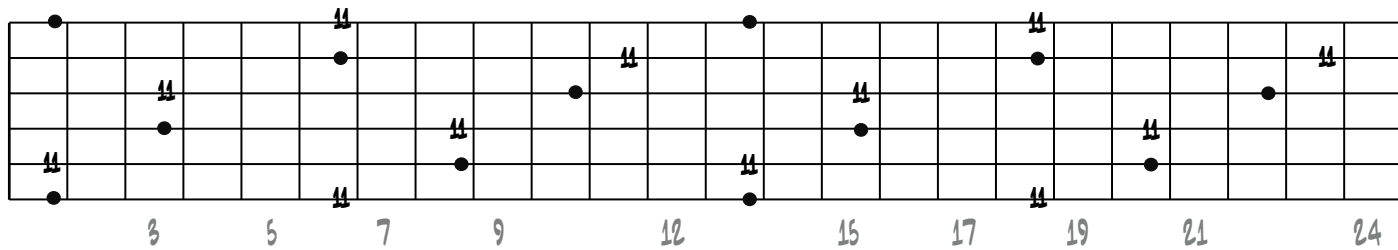
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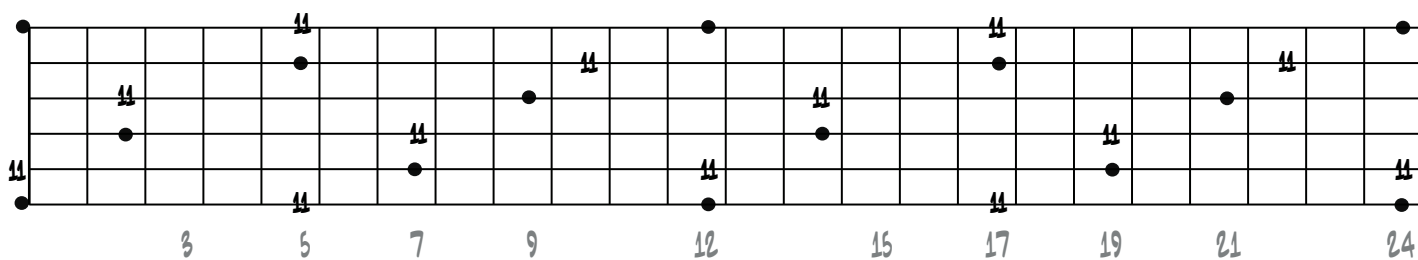
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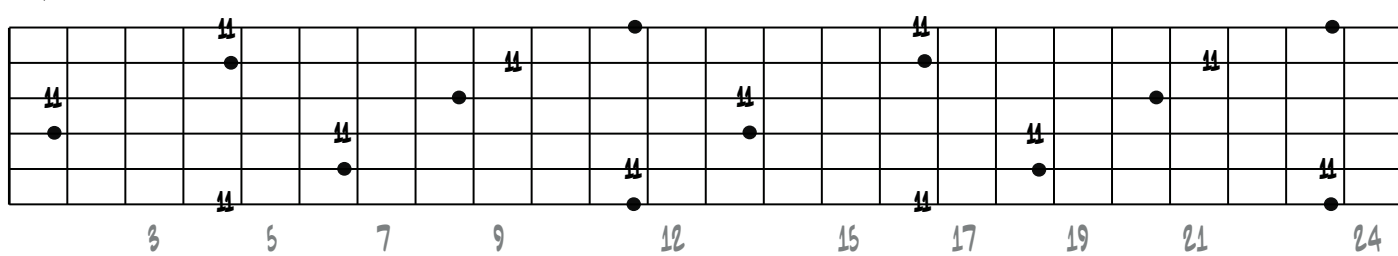
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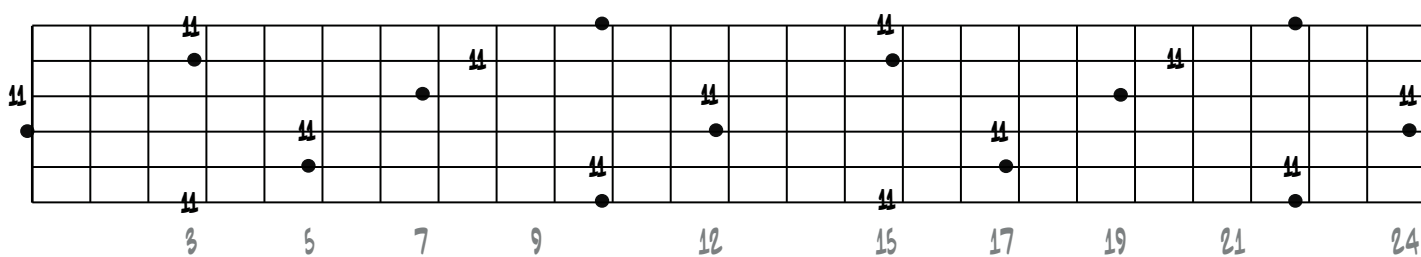
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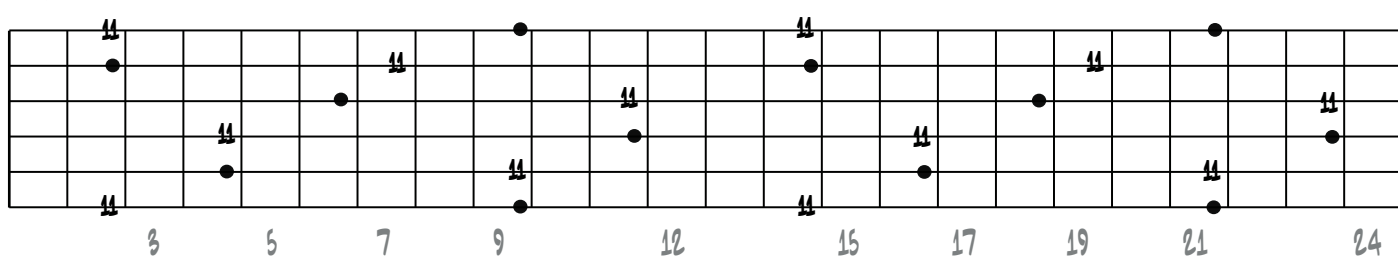
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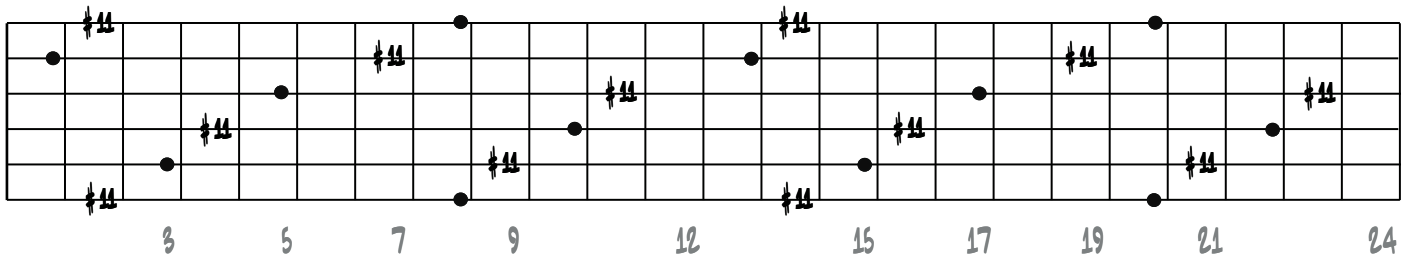


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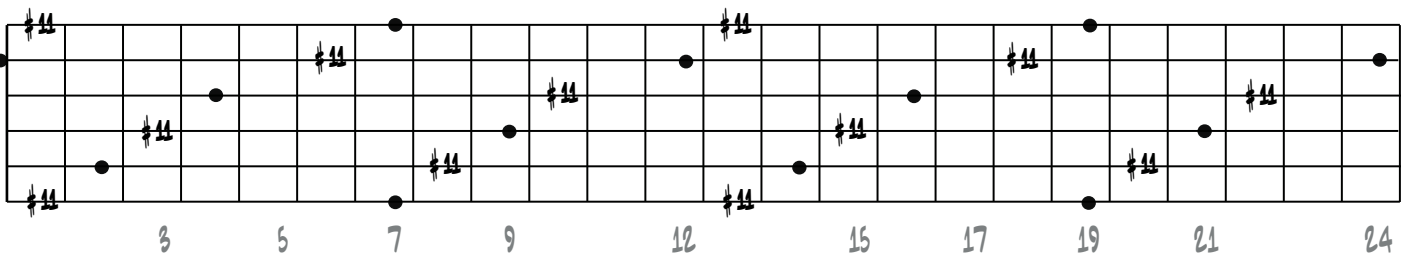


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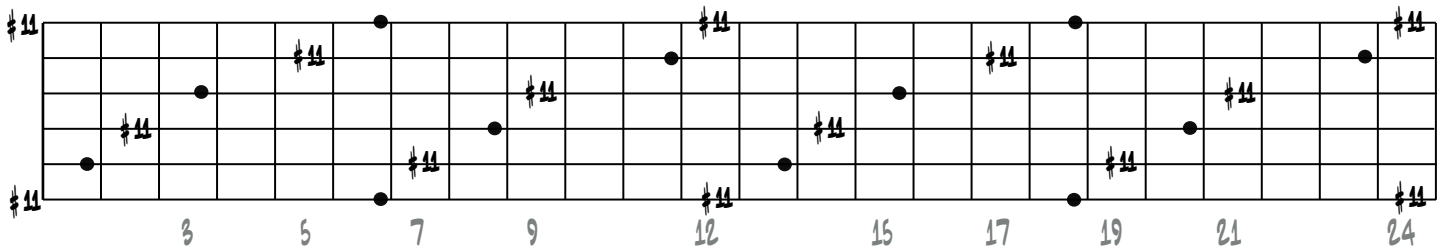
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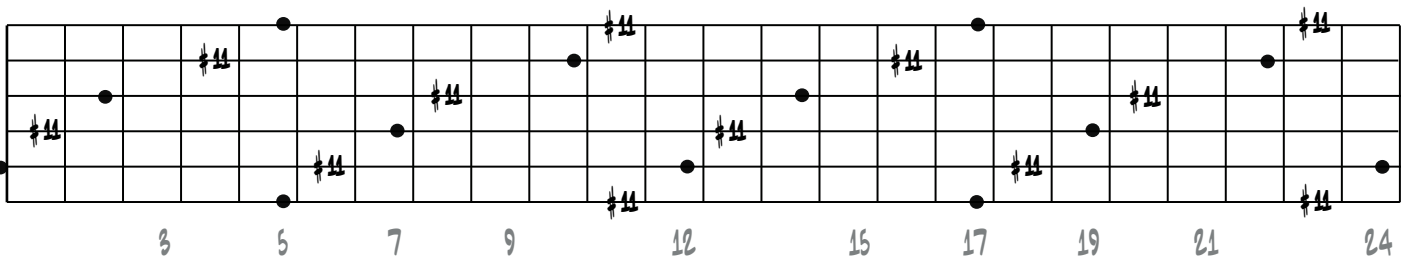
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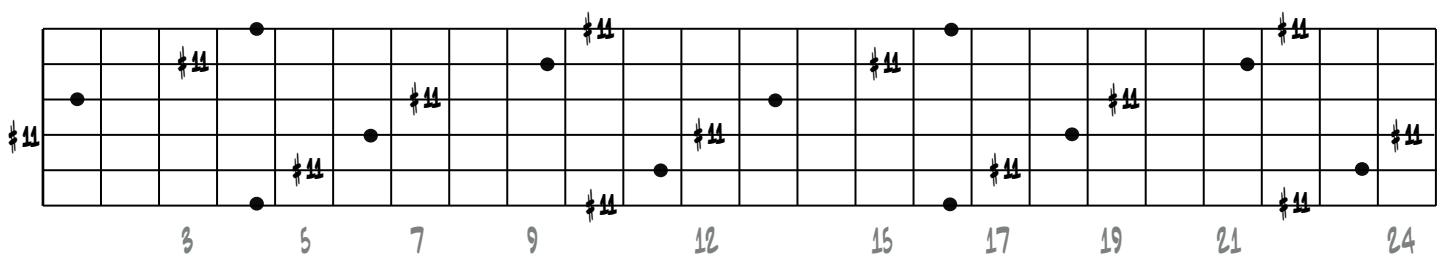
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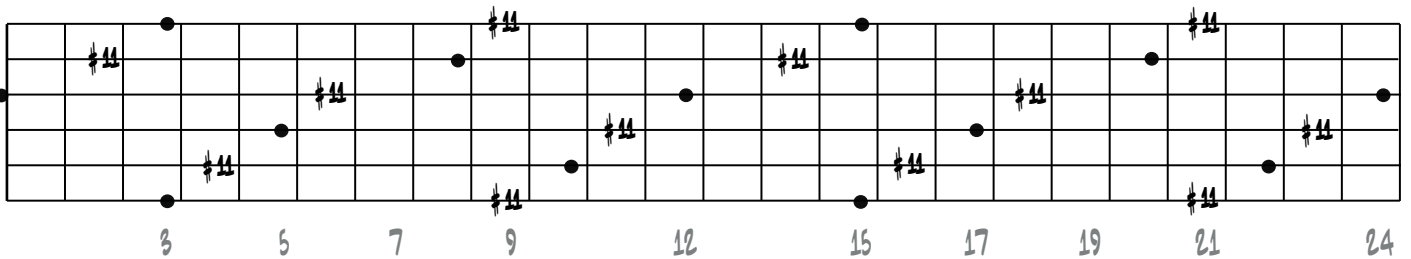
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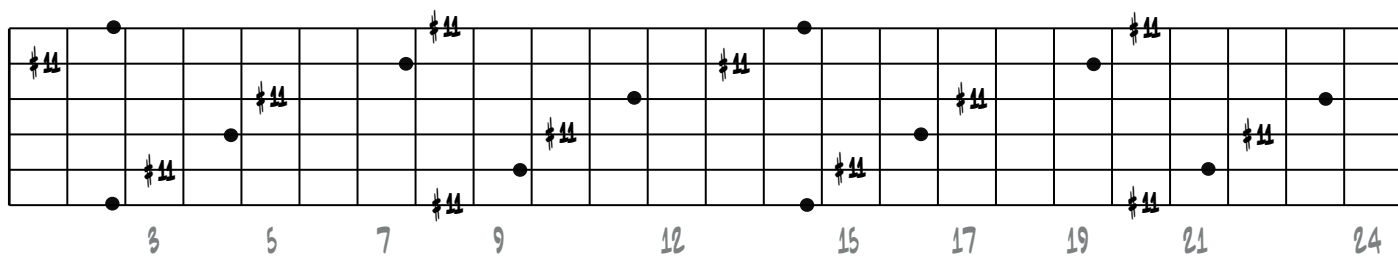
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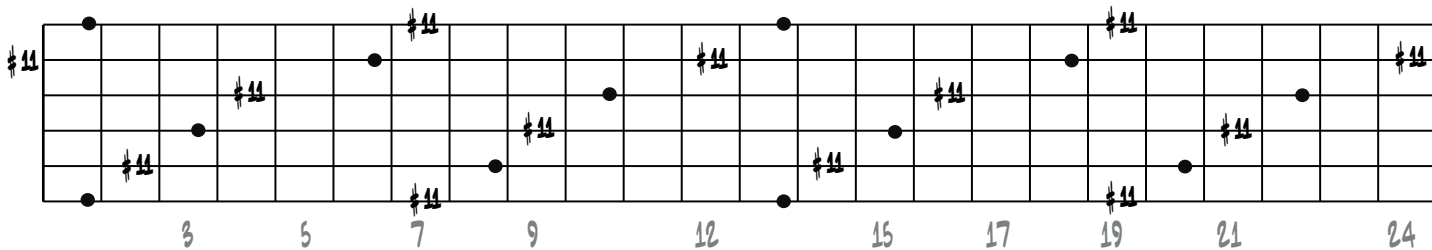
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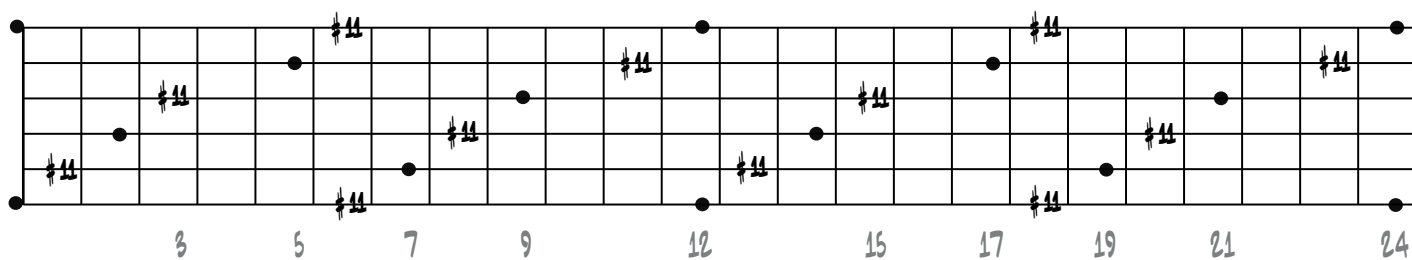
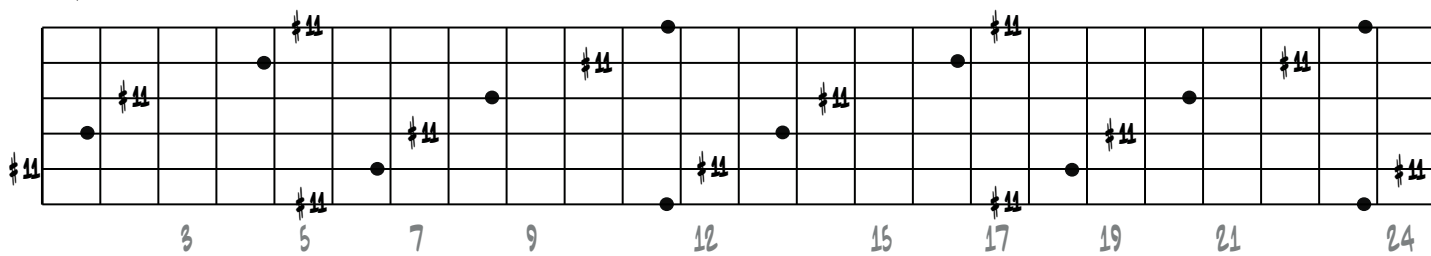
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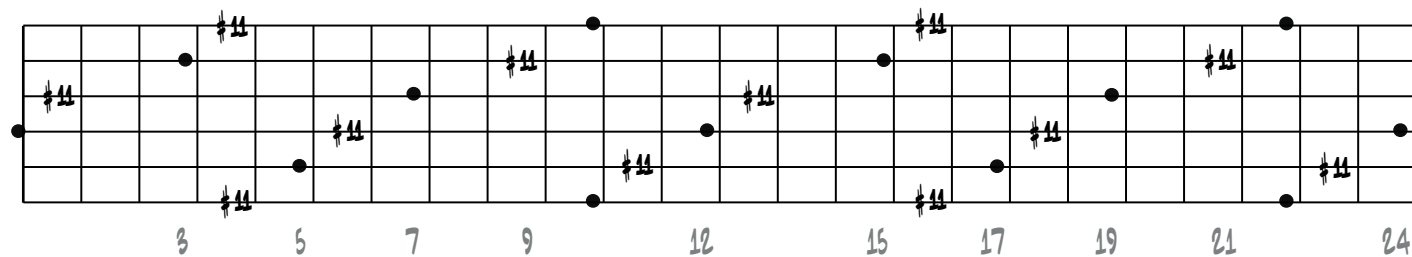
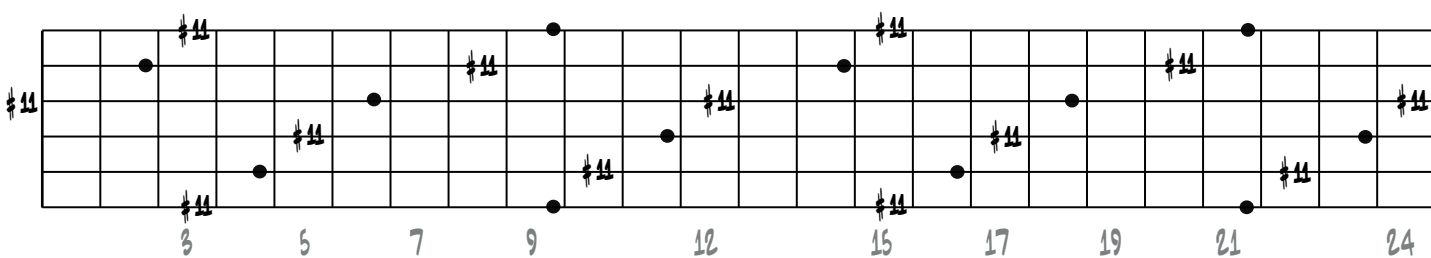
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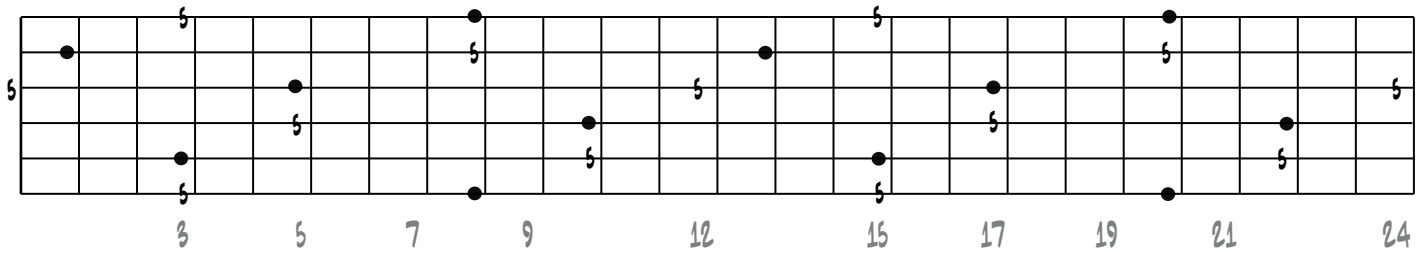
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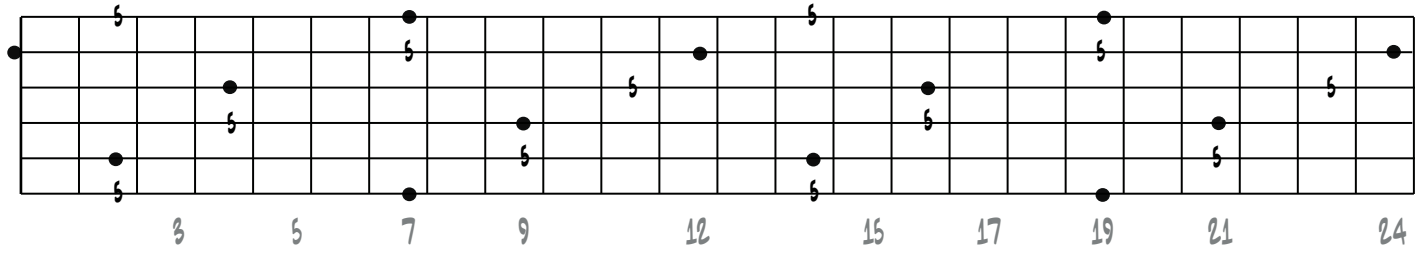
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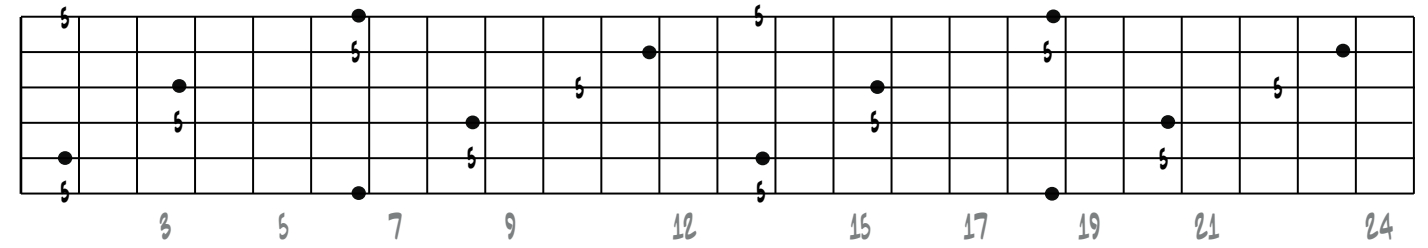
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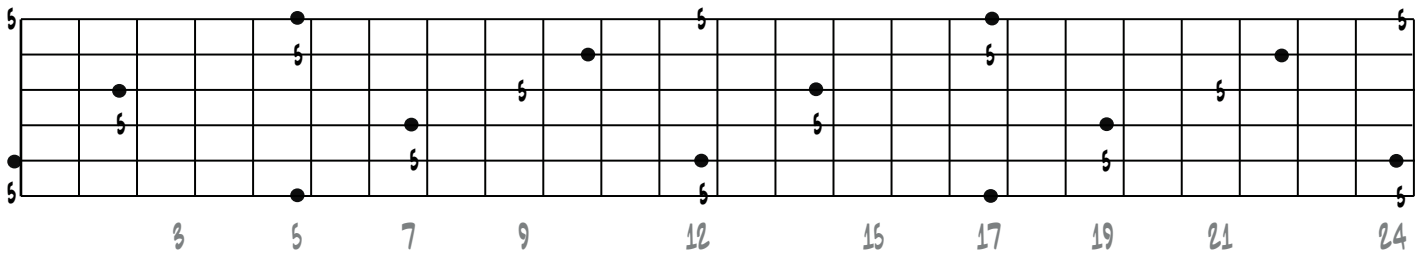
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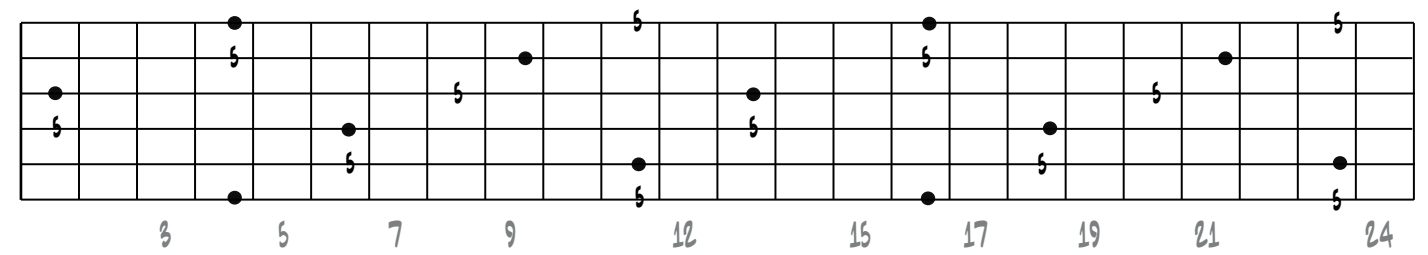
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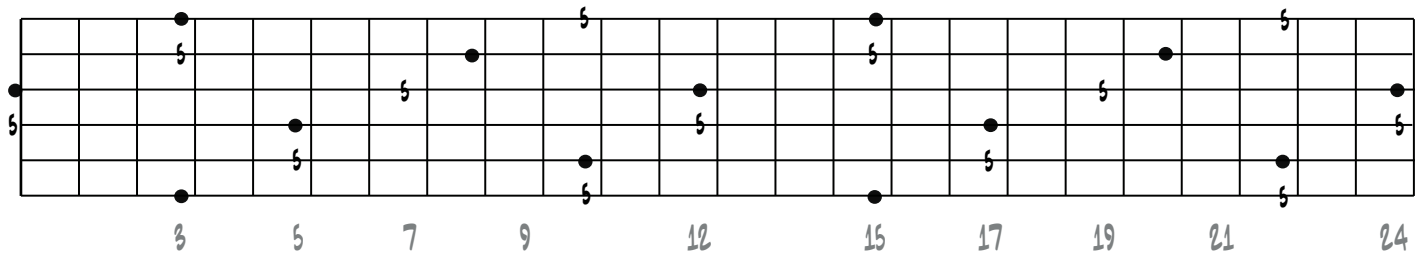
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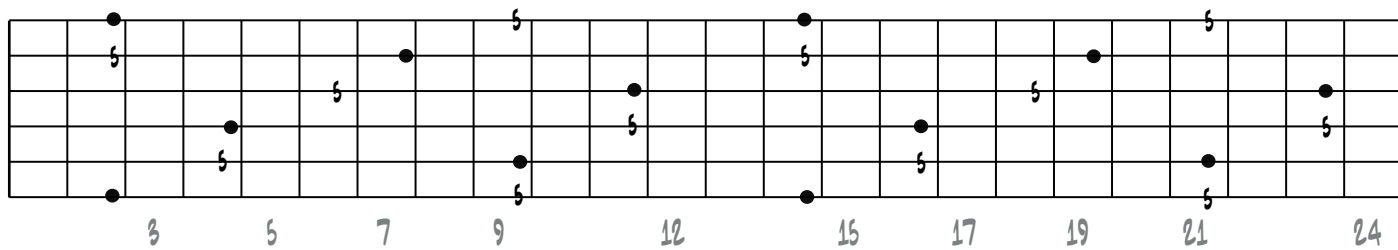
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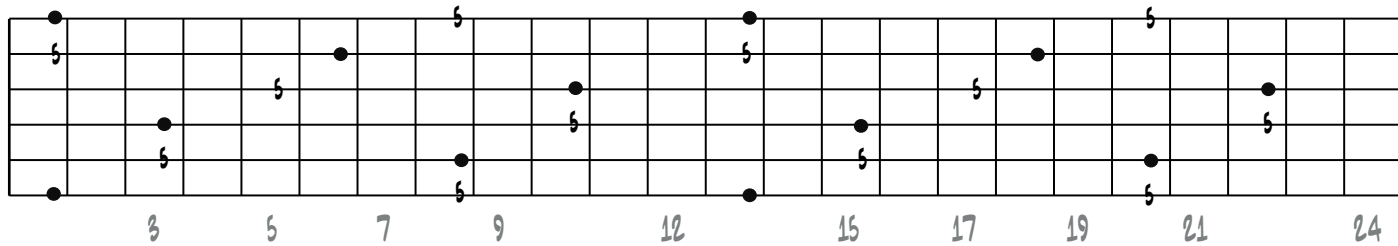
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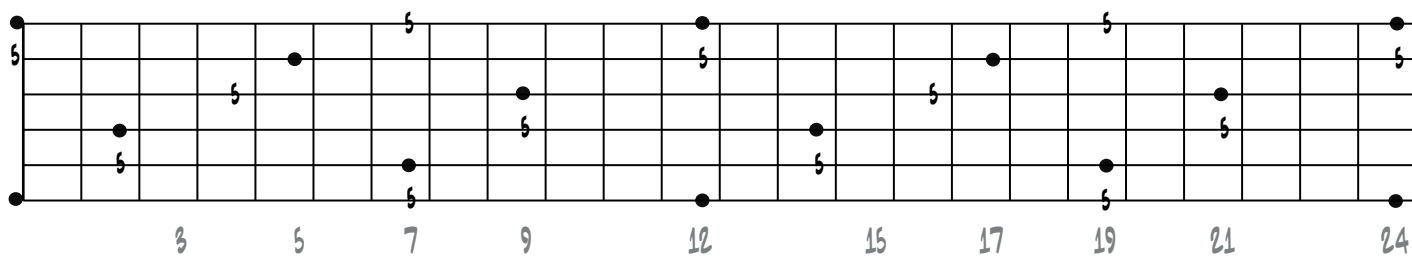
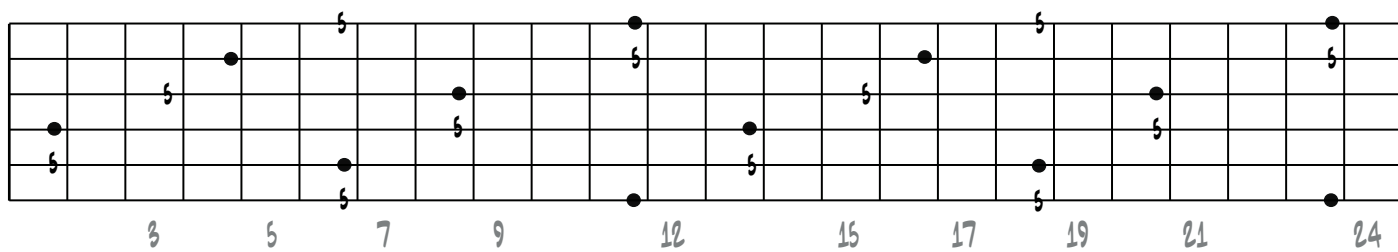
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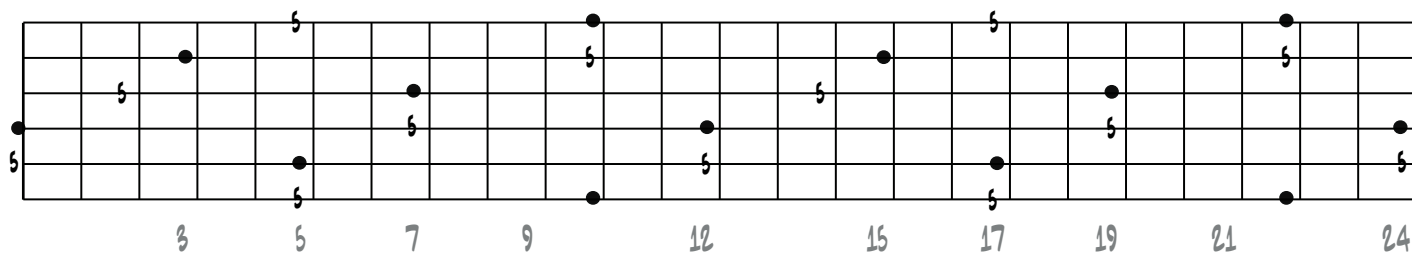
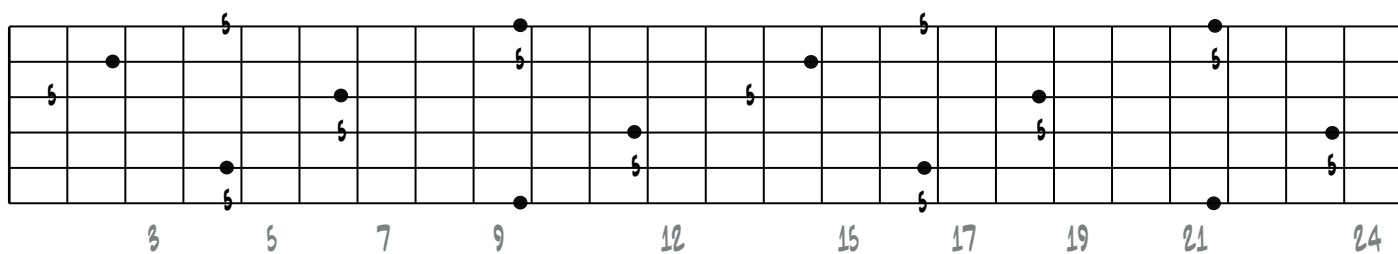
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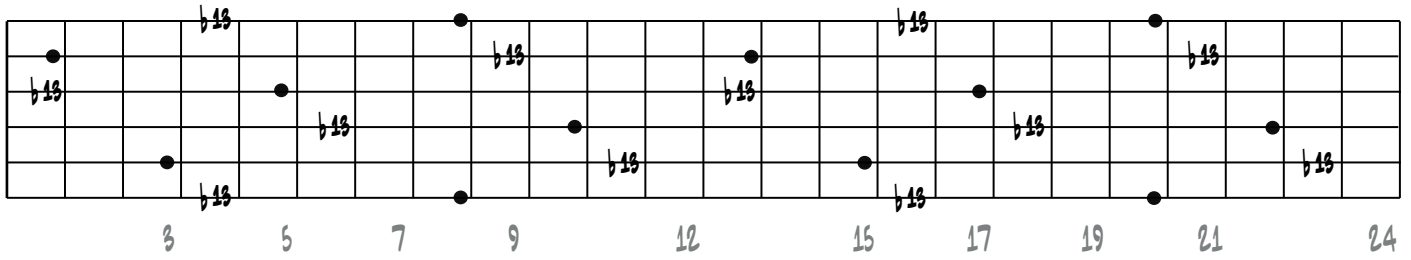
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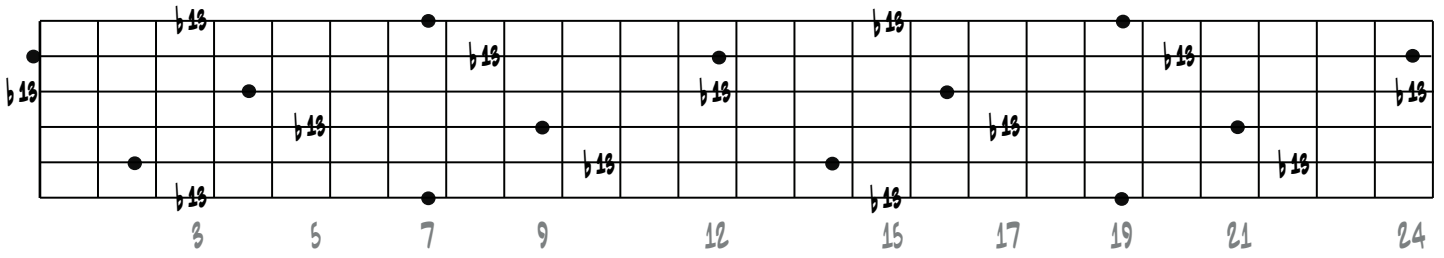
D_b

FLAT THIRTEEN

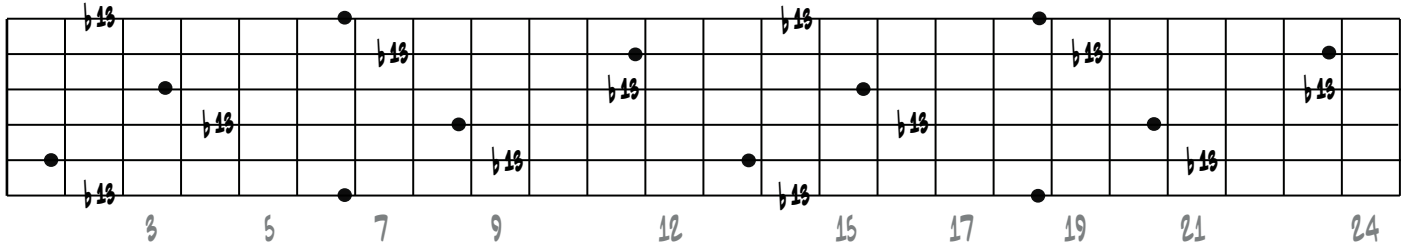
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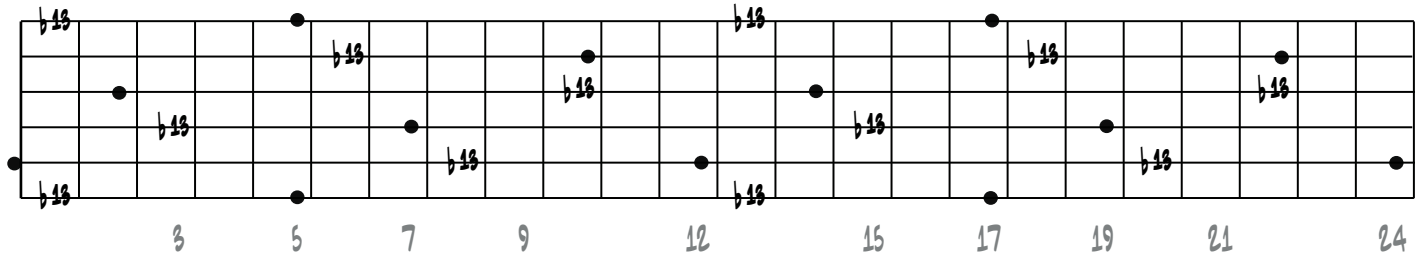
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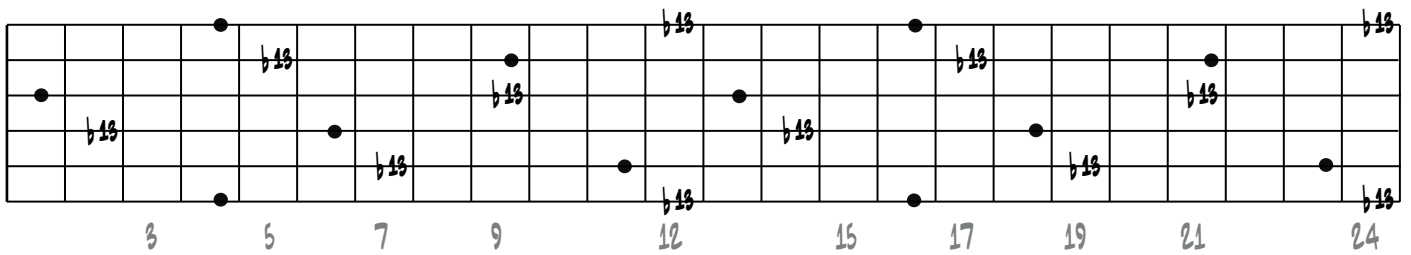
B_b



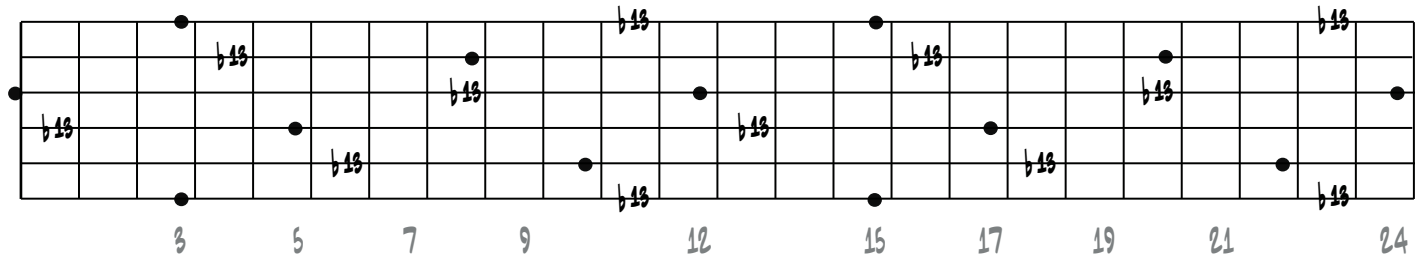
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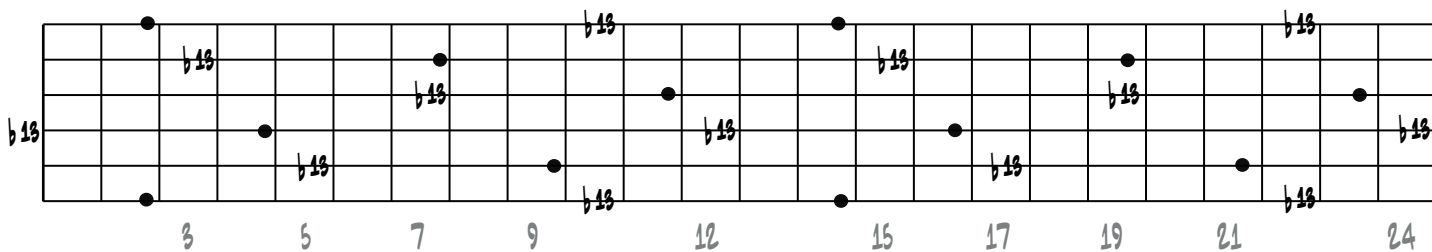
A_b



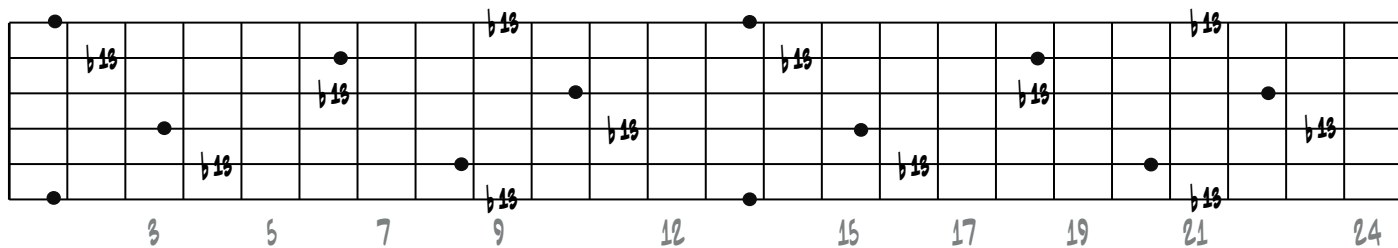
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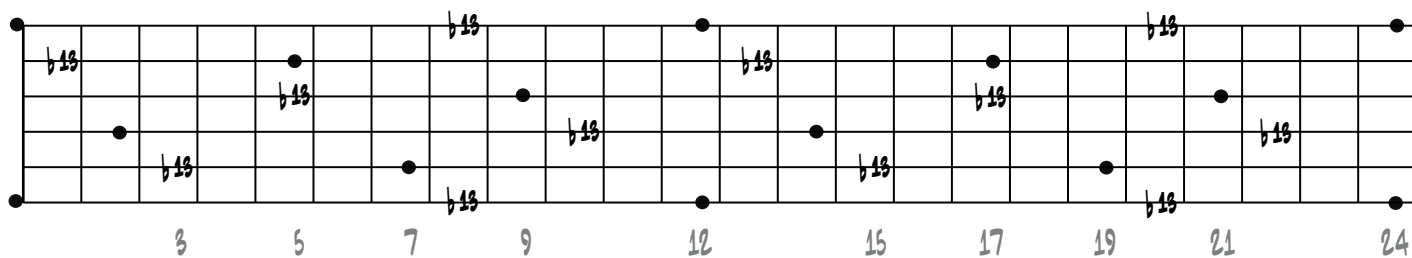
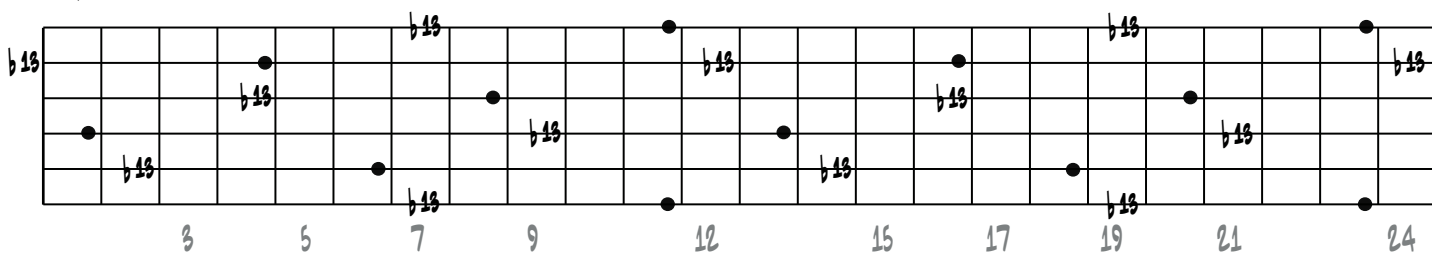
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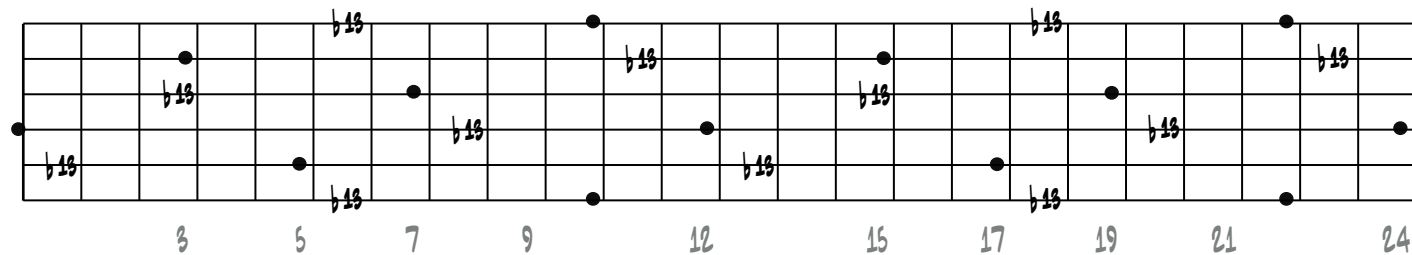
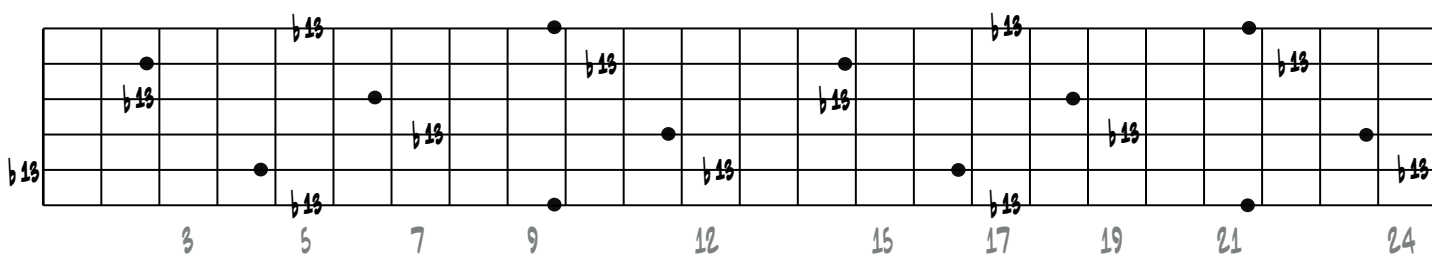
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E

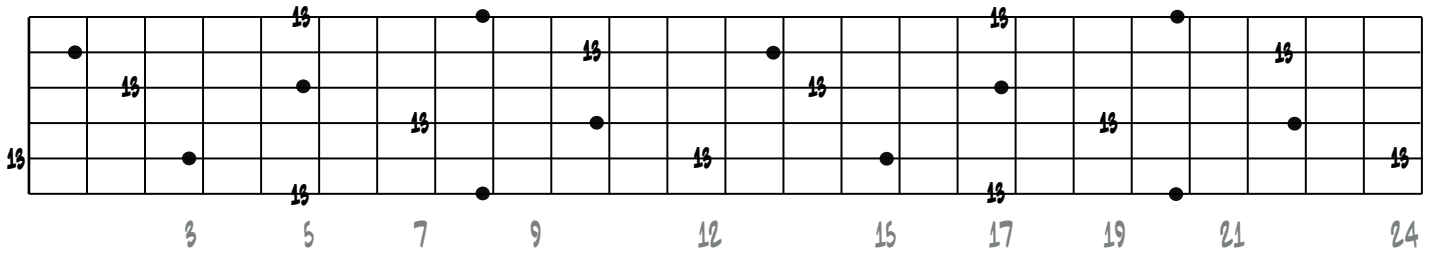
E_b

D

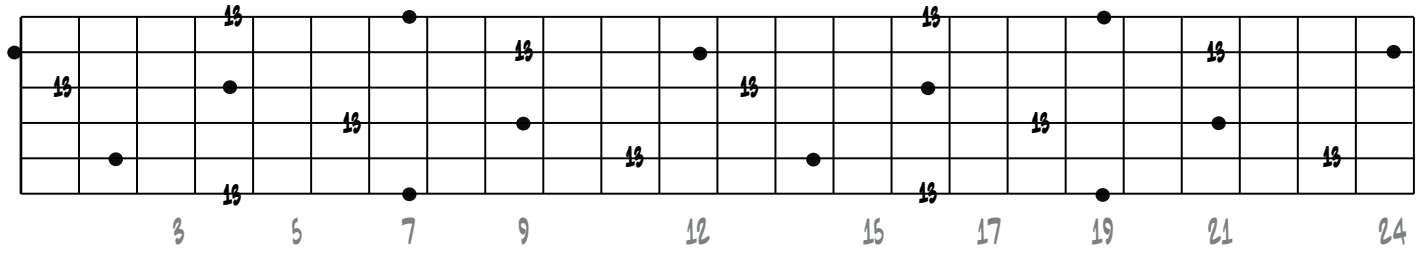
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THIRTEEN

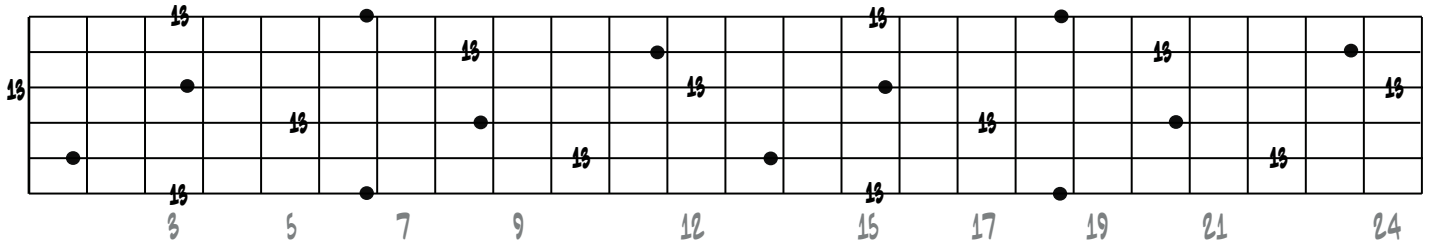
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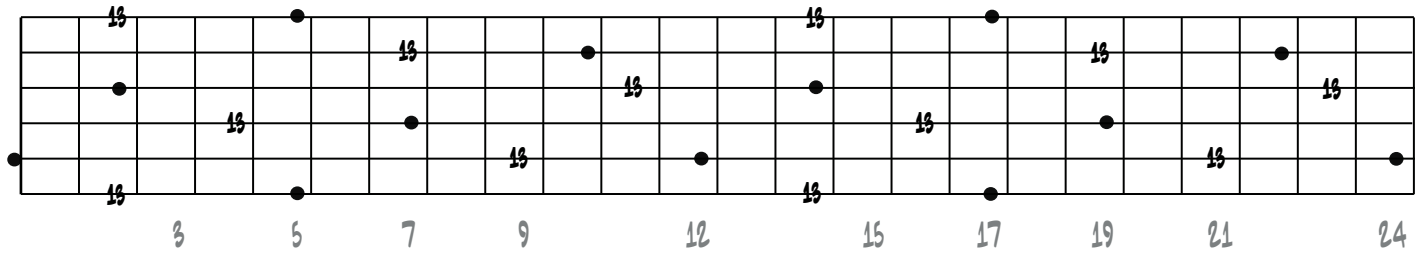
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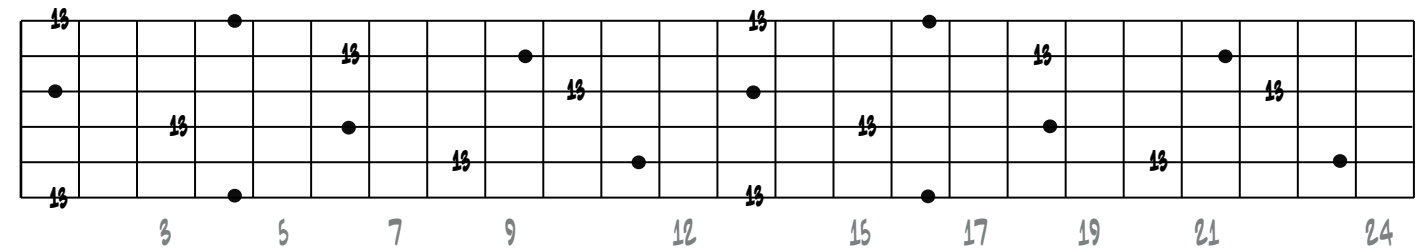
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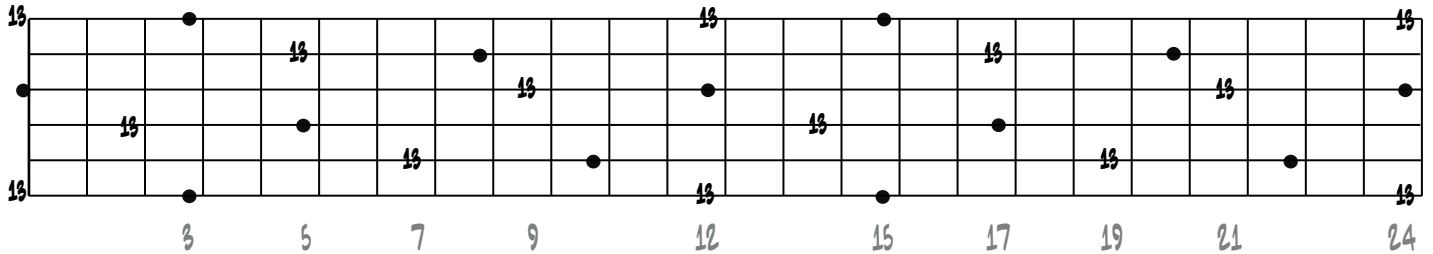
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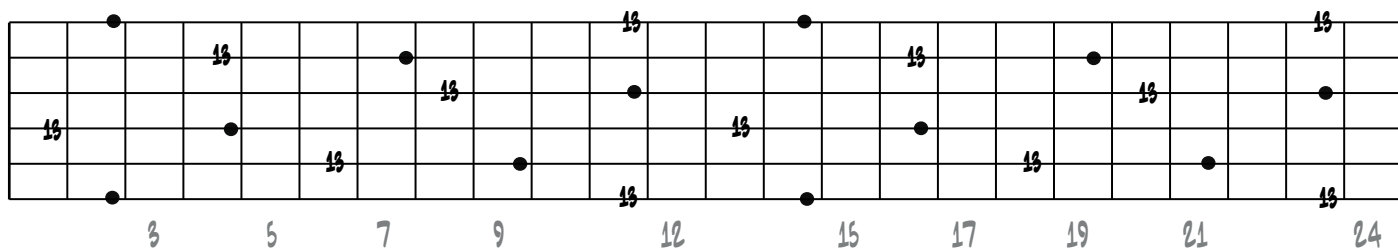
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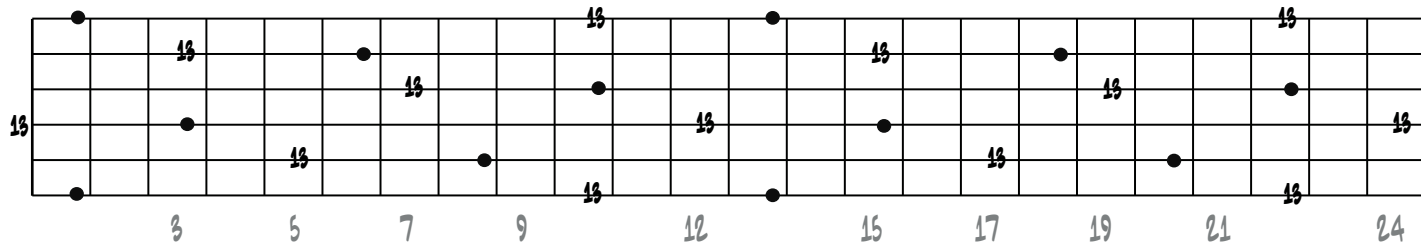
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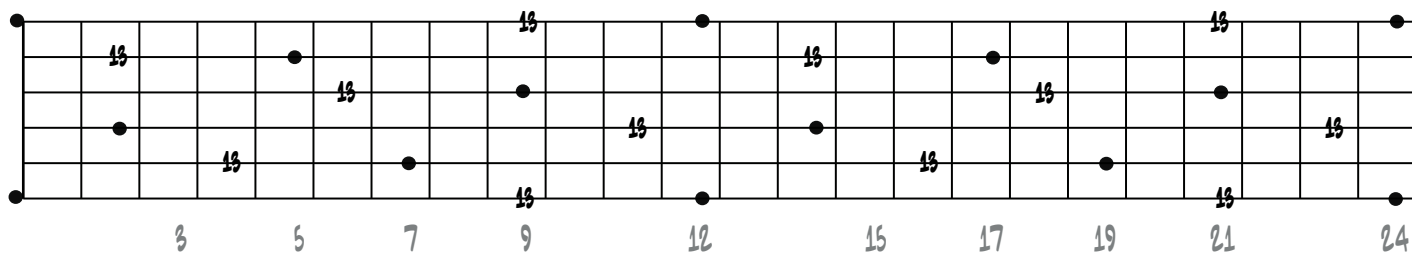
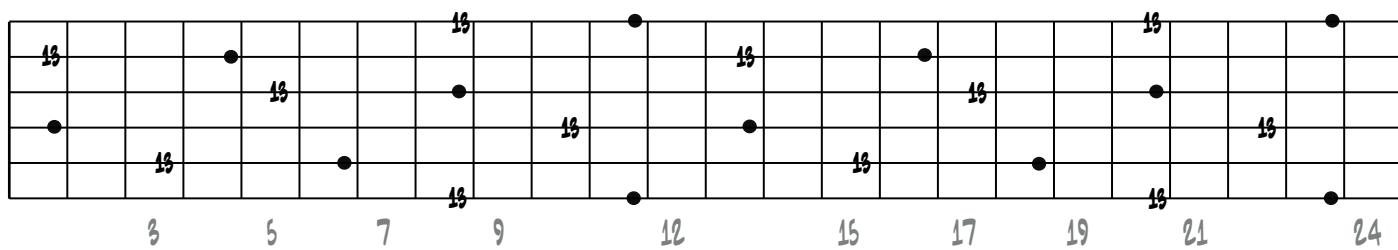
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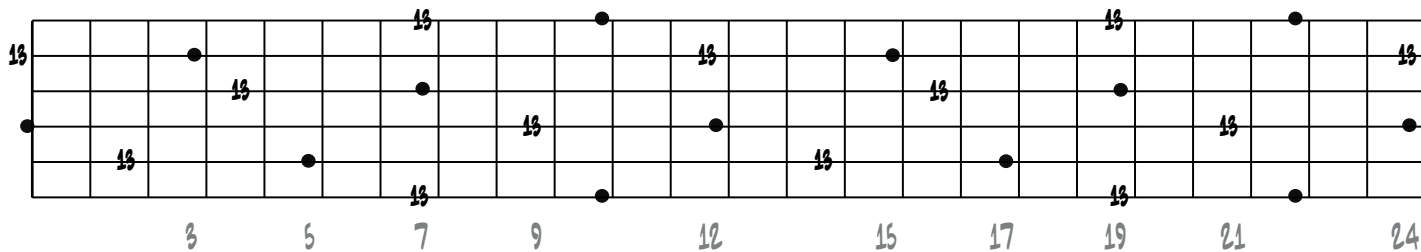
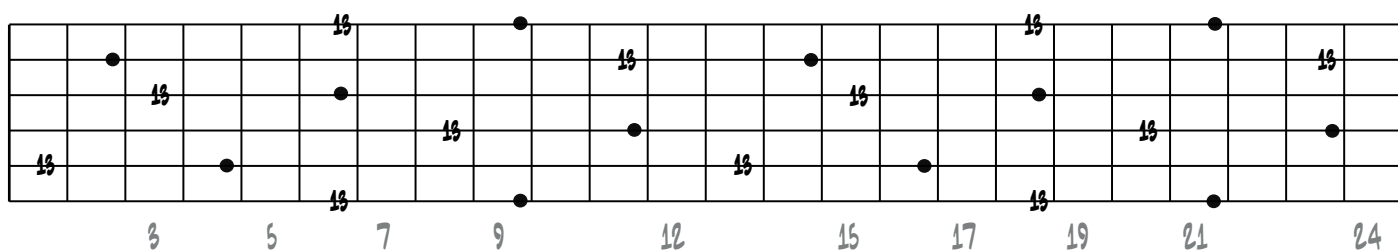
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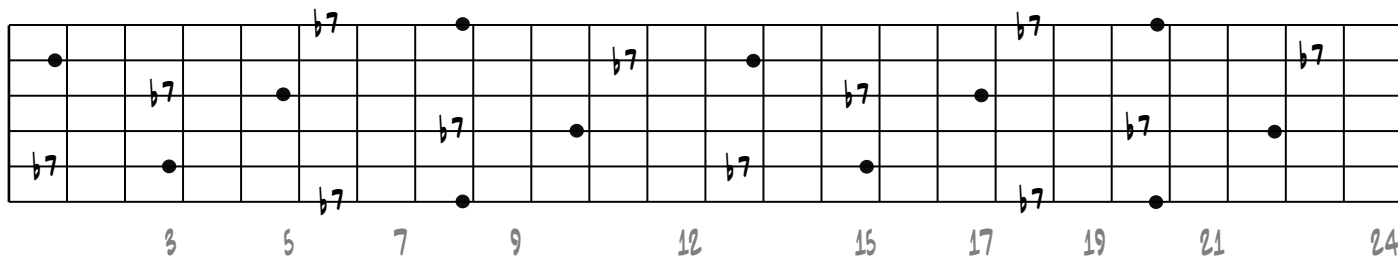
E_b

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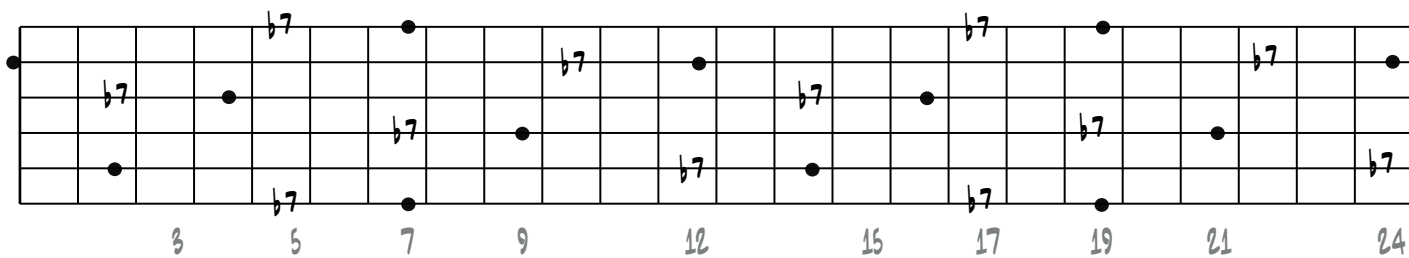
D_b

FLAT SEVEN

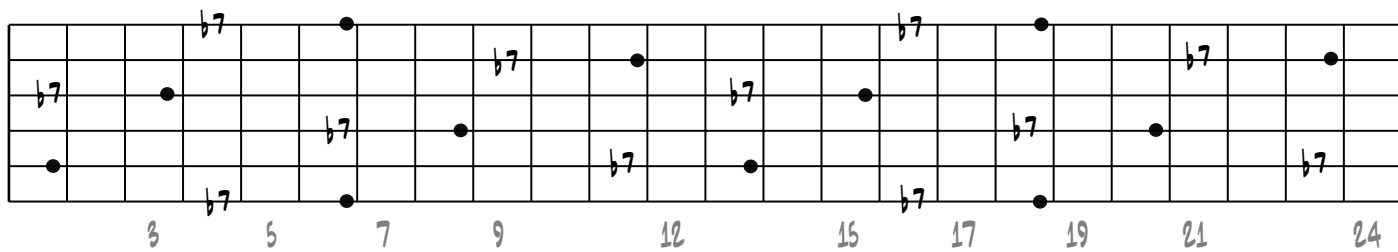
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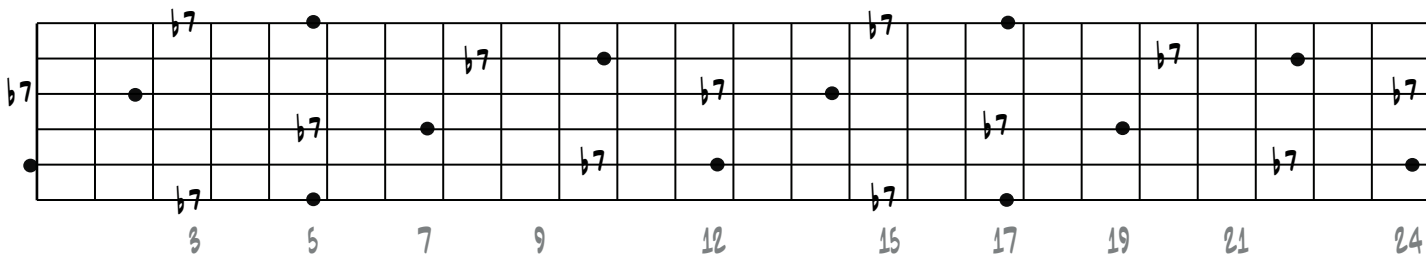
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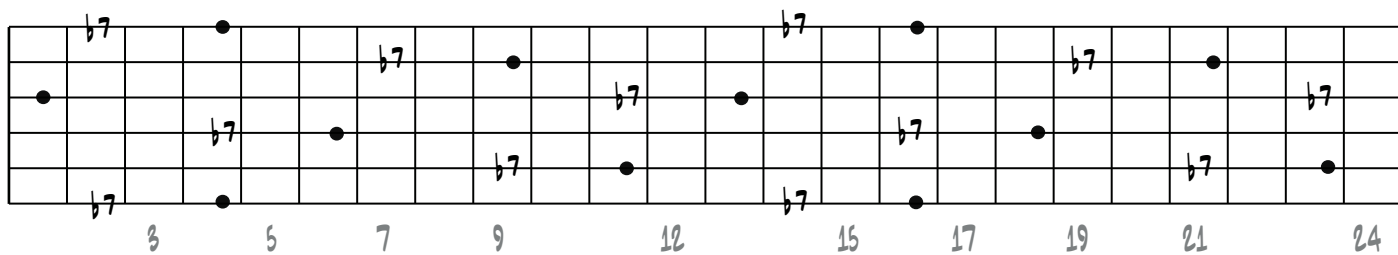
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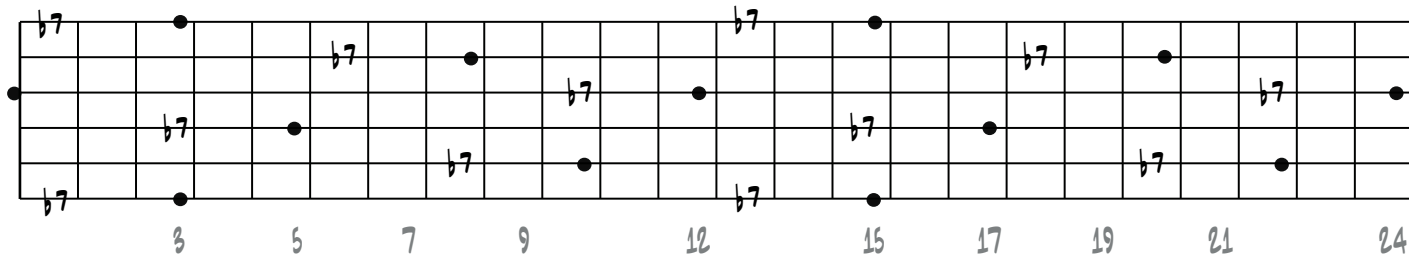
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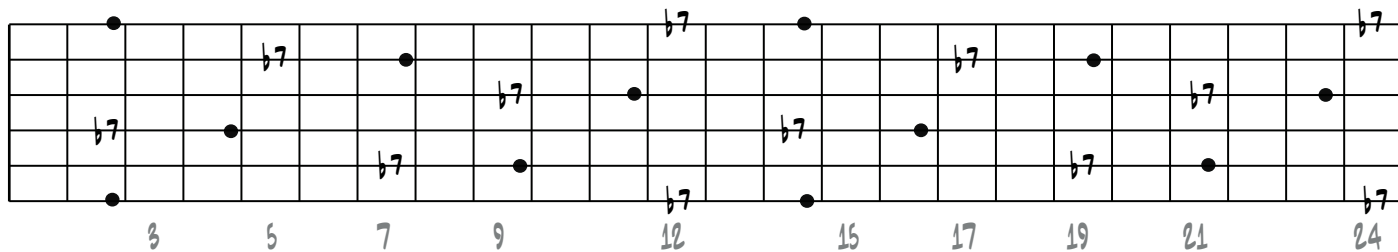
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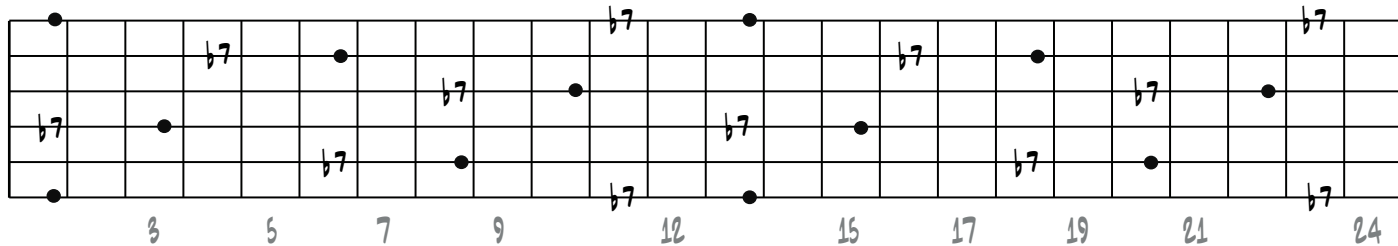
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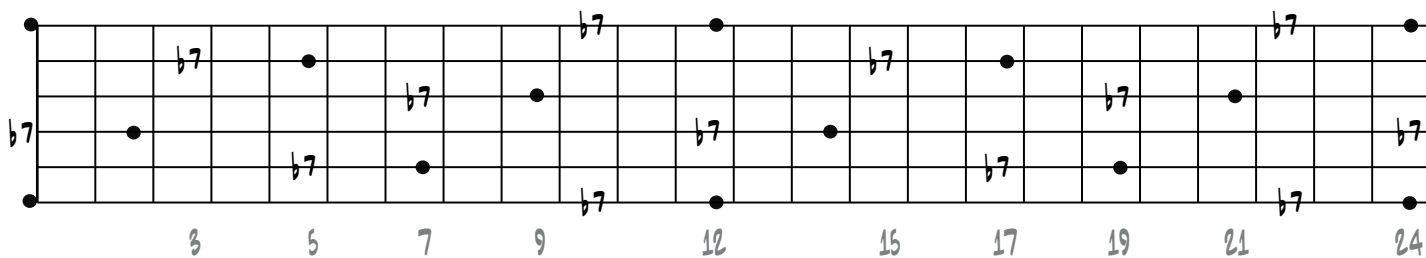
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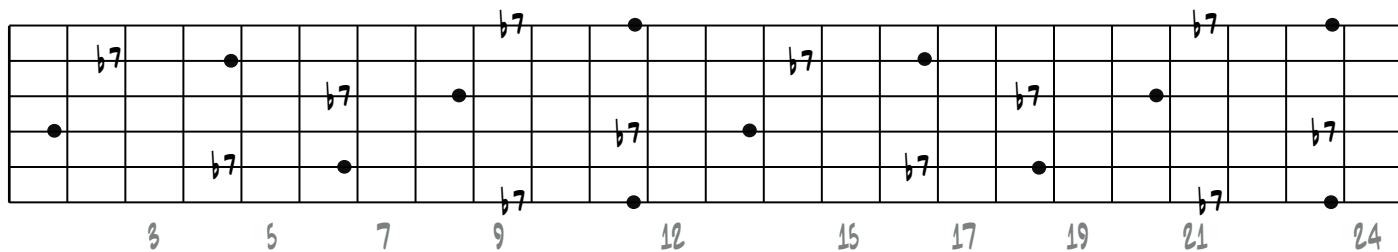
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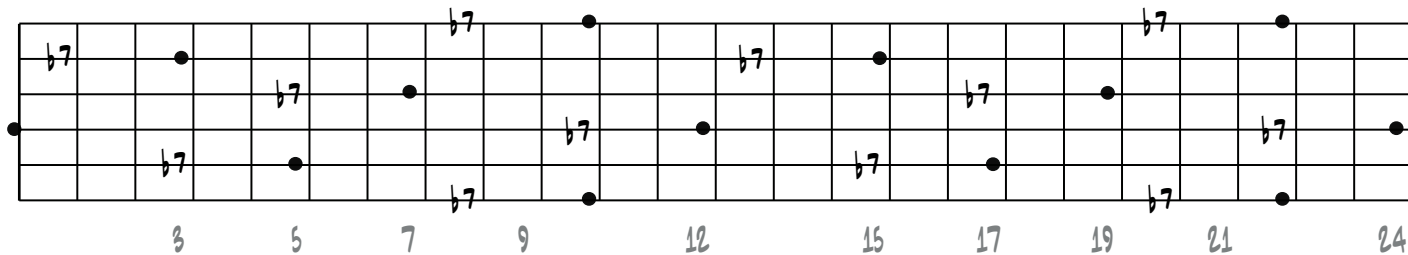
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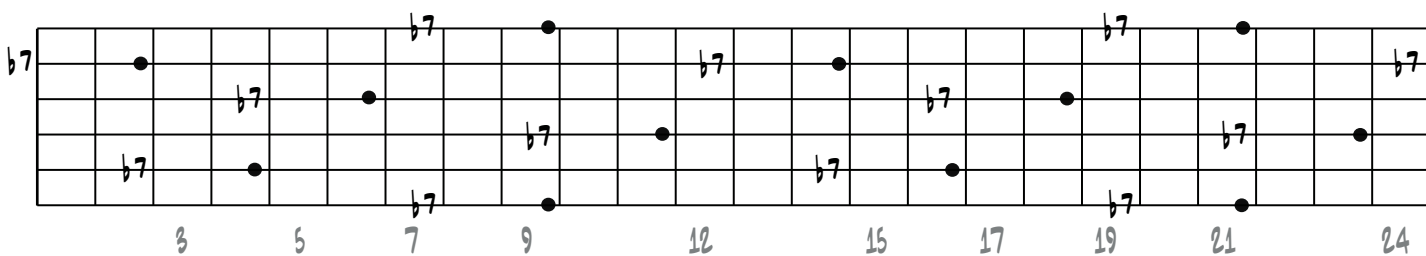
Eb



D

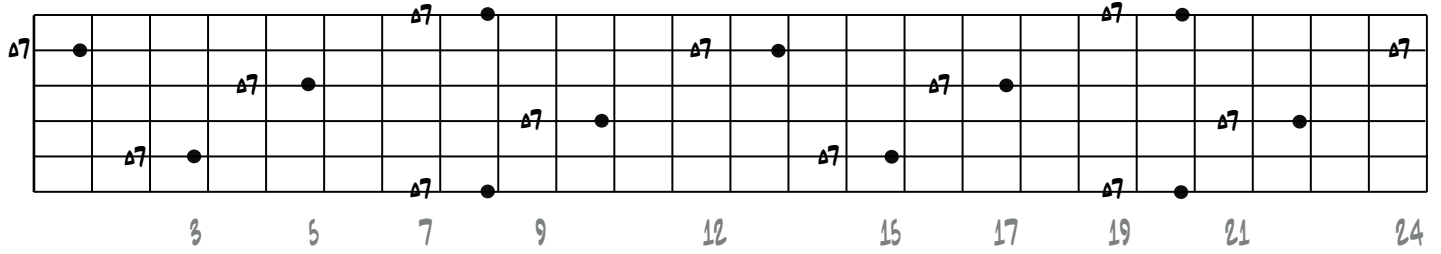


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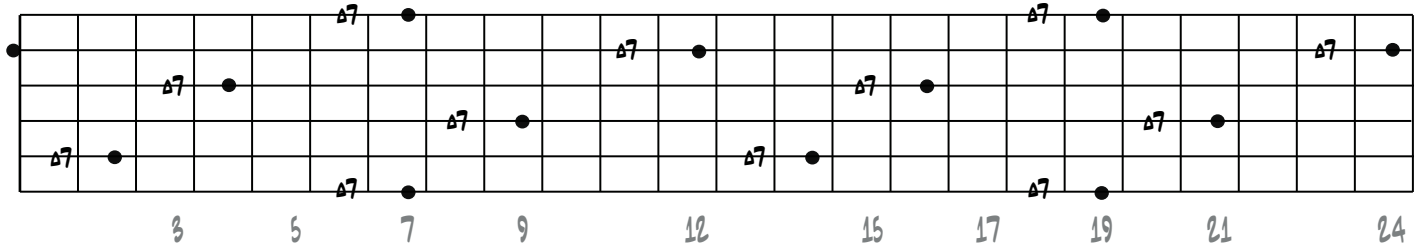


SEVEN

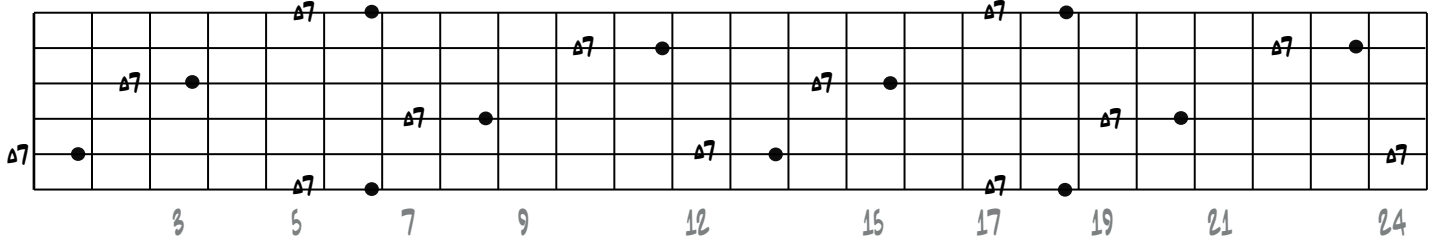
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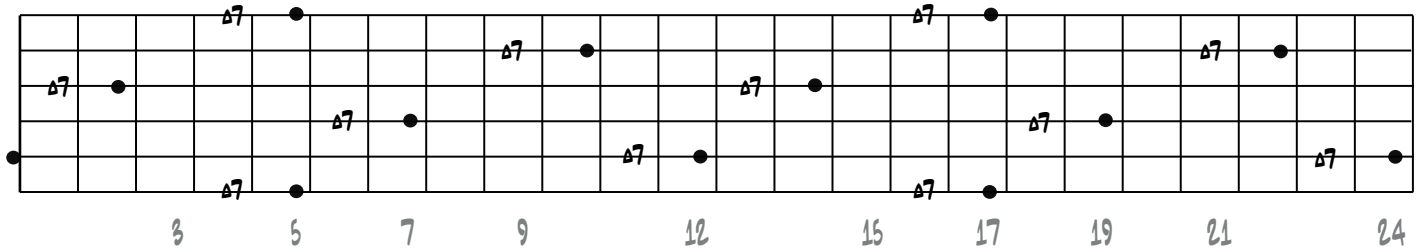
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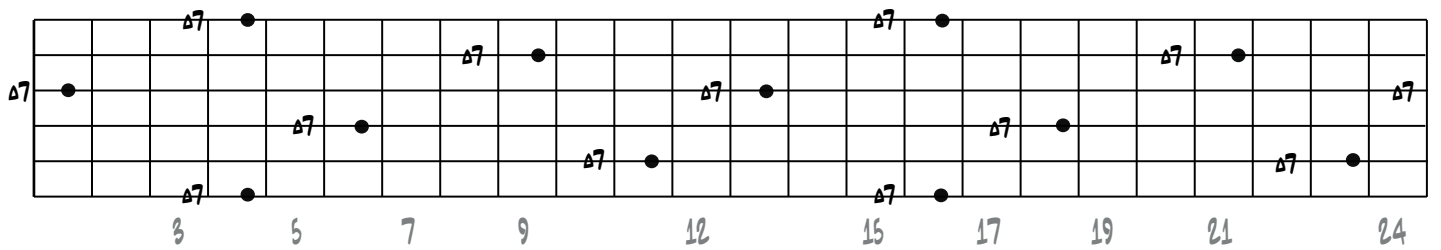
B_b



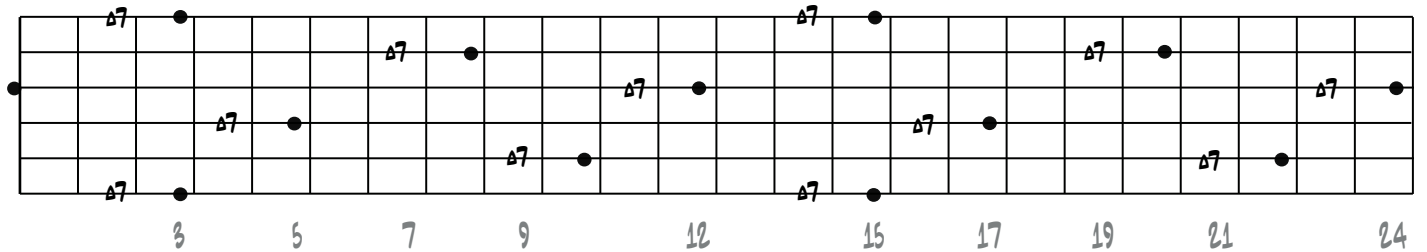
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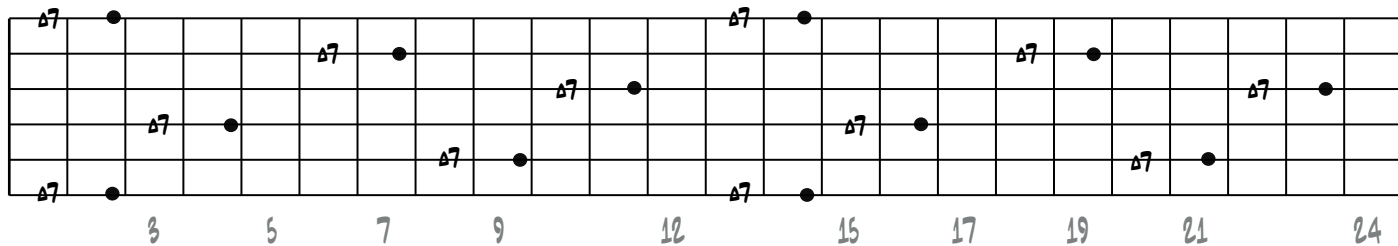
A_b



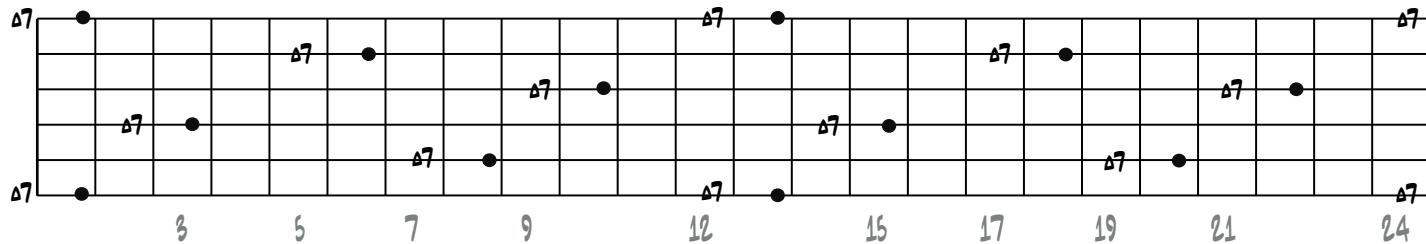
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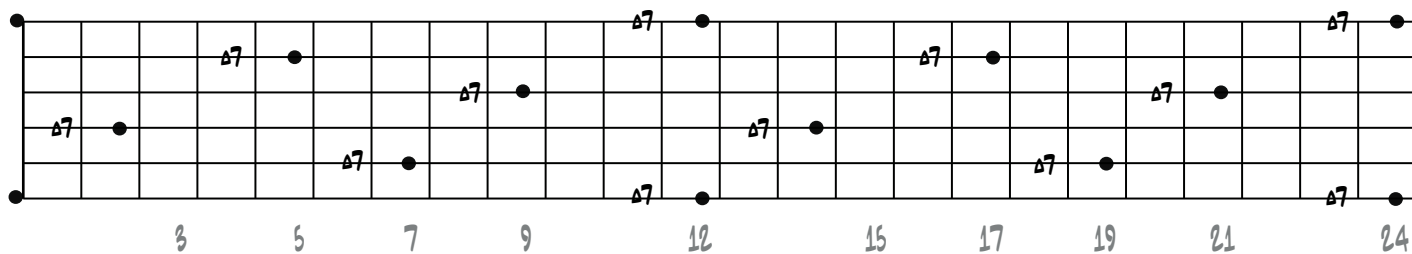
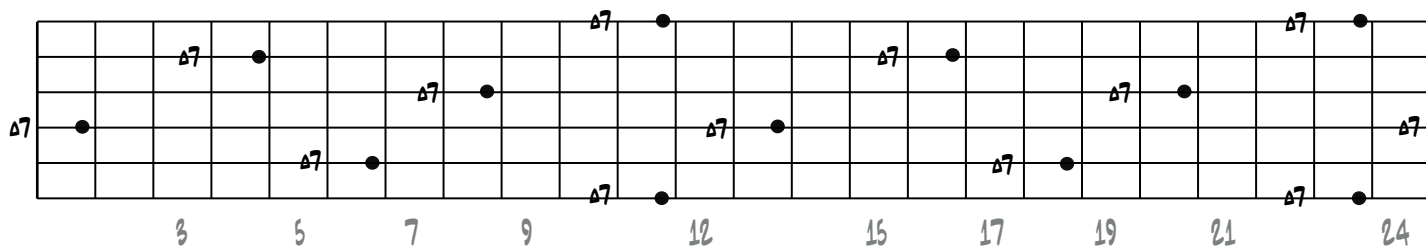
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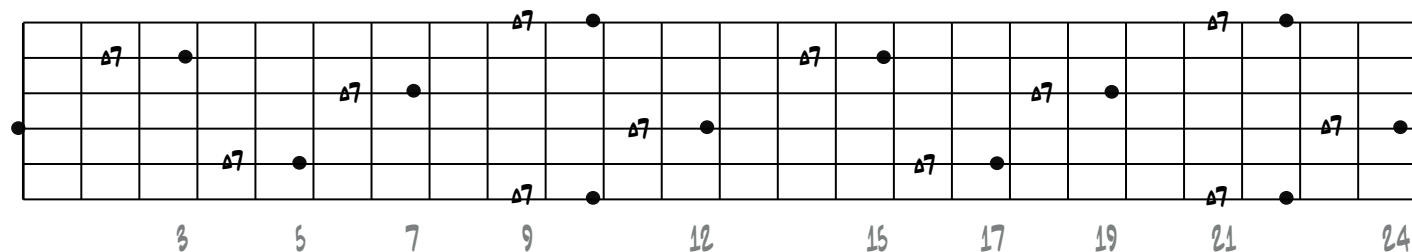
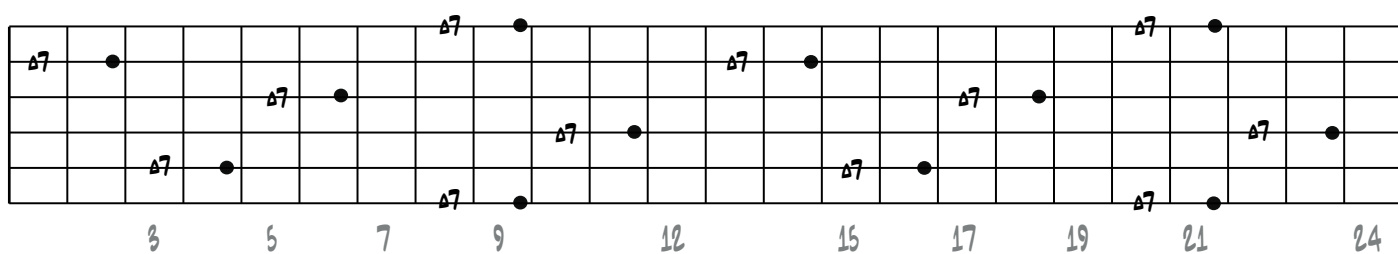
F



E

E_b

D

D_b

CHROMATIC

C

3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3
Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7
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13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13
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B

11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11
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B_b

#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11
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A

5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5
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A_b

b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13
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G

13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13
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F#

b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7
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			3		5		7		9		12		15		17		19		21		24			

F

Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7
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			3		5		7		9		12		15		17		19		21		24			

E

●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●
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b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7
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			3		5		7		9		12		15		17		19		21		24			

Eb

b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9
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Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7
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b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9
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D

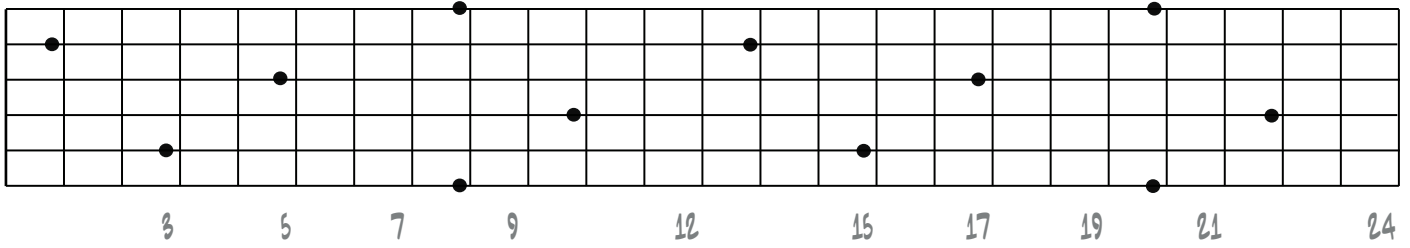
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13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13
11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11
●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●
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Db

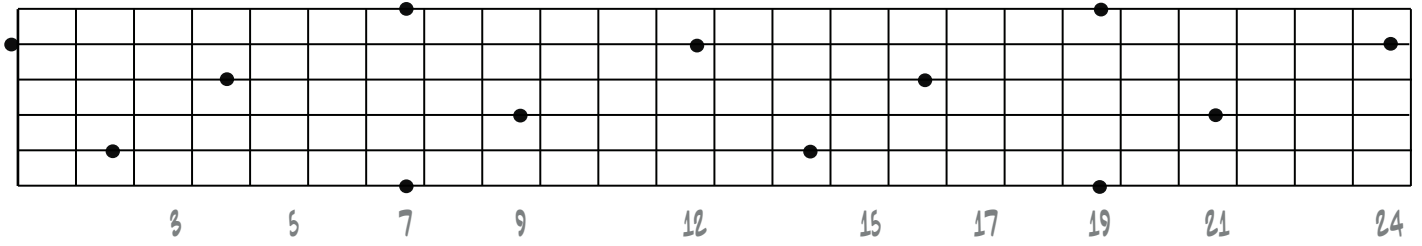
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b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7
#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11	5	b13	13	b7	Δ7	●	b9	9	b3	3	11	#11
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ROOT NOTES

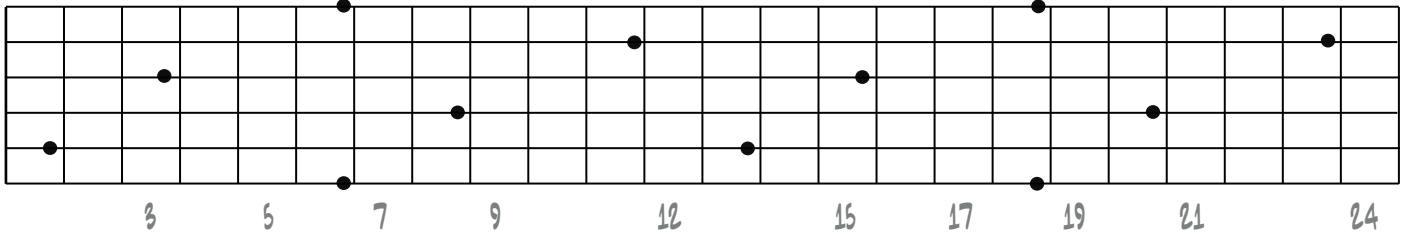
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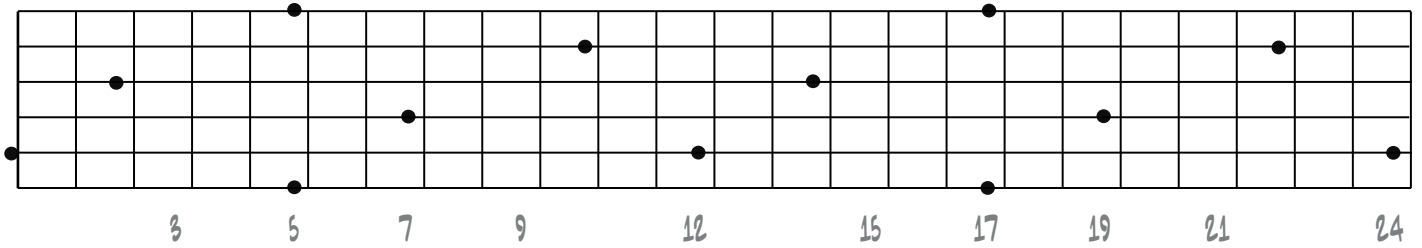
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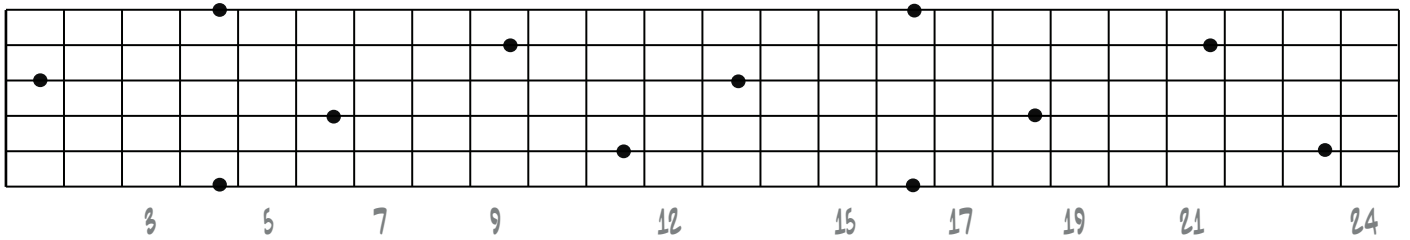
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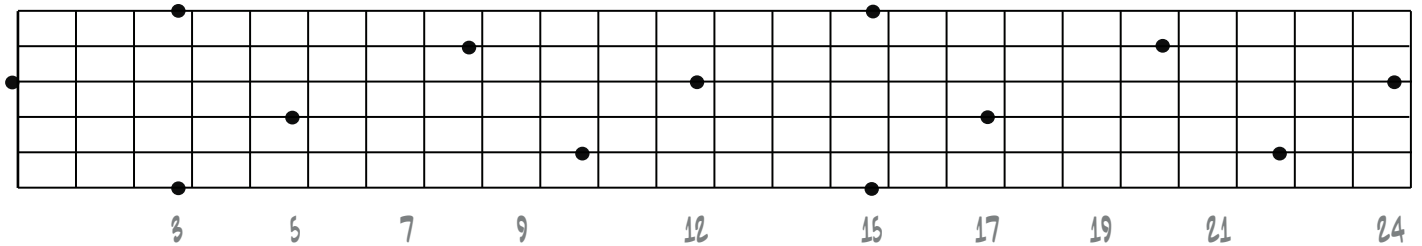
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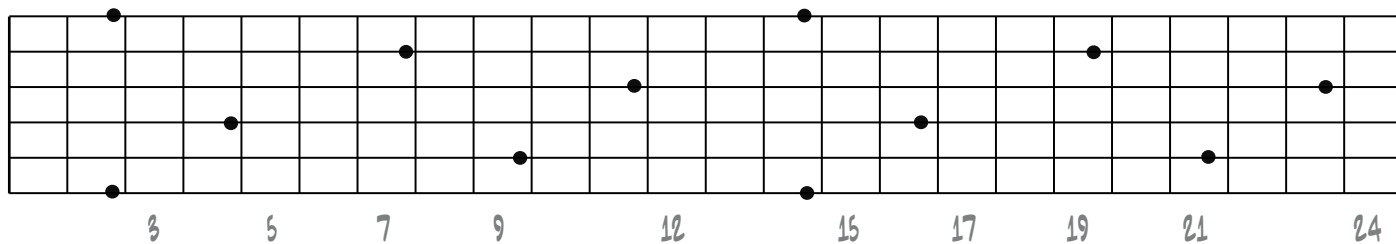
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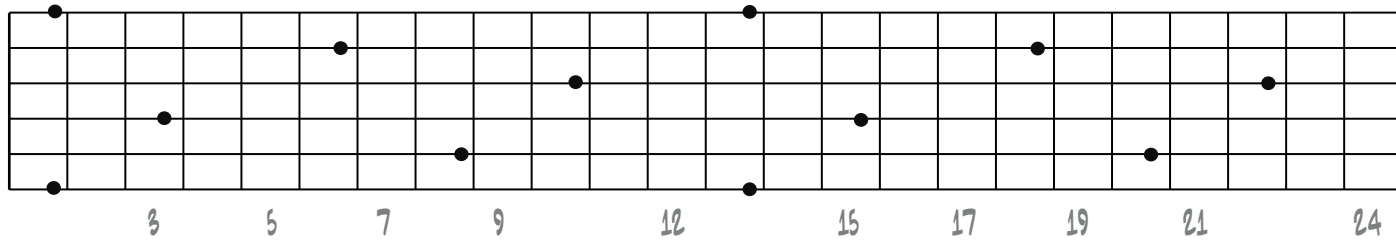
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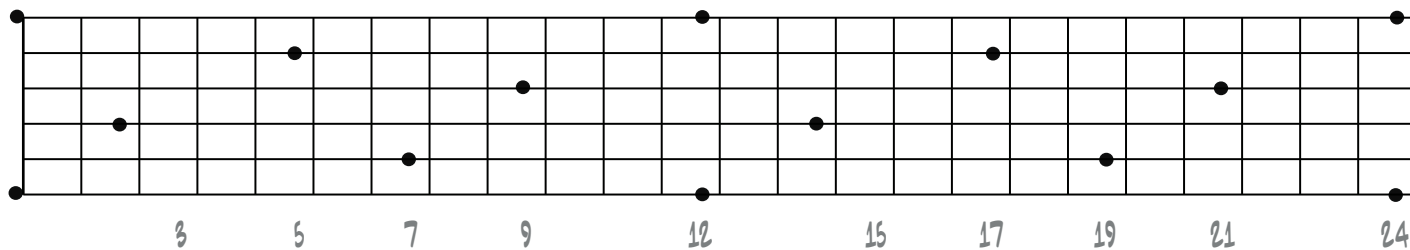
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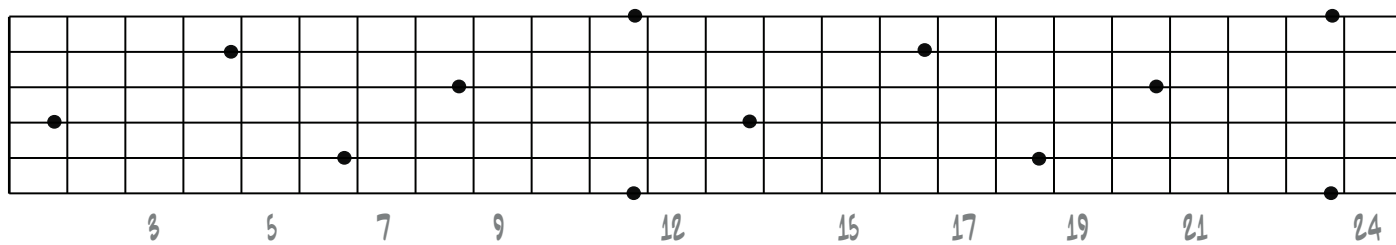
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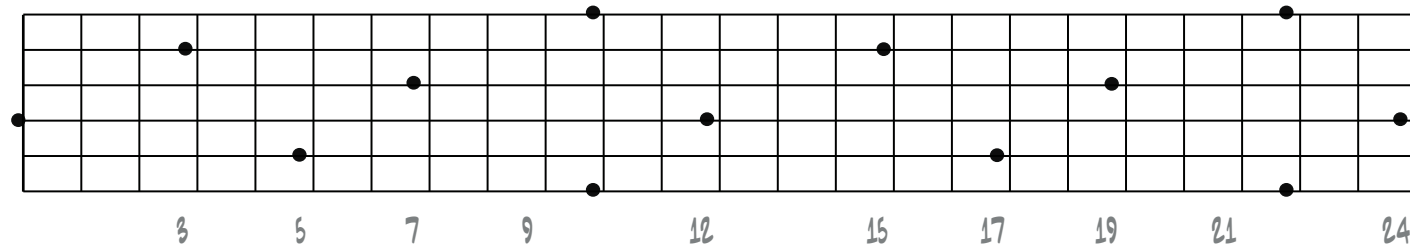
E



Eb



D



Db

