

BERKLEE SERIES · GUITAR

A
MODERN
METHOD
FOR
GUITAR

william leavitt

volume

3

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Introduction

This book is a continuation of Volumes I and II, Modern Method for Guitar. Most of the terms and techniques are directly evolved from material presented in them. Fingerings for (two octave) scales and arpeggios are developed to the ultimate... in that any other patterns that you may discover will consist of nothing more than combinations of two or more of those presented here. Three octave patterns will be shown in a latter volume, but many can be worked out with the aid of the position to position fingerings on pages 76 and 77.

With regard to chords and harmony, diagrams are totally dispensed with and everything is worked out from a knowledge of chord spelling and the construction of voicings. There will be further development later in this area of study also.

Mastery of the "right hand rhythms" pages should enable you to perform any rhythmic combinations that may confront you at any time.. .assuming, of course, that you have the ability to "swing". (If this property is lacking then perhaps you had better throw the pick away.)

Should you be fortunate 'enuff to possess a creative soul, the pages devoted to chord and scale relationships will be (I'm sure) a rather large help..... In any event this knowledge can certainly keep you out of trouble when you have some on the spot "filling" to do.

As in the preceding volumes, all music is original and has been created especially for the presentation and perfection of the lesson material.

... Once again, all the best and good luck.

William G. Leavitt

It is important that the following material be covered in consecutive order. The index on page 158 is for reference purposes only and will prove valuable for review or concentration on specific techniques.

Outline

Evolution of (12) Major Scale Fingering Patterns.....	1
Definition Of Position.....	4
Speed Study	4
"Solo In Bb	5
Rhythm Guitar - The Right Hand - "RHUMBA"	6
Explanation of "Voices in chords	6
Triad Studies..Chords in C Maj. - Close and Open Voicings.....	7
Adjacent String - Common Finger Exercises.....	8
Major Scales - Position II (12 Keys Ascending Chromatically).....	9
Principal Real Melodic Minor Scales - Pos.II (9 Practical Fingerings) ..	10
Triad Studies - Chords In G Major (Close and Open Voicings)	11
Arpeggios - 3 Note Chords - Major Triads.....	12
Arpeggios - 3 Note Chords - Minor Triads.....	14
About Chord Symbols.....	16
Reference Chart For Major Scale Fingering Types.....	16
Major Scales - Position III (12 Keys Descending Chromatically).....	17
"Melodic Rhythm Study No. 8" (Duet).....	18
About Practicing.....	19
Triad Studies - Chords In F Major (Close and Open Voicings).....	20
Technical Study.....	21
About Chord Construction	21
Major Scales - Position IV (12 Keys Thru - Cycle 5).....	22
Principal Real Melodic Minor Scales - Pos.IV (9 Practical Fingerings)..	23
Chord Construction - 4 Part Harmony	24
Chord Spelling - Arpeggios - 4 Note C Chords.....	25
Rhythm Guitar - The Right Hand - "TANGO" "MERENGUE".....	26
C Major Scale - 12 Positions.....	27
Natural Minor Scales (Construction of).....	28
Modes - A Brief Discussion.....	28
Automatic Modal Transposition.....	29
Harmonic Minor Scales (Construction of).....	29
A Harmonic Minor - 9 Positions.....	30
"A Minor Etude" (Solo).....	31
Melodization Of Triads (Explanation of).....	32
Recognition of Melodic Degrees - Maj. Chords.....	33
Recognition of Melodic Degrees - Alt. 5 and # 4.....	34
About Chord Voicings.....	34
Chord Spelling - Arpeggios - 4 Note F Chords.....	35
Chord Spelling - Arpeggios - 4 Note G Chords.....	36
Chord-Scale Relationships - Dom 7th Chords (Expl. of basic idea).....	37
Major Scales - Position V (12 Keys Descending Chromatically)	38
Principal Real Melodic Minor Scales - Pos. V	40
Chord Construction (3 Note Voicings) Melodization Of Tonic Maj. Chords....	41
Melodization Of Tonic & Sub-Dom Minor Chords	41
Diminished Scales (Incl. examples of application for improvization).....	42
Chord Constr. (3 notes) - Dom7th Chords (Preparation of Close Voicings) ..	45
Recognition Of Melodic Degrees - Dom 7th Chords.....	46
Speed Study.....	46
Chord Spelling - Arpeggios - 4 Note Bb Chords.....	47

Chord Spelling - Arpeggios - 4 Note D Chords	48
"Melodic Rhythm Study No. 9" (Duet incl. 5/4 4/4 3/4 2/4	49
Rhythm Guitar - The Right Hand - "MAMBO" "BOLERO" "CONGA"	50
Legato-Staccato (Expl. of PORTATO).....	50
F Major Scale - 12 Positions	51
D Harmonic Minor - 9 Positions.....	52
"Etude In D Minor" (Solo)	53
Melodic Embellishment (The Appoggiatura).....	54
Rhythm Guitar - The Right Hand - "5/4 SWING".....	55
About Altered Chords (and Chord Degrees - expl.)	56
Chord Spelling - Arpeggios - 4 Note E ^b Chords	57
Chord Spelling - Arpeggios - 4 Note A Chords	58
Chord Constr. (3 notes) - Melodization Of Dom7ths.....	59
Melodization Of I Chord With Harmonic Minor Scale	60
Arpeggio Study - 7th Chords	60
"Melodic Rhythm Study No. 10" (Duet)	61
Major Scales - Position VII (12 Keys Ascending Chromatically).....	62
Principal Melodic Minor Scales - Pos. VII.....	64
Chords (3 notes) Melodization Of Diminished Triads (incl. open voicings)	65
Chords (3 notes) Melodization Of Augmented Triads (incl. open voicings)	66
Chord Spelling - Arpeggios - 4 Note A ^b Chords	67
Chord Spelling - Arpeggios - 4 Note E Chords.....	68
G Major Scale - 12 Positions.....	69
E Harmonic Minor - 9 Positions.....	70
"E Minor Etude" (Solo).....	71
Chord-Scale Relationships - Dom 7th Chords	72
Practical Fingerings For Moving From Position To Position	76
Chord Const. (3 notes) Dom 7th Chords - Prep. Of Close & Open Voicings	78
Chord Spelling - Arpeggios - 4 Note D ^b Chords	81
Chord Spelling - Arpeggios - 4 Note B Chords	82
Rhythm Guitar - The Right Hand - "SAMBA"	83
"Polka Dot" (Polka-Duet).....	84
Major Scales - Position VIII (12 Keys Thru- Cycle 5).....	86
Chords (3 notes) Melodization Of Tonic Major Chords	87
Melodization Of Min7th Chords As VI ^m 7 (Diatonic Substitution expl.) ..	87
Melodization Of Sub-Dom Major Chords.....	88
Melodization Of Min7th Chords As II ^m 7.....	88
Chord Spelling - Arpeggios - 4 Note F [#] Chords	89
Chord Spelling - Arpeggios - 4 Note G ^b and C [#] Chords.....	90
Chord Spelling - Arpeggios - 4 Note C ^b Chords.....	91
Chord (3 notes) Dom7th Chords - Open Voicings - All Inversions	92
B Major Scale - 12 Positions.....	93
G Harmonic Minor - 9 Positions	94
"Etude In G Minor" (Solo).....	95
Arpeggios - Diminished 7th Chords (Spelling Most Used).....	96
Arpeggios - Dom7th ^b 5 Chords	97
Theory - Diatonic 7th Chords - Harmonic Minor (Incl. Diatonic Sub's.).....	98
Arpeggio and Scale Study.....	98
Chords (3 notes) Melodization Of Sub-Dom Minor 8th Chords	99
Melodization Of Min7 ^b 5 As Altered II ^m 7 Chords	99
Melodization Of Dom7th Chords As IV7 & ^b VII7	100

Melodization Of Dom7th Chords As VI7	100
Major Scales - Position X (12 Keys Thru- Cycle 5)	101
Principal Real Melodic Minor Scales - Pos. X	102
Chords (3 notes) Maj. 6th & Maj. 7th Chords - Close and Open Voicings	103
Maj. 6th & 7th Chords - Open Voicings - All Inversions.....	104
Chord Construction - 5 Part Harmony.....	104
Chord Spelling - 5 Note Arpeggios Maj. 7/9 & Dom9th Chords	105
"DAYDREAMS" (Duet).....	108
Chord Spelling - 5 Note Arpeggios - Min9 & Dim9 Chords	108
D Major Scale - 12 Positions	109
B Harmonic Minor - 9 Positions.....	110
"B Minor Etude" (Solo).....	111
Chords (3 notes) Dom7th Chord Study With $\flat 5$ (Chro. App.) In The Bass	112
About Chord Progressions (Cycle 5)	112
Theory - Interchangeable Chord Structures	113
Rhythm Guitar - The Right Hand - "JOROPO" (and "NANIGO").....	114
Arpeggio Study - 7th Chords	114
Chords (3 notes) Melodization Of Minor 7th Chords As IIIIm7	115
Melodization Of Min7 $\flat 5$ Chords As VIIIm7 $\flat 5$	115
Chromatic Melodization Of Dom 7th Chords (Close & Open Voicings)..	116
"Melodic Rhythm Study No. 11 (Opt. duet with Rhy. Gtr.)	117
Chord Spelling - 5 Note Arpeggios - Min6/9 Dom9sus4 & Dom7 \flat 9 Chords...	118
Chords (3 notes) Min7th & Min6th Chords - Close and Open Voicings	120
Min7th Chords - Open Voicings - All Inversions.....	121
IIIIm7 V7 I Chord Study.....	121
Chord-Scale Relationships - Special Alterations On Dom7th Chords	122
"PRETTY PLEASE" (Duet).....	124
Chord Spelling - 5 Note Arpeggios - Dom7(aug9) Chords.....	126
Harmonizing A Melody - From A Lead Sheet With Chords Indicated	126
E \flat Major Scale - 12 Positions	127
C Harmonic Minor - 9 Positions	128
"Etude In C Minor" (Solo).....	129
Chord-Scale Relationships - Major Chords - Minor7th Chords.....	130
Chords (3 notes) Min7th and Min6th Chords - Close & Open Voicings	131
Min6th - Min7th Chords - Open Voicings - All Inversions	131
Chord Spelling - 5 Note Arpeggios - Dom7+5+9 Dom9+5 & Dom7+5 \flat 9 Chords..	132
Chords (3 notes) Melodization Of I Minor Chords With Harm. Min. Scale	133
Melodization Of IIm7 \flat 5 Chords With Harm. Min. Scale	134
Melodization Of Dom7th Chords With Harm. Min. Scale	134
"TEEAH-WANNA" (Opt. duet with Rhy. Gtr.).....	136
Rhythm Guitar - The Right Hand - "PASO DOBLE".....	138
Chord Study - Min7th With $\flat 5$ (Chro. App.) In The Bass	138
Chord Spelling - 5 Note Arpeggios - Min(ma7/9) & Dom7 \flat 5 \flat 9 Chords	139
Chord-Scale Relationships - Minor 6th Chords - Minor7 \flat 5 Chords.....	140
A Major Scale - 12 Positions	141
F# Harmonic Minor - 9 Positions	142
"F# Minor Etude" (Solo)	143
Chord Spelling - 5 Note Arpeggios - Dom7 \flat 9sus4 & Dom9 \flat 5 Chords	144
Chord (3 notes) - Study In F Major & Study In F Harmonic Minor.....	145

Chord Spelling - 5 Note Arpeggios - Dom7+9sus4 & Dom7 \flat 5+9 Chords	146
Additional Fingerings For Minor Scales.....	147
Chord-Scale Relationships - Diminished 7th Chords - Augmented Triads	148
Chords - Preparation Of 4 Part Open Voicings - Adding the 5th Degree	149
Preparation Of 4 Part Open Voicings - Adding The Root	150
Chord Spelling - 5 Note Arpeggios - Min9 \flat 5 Chords	151
About Improvization.....	151
"IT'S LATE" (Duet).....	152
Chords - Preparation Of 4 Part Open Voicings - Adding The 3rd Degree	154
Preparation Of 4 Part Open Voicings - Adding The 7th Degree	155
Scale-Chord Relationships - Major, Harmonic Minor, Real Melodic Minor, Whole Tone and Diminished Scales as related to chords.....	156

II. TYPE 2...No derivative fingerings

Musical notation for Type 2, showing a sequence of notes with fingerings: 4, 1, 3, 4, 1, 3, 4, 2, 4, 1, 2, 4, 2, 1, 4, 2, 4, 3, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 2.

III. TYPE 3...No derivative fingerings

Musical notation for Type 3, showing a sequence of notes with fingerings: 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4, 2, 1, 4, 2, 1, 3, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 3, 4, 1, 2.

IV. TYPE 4 fingerings evolve thru- negative cycle five [up a 5th]. Using the second position as a sample we start with A Major, fingering type 4...then proceed to E Maj. [type 4A]...B or C \flat Maj. [type 4B]...F \sharp or G \flat Maj. [type 4C]...and C \sharp or D \flat Maj. [type 4D]. Observe that each new key requires additional 4th finger stretches.
 ...Also note that fingering type 4D is shown with optional 1st finger stretches, which actually represents a combination of types 1 and 4. This combined pattern is usually best.

TYPE 4

Musical notation for Type 4, showing a sequence of notes with fingerings: 3, 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 3, 4, 3, 1, 4, 2, 1, 3, 1, 4, 3, 1, 4, 3, 1. Includes optional stretches (s) above the 1st and 3rd notes.

TYPE 4A

Musical notation for Type 4A, showing a sequence of notes with fingerings: 1, 3, 4, 1, 3, 1, 3, 4, 1, 3, 4, 3, 1, 4, 3, 1, 3, 1, 4, 3, 1, 4, 3, 1. Includes optional stretches (s) above the 1st, 3rd, and 5th notes.

TYPE 4B

Musical notation for Type 4B, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is written in 4/4 time. Fingerings are indicated by circled numbers 1-5. Slurs are marked with '(s)'. The notation shows a sequence of notes with specific fingerings and slurs across four measures.

TYPE 4C

Musical notation for Type 4C, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is written in 4/4 time. Fingerings are indicated by circled numbers 1-5. Slurs are marked with '(s)'. The notation shows a sequence of notes with specific fingerings and slurs across four measures.

TYPE 4D *

Musical notation for Type 4D, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music is written in 4/4 time. Fingerings are indicated by circled numbers 1-5. Slurs are marked with '(s)'. The notation shows a sequence of notes with specific fingerings and slurs across four measures.

* .. Altho- this fingering has evolved from type 4 it is best played in combination with type 1. On the following pages only this mixed fingering will be shown. [It will be referred to as 1D/4D]

FAMILIARITY WITH ALL 12 MAJOR SCALE FINGERINGS IS VALUABLE....
 ...especially when reading something for the first time. All forms do not, however, convert to really practical minor scale fingerings. On the following pages only the 9 best minor forms resulting from the conversion of the preceding major patterns will be emphasized..... eventually all possibilities will be shown.

DEFINITION OF "POSITION"

.....Because of the many finger stretches now encountered [with all the fingering possibilities having been presented] I feel that a refinement of the definition of a position is now advisable. Therefore let's now say; ONE FRET BELOW THE PLACEMENT OF THE SECOND FINGER DETERMINES THE POSITION.....

SPEED STUDY

Tempo must be constant thru-out

The musical score consists of six staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a double bar line and a Roman numeral 'II' below the staff. The first two measures contain chords with fingering boxes above them: the first has 'II' and 'V', the second has 'II' and 'V'. The rest of the staff contains a sequence of eighth and sixteenth notes. The second staff continues the sequence with a double bar line and a repeat sign. The third staff continues the sequence. The fourth staff features a complex sequence of chords with fingering boxes above them, including 'V II V', 'II V II', and 'V II V'. The fifth and sixth staves continue the sequence with various rhythmic patterns and a final double bar line.

Change the signature and practice in other keys...this position. [Possible keys =C thru-all sharps and 1 thru-4 flats.] Later, convert to Minor keys.

Solo In Bb

In the following arrangement, strings are indicated [by numbers in circles] to aid in positioning the chord voicings.

[Rubato] Bb Cm7 Dm7 [b5] G7alt. Cm Cm7 F13 sus4 F7alt

Bb Dm7 G7+ G7 1. Cm7 [b5] F7 F7sus F7+

2. Cm7 F7 Fm7 Bb7 Eb Ab9 [11+]

Bb sus Bb B9 C7 C9 sus C7

F9sus Ab° Cm7 B9 Bb Cm7 Dm7 Eb G7alt.

Cm7 B° Cm7 F13sus F7alt. Bb Dm7 G7+G7

Cm7 Cm7b5 F9sus [b9] F13 F7alt. Bb Cm7 F7alt5 Bb

The musical score is written in B-flat major (two flats) and common time. It consists of eight staves of music. The first staff begins with a [Rubato] marking and contains chords Bb, Cm7, Dm7 [b5], G7alt., Cm, Cm7, F13 sus4, and F7alt. The second staff contains Bb, Dm7, G7+, G7, 1. Cm7, [b5], F7, F7sus, and F7+. The third staff contains 2. Cm7, F7, Fm7, Bb7, Eb, and Ab9 [11+]. The fourth staff contains Bb sus, Bb, B9, C7, C9 sus, and C7. The fifth staff contains F9sus, Ab°, Cm7, B9, Bb, Cm7, Dm7, Eb, and G7alt. The sixth staff contains Cm7, B°, Cm7, F13sus, F7alt., Bb, Dm7, and G7+G7. The seventh staff contains Cm7, Cm7b5, F9sus, [b9], F13, F7alt., Bb, Cm7, F7alt5, and Bb. The eighth staff contains Cm7, Cm7b5, F9sus, [b9], F13, F7alt., Bb, Cm7, F7alt5, and Bb. Circled numbers 1, 2, and 3 are placed above notes to indicate string voicings for the chords.

RHYTHM GUITAR-THE RIGHT HAND

**RHUMBA
BASIC AND
ORCHESTRAL**



This is difficult but very good for the right hand. It may help to count the eighth-notes 1, 2, 3-1, 2, 3-1, 2 while learning.

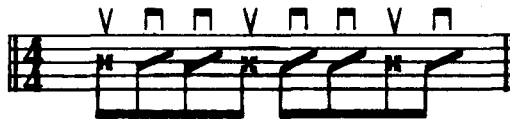
Exercise



VARIATIONS
[Practice with
above exercise]

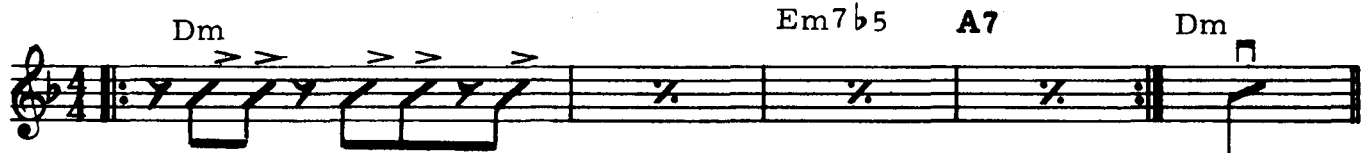


OPTIONAL
ORCHESTRAL



This is the exact opposite of the preceding basic stroke, .. produces complimentary accents.

Exercise



VARIATIONS
[Practice with
above exercise]



ALSO SEE "ORCHESTRAL" BEGUINE... PG. 93 VOL. II

* * * * *

.... EACH NOTE IN A CHORD IS CALLED A "VOICE". THESE VOICES ARE NUMBERED FROM THE TOP DOWN. The top note is always called the 1st voice... the note immediately below it is the 2nd voice... the next note down is the third voice, and so on [depending upon the number of notes in the chord].
.... This is always the same regardless of whether the chord appears in close or open harmony.

TRIAD STUDIES... CHORDS IN C MAJOR

The following triad studies are primarily for the purpose of training the fingers to move from chord to chord...with emphasis on related [or economy of] finger movement. PAY STRICT ATTENTION TO FINGERINGS.

CLOSE VOICINGS

C Dm Em F B^o F Em Dm C G+ C[Sus4] C

[1st Inversion] [B+]

[2nd Inversion]

[Root Position]

• These brackets represent related fingerings... do not mix them.

OPEN VOICINGS

C Dm Em F B^o F Em Dm C G+ C[Sus4] C

[B+]

In the preceding OPEN VOICED TRIADS, the chords on the first stave have the 5th degree on the bottom... those on the second stave the root. These are the strongest chord degrees and therefore are the best "bass" notes. The open voicings on the third stave have the 3rd degree of the chords on the bottom... but, because they do not [and cannot] sound in the "real bass" range, special handling is not necessary. [See Vol II pg 84]

ADJACENT STRING-COMMON FINGER EXERCISES

"Roll" the finger tip from string to string so the notes flow from one to the next without ringing into each other....

In the following exercise "Roll" the finger from the tip to the first joint...
...Do not let the notes ring together as a chord....

MAJOR SCALES.. POSITION II

[12 KEYS--ASCENDING CHROMATICALLY]

FINGERING
TYPE

The image displays 12 musical staves, each representing a different key signature. Each staff contains an ascending and a descending chromatic scale. The scales are labeled as follows:

- 1A: C Major
- 4C: C# Major
- 2: D Major
- 1D: D# Major
- 4: E Major
- 1B: E# Major
- 4B: F# Major
- 1: F Major
- 1D: F# Major
- 4D: G Major
- 3: G# Major
- 1C: A Major
- 4A: A# Major

Each scale is accompanied by specific fingering numbers (1-4) and slurs. Slurs are marked with '(s)'. The scales are written in treble clef with a 4/4 time signature. The descending scales end with a double bar line and repeat sign.

PRINCIPAL REAL MELODIC MINOR SCALES. POS. II

[9 PRACTICAL FINGERINGS]

The image displays nine musical staves, each representing a different real melodic minor scale. Each staff includes a key signature, a scale name, and specific fingering instructions. The scales are: Fm, F#m, Gm, Am, Bbm, Bm, Cm, Dm, and Em. The scales are written in treble clef with a 4/4 time signature. Fingerings are indicated by numbers 1-4 and slurs (s). Some scales include a Roman numeral 'II' at the beginning, indicating a second position. The scales are arranged in descending order of their tonic notes.

Fm (s) 1 2 3 1 2 4 1 2 2 1 4 3

F#m (s) 1 3 4 2 3 4 1 3 1 (s) 1 3 4 3 4 1 3 4 (s) 3 2 4 4

Gm 2 4 (s) 1 4 3 2 1

Am 4 1 2 4 1 3 4 1 (s) 1 4 3 2

Bbm (s) 1 2 3 1 2 4 1 2 4 1 3 (4) 2 4 (s) 2 1 4 3

Bm 1 3 4 1 3 4 2 3 1 2 4 1 3 4 (s) 4 3 1 (s) 3 2 1 4

Cm 2 4 (s) 1 4 3 2 1

Dm 4 1 2 1 2 1 4 3

Em 1 3 4 1 3 1 3 4 1 2 4 (s) 3 1 4 2 1

(* Real Melodic Minor scale is derived from Tonic Major scale with b3.)

ARPEGGIOS..3 NOTE CHORDS

ALL MAJOR TRIADS... POS. V... PRESENTED CHROMATICALLY

ROOT POSITION

FIRST INVERSION

Ab G Gb F E Eb

D Db C B Bb A

Ab G Gb F E

SECOND INVERSION

Db D Eb E F

F# G Ab A Bb B

C Db D Eb F

F E Eb D Db C

B Bb A Ab G Gb

F E Eb D Db

ARPEGGIOS..3 NOTE CHORDS

ALL MINOR TRIADS... POS. V.. PRESENTED CHROMATICALLY

ROOT POSITION

Abm Am Bbm Bm Cm

C#m Dm Ebm Em Fm F#m

Gm Abm Am Bbm Bm Cm

Cm Bbm Am Abm Gm

F#m Fm Em Ebm Dm C#m

Cm Bm Bbm Am Abm

FIRST INVERSION

Fm F#m Gm Abm Am

Bbm Bm Cm C#m Dm Ebm

Em Fm F#m Gm Abm Am

Ebm

Dm

C#m

Gm

Bm

F#m

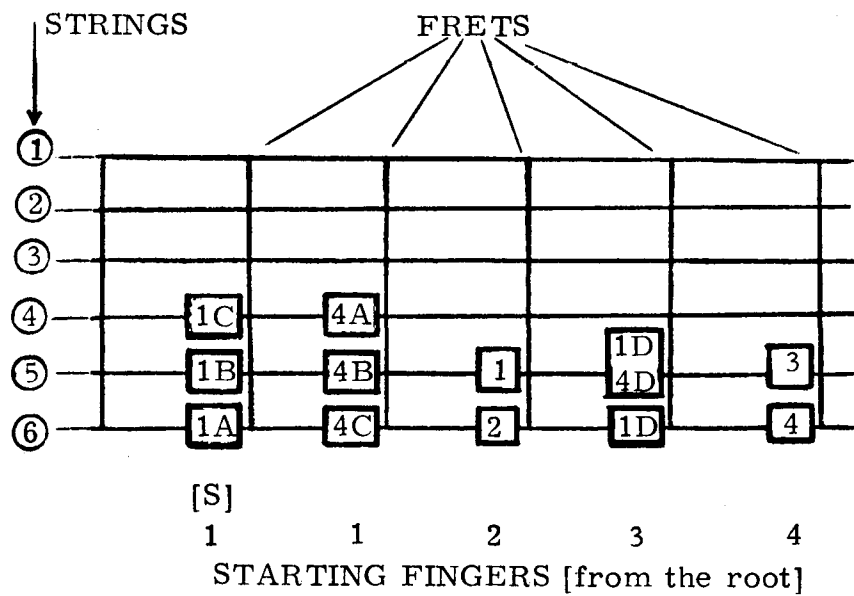
ABOUT CHORD SYMBOLS

Chord symbols are a form of musical shorthand for indicating chord structures. They can sometimes be so explicit as to indicate not only the harmonic content but the voicing and melodic potential as well. The following facts may help clear up some of the discrepancies that exist in their interpretation.

.....Any chord symbol involving the number 7 or higher [9, 11, 13] and contains no descriptive term or special mark [maj, min, -, dim, o, etc.] always represents a dominant seventh structure.

.....The abbreviation ALT. [for altered] means to play the chord degree so indicated chromatically altered up and/or down. This term is used exclusively with the 5th degree of major chords and minor 7th chords, and with the 5th and 9th degrees of dominant 7th chords. When the term ALT. appears with no specific chord degree indicated [and this only happens with dom7ths] it means to chromatically alter both the 5th and 9th degrees in either, or both directions in the same structure.

REFERENCE CHART FOR MAJOR SCALE FINGERING TYPES



Example; Notated in Pos. V [All notes=roots]



MAJOR SCALES.. POSITION III

[12 KEYS-DESCENDING CHROMATICALLY]

FINGERING (s)
TYPE

III

4A

1C

3

1D

4D

1

4B

1B

4

1D

2

4C

1A

Melodic Rhythm Study No. 8 (duet)

Easy Swing Tempo

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a double bar line and a repeat sign. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four notes: D5, E5, F5, and G5. The melody then descends: F5, E5, D5, C5, Bb4, A4, G4. A box labeled "short accented note" points to a quarter note G4 in the fifth measure, which has an accent (^) above it. The lower staff is in bass clef with the same key signature and time signature. It starts with a double bar line and a repeat sign. The bass line begins with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. A slur covers the next four notes: C2, B1, A1, and G1. The bass line then continues: F1, E1, D1, C1, B1, A1, G1. There are some additional markings in the lower staff, including a "2" above a note and a "2" below a note.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. It starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four notes: D5, E5, F5, and G5. The melody then descends: F5, E5, D5, C5, Bb4, A4, G4. The lower staff continues the bass line from the first system. It starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. A slur covers the next four notes: C2, B1, A1, and G1. The bass line then continues: F1, E1, D1, C1, B1, A1, G1. There are some additional markings in the lower staff, including a "1" above a note and a "3" above a note.

The third system of musical notation consists of two staves. The upper staff is divided into two measures. The first measure is marked "1." and contains a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four notes: D5, E5, F5, and G5. The second measure is marked "2." and contains a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four notes: D5, E5, F5, and G5. The lower staff continues the bass line from the first system. It starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. A slur covers the next four notes: C2, B1, A1, and G1. The bass line then continues: F1, E1, D1, C1, B1, A1, G1. There are some additional markings in the lower staff, including a "4" above a note and a "4" above a note.

The fourth system of musical notation consists of two staves. The upper staff continues the melody from the third system. It starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four notes: D5, E5, F5, and G5. The melody then descends: F5, E5, D5, C5, Bb4, A4, G4. The lower staff continues the bass line from the first system. It starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. A slur covers the next four notes: C2, B1, A1, and G1. The bass line then continues: F1, E1, D1, C1, B1, A1, G1. There are some additional markings in the lower staff, including a "4" above a note and a "4" above a note.



ABOUT PRACTICING

.....Because the guitar is a percussive instrument, it is easy and most natural to play staccato phrasing. Therefore emphasis should be placed on legato practice of all studies...a smooth performance of connected notes (with absolute minimal silences between attacks). This type of phrasing is considerably more difficult and consequently more beneficial. A slow, strict tempo is best for this legato practice as the slightest inaccuracy is far more apparent.

.....The amount of time involved in practice is an individual situation, as the length of time possible for real concentration varies from person to person. For most students I suggest, instead of one long session, that maximum benefit is derived from two or three shorter periods of daily practice.

TRIAD STUDIES... CHORDS IN F MAJOR

[PAY STRICT ATTENTION TO FINGERINGS]

CLOSE VOICINGS

F Gm Am B \flat E $^{\circ}$ B \flat Am Gm F C $^{+}$ F[Sus4] F
 [Root Pos.] [E $^{+}$]

[1st Invers.]

[2nd Invers.]

OPEN VOICINGS

F Gm Am B \flat E $^{\circ}$ B \flat Am Gm F C $^{+}$ F[Sus4] F
 [E $^{+}$]

* All voicings in this sequence have the 3rd in the "bass". [Vol II pg 84]

TECHNICAL STUDY

Practice with all possible fingerings...picking each note, and also picking only the 1st note of each triplet group, slurring the rest.

F Gm E^o [C7] F

ABOUT CHORD CONSTRUCTION

.....Chords are built upwards in 3rds. On the following pages all chord degrees are to be derived from MAJOR SCALES.

- * The 11th is [or should be] called SUS 4 on Major and Dom7th chords.
- ** The 6th often replaces the 7 with Tonic and Sub-dominant chords.
- *** The 13th [same note as the 6th] can only exist with Dom7th chords.

Also NOTE: The number seven with the slash thru it represents a MAJOR 7th... It will be used very often thru-out this book.

MAJOR SCALES.. POSITION IV

[12 KEYS - THRU - CYCLE 5]

FINGERING
TYPE

The image displays a musical score for Major Scales in Position IV, covering 12 keys. The score is organized into 12 staves, labeled 4A through 4B. Each staff contains a musical line with notes, slurs, and fingering numbers (1, 2, 3, 4). Slurs are marked with '(s)'. The keys are arranged in a cycle of five, starting with G major (4A) and ending with G minor (4B). The staves are labeled as follows: 4A, 4, 3, 2, 1, 1A, 1B, 1C, 1D, 4D, 4C, 4B. The notation includes treble clefs, key signatures, and various musical symbols such as slurs and fingering numbers.

PRINCIPAL REAL MELODIC MINOR SCALES.. POS. IV

[9 PRACTICAL FINGERINGS]

F#m
IV
1 3 4 (s) 4 3 1

Bm
4 1 2 4 1 3 4 (s)

Em
4 1 2 (s) 1 2 (s) 2

Am
(s) 4 1 (s) 1 - 1

Dm
2 4 1 (s) (s) 2 1 4 2

Gm
(s) 1 2 3

Cm
(s) 1 2 3 (s) 1 2 4 4 3 2

Abm
1 3 4 1 3 4 (s) (s)

Dbm
1 3 4 1 3 4 (s)

CHORD CONSTRUCTION...4 PART HARMONY

All chords are constructed from Major Scale degrees as follows...

<p>Major 7th</p> <p>[major scale degrees] 1</p>	<p>Minor[maj.]7th</p>
<p>Major 6th</p>	<p>Minor 6th</p>
<p>Dominant 7th</p>	<p>Minor 7th</p>
<p>Dom. 7 aug 5</p>	<p>7th Sus4</p>
<p>Dom. 7 b5</p> <p>*</p>	<p>Min 7b5</p>
	<p>*</p> <p>Diminished 7th</p>
	<p>optional spelling</p>

...As it is impossible to play most close voiced structures as chords we must learn their spelling by practicing them as arpeggios. This must be done so thoroughly that chord spelling becomes automatic. Fingerings are derived from the 12 form major scales and you should practice them until they require very little [if any] conscious effort..

* See special pages 96 and 97 for info. on Dim. 7th and Dom. 7b5 chords.

ARPEGGIOS..4 NOTE C CHORDS

Fingering for all 4 note chords is shown in the 5th position with temporary changes to adjacent positions when necessary. After learning the spelling and fingering for each group of arpeggios as written, you must learn to spell [and play] all structures from all letter names existing from pos. II thru- pos.X. [I suggest doing this transposition on the guitar without writing out.]

The image displays twelve musical staves, each representing a different 4-note C chord. Each staff contains an arpeggiated sequence of four notes, with fingering numbers (1-4) indicated above the notes. The chords and their corresponding notes are:

- Cma7**: C4, E4, G4, Bb4
- Cm7* V**: C4, Eb4, G4, Bb4 (Note: [*7 = maj. 7])
- C6**: C4, E4, G4, A4
- Cm6**: C4, Eb4, G4, A4
- C7**: C4, E4, G4, Bb4
- Cm7**: C4, Eb4, G4, Bb4
- C7Sus4**: C4, F4, G4, Bb4
- C7+5**: C4, E4, G4, Bb4 (with a sharp on the Bb4 note)
- C7b5**: C4, E4, G4, B4
- Cm7b5**: C4, Eb4, G4, B4
- C°[7]**: C4, Eb4, G4, Bb4

Each staff includes repeat signs and Roman numerals VI and V in some instances, indicating specific voicings or positions.

RHYTHM GUITAR-THE RIGHT HAND

TANGO #1

[MOD. SLOW
TO SLOW]

[Practice with each preceding Tango beat]

Exercise

TANGO #2

TANGO #3

MERENGUE #1

[FAST. IN 2]

MERENGUE #2

MERENGUE #3

C MAJOR SCALE.. 12 POSITIONS

FINGERING TYPE

I
1D 4D

II
1 4B

III
1B 4

IV
4

V
1D

VI
2

VII
4C

VIII
1A

IX
4A

X
1C

XII
3

NATURAL MINOR SCALES

THE NATURAL MINOR SCALE HAS THE SAME KEY SIGNATURE AND EXACTLY THE

A series of horizontal lines for writing musical notation, consisting of multiple sets of five-line staves. The lines are evenly spaced and extend across the width of the page, providing a template for musical notation.

A HARMONIC MINOR..9 POSITIONS

The image displays nine staves of musical notation for the A Harmonic Minor scale, labeled I through VII. Each staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation shows the scale in both ascending and descending directions, with specific fingerings and slurs indicated above the notes. Circled numbers 1 through 5 are placed below the notes to denote fingerings. Slurs are used to group notes that are played together or in a specific sequence. The positions are as follows:

- Position I:** Starts on the open string (0). Ascending: 0 2 3 0 2 3 1 2 (4) 0 1 3 0 1 4. Descending: 4 1 3 2 1 0 3 2 1 0.
- Position II:** Starts on the first fret (1). Ascending: 1-1 3 4 1 1 2 4 1 2 4. Descending: 4 3 2 1 4 3 2 1 4.
- Position III:** Starts on the second fret (2). Ascending: 2 4 1 2 4 1 3 4 1 2 4. Descending: 4 3 2 1 4 3 2 1 4.
- Position IV:** Starts on the third fret (3). Ascending: 3 4 1 2 4 1 3 4 1 2 4. Descending: 4 3 2 1 4 3 2 1 4.
- Position V:** Starts on the fourth fret (4). Ascending: 4 1 2 4 2 3 1 2 4 1 3 4. Descending: 4 3 2 1 4 3 2 1 4.
- Position VI:** Starts on the fifth fret (5). Ascending: 5 1 2 3 1 2 3 1 2 4 1 2 4. Descending: 4 3 2 1 4 3 2 1 4.
- Position VII:** Starts on the sixth fret (6). Ascending: 6 1 2 3 1 2 3 1 2 4 1 2 4. Descending: 4 3 2 1 4 3 2 1 4.

The guitar is a very difficult instrument on which to "see" exactly what you are playing. There are multiple choices for playing single notes and many chord voicings IN THE SAME OCTAVE. The strings are not tuned with constant intervals between them [like the violin, viola, cello etc.] so the relative location and fingering for the same group of notes varies from one set [of strings] to another.

The fact that the guitar is not a very visual instrument can prove to be quite a problem at times... especially when dealing with the study of harmony. Position marks are, of course, a great help, but they don't begin to clarify the layout of sounds like the physical appearance of the other harmonic instruments... The black and white keys of the piano, harpsichord and accordian, , the staggered bars of the xylophone and vibes... even the colored strings of the harp.

WITH REGARD TO ALL THIS, AND BECAUSE I FEEL IT IS VERY IMPORTANT TO BE ABLE TO APPLY DIRECTLY TO THE GUITAR [WITHOUT ANY INTERMEDIATE STEPS] THE FOLLOWING STUDIES INVOLVING CHORD CONSTRUCTION, MELODIC ANALYSIS etc. ,WE SHALL CONCENTRATE ON THREE NOTE CHORD VOICINGS.

MELODIZATION OF TRIADS

Melodization of triads is accomplished by replacing the top note of a triad [the root, 3rd or 5th depending on the inversion] with a higher degree of the scale from which the chord is formed. These notes [other than 1, 3 or 5] are referred to as TENSION NOTES, TENSIONS or HIGH DEGREES.

MELODIC TENSIONS POSSIBLE FOR [TONIC] MAJOR CHORDS

Rt position			1st inversion		2nd invers.	
5	6	7	1	9	3	[sus]4 *
3	3	3	5	5	1	1
1	1	1	3	3	5	5

GENERAL RULE: A MELODIC TENSION REPLACES THE 1st TRIADIC TONE DIRECTLY BELOW IT IN PITCH. . [usually found on the same string]

Note that the 3rd is present in all voicings [except sus4*]. The 3rd is the most important chord degree as it alone indicates whether the structure is major or minor.

Tensions are also used as inside voices of chords... but because these are more difficult to "see" we shall not emphasize them until later.

* sus = abbreviation for suspension. A dissonant note which eventually resolves into the same chord... usually downward to a lower chordal degree; or into a different chord which contains the same note... i. e. common tone.

RECOGNITION OF MELODIC DEGREES

Basic Chord Melodic degrees

5 6 5 1 9 1 3 [sus] 4 3 5 6 5

This section illustrates melodic degrees for three basic chords: C, F, and Bb. The degrees are: 5, 6 5, 1, 9 1, 3 [sus] 4 3, 5, 6 5. The notation shows three staves with chord voicings and melodic lines. Fingering is indicated by numbers 1-4. Tension markings (circled numbers) are present above notes. A bracket groups the final two degrees (6 5).

Basic Chord Melodic degrees

5 6 7 1 7 6 5 6 7 1 9 1 7

This section illustrates melodic degrees for three basic chords: C, F, and Bb. The degrees are: 5, 6 7, 1, 7 6, 5 6 7 1, 9, 1 7. The notation shows three staves with chord voicings and melodic lines. Fingering is indicated by numbers 1-4. Tension markings (circled numbers) are present above notes. Asterisks (*) are placed below certain notes in the F and Bb staves. A bracket groups the final two degrees (1 7).

* The 7th degree offers an exception to the general rule for tensions on three part voicings, in that IT MAY REPLACE THE 1st TRIADIC TONE ABOVE IT... i. e. 7 for 1 [usually located on the same string]

[Recognition of Melodic Degrees]

Melodic degrees

#5 to b5

The abbreviation ALT. [for altered], when used with chord symbols, means to chromatically raise and/or lower the indicated degree.

#4 to 5
[b5]

- * #4 [like the 7th] may replace the 1st triadic tone above it. . i. e. #4 for 5. This is because #4 = enharmonic b5. [Enharmonic = two different letter or number designations for the same tone. . F#/Gb]

Note; #4 is a diatonic tension on sub-dom [IV] chords.

ABOUT CHORD VOICINGS

On the guitar it is impossible, most of the time, to play all degrees of chords containing tensions or double alterations. The lack of mobility of five [or more] note structures and the sounding range involved in voicings with double alterations prohibits their use even when they are physically possible. . . which is seldom. However any and all chord degrees that are present in a voicing must conform with the instructions contained in the chord symbol. REMEMBER; Additions to chord structures are dangerous [maj. 7ths, 6ths etc. . at least until after you have heard what is sounding around you], . . . Alterations not indicated are madness, . . . Deletions are the "norm", smart, sensible and usually the most musical.

. . . . Because of all this it is important to remember that the root and 5th are the most dispensible degrees of almost all types of chord structures. . . the 3rd is the most necessary. Like the frosting on a cake, more than one tension is nice if physically available, but certainly not a requisite.

CHORD
SPELLING... **ARPEGGIOS..4 NOTE F CHORDS**

Fma7
V

Fm7*
[* 7 = maj. 7]

F6 **Fm6**

F7

Fm7

F7sus4

F7+5

F7b5

Fm7b5

F^o[7]

CHORD SPELLING ... **ARPEGGIOS..4 NOTE G CHORDS**

The image displays ten staves of musical notation, each representing a different four-note G chord. Each staff begins with a chord symbol and a key signature of one sharp (F#). The notation includes a treble clef, a common time signature (C), and a 'V' symbol below the staff. The notes are arpeggiated, and each note is accompanied by a fingering number (1-4). The chords and their corresponding fingering patterns are as follows:

- Gma7:** 1 3 1 4 1, 1 4 1 4 3, 1 4 3 3 4 3
- Gm7:** 1 2 1 4 1, 1 4 1 4 3, 1 4 3 (#) 3 4 2
- G6:** 1 4 3 1 4 3, 1 4 3 1 4 2
- G7:** 1 3 1 4 1, 1 4 3 1 4 2, 2 4 3
- Gm7:** 1 2 1 4 1, 1 4 3 1 4 2, 2 4 2
- G7sus4:** 1 4 1 4 1, 1 4 3 1 4 2, 2 4 4
- G7+5:** 1 3 2 4 1, 1 4 3 1 4 2, 1 4 3 1 3 2, 1 4
- G7b5:** 1 3 1 4 1, 1 4 1 4 2 4 1 4, 1 4 2 2 4 3
- Gm7b5:** 1 2 1 4 1, 1 4 3 1 4 2, 2 4 2
- G°[7]:** 1 2 1 3 1, 1 4 2 1 4 2

CHORD-SCALE RELATIONSHIPS... DOMINANT 7th CHORDS

[For the purpose of improvisation]

THE BASIC IDEA: . . . Chord-scale relationships are the result of alterations forced on the PRECEDING scale sound by the actual construction of the chord itself.

An E7th chord occurring in the key of C major forces the G natural to become G \sharp . . . therefore until the occurrence of the next chord you are functioning in the scale of A Harmonic minor. An E7th chord occurring in F major alters the existing G natural to G \sharp and forces the B \flat to become B natural. . . therefore once again the scale for the duration of the E7th chord is A Harmonic minor. An E7th chord occurring in the key of G raises the G natural to G \sharp as in the previous examples. . . but when this G \sharp is added to the F \sharp that already exists in the scale the sound that results is A Real Melodic minor.

Examples; [Scales are named below each sequence of chords.]

C E7[\flat 9] Am7 A9 Dm7 G7 C

C Maj | A Harm. Min. | C Maj | D Real Mel. Min. | C Maj.

C B7[\flat 9] C A7 \flat 9 D9 G7 C

C Maj | E Harm. Min. | C Maj | D Harm. min. | G Maj | C Maj

C F9 Em7 E \flat 9 Dm7 D \flat 9[13] C

C Maj // C Real Mel. Min. | C Maj | B \flat R. Mel. Min. | C Maj | A \flat R. Mel. Min.

C C9 F A \flat 9 G9 sus4 D \flat 9[13] C

C Maj | F Maj | C or F Maj | E \flat R. Mel. Min. | C Maj | A \flat R. Mel. Min.

C G \flat 9[13] F B \flat 9 C G7 C

C Maj | D \flat R. Mel. Min. | C or F Maj | F R. Mel. Min. | C Maj

...A more "in depth" look at dom7th chord-scale relationships follows later.

MAJOR SCALES.. POSITION V

[12 KEYS -- DESCENDING CHROMATICALLY]

This musical score consists of 12 staves, each representing a major scale in a different key, all in Position V. The scales are arranged in descending chromatic order from top to bottom. Each staff begins with a treble clef and a key signature. The scales are written in a descending direction. Fingerings are indicated by numbers 1, 2, 3, and 4. Some scales include slurs and accents, and some end with a fermata. The first staff is marked with a 'V' below the first measure. The scales are: 1. D major (F#), 2. C major, 3. B major (F#), 4. A major (F#), 5. G major, 6. F major, 7. E major, 8. D major (F#), 9. C major, 10. B major (F#), 11. A major (F#), 12. G major.

The image displays a page of musical notation consisting of 12 staves. The notation is written in a single system, alternating between treble and bass clefs. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with the same key signature. The third staff returns to treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef with a key signature change to two sharps (F# and C#). The sixth staff is in bass clef with the same key signature. The seventh staff is in treble clef. The eighth staff is in bass clef. The ninth staff is in treble clef with a key signature change to one flat (B-flat). The tenth staff is in bass clef with the same key signature. The eleventh staff is in treble clef. The twelfth staff is in bass clef with the same key signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Some notes are marked with '(s)' in a circle, possibly indicating slurs or specific articulation. The page is numbered '2' in the top right corner and '39' at the bottom center.

PRINCIPAL REAL MELODIC MINOR SCALES.. POS. V

The image displays nine staves of musical notation, each representing a different minor scale in Position V. The scales are: Gm, Fm, Ebm, Dm, Dbm, Cm, Bbm, Am, and Abm. Each staff includes a key signature, a time signature of 4/4, and specific fingering instructions (e.g., 1 3 4, 4 1 2, 2 4 1, 1 3 4 1 3 4, (s) 2 3, 4 1 2, 2 4 1, 1 3 4 1 3 4, (s) 1 2 3, (s) 4 1 4, (s) 1 2 3). Slurs and accents are used to indicate phrasing and emphasis throughout the scales.

CHORD CONSTRUCTION...3 NOTE VOICINGS

MELODIZATION OF TONIC MAJOR CHORDS

[Melodic degrees]

C 3 4 5 6 6 7 7 1 9 1 1 7 7 6 6 5

F

A

D

[To melodize the above as sub-dom [IV] chords, sharp the 4th degree.]

MELODIZATION OF TONIC AND SUB-DOMINANT MINOR [6th] CHORDS

[Melodic degrees]

Cm \flat 3 4 5 6 6 7 7 1 9 1 1 7 7 6 6 5

Fm

Am

Dm

DIMINISHED SCALES..IN POSITION

The Diminished Scale is made up of intervals 2, 1, 2, 1, 2, 1, 2, 1... Practice very carefully as this uniformity produces a rather strange sound. Each fingering pattern contains at least one "Double stretch" indicated by $\overbrace{1\ 2\ 3\ 4}^{(s)}$ or $\overbrace{4\ 3\ 2\ 1}^{(s)}$. This extending of the 1st and 4th fingers may feel awkward at first, but it will prove very valuable for future scale situations. [Remember, stretch the fingers - don't move the hand.] The primary use of Diminished scales in improvisation is over dim [7th] chords. When descending, it sounds better if you start on a high degree [or non-chord tone] of the dim. chord. When ascending, start from any note of the scale.

$G^\circ / B_b^\circ / D_b^\circ / E^\circ$
FINGERING
PATTERN 1

The following pattern(no.2) employs the double stretch on strings 4 and 2....

$G^\circ / B_b^\circ / D_b^\circ / E^\circ$
PATTERN 2

The following pattern(no.3) employs the double stretch on strings 6 and 1....

$G^\circ / B_b^\circ / D_b^\circ / E^\circ$
PATTERN 3

[Memorize the fingering patterns... practice all Diminished Scales, in all positions]

Practice as follows:

PATTERN 1	PATTERN 2	PATTERN 3	PATTERN 1
Descend from non-chord tone - from each finger			
II	III	IV	V
Ascend from non-chord tone - each finger			
Ascend from chord tone - each finger			

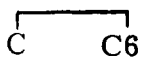

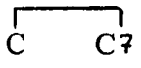
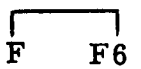

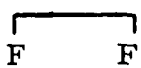
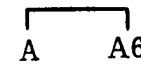
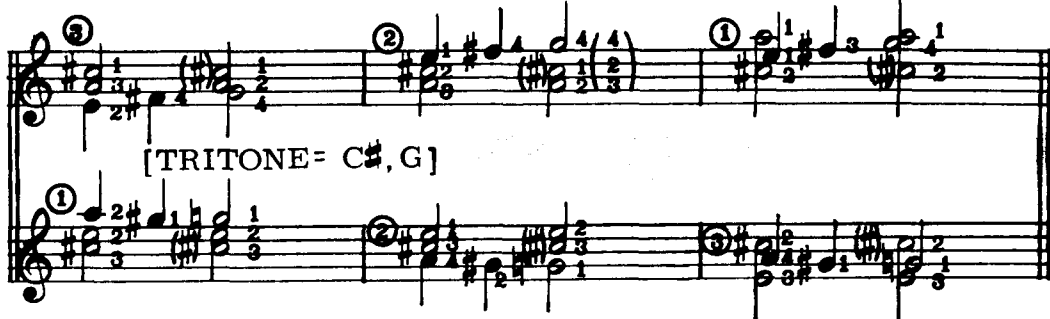
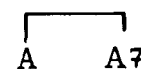
Examples of application for improvisation

CHORD CONSTRUCTION...3 NOTE VOICINGS

DOMINANT 7th CHORDS

A complete Dominant 7th chord contains four notes. To construct 3 note voicings that accurately represent its sound, the chord degrees of 3 and $\flat 7$ must be present. These two notes of the Dom7th chord are called the TRITONE, as they are three whole steps apart... They form the unstable element that causes the restless sound... the need to resolve by moving on to another chord.

PREPARATION OF [CLOSE] VOICINGS

	C7	
	C7	
	F7	
	F7	
	A7	
	A7	

RECOGNITION OF MELODIC DEGREES... DOM 7th CHORDS

Melodic Degrees → 1 9 1 3 4 3 5 13 5

C7

→ 5 13 5 1 9 1 3 4 3

F7

→ 3 4 3 5 13 5 1 9 1

A7

SPEED STUDY

PLAY 13 TIMES [AS WRITTEN] BUT EACH TIME WITH A NEW KEY SIGNATURE *

* Sequence of key signatures [thru-cycle 5]

C F B \flat E \flat A \flat D \flat G \flat F \sharp C \flat B E A D G C

Also practice with minor scales. . 9 of each are possible now, all later.

Real Mel. Min. - Start with A [major with $\flat 3$], then D, G, etc... thru - D \flat .

Harmonic Min. - Start with [G maj] E Natural Min., and add leading tone.

CHORD
SPELLING... **ARPEGGIOS..4 NOTE D CHORDS**

The image displays ten musical staves, each representing a different 4-note D chord in the key of D major (two sharps). Each staff includes a chord label, a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notes are arpeggiated with fingerings (1-4) and include repeat signs. Roman numerals IV and V are used for some chords.

- Dma7**: D major with an added 7th (F#). Fingerings: 1 4 3 2 3, 3 2 3 3 1, 3 3 1 4.
- Dm7**: D minor with a 7th (F). Fingerings: 1 4 3 2 3, 3 2 3 2 1, 3 2 1 (#) 4, 4 1.
- D6**: D major with a 6th (B). Fingerings: 1 4 3 4 3 3 1 3.
- Dm6**: D minor with a 6th (B). Fingerings: 1 4 3 1 3 2 1 3.
- D7**: D major with a 7th (F#). Fingerings: 1 4 3 1 3, 3 1, 4 4, 4 1.
- Dm7**: D minor with a 7th (F). Fingerings: 1 4 3 1 3, 2 1, 4 4, 4 1.
- D7 sus4**: D major with a suspended 4th (G). Fingerings: 1 1 3 1 3, 4 1, 4 4, 4 1.
- D7 + 5**: D major with a 7th (F#) and a 5th (A). Roman numerals: IV, V, IV.
- D7b5**: D major with a 7th (F#) and a flat 5th (G). Roman numeral: V.
- Dm7b5**: D minor with a 7th (F) and a flat 5th (G). Roman numeral: V.
- D°[7]**: D diminished with a 7th (F). Roman numeral: V.

Melodic Rhythm Study No. 9 (duet)

♩ = 88

II

11

11

5

21

rit.

II

F MAJOR SCALE..12 POSITIONS

FINGERING
TYPE

The image displays 12 musical staves, each representing a different position of the F major scale. Each staff includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are written in a sequence that covers the scale across the staff. Above the notes, specific fingering numbers (1-4) are indicated for various notes. Slurs are used to group notes that are played in a single breath or stroke. Some notes are marked with a circled 's', likely indicating a specific articulation or slurring technique. The positions are labeled as follows:

- 4C I
- 1A II
- 4A III
- 1C IV
- 3 V
- 1D 4D VI
- 1 VII
- 4B VIII
- 1B IX
- 4 X
- 1D XI
- 2 XII

D HARMONIC MINOR..9 POSITIONS

The image displays nine positions of the D Harmonic Minor scale, labeled II, IV, V, VI, VII, and IX. Each position is presented in two staves: a treble clef staff and a bass clef staff. The notes are written in a 4/4 time signature. Fingering is indicated by numbers 1-4 above or below notes. Slurs are used to group notes, and some notes are marked with a circled 's' for a slide. Position II is in the treble clef, while positions IV, V, VI, VII, and IX are in the bass clef. The scale consists of the notes D, E, F#, G, A, B, C#.

X

XI

XII

Etude In D Minor (solo)

[in slow 2]

V

IV

V

III

II

I

III

coda

D.C. al fine

fine

MELODIC EMBELLISHMENT

[FOR THE PURPOSE OF IMPROVIZATION]

THE APPOGGIATURA = Temporary replacement of a note by one existing directly above and/or below it.

The following examples are based on 3 note arpeggios... However by extracting from all chords the smaller structures contained within them, the following has unlimited application.

PRACTICE WITH ALL POSSIBLE FINGERINGS... [Place emphasis on finger stretches... use slides only when absolutely necessary.]

F Gm E^o[C7] F

CHROMATIC APPROACH FROM BELOW... [Direct resolution to chord tone]

SCALE TONE APPROACH FROM ABOVE... [Direct resolution to chord tone]

INDIRECT CHROMATIC APPROACH... [Resolution delayed by insertion of S. T.]

INDIRECT SCALE TONE APPROACH... [Res. delayed by insertion of Chro. App.]

COMBINATION 1. [Alternating Chro. and S. T. approaches]

COMBINATION 2. [Chord degrees not in consecutive order.. approaches mixed]

[Many other combinations are waiting for you to discover them.]

DOUBLE CHROMATIC APPROACH

TRIPLE CHRO. APP.

RHYTHM GUITAR-THE RIGHT HAND

FIVE FOUR (SWING)

ABOUT ALTERED CHORDS [AND CHORD DEGREES]

- THE 4th _____ SUS4 [suspended 4th] means that the 4th degree must replace the 3rd in all major and dom7th structures... the 3rd is available only as a melodic passing tone.
 _____ With minor chords sus4 may replace or be used with $\flat 3$. [see 11th]
- THE 5th _____ When the 5th is specifically indicated as sharped or flatted on dom7ths you should be able to assume that it is truly altered, but this is not so. Rather often the real meaning of a written $\flat 5$ is $+11$, and $\sharp 5$ is $\flat 13$... [see $+ 11$ and $\flat 13$]
 Also the player [when improvising] frequently has a choice in the interpretation of a specifically raised or lowered 5th, some of which may be slightly imperfect theoretically but ultimately more musical... for example;
 When the 5th is sharped it may be treated melodically as a $\flat 13$ and the normal 5th is used as a passing tone.
 When the 5th is flatted it may be treated melodically as a $+ 11$ and the 5th is used as a passing tone.
 _____ With minor [7th] chords a specifically raised or lowered 5th does in fact represent a truly altered 5th degree.
- THE 9th _____ When the 9th is specifically flatted or sharped it is truly altered harmonically and melodically. [The $\sharp 9$ is sometimes melodically treated as $\flat 3$.] Alt. 9 occurs with dom7th chords only.
- THE 11th _____ The 11th [with dom7th structures] is actually an enharmonically named sus4, but it indicates the possible presence of 9 and $\flat 7$ in the voicing. An 11th chord therefore is a dom9 [sus4].
 _____ The 11th with minor chords represents the addition of another degree to the total structure as it may be used with the $\flat 3$ and/or 5, $\flat 7$ and 9.
 _____ The augmented 11th [$\sharp 11$, $+11$, 11^+] exists only with major and dom7th chords. It is an added degree to the total structure [of 1, 3, 5, 7, 9] and is used with the 3rd. It does not necessarily replace any chord degree. It is often misleadingly called $\flat 5$.
- THE 13th _____ The $\flat 13$ is actually an enharmonically named $\sharp 5$. It cannot be used harmonically with a normal 5th, but it does not represent an altered 5th. It is called $\flat 13$ to indicate that the normal 5th is to be used as a melodic passing tone. Flat 13 is often misleadingly named $\sharp 5$. [13ths can occur only in dom7th chords.]
 Note; Whenever this $\flat 13$ seems to exist on a Min7th chord you are actually dealing with a I for III_m7 situation. The appearance of an open voicing of the I chord with the 3rd in the bass, the root in the lead and the sound brightened up with the 9th inside may mislead you into thinking otherwise. [Probably the best name for this structure is Min7[add $\flat 6$].]

CHORD
SPELLING...ARPEGGIOS..4 NOTE A CHORDS

Ama7

Am7

A6 **Am6**

A7

Am7

A7sus4

A7 +5

A7b5 **IV** **V** **IV**

Am7b5 **V**

A°[7]

CHORD CONSTRUCTION...3 NOTE VOICINGS

MELODIZATION OF DOM7th CHORDS

MELODIC DEGREES = MAJOR SCALE FROM INTENDED TONIC.

A7 1 9 3 4 5 13 b7 13 5 4 3 9 1 b7

D7

G7

...ONCE THE DOM 7th SOUND HAS BEEN ESTABLISHED, VOICINGS MAY BE USED IN PASSING THAT DO NOT CONTAIN THE 3 & b7... THE "EAR" HAS A TENDENCY TO RETAIN THIS SOUND.

b7 1 9 3 4 5 13 b7 b7 13 5 4 3 9 1 b7

A7

D7

G7

IMPORTANT:

BECAUSE OF THEIR MOBILITY, THREE NOTE VOICINGS ARE VERY VALUABLE... for chord melody playing, for harmonized "fills" and for "comping". They are shown melodized according to chord-scale relationships and can really open up the HARMONIC-MELODIC potential of the guitar.

MELODIZATION OF [I] MINOR CHORDS WITH HARMONIC MINOR SCALE

MELODIC DEGREES = HARMONIC MINOR SCALE FROM CHORD NAME

Cm $\flat 3$ 4 5 $\flat 6$ 7 1 9 1 1 7 7 $\flat 6$ 5

Fm

Am

Dm

ARPEGGIO STUDY...7th CHORDS

Play from all fingers, BUT STAY IN POSITION thru-out entire sequence.

* D7 G7 * C7 F7 * B \flat 7 E \flat 7 A \flat

A7 D7 G7 C7 F7 B \flat 7 E \flat

E7 A7 D7 G7 C7 F7 B \flat

[* Also play with first chord of each measure as a Min7th]

MAJOR SCALES.. POSITION VII
[12 KEYS-- ASCENDING CHROMATICALLY]

The image displays a musical score for 12 major scales in Position VII, arranged in pairs for ascending and descending directions. Each scale is written on a five-line staff with a treble clef and a 4/4 time signature. The scales are: 1. C major (fingerings: 1, 2, 4), 2. D major (fingerings: 1, 3, 4), 3. E major (fingerings: 2, 4, 1), 4. F major (fingerings: 2, 4, 1), 5. G major (fingerings: 2, 4, 1), 6. A major (fingerings: 2, 4, 1), 7. B major (fingerings: 3, 1, 2), 8. C major (fingerings: 3, 1, 2), 9. D major (fingerings: 4, 1, 3), 10. E major (fingerings: 4, 1, 3), 11. F major (fingerings: 1, 2, 4), and 12. G major (fingerings: 1, 2, 4). Fingerings are indicated by numbers 1-4 above or below notes. Some scales include a circled 's' above the first note. The descending scales are written on a lower staff of each pair, with notes beamed together and ending with a double bar line.

The image displays ten staves of musical notation, likely for a guitar or piano. Each staff contains a sequence of notes with various fingerings and slurs indicated by numbers and '(s)' symbols. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4. Slurs are marked with '(s)'. The staves are arranged vertically, and the music flows from left to right across each staff.

PRINCIPAL REAL MELODIC MINOR SCALES.. POS. VII

The image displays nine staves of musical notation for Principal Real Melodic Minor Scales, Position VII. Each staff is labeled with a chord name and includes fingering numbers and slurs. The scales are as follows:

- B \flat m (s)**: Ascending: 1 2 3; Descending: (s) 4 3 2 1
- Bm**: Ascending: 1 3 4 1 3 4; Descending: (s) 4 1 4 1 4
- Cm**: Ascending: 2 4 1; Descending: (s) 4 3 2 1
- Dm**: Ascending: 4 1 2; Descending: (s) 4 3 2 1
- E \flat m (s)**: Ascending: 1 2 3; Descending: (s) 4 3 2 1
- Em**: Ascending: 1 3 4 1 3 4; Descending: (s) 4 1 4 1 4
- Fm**: Ascending: 2 4 1; Descending: (s) 4 3 2 1
- Gm**: Ascending: 4 1 2; Descending: (s) 4 3 2 1
- Am**: Ascending: 1 3 4; Descending: (s) 4 3 2 1

CHORDS...3 NOTE VOICINGS

MELODIZATION OF DIMINISHED TRIADS

MELODIC DEGREES = Chord tones plus notes a whole step above and/or a half step below them... [Diminished scale]

[FINGERING IS CONSTANT IF SEQUENCE IS PLAYED ON SAME SET OF STRINGS]

OPEN VOICINGS

NOTE: AS WE DEAL ALMOST EXCLUSIVELY WITH DIMINISHED SEVENTH CHORDS, ALL OF THE PRECEDING SEQUENCES MAY BE PLAYED WITH ANY OF THE LETTER NAMES THAT MAKE UP THE 4 NOTE DIM7th STRUCTURE.

MELODIZATION OF AUGMENTED TRIADS

Melodic degrees = chord tones plus notes a whole step above and/or below them... [1, 9, 3, b5, +5, b7... Whole Tone Scale]

C + [E+ Ab+]

The notation shows two lines of a melodic sequence in treble clef. The first line starts with a C chord (C4, E4, G4) and an augmented triad [E4, G4, Ab4]. The second line continues the sequence with various chord voicings and fingerings indicated by circled numbers 1, 2, and 3. The notes are primarily eighth and quarter notes, with some beamed eighth notes.

[FINGERING IS CONSTANT IF SEQUENCE IS PLAYED ON SAME SET OF STRINGS]
NOTE: THESE SEQUENCES ALSO APPLY TO DOM7 +5 CHORDS.

OPEN VOICINGS

C+[7] E+[7] Ab+[7]

The notation shows a sequence of open voicings for augmented triads and other chords. It starts with C+[7], E+[7], and Ab+[7] in treble clef. The notes are mostly quarter notes. To the right, there are three boxed chord diagrams for F, [A], and [Db7] in bass clef, showing the string and fret positions for each chord.

ALSO NOTE:

AS AN AUGMENTED CHORD PRIMARILY REPRESENTS THE WHOLE TONE SCALE, THE ENTIRE STRUCTURE MAY MOVE IN WHOLE STEPS.

C + E + Ab + [Bb+ D+ F#+]

The notation shows a melodic sequence in treble clef for the chord progression C + E + Ab + [Bb+ D+ F#+]. The notes are primarily eighth and quarter notes, with fingerings indicated by circled numbers 1, 2, and 3.

CHORD
SPELLING... ARPEGGIOS..4 NOTE Ab CHORDS

Abma7

Musical notation for Abma7 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Abm7

Musical notation for Abm7 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Ab6

Musical notation for Ab6 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Ab7

Musical notation for Ab7 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Abm7

Musical notation for Abm7 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Ab7sus4

Musical notation for Ab7sus4 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Ab7+5

Musical notation for Ab7+5 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Ab7b5

Musical notation for Ab7b5 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Abm7b5

Musical notation for Abm7b5 arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

Ab°[7]

Musical notation for Ab°[7] arpeggio in G-flat major, showing three measures of ascending and descending arpeggios with fingering numbers 1-4.

CHORD
SPELLING... **ARPEGGIOS..4 NOTE E CHORDS**

The image displays ten musical staves, each representing a different chord with its corresponding arpeggiated notes and fingerings. The chords are: Ema7, Em7, E6, E7, Em7, E7sus4, E7+5, E7b5, Em7b5, and E°[7]. Each staff includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are arpeggiated in a specific sequence, and numbers 1-4 indicate fingerings. Roman numerals (V, IV, VI) are placed below the notes to indicate scale degrees.

G MAJOR SCALE ..12 POSITIONS

The image displays twelve musical staves, each representing a different position of the G major scale. The staves are labeled I through XII. Each staff contains a sequence of notes with fingerings indicated by numbers 1-4 and slurs. Some staves also include a circled 's' indicating a slur. The scale is written in G major (one sharp) and 4/4 time. The positions are as follows:

- I:** 3 0 2 3 0 2 4 0 2 (4) 0 1 3 0 2 3
- II:** 2 4 1
- III:** (s) 1 3 4
- IV:** (s) 2 4
- V:** (s) 1 3 4
- VI:** (s) 1 2 4
- VII:** 4 1 3
- VIII:** (s) 3 1 2 3 (s) 1 2 4 1 3 4 (s) 3 4 -4 1
- IX:** 2 4 1 (s) 1
- X:** (s) 1 3 4
- XI:** (s) 1 2 4
- XII:** 4 1 3 (s) 4

E HARMONIC MINOR..9 POSITIONS

I

II

III

IV

VI

V

VII

VIII

IX

IX

XI

XII

E Minor Etude (solo)

slowly

Moderato

Rall.

accel. - poco a poco

Atempo

1. Rit. 2. Rit.

p. *p.* *p.* *pp* *f* *p.* fine

CHORD-SCALE RELATIONSHIPS... DOM 7th CHORDS

[For the purpose of improvisation]

1. THE CONDITION OF THE [3] HIGHEST DEGREES [TENSIONS 9, 11, 13] ON ALL DOM7ths WITH SCALE TONE ROOTS IS CONTROLLED BY THE PRECEDING SCALE.

I7, II7, V7 = 1 3 5 b7 9 [11] 13..Maj. scale from Intended Tonic [I. T.]

VI7 = " 9 [11] [b13]..Real Melodic Min. scale from I. T.

III7, VII7 = " b9 [11] [b13] ..Harmonic Min. scale from I. T. *

IV7 = " 9 +11 13...Real Mel. Min. scale from chord 5th

* The III7 and VII7 chords have a "built in" b9. When the 9th is flatted it is truly altered and sharp 9 is compatible with it. By treating the ♯9 melodically as b3, the NATURAL MINOR scale is the result. This is a second choice of related scale. All eight notes of the combined Harmonic and Natural minor scales are also used.

2. THESE [3] HIGH DEGREES ON ALL DOM7ths WITH NON-SCALE TONE ROOTS ARE CONSTANT [9, +11, 13] AND THEY ARE ALL TREATED THE SAME AS THE IV7 CHORD.

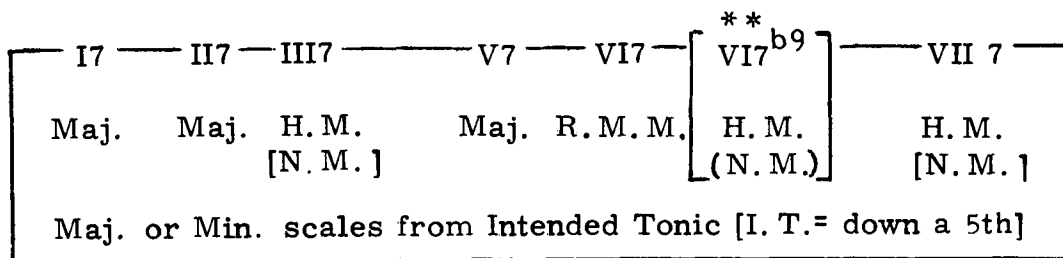
* * * *

Maj=Major/R. M. M. =Real Melodic Minor/H. M. =Harmonic Min. /N. M. =Natural Min.

SUB-DOM(OR TONIC) MINOR SOUND

All Real Mel. Min Scales from Chord 5th [up a 5th]

bII7 - bIII7 - IV7 - bV7 - bVI7 - bVII7



DOMINANT SOUND

** NOTE: One structure containing an added alteration [not forced on it by the preceding scale sound]. VI7b9. has been included here because it is encountered so often that we have become conditioned to hear it as the "norm". The VI7 with un-altered 9 is usually found only as a result of the melody being this note.

[DOM 7th CHORDS AND RELATED SCALES]

HAVE SOMEONE PLAY THE PROGRESSIONS FOR YOU [OR USE A TAPE RECORDER] AND PRACTICE THE PROPER SCALES OVER THE FOLLOWING CHORD SEQUENCES.

Available melodic [and harmonic] tensions contained in the scale

	I	III7 $\begin{bmatrix} \flat 13 \\ + 9 \\ \flat 9 \end{bmatrix}$	VIIm7	VI7 $\begin{bmatrix} \flat 13 \\ 9 \end{bmatrix}$	IIIm7	V7 $\begin{bmatrix} 13 \\ 9 \end{bmatrix}$	I
Key of C MAJOR	:C	E7[$\flat 9$]	Am7	A9	Dm7	G7	C :
F MAJOR	F	A7[$\flat 9$]	Dm7	D9	Gm7	C7	F
B \flat MAJ.	B \flat	D7[$\flat 9$]	Gm7	G9	Cm7	F7	B \flat
G MAJOR	G	B7[$\flat 9$]	Em7	E9	Am7	D7	G
D MAJOR	D	F \sharp 7[$\flat 9$]	Bm7	B9	Em7	A7	D
E \flat MAJ.	E \flat	G7[$\flat 9$]	Cm7	C9	Fm7	B \flat 7	E \flat
A \flat MAJ.	A \flat	C7[$\flat 9$]	Fm7	F9	B \flat m7	E \flat 7	A \flat

H. M. from I. T.	R. M. M. from I. T.	Maj from I. T.
------------------	---------------------	----------------

	I	VII7 $\begin{bmatrix} \flat 13 \\ + 9 \\ \flat 9 \end{bmatrix}$	I	** VI7 $\begin{bmatrix} \flat 13 \\ + 9 \\ \flat 9 \end{bmatrix}$	II7 $\begin{bmatrix} 13 \\ 9 \end{bmatrix}$	V7 $\begin{bmatrix} 13 \\ 9 \end{bmatrix}$	I
Key of C MAJOR	:C	B7[$\flat 9$]	C	A7 $\flat 9$	D9	G7	C :
F MAJOR	F	E7[$\flat 9$]	F	D7 $\flat 9$	G9	C7	F
B \flat MAJ.	B \flat	A7[$\flat 9$]	B \flat	G7 $\flat 9$	C9	F7	B \flat
G MAJOR	G	F \sharp 7[$\flat 9$]	G	E7 $\flat 9$	A9	D7	G
D MAJOR	D	C \sharp 7[$\flat 9$]	D	B7 $\flat 9$	E9	A7	D
E \flat MAJ.	E \flat	D7[$\flat 9$]	E \flat	C7 $\flat 9$	F9	B \flat 7	E \flat
A \flat MAJ.	A \flat	G7[$\flat 9$]	A \flat	F7 $\flat 9$	B \flat 9	E \flat 7	A \flat

H. M. from I. T.	Maj from I. T.
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[DOM 7th CHORDS & RELATED SCALES]

Key of	I	IV7 $\begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	III ^m 7	\flat III7 $\begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	II ^m 7	\flat II7 $\begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	I
C MAJOR	C	F9	Em7	E \flat 9	Dm7	D \flat 9	C
F MAJOR	F	B \flat 9	Am7	A \flat 9	Gm7	G \flat 9	F
B \flat MAJ.	B \flat	E \flat 9	Dm7	D \flat 9	Cm7	C \flat 9 [B9]	B \flat
G MAJOR	G	C9	Bm7	B \flat 9	Am7	A \flat 9	G
D MAJOR	D	G9	F \sharp m7	F9	Em7	E \flat 9	D
E \flat MAJ.	E \flat	A \flat 9	Gm7	G \flat 9	Fm7	F \flat 9 [E9]	E \flat
A \flat MAJ.	A \flat	D \flat 9	Cm7	C \flat 9 [B9]	B \flat m7	A9	A \flat

R. M. M. from chord 5th

Key of	I	I7 $\begin{bmatrix} 13 \\ 9 \end{bmatrix}$	IV	\flat VI7 $\begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	V7 sus4 [II ^m 7]	\flat II7 $\begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	I
C MAJOR	C	C9	F	A \flat 9	G9sus4 [Dm7]	D \flat 9	C
F MAJOR	F	F9	B \flat	D \flat 9	C9sus4 [Gm7]	G \flat 9	F
B \flat MAJ.	B \flat	B \flat 9	E \flat	G \flat 9	F9sus4 [Cm7]	C \flat 9 [B9]	B \flat
G MAJOR	G	G9	C	E \flat 9	D9sus4 [Am7]	A \flat 9	G
D MAJOR	D	D9	G	B \flat 9	A9sus4 [Em7]	E \flat 9	D
E \flat MAJ.	E \flat	E \flat 9	A \flat	C \flat 9 [B9]	B \flat 9sus4 [Fm7]	F \flat 9 [E9]	E \flat
A \flat MAJ.	A \flat	A \flat 9	D \flat	F \flat 9 [E9]	E \flat 9sus4 [B \flat m7]	A9	A \flat

Maj from I. T.
R. M. M. from chord 5th

[DOM 7th CHORDS & RELATED SCALES]

Key of	I	$\flat V7 \begin{matrix} [13] \\ +11 \\ [9] \end{matrix}$	IV	$\flat VII7 \begin{matrix} [13] \\ +11 \\ [9] \end{matrix}$	I	$V7 \begin{matrix} [13] \\ [9] \end{matrix}$	I
C MAJOR	C	G \flat 9	F	B \flat 9	C	G7	C
F MAJOR	F	C \flat 9 [B9]	B \flat	E \flat 9	F	C7	F
B \flat MAJ.	B \flat	F \flat 9 [E9]	E \flat	A \flat 9	B \flat	F7	B \flat
G MAJOR	G	D \flat 9	C	F9	G	D7	G
D MAJOR	D	A \flat 9	G	C9	D	A7	D
E \flat MAJ.	E \flat	A9	A \flat	D \flat 9	E \flat	B \flat 7	E \flat
A \flat MAJ.	A \flat	D9	D \flat	G \flat 9	A \flat	E \flat 7	A \flat

R. M. M. from chord 5th

IT IS NECESSARY THAT YOU KNOW [VERY WELL] THE NORMAL CONDITION OF TENSIONS ON ALL DOM7th STRUCTURES. . SO YOU WILL INSTANTLY RECOGNIZE ANY ALTERATIONS THAT MAY BE PRESENT. THE EFFECT OF SPECIALLY ALTERED DEGREES ON DOM7th CHORD-SCALE RELATIONSHIPS WILL BE DISCUSSED LATER.

..... From this point on, all chord-scale pages consist of a great deal of information applicable to composition...spontaneous or otherwise, presented very concisely. As this concerted presentation can be confusing, the material must be worked out by the interested student very gradually over a considerable period of time.

DETERMINE THE SCALE FOR A CHORD BY
ITS EFFECT ON THE SCALE PRECEDING IT.

PRACTICAL FINGERINGS FOR MOVING FROM POSITION TO POSITION

4-4 AND 1-1 FINGER SLIDES EMPLOYING THE HALF STEP.

F maj scale C Harm. Min scale

C maj scale G° scale

[*No descent with 4th finger slides]

THE PRECEDING 1st AND 4th FINGER SLIDES ARE ALSO POSSIBLE [AND PRACTICAL] FOR DISTANCES OF FROM 2 to 3 FRETS...

Bb Maj scale A Harm. Min scale

F maj scale C Harm. min scale

13-13 EMPLOYING THE HALF STEP.....12-13 12-12 [VARIATIONS]

C maj scale G Real mel. min scale

F maj scale D Harm. min scale

F Real mel. min scale F° scale

1-23-4 THE DOUBLE STRETCH... EMPLOYING THE HALF STEP.

Fmaj scale G^o scale

The Fmaj scale is shown in treble clef with a key signature of one flat. The notes are F, G, A, Bb, C, D, E, F. Fingerings are: F (6), G (5), A (4), Bb (3), C (2), D (3), E (4), F (4). Slurs are placed over the first four notes and the last four notes. The G scale is shown in treble clef with a key signature of one sharp. The notes are G, A, B, C, D, E, F#, G. Fingerings are: G (6), A (5), B (4), C (3), D (2), E (3), F# (4), G (3). Slurs are placed over the first four notes and the last four notes.

13-24 FINGER EXCHANGE... EMPLOYING THE HALF STEP

Fmaj scale Dmaj scale

The Fmaj scale is shown in treble clef with a key signature of one flat. The notes are F, G, A, Bb, C, D, E, F. Fingerings are: F (6), G (5), A (4), Bb (3), C (2), D (3), E (4), F (4). Slurs are placed over the first four notes and the last four notes. The Dmaj scale is shown in treble clef with a key signature of two sharps. The notes are D, E, F#, G, A, B, C#, D. Fingerings are: D (6), E (5), F# (4), G (3), A (2), B (3), C# (4), D (2). Slurs are placed over the first four notes and the last four notes.

124-124 REPEATED FINGERING... SEPARATED BY A WHOLE STEP

Gmaj scale Cmaj scale

The Gmaj scale is shown in treble clef with a key signature of one sharp. The notes are G, A, B, C, D, E, F#, G. Fingerings are: G (6), A (5), B (4), C (3), D (2), E (3), F# (4), G (4). Slurs are placed over the first four notes and the last four notes. The Cmaj scale is shown in treble clef with a key signature of no sharps or flats. The notes are C, D, E, F, G, A, B, C. Fingerings are: C (6), D (5), E (4), F (3), G (2), A (3), B (4), C (2). Slurs are placed over the first four notes and the last four notes.

134-134 REPEATED FINGERING... SEPARATED BY A WHOLE STEP.

Gmaj scale Cmaj scale

The Gmaj scale is shown in treble clef with a key signature of one sharp. The notes are G, A, B, C, D, E, F#, G. Fingerings are: G (6), A (5), B (4), C (3), D (2), E (3), F# (4), G (4). Slurs are placed over the first four notes and the last four notes. The Cmaj scale is shown in treble clef with a key signature of no sharps or flats. The notes are C, D, E, F, G, A, B, C. Fingerings are: C (6), D (5), E (4), F (3), G (2), A (3), B (4), C (2). Slurs are placed over the first four notes and the last four notes.

13-134 [VARIATION OF ABOVE]

13-124 [VARIATION OF ABOVE]

C Real Mel Min Scale Fmaj scale

The C Real Mel Min Scale is shown in treble clef with a key signature of no sharps or flats. The notes are C, D, E, F, G, A, B, C. Fingerings are: C (6), D (5), E (4), F (3), G (2), A (3), B (4), C (2). Slurs are placed over the first four notes and the last four notes. The Fmaj scale is shown in treble clef with a key signature of one flat. The notes are F, G, A, Bb, C, D, E, F. Fingerings are: F (6), G (5), A (4), Bb (3), C (2), D (3), E (4), F (4). Slurs are placed over the first four notes and the last four notes.

ANALYZE THE INTERVALS INVOLVED IN THE PRECEDING POSITION TO POSITION FINGERINGS. YOU WILL FIND MANY OTHER POSSIBILITIES FOR APPLICATION, ESPECIALLY WHEN USED IN COMBINATIONS.

All of the fingerings employing the half step are very reliable as they do not require looking at the fingerboard. The others are sometimes dangerous when the music and/or conductor demand your full attention.

CHORD CONSTRUCTION...3 NOTE VOICINGS

DOMINANT 7th CHORDS . . Preparation of Close and Open Voicings

THE 3rd AND \flat 7th CHORD DEGREES OF A DOM7th STRUCTURE ARE CALLED THE TRITONE. This tritone interval [an augmented 4th or a diminished 5th] divides our twelve tone [chromatic] scale exactly in half. Therefore each tritone [by itself] represents the sound of two Dom7th chords. . . their roots being separated by the same \sharp 4 or \flat 5 interval. A third note must be added to a tritone to remove this ambiguity.

In a cycle five chord progression, tritones move chromatically downward. The \flat 7 of the 1st chord moves to 3 of the next chord, which moves to \flat 7 of the next and so on.

IN THE FOLLOWING STUDIES, ROOT AND FIFTH CHORDAL DEGREES ARE ADDED TO CHROMATIC TRITONE SEQUENCES [REPRESENTING CYCLE 5 PROGRESSIONS] AS FOLLOWS: 1.] BELOW 2.] ABOVE 3.] BETWEEN.

1

TRITONE ON 3rd & 4th STRINGS [\flat 7, 3 in the lead]

G7 C7 F7 $B\flat$ 7 $E\flat$ 7 $A\flat$ 7 $D\flat$ 7 $C\sharp$ 7 $F\sharp$ 7 B7 E7 A7 D7 G7

The musical notation consists of four staves, each representing a different voicing for the cycle of five dominant 7th chords: G7, C7, F7, $B\flat$ 7, $E\flat$ 7, $A\flat$ 7, $D\flat$ 7, $C\sharp$ 7, $F\sharp$ 7, B7, E7, A7, D7, G7. The first staff is labeled 'All Roots' and shows the root notes on the 3rd and 4th strings. The second staff is labeled '5th Rt 5th Rt etc.' and shows the 5th and root notes. The third staff is labeled 'All 5ths' and shows the 5th notes. The fourth staff is labeled 'Rt 5th etc.' and shows the root and 5th notes. Arrows indicate the chromatic movement of the tritone interval between chords.

TRITONE ON 2nd & 3rd STGS. [b7, 3 in the lead]

B7 E7 A7 D7 G7 C7 F7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7

All Roots

5th Rt etc.

Rt 5th etc.

All 5ths

Rt 5th etc.

5th Rt etc.

2

TRITONE ON 4th & 5th STRINGS [Rt, 5 in the lead]

D7 G7 C7 F7 Bb7 Eb7 Ab7 Ab7 Db7 Gb7 B7 E7 A7 D7

All Roots

5th Rt etc.

Rt 5th etc.

All 5ths

Rt 5th etc.

5th Rt etc.

TRITONE ON 3rd & 4th STGS. [Rt, 5 in the lead]

G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 C \sharp 7 F \sharp 7 B7 E7 A7 D7 G7

All Roots

5th Rt etc. Rt 5th etc.

All 5ths

Rt 5th etc. 5th Rt etc.

3

TRITONE ON 2nd & 4th STRINGS [3, \flat 7 in the lead]

D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 A \flat 7 D \flat 7 F \sharp 7 B7 E7 A7 D7

Rt 5th etc. 5th Rt etc.

TRITONE ON 3rd & 5th STGS. [3, \flat 7 in the lead]

B7 E7 A7 D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 G \flat 7

Rt 5th etc. 5th Rt etc.

NOTE: The Tritone [interval of \sharp 4 or \flat 5] should not be used below B-F as found on the 5th and 4th strings respectively... The sound becomes "cloudy" from this point on down in pitch.

CHORD
SPELLING... **ARPEGGIOS..4 NOTE Db CHORDS**

Dbma7
Dbm7
Db6 **Dbm6**
Db7
Dbm7
Db7sus4
Db7 +5
Db7b5
Dbm7b5
Db°[7]

CHORD
SPELLING... ARPEGGIOS..4 NOTE B CHORDS

Bma7

Bm7

B6

B7

Bm7

B7sus4

B7+5

B7b5

Bm7b5

B°[7]

RHYTHM GUITAR-THE RIGHT HAND

SAMBA #1 [IN 2]

F C7 F

VARIATIONS

1. Dm A7 Dm
2. G D7 G
3. Em B7 Em

SAMBA #2

Ab Eb7 Ab

VARIATIONS

1. Fm C7 Fm
2. Bb F7 Bb
3. Gm D7 Gm
Simile

Polka Dot (Polka - duet)

This musical score is for a polka duet. It consists of a piano accompaniment and two vocal parts, A and B. The piano part is written in a grand staff with treble and bass clefs. The vocal parts are written in a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into sections A, B, and C. Section A (measures 1-8) features a piano accompaniment with chords G7, G^o, G7, VII, C, G7, and C. The first vocal part (A) has a melodic line with a 4-measure phrase. The piano accompaniment includes fingerings like 1-1 2 4 and 1-1 4. Section B (measures 9-16) features a piano accompaniment with chords C, IX, A7, D7, VII, G7, C, C, E7+, and C. The first vocal part (A) has a melodic line with a 4-measure phrase. The piano accompaniment includes fingerings like 1-1 2 4 and 4 1 2 4. Section C (measures 17-24) features a piano accompaniment with chords VII, Am, G, Am[6], Em, Bm, C, B7, E7, B7, Em, Am[6], C, D7, G7, C, G7, C, F, and C. The first vocal part (A) has a melodic line with a 4-measure phrase. The piano accompaniment includes fingerings like 1-1 2 and 1-1 4. The score concludes with a double bar line and a repeat sign.

D

VII C7 F C7 F VIII C7

E

X F IX G7 [b5] VIII C7 VII F [Bbm] VII F V Dm C Dm[6] Am

1. **2.**

Em F E7 A7 E7 Am VII Dm C D7 G7

F

C G7 C IX C

1. **2.**

A7 D7 G7 C 4 1 C F C C fine

MAJOR SCALES.. POSITION VIII

[12 KEYS-THRU CYCLE 5]

The image displays a musical score for Major Scales in Position VIII, covering 12 keys through a cycle of 5. The score is organized into 12 horizontal staves, each representing a different key signature. Each staff begins with a treble clef and a key signature symbol (sharp or flat). The scales are written in a single line on each staff, with fingerings indicated by numbers 1-4 and slurs. Some notes are marked with '(s)' for slurs. The scales are arranged in a cycle of 5, meaning each scale is a perfect fifth above the previous one. The keys shown are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. The notation includes various rhythmic values and articulation marks to guide the performer.

CHORDS...3 NOTE VOICINGS

MELODIZATION OF TONIC MAJOR CHORDS

MELODIC DEGREES = MAJOR SCALE FROM CHORD NAME.

[* 6th degree necessary as an undervoice]

MELODIZATION OF MINOR [7th] CHORDS AS VI_m7

MELODIC DEGREES = MAJOR SCALE FROM $\flat 3$ OF CHORD.

[**Melodic degrees shown in parentheses must be used only in passing]

As the preceding I [maj] and VI_m7 chords produce the same tonic major sound, their voicings are interchangeable. [C = Am7, F = Dm7, B \flat = Gm7] This is called DIATONIC SUBSTITUTION... The replacement of one chord with another that represents the sound of the SAME SCALE and CHORD FUNCTION, [Tonic, Sub-dom & Dom]... whose chord tones are derived from higher or lower scale degrees.

MELODIZATION OF SUB-DOM, MAJOR CHORDS

MELODIC DEGREES = MAJOR SCALE FROM 5th OF CHORD.

Ab 1 9 3 +4* 5 6 7 6 5 +4 3 9 1

The image shows three staves of music. The first staff is for Ab major, the second for C major, and the third for F major. Above each staff are melodic degrees: 1, 9, 3, +4*, 5, 6, 7, 6, 5, +4, 3, 9, 1. The notes are written in treble clef with various voicings indicated by numbers 1-4 below the notes. The Ab staff has a key signature of two flats. The C staff has a key signature of one sharp. The F staff has a key signature of one flat.

[* #4 IS A DIATONIC TENSION ON IV CHORDS]

MELODIZATION OF MINOR [7th] CHORDS AS IIm7

MELODIC DEGREES = MAJOR SCALE FROM b7 OF CHORD.

Fm[7] b3 4 5 (6) b7 1 9 1 b7 (6) 5 4 b3

The image shows three staves of music. The first staff is for Fm[7], the second for Am[7], and the third for Dm[7]. Above each staff are melodic degrees: b3, 4, 5, (6), b7, 1, 9, 1, b7, (6), 5, 4, b3. The notes are written in treble clef with various voicings indicated by numbers 1-4 below the notes. The Fm[7] staff has a key signature of two flats. The Am[7] staff has a key signature of one sharp. The Dm[7] staff has a key signature of one flat.

AS the preceding IV [maj] and IIm7 chords produce the same sub-dominant sound, their voicings are interchangeable. [Ab = Fm7, C = Am7, F = Dm7]

CHORD
SPELLING... **ARPEGGIOS..4 NOTE F# CHORDS**

F#ma7

F#m7

F#6

F#7

F#m7

F#7sus4

F#7 + 5

F#7b5

F#m7b5

F#°[7]

Detailed description: This page contains ten musical staves, each representing a different four-note F# chord. Each staff begins with a chord symbol and a chord diagram in a treble clef. The notes are then arpeggiated across the staff, with fingerings (1-4) indicated above the notes. The chords are: F#ma7, F#m7, F#6, F#7, F#m7, F#7sus4, F#7 + 5, F#7b5, F#m7b5, and F#°[7]. The key signature is one sharp (F#) and the time signature is common time (C).

CHORD
SPELLING... **ARPEGGIOS..4 NOTE Gb CHORDS**

[All fingering from preceding F# arpeggios]

Gbma7 **Gbm7**
Gb6 **Gbm6**
Gb7 **Gbm7**
Gb7sus4 **Gb7+5**
Gb7b5 **Gbm7b5**
 [also see C7b5]
Gb°[7]

4 NOTE C# CHORDS

[Fingering from preceding Db arpeggios]

C#ma7 **C#m7**
C#6 **C#m6**

C#7 1 4 2 1 2 2 1 3 3 C#m7 1 3 2 1 2 1 4 3 (2)
 C#7 sus4 1 1 2 1 2 3 1 3 C#7 +5 1 4 3 1 2 2 1 3
 C#7b5 1 4 1 4 2 2 4 3 C#m7b5 1 3 1 4 2 1 4 3
 C#°[7] 1 3 1 4 2 1 4 2

4 NOTE Cb CHORDS

[Fingering from preceding B arpeggios]

Cbma7 3 2 1 4 4 3 2 3 Cbm7 4 2 1 4 3 1 3 3 1 2 3
 Cb6 3 2 1 2 4 3 1 Cbm6 3 1 2 1 3 3 1
 Cb7 3 2 1 3 1 4 3 1 3 3 1 3 Cbm7 3 1 4 3 1 3 3 1 3
 Cb7 sus4 3 1 3 4 3 1 3 Cb7 +5 3 2 1 3 1 4 1 3
 Cb7b5 3 2 4 3 1 1 2 1
 Cbm7b5 3 1 4 3 1 3 2 1

CHORDS...3 NOTE VOICINGS

Dom7th Chords... Open Voicings, All Inversions

Chord voicings notated here as (●) should be used only in passing because of the following reasons; 1. Incomplete structure [indefinite sound]... 2. Weak degree in the "bass".

G7 [sus4] G7 [13] G7 G9 G7 C
 C7 C9 C7 [sus4] C7 [13] C7 F
 [Am7] [Gm7] C9 [13] F [add 9]

NOTE:

MOST 3 PART CHORD VOICINGS WITHOUT THE ROOT DO NOT HAVE A WELL DEFINED SOUND... UNLESS; [1] THEY FOLLOW A STRONG VOICING [INCL. THE ROOT] OF THE SAME CHORD... OR [2] THEY ARE THE 2nd CHORD OF A STRONG CADENCE, CLOSELY VOICE LED FROM THE FIRST CHORD [WHICH HAS SET THE TONALITY]... OR [3] THEY ARE A SPREAD VOICING WITH THE 5th DEGREE ON THE BOTTOM, SOUNDING IN THE LOW REGISTER.

Bb MAJOR SCALE..12 POSITIONS

The image displays twelve staves of music, each representing a different position of the Bb major scale. The notation includes treble clefs, a key signature of two flats (Bb), and a 4/4 time signature. Each staff is labeled with a Roman numeral from I to XII. Fingerings are indicated by numbers 1-4 above notes, and slurs are marked with '(s)' above groups of notes. The scale is presented in both ascending and descending directions. The final note of each staff is a whole note chord consisting of the notes Bb, D, and F.

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

G HARMONIC MINOR..9 POSITIONS

II

4 (s) 1 2

III

1-1 3 4 4 (s) 1

III

(s) 4 1 2 3

IV

(s) 1 2 3

V

1-1 3 4 3 4 1 1 3 4

V

(s) 4 2 1-1 2 1 2

VII

4 1 2 (s) 1 2

LX

1-1 3 4 2 3 4 (s) 1 2 4 (s) 1

LX

(s) 4-4 2 3 1 2 3 4

X

1 3 4 (s) 4 2

② ③ ④ ⑤ XI

XII

Etude In G Minor (solo)

Slowly [Rubato]

II IV X

To coda

V III II

2. II V VIII XI X

VI IV II VII

D.C. al coda Coda

VI III II III II fine

ARPEGGIOS...DIMINISHED 7th CHORDS

CHORD SPELLING MOST USED

Because the notes of the Dim. 7th chord divide the chromatic scale into 4 equal parts [all minor 3rd intervals] any chord tone may be considered the root. To eliminate the use of double flats in notation, chord spelling varies. Dim. 7th chords are often notated as if they were constructed from major scale degrees 1 \flat 3 \flat 5 6 and 1 \flat 3 \sharp 4 6 as well as 1 \flat 3 \flat 5 $\flat\flat$ 7. ... The number 7 is not usually used with Diminished chord symbols. . the 7th chordal degree is always assumed [unless a 3 note structure is specified by the word "triad"]...

(Scale degrees from chord name)

The musical notation is organized into two main systems, each containing three rows of notation. The first system is for C major and C minor. The second system is for F# major and F# minor. Each system includes three rows of notation. The first row shows the chromatic scale with three boxed chord spellings: 1 \flat 3 \flat 5 $\flat\flat$ 7, 1 \flat 3 \flat 5 6, and 1 \flat 3 \sharp 4 6. The second row shows the arpeggio for each chord with fingerings. The third row shows the arpeggio for each chord with fingerings. The fourth row shows the arpeggio for each chord with fingerings.

ARPEGGIOS...DOM 7b5 CHORDS

Because the notes of the Dom. 7b5 chord divide the chromatic scale into 2 like parts [each consisting of 4 half steps and 2 half steps] the structure can be named from the b5 as well as the root.

[* ENHARMONIC SPELLING = same sound but different notation]

THEORY...DIATONIC 7th CHORDS-HARMONIC MINOR

TONIC SOUND				DOM. SOUND		
I ^m 7	II ^m 7 ^b 5	III ⁷ +5	IV ^m 7	V ⁷	VI ⁷	VII ^o [7]
A ^m 7	B ^m 7 ^b 5	C ⁷ +5	D ^m 7	E ⁷	F ⁷	G ^o [7]

SUB-DOM. SOUND

NOTE THE FOLLOWING:

- 1.] The Tonic chord is usually a [minor] triad... however it is sometimes found brightened up with the 6th degree borrowed from the Melodic minor scale.
- 2.] The II chord is always a Min7^b5.
- 3.] II^m7^b5 is often [and mis-leadingly] referred to as IV^m6. [B^m7^b5 = D^m6]
- 4.] The 9th degree on V⁷ is always ^b9.
- 5.] IV^m7 and VI⁷ usually occur as passing chords for they tend to suggest the sound of relative major [or natural minor].

Expect anything to happen in minor keys... from the most basic diatonic Harmonic minor relationships to a "conglomeration" of [temporary] sounds borrowed from Real or Traditional Melodic and Natural minor scales.

* * * * *

ARPEGGIO AND SCALE STUDY

[Play in all possible areas of the fingerboard]

[play entire sequence without changing position - don't "baby" your fingers]

MELODIZATION OF DOM7th CHORDS AS IV7 AND \flat VII7

MELODIC DEGREES = REAL MELODIC MIN. SCALE FROM 5th DEGREE OF CHORD.

1 9 3 +11 5 13 \flat 7

A7

D7

G7

The image shows three staves of musical notation for A7, D7, and G7 chords. Each staff begins with a treble clef and a key signature of one sharp (F#). The A7 staff starts with a circled 3, followed by notes G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. The D7 staff starts with a circled 2, followed by notes D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. The G7 staff starts with a circled 1, followed by notes G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. Each staff includes chord symbols and fingering numbers (1-4) and circled numbers (1-3) indicating specific melodic lines.

MELODIZATION OF DOM7th CHORDS AS VI7

MELODIC DEGREES = REAL MELODIC MIN. SCALE FROM INTENDED TONIC.

1 9 3 4 5 (\flat 13) \flat 7

G7

C7

F7

The image shows three staves of musical notation for G7, C7, and F7 chords. Each staff begins with a treble clef and a key signature of one sharp (F#). The G7 staff starts with a circled 4, followed by notes G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. The C7 staff starts with a circled 3, followed by notes C4, D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. The F7 staff starts with a circled 2, followed by notes F4, G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. Each staff includes chord symbols and fingering numbers (1-4) and circled numbers (1-3) indicating specific melodic lines.

MAJOR SCALES.. POSITION X

[12 KEYS-THRU-CYCLE 5]

This musical score displays 12 major scales in Position X, arranged in a cycle of 5. Each scale is written on a single staff in 4/4 time. The scales are: 1. C major (one sharp), 2. G major (two sharps), 3. D major (two sharps), 4. A major (three sharps), 5. E major (four sharps), 6. B major (five sharps), 7. F# major (six sharps), 8. C# major (seven sharps), 9. G# major (seven sharps), 10. D# major (seven sharps), 11. A# major (seven sharps), and 12. E# major (seven sharps). Each scale includes a repeat sign at the end. Fingerings are indicated by numbers 1-4 above notes. Slurs are marked with '(s)' above the scale lines. A circled 'X' is placed at the beginning of the first staff.

PRINCIPAL REAL MELODIC MINOR SCALES.. POS. X

Cm
X
1 3 4 (s) 4 3

Fm
4 1 2 (s) 4

Bbm
(s) 1 2

Ebm
2 4 1 (s) 1-1

Abm
2 4 1 (s)

Dbm
(s) 1 2 3

F#m
(s) 1 2 3 4 3 2

Dm
1 3 4 1 (s) 3 4 (s) 1

Gm
1 3 4 1 (s) 3 4

CHORDS...3 NOTE VOICINGS

MAJ. 6th CHORDS... Close and Open Voicings

6th & 3rd IN THE LEAD

G6 C6 F6 Bb6

Roots 5th Rt Rt 5th

3rd & 6th IN THE LEAD [Rt 5th, inside voice]

D6 G6 C6 F6 Bb6 Eb6

ROOT & 5th IN THE LEAD

F6 Bb Eb6 Ab F Bb6 Eb Ab6 F6 Bb6 Eb6 Ab6

MAJ. 7th CHORDS

3rd & [Maj] 7th IN THE LEAD

D7 G7 C7 F7

Rts Rt 5th 5th Rt

3rd & 7th IN THE LEAD [Rt & 5th, inside voice]

D7 G7 C7 F7 Bb7 Eb7

NO ROOT LEAD WITH MAJ. 7th

5th IN THE LEAD

G7 9 for 7 inside voicing

MAJOR [6th & 7th] Chords... Open Voicings, All Inversions

C C6 C7 C C[add 9] C6 C7 C6

C6 C7 C C6 C7/6/9 C7 C6 C

passing only

[sus4]

C6 G7 G7 C6

G G6 G7 G G[add 9] G6 G7 G

G[add 9] G6 Gma7 G6 G7/6/9 G7 G6 G

[sus 4]

G6 D7 D7 G6

CHORD CONSTRUCTION... 5 PART HARMONY

A 9th chord [5 notes] is built by adding another note a 3rd above the four part structure.

Major 7 Cma7 9

Scale degrees 1 3 5 7 9

Dom. 9th C9

Scale degrees 1 3 5 b7 9

.. Only dominant 7th and sus 4 chords will accept an alteration of a half step up or down to this added 9th.... i. e. C7b9, C7#9 or +9 etc.

CHORD SPELLING..... 5 NOTE ARPEGGIOS

9
Maj. 7 and Dom 9th Chords

Fingering for all 5 note chords is shown in the 5th position with temporary changes to adjacent positions when necessary. After learning as written, transpose [and play] all structures from all letter names existing from pos. II thru- pos. X.

Cma⁹₇ V 3 1 4 3 1 4 C⁹ 4 3 1 4 3 Fma⁹₇ 4 3 1 1 4

F⁹ 4 3 1 4 4 Bbma⁹₇ 4 3 2 1 4 Bb⁹ 4 3 2 1 4 [Eb6]

Bma⁹₇ 3 2 1 4 2 B⁹ 3 2 1 3 2 Ema⁹₇ 3 2 1 1 3 4

E⁹ 3 2 1 3 3 Ama⁹₇ 3 2 1 4 3 A⁹ 3 2 1 4 3 [D6]

Bbma⁹₇ 2 1 4 3 1 Bb⁹ 2 1 4 2 1 Ebma⁹₇ 2 1 4 3 2

Eb⁹ 2 1 4 2 2 Abma⁹₇ 2 1 4 4 2 Ab⁹ 2 1 4 3 2 [Db6]

Ama⁹₇ 1 4 3 2 1 A⁹ 1 4 3 1 4 Dma⁹₇ 1 4 3 2 1

D⁹ 1 4 3 1 1 Gma⁹₇ 1 4 3 3 1 G⁹ 1 4 3 2 1 [C6]

Abma⁹₇ 1 4 2 1 4 Ab⁹ 1 4 2 1 4 Dbma⁹₇ 1 4 2 1 4

Db⁹ 1 4 2 1 1 Gbma⁹₇ 1 4 2 2 1 Gb⁹ 1 4 2 1 4 [Cb]

Daydreams (duet)

Slow 4

* F D7[b9] Gm7 Gb7 F F#o Gm7 ^{b5} Am7 D7

alt. Gm Gm6 Gm7 D7 Gm D+ Gm7 C7[b9] Am7 Ab7 Gm7 C7

F E7 Ebm7 Ab7 Db7 D^o alt. Ebm7 Ab9 Ab7

Db Dm7 G7 C7 C#^o Dm7 alt. G7

sus4
 C9 C7
 ②
 F D7[b9] Gm7 Gb7 F F#°

Gm7 b5
 ① ② Am7 D7
 Gm Gm6 Gm7 D7 alt.
 ③ Gm D+ Gm7 C7 [b9]

F
 ②
 Am7b5 alt. D7 D9
 ③ ② Gm7 alt. D7 Gm D+

Gm7 C7[b9] Db7 Rit. — Gb7 [add 6] F7

• Observe strings indicated for top note of chord voicings

CHORD SPELLING... 5 NOTE ARPEGGIOS

Min.9 and Dim9 chords

The Diminished 9th chord symbol used below does not indicate the lowering of the 9th chordal degree. Instead, it represents the 4 part Dim7th chord with the [major] 9th added. This is logical when you make a comparison with the meaning of Minor 9th chord symbols... i.e. min7 with 9th added.

Cm9 4 2 1 4 3 C°9 4 2 1 3 3 Fm9 4 2 1 4 4
 F°9 4 2 1 3 4 Bbm9 4 2 2 1 4 Bb°9 4 2 1 4 4 [Ab]
 Bm9 3 1 4 3 2 B°9 3 1 4 2 2 Em9 3 1 4 3 3
 E°9 3 1 4 2 3 Am9 3 1 1 4 3 A°9 3 1 4 3 3 [G]
 Bbm9 2 1 4 2 1 Bb°9 2 1 3 1 1 Ebm9 2 1 4 2 2
 Eb°9 2 1 3 1 2 Abm9 2 1 1 3 2 Ab°9 2 1 3 2 2 [Gb]
 Am9 1 4 3 1 4 A°9 1 4 2 1 4 4 Dm9 1 4 3 1 1
 D°9 1 4 2 4 4 Gm9 1 4 3 2 1 1 G°9 1 4 2 1 1 [F]
 Abm9 1 3 2 1 4 Ab°9 1 3 1 4 4 Dbm9 1 3 2 1 1
 Db°9 1 3 1 4 4 F#m9 3 2 1 4 4 F#°9 1 3 1 3 4 3 1 3 [E]

D MAJOR SCALE..12 POSITIONS

The image displays a musical score for the D Major Scale in 12 positions, labeled I through XII. Each position is represented by a single staff of music. The score includes various fingerings and slurs. Fingerings are indicated by numbers 1-4, and slurs are marked with '(s)'. The scale is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The positions are as follows:

- I:** 0 2 4 0 (4) 2 0 2 3 0 2 3 0 4 2 0 3 2 0
- II:** 4 1 3 1-1 2
- III:** (s) 3 1 2 3(s) 1 2 4 1 3 4 4-4 1
- IV:** 2 4 1 (s) 1
- V:** 1 3 4
- VI:** (s) 1 2 4
- VII:** 4 1 3 (s) 4 1-1 2
- VIII:** (s) 3 1 2 3 4-4 1
- IX:** 2 4 1 (s) 1
- X:** (s) 1 2 4 1 2 3 1-
- XI:** (s) 1 3 4
- XII:** (s) 1 3 4

B HARMONIC MINOR ..9 POSITIONS

I

2 4 0 2 4 0 3 (4) 0 2 3 0 2 1 3 2 0

II

0 4-4 2 3 1 2 3 4 1 3 4

④ ③ ② ③ ④ ⑤

III

(s) 2 3 1-1 1 2 3

② ③ ④ ⑤

IV

1-1 3 4 1 2 4 1 2 (s) 4 (s) 1 3

③ ④ ⑤

V

1-1 3 4 1 2 4 1 2 (s) 4 (s) 1 3

④ ③ ④ ⑤

VI

2 4 1 (s) 1 2 3 4 1 2 3 4 1 2 3 4 1

④ ③ ④ ⑤

VII

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

③ ④ ⑤ ⑥

VIII

(s) 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1

③ ④ ⑤ ⑥

IX

(s) 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1

③ ④ ⑤ ⑥

④ ③ ② ⑤ IX

(s) ① ② ③ ④

XI

B Minor Etude (solo)

Rubato

3 (0) 1 4 3 2 1 3

II IV VIII VII VI

Rall.

(0) 1 2 3 1 2 3 4 3 2 1 3 4 3 2 1 3

VII VI V III II I II

To coda

(0) 1 2 3 4 3 2 1 3 4 3 2 1 3

IV VIII VI (IX) V

1-1 2 2 2 4 4 1 4 2 1

VI V

Rall. D.S. al. 3 3 2 1-1 4 3 2 1

III II

coda

Rall. (IX) VII VI V VII fine

CHORDS...3 NOTE VOICINGS

DOM 7TH CHORD STUDY...WITH $\flat 5$ [CHROMATIC APPROACH] IN THE BASS

Remember:
 $\flat 5$ is a strong
 bass note.

E7 E7 $\flat 5$ A7 A7 $\flat 5$
D7 D7 $\flat 5$ G7 G7 $\flat 5$
C7
[B \flat 7] [E \flat 7]
[A \flat 7] [D \flat 7]

A7 A7 $\flat 5$ D7 D7 $\flat 5$
G7 G7 $\flat 5$ C7 C7 $\flat 5$
F7
[E \flat 7] [A \flat 7]
[D \flat 7] [G \flat 7]

D7 [b5] G7 [b5] C7
G7 [b5] C7 [b5] F7
(3)
(2)

ABOUT CHORD PROGRESSIONS [CYCLE 5]

.....To aid in determining the true name of a chord structure [and therefore the related scale and function it represents] note that the strongest and most common chord movement is down a fifth [cycle five]. INVESTIGATE ALL POSSIBLE NAMES FOR THE CHORD IN QUESTION, AND THE ONE THAT MAKES THE STRONGEST CADENCE TO THE FOLLOWING CHORD WILL BE THE REAL NAME.

Examples; Gm6 to F = C9 to F, Gm6 to A7 = Em7 $\flat 5$ to A7
 Ao or F \sharp o to Gm7 = D7 $\flat 9$ to Gm7, A7 to F6 = A7 to Dm7
 Go or Eo to F = C7 $\flat 9$ to F, Gm7 $\flat 5$ or B \flat m6 to D9 = *A7alt or E \flat 9 to D9

*When a dom7th chord is completely altered [both 9 and 5 chromatically raised and/or lowered] it takes on all the characteristics of the other dom7th containing the same tritone. This "substitute" dominant 7th [with tensions 9, +11, 13] is constructed from the $\flat 5$ of the altered V7 chord. The chromatic approach [from above] created by this substitute dom7th constitutes a very strong progression, second only to cycle five.

....To help in the investigation of multiple names for chord structures study the information on the next page.

NOTE: LOOK AHEAD TO THE NEXT CHORD TO ANALYZE A PROGRESSION.
 LOOK BACK TO THE PRECEDING CHORD TO DETERMINE THE RELATED SCALE.

THEORY... INTERCHANGEABLE CHORD STRUCTURES

The following chord structures could be referred to as diatonic substitutions in that they represent [in the proper setting] the exact same scale sound.

<p>C6 Am7 F7/9 Dm11 D9sus4</p>	
<p>C7 Am9* F7/9/11+ D13sus4</p>	
<p>Cm6 Am7b5 F9 D7b9^{sus4} B7alt[+5b9]</p>	
<p>Cm7 Am9b5** F11+ D7b9/13sus4</p>	
<p>Eb7+5 Cm7/9 Am9/11/b5 F11+/13</p>	

[*Am9 can also be considered C6/7 ** Am9b5 can be considered Cm6/7]

Co B7b9 Ao G#7b9 Gbo F7b9 Ebo D7b9

..... All [4] names of dim7th chords and their related dom7b9 chords are completely interchangeable.

RHYTHM GUITAR-THE RIGHT HAND

JOROPO [AND NANIGO. .]

Mod. fast to fast [Tap foot in 1]

BASIC STROKES

BASIC AND ORCHESTRAL

ORCHESTRAL

ARPEGGIO STUDY...7th CHORDS

Play from all fingers, BUT STAY IN POSITION thru-out entire sequence.

[*Also play 1st chord of each meas. as a Min 9... Also as a dom 7b9]

CHORDS...3 NOTE VOICINGS

MELODIZATION OF MINOR [7th] CHORDS AS III_m7

MELODIC DEGREES = MAJOR SCALE A 3rd BELOW CHORD NAME.

$\overline{b3 \ 4} \quad \overline{5 \ (b6)^*} \quad \overline{b7 \ 1} \quad \overline{b3 \ (b9)^*} \quad \overline{1 \ b7} \quad \overline{b7 \ (b6)^*} \quad \overline{5 \ 4 \ b3}$

Em[7]

Am[7]

Dm[7]

* = Passing tones only... [Note; b9 can be chord tone of dom7th only.]

III_m7 can be used as a diatonic substitution for I... [Am7 = Fma7]... BUT stay out of the low register when doing this. The 5th of the III_m7 chord is the ma7 of the I chord... and the ma7th chord degree should not occur below the note D, 1st space below the staff.

MELODIZATION OF MIN. [7]_b5 CHORDS AS VII_m7_b5

MELODIC DEGREES = MAJOR SCALE A HALF STEP ABOVE CHORD NAME.

$\overline{b3 \ 4} \quad \overline{b5 \ +5} \quad \overline{b7 \ 1} \quad \overline{b3 \ (b9)^*} \quad \overline{1 \ b7} \quad \overline{b7 \ +5} \quad \overline{b5 \ 4 \ b3}$

Em[7]_b5

Am[7]_b5

Dm[7]_b5

VII_m7_b5 can be used as a diatonic substitution for V7... [Am7_b5 = F9]... BUT as with III_m7 for I, this is not good in the low register.

CHROMATIC MELODIZATION OF DOM7th CHORDS

.....Eleven of the 12 chromatic tones can be considered chord degrees of a Dom7th structure... The exception is the major 7th.

Close Voicings

A7 1 $\flat 9$ 9 +9 9 +9 3 4 3 4 +11 5 +11 5 +5 13 $\flat 7$

D7

G7

* 9 for 1... inside voice.

Also possible with root, but somewhat more difficult physically.

Example

A7 D7 G7

Open Voicings

D7 G7

Melodic Rhythm Study No. 11

Fast 4

G C9 G / Am7 / Bm7 / Bb9 /
 Am7 / D9 / G / Em7 / 1. Am7 / Eb7 D7
 2. Am7 / D9 / G / F9 E9 Eb Fm7 / Bb7 /
 Eb Bbm7/Eb7/Ab Db9 / B° Ebma7/Eb6 /
 Am7 / D9 / G C9 G / Am7 /
 Bm7 / Bb9 / Am7 / D9 / G / Em7 / Am7 / D9 /
 Ebma7 Abma7 G (opt. repeat for solos) Am7 / D9 / G / Em7 /
 Am7 / D9 / Bm7 / E9 / Am7 / sus4[b9] / D9 D7 G 9 G6

For further study and practice of syncopation and swing rhythms see MELODIC RHYTHMS for GUITAR [Pub. Berklee Press].

CHORD SPELLING... **5 NOTE ARPEGGIOS** Min 6, Maj 6, Dom 9 sus 4 and Dom 7^b9 chords

The image displays eight rows of musical notation, each representing a different chord family. Each row contains four measures of 5-note arpeggios. The chords and their corresponding fingering sequences are as follows:

- Row 1:** Cm6 (4 2 1 3), C6 (4 3), C9 sus 4 (4 4 1 4 3), *C7^b9 (4 3 1 4 2)
- Row 2:** Fm6 (4 2 1 3 4), F6 (4 3), F9 sus 4 (4 4 1 4 4), F7^b9 (4 3 1 4 3)
- Row 3:** B^bm6 (4 2 2 4 4), B^b6 (4 3), B^b9 sus 4 (4 4 2 1 4), B^b7^b9 (4 3 2 1 3), [E^b6]
- Row 4:** Bm6 (3 1 4 2 2), B6 (3 2 1 2 2), B9 sus 4 (3 3 1 3 2), B7^b9 (3 2 1 3 1)
- Row 5:** Em6 (3 1 4 2 3), E6 (3 2 1 2 3), E9 sus 4 (3 3 4 1 3), E7^b9 (3 2 4 1 3)
- Row 6:** Am6 (3 1 1 3 3), A6 (3 2), A9 sus 4 (3 3 1 4 3), A7^b9 (3 2 1 4 2), [D6]
- Row 7:** B^bm6 (2 1 4 1 1), B^b6 (2 1), B^b9 sus 4 (2 2 4 2 1), B^b7^b9 (2 1 4 2 1)
- Row 8:** E^bm6 (2 1 4 1 2), E^b6 (2 1), E^b9 sus 4 (2 2 4 2 2), E^b7^b9 (2 1 4 2 1)

9 sus 4

Abm6 4 2 1 1 2 2 2 2 4 3 2 2 1 4 3 2 1 4 3 2 1 [Db6]

9 sus 4

Am6 1 3 4 1 4 3 4 1 4 3 4 1 3 1 4 A7b9 1 4 3 1 4

9 sus 4

Dm6 1 4 3 4 4 1 4 3 4 1 1 3 1 1 4 3 1 4 D7b9 1 4 3 1 4

9 sus 4

Gm6 1 4 3 1 1 1 4 3 2 1 1 4 3 2 1 [C6]

9 sus 4

Abm6 1 3 2 4 4 1 4 3 2 1 1 2 1 4 1 4 2 1 3

9 sus 4

Dbm6 1 3 2 4 4 1 4 2 4 4 1 1 2 1 1 4 1 4 2 1 3

9 sus 4

F#m6 1 3 2 1 1 1 4 2 1 1 1 2 1 1 4 1 4 2 1 4 [B]

* Only dominant 7th and dom7 sus4 chords will accept an alteration of a half step up or down to this added 9th chord degree.

CHORDS...3 NOTE VOICINGS

MIN. 7th CHORDS... Close and Open Voicings

b3 & b7 IN THE LEAD

Dm7 Gm7 Cm7 Fm7

Rts

Rt 5th

5th Rt.

b3 & b7 IN THE LEAD

[Rt & 5th, inside voice]

Dm7 Gm7 Cm7 Fm7 Bm7 Em7 Am7 Dm7

ROOT & 5th IN THE LEAD

Em7 Am7 Dm7 Gm7 Em Am7 Dm Gm7 Gm7 Cm Cm7 Fm7 Bbm Bbm7

MIN. 6th CHORDS

6th & b3 IN THE LEAD

Gm6 Cm6 Fm6 Bbm6

Rts

5th Rt

Rt 5th

b3 & 6th IN THE LEAD

[Rt & 5th, inside voice]

Dm6 Gm6 Cm6 Fm6 Bm6 Em6 Am6 Dm6

ROOT & 5th IN THE LEAD

Dm6 Gm6 Cm6 Fm6

Rts

5th Rt

5ths

Rt 5th

Min 7th Chords... Open Voicings, All Inversions

Am9 Am7 [11] Am [6] Am7 Am9 Am7

Am7 [Am6] Am7 D7 G

Em7 Em9 Em7 [11] Em9 Em Em7

Em7 [Em6]A9 D

II m7 V7 I CHORD STUDY

Em7 A7 D7 D6 Dm7 G7 C7 C6

Bm7 E7 A7 A6 Am7 D7 G6

Am7 D7 G7 G6 Gm7 C7 F7 F6

Em7 A7 D7 D6 Dm7 G7 C6

CHORD-SCALE RELATIONSHIPS

[For the purpose of Improvization]

SPECIAL ALTERATIONS ON DOM 7th CHORDS

...WITH SCALE TONE ROOTS (EXCEPT IV7)

SUS 4 = The sub-dom sound of IIm7 [or IV6]... Treat accordingly.

SUS 4 [alt9] = Sub-dom Min. sound of IIm7 \flat 5 [IVm6].. Treat accordingly.

[Note; 3rd degree of sus4 chords must be melodic passing tone only.]

ALT 5 = On dom7th chords that contain an unaltered 9th,
17, II7, V7, VI7 = Whole tone scale from any chord tone.

[Note; Specified \sharp 5 can often be treated as \flat 13, and specified \flat 5
can be treated as \sharp 11.....see below, \flat 13 and Aug 11.]

ALT [5 & 9] = Real Melodic Min. scale from \flat 9 of chord. [Sometimes
the Alt9 is not specified and must be remembered as
already being present... Ex; III7 and VII7.]

[Note; For optional melodic treatment of \sharp 5 [alt9] see below.. \flat 13alt9.
" " " " " \flat 5 [alt9] see below.. \sharp 11alt9.

ALT 9 = On V7, II7, I7 use Real Mel. Min. from \flat 7 of chord... Or;
Major scale with \flat 6.. from intended tonic. [Also you
may combine both scales.. Real Mel. Min. with added \sharp 4.]

[ALT 9 on VI7 = Harmonic [or Natural] Minor from intended tonic.]

[UNALTERED 9th on III7 and VII7 = Real Mel. Min. from I. T.]

11th = SUS 4 on dom7th.. see sus4

AUG 11.... = On all dom7ths use Real Mel. Min. from chord 5th.
[\sharp 11, \sharp 11

[Note; The 9th is considered unaltered with \sharp 11 unless specified alt.]

\sharp 11 [alt9]... = Diminished scale from chord degrees 3, 5, \flat 7, \flat 9.

13th = On dom7ths with scale tone roots [except IV7] use Maj
scale from I. T.

[Note; The 9th is considered unaltered and the 11th natural with
these 13th chords unless otherwise specified.]

13 [alt9].... = Same as Alt9 on V7.

13 [+11].... = Same as Aug 11.

13 [+11, b9].. = Same as +11 [alt9].

b13 = On dom7ths with unaltered 9th, ... I7, II7, V7, [VI7] use Real Mel. Min. from I. T.

b13[alt9].... = Harmonic [or Natural] Minor from I. T.

[Remember b13 and alt9 are already contained in III7 and VII7 and therefore do not constitute any alteration on them]

SPECIAL ALTERATIONS ON IV 7

...AND DOM 7th CHORDS WITH NON-SCALE TONE ROOTS

SUS 4..... = The sound of II^m7 [or IV6].. Treat accordingly

ALT 5..... = Whole tone scale from any chord tone.

b5 = No alteration.. b5 is already present as +11.

#5 = Same as ALT5 because b5 is already present as +11.

ALT 9..... = Diminished scale from chord degrees 3. 5. b7, b9.

ALT[5 & 9]... = Real Mel. Min. scale from b9 of chord.

11th..... = See sus4

AUG 11 = No alteration [already contained in chord].

+ 11[alt9].... = Same as ALT9.

13th = No alteration

13 [alt9].... = Same as ALT9.

b13 = Same as ALT5.. [b13 must be considered #5 here]

b13[alt9].... = Same as ALT[5 & 9].

Pretty Please (duet)

Slow 4

Cma7 Eb7 Dm7

G13[b9] F° Em7 Eb° Dm7 G13[b9]

1. 2.

Abma7 Fm9 Dm7 G7 C B7[b9] Bb9 A7[b9]

b5 alt 5 V VIII

IX D Eb° Em7 A9 F#m7 C° B7[b9]

Em7 A7alt. D Eb° Em7 A9

② ③ ②

p

F#ma7 E° Eb7 VIII Dm7 G13 G7+ Cma7 Eb7

② ③

1 - 1 3 2 4

Dm7 G13[b9] F° Em7 Eb° Dm7 G13[b9]

③ ② ③

4 2 4 3 2 1 3 4 1 2 3

F#m7b5 Fma7 Em7 Eb7 Dm7 G13 G7alt. Cma7

② ③ ①

Rit.

1 3 4 1 2 3 4 1 2 1

CHORD

SPELLING... 5 NOTE ARPEGGIOS [Dom7 [aug 9] Chords

HARMONIZING A MELODY... FROM A LEAD SHEET WITH CHORDS INDICATED

..... Think of the melody as being written an octave higher... Add [the most important] chord tones under it that are physically available.

Note; To attempt to play a chord for every melody note is not only impractical, but it denies you one of the most striking effects of guitar chord-melody playing... that of a moving melody over SUSTAINED chord tones.

E♭ MAJOR SCALE .12 POSITIONS

The image displays twelve staves of music, each representing a different position of the E♭ major scale. The notation includes treble and bass clefs, a key signature of two flats (B♭ and E♭), and a 4/4 time signature. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes, and some are labeled with '(s)'. The positions are labeled I through XII. The first staff (I) includes fingerings: 1 3 0 1, 3 1 3 4, 1 3 4, 1 0 3 1, and 4 3 1. The second staff (II) has a slur labeled '(s)' with fingerings 1 2 4. The third staff (III) has fingerings 4 1 3 and a slur labeled '(s)' with fingerings 1-1 2. The fourth staff (IV) has fingerings 3 1 2 3(s), 1 2 4 1, 3 4, and a slur labeled '(s)' with fingerings 4-4 1. The fifth staff (V) has fingerings 2 4 1 and a slur labeled '(s)' with fingerings 1. The sixth staff (VI) has fingerings 1 3 4 and a slur labeled '(s)'. The seventh staff (VII) has fingerings 1 2 4 and a slur labeled '(s)'. The eighth staff (VIII) has fingerings 4 1 3, a slur labeled '(s)' with fingerings 4, and a slur labeled '(s)' with fingerings 1-1 2. The ninth staff (IX) has fingerings 3 1 2 3 and a slur labeled '(s)' with fingerings 4-4 1. The tenth staff (X) has fingerings 2 4 1 and a slur labeled '(s)'. The eleventh staff (XI) has fingerings 1 3 4 and a slur labeled '(s)'. The twelfth staff (XII) has fingerings 1 2 4 and a slur labeled '(s)'. The music concludes with a double bar line and repeat dots.

C HARMONIC MINOR..9 POSITIONS

II

III

IV

V

VII

VIII

IX

1-1 3 4 3 4 1 1 3 4
 (s) 4 2 1 2 1 2
 ③ ② ⑤ X ① ② ③ ④
 XII

Etude In C Minor (solo)

Rubato

VIII

VII V I

(0) II I IV

1. Rit - VII
2.

Rit - VIII VII V fine

CHORD-SCALE RELATIONSHIPS

[For the purpose of improvization]

REMEMBER: Look ahead to the next chord to analyze a progression,
Look Back to the preceding chord to determine the related scale.

MAJOR CHORDS

.....MAJOR CHORDS WITH SCALE TONE ROOTS [except IV] represent a tonic sound. Scale = Major from chord name.

.....THE IV CHORD AND ALL MAJOR STRUCTURES WITH NON-SCALE TONE ROOTS represent the sub-dominant sound. Scale = Maj from 5th degree of chord.

.....All major chords will accept being melodized as IV chords.. But realize that the +11 is being forced on those that normally represent the tonic sound.

.....Also be advised that [very] occasionally a non-diatonic major chord with a scale tone root represents a modal sound... That is the writer wants only the major triad harmonically, but the melodic tones are to be the same as those used with a dom7th structure of the same letter name.

MINOR 7th CHORDS

.....All MIN7th chords represent the sub-dominant sound of IIm7 [for IV], except IIIIm7, VIIm7 and VIIIm7 which represent tonic sounds. IIIIm7 and VIIm7 are diatonic substitutions for I... VIIIm7 = IIIIm7 for I (Key of the dominant),

- IIm7. = Major scale from b7 of chord.
- IIIIm7 & VIIm7 [for I] = Maj scale from name of tonic chord being replaced.
- VIIIm7 [as IIIIm7 for I] = " " " " " " " " "

.....A comparison of MIN7th chords with their related MAJ6th chords [containing the same notes] will reveal some SECOND CHOICE VIIm7 for I relationships. Scale = Maj from name of [related] MAJ6th chord.

[Note; ALL SECOND CHOICE scale relationships must be handled with care.]

CHORDS...3 NOTE VOICINGS

MIN. 7th and 6th CHORDS... Close and Open Voicings

Maj 7th & 6th IN THE LEAD

Gm7 [6] Fm7 [6]

5th IN THE LEAD

b3 IN THE LEAD

Gm7 [6] Fm7 [6] Cm7 [6] Bbm7 [6]

7th & 6th IN THE LEAD

6th & 5th IN THE LEAD

MAJ. 7th & 6th
COMBINED IN
SAME VOICING

Gm7 [6] Fm7 [6]

MIN6th, MIN 7th Chords... Open Voicings, All Inversions

Am6 Am6/7 Am6 Am6/9 Am6

Am7 Am6 Am7 Am6 Am7/9 Am7

Em6 Em6/7 Em6 Em6/9 Em6 Em[add9]

Em7 Em6 Em7/9 Em7 Em[add9]

CHORD _____ +9 _____ b9 _____
 SPELLING... **5 NOTE ARPEGGIOS** Dom 7+5, Dom 9+5 and Dom 7+ 5 chords

C7+5+9 **C9+5** **C7+5b9**
F7+5+9 **F9+5** **F7+5b9**
Bb7+5+9 **Bb9+5** **Bb7+5b9** [Eb m]
B7+5+9 **B9+5** **B7+5b9**
E7+5+9 **E9+5** **E7+5b9**
A7+5+9 **A9+5** **A7+5b9** [Dm]
Bb7+5+9 **Bb9+5** **Bb7+5b9**
Eb7+5+9 **Eb9+5** **Eb7+5b9**
Ab7+5+9 **Ab9+5** **Ab7+5b9** [Db m]
A7+5+9 **A9+5** **A7+5b9**
 V VI V VI V VI

D7+5+9 D9+5 D7+5b9
 1 4 3 1 1 4 3 1 1 4 3 1
 V VI V VI V VI V VI

G7+5+9 G9+5 G7+5b9 [Cm]
 1 4 3 1 1 4 3 1 1 4 3 1 1

Ab7+5+9 Ab9+5 Ab7+5b9
 1 3 1 4 3

Db7+5+9 Db9+5 Db7+5b9
 1 4 3 4 1 1 3

Gb7+5+9 Gb9+5 Gb7+5b9 [Cbm]
 1 4 3 1 4 bb 3

CHORDS...3 NOTE VOICINGS

MELODIZATION OF [I] MINOR CHORDS WITH HARMONIC MINOR SCALE

Melodie degrees = Harm.Min.scale from chord name

1 9 $b3$ 4 5 $b6$ 7 $b6$ 5 4 $b3$ 9 1

Am

Dm

Gm

* Maj7th necessary as an undervoice

MELODIZATION OF IIM7^b5 CHORDS WITH HARMONIC MINOR SCALE

Melodic degrees = Harm.Min.scale from $b7$ of chord

1 (b9) b3 4 b5 (6) b7 (6) b5 4 b3 (b9) 1

Am7^b5

Dm7^b5

Gm7^b5

The image shows three staves of music for Am7^b5, Dm7^b5, and Gm7^b5 chords. Above the staves are melodic degrees: 1 (b9) b3 4, b5 (6) b7 (6), b5 4 b3 (b9), and 1. Each staff shows the chord structure with notes and fingering numbers (1-4) for the melodic line. The Am7^b5 staff starts with a circled 1, Dm7^b5 with a circled 2, and Gm7^b5 with a circled 1.

MELODIZATION OF DOM7th CHORDS WITH HARMONIC MINOR SCALE

Melodic degrees = Harm.Min.scale from I.T.

1 b9 3 4 5 (b13) b7 (b13) 5 4 3 b9 1

A7

D7

G7

The image shows three staves of music for A7, D7, and G7 chords. Above the staves are melodic degrees: 1 b9 3 4, 5 (b13) b7 (b13), 5 4 3 b9, and 1. Each staff shows the chord structure with notes and fingering numbers (1-4) for the melodic line. The A7 staff starts with a circled 1, D7 with a circled 2, and G7 with a circled 1.

cont.-

3 4 5 $\flat 13$ $\flat 7$ 1 $\flat 9$ 1 $\flat 7$ $\flat 13$ 5 4 3
 +5 +5

F7

Musical notation for F7 chord progression, consisting of three staves. The notation includes notes, fingerings (1-4), and chord symbols (F7) in parentheses. The first staff has a circled '3' above the first measure. The second and third staves have asterisks (*) under the first and third measures respectively.

A7

Musical notation for A7 chord progression, consisting of three staves. The notation includes notes, fingerings (1-4), and chord symbols (A7) in parentheses. The first staff has a circled '2' above the first measure. The second and third staves have asterisks (*) under the first and third measures respectively.

D7

Musical notation for D7 chord progression, consisting of three staves. The notation includes notes, fingerings (1-4), and chord symbols (D7) in parentheses. The first staff has a circled '1' above the first measure. The second and third staves have asterisks (*) under the first and third measures respectively.

* = $\flat 9$ for 1 in undervoice]

Teeah-Wanna

[OPT. DUET WITH RHYTHM GUITAR]

The notes contained in the bottom staves of the following study represent the chord-scale relationships. They are to be played with the rhythm guitar part [not the melody] to further acquaint the ear with these related sounds.

MOD. 4
[LATIN]

The first system of music consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic guitar accompaniment. Above the bottom staff, there are four measures of chords: Bb[6], A7, Bb[6], and D7[b9] D7. A box labeled 'Rhy Gtr' is positioned above the first measure of the bottom staff.

The first ending consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic guitar accompaniment. Above the bottom staff, there are four measures of chords: G9 [simile], C7 / F7, Dm7 / Db9, and Cm7 / [b9] F13. A box labeled '1.' is positioned above the first measure of the top staff.

The second ending consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic guitar accompaniment. Above the bottom staff, there are four measures of chords: C7 / F7, Bb, Bb7, and Eb9. A box labeled '2.' is positioned above the first measure of the top staff, and a box labeled '17' is positioned above the third measure of the top staff.

The final system consists of two staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line. The bottom staff is a bass clef with a 4/4 time signature, containing a rhythmic guitar accompaniment. Above the bottom staff, there are four measures of chords: a repeat sign (%), Bb/D / Cm7, Bb6 / Dm7/A / Ab°, and C9.

25

Chords in first system: Cm9, F9[+5], Bb[6]

Chords in second system: A7, Bb[6], D7 [b9] / D7, G9

Chords in third system: C7 / F7, Bb / Ab9, Bb, fine

TO AID IN THE ANALYSIS OF THE PRECEDING CHORD-SCALE RELATIONSHIPS
OBSERVE THE FOLLOWING NUMERICAL BREAKDOWN:

I	/	/	/	VII7	/	/	/	I	/	/	/	III7	/	/	/
VI9	/	/	/	1. II7	/	V7	/	III _m 7	/	bIII7	/	II _m 7	/	V7 _{b9}	/
2. II7	/	V7	/	I	/	/	/	I7	/	/	/	IV7	/	/	/
IV7	/	/	/	I	/	II _m 7	/	I	/	III _m 7	#I ₆	II7	/	/	/
II7	/	/	/	II _m 7	/	/	/	V9+5	/	/	/	I	/	/	/
VII7	/	/	/	I	/	/	/	III7	/	/	/	VI9	/	/	/
II7	/	V7	/	I	/	bVII7	/	I	/	/	?				

RHYTHM GUITAR-THE RIGHT HAND

[Mod. Fast]

PASO DOBLE #1

F (□) □ V □ V C7 (□) □ V □ □ V □ □ V □ V

F (□) □ V □ V C7 (□) □ V □ V □ V F

[Mod]

ALSO-

G □ V □ V □ V D7 □ V □ V □ V □ V □ V □ V G □

ALSO- □ □ V □ V □ □ V □ V □ V □ V □ V □ V □

[Mod. fast]

PASO DOBLE #2

A (□) □ V □ V □ V E7 (□) □ V □ □ V □ □ V □ □ V □ V □ V

A (□) □ V □ □ V □ V □ V E7 (□) □ V □ V □ V A □ □

[Mod]

ALSO-

B \flat □ V □ V □ V □ V □ V F7 B \flat □ V □ V □ V □ V □ V F7 B \flat □

ALSO- □ □ V □ V □ V □ V □ □ V □ V □ V □ V □ V □ V □

CHORD STUDY . . MIN 7 WITH $\flat 5$ [CHROMATIC APPROACH] IN THE BASS

Em7 [b5] A7 Am7 [b5] D7 Am7 [b5] D7 Dm7 [b5] G7

CHORD _____ 9 _____ b9 _____
 SPELLING... **5 NOTE ARPEGGIOS** [Min [maj]7 and Dom7 b5 chords]

9 Cm7 9 C7b5 9 Fm7
 9 F7b5b9 9 Bbm7 9 Bb7b5b9 [Ebm]
 9 Bm7 9 B7b5b9 9 Em7
 9 E7b5b9 9 Am7 9 A7b5b9 [Dm]
 9 Bbm7 9 Bb7b5b9 9 Ebm7
 9 Eb7b5b9 9 Abm7 9 Ab7b5b9 [Dbm]
 9 Am7 9 A7b5b9 9 Dm7
 9 D7b5b9 9 Gm7 9 G7b5b9 [Cm]
 9 Abm7 9 Ab7b5b9 9 Dbm7
 9 Db7b5b9 9 F#m7 9 F#7b5b9 [Bm]

CHORD-SCALE RELATIONSHIPS

[For the purpose of improvization]

MINOR 6th CHORDS

..... All MIN6th chords can be considered as representing the sub-dom or tonic minor sound. Scale = Real Mel. Min. from chord name. [However... IIm6, Vm6 and VIIm6 will sound slightly forced. . see next relationship.]

..... IIm6, Vm6, VIIm6 are best treated as representing the dominant sound of IIm6 for V9. Scale = Major from a whole step below the MIN6th chord.

..... A comparison of other MIN6th chords with their related DOM9th chords [containing the same notes] will reveal that III m6, #IVm6, VIIIm6 and #Im6 can also be treated as IIm6 for V9... But the scale for this harmonic situation is Real Mel. Min. from a whole step below the MIN6th chord.

MINOR 7b5 CHORDS

..... MIN7b5 chords most frequently represent the dominant sound of VIIIm7b5 for V7. IIIIm7b5, #IVm7b5, VIIIm7b5 = Maj scale from half step above chord.

..... All other MIN7b5 chords represent the sub-dom or tonic minor sounds of IIm7b5 [for IVm6] or VIIm7b5 [for Im6] = Real Mel. Min. from b3 of chord.

..... A comparison of MIN7b5 chords with non-scale tone roots [except #IV] with their related DOM9th structures will reveal some SECOND CHOICE chord-scale relationships. Scale = Real Mel. Min. from half step above MIN7b5. [Ex. #Im7b5 = VI9, #IIm7b5 = VII9, #Vm7b5 = III9, #VIIm7b5 = #IV9]

..... Also a MIN7b5 chord represents the II chord in a minor key. It is often treated as a "package deal" with the V7 of that minor key when it is the next chord. Ex; Bm7b5 to E7 = The A Harmonic [or Natural] minor scale for both chords. [It is always the option of the player to treat the chords in this situation as one unit or independently.]

A MAJOR SCALE..12 POSITIONS

This musical score displays the 12 positions of the A major scale, numbered I through XII. Each position is presented as a pair of staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one sharp (F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes, and some notes are marked with '(s)' for slurs. The positions are as follows:

- I:** Treble: 0 2 4 0 2 4 1 2 (4) 2 3 0 2 4; Bass: 4 1 3 (s) 4
- II:** Treble: 4 1 3 (s) 4; Bass: 3 1 2 (s) 2
- III:** Treble: 2 4 1 (s) 4; Bass: 3 1 2 (s) 2
- IV:** Treble: 2 4 1 (s) 4; Bass: 3 1 2 (s) 2
- V:** Treble: 1 3 4 (s) 4; Bass: 3 1 2 (s) 2
- VI:** Treble: 1 2 4 (s) 4; Bass: 3 1 2 (s) 2
- VII:** Treble: 1 3 4 (s) 4; Bass: 3 1 2 (s) 2
- VIII:** Treble: 1 2 4 (s) 4; Bass: 3 1 2 (s) 2
- IX:** Treble: 4 1 3 (s) 4; Bass: 3 1 2 3 (s) 1 2 4 1 3 4 (s) 4
- X:** Treble: 3 1 2 3 (s) 1 2 4 1 3 4 (s) 4; Bass: 3 1 2 3 (s) 1 2 4 1 3 4 (s) 4
- XI:** Treble: 2 4 1 (s) 4; Bass: 3 1 2 3 (s) 1 2 4 1 3 4 (s) 4
- XII:** Treble: 1 3 4 (s) 4; Bass: 3 1 2 3 (s) 1 2 4 1 3 4 (s) 4

F# HARMONIC MINOR.. 9 POSITIONS

I

2 4 0 2 4 0 3 4 1 2 (4) 0 2 3 1 2

1 — 1 3 (s) 1 (s) 4

1 (s) 4 1 2 3

III

(s) 1 2 3

1-1 3 4 3 4 1 1 3 4

(s) 4 2 1 — 1 2 1 2

4 1 2 (s) 1 2 3 (s) 1 4 2 (s) 1

1-1 3 4 2 3 4 (s) 1 2 4 (s) 1

(s) 4-4 2 3 1 2 3 4

1 3 4 (s) 4 2

IX

1 — 1 2 3 (s) 1 2 3 (s) 4 1 4

② ③ ④ ⑤ X

③ ④ ⑤

③ ④ ⑤

XI

F# Minor Etude (solo)

Slow Tempo [play all as]

I III IV III

I III IV VI VII IX

X IX (VII)(VI) (III) II

2. Rit. II I

Atempo Rit. fine II

CHORD

SPELLING... 5 NOTE ARPEGGIOS Dom 7 \flat 9 sus4 and Dom 9 \flat 5 chords

The image displays a musical score for ten staves, each illustrating a different chord with its corresponding 5-note arpeggio. The chords are: C7 \flat 9 sus4, C9 \flat 5, F, F7 \flat 9 sus4, F9 \flat 5, B \flat , B \flat 7 \flat 9 sus4, B \flat 9 \flat 5, E \flat , B7 \flat 9 sus4, B9 \flat 5, E, E7 \flat 9 sus4, E9 \flat 5, A, A7 \flat 9 sus4, A9 \flat 5, D, B \flat 7 \flat 9 sus4, B \flat 9 \flat 5, E \flat , E \flat 7 \flat 9 sus4, E \flat 9 \flat 5, A \flat , A \flat 7 \flat 9 sus4, A \flat 9 \flat 5, D \flat , A7 \flat 9 sus4, A9 \flat 5, D, D7 \flat 9 sus4, D9 \flat 5, G, G7 \flat 9 sus4, G9 \flat 5, C, A \flat 7 \flat 9 sus4, A \flat 9 \flat 5, D \flat , D \flat 7 \flat 9 sus4, D \flat 9 \flat 5, F \sharp , F \sharp 7 \flat 9 sus4, F \sharp 9 \flat 5, B. Each staff includes the chord name, the arpeggio notes with fingerings (1-4), and a rhythmic pattern of quarter notes. Roman numerals VI and V are also present on some staves.

CHORDS...3 NOTE VOICINGS

STUDY IN F MAJOR

Three staves of musical notation for a study in F Major. The first staff is in treble clef and contains two measures. The first measure is labeled 'F' and the second 'Gm[7]'. The second staff is in bass clef and contains two measures, labeled 'Am[7]' and 'Bb'. The third staff is in bass clef and contains two measures, labeled 'C7' and 'F'. Each measure contains a sequence of notes with circled numbers 1, 2, and 3 indicating fingerings. Below the notes are chord diagrams showing the three-note voicings for each chord.

STUDY IN F (HARMONIC) MINOR

Three staves of musical notation for a study in F (Harmonic) Minor. The first staff is in treble clef and contains two measures, labeled 'Fm' and 'Gm[7]b5'. The second staff is in bass clef and contains two measures, labeled 'Ab+' and 'Bbm'. The third staff is in bass clef and contains two measures, labeled 'C7' and 'Fm'. Each measure contains a sequence of notes with circled numbers 1, 2, and 3 indicating fingerings. Below the notes are chord diagrams showing the three-note voicings for each chord.

CHORD

SPELLING.. 5 NOTE ARPEGGIOS

Dom 7 +9 sus4 and Dom7 b5 +9 chords

The musical score consists of 12 staves, each containing a sequence of 5-note arpeggios for various chords. The chords and their corresponding arpeggiated notes and fingerings are as follows:

- Staff 1: C7 sus4 (4 4 1 4), C7b5+9 (4 3 1 4), F (rest), F7 sus4 (4 4 1 3 4), VI, V
- Staff 2: F7b5+9 (3 1 1 1), Bb (rest), Bb7 sus4 (4 4 2 4), Bb7b5+9 (4 3 1 4 4), Eb
- Staff 3: B7 sus4 (3 3 1 3), B7b5+9 (3 2 4 3 3), E (rest), E7 sus4 (3 3 1 3)
- Staff 4: E7b5+9 (3 2 4 3), A (rest), A7 sus4 (3 3 1 4), A7b5+9 (3 2 4 4 4), D
- Staff 5: Bb7 sus4 (2 2 4 2), Bb7b5+9 (2 1 3 2 2), Eb (rest), Eb7 sus4 (2 2 4 2 3)
- Staff 6: Eb7b5+9 (2 1 3 2), Ab (rest), Ab7 sus4 (2 2 4 3), Ab7b5+9 (2 1 3 3 3), Db
- Staff 7: A7 sus4 (1 1 3 1), A7b5+9 (1 4 2 1), D (rest), D7 sus4 (1 1 3 1 2)
- Staff 8: D7b5+9 (1 4 2 1), G (rest), G7 sus4 (1 1 3 2), G7b5+9 (1 4 2 2 2), C
- Staff 9: Ab7 sus4 (1 1 2 4), Ab7b5+9 (1 4 1 4), Db (rest), Db7 sus4 (1 1 2 4)
- Staff 10: Db7b5+9 (1 4 1 4), F# (rest), F#7 sus4 (1 1 2 1), F#7b5+9 (1 4 1 1), B

* +9 on all sus4 chords enharmonically notated here as b3

ADDITIONAL FINGERINGS FOR MINOR SCALES

These fingerings are less practical for general use as they will not accommodate as many interval combinations as those presented earlier.

The principal fingerings shown are a result of the alterations on the major scale fingering type from which the minor scale is derived.

The optional fingerings [shown in parentheses] suggest some of the combinations possible when fingering types are mixed. [When all fingerings have been mastered by thorough and precise study, you can, and will, do this without conscious effort.]

REAL MELODIC MINOR

Three staves of musical notation for the Real Melodic Minor scales in G minor, C minor, and F minor. Each staff shows the ascending and descending scales with fingerings. The Gm staff has a VI below it. The Cm staff has a VI below it. The Fm staff has a VI below it. Fingerings are indicated by numbers 1-4, with optional fingerings in parentheses.

HARMONIC MINOR

Three staves of musical notation for the Harmonic Minor scales in G minor, C minor, and F minor. Each staff shows the ascending and descending scales with fingerings. The Gm staff has a VI below it. The Cm staff has a VI below it. The Fm staff has a VI below it. Fingerings are indicated by numbers 1-4, with optional fingerings in parentheses.

CHORD-SCALE RELATIONSHIPS

[For the purpose of improvization]

DIMINISHED 7th CHORDS

..... All DIMINISHED 7th chords will accept a diminished scale from any chord tone. [In most cases these are not perfect relationships.]

..... BE ADVISED that Dim7th chord names are frequently misleading in that most of the time they indicate only part of a larger harmonic structure. [The related scale remains hidden until the name of the complete chord is realized.]

..... The following will help in the proper treatment of Dim7th chords.

ANY DIMINISHED 7th CHORD THAT CAN BE ANALYZED AS.....

$\sharp I_o$ almost always = $VI7\flat 9$ [Occasionally $\sharp I_o$ = $I7\flat 9$]

II_o almost always = $III7[\flat 9]$ [Occasionally II_o = $V7\flat 9$]

I_o is usually a true Dim7th,
.... But is more musical
when melodically treated [Occasionally I_o = $II7\flat 9$]
as $VII7[\flat 9]$

..... Also note; As every $Dom7\flat 9$ chord contains a Dim7th, built on 3, 5, $\flat 7$ and $\flat 9$ of the $Dom7th$, they will accept melodization with diminished scales from these notes. This chord-scale relationship is imperfect but the uniformity of sound makes it work.

AUGMENTED TRIADS

..... AUGMENTED TRIADS are primarily melodized with the Whole Tone scale from any chord tone [including 9].

..... As I and IV are the only scale degrees on which Augmented structures could occur as strict triads, note the following relationships:

I + can be melodized with a Harmonic or Real Mel. Min. scale from a minor 3rd below the chord name... Also Real Mel. Min. from I. T.

IV + can be melodized with Real Mel. Min. from a minor 3rd below.

..... Be advised that an Aug triad on anything other than I or IV is an incompletely named chord. Include the 7th in your analysis of these structures to determine the related scale.

PREPARATION OF 4 PART OPEN VOICINGS

ADDING THE 5th DEGREE TO 3 PART OPEN VOICINGS

G6 7 Am7 Bm7 C6 7 D7 G7 Am7 Bm7 \flat 5 C6 7 Dm7

ADD 5th DEGREE ABOVE

ADD 5th DEGREE INSIDE

Detailed description: This system shows the preparation of four-part open voicings from three-part ones. The first line shows three-part voicings for chords G6, 7, Am7, Bm7, C6, 7, D7, G7, Am7, Bm7 \flat 5, C6, 7, and Dm7. The second line, labeled 'ADD 5th DEGREE ABOVE', shows the same chords with the fifth degree added to the top voice. The third line, labeled 'ADD 5th DEGREE INSIDE', shows the same chords with the fifth degree added between the second and third voices. Fingerings are indicated by numbers 1-4 below the notes.

C6 7 Dm7 Em7 F6 7 G7 C7 Dm7 Em7 \flat 5 F6 7 Gm7

ADD 5th DEGREE INSIDE

ADD 5th DEGREE ABOVE

Detailed description: This system continues the preparation of four-part open voicings. The first line shows three-part voicings for chords C6, 7, Dm7, Em7, F6, 7, G7, C7, Dm7, Em7 \flat 5, F6, 7, and Gm7. The second line, labeled 'ADD 5th DEGREE INSIDE', shows the same chords with the fifth degree added between the second and third voices. The third line, labeled 'ADD 5th DEGREE ABOVE', shows the same chords with the fifth degree added to the top voice. Fingerings are indicated by numbers 1-4 below the notes.

F6 7 Gm7 Am7 B \flat 6 7 C7 F7 Gm7 Am7 \flat 5 B \flat 6 7 Cm7

ADD 5th DEGREE INSIDE

Detailed description: This system shows the preparation of four-part open voicings for the final set of chords. The first line shows three-part voicings for chords F6, 7, Gm7, Am7, B \flat 6, 7, C7, F7, Gm7, Am7 \flat 5, B \flat 6, 7, and Cm7. The second line, labeled 'ADD 5th DEGREE INSIDE', shows the same chords with the fifth degree added between the second and third voices. Fingerings are indicated by numbers 1-4 below the notes.

PREPARATION OF 4 PART OPEN VOICINGS

ADDING THE ROOT TO 3 PART OPEN VOICINGS

C6 [7] Dm7 Em7 F6 [7] G7 C7 Dm7 Em7^b5 F6 [7] Gm7

ADD ROOT ABOVE

ADD ROOT INSIDE

F6 [7] Gm7 Am7 B^b6 [7] C7 F7 Gm7 Am7^b5 B^b6 ? Cm7

ADD ROOT INSIDE

ADD ROOT ABOVE

B^b6 [7] Cm7 Dm7 E^b6 [7] F7 B^b7 Cm7 Dm7^b5 E^b6 [7] Fm7

ADD ROOT INSIDE

CHORD
SPELLING... **5 NOTE ARPEGGIOS**

Min 9 \flat 5 chords

ABOUT IMPROVIZATION

..... Chord-scale relationships provide you with all the raw material [both melodic and harmonic] for any chord structure in any situation. . . . BUT they will not make music for you.

..... In the final analysis consideration must be given to each chord for they contain a variety of sounds... such as the "warm" notes, 3 and \flat 7... the "bland" ones, 1 and 5... the various tensions and altered degrees that add the "sparkle" and/or the "buzz"... and variety is certainly an important factor in interesting music.

..... Also, and very important are the "lines" that exist in a chord progression. These "lines", resulting from the chromatic and scale-wise movement of the inner voices of chords, form a solid basis for the creation of secondary melodies [especially valuable in "comping"]. LOOK FOR THE CHROMATIC MOTION that occurs between chords... LOOK FOR THE TENSION AND RESOLVE POSSIBILITIES available on each structure... for these are the pretty notes on which to build melodic ideas.

It's Late (duet)

Slow 4

F[ma7] Eb9 Dm7

G7 G7 sus4 G7 sus4 C9 Db7

C7 C9 [b9] C7 C7 Dm7 Em7 F7 F#13 [b9]

Bm7 E7 A7 A6 A#m7 Bm7 E7alt.

Treble clef, key signature: one sharp (F#).
 Bass clef, key signature: one flat (Bb).
 Chords: A7, C#m7 F#m7, Fm7, Bb7, Eb7, Cm7 C°, Fm7, Bb13 Bb7+.

Treble clef, key signature: one flat (Bb).
 Bass clef, key signature: one flat (Bb).
 Chords: Eb7, C7[b9], F[ma7], Eb9, Dm7.

Treble clef, key signature: one flat (Bb).
 Bass clef, key signature: one flat (Bb).
 Chords: G7, G7sus4, G7, sus4, C9, Db7, C7, Bb9 [11+].

Treble clef, key signature: one flat (Bb).
 Bass clef, key signature: one flat (Bb).
 Chords: Am7, Ab7, Gm7, Bbm, Rit- C, Gb7 [11+], F7 [11+].

PREPARATION OF 4 PART OPEN VOICINGS

ADDING THE 3rd DEGREE TO [VERY INCOMPLETE] OPEN VOICINGS

... Because these voicings have the 7th [or 6th] degree as the bottom note, TONALITY MUST BE ESTABLISHED BEFORE USING THEM.

[No 3rd degree present... use with discretion.]

G6 Am7 Bm7 C6 D7 G7 Am7 Bm7^b5 C6 Dm7

ADD 3rd DEGREE INSIDE

[No 3rd degrees present... use with discretion.]

D6 Em7 F#m7 G6 A7 D7 Em7 F#m7^b5 G6 Am7

ADD 3rd DEGREE INSIDE

ADD 3rd DEGREE ABOVE

[No 3rd degrees present... use with discretion.]

B^b6 Cm7 Dm7 E^b6 F7 B^b7 Cm7 Dm7^b5 E^b6 Fm7

ADD 3rd DEGREE ABOVE

... Be especially careful of these... 7ths [or 6th] on the bottom in the low register... OBSERVE RULES FOR USE. [See Vol II pg 100]

PREPARATION OF 4 PART OPEN VOICINGS

ADDING THE 7th DEGREE TO 3 PART OPEN VOICINGS

[No 7th degrees present.]

G[6] [7] Am[7]Bm[7] C[6] [7] D[7] G[7] Am[7]Bm[7]b5 C[6] [7] Dm[7]

ADD 7th [OR 6th] ABOVE

ADD 7th [OR 6th] INSIDE

[No 7th degrees present.]

C[6] [7] Dm[7] Em[7] F[6] [7] G[7] C[7] Dm[7] Em[7]b5 F[6] [7] Gm[7]

ADD 7th [OR 6th] INSIDE

SCALE-CHORD RELATIONSHIPS

MAJOR SCALES

- 1] ALL DIATONIC STRUCTURES IN A MAJOR KEY.
- 2] ALL NON-DIATONIC MAJOR CHORDS WITH SCALE TONE ROOTS ... EXCEPT IV, ... SCALE FROM CHORD NAME.
- 3] IV AND ALL MAJ CHORDS WITH NON-SCALE TONE ROOTS, ... SCALE FROM 5th DEGREE OF CHORD. [Note: This also includes all major chords with indicated +11 and is a SECOND CHOICE for the above mentioned major chords with scale tone roots.]
- 4] ALL NON-DIAT. MIN 7th CHORDS... [EXCEPT VII^m7]... USUALLY FUNCTION AS II^m7... SCALE FROM \flat 7 OF CHORD. [Note: VII^m7 is III^m7 for I.] [Note: A comparison of non-diat. min7th structures with their related maj 6th chords will reveal some SECOND CHOICE VI^m7 for I relationships.]
- 5] I7 II7 [AND ALL 13th CHORDS WITH SCALE TONE ROOTS... EXCEPT IV7, ... SCALE FROM INTENDED TONIC.
- 6] III7 VI7 \flat 9 VII7 [SECOND CHOICE]... SCALE FROM MAJ 3rd BELOW CHORD NAME... THIS CAN ALSO BE CONSIDERED A NATURAL MINOR SCALE FROM THE INTENDED TONIC. [Note: The scale does not include the 3rd degree of the chord... and some melodic patterns may require the addition of this note.]

HARMONIC MINOR SCALES

- 1] ALL DIATONIC STRUCTURES IN A MINOR KEY.
- 2] III7 VII7 VI7 \flat 9 [IN MAJ KEY]... SCALE FROM I. T.
- 3] DIM7th CHORDS THAT CAN BE ANALYZED AS I_o... TREAT AS VII7
" " " " " " " " \sharp I_o... TREAT AS VI7 \flat 9
" " " " " " " " I_o... TREAT AS III7
- 4] ALL DOM7th CHORDS WITH ALT. 9 and \flat 13 [OR \sharp 5 CONSIDERED AS \flat 13], ... SCALE FROM I. T.
- 5] I AUG. [I+]... TRIAD, [SECOND CHOICE]... SCALE FROM MIN 3rd BELOW.

REAL MELODIC MINOR SCALES

- 1] IV^m6 AND I^m6... SCALE FROM CHORD NAME.
- 2] II^m7 \flat 5 [OCCURRING IN A MAJOR TONALITY]... TREAT AS IV^m6.
- 3] IV7 AND ALL DOM7ths WITH NON-SCALE TONE ROOTS... SCALE FROM CHORD 5th. [Note: This is also a SECOND CHOICE relationship for all dom7ths... except IV7, with scale tone roots.]
- 4] ALL DOM9ths WITH SPECIFIED +11 AND 13... ALSO I7+11 II7+11 V7+11 [OR \flat 5 CONSIDERED +11]... SCALE FROM CHORD 5th

- 5] ALL DOM9ths WITH $\flat 13$ [OR $\sharp 5$ CONSIDERED AS $\flat 13$]. . . SCALE FROM I. T.
[Note: This includes VI7 III9 and VII9 which have built in $\flat 13$]
- 6] ALL COMPLETELY ALTERED DOM7ths [THIS MEANS ALT. 9 AND 5]. . .
SCALE FROM $\flat 9$ OF CHORD. [THIS INCLUDES III7alt5 AND
VII7alt5 AS THEY HAVE A BUILT IN ALTERED 9th]
[Note: This can be a SECOND CHOICE of scale relationship for
III7 VI7 $\flat 9$ and VII7 without the indicated alt. 5 because of the
built in alterations of 9 and/or 13. . . and the fact that $\flat 13$ can
sometimes be treated as $\sharp 5$, or in this case alt. 5. However the
relationship is imperfect so handle with care.]
- 7] I7 $\flat 9$ II7 $\flat 9$ V7 $\flat 9$ AND ALL DOM13 $\flat 9$ [OR ALT. 9] CHORDS WITH SCALE
TONE ROOTS. . . [EXCEPT IV7]. . . SCALE FROM $\flat 7$ OF CHORD.
[Note: Scale does not contain the 3rd degree of the chord. . .
Some melodic patterns may require the addition of this note.]
- 8] THESE DO NOT OCCUR VERY OFTEN. . . USE VERY CAUTIOUSLY. . .
DIM7th CHORDS THAT CAN BE ANALYZED AS I \flat . . . TREAT AS II7 $\flat 9$
" " " " " " " \sharp I \flat . . . TREAT AS I7 $\flat 9$
" " " " " " " II \flat . . . TREAT AS V7 $\flat 9$
- 9] I+ AND IV+ . . . TRIADS, [SECOND CHOICE]. . . SCALE FROM MIN. 3rd BELOW.
I+ . . . TRIAD [SECOND CHOICE]. . . SCALE FROM I. T.

WHOLE TONE SCALES

- 1] ALL MAJ AND DOM7th $\sharp 5$ [OR ALT. 5]. . . SCALE FROM ANY CHORD TONE.
[Note: The 9th must be unaltered in these structures. W. T. scales
especially necessary for aug. dom7ths with non-scale tone roots.]

DIMINISHED SCALES

- 1] DIM7th CHORDS THAT CAN BE ANALYZED AS I \flat . . . SCALE FROM
CHORD TONES. [Note: This is theoretically more perfect
than the previously mentioned treatment as VII7. . . but less
musical.]
- 2] DIM7ths THAT CAN BE ANALYZED AS \sharp I \flat AND II \flat . . . SCALE FROM
CHORD TONES. [Note: These are less perfect than the VI7 $\flat 9$
AND III7 treatment. . . and less musical.]
- 3] IV7 $\flat 9$ AND ALL DOM7 $\flat 9$ CHORDS WITH NON-SCALE TONE ROOTS.
. . . . SCALE FROM 3, 5, $\flat 7, \flat 9$ OF CHORD
[note: All dom7 $\flat 9$ chords may be treated in this manner
with varying degrees of imperfection. . . however the consistent
intervals of the scale will hold things together.]
- 4] ALL AUG 11 $\flat 9$ [OR ALT. 9] CHORDS SCALE FROM 3, 5, $\flat 7, \flat 9$
OF CHORD.

REMEMBER: LOOK AHEAD TO THE NEXT CHORD TO ANALYZE A PROGRESSION,
LOOK BACK TO THE PRECEDING CHORD TO DETERMINE THE RELATED SCALE.

Index

ARPEGGIOS

3 Note Chords	Major Triads	12
" "	Minor Triads	14
4 Note Chords		25, 35, 36, 47, 48, 57, 58, 67
" "	" "	68, 81, 82, 89, 90, 91, 96, 97
5 Note Chords		105, 108, 118, 126, 132
" "	" "	139, 144, 146, 151
Other Arpeggio Studies		60, 98, 114
Also see... Chord Construction [4 & 5 Part Harmony]		24, 104

CHORDS

Triad Studies	7, 11, 20
Other Chord Studies [3 note voicings]	112, 121, 138, 145
Recognition Of Melodic Degrees	33, 34, 46
Melodization Of:	32, 41, 59, 60, 65, 66, 87, 88
" "	99, 100, 115, 116, 133, 134
Construction Of:	45, 78, 79, 80, 92, 103, 104
" "	120, 121, 131
Preparation Of 4 Part Voicings	149, 150, 154, 155
Also see....	
Explanation of "Voices" in Chords	6
About Chord Symbols	16
About Chord Construction	21
Chord Construction - 4 & 5 Part Harmony	24, 104
About Chord Voicings	34
About Altered Chords [and Chord Degrees]	56

<u>DUETS</u> [Also see Mel. Rhy. Studies]	84, 106, 124, 136, 152
-------------------------------------------	------------------------

FUNDAMENTALS [Also see Theory]

Definition Of Position	4
Legato-Staccato [Portato]	50
About Practicing	19

<u>MELODIC RHYTHM STUDIES</u>	18, 49, 61, 117
-------------------------------	-----------------

RHYTHM GUITAR-THE RIGHT HAND

Rhumba, Tango, Merengue	6, 26
Mambo, Bolero, Conga, 5/4" Swing	50, 55
Samba, Joropo [Nanigo], Paso Doble	83, 114, 138

SCALES

Evolution Major Scale Fingerings.....	1,2,3
Major Scales-12 Keys, Same Position.....	9,17,22,38,39,62,63,86,101
Major Scales-Same Key, 12 Positions.....	27,51,69,93,109,127,141
Real Melodic Minor Scales-9 Scales, Same Position.....	10,23,40
" " " "	64,102,147
Natural Minor Scales [Expl.].....	28
Harmonic Minor Scales [Expl.].....	29
Harmonic Minor Scales - Same Key, 9 Positions	30,31,52,53
	70,71,94,95,110,111,128,129,142,143,147
Diminished Scales.....	42,43,44
Also see.....	
Definition Of Position.....	4
Reference Chart For Maj. Scale Fingering Types	16

<u>SOLOS</u>	5,31,53,71,95,111,129,143
--------------------	---------------------------

<u>SPEED STUDIES</u>	4,46
----------------------------	------

Other Technical Studies.....	8,21,76
[Also see pg. 19]	

THEORY

Chord Constr. etc.	6,16,21,24,32,34,45,56,104
Improvisation	
Chord-Scale Relationships.....	37,72,122,130,136,140,148,156
Melodic Embellishment [Appoggiatura].....	54
About Improv.	151
Minor Scales	
Real Melodic	10
Relative Natural and Harmonic	28,29
Diatonic 7th Chords - Harmonic Minor	98
Modes [A Brief Discussion].....	28,29
About Chord Progressions [Cycle 5].....	112
Interchangeable Chord Structures	113