

JOE PASS GUITAR STYLE

by

JOE PASS and BILL THRASHER

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FOREWORD

When we first looked at this book, it was as thick as a Bible. Yet it was immediately decided that it should be in the hands of ALL guitarists. We got together and rehashed the book that Joe and Bill spent many years on. You will find no diagrams (a cassette is available for audio-visual aid in sight-reading) and very few words. Guitar has been played by diagrams for too long which can cause players to be poor sight-readers (they read diagrams too well). There are pages which look "hard", pages which look "easy", pages that will tickle your brain. This book involves the player quickly in improvising, reading, theory, all kinds of licks, and will no doubt be considered "THE BOOK". The enjoyment it offers while fulfilling your desires to be a fine musician is immeasurable. We hope it is the most influential force to propel you to greater playing ability. It is a study of great musical magnitude. Every note in this book is: JOE PASS.

THE PUBLISHER

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INTRODUCTION

Classical guitarists have had a few hundred years in which to evolve an organized, disciplined approach to playing: a "proper" method. The plectrum guitar, like jazz, is a product of this century, and the electric guitar is so recent an innovation that we're only beginning to recognize its possibilities as a legitimate instrument.

The early guitar players combined elements of the classic style with banjo or mandolin picking techniques to form a sort of guitar method. When I started learning to play, the instruction books available were very limiting.

Some thirty years later, when I began to have the time and inclination to teach a few students, I was shocked to discover that the situation had improved only slightly. With a couple of worthy exceptions, there was virtually nothing in existing guitar literature designed for the working musician, teacher, or even for the "middling" guitarist.

Experience is unquestionably the best teacher, but it should not be the serious student's only access to new knowledge. This slim volume is the first in a series of attempts to bridge the current gap between what is known and what is in print about playing guitar.

Music is an enormous subject, and no one can claim to know everything about it. Bill and I have spent, between us, about seventy years as working guitar players, and we're still learning. Our goal in this book, and in those to follow, is simply to share with you what we've managed to learn thus far.

The emphasis here is on improvisation, which seems the most neglected and widely misunderstood area of modern music, and on the ear training essential to mastery of that gentle art.

The chapters on chords, theory and harmony have been condensed from an original manuscript which was several hundred pages in length. These subjects will be treated in greater detail in subsequent volumes, as will the elements of technique, style, solo development, chord-melody solos, and much more about improvising.

No book can substitute for your own experience . . . there are too many things you can learn on a stand that cannot be translated into printed words. If this book provides a few new ideas, a different approach or a fresh viewpoint toward your playing, then it is a beginning . . . a good first step in what is hopefully the right direction.

May it please you.

A handwritten signature in black ink that reads "Joe Pass". The signature is fluid and cursive, with "Joe" on top and "Pass" below it, both written in a single continuous line.

PART ONE: HARMONY

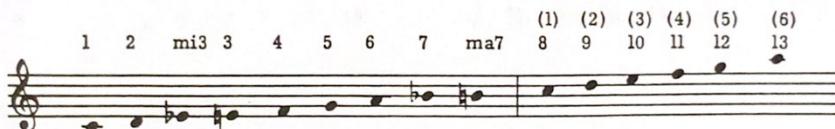
Intelligent improvising depends on a working understanding of the relationship between chords and melodic lines. The purpose of this section is to provide the necessary harmonic foundation for the solos in Part Two.

The chordal theory is presented in its briefest form, as it directly relates to the guitar. If some of the explanations differ from those in "formal" theory books, you're free to change the words to suit your own way of thinking. It is the idea that's important, not its explanation.

This material is designed more as a reference than a method. If these ideas are TOTALLY new to you, there may be other books you might investigate before finishing this one.

CHORD CONSTRUCTION

The C Major/Minor Scale



MAJOR CHORDS: add chord NAME to basic triad

major	1 3 5 (basic triad)	C	C E G
major 6th	1 3 5 and 6	C6	C E G A
major 7th	1 3 5 and ma7	Cma7	C E G B
added 9th	1 3 5 and 9	Cadd9	C E G D
major 9th	1 3 5 and ma7 and 9	Cma9	C E G B D
6th/9th	1 3 5 and 6 and 9	C6/9	C E G A D

SEVENTH CHORDS: add chord name to a 7th (or 9th) chord

7th	1 3 5 7	C7	C E G B _b
9th	1 3 5 7 and 9	C9	C E G B _b D
11th *	1 3 5 7 (9) and 11	C11	C E G B _b (D) F
13th **	1 3 5 7 (9) and 13	C13	C E G B _b (D) A

* in most guitar inversions, the 3rd is omitted from 11th chords. The 9th is often omitted from both 11th and 13th chords.

** in theory, a 13th chord also contains the 11th, but that tone is normally omitted in guitar fingerings.

MINOR CHORDS: add chord name to basic triad

minor	1 mi3 5 (basic triad)	Cm	C E _b G
minor 6th	1 mi3 5 and 6	Cm6	C E _b G A
minor (ma7th)	1 mi3 5 and ma7	Cm+7	C E _b G B

MINOR SEVENTH CHORDS: add chord name to a m7th chord

minor 7th	1 mi3 5 7	Cm7	C E _b G B _b
minor 9th	1 mi3 5 7 and 9	Cm9	C E _b G B _b D
minor 11th	1 mi3 5 7 and 11	Cm11	C E _b G B _b F

Very rhythmic
DIMINISHED SEVENTH chords are built by flattening all but the root of a 7th chord.

C7	1 3 5 7	C E G B _b
* C°	1 b3 b5 6 (b7)	C E _b G _b A (B _{bb})

* may be written: Cdim, Cdim7, C7dim, C°, C°7, C7°

Very rhythmic
The word "AUGMENTED" in a chord name normally applies to the sharpened (augmented) 5th chord tone. **

C+, Caug	1 3 #5	C E G _#
C+7, C7+, C7aug	1 3 #5 7	C E G _# B _b

** EXCEPTION: the AUGMENTED ELEVENTH chord is a regular 11th chord, but the 11th is sharpened.

C+11	1 3 (5) 7 (9) #11	C E (G) B _b (D) F _#
------	-------------------	---

| ALTERED CHORDS (sharp or flat 5th or 9th): just do as instructed.

C7+5-9	1 3 #5 7 b9	C E G _# B _b D _b
C13-5-9	1 3 b5 7 b9 13	C E G _b B _b D _b A

"SHORTCUT" CHORD SYMBOLS

Cma7	CΔ7
Cma9	C9
Cm7	C-7
Cm7-5	CΦ

CHORD EMBELLISHMENT

MAJOR CHORDS: add 6, ma7, 9 and (in blues) 7. To C major chord add the notes A, B, D or (blues) B_b. For C major, play:

A musical staff with a treble clef and four measures. The first measure is labeled 'C ma7' and contains six diagonal slashes. The second measure is labeled 'C 6' and contains five diagonal slashes. The third measure is labeled 'C ma9' and contains six diagonal slashes. The fourth measure is labeled 'C 6/9' and contains five diagonal slashes. The fifth measure is labeled 'C7' and contains six diagonal slashes.

SEVENTH CHORDS: add 9, 13 or use 11 in sets: 11 to 7, 11 to 9, 11 to 13. To C7 add the notes D, A, or F. For C7, play:

A musical staff with a treble clef and five measures. The first measure is labeled 'C 9' and contains five diagonal slashes. The second measure is labeled 'C 13' and contains five diagonal slashes. The third measure is labeled 'C11 C7' and contains five diagonal slashes. The fourth measure is labeled 'C11 C9' and contains five diagonal slashes. The fifth measure is labeled 'C11 C13' and contains five diagonal slashes.

MINOR CHORDS: add 6, 7, ma7, 9 or 11. To Cm add the notes A, B_b, B, D or F. For Cm, play:

A musical staff with a treble clef and five measures. The first measure is labeled 'C mi' and contains five diagonal slashes. The second measure is labeled 'C mi+7' and contains five diagonal slashes. The third measure is labeled 'C mi7' and contains five diagonal slashes. The fourth measure is labeled 'C mi6' and contains five diagonal slashes. The fifth measure is labeled 'C mi9' and contains five diagonal slashes. The sixth measure is labeled 'C m11' and contains five diagonal slashes. The seventh measure is labeled 'C mi7' and contains five diagonal slashes.

ALTERED CHORDS: the 5th may be sharped or flatted in any chord.
the 9th may be sharped or flatted in 7th chords.

This sequence:

C7 F mi7 Bb 7 Eb 7 Ab

may be played:

C7+5-9 F mi7-5 Bb 13-9 Eb 7+9 Eb 7-9 Ab ma7(-5) Ab ma7

Reduce all chords to their basic form:

Cma7, C6, Cma9, C6/9	reduce to C MAJOR
C9, C11, C13-9, C9-5	reduce to C SEVENTH
Cm7, Cm9, Cm11, Cm7-5	reduce to C MINOR

CHORD SUBSTITUTION

MAJOR CHORDS: Substitute RELATIVE MINOR or SECONDARY RELATIVE MINOR chords. For C use Am or Em

Optional:

C A mi(7) F D mi(7) G 7 C E mi(7) A 7 D mi D mi(7) G 7 C

MINOR CHORDS: Substitute RELATIVE MAJOR. For Am use C

This:
becomes:

C A mi D mi G 7 C

SEVENTH CHORDS: Substitute DOMINANT MINOR. For C7 use Gm

This:
becomes:

E 7 B mi7 E 9 A 7 E min7 A 9 D 7 A mi A mi+7 A mi7 D 9 G 7 D mi9 G 13-9

This rule may sometimes be reversed, as shown below:

This:
becomes:

C C ma7 C7 G mi7 C 7-9 F F ma7 F 6 F mi F mi7 Bb 9 C C ma7

ALL CHORDS: Substitute any chord which has as its root the FLAT FIFTH of the original chord.
For C use G_b. The type of chord used (major, minor, seventh) depends upon the desired harmony. A few examples:

In places where the melody indicates no STRONG preference for chord type (as in the last two "turnaround" measures of a song where no melody exists), seventh chords may replace minors. Each of the following examples could be played in place of C Am Dm G7:

SUBSTITUTE PATTERNS

The following patterns substitute for C major. There are many possible variations, so experiment.

Musical notation showing four chords: Cma7, Dmi7, Emi7, and Fma9. To the right is another set of four chords: Cma7, Dm11, Emi7, and D7mi9(11).

variation:

Musical notation showing a variation of the chords from the first example, including D7+9(11) and Cma9.

) If C is moving toward G7, use this, or variations on it:

Musical notation showing a progression from Cma7, Dmi7, Emi7, Eb m11, Dmi7, to G7+9.

CHORD CONNECTION

SEVENTHS connect dominants, as shown below:

Optional:

Musical notation showing a connection between E, E7, A, A7, Dmi, Dmi7, Gmi, Gmi7, C, C7, and F.

AUGMENTED chords also connect dominants:

Musical notation showing a connection between D, D+, G, G7+, C7, C7+, and F.

DIMINISHED chords connect subdominants. Use the diminished chord with the SAME NAME as (1) the chord being entered or (2) the chord being left:

Musical notation showing a connection between C, C7, F, Fma7, C°, Cma7, G°, C°, G7, and G9.

DIMINISHED chords also connect chromatically:

Musical notation showing a connection between C, C#°, Dmi7, Dmi7, Eb°, and Emi7.

MINOR chords connect the subdominant chord to the tonic chord:

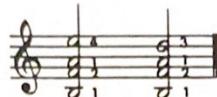
C F C
C (C7) F F mi C

ALL chords may be connected by moving into the chord from a half-step (one fret) above or below:

C A7 D7
C Bb 7 A7 Eb 7 D7

Here is a blues to illustrate the half-step (one fret) connection principle. The whole thing can be played using this one fingering:

G13 G9



Use other fingerings if you like. Try Am7 or A7+5±9 in the 9th measure.

These are more than just one-fret "slurs". The "pickup" chord is D7+5+9, moving down to G13 and G9 in the 1st measure. The final chord in that measure is G7+5±9 or Db13/Db9. Analyze these chords:

Bm11-5 Bmi7-5 $\overset{+5}{\text{Db7+9}}$ $\overset{+5}{\text{Db7-9}}$ Dmi⁶/9 Dmi6

BACK-CYCLING

Another way to add harmonic interest to a chord pattern is to "back-cycle" through the order of dominants (cycle of fifths). This should illustrate:

NOTE: The principles of chord embellishment, substitution and connection are THEORETICALLY applicable to any given chord pattern. You'll find that some of them work nearly all the time, and some others less frequently. Try to use them in songs, and LISTEN! Your ear will tell you when it's right.

SYMMETRIC (CHROMATIC) CHORDS

Most chords can be moved up or down the fingerboard in almost any interval (half-steps, whole-steps, major or minor thirds) PROVIDED that the final chord in the symmetric sequence resolves properly into the following chord.

This study uses a single fingering throughout:

Analyze the chords below. The top four tones in each are identical. Depending upon the bass-line used, the study above could be played against C7, Gm, G \flat 7 or Em chords.

A musical staff in treble clef with four measures. The first measure shows a C9 chord (C, E, G, B, D). The second measure shows a G minor 6 chord (G, B, D, F#). The third measure shows an E minor 7-5 chord (E, G, B, D). The fourth measure shows a G flat dominant 7-9 chord (G, B, D, F, A). The key signature is one sharp.

If that study were played against a C7 chord, the bass-line could move symmetrically with the chords, or just pedal a "C" note:

moving bass

pedal "C"

For the same chord (C7-5) the G \flat bass note could move up with the chords, or be sustained as a pedal tone in the rhythm section:

“DIMINISHED” CHORDS

You know that a Diminished 7th chord moves up or down the fingerboard in minor third intervals. The same is true of ANY chord which has a "diminished" character (7-9, 7-5, 13-9, 7+5-9, etc.)

C7-5-9 up and down in minor thirds:

C7-5-9 up and down in minor thirds.

C15 -5

-5

(C7-9) E_b7 G_b7 A7 C7-9 A7 G_b7 E_b7 C7-9

The “C7” chord in the study above could resolve into an F chord at any of the “C7” points, or from either of the “G_b7” points. The “E_b7” and “A7” chords would not resolve well into F.

You needn't limit the symmetric motion to minor thirds. In the next study, F7-9 moves quite a lot before resolving into B \flat 7-9:

X

F 7-9

Bb 7-9 Eb 7-9 Ab 7-9 Db 7-9

Add appropriate bass-notes to hear the true chord sound.

The next study is basically B7 to E7 to A7 to D7:

punctum

B7-9 -5
B7 -5
E7-9 -5
A7 -5
A7-9 -5
D7 -5
D7-9 -5

X and 2. Lage

In symmetric harmony, the chords move from one "good" point to another. What takes place between those points is up to your ear.

F13 up in minor thirds:

F13

Ab13 B13 D13 F13

mit Bass

(2. Lage)

Try the same thing with F13-9:

F7+5+9 or B13 down in minor thirds. Resolve F7 into Bb, B13 into E:

C13

Dm7-5 G7+5+9 (-9) Cma9

(2. Lage)

Dm7 to G7 to C:

This fits Fm6 to Abm6 to Ebma7
Fm6 to Bb11-9 to Ebma7
Dm7-5 to G7+5±9 to Cm9

Reduce: Fm/Abm to Eb
Fm/Bb to Eb
Dm/G7 to Cm

C14

(2. Lage)

Fm7/Bb7 to Eb or Dm7/G7 to Cm:

X

Eb
(L. 4 way)

Dm7/G7 to C:

X

D7 to G:

X

Ab7 to Db:

X

This study uses an Ebm triad moving symmetrically down in minor thirds. It could fit Ebm, C7, Gb7, Cm or Ab7 chords.

C7-5-9 down in minor thirds:

X

re-phrased:

variation:

These are just a few ideas, to help illustrate the point. The guitar is built a certain way, and lends itself to this kind of chordal thinking. Experiment until you get the feel of it. Your ear will tell you when it's right.

PART TWO: MELODY

Good improvising is humming or singing a melody in your mind while simultaneously playing that melody on the guitar. The sound must be in your ear and in your hand.

One of the goals of this part of the book is to provide you with some basic skills in coordinating the ear/hand relationship. More importantly, the studies and solos are designed to acquaint your ear with more MODERN sounds than are normally included in guitar books. You may have to do a lot of thinking and listening, but with a little effort you can force your ear into new harmonic ground faster than the normal process of on-the-job experience would take you there.

Every study should be transposed to all keys, and played in all possible fingerings and positions on the fingerboard. Studies which cover a range of one octave should be extended to two-octave or three-octave figurings, etc. Work them into your own music, improvise only after learning the patterns. Think in terms of SOUNDS always.

CHORD SCALES

Scale of G major:



Altered to fit G7 chord:



Chord scales are formed by altering the root scale to conform to the SIGNIFICANT chord tones. When playing against a G7 chord, the G major scale is altered to include the 7th (F), rather than the ma7th (F#). The chord scale of G7-5 would be altered to include the flat 5th (D-flat).

The G7 chord scale contains no sharps or flats. It is equivalent to the scale of C major. Within certain limitations, the C major scale fits the sound of all the following chords:

Analyze each measure carefully. It will become apparent that the scale of C major does not ALWAYS apply to every chord shown in the example. A breakdown follows:

First measure fits C, C6, Cma7, Cma9, C 6/9

Second measure fits Dm, Dm7, Dm6, Dm9, Dm11. These sounds apply to any "Dm" chord going to G7 and C.

Third measure fits Em7 when used as Secondary Relative Minor substitute for C. If the chord were Em6 or Em9 the scale would include F# and C# (D major scale.)

Fourth measure fits any F chord (F6, Fma7) used as a substitute for Dm. For a true "F major" sound, the scale would include Bb (F major scale).

Fifth measure fits G7, G9, G11, G13. All the unaltered "G7" chords going into C major.

Sixth measure fits Am, Am7, Am9 when used as substitutes for C. For Am6 the scale would include F# (G major scale).

Seventh measure fits Bm7-5 going into E7(+5-9) and Am. For this chord, use (a) the Am natural minor scale (same as C major scale) or (b) the Am harmonic minor scale.

Am harmonic minor scale fits these chords:

B mi7-5 E 7+5 A mi(+7)

120 BPM

Combining the minor scales produces results like this:

B mi7-5 E 7+5 A mi

120 BPM

Minor chord scales may resolve into major chords:

Dm7-5 G7+5 Cma

Cm harmonic minor scale C major scale

120 BPM

The reverse of that is often (but not always) true. Dm9 and G13, for example, each contain the MAJOR 3rd of C. While those chords may be resolved into a Cm chord, the line will imply a stronger minor sound if they include the MINOR 3rd (E \flat). That is, G7+5 to Cm is a more minor-sounding resolution than G13 to Cm.

Minor chord scales are easy to form, if you keep in mind HOW the chord is being used. Notice the different chord scales used for Am in this study:

C major (Am natural minor) scale

C Am7 Dm7 G7

F major scale (Am is secondary relative minor to F)

Am7 Dm7 Gm7 C7 F

G major scale

Am7 D7 G

Am harmonic minor scale

A handwritten musical staff in G major (one sharp) with a treble clef. It shows a sequence of notes: B mi7-5 (B, C, D, E), E 7+5 (-9) (E, F, G, A), and A mi(+7) (A, B, C, D). The notes are connected by vertical stems.

Gm harmonic minor scale

A handwritten musical staff in G major (one sharp) with a treble clef. It shows a sequence of notes: A mi7-5 (A, B, C, D), D 7+5 (-9) (D, E, F, G), and G mi(+7) (G, A, B, C). The notes are connected by vertical stems.

Gm natural minor (Bb major) scale

A handwritten musical staff in G major (one sharp) with a treble clef. It shows a sequence of notes: A mi7-5 (A, B, C, D), D 7+5 (+9) (D, E, F, G), and G mi(7) (G, A, B, C). The notes are connected by vertical stems.

(Ascending) Cm melodic minor scale (Cm6 = Am7-5)

A handwritten musical staff in G major (one sharp) with a treble clef. It shows a sequence of notes: A mi9-5 (A, B, C, D, E), D13-9 (D, E, F, G), and G ma7 (G, A, B, C). The notes are connected by vertical stems.

The F# in this last example could be played as F#, to sound like the major 3rd of D7 and the major 7th of G.

This study illustrates the implied chord-sounds in the C major scale. The scale, played from "C" to "C", sounds like C, Cma7, C6. Played from "D" to "D" it sounds like Dm, Dm6, Dm7, etc.

A handwritten musical staff in G major (one sharp) with a treble clef. It shows a sequence of chords: Cma7, A mi7, D mi7, G7, E mi7, A mi7, D mi7, and G13. The notes are connected by vertical stems.

Below is a standard chord progression, showing the proper chord scales.

The score consists of two staves of music. The top staff shows chords F#mi7, Bb mi7, Eb 7, Ab ma7, and Ab 7. The bottom staff shows chords D# ma7, D# mi7, G 7, and C ma7. Handwritten annotations on the left side group the first four measures under 'alle Legende major Tonarten' and the last measure under 'C major scale'. A brace groups the first four measures of both staves.

In the first measure above, the Fm7 chord could also be played using D \natural instead of D \flat . (Scale of E \flat major).

Another example. In this study, the A7 chord in the 6th measure could be played using the Dm harmonic minor scale. That sounds more like A7+5-9:

The score consists of two staves of music. The top staff shows chords G ma7, G 6, F# mi7-5, and B 7-9. The bottom staff shows chords E mi7, A 7, D mi7, G 7, and C ma7. Handwritten annotations on the left side group the first three measures of the top staff under 'alle Legende undre Tonarten' and the last measure under 'Em harmonic minor'. A brace groups the first three measures of both staves. The bottom staff has a brace under its first three measures.

NOTE: Thinking in terms of "equivalent" scales is fine for study purposes, while your ear is learning to "hear" chord scale sounds. When improvising, you should be aware of the chords as separate entities because (as later studies will show) there are certain sounds that might fit one kind of chord (seventh) but not all others (major or minor).

The practical value of these equivalents is that while you may be THINKING of G7, for example, your left hand works in the familiar habit patterns of the C major scale.

ALTERED SCALES

In the same way that chords can be altered (+5, -5, +9, -9 etc.) the chord scales may also be altered to include those sounds. The following studies move from a "pure" G7 scale to some more modern sounds.

G7 without leaving the chord

frank-pommerle

1 4 1 4 1 4 2 4 1 3

7 1 1 3 0 1 2 3 0 2 3 2 0 3 1 2 4 1 0 4

This uses both F# and F to heighten the "seventh" feeling:

alle legato
trump.

Here the sharp 5th (D#) is added:

G7 with passing tones (± 5 , ± 9 , ma7)

v. Alz. auf jedes Land!
III.
X.
D. mi 2 - D.
X

G7+5+9
(-5-9)

G7-5

alle legato

G7 ($\pm 5, \pm 9$)

G7-5+9
(-9)

G7+5(+9)
(-5 -9)

Whole tones for G7+5, G7-5

X

Combination: whole tones and +9, -9

G7+5+9

G7 $\pm 5 \pm 9$

G7+5(+9)
(-5 -9)

+5

G7+9

G7-5

G7-5

Keep your thinking simple on these. Each study has a certain sound of its own, but they are all basically G7 sounds. Think G7.

If some of these sound a little strange, go ahead to the Ear Training studies, come back and try these later.

EAR TRAINING

Most scale studies tend to take the ear away from the basic chord sound. In the following example, only the C major scale is used, but it SOUNDS as if the chords were moving from C to Dm7, Em7, F, etc.

That same scale pattern may be played this way:

It isn't necessary to play the notes exactly as they appear above. Just try to keep hearing the chord root, C.

Another good study for ear training (and developing chord scales) is this one:

The musical notation consists of two staves of sixteenth-note patterns. The top staff starts with a C chord, followed by a C6 chord, a C7 chord, and a Cma7 chord. The bottom staff continues with a C6 chord, a C7-9 chord, and a Cma9 chord. The notes are primarily eighth notes with sixteenth-note grace patterns.

Use B_b in that last measure and play C9. Then play up to E_b and play C7+9, and so on.

A variation on the same idea:

This variation follows the same pattern as the first example but uses different note heads and rhythms. It starts with a C chord, followed by a C6 chord, a C7 chord, and a Cma7 chord.

Minor scales may be practiced in the same way, but there are three kinds of minor scales. Their differences involve the 6th and 7th scale tones:

NATURAL minor scale (Cm)

The musical notation shows a single staff of sixteenth-note patterns for the natural minor scale of C (Cm).

HARMONIC minor scale (Cm)

The musical notation shows a single staff of sixteenth-note patterns for the harmonic minor scale of C (Cm).

MELODIC minor scale (Cm)

The musical notation shows a single staff of sixteenth-note patterns for the melodic minor scale of C (Cm).

In the following studies, the 6th and 7th scale tones may be played as flats or naturals. The notes which can be played both ways are marked with a "natural" sign in parenthesis (♮):

The musical notation consists of three staves. The top staff is labeled "etc." at the end. The middle staff is labeled "Cmi", "Cmi6", "Cmi7", and "Cmi+7" above the notes. The bottom staff is also labeled "etc." at the end. The notes are primarily eighth notes with sixteenth-note grace patterns, similar to the earlier examples but with specific markings for the 6th and 7th scale tones.

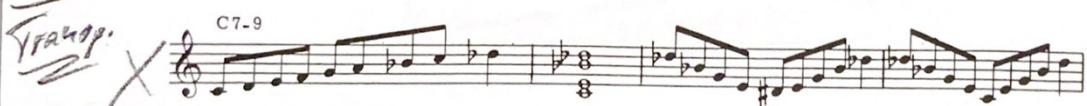
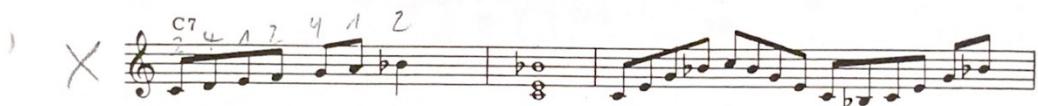
Each line shows a chord, its scale and arpeggio. Recommended practice sequence: chord, scale, chord, arpeggio, chord. Transpose to all keys, fingerings and positions.

MAJOR CHORDS:

SCALE CHORD ARPEGGIO



SEVENTH CHORDS:



use D \flat ^o
for C7-9

D \flat ^o C7-9

Musical staff for C7-9 chord. It shows a scale (C7-9), a chord (D \flat ^o), and an arpeggio (C7-9) in a single line. A note specifies "use D \flat ^o for C7-9".

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Trumpet X

There are many variations possible in altered 7th chord scales. A few examples are shown below.
 Don't spend too much time on these until you've finished the more basic chord scales and arpeggios.
 This sounds more modern than the "pure" C7-5 scale above. This includes the sharp and flat 5th and 9th:

Even more modern sounding. End on different chords for variety:

C7 ($\pm 5, \pm 9$)

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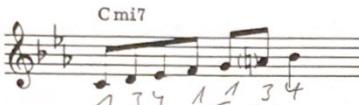
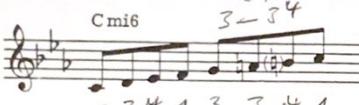
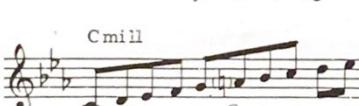
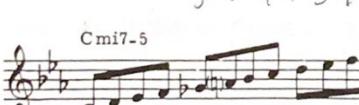
C9-5

C9-5(-9)

C7+5

MINOR CHORDS:

Notes preceded by a "natural" sign in parenthesis (\natural) may be played as b or \natural . Try all combinations.

SCALE	CHORD	ARPEGGIO
	Cmi	
	Cmi+7	
	Cmi7	
	Cmi6	
	Cmi9	
	Cmi11	
	Cmi7-5	

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Cm7-5 normally progresses to F7 and B \flat or B \flat m. Use the natural minor scale (same as D \flat major) or the harmonic minor scale. Experiment with the optional scale tones marked below:

Cmi7-5

1 3 4 1 2 4 7 3 1 2 4 4