

The Howard Morgen Fingerstyle Jazz Series:

Concepts:

Arranging for Fingerstyle Guitar

by Howard Morgen

featuring usable, "on the gig" arrangements of

LAURA

THE BOY NEXT DOOR

SWEET AND LOVELY

BLUE MOON

STOMPIN' AT THE SAVOY

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

JUST FRIENDS

WHAT ARE YOU DOING THE REST OF YOUR LIFE?

TAKING A CHANCE ON LOVE

WHISPERING

IN A MELLOW TONE

DON'T BLAME ME

THE SHADOW OF YOUR SMILE

ON GREEN DOLPHIN STREET

. . . and many more!



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Concepts:

Arranging for Fingerstyle Guitar

by Howard Morgen

Fingerstyle Jazz Columnist, "Guitar Player" Magazine
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This One



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Howard Morgen's CONCEPTS: Arranging for Fingerstyle Guitar

Songs

10 **JOSHUA**

12 **I'M WALKIN'**
14 **THE CRAWDAD SONG**

16 **JUST FRIENDS**

20 **THE FORTUNE COOKIE**
22 **ZOOM**

24 **FREIGHT TRAIN**

26 **SUR LE PONT D'AVIGNON**

29 **BELL BOTTOM TROUSERS**
30 **WHISPERING**
32 **LAMB STEW**
32 **CJAM BLUES**

34 **FIVE FOOT TWO, EYES OF BLUE**
(Has Anybody Seen My Girl?)

44 **SWEET GINGERBREAD MAN**

48 **WHAT ARE YOU DOING THE REST
OF YOUR LIFE?**

52 **JUST YOU, JUST ME**

55 **BOLD MacDONALD**

56 **SAINT JAMES INFIRMARY**

57 **BONNIE**

58 **MY GRANDFATHER'S CLOCK**

60 **TAKING A CHANCE ON LOVE**

62 **DON'T GET AROUND MUCH ANYMORE**

64 **IN A MELLOW TONE**

68 **BLUE MOON (excerpt)**

69 **STAIRWAY TO THE STARS (excerpt)**

70 **PEG O'MY HEART**

Technique, Theory and Exercises

Preface 6

The Choice of Guitar for Finger Style 6

INDEPENDENCE BETWEEN THE THUMB AND FINGERS 7

Syncopation with the Tie 7

Supplementary Suggestions 11

Keys for Solo Guitar 11

The Key of E major 11

The Key of A major 13

Cut Time and the Quarter Note Triplet 14

The Key of D major 16

Supplementary Suggestions 18

THE BASS LINE: Rhythmic Devices 18

The Muffled Bass 18

"Roots" 18

More Practice with Syncopation 19

*Syncopation with the Dotted Quarter Note
and the Tie* 22

The Alternating Bass 24

The Stride Guitar 26

A Simple Stride Arrangement in Four Steps 27

Worksheet for "Bell Bottom Trouser" 28

Supplementary Suggestions 29

THE BASS LINE: Walking Bass Lines 31

Supplementary Suggestions 35

CHOOSING NOTES FOR THE BASS LINE 36

How to Find Walking Bass Lines with the Aid of
Chord Symbols 36

Short Excerpts from Five Standards 38

Choosing the Key for Your Finger Style Arrangement 42

How to Write a Simple Transposition 42

How to Find a Bass Line from the Piano Sheet 46

TONAL ELEMENTS IN A BASS LINE 46

Adding Interest to the Bass Line 47

Extending Lines with Passing Tones 50

Principles for Building a Bass Line 53

Supplementary Suggestions 66

INTRODUCTION TO CHORD-MELODY PLAYING 66

*Constructing Chord-Melody Solos from Piano
Sheet Music* 66

Chord Voicing and Chord Inversion 68

Close and Open Voicings 69

Supplementary Suggestions 71

HOW TO REHARMONIZE SONGS 71

Terms for Reharmonization 72

Tools for Reharmonization 73

1. Relative Majors and Minors 73

75 THE GREEN LEAVES OF SUMMER

80	GREENSLEEVES part one
84	TOWN HOUSE BLUES
88	THE SIDEWALKS OF NEW YORK (East Side, West Side)
91	OLD TIME RELIGION
92	THAT OLD FEELING
94	STAIRWAY TO THE STARS
96	SWEET AND LOVELY
102	LONESOME ROAD
104	BLUES FOR HY
111	BLUE MOON
114	THE GENTLE RAIN
118	DON'T BLAME ME
120	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
122	STOMPIN' AT THE SAVOY
126	THE BOY NEXT DOOR
128	NOBODY DOES IT BETTER
130	HANDY MAN
136	BONFIRE
138	THE SHADOW OF YOUR SMILE
140	ON GREEN DOLPHIN STREET
144	GREENSLEEVES part two
150	LAURA

2.	The Cycle 74
	Substitution and Addition with the Cycle 76
3.	Reharmonization with Half Step Progression 77
	<i>Melody and Original Chord Progression for "Greensleeves"</i> 78
	<i>Chord Substitution and Analysis for "Greensleeves part one"</i> 79
	<i>The Turnaround</i> 82
	<i>The Right Hand c or Fourth Finger</i> 84
4.	Reharmonization with the Flat Five Substitute 85
5.	Reharmonization with Passing Tones 89
	The Cycle and the Bass Line 98
	<i>Skipwise Bass Line Motion with the Cycle</i> 98
	<i>Stepwise Bass Line Motion with the Cycle</i> 99
	<i>Bass Line Analysis: "Blues for Hy"</i> 103
	Adapting Chord Melodies for "Instant" Finger Style Arrangements 106
	<i>Strengthening the a Finger</i> 108
	Quarter Note Triplets in Common Time 112
	<i>Three Against Two</i> 116
	Low D Tuning 124
	<i>More Tunings</i> 125
	Practice with Sixteenth Notes and Dotted Eighth Notes 125
	Rhythmic Devices for Latin Music 132
	Rhythms for the Bossa Nova and Samba 135
	<i>Imitation</i> 143
	<i>Analysis: "Greensleeves part two"</i> 143
	ARTIFICIAL HARMONICS 146
	COMBINING HARMONICS WITH REGULAR (NON-HARMONIC) NOTES 147
	<i>Scales with Harmonics</i> 153
	APPENDIX 154
	Slurred Notes 154
	Intervals 156
	Table of Keys for Solo Guitar 158
	Notes Above the Fifth Fret 159
	Chord Chart 160
	Chord Function 162
	Table of Chord Embellishments 163
	Experimenting with Chord Substitution 165
	How to Transpose a Melody Using the Staff 169
	Finding Moving Lines with Chord Symbols 170
	<i>Supplementary Suggestions</i> 174
	Scales in Tenths 175
	<i>Three Studies in Contrary Motion</i> 177
	<i>Chromatic Scale in Octaves</i> 177
	The Arpeggio 178
	Harmonics 186
	Natural Harmonics 186
	Right Hand Harmonic Technique 187
	<i>Supplementary Suggestions</i> 188
	Artist List 188

Formations with open voicings can be used whenever you want to convert pick style chord-melody arrangements to finger style. This idea will be discussed in greater detail later in the book (see p. 106).

Open voicings that permit melody notes to be added while one basic chord formation is being held are very desirable (p. 69), especially in folk, country and ragtime finger styles where simple harmonies with alternating bass rhythmic devices are frequently used. A good example of this type of voicing is the first finger barre chord formation. This formation allows the right hand thumb to alternate among the bass strings and it enables the left hand to add chord and melody notes with the remaining three fingers.

For example:

A diagram showing a guitar chord formation with a 5fr (first finger barre). The chord is formed by the 1st, 2nd, and 3rd strings with the 4th string open. Above the chord, a melodic line is shown on a staff with various note heads and stems. The staff has a key signature of one sharp (F#) and a common time (C). Fingerings are indicated above the notes: (2), (1), (3), (4) for the melody, and (6) for the bass line below the staff.

PEG O' MY HEART

Alfred Bryan and Fred Fisher

Arranged by HOWARD MORGAN

The sheet music for "PEG O' MY HEART" is arranged by Howard Morgan. It features a treble clef staff and a guitar chord chart. The chords shown are Gmaj7, A9, D9, Bm7, VII, Am11, and D+7. Fingerings are indicated for both the melody and bass parts. The arrangement includes a section labeled "CV" (Chord Voicing) and a section labeled "1." indicating a repeat sign. The music is in common time (C) and the key signature is one sharp (F#).

HARMONICS 7th Fr.

2.

D7

G

Lightly place 1st finger directly over the fret. Do not depress strings. 7fr

See the Appendix (page 186) for a detailed explanation of harmonics.

Supplementary Suggestions

TITLE	AUTHOR	PUBLISHER
<i>Chord Substitution</i>		
Chord Chemistry	Ted Greene	Dale Zdenek Publications
Popular and Jazz Harmony	Daniel A. Ricigliano	Donato Music
Principles of Harmonic Substitution	Dom Minasi	Sunrise Publications
Ronnie Lee's Jazz Method, Book II	Ronnie Lee	Mel Bay Publications, Inc.

How to Reharmonize Songs

Before beginning this segment, turn to the Appendix (pages 162-164) for information on chord function, embellishment, and substitution.

A single line jazz improvisation, traditionally, has been harmonically oriented (based on playing around the chord progression of a given melody). Since music sheets were often insufficient and sometimes inaccurate, it became the fashion in the swing era and even more so in the bebop era to reharmonize the original song so that the improvisor had more and better "changes" on which to build solos. As players explored the harmonic potentials of well known jazz standards, their collective reharmonizations, rather than the original progressions, often became the "hip changes" other jazz players were expected to know and use.

While the single line improvisational styles of today's jazz players are more melodically than harmonically oriented (relying on the skillful mixing of "in" and "out" sounding modes [chord scales] played over a relatively sparse chordal background), the principles for reharmonization that were developed and refined in the past remain valid for adding excitement and interest, as well as a personal touch to the solo arrangement.

Reasons for using reharmonization techniques

1. To relieve static harmony (one chord for more than one measure)
2. To vary the harmonic texture
3. To achieve a better bass line
4. To add tension and delay resolution of chords
5. To add originality

Terms for Reharmonization

CHORD EMBELLISHMENT, CHORD SUBSTITUTION, CHORD ADDITION

Chord Embellishment is the process of dressing up a chord by the use of either scale tones below the octave (adding a 6th or 7th to a major or minor triad) or diatonic extensions and/or chromatic alterations. A diatonic extension is the addition to the original chord of scale tones (taken from the major scale of the chord root) *above* the 7th (9, 11, 13). A chromatic alteration is the raising or lowering of one or more of the original chord tones or its extensions ($\flat 5$, $\sharp 5$, $\flat 9$, $\sharp 9$). Embellishing a chord is very much like adding spice to food or color to a picture. The *letter (root) name and type of chord does not change*. For example: D13, D13 \flat 5, D+7, D7 \flat 5, D9, D7 \sharp 9, D7 \flat 9, are nothing more than embellishments of a D7 chord. A table of standard chord embellishments is in the Appendix (page 163).

A *Chord Substitution* is the replacement of one chord with another chord. The substitute chord will always have either a *different letter name or a different type name* than the chord it replaces.

Different letter: A \flat 7 would be considered a substitution when used in place of a D7. (A \flat 13 or A \flat 9 would be embellishments of the A \flat 7 substitution.)

Same letter, different type: under certain circumstances Dm7 could be replaced by D7.

Successful substitutions will generate interest and perhaps even an element of surprise while serving the same function as the chords they replace, namely, to progress to the following chord.

For example: original progression

ORIGINAL CHORD → ORIGINAL CHORD → ORIGINAL CHORD

new progression

ORIGINAL CHORD → **SUBSTITUTION** → ORIGINAL CHORD

Note: don't confuse a chord embellishment with a chord substitution.

Embellishment: If you drank black coffee and decided, for variety, to add cream and sugar, you would still be drinking coffee; only the flavor and consistency would be different.

Substitution: If, instead of the coffee, you drank tea or some other beverage, you would be using a substitute.

Just remember that the same letter name and type (maj, min, dom) means embellishment, while a different letter name or type means substitution.

A *Chord Addition** is often a passing chord that is not in the original progression but fits in well when added to that progression. It differs from a substitution in that it does not replace a chord. Additions are often used to make a smoother transition from one chord to the next. An addition may be a chord with a different letter name or an embellishment. For example:

G13-9 C6/9
ORIG. ORIG.

Dm7 G13-9 C6/9
ADD. ORIG. ORIG.

*Chord additions are also called Embellishing Chords, but this term is not used in this method to avoid confusion with the term Chord Embellishment.

Tools for Reharmonization

Any chord can be embellished. Your choices will be largely a matter of personal taste. Certain chord substitutions and additions will almost always work to provide more interesting background accompaniments, regardless of the musical context. (See the table of Chord Substitutions, Appendix page 165.) When writing complete solo arrangements, however, every reharmonization must be tried and tested in relation to the melody, harmony, and style of the arrangement in which it is used.

We will now explore some of the most frequently used methods for finding reharmonizations within the context of an arrangement.

1. Relative Majors and Minors
2. The Cycle
3. Half Step Progression
4. Flat Five Substitution
5. Passing Tones

1. Relative Majors and Minors

Harmonized C Scale

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7 b5	Cmaj7
I	II	III	IV	V7	VI	VII	I
		secondary relative minor			relative minor		

For a major chord (I), you can try substituting either its relative minor (VI) or its secondary relative minor (III).

(C-E-G-B)	(A-C-E-G)	(E-G-B-D)	Note common tones in the spelling of all three chords.
For: Cmaj7 try (I)	Am7 (VI)	Em7 (III)	

For a minor chord you can try substituting its relative major.

For Am7 try Cmaj7
(VI) (I)

To find relative and secondary relative minors from any major:

Think down a minor 3rd for the relative minor:

TONIC	RELATIVE MINOR
F	Dm

Think up a major 3rd for the secondary relative minor:

TONIC	SECONDARY RELATIVE MINOR
F	Am

To find the relative major for a minor chord:

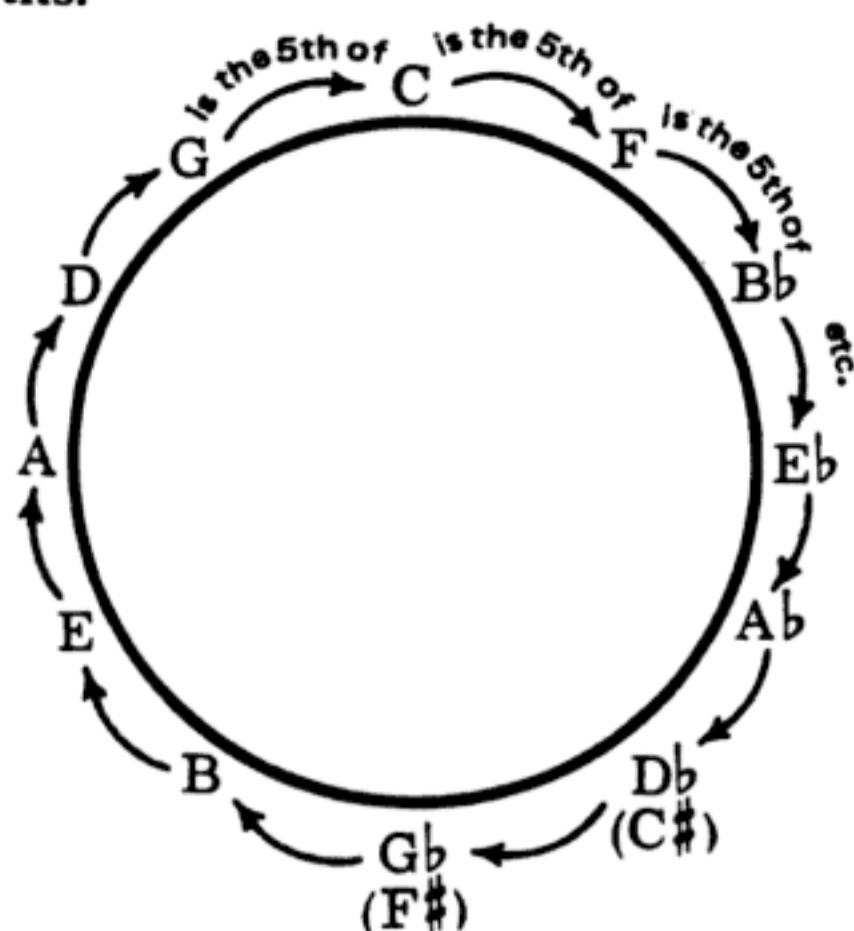
Think up a minor 3rd:

TONIC	RELATIVE MAJOR
Dm	F

(See Intervals, Appendix page 156.)

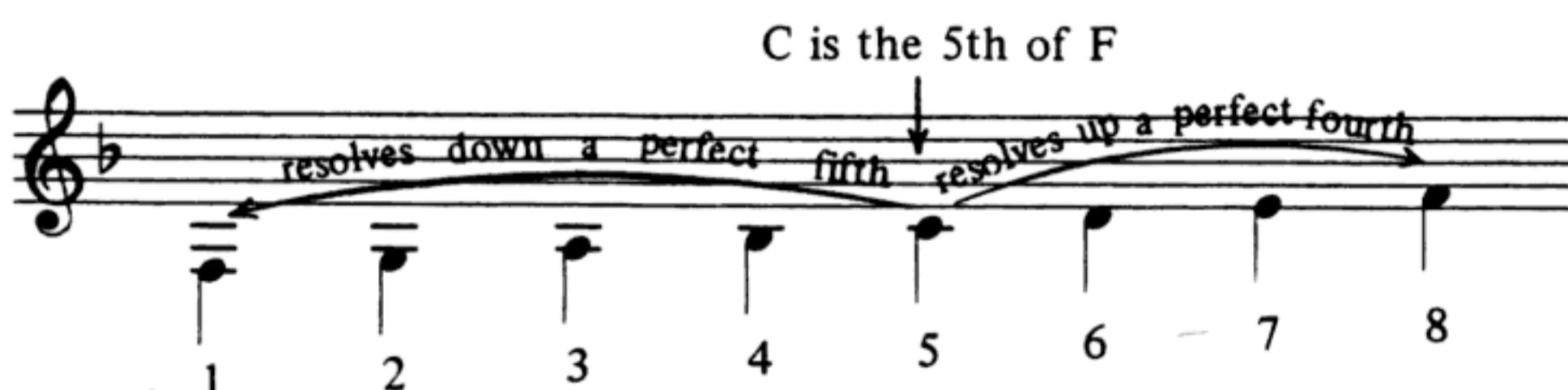
2. The Cycle

One of the most useful devices for finding chord substitutions and additions in context is the cycle of fifths.



This illustration represents a sequence of root tones which is the basis for many progressions in popular music. In the cycle, the root tone of each chord is the fifth of the following chord to which it resolves.

For example (moving clockwise): C is the 5th of an F chord and it resolves to F. F, in turn, is the 5th of a B-flat chord and it resolves to B-flat.



Movement on the cycle, either down by a perfect fifth or up a perfect fourth, always produces a very strong and satisfying bass line.

Although any tones on the cycle sequence (for example, E-A-D-G) may be thought of as the roots of major, minor, or dominant 7th chords, they are most frequently seen either in the form of consecutive dominant 7ths C (E7-A7-D7-G7) C or as one or more minor 7ths followed by a dominant 7th (Dm7-G7) C - C (Am7-Dm7-G7) C.

Some other possibilities:

C (Em7-Am7-D7-G7) C

C (Em7-Am7-Dm7-G7) C

C (Em7-A7-Dm7-G7) C

C (E7-Am7-D7-G7) C

Excerpt from "THE SHADOW OF YOUR SMILE" illustrating cycle progression.

THE SHADOW OF YOUR SMILE (excerpt)

Love Theme from the Metro-Goldwyn-Mayer Motion Picture "THE SANDPIPER"
Johnny Mandel and Paul Francis Webster

The completed arrangement is on page 138.

SIX-EIGHT TIME

= six beats per measure
= eighth note receives one count

Count =	$\left(\begin{matrix} \text{\textbf{N}} \\ 1 \end{matrix} \right)$	$\left(\begin{matrix} \text{\textbf{N}} \\ 1 & 2 \end{matrix} \right)$	$\left(\begin{matrix} \text{\textbf{N}} \\ 1 & 2 & 3 \end{matrix} \right)$
	Eighth	Quarter	Dotted quarter

Measures 7-12 illustrate a cycle progression.

THE GREEN LEAVES OF SUMMER

From the Batjac Production "THE ALAMO" A United Artists Release
Paul Francis Webster and Dimitri Tiomkin

Arranged by HOWARD MORGAN

Count → 6

Am E7 . G7

1 2 3 4 5 6 1 2 3 4 5 6 Am G7

1 2 3 4 5 6

Am

G7

A musical score for a harmonica solo, featuring a single staff with a treble clef. The score consists of four measures. Measure 1 starts with a C chord (C, E, G) indicated by a 'C' above the staff. Measures 2 and 3 show a progression from Dm to B7, indicated by 'Dm' and 'B7' above the staff. Measure 4 starts with an E7 chord (E, B, G, C) indicated by an 'E7' above the staff. Below the staff, vertical stems with numbers (1, 2, 3, 4) indicate the harp position for each note. The notes are eighth notes, and the rhythm is indicated by vertical bar lines.

A musical score for a single line of music. The score consists of five measures, each starting with a vertical bar line and ending with a vertical bar line. The measures are labeled with chords above them: A7, Dm, Dm7, G7, C, and Am. The notes are black and white, indicating pitch and rhythm. The first measure (A7) has a treble clef and a key signature of one sharp. The second measure (Dm) has a key signature of no sharps or flats. The third measure (Dm7) has a key signature of one sharp. The fourth measure (G7) has a key signature of no sharps or flats. The fifth measure (C) has a key signature of no sharps or flats. The sixth measure (Am) has a key signature of one sharp.

The musical score consists of two staves. The top staff shows a vocal line with lyrics: "I'm gonna be (5-4-3-2-1)" over a progression of chords Dm6, F7, Cl (rest), and E7. The bottom staff shows a guitar line with chords F, Dm6, E7, and Am, each corresponding to a specific strum pattern labeled 1 through 6.

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Substitution and Addition with the Cycle

Here is one way the cycle sequence can be used for finding possible chord substitutions in the first measure of the great standard "OVER THE RAINBOW."

Sing the melody as you play the chords.

Original Chord Progression

The diagram shows three guitar chord diagrams labeled E♭6, Cm7, and Gm7. Below them is a musical staff in C minor (two flats) with notes corresponding to the lyrics "Some - where o - ver the rain - bow".

The first step in finding substitutions to replace the original chords in the first measure is to look at the Gm7 at the beginning of the second measure, because we are looking for a *new chord* to resolve to the Gm7. When we look *counter-clockwise* at the cycle (backcycling) from the root tone of the Gm7, we see that the letter name of the tone that resolves to G is D. An easier way to arrive at the same letter name without looking at the cycle is to spell the triad of the chord to which you are resolving. Gm is spelled G-B♭-D. Therefore, D is the fifth of G and resolves to G.

Stage 1 progression: E♭6 D? Gm7
 | / | / | / | / / /
 Some - where over

Once you know the letter name of the new tone you must decide on the type of chord you will choose and then see if it works with the melody. Your best bet at first (see p. 74) would probably be to try a dominant 7 chord. The melody note E♭ will make your choice a D7♭9.

Stage 2 progression:

E♭6	D7-9	Gm7

Play: Some - where o - ver the

Now that you have a D7♭9 working well as a substitute for the original Cm7, you can try backcycling from the root tone D of the D7♭9 to find a possible substitute for the original E♭ chord. D-F♯-A is the fifth of D and resolves to D so the chord substitute will probably be either A7 or Am7. The melody note E♭ forces the substitute chord to take the form of either A7♭5 or Am7♭5. Sing the melody as you try both types of chords. Listen carefully and choose one.

Example:

A7-5 D7-9 Gm7
 | / | / | / / /
 Some - where o - ver the

Am7-5 D7-9 Gm7
 | / | / | / / /
 Some - where o - ver the

Backcycling can also be used to find chord additions.

Original Progression

A musical staff showing three measures. The first measure contains an E♭ chord. The second measure contains a B♭7 chord. The third measure contains an E♭ chord. Measures are separated by vertical bar lines.

To add more interest to this static progression, first backcycle from the B♭7. Look at the cycle, spell the B♭ triad: B♭-D-F. F is the fifth of B♭ and resolves to B♭. Then backcycle from F: F-A-C. C is the fifth of F and resolves to F.

The diagram illustrates two stages of harmonic analysis:

- STAGE 1:** Shows the original progression with an arrow indicating a backcycle from B♭7 to F. The chords are E♭, F → B♭7, E♭.
- STAGE 2:** Shows the progression after adding chords C and F. The chords are E♭, C → F → B♭7, E♭.

Measures are separated by vertical bar lines.

Some chord types to try for the C and F:

1. E♭ Cm7 Fm7 B♭7 E♭
2. E♭ Cm7 F7 B♭7 E♭
3. E♭ C7 Fm7 B♭7 E♭
4. E♭ C7 F7 B♭7 E♭

Four measures showing different chord progressions for the added chords C and F. Each measure consists of four vertical stems.

As with substitutions, your choice of chord types and their embellishments will always depend upon the melody as well as the style and sound you want for your arrangement. Let your "ears" be the final judge.

3. Reharmonization with Half Step Progression

Our ears tend to accept tones moving up or down chromatically, therefore any chord can be made to resolve either up or down in half steps.

ORIGINAL PROGRESSION

A musical staff showing two measures. The first measure contains a D7 chord. The second measure contains a Gmaj7 chord. Measures are separated by vertical bar lines.

REHARMONIZED PROGRESSION

A musical staff showing two measures. The first measure contains an A♭7 chord. The second measure contains a Gmaj7 chord. Measures are separated by vertical bar lines.

A♭7 is used as a substitute for D7
(it is a half step higher than G).

ORIGINAL PROGRESSION

A musical staff showing two measures. The first measure contains a G7 chord. The second measure contains a C6/9 chord. Measures are separated by vertical bar lines.

REHARMONIZED PROGRESSION

A musical staff showing two measures. The first measure contains a D♭9 chord. The second measure contains a C6/9 chord. Measures are separated by vertical bar lines.

or

A musical staff showing two measures. The first measure contains a B6 chord. The second measure contains a C6/9 chord. Measures are separated by vertical bar lines.

Here is an example of reharmonization with a *chord addition* found by half step progression and a *chord substitute* found by backcycling from the new chord addition. Watch the key signature.

ORIGINAL
PROGRESSION

Work backwards from Ab with half step progression to A \natural . The melody note G \natural means A7 is added to the original progression.

Backcycling from A7 to E. The melody note G \natural makes the chord substitution Em or Em7.

REHARMONIZED
PROGRESSION

Melody and *original* chord progression for "GREENSLEEVES."

Substitutions and Additions for "GREENSLEEVES, part one"

Substitutions and Additions using relative majors and minors, backcycling, half step progression and chord embellishment (not including intro and ending).

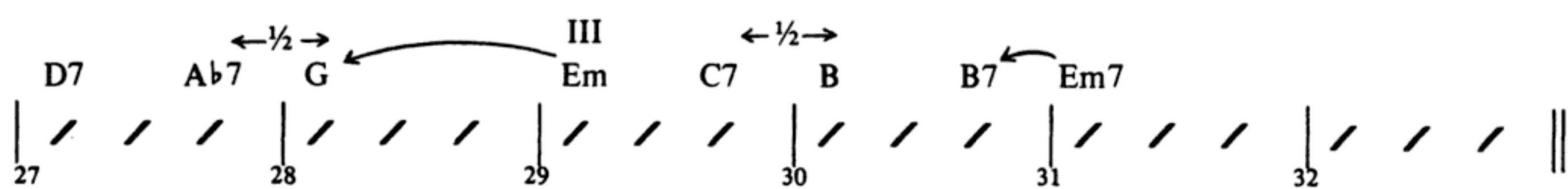
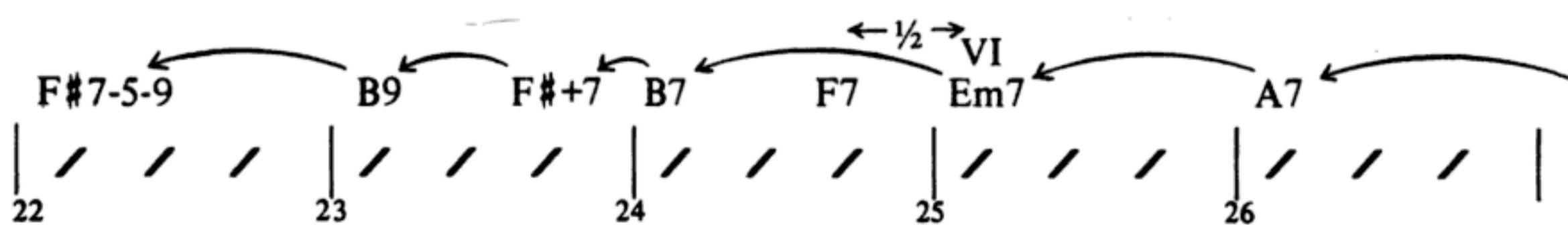
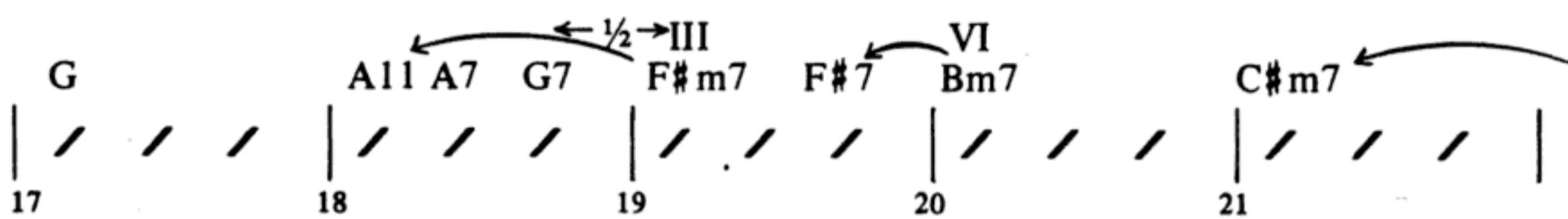
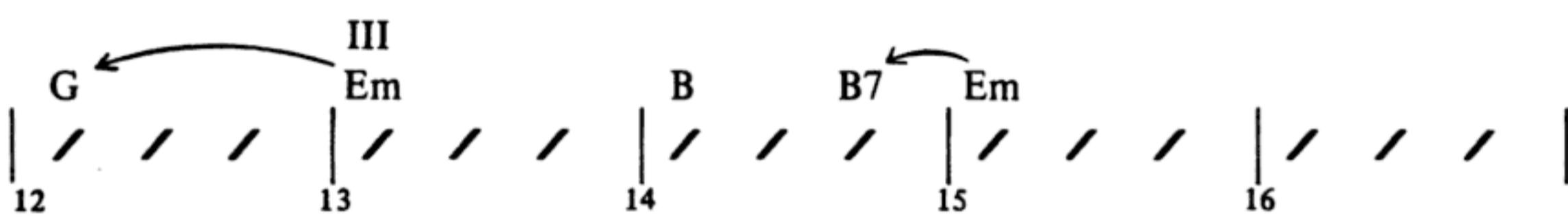
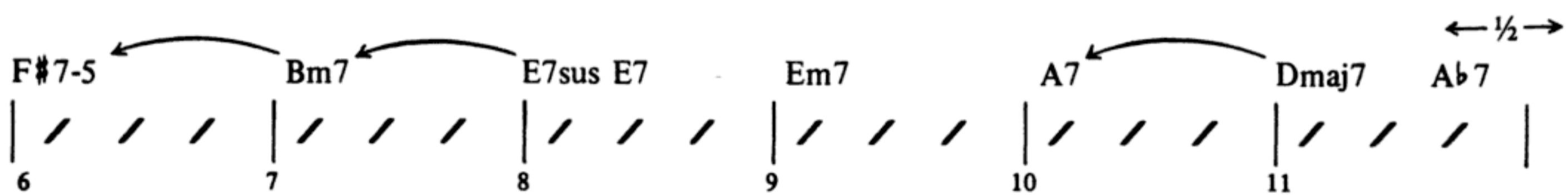
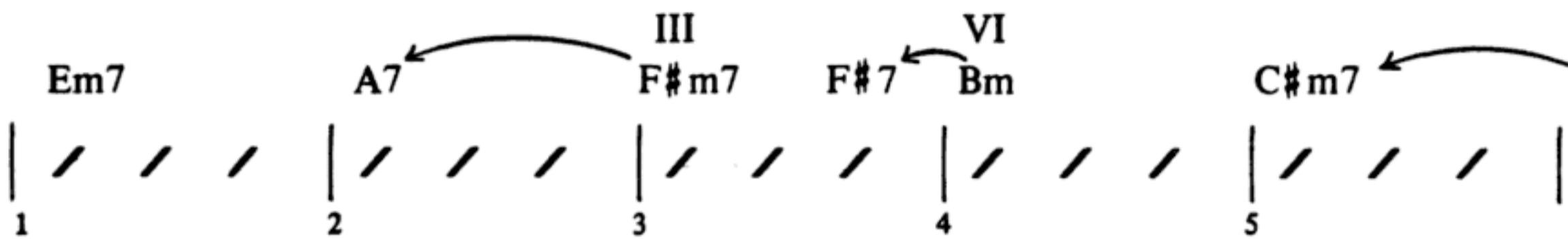
LEGEND

III VI = relative minors

= backcycling

= half step progression

Check these substitutions against the original progression. See the analysis on page 80.



ANALYSIS: "GREENSLEEVES, part one"

Relative Majors and Minors

MEASURES	SUBSTITUTION	EXPLANATION
3	F#m7	III chord substitutes for original D chord
4, 20	Bm	VI chord substitutes for original D chord
13	Em	III chord substitutes for original C chord
25	Em7	VI chord substitutes for original G chord
29	Em	III chord substitutes for original C chord

Backcycling

MEASURES	SUBSTITUTION	EXPLANATION
2, 10, 18, 26	A7	backcycling from original D in measures 3, 11, 19, 27
3, 19	F#7	backcycling from B in measures 4, 20
5, 21	C#m7	backcycling from F# in measures 6, 22
6	F#7-5	backcycling from B in measure 7
12, 28	G	backcycling from original C in measures 13, 29
14, 24, 30	B7	backcycling from E in measures 15, 25, 31
22	F#7-5-9	backcycling from original B in measure 23
23	B9	backcycling from F# in measure 23
23	F#+7	backcycling from original B in measure 24

Half Step Progression

MEASURES	SUBSTITUTION	EXPLANATION
11, 27	A♭7	half step above G in measures 12, 28
18	G7	half step above F# in measure 19
24	F7	half step above E in measure 25
29	C7	half step above B in measure 30 (also result of passing tones in bass voice)

Notes on the Above

The cycle sequence (p. 74) is so strong and "right sounding" within itself that, once started, it can sometimes be continued on, regardless of the original chord progression. In this context E7 (measure 8) can be explained as a *continuation* of a cycle sequence started at measure 5. This is also another way of viewing measures 5 through 12 and 21 through 28.

Dominant 7ths are frequently used on the last beat of the measure in a cycle sequence because they make a very smooth transition to the following chord (see measures 3 to 4, 14 to 15, 19 to 20, 23 to 24, and 30 to 31). Dominant 7ths are also used in this arrangement on all half step progressions.

GREENSLEEVES part one*Arranged by HOWARD MORGAN*

Moderately

3 F#m7 F#7 Bm C#m7-5 F#7-5 Bm7 E7sus E7

Em7 Dmaj7 A♭7 G B7

Em G A11 A7 G7 F#m7 F# Bm

C#m7-5 F#7-5-9 B9 F#7 B7 F7 Em7

A7 Dmaj7 A♭7 G Em C7 B B7 Em7

32 Em6 33 Em7 34 Em6 35 Em9 C#m7-5 C7 B B7 36 Em 37 Em 38

A final word about "GREENSLEEVES, part one": Many of the chord embellishments used in "GREENSLEEVES," such as F[#]7-5 and F[#]7-5-9 (measures 6, 22), as well as the general use of major sevenths and minor sevenths for major and minor chords, are simply a matter of the personal taste of the arranger (see page 73).

Notice that the E7sus (measure 8) created by holding over the A from the Bm7 (measure 7) creates a moving inner voice as it resolves down to the G[#] of E7. Then, instead of resolving to A in measure 9 as might be expected, it resolves to Em7 (measure 9) allowing the G[#] to continue on down to G^b. The cycle sequence finally continues on in measure 10 (A), 11(D), and 12(G).

When you start to reharmonize songs, it might be a good idea at first to follow the order in which the analysis of "GREENSLEEVES" was presented. First try substitution with relative majors and minors, then backcycling, then half step progression, then chord embellishment.

THE TURNAROUND

Chord additions make it possible to add interest to an arrangement in the form of turnarounds. A turnaround is usually a two measure progression of four chords that is added to provide a stronger return link between the last and first measures of sections within a musical composition.* A turnaround in the following blues progression, for example, will have the effect of preparing the player for the next chorus.

Standard 12 Bar Blues Progression

Turnaround measures. The chord letter names for this turnaround can be found by backcycling from the C chord in measure 1.

The Turnaround

When there is little or no melody indicated (often the case in a turnaround), you are free to choose any chord type and embellishment you wish. Here is one possibility.

Cmaj7 	A+7 	Dm9 	G+7
-----------	---------	---------	---------

Try other possibilities.

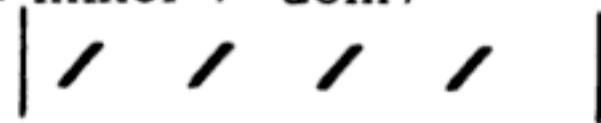
*In AABA song form (the letters represent thematic sections of most standard popular songs) a turnaround will usually occur at the seventh and eighth measures of the first eight-bar section and lead back to the beginning of the second eight (AA). A turnaround will also occur on the last two measures of the bridge (B section) and will lead back to the final A section.

Let's take another look at the first five measures of that standard blues progression.

Four measures of the same chord allow plenty of room for chord additions.

Exercise: In the space provided, write in possible chord additions for this progression.

Procedure: 1. Backcycle from F7 to find the letter names of the additions.
2. Use this formula for the chord types: minor 7 dom7



3. Since no melody is shown, embellish the chord types any way you wish. A completed example is found below.

First five measures of a more modern sounding blues progression.

"TOWN HOUSE BLUES" is an example of a blues progression in E that has been reharmonized with backcycling and half step progression. For comparison, an analysis of the blues progression in E along with the progression for "TOWN HOUSE BLUES" is presented below.

BLUES IN E

(common variation on standard blues)

Progression for "TOWN HOUSE BLUES"

Summary: Reharmonization with backcycling, measures 12, 11, 10, 9, 8, 7, 6, 4
 Reharmonization with half step progression, measure 1

LEGEND
 ↪ = backcycling
 ←½→ = half step progression

The Right Hand c or Fourth Finger

Note the use of the fourth or "pinky" finger, right hand, for the top notes of chords in measures 7 and 8 and for the final chord in measure 12. Laurindo Almeida calls this finger "c" for the Spanish *cuarto*.

TOWN HOUSE BLUES

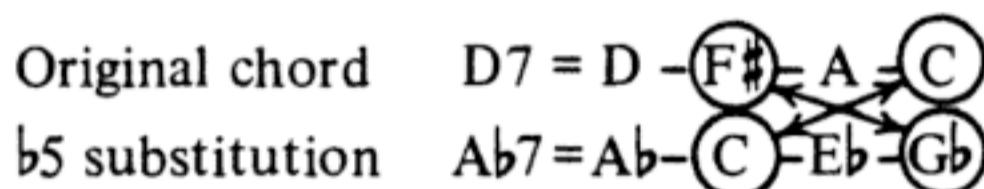
Arranged by HOWARD MORGAN

From the United Artists Motion Picture "HOW TO MURDER YOUR WIFE"
 Neal Hefti

4. Reharmonization with the $\flat 5$ Substitute

If there is no conflict with the melody, you may substitute any chord which has as its root letter name the *flatted fifth* of the *original chord*. Usually, but not always, the chord is some form of embellished dominant 7th, i. e., for D7 substitute Ab7, for G7 substitute Db9, for C7 substitute Gb7b5, for E7 substitute Bb13, etc. This substitution works well in most situations because:

1. Both the original chord and its $\flat 5$ substitute contain at least two tones in common.



Ab7 could be thought of as an embellishment of D7-D7 $\flat 5$ no root. Notice also that the root letter of each chord is the flatted fifth of the other, so that the chords could be reversed.

Original chord = Ab7 or D7
 $\flat 5$ substitute = D7 or Ab7

2. Both the original chord and its $\flat 5$ substitute can be resolved to the same chord.

D7 resolves to G by the cycle
 Ab7 resolves to G by a half step progression

APPLICATIONS OF THE $\flat 5$ SUBSTITUTE

Application of $\flat 5$ substitutes to a turnaround progression based on backcycling:

The Turnaround	C6	Am7	Dm9	G13	C6
	/ / / / / / / / / / / /				
$\flat 5$ Substitutes	C6	Eb9	Ab13	Db9	C6
	/ / / / / / / / / / / /				

Note that a new cycle progression has been formed—Eb to Ab to Db which then resolves down a half step to C.

Still more progressions based on the original turnaround can be found by combining the cycle progression with its $\flat 5$ substitutes. In the following examples, only the chord letter name is given. Experiment with different chord types and embellishments for each progression.

1. C E \flat D D \flat

2. C E \flat D G

3. C E \flat A \flat G

4. C A A \flat G

5. C A D D \flat

This example illustrates, in step by step sequence, the use of backcycling and $\flat 5$ substitution for sketching out a possible reharmonization of measures 17 through 21 of "EAST SIDE, WEST SIDE."

Step 1: The melody and original chord progression.

Step 2: Find possible chord letter names by backcycling from F.

Step 3: Combine the cycle progression with $\flat 5$ substitutes. A chromatically descending (stepwise) bass line is created in measures 18, 19, and 20 by making *every other* chord in the cycle sequence a $\flat 5$ substitute.

Step 4: This final reharmonization was decided on after trying many different chord types and embellishments against the melody, listening to hear which ones sounded best.

(E melody)

4 C Bm7 Bb 7+11 Am7 passing chord Gm C7-5 Fmaj7

17 18 19 20 21

Syncopation for measures 5 & 6, 9 & 10 of "EAST SIDE, WEST SIDE."

COUNT ALOUD → 1 & 2 & 3 & 1 & 2 & 3 &

m i m i m i

p p p p

p p p p

THE SIDEWALKS OF NEW YORK (East Side, West Side)

Jazz Waltz

Arranged by HOWARD MORGAN

A musical score for a solo instrument, likely a guitar or banjo, featuring five measures. The score includes chord symbols above the staff and fingerings below the staff. Measure 1: Dm7, 4-2-1, dynamic m. Measure 2: G9, 2-0, dynamic i. Measure 3: G7, 3-0, dynamic i. Measure 4: C, 0-0, dynamic m. Measure 5: C7-5, 3-2, dynamic m.

A musical score for guitar featuring five chords: Fmaj7, F6, F#o, C, and A+7. Each chord is shown with its name, a chord diagram, and a corresponding musical staff with fingering and strumming instructions.

- Fmaj7:** Chord diagram shows fingers 1, 3, and 2 on the 1st, 3rd, and 2nd strings respectively. The staff shows a downstroke (d) at the beginning, followed by an upstroke (u) on the 2nd string, and a downstroke (d) on the 3rd string.
- F6:** Chord diagram shows fingers 1, 3, and 2 on the 1st, 3rd, and 2nd strings respectively. The staff shows a downstroke (d) on the 1st string, followed by an upstroke (u) on the 3rd string, and a downstroke (d) on the 2nd string.
- F#o:** Chord diagram shows fingers 1, 3, and 2 on the 1st, 3rd, and 2nd strings respectively. The staff shows a downstroke (d) on the 1st string, followed by an upstroke (u) on the 3rd string, and a downstroke (d) on the 2nd string.
- C:** Chord diagram shows fingers 1, 3, and 2 on the 1st, 3rd, and 2nd strings respectively. The staff shows a downstroke (d) on the 1st string, followed by an upstroke (u) on the 3rd string, and a downstroke (d) on the 2nd string.
- A+7:** Chord diagram shows fingers 1, 3, and 2 on the 1st, 3rd, and 2nd strings respectively. The staff shows a downstroke (d) on the 1st string, followed by an upstroke (u) on the 3rd string, and a downstroke (d) on the 2nd string.

Musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff is for treble clef instruments and features a D9 chord, followed by a bass note, a G7 chord, and another bass note. The bottom staff is for bass clef instruments and features a bass note, a G7 chord, and another bass note. The music includes various rests and dynamic markings such as $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{1}{4}$.

A musical score for piano showing a sequence of chords. The chords are labeled above the staff: C, Bm7, B \flat +11, Am7, passing chord, Gm, and C7-5. The score consists of a single staff with a treble clef, showing the notes and rests for each chord. The 'passing chord' is represented by a single note (B) with a curved line above it, indicating it is a temporary chord.

For comparison, the chords of the original progression have been placed above the added and substitute chords. Considering only the original chord progression, add the letter symbols (CT, PT, UN, LN) for all chord tones, passing tones, and upper/lower neighbor tones. Write the symbols under the bass notes, as indicated.

OLD TIME RELIGION

Arranged by HOWARD MORGAN

Original Progression → C

Additions & Substitutions →

A musical staff in G clef and common time. It contains a variety of notes and rests, including eighth notes, sixteenth notes, quarter notes, eighth rests, sixteenth rests, and a whole rest. The notes are distributed across the four measures of the staff.

Write in letter symbols → () () () ()

A musical score for a solo instrument, likely a woodwind or brass, featuring a single melodic line. The score consists of two staves of music. The top staff begins with a C dynamic, followed by a F dynamic, then a C dynamic, an E7 chord, an F dynamic, an Am11 chord, another Am chord, an F sharp dynamic, a F sharp dynamic, a G7 dynamic, and a final C dynamic. The bottom staff follows a similar pattern of dynamics and includes various articulations such as slurs, grace notes, and dynamic markings like forte (f), piano (p), and sforzando (sfz). The music is written in common time.

Musical score for a solo instrument, likely trumpet or flute, showing a melodic line with various dynamics and articulations. The score includes measures with C, add F, C, C, G7, and G13 chords, along with grace notes and slurs.

A musical score for piano featuring a treble clef staff. The melody consists of eighth and sixteenth notes, with dynamic markings *i* (indicated by a small circle) and *m i* (indicated by a small circle with a dot). The harmonic progression is as follows: C (two measures), C (one measure), C7 (one measure), F (one measure), E7 (one measure), Am7 (one measure), F \sharp O (one measure), F \sharp O (one measure), G7 (one measure), C (one measure), and C (one measure). The score includes various pedaling instructions and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8).

In the following arrangement of "THAT OLD FEELING," look for:

1. Moving lines implied by chord symbols
Measures 1-4; 5-6; 9-11
2. Passing tones in bass used to connect lines
Measures 2 and 6
3. Passing tones in an inner voice
Measures 7-8; 10-12; 12-13; 13-14
4. Substitution as result of passing tones
Measure 11
5. Chord embellishment as a result of passing tones from the previous measure
Measure 14

The process of finding reharmonizations from line to chord (instead of from chord to line) offers great opportunities for creativity and experimentation. However, it also requires time, patience, and much experience to effectively utilize both inspiration and pure lucky accident!

In actual practice, the application of passing tones is often one of trial and error. If you are dealing primarily with the bass line, the idea, as mentioned earlier, is *to keep the line going in the same direction as long as possible*. If you are working with chord structures, each tone or voice within the chord is treated as a separate melody and can be moved independently up or down. The possibilities for arriving at new embellishments, additions and substitutions with this voice leading technique are endless.

THAT OLD FEELING

Lew Brown and Sammy Fain

Arranged by HOWARD MORGAN

The musical score consists of three staves of music. The top staff starts with a G major chord (G-B-D) in measure 1, followed by a B minor chord (B-D-F#) in measure 2, a G6 chord in measure 3, a Dm6 chord in measure 4, and an E7 chord in measure 5. The middle staff starts with an Am chord in measure 5, followed by an E+ chord in measure 6, an Am7 chord in measure 7, a Cm6 chord in measure 8, a D7 chord in measure 9, and a D#o chord in measure 10. The bottom staff starts with an Em chord in measure 9, followed by a B7 chord in measure 10, a Dm6 chord in measure 11, a B7 chord in measure 12, an E7sus chord in measure 13, and an E7 chord in measure 14. Each staff has a treble clef and a key signature of one sharp (F#). Fingerings are indicated above the notes, such as '1' over the first note of the first measure and '2' over the second note of the second measure.

A multi-line musical score for guitar, featuring six staves of music with corresponding chord diagrams and fingerings.

Chord Diagrams:

- D7-5-9**: Top right, diagram shows strings 6, 5, and 4 with dots at positions 0, 1, and 2 respectively.
- E7sus**: Second from top right, diagram shows strings 6, 5, and 4 with dots at positions 0, 1, and 2 respectively.
- Cm6/9**: Bottom left, diagram shows strings 6, 5, and 4 with dots at positions 0, 1, and 2 respectively.
- D13**: Bottom middle, diagram shows strings 6, 5, and 4 with dots at positions 0, 1, and 2 respectively.
- D7-9**: Bottom right, diagram shows strings 6, 5, and 4 with dots at positions 0, 1, and 2 respectively.
- G6/9**: Far bottom right, diagram shows strings 6, 5, and 4 with dots at positions 0, 1, and 2 respectively.

Chords and Fingerings:

- Stave 1 (Top):** A9 (13), A13-5 (14), Cm7 (15), Am11 (16).
- Stave 2:** G (17), Bm (18), G6 (19), Dm6 (20).
- Stave 3:** Am (21), E+ (22), Am (23), Cm6 (24).
- Stave 4:** B+7 (25), B7 (26), Am7 (27), Am7 (28).
- Stave 5:** Em7 (29), A7 (30), Am7 (31), D13 (32).
- Stave 6 (Bottom):** G6/9 (33).

Note: It really doesn't matter if you can't always name the new harmony that occurs as a result of combining passing tones with the melody. In fact, it is difficult to assign names to chords in some modern compositions containing highly dissonant tone clusters. Once again, use your ears. If it sounds good, use it. You can always go back later to find out why it works.

The two following arrangements of "STAIRWAY TO THE STARS" and "SWEET AND LOVELY" contain substitutions, additions and embellishments that result from the use of relative majors and minors, backcycling, half step progressions, flat five substitutions and passing tones. As you play the arrangements, try to determine which techniques were used to arrive at each reharmonization. For comparison, the chords of the original progression are placed above the reharmonization.

D9

& 2 & 3 & 4 &

Emaj7 1 & 2 & 3 & 4 &

E6

(3)
(4)
(5)

D9

Emaj7

E6

F9 m i m i m a m

p p

1 & 2 & 3 & 4 &

G

Bm7

C9

B7

F9

1 & 2 & 3 & 4 &

E7

E7

F# m7

Bm7

G°

E7

Bm7

E7

Bm7

E7

A7

D

Dm

Bb7

E

B7 rit.

B7

F9

E9

rit.

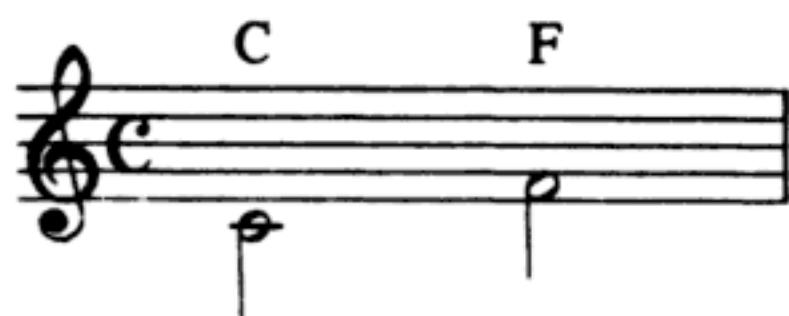
1

The Cycle and the Bass Line

All or any part of a cycle progression can be implied by playing bass notes in skipwise motion. The bass line can move either up a perfect fourth or down a perfect fifth from the root, but the letter names of the notes remain the same. Here are two examples showing skipwise movement from the root of the chord.

SKIPWISE BASS LINE MOTION WITH THE CYCLE

Bass line moving up a perfect fourth



Bass line moving down a perfect fifth



To automatically play with skipwise bass motion on cycles, simply play the letter name of each chord in the cycle sequence.

A musical staff in G clef. Seven bass notes are shown, each with a label above it:

- C7 is the 5th of F7
- F7 is the 5th of B♭7
- B♭7 is the 5th of E♭7
- E♭7 is the 5th of A♭
- A♭ is the 5th of C7
- C7 is the 5th of F7
- F7 is the 5th of B♭7

Below each note, arrows indicate the direction of the skipwise motion: "up a fourth" or "down a fifth".

Here are two examples showing the bass line moving up a perfect fourth or moving down a perfect fifth. Play both examples.

A musical staff in G clef. The bass line consists of seven notes, each labeled with a chord name:

- D7
- G7
- C7
- F7
- B♭7
- E♭7
- A♭

Arrows below the staff indicate skipwise motion: "up a fourth" between D7 and G7, and "down a fifth" between G7 and C7.

A musical staff in G clef. The bass line consists of seven notes, each labeled with a chord name:

- D7
- G7
- C7
- F7
- B♭7
- E♭7
- A♭

Arrows below the staff indicate skipwise motion: "down a fifth" between D7 and G7, and "up a fourth" between G7 and C7.

Complete the bass line in the next example starting with the D7 in the second measure. Alternate *up a perfect fourth*, *down a perfect fifth*, *up a perfect fourth*, *down a perfect fifth*. Then play the example.

A musical staff in G clef. The bass line consists of seven notes, each labeled with a chord name:

- Bm7
- E7
- A7
- D7
- G7
- C7
- F

The bass line starts with D7, followed by E7, A7, D7, G7, C7, and F. The bass line ends with the instruction "complete...".

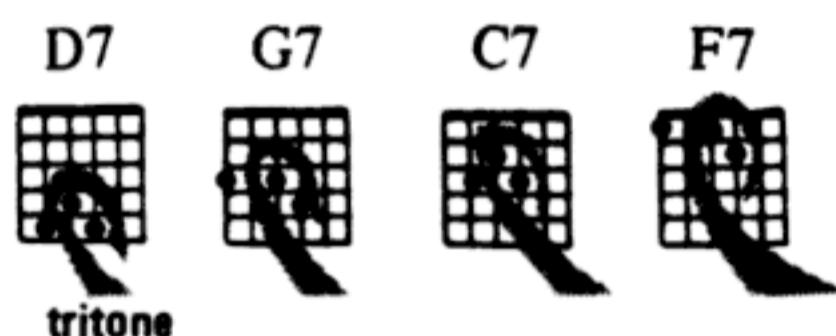
Complete the bass line in this example starting with the D7 in the second measure. Alternate *down* a perfect fifth, *up* a perfect fourth, *down* a perfect fifth, *up* a perfect fourth. Then play the example.

Bm7 E7 A7 D7 G7 C7 F

complete...

STEPWISE BASS LINE MOTION WITH THE CYCLE

Cycle Progression: Play



The tritone interval (augmented fourth or diminished fifth). See page 157. The tritone moves chromatically downward on all cycle progressions of dominant seventh chords.

Moving from D7 to G7, the $\flat 7$ (C on ③) moves down one fret to the 3rd of G7 (B on ③). The 3rd of D7 (F \sharp on ④) moves down a fret to the $\flat 7$ of the G7 (F on ④). The same moves occur when going from G7 to C7 and from C7 to F7.

The stepwise downward motion from $\flat 7$ to 3 and from 3 to $\flat 7$ on all cycle progressions of dominant sevenths can be expressed as a bass line.

Stepwise from the third:

(3)	($\flat 7$)	(3)	($\flat 7$)	(3)	($\flat 7$)	(3)
F \sharp 7	B7	E7	A7	D7	G7	C7

Stepwise from the flatted seventh:

($\flat 7$)	(3)	($\flat 7$)	(3)	($\flat 7$)	(3)	
F \sharp 7	B7	E7	A7	D7	G7	C

on V7 to I, 3 goes to 1 (Root)

Which of the above two bass lines best fit this melody? Try both to decide.

F \sharp 7 B7 E7 A7 D7 G7 C

Here is a melody and progression in which a stepwise line (implied in the first and second measures) is followed by a cycle progression. Notice that when the melody becomes active the bass becomes less active.

A musical score for piano featuring a treble clef staff. The score includes a harmonic progression above the staff: Am, Am7, F#m7-5, B7, Em7, A7, Dm7, G7, and Cmaj7. Below the staff, a melodic line is shown with various note heads and stems, some with sharp symbols, indicating specific pitch requirements. The piano keys below the staff are marked with vertical bars and sharps (#) to show the key signature.

Passing, chord and neighbor tones added to root progressions based on the cycle result in a modern sounding bass line.

When a chord tone is also an upper neighbor it will be marked $\overset{\text{CT}}{\text{UN}}$.

When a chord tone is also a lower neighbor it will be marked ^{CT.}
_{L.N.}

**Chord tones used as passing tones are marked CT.
PT.**

A musical staff in common time with a treble clef. It consists of seven measures separated by vertical bar lines. Above the staff, the chords are labeled: E7, A7, D7, G7, C7, F7, and B♭. Below the staff, under each note head, are fingerings: CT, CT UN, UN, CT UN, CT, CT, CT UN, CT UN, CT, CT, CT, LN, CT, PT, PT, CT UN.

A musical score for a blues progression in C major. The score consists of seven measures, each representing a different chord: E7, A7, D7-5, G7, C7, F7, and B♭. The notes are represented by vertical stems with dots at the top, indicating pitch. Below each note, there is a label indicating the stroke type: 'CT' (Cross Stroke) or 'LN' (Long Note). The first measure (E7) has four notes, all labeled 'CT'. The second measure (A7) has four notes, with the first three labeled 'CT' and the fourth labeled 'LN'. The third measure (D7-5) has four notes, all labeled 'CT'. The fourth measure (G7) has four notes, all labeled 'CT'. The fifth measure (C7) has four notes, all labeled 'CT'. The sixth measure (F7) has four notes, all labeled 'CT'. The seventh measure (B♭) has four notes, with the first three labeled 'CT' and the fourth labeled 'LN'. The score is written on a single staff with a treble clef and a common time signature.

For comparison, the chords of the original progression have been placed above the added chords and substitutions. Be sure to observe the key signature.

LONESOME ROAD

Arranged by HOWARD MORGAN

A
A7
A9

Progression based on BACKCYCLING treated with bass descending in *stepwise motion*.

D
Dm
G7
A
C#m7-5
F#7
E7
E7
A
D
A
E13
A
D
A
stepwise
stepwise
Harmonic treatment same as first half of song.

A
A7
D

Progression derived by backcycling from A, now treated with bass incorporating neighbor tones in *skipwise motion*.

Dm
G7
C#m7-5
F#7
B7-5
E13
Bass in skipwise motion.
A to avoid doubling of bass with melody.

A
D
A
G
A

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NOTES ON FIRST STRING

Here are the notes on the first string from the 5th fret to the 13th fret. See the Appendix (page 159) for complete notation from the 5th fret to the 19th fret.

Frets 5 6 7 8 9 10 11 12 13
A A# Bb B C C# Db D D# Eb E E# F

BASS LINE ANALYSIS: "BLUES FOR HY"

"BLUES FOR HY" incorporates many of the approaches to a jazz-oriented finger style arrangement that have been discussed in this book.

1. A walking bass line provides rhythm, outlines the harmonic foundation, and acts as a counter-melody to the melodic theme above it.
2. The melody is syncopated against the steady $\frac{1}{4}$ of the bass line, creating contrast between the two parts and emphasizing their independence.
3. Independence between the melody and the bass voices is heightened by the *plan* of the arrangement:
 - a. The first chorus states the bass line alone.
 - b. The second chorus restates the same bass line while introducing the theme above it.
 - c. The third chorus is an "improvisation" in both the melody and the bass voices simultaneously.
 - d. The fourth chorus restates the theme and original bass line.
4. The blues progression upon which the theme and bass line were based was reharmonized with backcycling, passing tones and half-step progression.
5. Melodic interest in the bass line is achieved by alternating stepwise motion with skipwise motion.

Next follows a blues progression in E major plus the progression and bass line for "BLUES FOR HY." Compare the two progressions and play the bass line before starting the arrangement.

- Which measures are the result of backcycling?
- Which measures are the result of chromatic passing tones?
- Which measure is the result of half step progression?

STANDARD BLUES PROGRESSION

measures 1 2 3 4 5 6

7 8 9 10 11 12

Bass Line from "BLUES FOR HY"

1 E 2 A7 3 A#° 4 E7

5 A7 6 A#° 7 E 8 D7-5 9 C#7

10 F#m7 11 E 12 C#7-5 13 F#7 14 B7

21 F# m7 B7 E9 G9 Gb9 F9 3rd Chorus:

26 30 34 Coda

37 VIII IX

39 4fr 3fr 5fr 4fr

How to play "BLUES FOR HY" as a round with a second guitar:

1st guitar Play the entire arrangement as written.

2nd guitar Play chord accompaniment only from measures 1 through 24.
Then go back to the 2nd chorus (measure 13) and play notation
from measures 13 through 32, then to the Coda section (measures
37 to 41) to end in unison with the 1st guitar.

Adapting Chord Melodies for “Instant” Finger Style Arrangements

The techniques used in folk guitar for automatically plucking out melody and bass parts from simple pre-set chord formations (p. 25) can now be used for adapting more complex chord-melody solos designed for pick style into “instant” finger style arrangements. This is accomplished (with some occasional adjustments for chord voicing) by applying certain right hand finger and thumb combinations in a steady rhythm to the pre-set chord formations of the original chord-melody solo.

In these examples the rhythmic device consists of repeating either the chord itself, or the lowest tone (in this case the root) of the chord on each beat.

BLUE MOON (excerpt)

Lorenz Hart and Richard Rodgers

The completed arrangement is on page 111.

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Remember, the basic concept of the rhythmic device is to keep a *constant rhythmic pulse* in the bass and chord accompaniment parts, regardless of what is being played in the melody. And, as mentioned earlier, the actual notes of the bass are less important than the fact that each note occupies a beat (see page 18).

Important: The following exercises and arrangements using rhythmic device concepts (“BLUE MOON,” “DON’T BLAME ME,” “BONFIRE”) should be played with both a *muffled bass* and a *muffled, slightly scratchy, drum/brush-like sound in the chord accompaniment part*. This effect can be obtained by placing your hand in the position for damping the strings (see the photo on page 18), with your fingers held almost parallel to the strings. You then scratch the strings with the left side of your *i* or your *m* fingernails as you slide your fingers inward toward your palm. Special care must be taken to allow the melody to ring out clearly.

On the next page are some examples of possibilities for right hand finger and thumb combinations that could be applied to a given set of chord formations. Play each exercise ten or twenty times.

THE CHORD FORMATIONS

The image shows two sets of diagrams. At the top left are two guitar fretboards: one with a 'G' chord (x at 1, 3, 5) and one with a 'D7' chord (x at 1, 2, 3). Below them is a musical staff in common time with a treble clef. The staff has four measures of music, each consisting of a single note. The first measure is a G chord (1, 3, 5), the second is a D7 chord (1, 2, 3), the third is a G chord (1, 3, 5), and the fourth is a D7 chord (1, 2, 3). Below the staff are ten numbered exercises (1-10) for syncopation. Each exercise consists of a single note on a staff. The notes are labeled with 'a' (upstroke), 'm' (middle stroke), and 'i' (downstroke). The exercises are: 1. a m i, 2. a m i, 3. a m i, 4. a m i, 5. a m i, 6. a m i, 7. a m i, 8. a m i m a m i m, 9. a m i, 10. a m i.

Here are three syncopations to try with the previous exercises (1-10).

The image shows two sets of diagrams. The top set includes a 'Gmaj7' chord diagram (x at 1, 3, 5) and a 'D7' chord diagram (x at 1, 2, 3). Below the diagrams are four measures of music in common time with a treble clef. The first measure is a Gmaj7 chord (1, 3, 5), the second is a D7 chord (1, 2, 3), the third is a Gmaj7 chord (1, 3, 5), and the fourth is a D7 chord (1, 2, 3). The notes are labeled with 'a' (upstroke), 'm' (middle stroke), and 'i' (downstroke). The first measure is '1 & 2 & 3 & 4 &'. The second measure is 'a m i'. The third measure is 'a m i'. The fourth measure is 'Count out loud'. The bottom set includes a 'Gmaj7' chord diagram (x at 1, 3, 5) and a 'D7' chord diagram (x at 1, 2, 3). Below the diagrams are four measures of music in common time with a treble clef. The first measure is a Gmaj7 chord (1, 3, 5), the second is a D7 chord (1, 2, 3), the third is a Gmaj7 chord (1, 3, 5), and the fourth is a D7 chord (1, 2, 3). The notes are labeled with 'a' (upstroke), 'm' (middle stroke), and 'i' (downstroke). The first measure is '1 & 2 & 3 & 4 &'. The second measure is 'a m i'. The third measure is 'a m i'. The fourth measure is 'a m i'.

Three Against Two

One of the best exercises I know to develop the ability to “think” in two rhythmically independent parts and to convey the feeling of rhythmic independence between the thumb and fingers of the right hand, is the playing of *three against two*.

quarter note triplets
played with the fingers
three

quarter notes
played with the thumb
two

You may find this figure very difficult to read, let alone play. There is, however, a counting “trick” that will enable you to read and play the figure without much difficulty. All it takes is a slow, steady count, concentration, and the patience to stick with it until you get it.

Say aloud: LOVE THE GUITAR

on LOVE play $\begin{smallmatrix} a \\ m \\ 1 \end{smallmatrix}$ (together)
p

on THE play $\begin{smallmatrix} a \\ m \\ 1 \end{smallmatrix}$ (alone)

on GUI- play p (alone)

on -TAR play $\begin{smallmatrix} a \\ m \\ 1 \end{smallmatrix}$ (alone)

3 3
LOVE THE -TAR LOVE THE -TAR

Don’t expect to feel and hear the two parts independently until you have practiced the exercises for a while. At first, concentrate on saying over and over at a very slow pace “LOVE THE GUITAR” as you follow the indicated motions with your thumb and fingers. Important: When you say “GUITAR,” do not break up the syllables by saying “GUI-TAR.” Say it quickly, with the accent on the last syllable “GUITAR.”

Take your time! Play each exercise many times before going on to the next. As you get used to the figure, pick up the tempo slightly. By the time you reach the final exercise you will probably be hearing and feeling both parts independently.

Once mastered, the "laid back" feeling produced by playing quarter note triplets against even quarter notes can be applied with interesting results to many finger style arrangements, even without employing quarter note triplets. The best way I can explain this last remark is to suggest that you listen to the great jazz pianist Erroll Garner. That exciting, just-behind-the-beat feeling of his is particularly effective when applied to a finger style arrangement with a rock-steady bass beat.

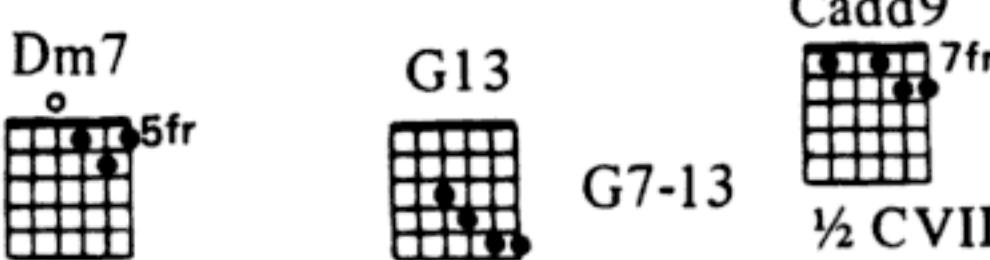
After you have played the following arrangement of "DON'T BLAME ME" as written, try experimenting with a slightly laid back feeling in the melody part while you maintain the steady beat in the bass. The same approach would also work well on the earlier arrangement of "BLUE MOON" (page 111).

DON'T BLAME ME

Dorothy Fields and Jimmy McHugh

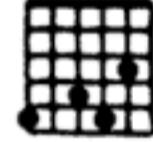
Arranged by HOWARD MORGAN

The sheet music for "DON'T BLAME ME" consists of three staves of musical notation for guitar. The top staff shows a melodic line with fingerings (1, 2, 3, 4, 5, 6) and various guitar chords above the staff. The middle staff continues the melody and includes a section labeled "CIV-----" and "CVI-----". The bottom staff provides harmonic support with chords like Dm7, G13-9, Em7, A♭maj7, G7-5, Cmaj7, B♭9, and others. Fingerings for the bass line are indicated as "Muffle Bass". The music is arranged in a "Rubato" style, with specific dynamics like "p" (piano), "a" (accent), and "Dm 3 ½ CI" (Dm chord with a 3 and a half measure count-in). The chords shown include B♭9, Em11, A7-5, Dm, Dm7, A7-9, A13, B♭13+11, CIV, CVI, Em7, Am7, G+7-9, VI, and G7-9.

Em7 A+7-9 A7-9 Dm7 G13 G7-13 Cadd9




F E7 Am11
CI-----


D7



Cmaj7 C6 Bb9 Em11 A7-5 A9 Em7


Dm Dm7 G11G7-9 Em7 A+7-9 A7 ritard


*Harmonics VII Fret (see the Appendix, page 186).

Lightly place first finger directly over and across the seventh fret on ⑤④③.
Do not depress the strings. Pluck with *p m i*. Note G on the second string,
eighth fret (played with *a*), is sounded as a half note along with the harmonic
tones on ⑤④③.

"HAVE YOURSELF A MERRY LITTLE CHRISTMAS" explores more of the fingerboard. Look for:

1. Piano-like "block" chord approach with rhythmic device from measure 17.
2. Cycle progression with stepwise motion—measures 7, 8.
3. Embellishment with passing tones—measures 7, 8, 19, 20, 21, 31, 32, 34.
4. "Modern" sounding voice leading in parallel fourths—measures 16, 33, 34.
5. Natural harmonics—measures 35, 36.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

From the Musical Production "MEET ME IN ST. LOUIS"
Hugh Martin and Ralph Blane

Arranged by HOWARD MORGAN

Rubato

Gmaj7 Em7 Am11 Am7 D7-9 Gmaj7 Em7
Am7 D7 Em7 Gmaj7 Em7 D13 D+7
B7+9 E13 A7-5 A7 Gmaj7 Em7 Am7 D7-9
Gmaj7 Em7 Am7 D7 Gmaj7 Em7 Am7 C7 B9 B9
Em7 Ebm7 Dm11 Em11 Dm11 G+7+9 Cmaj7 Cm7(add6) C0 C III
15 16 17 18

This figure contains six staves of musical notation for guitar, arranged vertically. Each staff includes a chord diagram at the beginning and specific fingerings (e.g., 1, 2, 3, 4, 5, 6) indicated by circles above or below the strings. The staves are as follows:

- Staff 1:** Chords Bm7 (7fr), Bm7 (5fr), Bb0, VI, Am7, Am11, D13-9, Gmaj9, Em7. Measures 18-20.
- Staff 2:** Chords C#m7-5, F#13-9, Bm7, A13, Asus, A7. Measures 21-23.
- Staff 3:** Chords Am11, Ab9. Measures 24-27.
- Staff 4:** Chords B7 (5fr), VIII, CVII---. Measures 28-30.
- Staff 5:** Chords Em9 (7fr), Ebm9 (4fr), Dm9, G13-9 (-13), Cmaj7 (7fr), Am11, Cm11, CIV, CIII. Measures 31-33.
- Staff 6:** Chords Am9/D (5fr), Dm11, D13-9 (-13), CV, VIII, CVI, CV. Measures 34-36. A note in measure 36 specifies "Shake guitar (if acoustic) for a 'Fender Rhodes' sound."

Note the use of first- and third-inversion chord formations on cycle progressions (tritones, see page 99) to create a rhythmic "comping" (accompaniment) effect below the melody.

STOMPIN' AT THE SAVOY

Andy Razaf, Benny Goodman, Chick Webb and Edgar Sampson

Arranged by HOWARD MORGAN

The musical score consists of ten staves of music for a single performer, likely a guitarist, with accompanying chords. The score is divided into two main sections by a vertical bar line. The left section starts with a G13-9 chord (with a 3rd finger on the 13th fret of the 6th string) followed by a C6/9 chord. It includes a bass line with eighth-note patterns and various chords: A7-9, Dm11, G13-9, C6/9, A+7+9, D+7+9, G13-9, C6/9, A7-9, Dm11, G13-9, C6, F13, F#13, F13, E♭9 5fr, E9 6fr, E♭9 5fr, E♭13, A♭13 4fr, G13, and G13-9 C6/9. The right section continues with G13-9, C6/9, and concludes with G13-9 C6/9. The score includes dynamic markings like *p* (piano), *fr* (fret), and fingerings (e.g., 3, 5, 6).

A7-9

Dm11

G13-9 C6/9

2nd Chorus

A7-9

G11 Fm7 Em7

D7+9 G13-9

Fm7 Em7

A7-9

D7+9 A7-9 Dm11

G7 C

F9 F#13 7fr

F13

F+7

Bb9 B13 5fr 6fr

(5)

Bb13 Bb9

Eb13 5fr E13 Eb13 Eb13 Eb+7 Ab9

Ab13- G9

G13-9 C6/9

G13-9 C6/9

A7-9 Dm11

G13-9 C6

G13-5 Cmaj13 12fr

Harm. 12th fret

(3) (2) (5) (6)

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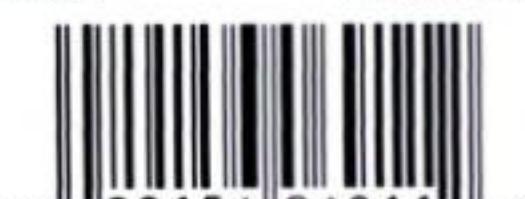
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