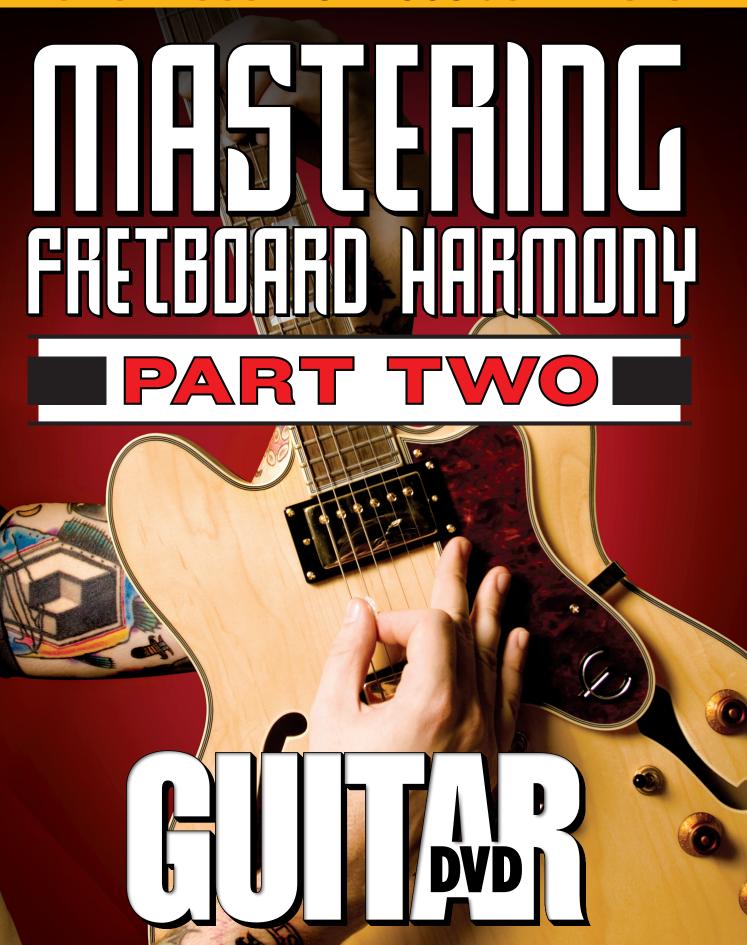
FOR SERIOUSLY SERIOUS GUITARISTS!



TYPES OF VOICE-LEADING

FIGURE 1 parallel motion

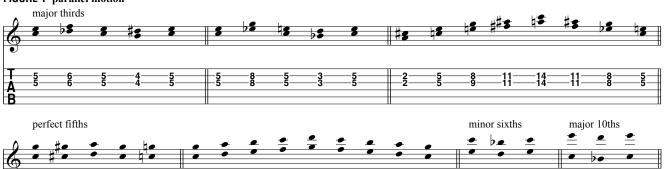
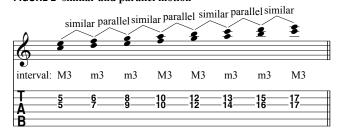


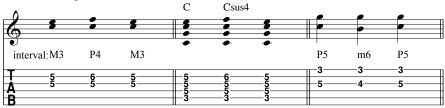


FIGURE 2 similar and parallel motion



NOTE: play this and all similarly-formatted examples both "forwards" and "backwards" (ascending and descending)



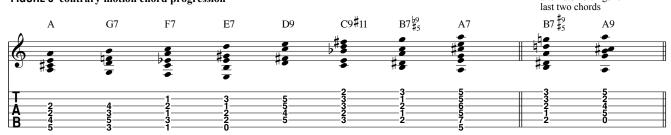






alternate voicings for





HEXATONIC SCALES

FIGURE 6 C major hexatonic



FIGURE 7 C major hexatonic harmonized in 3rds and 4ths





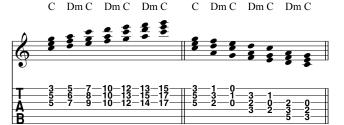


FIGURE 9 alternating C and Dm triad inversions up the neck

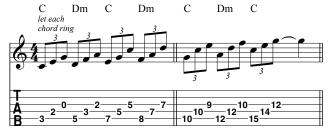


FIGURE 10 A major hexatonic scale



FIGURE 11 harmonized A major hexatonic melody, à la "Jessica"

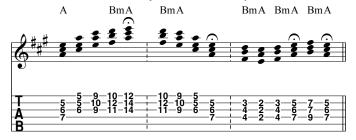


FIGURE 12 D minor hexatonic scale harmonized in triads

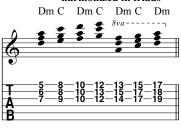


FIGURE 13 D minor hexatonic scale

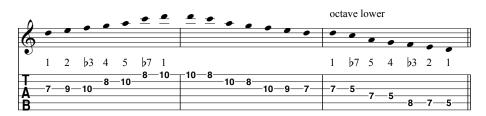


FIGURE 14 D minor hexatonic scale harmonized in thirds and fourths

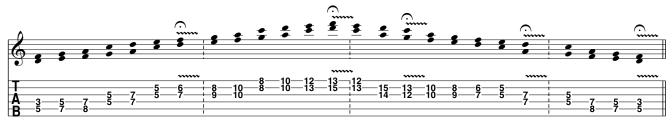


FIGURE 15 C major hexatonic

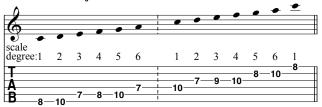
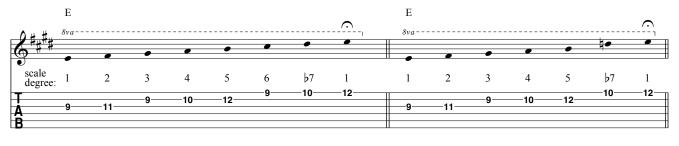


FIGURE 16 D minor hexatonic

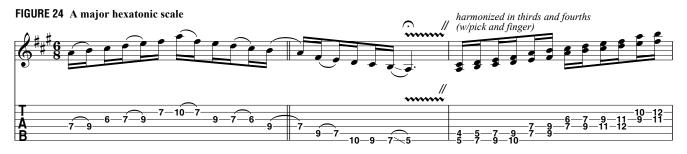




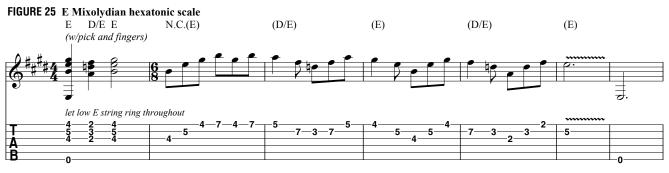


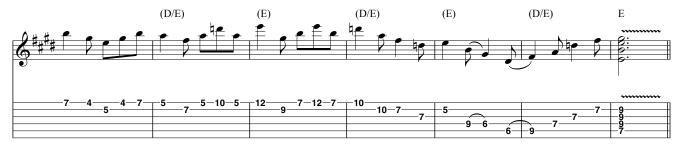


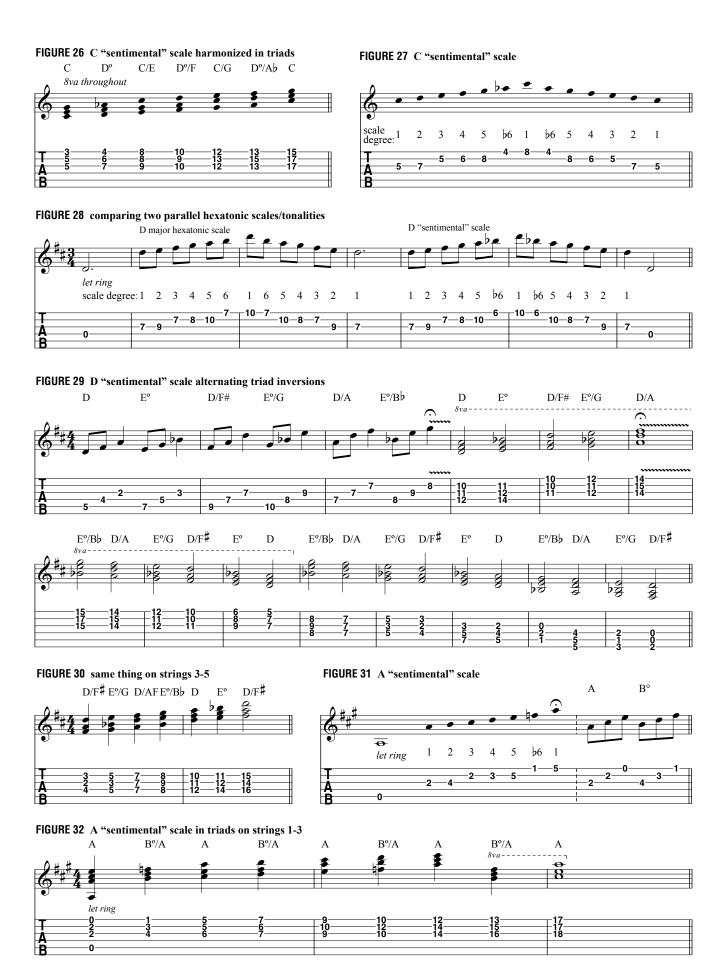












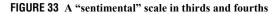
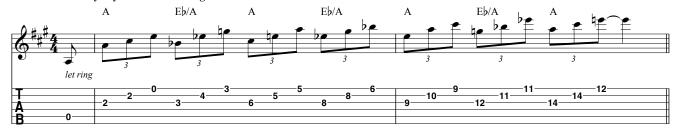




FIGURE 34 A "odyssey" scale alternating triads



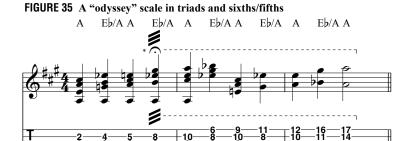


FIGURE 36 A "odyssey" scale

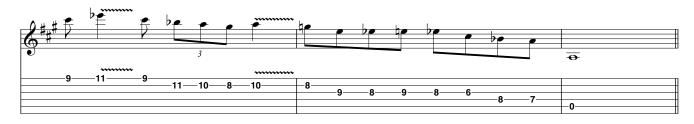


* tremolo pick top note of chord or interval

FIGURE 37 A "odyssey" scale single-note runs



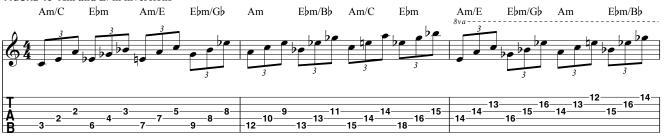






0





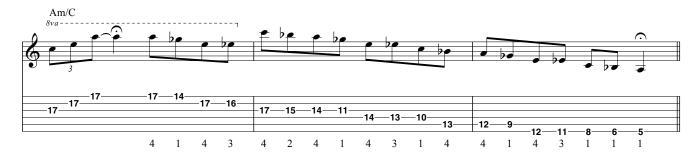
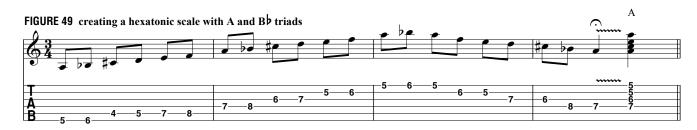


FIGURE 47 combining A and Bb triads

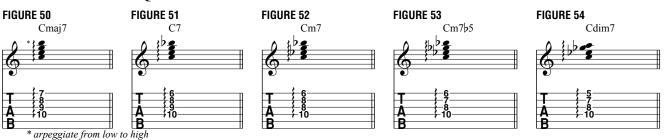


FIGURE 48 Bb triad arpeggio with lower neighbors





SEVENTH CHORD QUALITIES





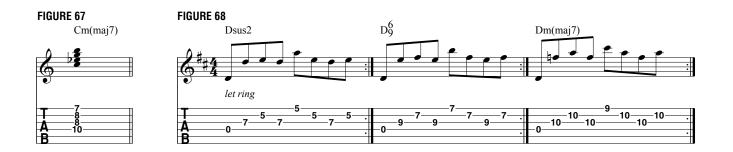


FIGURE 69 C major seven chord inversions, open voicings, on the A, D, G and B strings

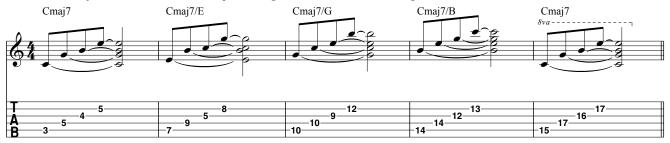


FIGURE 70 C major seven inversions on the top four strings

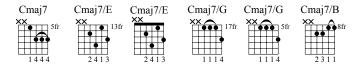
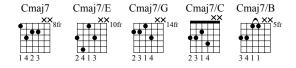
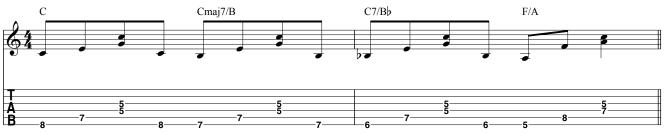


FIGURE 71 C major seven inversions on the bottom four strings









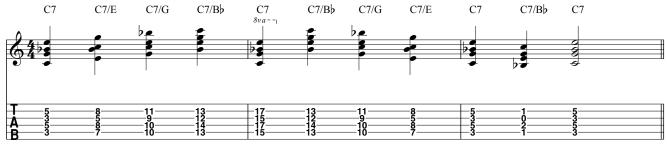


FIGURE 74 C7 inversions on the top four strings

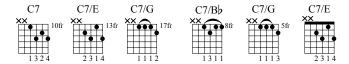


FIGURE 75 C7 inversions on the bottom four strings

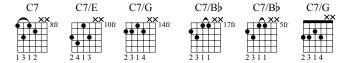


FIGURE 76 G7 inversions on the top four strings

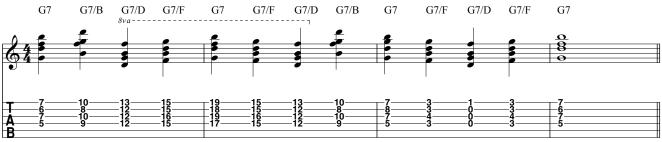


FIGURE 77 G7 inversions on the middle four strings

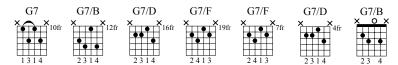


FIGURE 78 G7 inversions on the bottom four strings

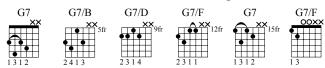
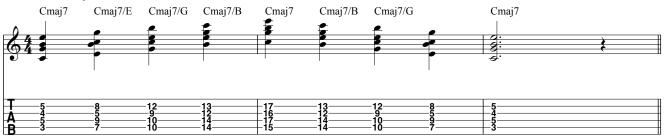


FIGURE 79 Cmaj7 inversions drill





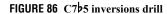




FIGURE 87 C7#5 inversions drill

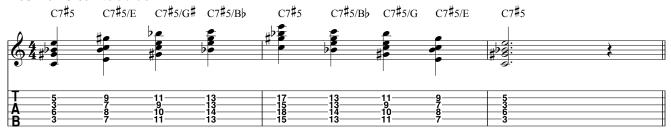


FIGURE 88 Cm(maj7) inversions drill





SIXTH CHORD QUALITIES



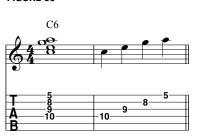


FIGURE 90

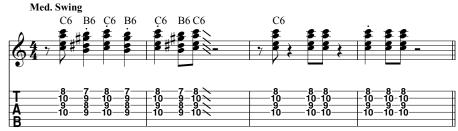


FIGURE 91 C6 inversions drill

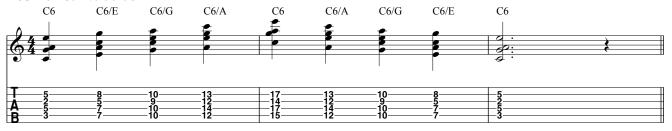
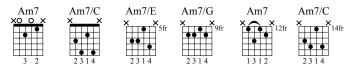


FIGURE 92 Am7 inversions on the middle four strings





_9__10__7

FIGURE 97 C6 arpeggio and chord

FIGURE 99 C Dorian mode

FIGURE 101 Cm6 inversions drill

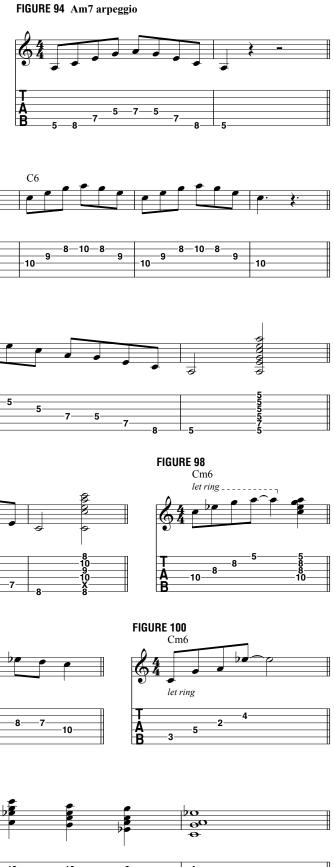


FIGURE 102 Cm6 inversions on the top four strings

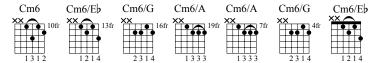


FIGURE 103 mutating chord qualities

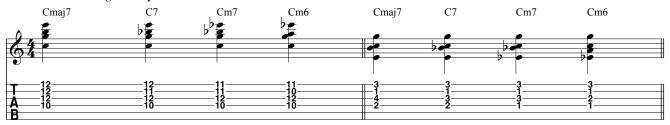
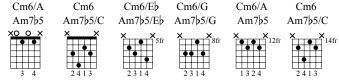


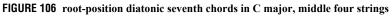
FIGURE 104 overlapping relative arpeggios



FIGURE 105 synonymous chords



DIATONIC SEVENTH CHORD SCALES IN INVERSIONS



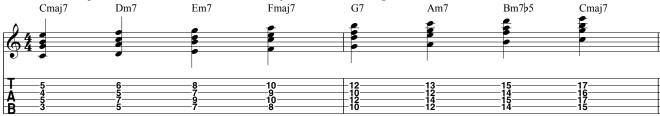


FIGURE 107 first-inversion diatonic seventh chords in C major, middle four strings

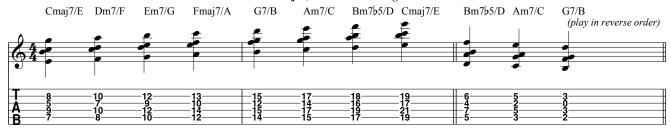


FIGURE 108 second-inversion diatonic seventh chords in C major, middle four strings



FIGURE 109 third-inversion diatonic seventh chords in C major, middle four strings

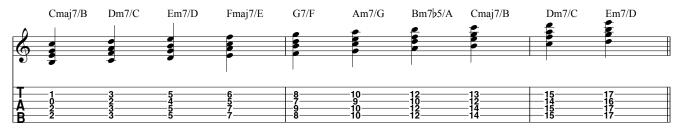


FIGURE 110 chord progression in C using diatonic seventh chord inversions

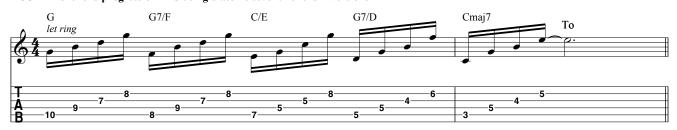


FIGURE 111 root-position diationic seventh chords in G major, top four strings

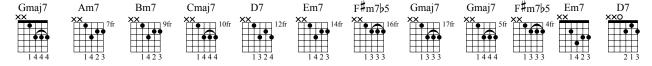


FIGURE 112 first-inversion diationic seventh chords in G major, top four strings

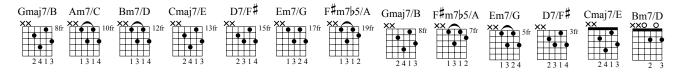


FIGURE 113 second-inversion diationic seventh chords in G major, top four strings

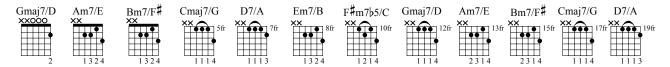
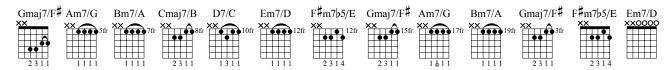


FIGURE 114 third-inversion diatonic seventh chords in G major, top four strings



HARMONIC MINOR DIATONIC SEVENTH CHORDS

FIGURE 115 A harmonic minor diatonic seventh chords, close-position voicings on top four strings

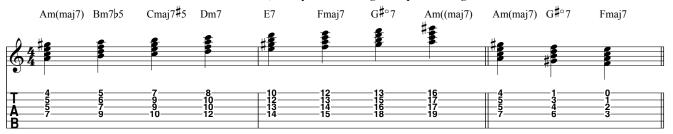
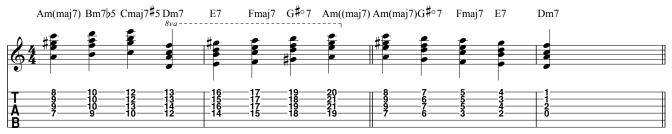


FIGURE 116 root-position A harmonic minor diatonic seventh chords, raise-two voicings on top four strings



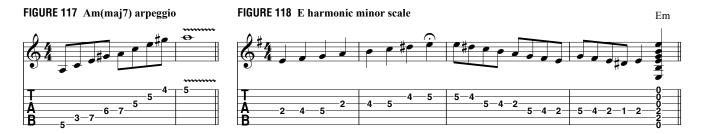


FIGURE 119 E harmonic minor diatonic seventh chords, root-position raise-two voicings on top four strings

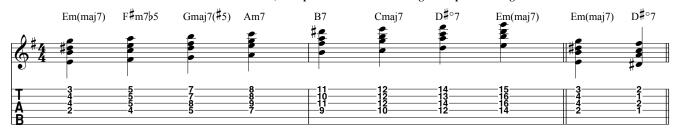
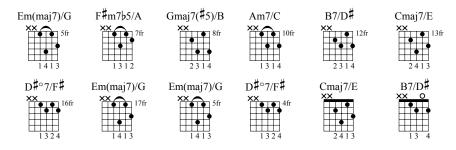


FIGURE 120 first-inversion E harmonic minor diatonic seventh chords on top four strings



MELODIC MINOR DIATONIC TRIADS AND SEVENTH CHORDS





FIGURE 122 A harmonic minor scale



FIGURE 123 A melodic minor root-position diatonic triads on the top three strings



FIGURE 124 A melodic minor first-inversions diatonic triads on the top three strings

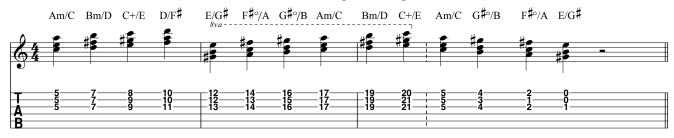


FIGURE 125 A melodic minor second-inversion diatonic triads on the top three strings



FIGURE 126 symmetrical inversions



INTERVALS IN MELODIC MINOR



FIGURE 128 E melodic minor scale in fourths on the top two strings



FIGURE 129 A melodic minor scale in fourths on the top two strings



FIGURE 130 E melodic minor in sixths on the G and high E strings



FIGURE 131 A melodic minor in sixths on the G and high E strings



FIGURE 132 E melodic minor in 10ths on the low E and G strings



FIGURE 134 E melodic minor in 10ths on the A and B strings



FIGURE 133 E melodic minor in 10ths on the D and high E strings



FIGURE 135 A melodic minor 10ths on the low E and G strings



FIGURE 136 A melodic minor scale 10ths on the A and B string



FIGURE 137 A melodic minor 10ths on the D and high E strings



FIGURE 138 A melodic minor open-voiced triads on the A, D and B strings

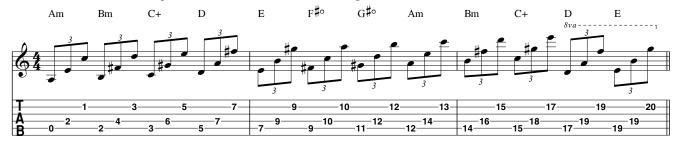


FIGURE 139 A melodic minor open-voiced triads on the D, G and high E strings

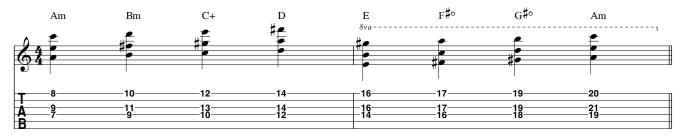
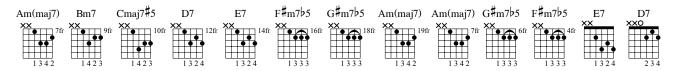


FIGURE 140 A melodic minor diatonic seventh chords on the middle four strings



FIGURE 141 A melodic minor diatonic seventh chords on the top four strings



MELODIC MINOR'S MOST APPEALING USEFUL MODES



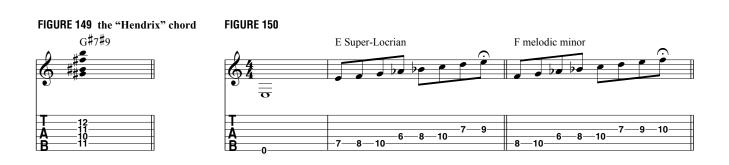


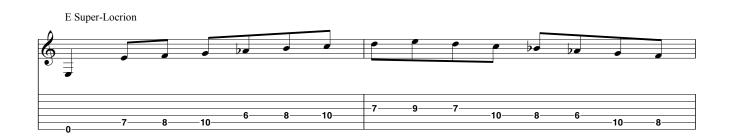


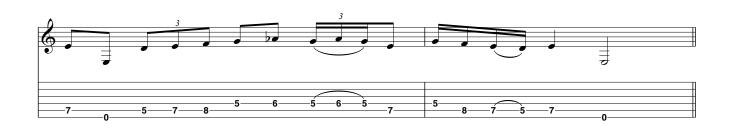
THE DIMINISHED WHOLE-TONE SCALE (A.K.A. THE SUPER-LOCRIAN MODE)

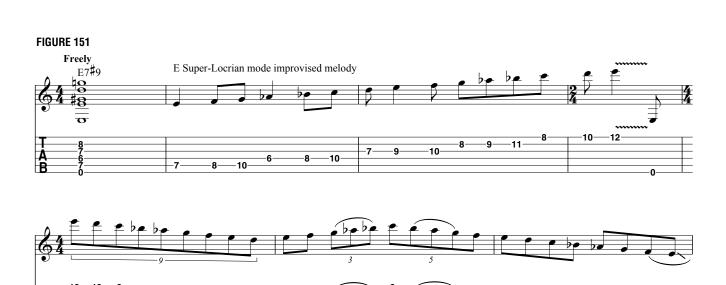
FIGURE 148 G#Super-Locrian mode improvised melody







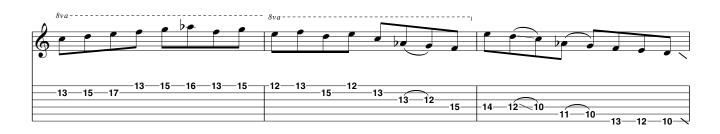


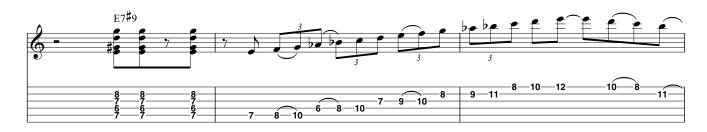


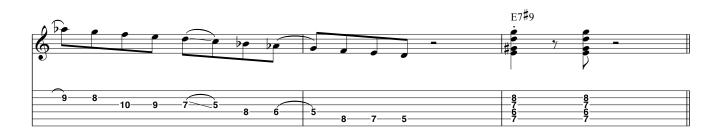


-13<u>--1</u>1---13---15-

-10-







UPPER-STRUCTURE HARMONY: STACKING THIRDS

The Lydian 13 Sharp-11 Chord

FIGURE 152 C major scale



FIGURE 153 stacking thirds in C major

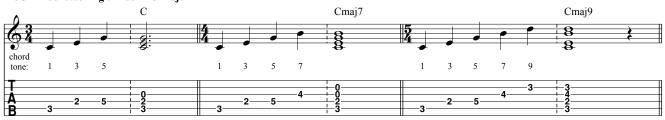


FIGURE 154

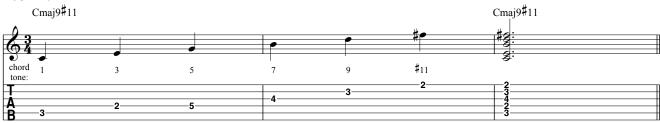


FIGURE 155 Cmaj9#11 arpeggio run



FIGURE 156 Cmaj13#11 arpeggio, 2nd position



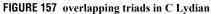
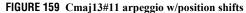


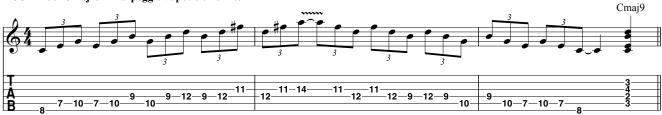


FIGURE 158









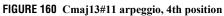




FIGURE 161 improvising in C Lydian over Cmaj9#11





The Lydian-dominant 13 Sharp-11 Chord

FIGURE 162 C Lydian dominant mode



FIGURE 163 G melodic minor scale

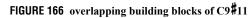


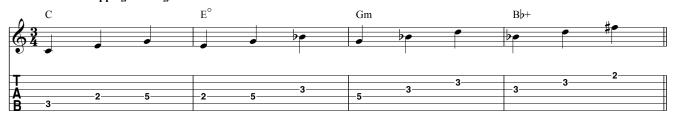
FIGURE 164 C9 arpeggio and chord

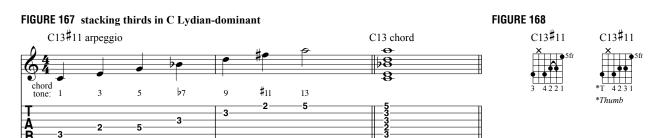


FIGURE 165 C9#11 arpeggio and chord

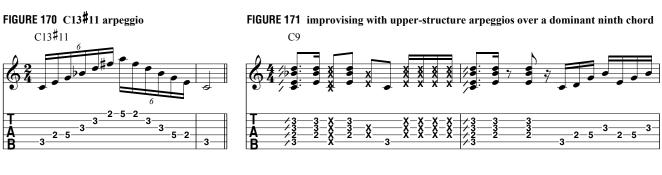
















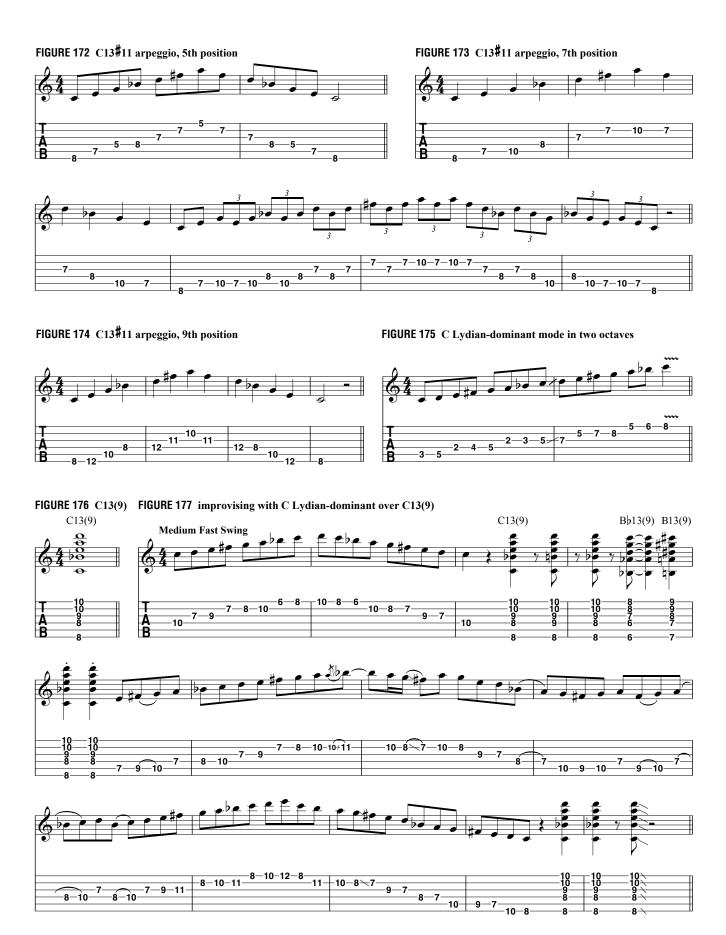
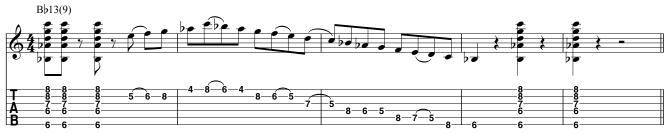


FIGURE 178 improvising with Bb Lydian-dominant over Bb13(9)



The Dorian Minor-13 Chord

FIGURE 179 building a Dm7 chord

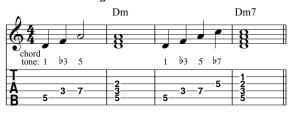


FIGURE 180 the D Dorian mode

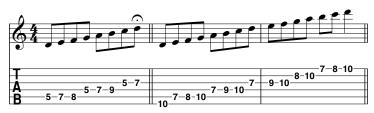


FIGURE 181 Dm9 arpeggio and chord



FIGURE 182 Dm11 arpeggio and chord



FIGURE 183 D Dorian mode and Dm11 arpeggio



FIGURE 184 overlapping triads in D Dorian

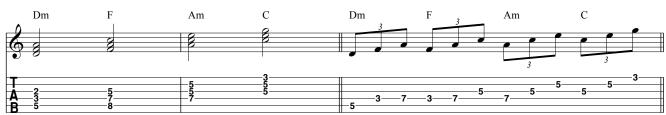


FIGURE 185 Dm11 arpeggio fretboard shapes



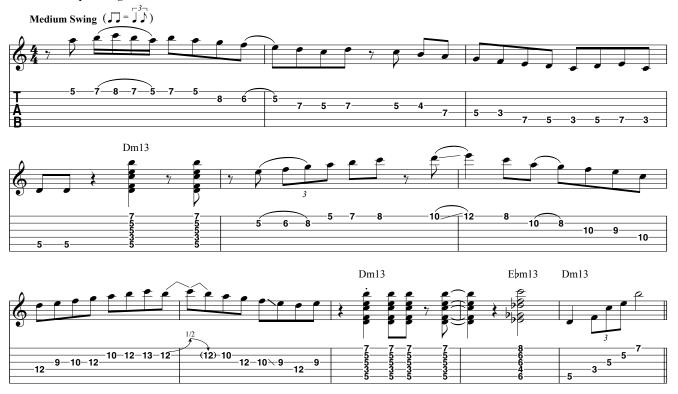




FIGURE 186 Dm13 arpeggio and chord



FIGURE 187 improvising over Dm13 with the D Dorian mode



13TH CHORDS IN THE KEY OF G



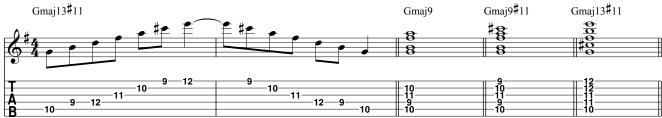


FIGURE 189 upper-structure arpeggios and chord voicings in G Lydian-dominant



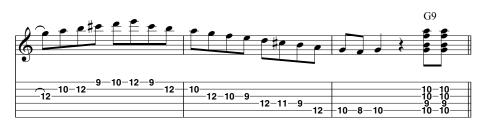


FIGURE 190 D melodic minor scale



DIATONIC NINTH CHORDS

FIGURE 191 the I and ii ninth chords in the key of C

FIGURE 192 Cmaj9 and Dm9 arpeggios



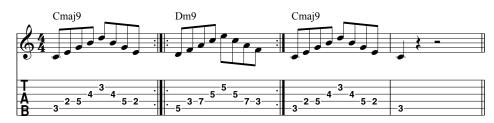
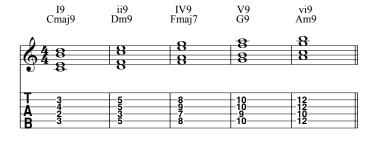


FIGURE 193 viable diatonic ninth chords in the key of C

FIGURE 194 the IV9, V9 and vi9 chords in C





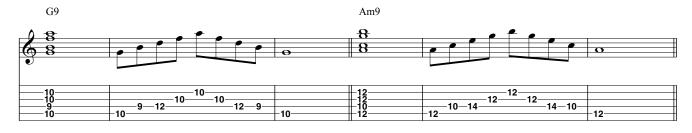


FIGURE 195 viable diatonic ninth chords in the key of G

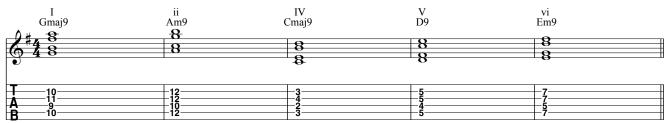
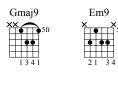




FIGURE 197



SYMMETRICAL SCALES

The Whole-half and Half-whole Diminished Scales





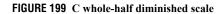




FIGURE 200 using the whole-half scale over a diminished seventh chord



FIGURE 201 the two modes of the C diminished scale



FIGURE 202 D half-whole diminished scale on one string



FIGURE 203 soloing over D7#9 with the D half-whole scale



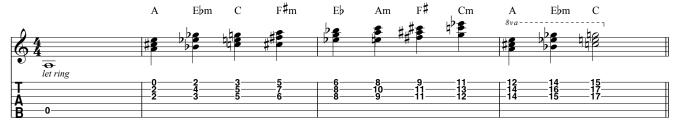
FIGURE 204 A half-whole scale on one string







FIGURE 206 A half-whole scale diatonic triads on the top three strings



The Augmented Scale

FIGURE 207 A augmented arpeggio



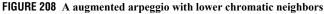




FIGURE 209 A augmented scale, two notes per string, "mode 1"



FIGURE 210 A augmented scale, two notes per string, "mode 2"



FIGURE 211 A augmented scale diatonic triads on the top three strings

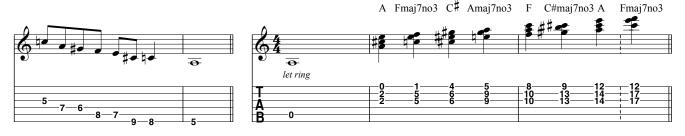
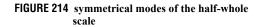
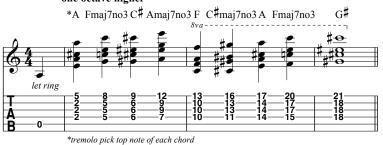


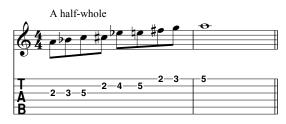
FIGURE 212 A augmented scale in fourths and fifths on the top two strings



FIGURE 213 A augmented scale triads on top four strings w/lowest note doubled one octave higher







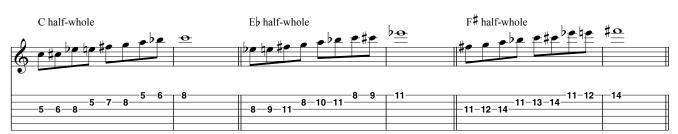
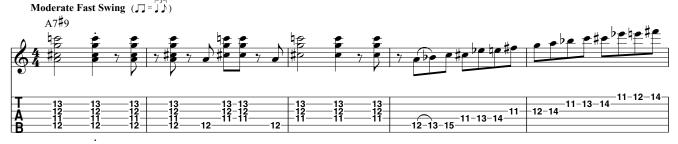
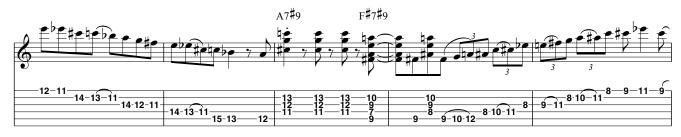


FIGURE 215 soloing with the half-whole scale over symmetrical dominant-seven sharp-nine chords









PENTATONIC CHORDS

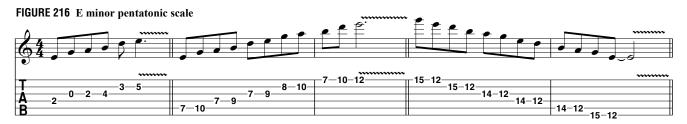


FIGURE 217 E minor pentatonic chords (interval stacks) on the top four strings

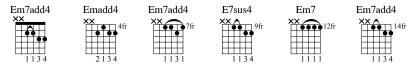


FIGURE 218 E minor pentatonic diatonic triads on the top three strings

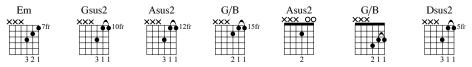


FIGURE 219 same thing on the D, G and B strings

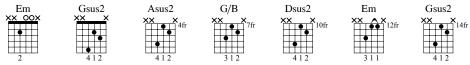
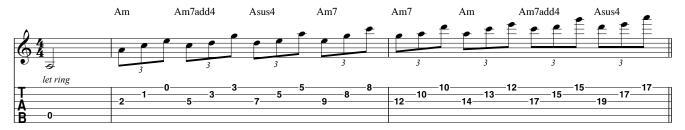


FIGURE 220 A minor pentatonic triads on the top three strings



MAJOR ADD2 AND ADD9 CHORDS

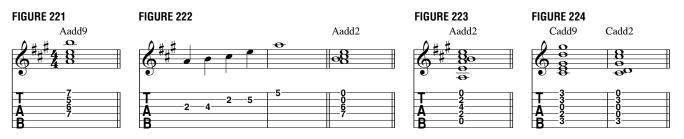
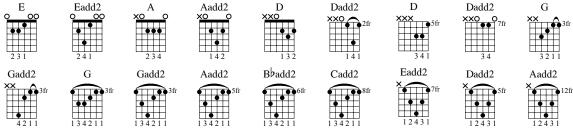


FIGURE 225 adding the second/ninth to standard barre chords



"FRENCH HORN FIFTHS"

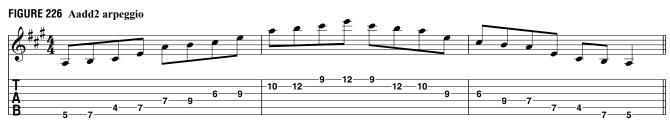
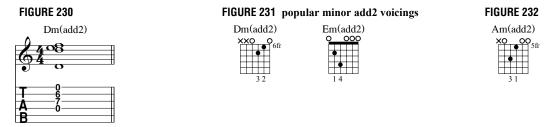


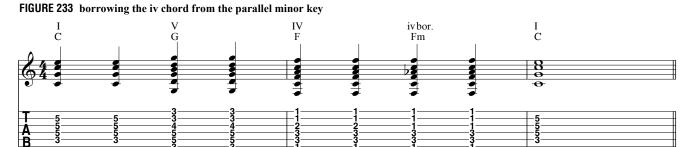
FIGURE 227 Aadd9 arpeggio played in "French horn fifths" double stops

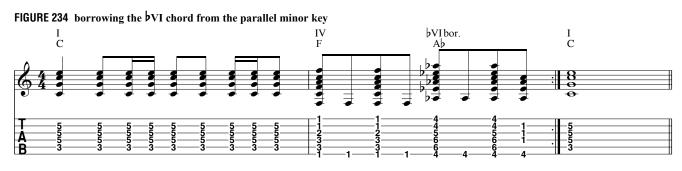






BORROWING CHORDS FROM THE PARALLEL MINOR KEY







DIMINISHED SEVEN CHORD RESOLUTIONS

The Leading-tone Diminished Seven Resolution

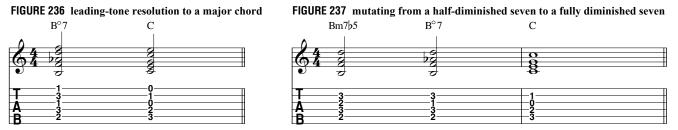


FIGURE 238 symmetrical diminished seven voicings on the middle four strings

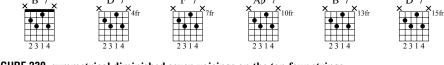


FIGURE 239 symmetrical diminished seven voicings on the top four strings

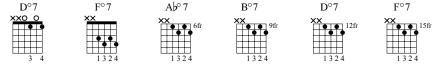
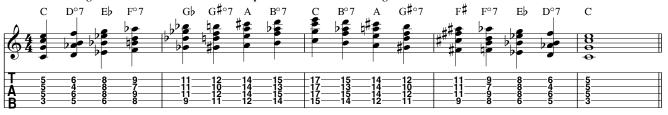


FIGURE 240 using the diminished seven chord as a "pivot" chord for modulating



The Common-tone Diminished Seven Resolution

FIGURE 241 the common-tone diminished seven resolution

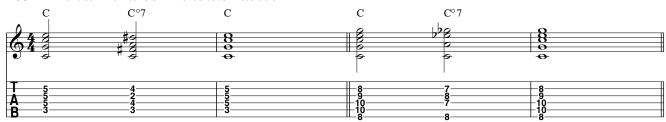
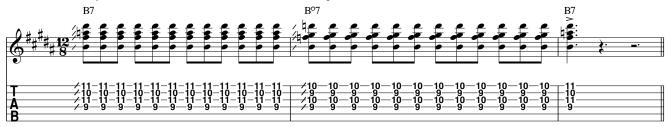


FIGURE 242 bluesy common-tone diminished seven resolution to a parallel dominant seven chord



CLASSICAL HARMONIC TEXTURES AND "TRICKS"

-3-

-2

0-

2

2

-0-

-3

-0-

1

-5

3

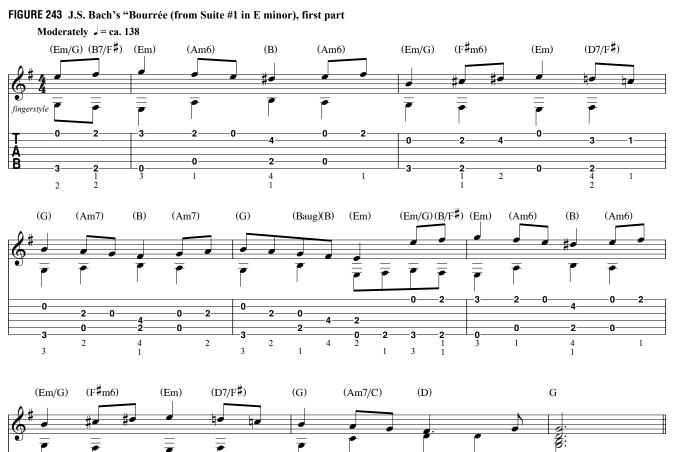
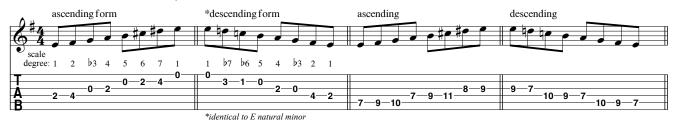
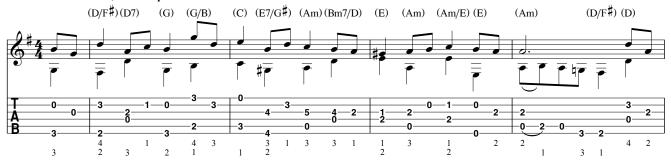
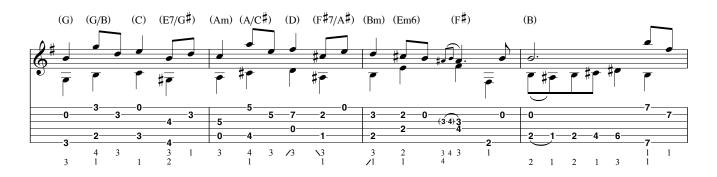


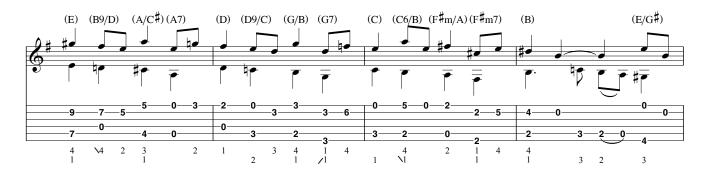
FIGURE 244 E melodic minor scale, traditional











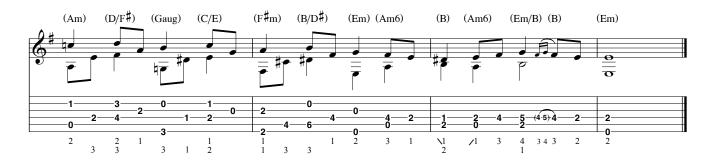


FIGURE 246 "The Star Spangled Banner"

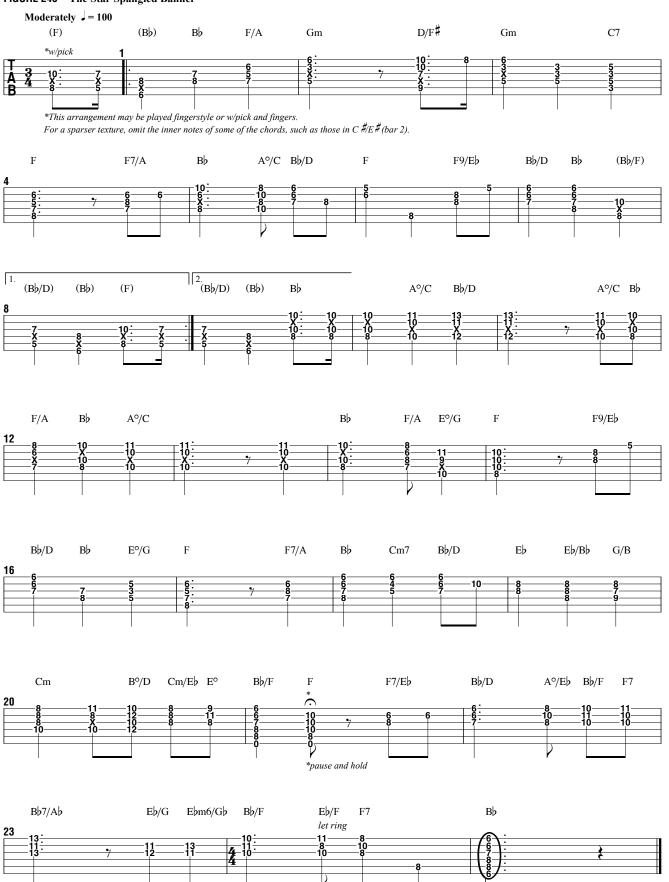
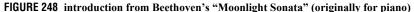


FIGURE 247 from Beethoven's "Symphony No. 7 in A Major, III" (originally for orchestra)



THE NEOPOLITAN TRIAD





THE AUGMENTED-SIXTH CHORD

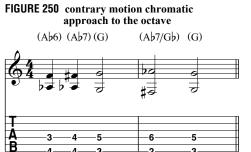
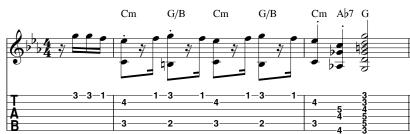
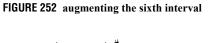


FIGURE 251 from Beethoven's "Symphony no. 9, I" (originally for orchestra)

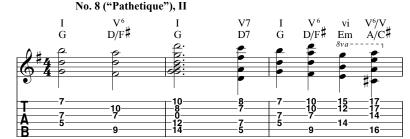


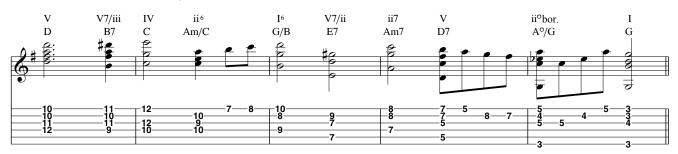
THE DECEPTIVE CADENCE

FIGURE 253 from Beethoven's Sonata









EVOLVING AND MUTATING PROGRESSIONS

FIGURE 254 Chopin's "Prelude in E Minor," first part (left-hand piano part arranged for guitar)

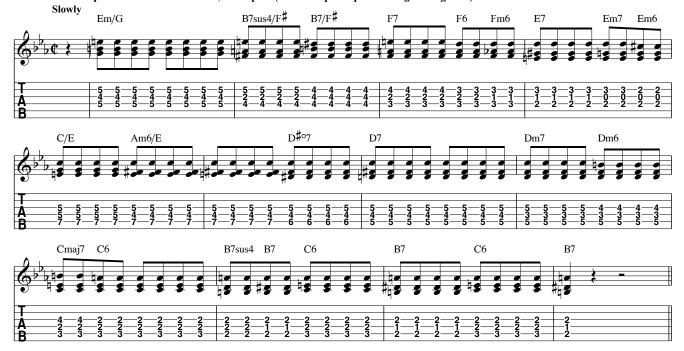
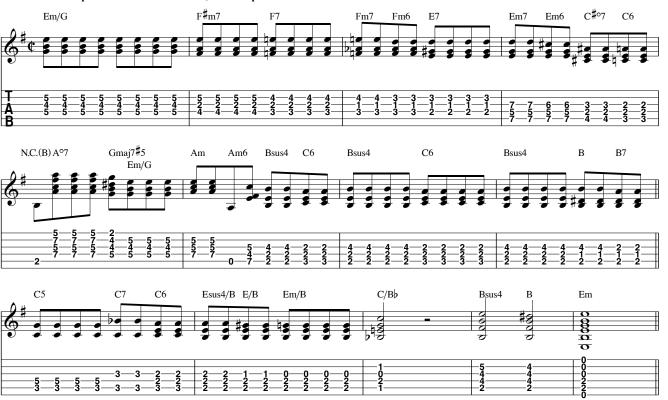
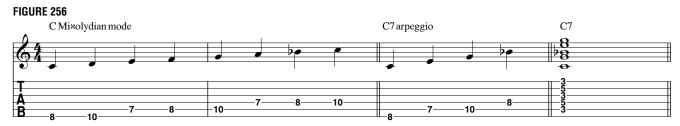


FIGURE 255 Chopin's "Prelude in E Minor," second part

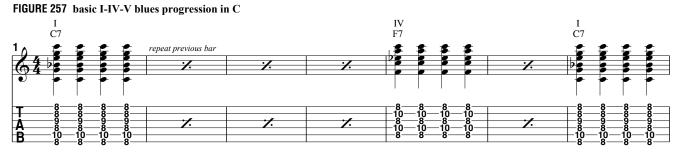


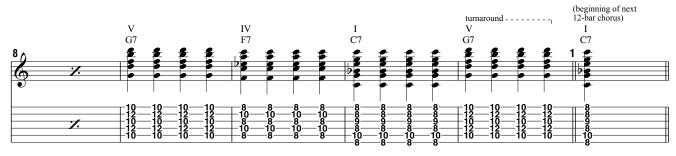
BLUES HARMONY

The Mixolydian/Dominant Seven Connection



The 12-bar Blues Progression







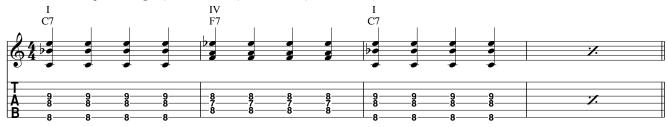
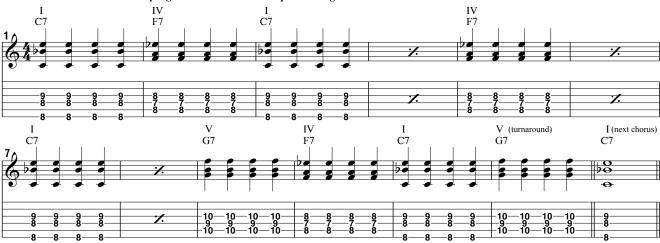


FIGURE 259 basic 12-bar blues progression in C with the "quick change"



Blues Turnarounds

FIGURE 260 descending blues turnaround in C (last two bars of progression using 10ths)



FIGURE 262

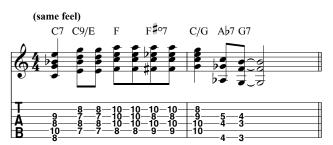


FIGURE 264 ascending turnaround in ${\bf A}$

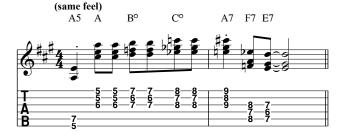


FIGURE 261 descending turnaround in C, thirds

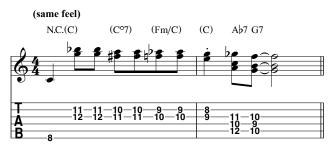


FIGURE 263 Robert Johnson-style turnaround in A

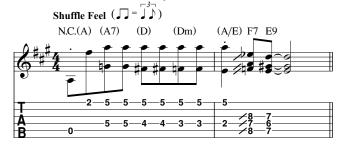
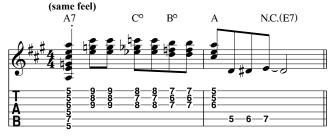


FIGURE 265 descending variation of previous turnaround



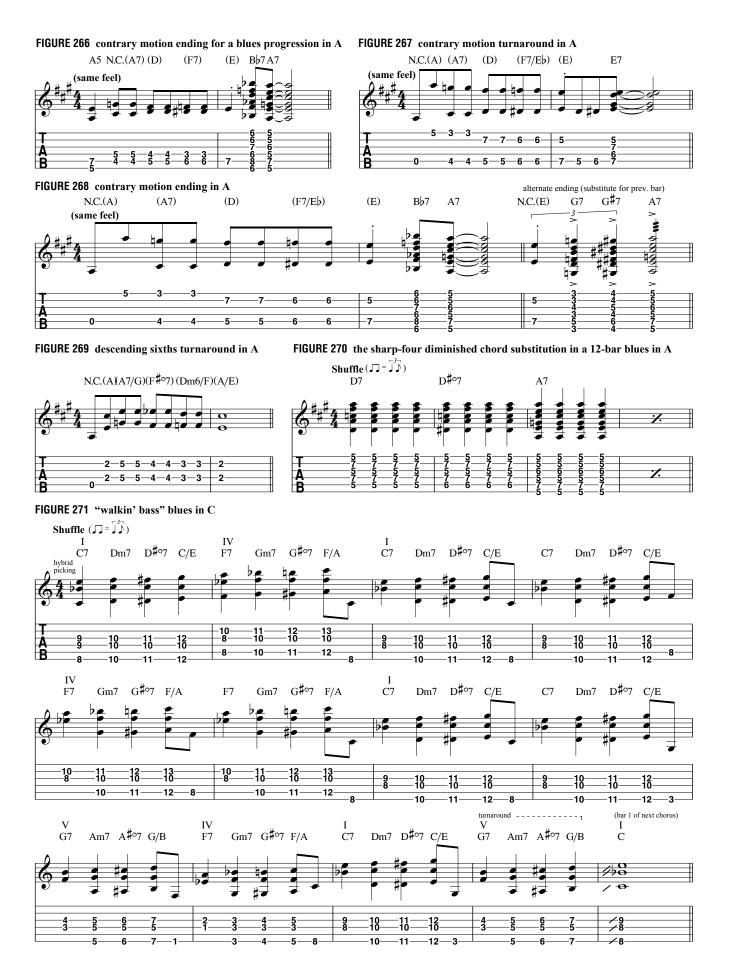
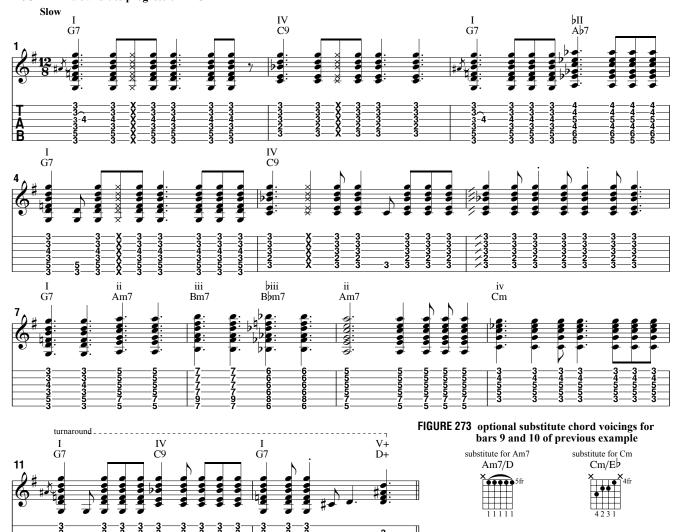


FIGURE 272 slow blues progression in G



MINOR BLUES PROGRESSIONS

FIGURE 274 minor blues progression in B minor

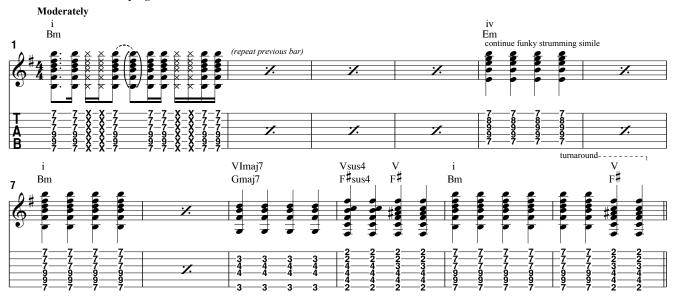


FIGURE 275 alternative/substitute voicings for previous minor blues progression

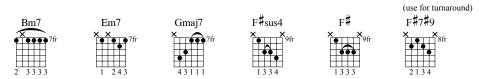
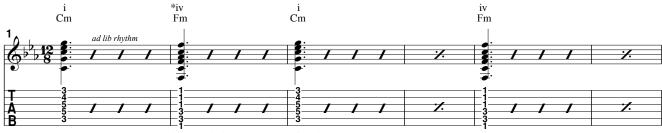
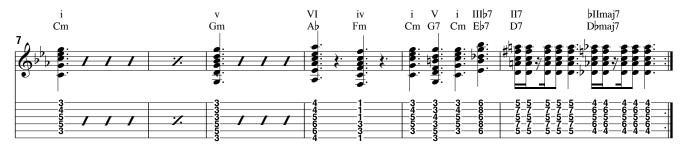


FIGURE 276 Led Zeppelin-style slow minor blues progression



*the "quick change to the minor four chord"



JAZZ HARMONY

FIGURE 277 ii-V-I (two-five-one) progression in C

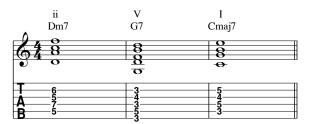
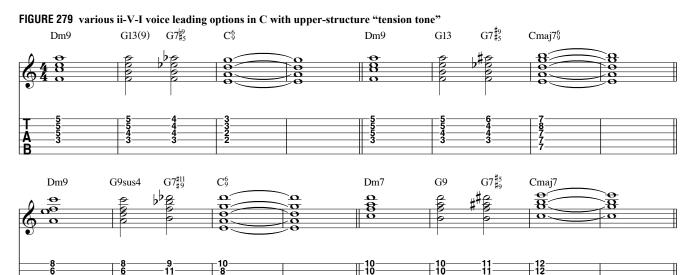
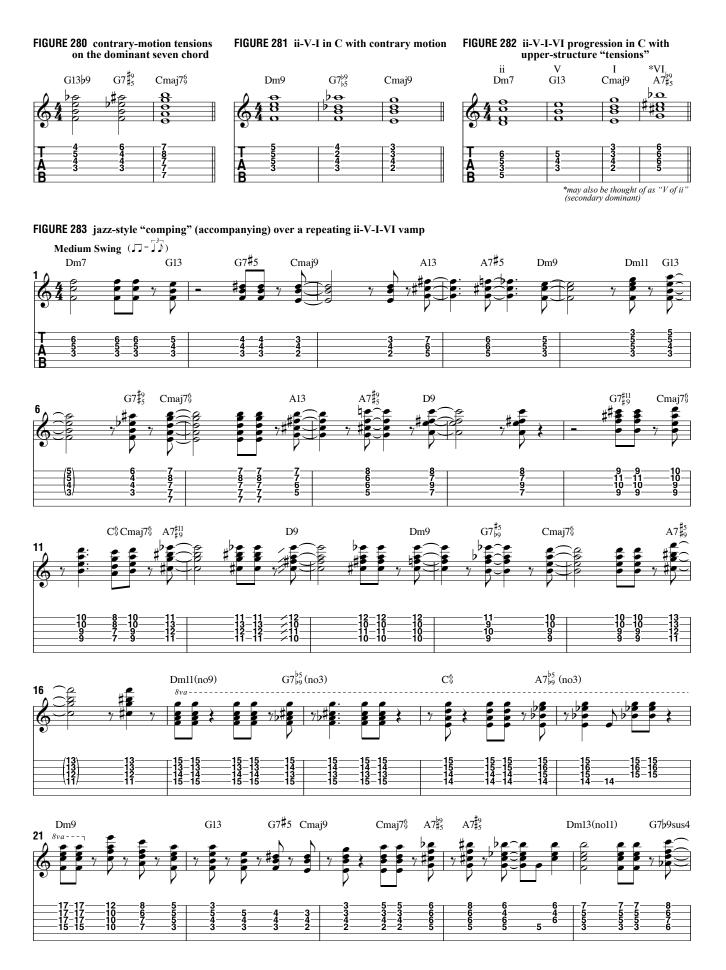
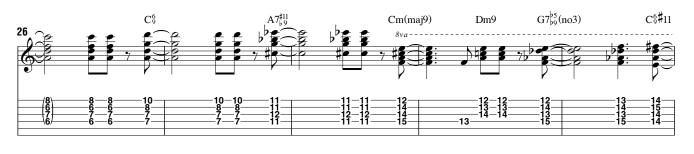


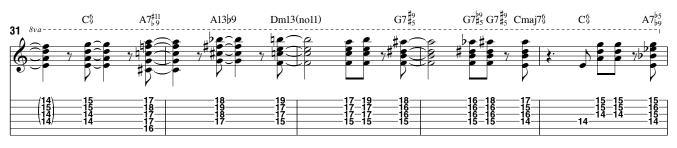
FIGURE 278 ii-V-I in C with "hipper" upper-structure voicings and voice leading





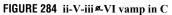




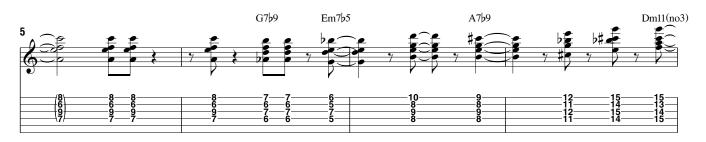


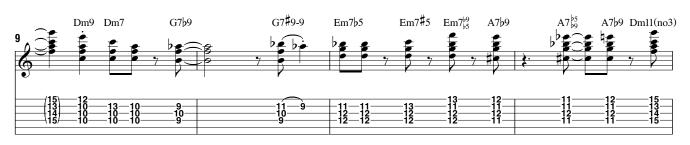


Cyclical Diatonic Progressions







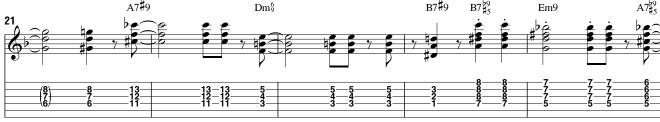


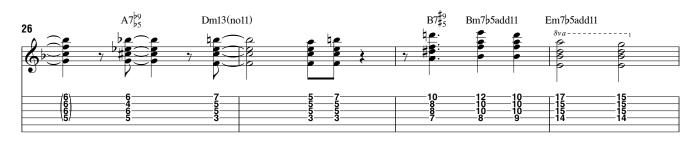


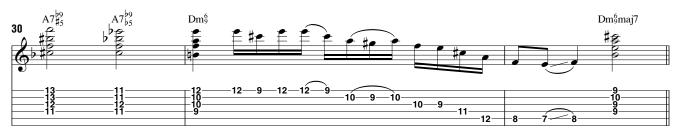
Adding Passing Chords and Substitutions











Diminished Seven Chord Substitutions

