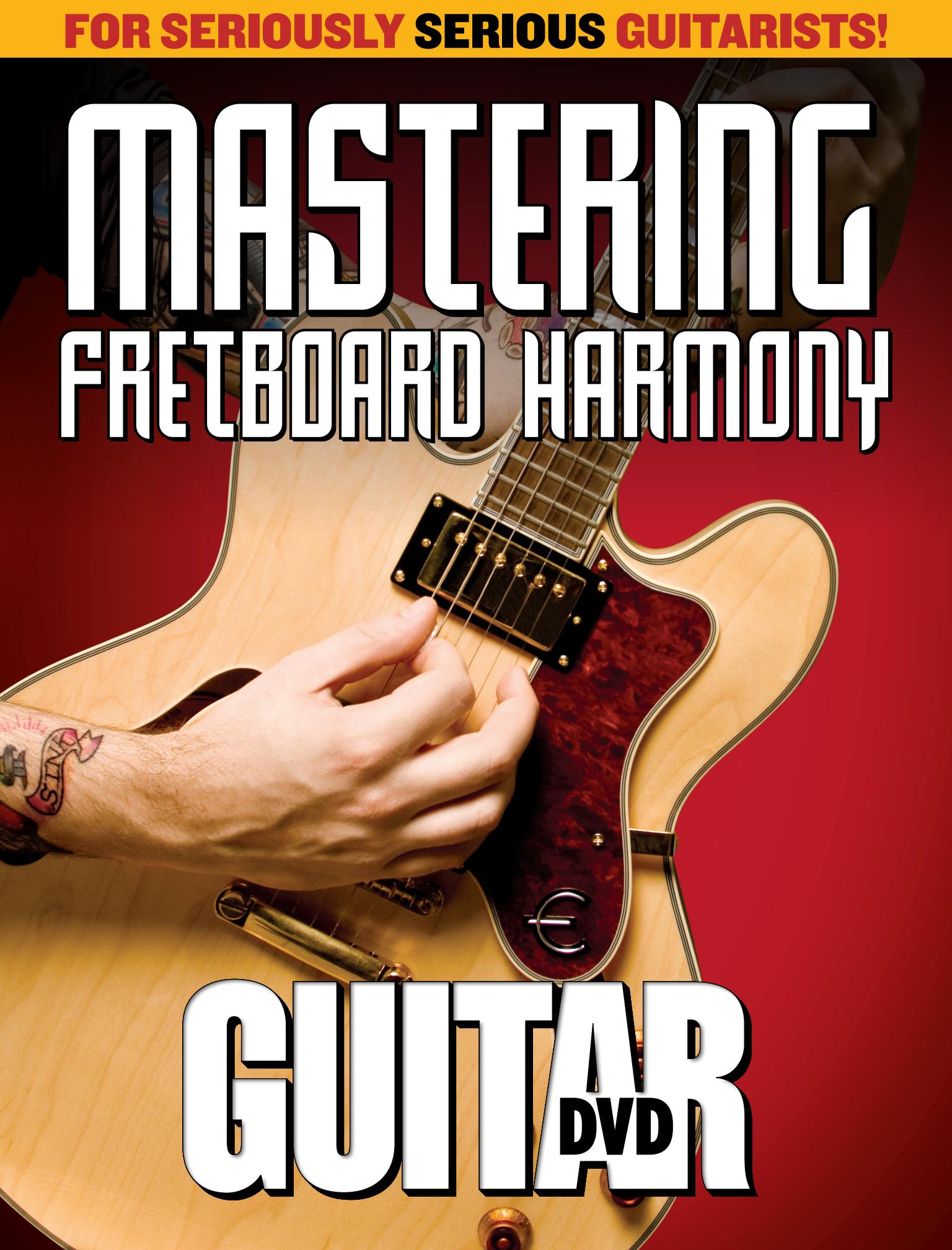


**FOR SERIOUSLY SERIOUS GUITARISTS!**

# MASTERING FRETBOARD HARMONY

**GUITAR**  
**DVD**



## THE FOUNDATION

**FIGURE 1** natural notes (the musical alphabet) on the A string

(play "forward" then "backward")  
one octave

note: A B C D E F G A B C D E F G

T A B 0 2 3 5 7 8 10 12 14 15 17 19 20 22

\*These notes are a half step, or one fret, apart; all other pairs of adjacent notes are a whole-step, or two frets, apart.

**FIGURE 2** natural notes on the high E string

note: E F G A B C D E F G A B C D

T A B 0 1 3 5 7 8 10 12 13 15 17 19 20 22

**FIGURE 3** natural notes on the B string

note: B C D E F G A B C D E F G A

T A B 0 1 3 5 6 8 10 12 13 15 17 18 20 22

**FIGURE 4** natural notes on the G string

note: G A B C D E F G A B C D E F

T A B 0 2 4 5 7 9 10 12 14 16 17 19 21 22

**FIGURE 5** natural notes on the D string

note: D E F G A B C D E F G A B C

T A B 0 2 3 5 7 9 10 12 14 15 17 19 21 22

**FIGURE 6** natural notes on the low E string

note: E F G A B C D E F G A B C D

T A B 0 1 3 5 7 8 10 12 13 15 17 19 20 22

2fr 3fr 5fr 7 8 10 12 14 15 17 19 20 22

-A - B - C - D - E - F - G - A - B - C - D - E - F - G

1fr 3fr 5fr 7 8 10 12 13 15 17 19 20 22

-E - F - G - A - B - C - D - E - F - G - A - B - C - D

1fr 3fr 5fr 6 8 10 12 13 15 17 18 20 22

-B - C - D - E - F - G - A - B - C - D - E - F - G - A

2fr 4fr 5fr 7 9 10 12 14 16 17 19 21 22

-G - A - B - C - D - E - F - G - A - B - C - D - E - F

2fr 3fr 5fr 7 9 10 12 14 15 17 19 21 22

-D - E - F - G - A - B - C - D - E - F - G - A - B - C

1fr 3fr 5fr 7 8 10 12 13 15 17 19 20 22

-E - F - G - A - B - C - D - E - F - G - A - B - C - D



**FIGURE 12** C major scale on the G string, extended

scale degree: 1 2 3 4 5 6 7 1 2 3 4 1 7 6 5  
note: C D E F G A B C D E F C B A G

T A B  
5 - 7 - 9 - 10 - 12 - 14 - 16 - 17 | 19 - 21 - 22 | 5 - 4 - 2 - 0

**FIGURE 13** C major scale on the D string, extended

scale degree: 1 2 3 4 5 6 7 1 1 7 6 5 4 3 2  
note: C D E F G A B C C B A G F E D

T A B  
10 - 12 - 14 - 15 - 17 - 19 - 21 - 22 | 10 - 9 - 7 - 5 - 3 - 2 - 0

**FIGURE 14** C major scale on the A string, extended

scale degree: 1 2 3 4 5 6 7 1 2 3 4 5 1 7 6  
note: C D E F G A B C D E F G C B A

T A B  
3 - 5 - 7 - 8 - 10 - 12 - 14 - 15 - 17 - 19 - 20 - 22 | 3 - 2 - 0

**FIGURE 15** C major scale on the low E string, extended

scale degree: 1 2 3 4 5 6 7 1 2 1 7 6 5 4 3  
note: C D E F G A B C D C B A G F E

T A B  
8 - 10 - 12 - 13 - 15 - 17 - 19 - 20 - 22 | 8 - 7 - 5 - 3 - 1 - 0

## TWO-PART HARMONY:

The Major Scale Harmonized in Thirds on Each Pair of Adjacent Strings

**FIGURE 16** C major scale in thirds on the B and high E strings

\*M = major third interval; m = minor third

**FIGURE 17** C major scale in thirds on the G and B strings

**FIGURE 18** C major scale in thirds on the D and G strings

**FIGURE 19** C major scale in thirds on the A and D strings

**FIGURE 20** C major scale in thirds on the low E and A strings

M m m M M m m M m m M M m

**FIGURE 21** running thirds in tempo with a metronome

Moderately  $\text{♩} = 100$

## The Major Scale Harmonized in Sixths, “Mandolin Style”

**FIGURE 22** converting a major third interval to a minor sixth

M3      m6

**FIGURE 23** converting a minor third interval to a major sixth

m3      M6

**FIGURE 24** C major scale in sixths on the B and high E strings

8va throughout

**FIGURE 25** same thing with tremolo strumming (“mandolin style”)

8va throughout  
tremolo strum 16th notes  
sim.

**FIGURE 26** C major scale in sixths on the G and B strings

8va-----1

**FIGURE 27** C major scale in sixths on the D and G strings

**FIGURE 28** C major scale in sixths on the A and D strings

8va-----1

**FIGURE 29** C major scale in sixths on the low E and A strings

## Sixths, Played on Non-adjacent Strings

**FIGURE 30** C major scale in sixths on the G and high E strings

8va-----1

**FIGURE 31** C major scale in sixths on the D and G strings

8va-----1

**FIGURE 32** C major scale in sixths on the A and G strings

8va-----1

**FIGURE 33** C major scale in sixths on the low E and D strings

8va-----1

# THE ESSENTIAL GUITAR KEYS

## E Major

**FIGURE 34** E major scale on the high E string

8va throughout

let ring

T 0-2-4-5-7-9-11-12-14-16-17-19-21  
A  
B

**FIGURE 35** E major scale on the B string

8va-----

let ring

T 5-7-9-10-12-14-16-17-19-21-22  
A  
B

**FIGURE 36** E major scale on the G string

8va-----

let ring

T 9-11-13-14-16-18-20-21  
A  
B 0

**FIGURE 37** E major scale in thirds on the B and high E strings

8va-----

let ring

T 4-5-7-9-10-12-14-16-17-19-21-22  
A  
B

**FIGURE 38** E major scale in thirds on the G and B strings

8va-----

let ring

T 9-10-12-14-16-17-19-21  
A  
B 0

**FIGURE 39** E major scale in thirds on the D and G strings

8va-----

let ring

T 1-2-4-6-8-9-11-13-14-16-18-19-20  
A  
B 0

## Key of G

**FIGURE 40** G major scale

8va-----

let ring

T 0-2-4-5-7-9-11-12  
A  
B

**FIGURE 41** G major scale in thirds on the G and B strings

8va-----

\*let ring

T 0-1-3-5-7-8-10-12-13-15-17-19-20  
A  
B 0

\*optional: tune open A string down to G to use it as a bass pedal tone

## The “Friendliest” Major Keys

**FIGURE 42** D major scale

8va-----

let ring

T 3-5-7-8-10-12-14-15  
A  
B

**FIGURE 43** A major scale

8va-----

let ring

T 2-4-6-7-9-11-13-14  
A  
B

**FIGURE 44** E major scale

8va-----

let ring

T 2-4-6-7-9-11-13-14  
A  
B

**FIGURE 45** B major scale

8va-----

let ring

T 0-2-4-5-7-9-11-12  
A  
B

**FIGURE 46** G major scale in thirds on the B and high E string

8va-----

let ring

T 7-8-10-12-14-15-17-19-20  
A  
B 0

**FIGURE 47** “leap-frogging” minor sixths and major thirds

8va-----

let ring

m6 M3 m6 M3 m6 M3 m6 M3 m6 M3

T 8-8-7-12-15-18-17-12-15-8-7-4-8-5-4-2-5-3  
A  
B

**FIGURE 48** G major scale in sixths on the B and high E strings, “mandolin style”

tremolo strum 16th notes on the top two strings throughout

let ring

T 3 0 5 1 3 5 10 12 14 15 17 19 20 22 20 19 17 15 13 12 14 10 8 12 10 8 5 3 1 0  
A 0 0 1 3 5 7 8 10 12 14 15 17 19 20 22 20 19 17 15 13 12 14 10 8 12 10 8 5 3 1 0  
B 0 0 1 3 5 7 8 10 12 14 15 17 19 20 22 20 19 17 15 13 12 14 10 8 12 10 8 5 3 1 0

**FIGURE 49** G major scale in sixths on the G and high E strings

\*optional: tune open A string down to G and use it as a bass pedal tone

\*let ring

T 3 5 7 8 10 12 14 15 17 19 20 3 2 0  
A 4 5 7 9 11 12 14 16 17 19 21 4 2 0  
B 0 0 1 3 5 7 9 10 12 14 16 17 19 21 4 2 0

**FIGURE 51** sixths in G major on the A and G strings

T 0 2 4 5 7 9 11 12 14 16 17 19 21  
A 2 3 5 7 9 10 12 14 16 17 19 21 22  
B 0 0 1 3 5 7 9 10 12 14 16 17 19 21 22

**FIGURE 50** sixths in G major on the D and B strings

\*optional: tune open A string down to G and use it as a bass pedal tone

\*let ring

T 8 10 12 13 15 17 19 20 22 8 7 5 3 1 0  
A 9 10 12 14 16 17 19 21 22 9 7 5 4 2 0  
B 0 0 1 3 5 7 9 10 12 14 16 17 19 21 22 9 7 5 4 2 0

## Harmonizing the Major Scale in Fifths on Adjacent Strings

**FIGURE 53** C major scale in fifths on the B and high E strings

T 3 1 3 5 7 8 10 12 13 15 17 19 20 22 || 3 1 0  
A 5 7 9 10 12 14 16 17 19 21 5 4 2 0  
B 7 8 10 12 14 15 17 19 20 22 7 5 3 2

**FIGURE 54** C major scale in fifths on the G and B strings

8va ↓  
\*let ring

T 8 10 12 13 15 17 18 20 22 8 6 5 3  
A 5 7 9 10 12 14 16 17 19 21 5 4 2 0  
B 0 0 1 3 5 7 9 10 12 14 16 17 19 21 5 4 2 0

\*optional: tune low E string down to C

**FIGURE 55** C major scale in fifths on the D and G strings

8va ↓  
\*let ring

T 12 14 16 17 19 21 22 12 10 9 7 5 3 2 0  
A 10 12 14 15 17 19 21 10 9 7 5 3 2 0  
B 0 0 1 3 5 7 9 10 12 14 15 17 19 21 10 9 7 5 3 2 0

\*optional: tune low E string down to C

**FIGURE 56** same thing on the A and D strings

8va ↓

T 5 7 9 10 12 14 15 17 19 21 22 5 3 2 0  
A 3 5 7 8 10 12 14 15 17 19 20 5 3 2 0  
B 0 0 1 3 5 7 8 10 12 14 15 17 19 20 5 3 2 0

**FIGURE 57** same thing on the low E and A strings

8va ↓

T 10 8 7 5 3 1 0  
A 8 7 5 3 1 0  
B 0 8 10 12 14 15 17 19 20 22 10 8 7 5 3 1 0

## Fifths, Played on Non-adjacent Strings

**FIGURE 58** C major scale in fifths on the G and high E strings

3 5 7 8 10 12 13 15 17 19 20 | 3 1 0  
5 7 9 10 12 14 16 17 19 21 22 | 5 4 2

**FIGURE 59** C major scale in fifths on the D and B strings

8 10 12 13 15 17 18 20 | 8 6 5 3 1 0  
10 12 14 15 17 19 21 22 | 10 9 7 5 3 2

**FIGURE 60** C major scale in fifths on the A and G strings

0 2 4 5 7 9 10 12 14 16 17 19  
3 5 7 8 10 12 14 15 17 19 20 22

**FIGURE 61** C major scale in fifths on the low E and D strings

5 7 9 10 12 14 15 17 19 | 5 3 2 0  
8 10 12 13 15 17 19 20 | 8 7 5 3

## The Major Scale Harmonized in Fourths

**FIGURE 62** C major scale in fourths on the top two strings

8 10 11 13 15 17 19 20 22 | 8 7 5 3 1 0  
A 8 10 12 13 15 17 18 20 22 | A 5 7 9 10 12 14 15 17 19 21 22

**FIGURE 63** C major scale in fourths on the G and B strings

1 3 5 6 8 10 12 13 15 17 18 20 22  
0 2 4 5 7 9 10 12 14 16 17 19 21

**FIGURE 64** C major scale in fourths on the D and G strings

5 7 9 10 12 14 15 17 19 21 22 | 5 4 2 0  
A 5 7 9 10 12 14 15 17 19 21 22 | B 5 3 2 0

**FIGURE 65** C major scale in fourths on the A and D strings

10 9 7 5 3 2 0 | 10 12 14 15 17 19 21 22  
A 10 9 7 5 3 2 0 | B 10 12 14 15 17 19 21 22

**FIGURE 66** C major scale in fourths on the bottom two strings

3 5 7 8 10 12 13 15 | 17 19 20 22 | 3 2 0  
B 3 5 7 8 10 12 13 15 | 17 19 20 22 | A 3 2 0

## THREE-PART HARMONY

### The Major Scale Harmonized in Root-Position Diatonic Triads

**FIGURE 67** C major triad

I ii iii IV V vi vii<sup>o</sup> I ii iii IV I vii<sup>o</sup> vi  
C Dm Em F G Am B<sup>o</sup> C Dm Em F C B<sup>o</sup> Am

3 5 7 8 10 12 13 15 17 19 20 22 | 3 1 0  
5 7 9 10 12 14 16 17 19 21 22 | 5 4 2

**FIGURE 68** C major scale diatonic triads on the top three strings

**FIGURE 69** C major scale diatonic triads on the D, G and B strings

I ii iii IV V vi vii<sup>o</sup> I I vii<sup>o</sup> vi V IV iii  
C Dm Am F G Am B<sup>o</sup> C C B<sup>o</sup> Am G F Em

8 10 12 13 15 17 18 20 | 8 6 5 3 1 0  
9 10 12 14 16 17 19 21 | 10 9 7 5 3 2  
A 10 12 14 15 17 19 21 22 | B 10 9 7 5 3 2

**FIGURE 70** C major diatonic triads on the A, D and G strings

I ii iii IV V vi vii<sup>o</sup> I  
C Dm Em F G Am B° C

A 0 2 4 5 7 9 10 12 14  
B 3 5 7 8 10 12 14 15

**FIGURE 71** same thing on the low E, A and D strings

I ii iii IV V vi vii<sup>o</sup> I  
C Dm Em F G Am B° C

A 5 7 9 10 12 14 15 17 19  
B 8 10 12 13 15 17 19 20 22

### Root-Position Diatonic Triads in the Key of G

**FIGURE 72** G major scale diatonic triads on the top three strings

I ii iii IV V vi vii<sup>o</sup> vi  
G Am Bm C D Em G F♯ Em D C Bm Am

A 10 12 14 15 17 19 20  
B 12 14 16 17 19 21

**FIGURE 73** G major diatonic triads on the D, G and B strings

I ii iii IV V vi vii<sup>o</sup> vi  
G Am Bm C D Em F♯ G Am Bm C G F♯ Em

A 3 5 7 8 10 12 14 16 17 19 21  
B 5 7 9 10 12 14 16 17 19 21 22

**FIGURE 74** G major diatonic triads on the A, D and G strings

I ii iii IV V vi vii<sup>o</sup> vi  
G Am Bm C D Em F♯ G

A 7 9 11 12 14 16 17 19 21  
B 10 12 14 15 17 19 21 22

### Triad Inversions: Key of C

**FIGURE 75** C major triads inversions on the top three strings

C C/E C/G C root 1st 2nd C/E C root 1st 2nd C/G  
root position inversion inversion position position inversion inversion position position inversion

A 3 8 12 15 20  
B 5 8 13 17 21

**FIGURE 76** C major triads inversions on the D, G and B strings

C C/E C/G C root 1st 2nd C/E  
root position inversion inversion position position inversion inversion

A 8 13 17 18  
B 10 14 17 20

**FIGURE 77** same thing w/arpeggiation

C C/E C/G C root 1st 2nd C/E  
root position inversion inversion position position inversion inversion

A 9 8 13 17 21 20  
B 10 14 17 22 21

**FIGURE 78** C major triad inversions on the A, D and G strings

C C/E C/G C root 1st 2nd C/E  
root position inversion inversion position position inversion

A 0 5 9 12 17 21  
B 3 7 10 15 19 22

**FIGURE 79** C major triad inversions on the bottom three strings

C C/E C/G C root 1st 2nd C/E  
root position inversion inversion position position inversion

A 5 10 14 17 20  
B 8 12 15 19 20

## Triad Inversions: Key of G

**FIGURE 80** G major triad inversions on the D, G and B strings

G root position  
G/B 1st inversion  
G/D 2nd inversion  
G root position  
G/B 1st inversion  
G/D 1st inversion

8va -----

T 3 8 12 15 20 || 3 0  
A 5 9 12 17 21 || 5 0  
B

**FIGURE 81** G major triad inversions on the top three strings

G root position  
G/B 1st inversion  
G/D 2nd inversion  
G root position  
G/D 2nd inversion  
G/B 1st inversion

8va -----

T 10 15 19 || 10 7 3  
A 12 15 19 || 12 7 4  
B

**FIGURE 82** G major triad inversions on the A, D and G strings

G root position  
G/B 1st inversion  
G/D 2nd inversion  
G root position  
G/D 2nd inversion  
G/B 1st inversion

T 7 12 16 19 || 7 4 0  
A 9 14 17 21 || 9 5 2  
B

**FIGURE 83** G major triad inversions on the bottom three strings

G root position  
G/B 1st inversion  
G/D 2nd inversion  
G root position  
G/B 1st inversion  
G/D 2nd inversion

T 0 5 9 12 17 21 || 0 5 10 14 19 22  
A 3 7 10 15 19 22  
B

## First-Inversion Diatonic Triads: Key of C

**FIGURE 84** C major diatonic triads, 1st inversion, on the top three strings

I C/E  
ii Dm/F  
iii Em/G  
IV F/A  
V G/B  
vi Am/C  
vii⁰ B°/D  
I C/E  
ii Dm/F  
I C/E  
vii⁰ B°/D  
vi Am/C  
V G/B  
IV F/A  
iii Em/G

8va -----

T 8 10 12 13 15 17 19 20 22 || 8 7 5 3 1 0  
A 9 10 12 14 16 17 19 21 22 || 9 7 5 3 1 0  
B

**FIGURE 85** C major diatonic triads, 1st inversion, on the top three strings

I C/E  
ii Dm/F  
iii Em/G  
IV F/A  
V G/B  
vi Am/C  
vii⁰ B°/D  
I C/E  
ii Dm/F  
iii Em/G  
IV F/A  
V G/B  
vi Am/C

8va -----

T 1 3 5 6 8 10 12 13 15 17 18 20 22 || 0 2 4 5 7 9 10 12 14 16 18 20 21 22  
A 2 3 5 7 9 10 12 14 15 17 19 21 22  
B

**FIGURE 86** C major diatonic triads, 1st inversion on the A, D and G strings

I C/E  
ii Dm/F  
iii Em/G  
IV F/A  
V G/B  
vi Am/C  
vii⁰ B°/D  
I C/E  
ii Dm/F  
iii Em/G  
I C/E  
vii⁰ B°/D  
vi Am/C  
V G/B

T 5 7 9 10 12 14 16 17 19 21 22 || 5 4 2 0  
A 7 8 10 12 14 15 17 19 20 21 22  
B

## Second-Inversion Diatonic Triads: Key of C

**FIGURE 87** C major diatonic triads, 2nd inversion on the top three strings

I C/G  
ii Dm/A  
iii Em/B  
IV F/C  
V G/D  
vi Am/E  
vii⁰ B°/F  
I C/G  
ii Dm/A  
iii Em/B  
IV F/C  
V G/D  
vi Am/E

8va -----

T 0 1 3 5 7 8 10 12 13 15 17 19 20 22 || 0 2 4 5 7 9 10 12 14 16 18 20 21 22  
A 0 2 4 5 7 9 10 12 14 16 17 19 21 22  
B

**FIGURE 88** C major diatonic triads, 2nd inversion, on the D, G and B strings

### Triad Inversions: Key of E

**FIGURE 89** E major triad inversions on the top three strings

## OPEN-VOICED TRIADS

### C Major Inversions

**FIGURE 91**  
“drop-2” voicing

**FIGURE 92** open-voiced C major triad inversions on the D, B and high E strings

**FIGURE 90** E major triad inversions on the D, G and B strings

**FIGURE 95** open-voiced C major triad inversions on the low E, A and G strings

**FIGURE 96** open-voiced C major triad inversions played up and across the neck

### Harmonizing the Major Scale in 10ths

**FIGURE 97** C major scale in 10ths on the D and high E strings

**FIGURE 99** G major scale in 10ths

**FIGURE 93**  
“raise-2” voicing

**FIGURE 94** open-voiced C major triad inversions on the A, D and G strings

**FIGURE 98** C major scale in 10ths on the A and B strings

**FIGURE 100** G major scale in 10ths on the low E and G strings

**FIGURE 101** G major scale in 10ths on the D and high E strings

**FIGURE 102** G major triad inversions in 10ths and 11ths on the D and high E strings

**FIGURE 103** G major triad inversions in 10ths and 11ths on the low E and G strings

**FIGURE 104** G major triad inversions in 10ths and 11ths on the A and B strings

## Harmonizing the Major Scale with Open-Voiced Triads

**FIGURE 105** C major scale in open-voiced root-position triads on the A, D and B strings

**FIGURE 106** C major scale in open-voiced root-position triads on the D, G and high E strings

**FIGURE 107** arpeggiation pattern

## “STACKED” CHORD VOICINGS

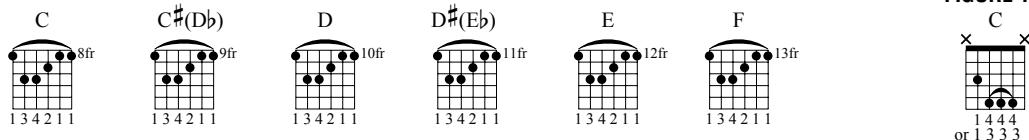
Stock Open Chords (a.k.a. “Cowboy” chords)

**FIGURE 108** **FIGURE 109** **FIGURE 110** **FIGURE 111** **FIGURE 112** **FIGURE 113** **FIGURE 114** **FIGURE 115** **FIGURE 116** **FIGURE 117**

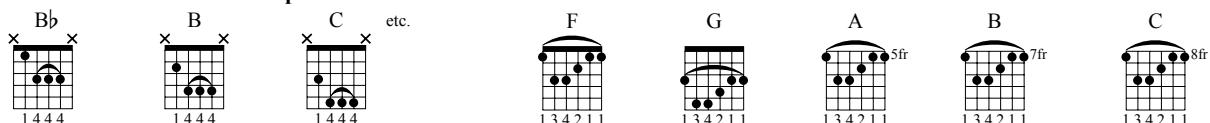
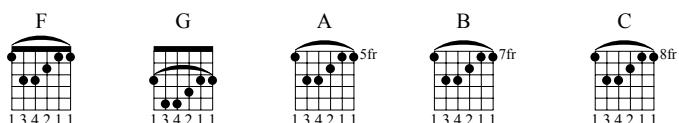
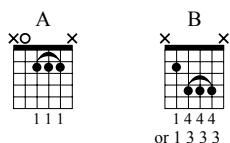
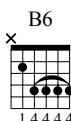
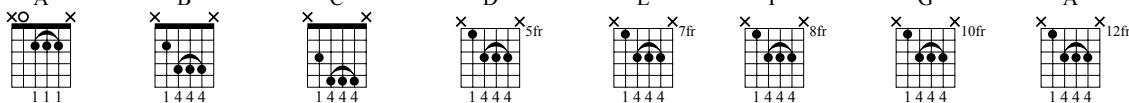
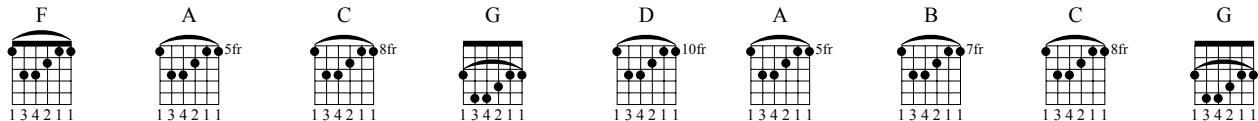
## Barre Chords

**FIGURE 118** **FIGURE 119**

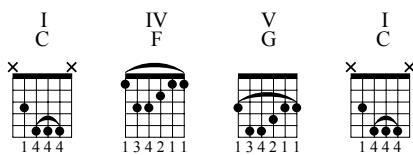
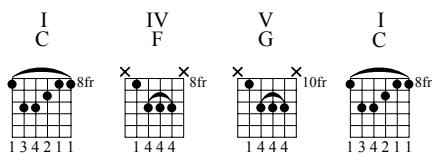
**FIGURE 120** movable “E shape”

**FIGURE 121****FIGURE 122** the “rock” A voicing and fingering

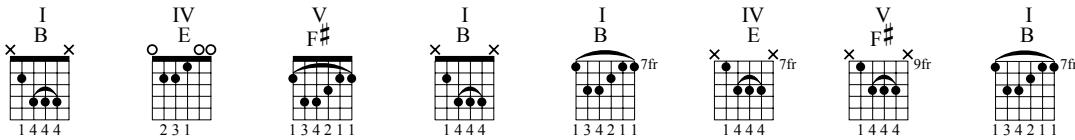
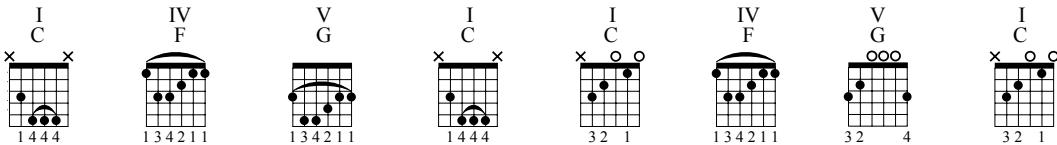
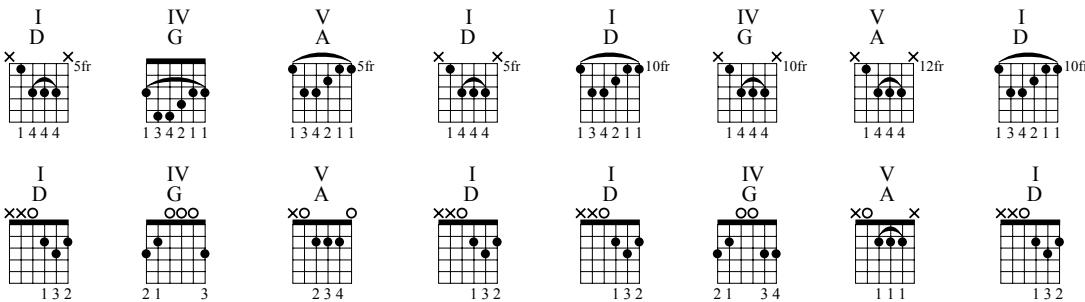
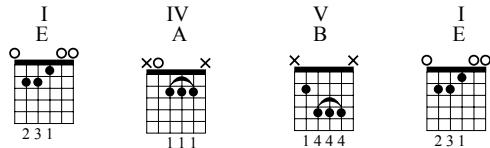
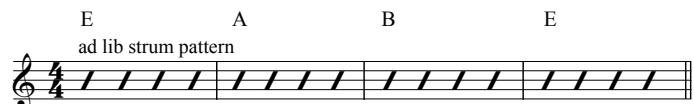
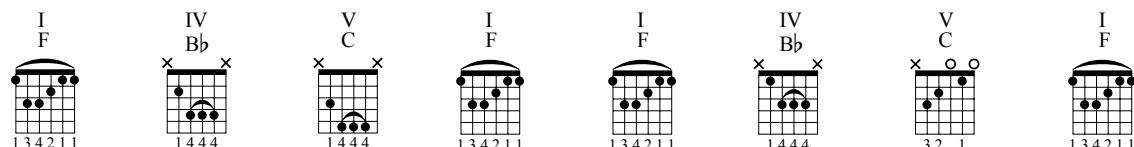
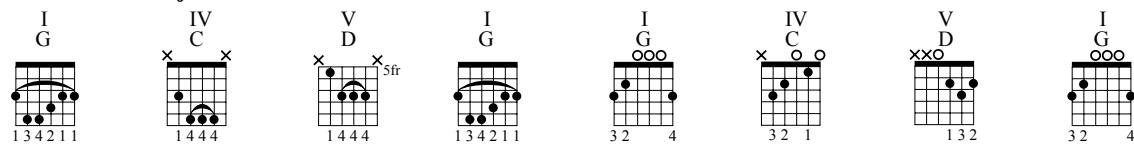
A              D/A    A      D/A    A  
let ring

**FIGURE 123** movable “A” shape**FIGURE 124****FIGURE 125****FIGURE 126****FIGURE 127****FIGURE 128** parallel movement with “E shape” major barre chords**FIGURE 129** the I, IV and V chords generated from the C major scale

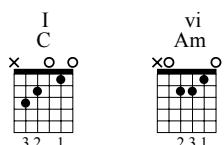
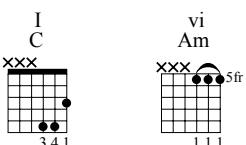
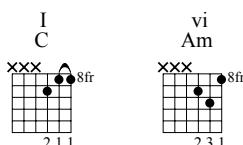
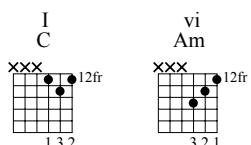
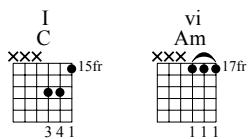
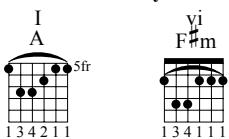
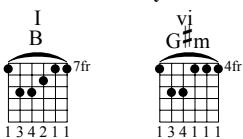
I      IV      V      I  
C      F      G      C  
8va ↴

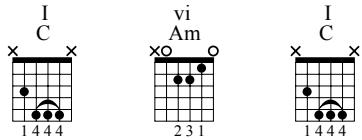
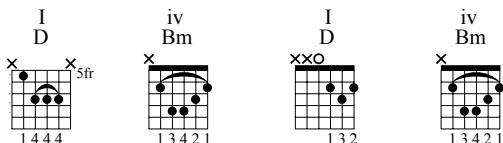
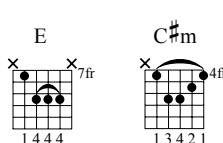
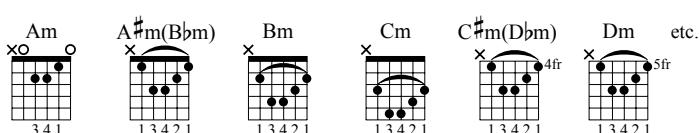
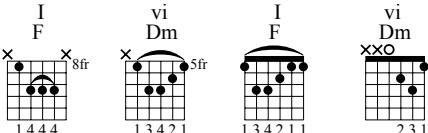
**FIGURE 130** C major**FIGURE 131** C major**FIGURE 132** A major

I      IV      V      I  
A      D      E      A  
5fr    5fr    7fr    5fr

**FIGURE 133** B major**FIGURE 134** C major**FIGURE 135** D major**FIGURE 136** E major**FIGURE 137** I-IV-V progression in E**FIGURE 138** F major**FIGURE 139** G major

### Relative Minor and Major Chords

**FIGURE 140****FIGURE 141****FIGURE 142****FIGURE 143****FIGURE 144****FIGURE 145** Key of A major**FIGURE 146** Key of B

**FIGURE 147** Key of C**FIGURE 148** Key of D**FIGURE 149** Key of E**FIGURE 150** movable “Am shape” minor barre chord**FIGURE 151** Key of F**FIGURE 152** I-vi-I progression in F

F                      Dm                      F                      Dm                      F  
ad lib strum pattern

A musical score for Figure 152 showing a 12-bar blues progression in F major. The chords are F, Dm, F, Dm, F. An "ad lib strum pattern" is indicated for the first measure.

**FIGURE 153** diatonic progression in C

I                      vi                      IV                      ii  
C                      Am                      F                      Dm  
ad lib strum pattern                      (repeat previous bar)

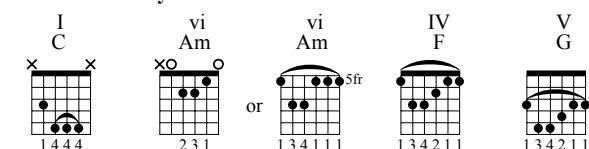
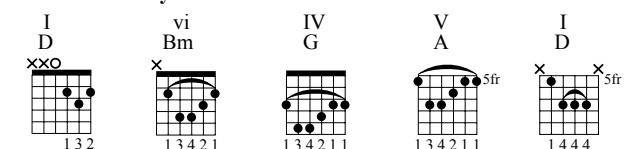
A musical score for Figure 153 showing a diatonic progression in C major. The chords are I (C), vi (Am), IV (F), and ii (Dm). An "ad lib strum pattern" is indicated for the first measure, and the progression repeats.

**FIGURE 154** Key of G

I                      vi                      I                      vi  
G                      Em                      G                      Em  
ad lib strum pattern

A musical score for Figure 154 showing a diatonic progression in G major. The chords are I (G), vi (Em), I (G), and vi (Em). An "ad lib strum pattern" is indicated for the first measure.

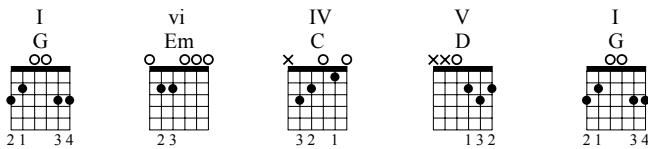
## Progressions that Incorporate the I, IV, V and vi (relative minor) Chords

**FIGURE 155** Key of C**FIGURE 156** Key of D**FIGURE 157** “Fifties-style” progression in D

I                      vi                      IV                      V                      I                      vi                      IV                      V                      I  
D                      Bm                      G                      A                      D                      Bm                      G                      A                      D  
ad lib strum pattern

A musical score for Figure 157 showing a “Fifties-style” progression in D major. The chords are I (D), vi (Bm), IV (G), V (A), I (D), vi (Bm), IV (G), V (A), I (D). An "ad lib strum pattern" is indicated for the first measure.

**FIGURE 158** Key of G



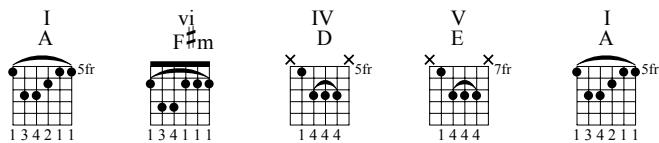
**FIGURE 159** same thing w/triplet arpeggiation

Figure 159 is a musical score for a guitar in G major. The progression is: G, Em, C, D, G, Em, C, D, G. The score is in 6/8 time, with a key signature of one sharp. The arpeggiations are performed with sixteenth notes, indicated by vertical stems and grouped by brackets. The first measure starts with a G chord. The second measure starts with an Em chord. The third measure starts with a C chord. The fourth measure starts with a D chord. The fifth measure starts with a G chord. The sixth measure starts with an Em chord. The seventh measure starts with a C chord. The eighth measure starts with a D chord. The ninth measure starts with a G chord.

**FIGURE 160** 16th-note arpeggiation pattern

Figure 160 is a musical score for a guitar in G major. The progression is: G, Em, C/E, D/F#, G. The score is in 4/4 time, with a key signature of one sharp. The arpeggiations are performed with sixteenth notes. The first measure starts with a G chord. The second measure starts with an Em chord. The third measure starts with a C/E chord. The fourth measure starts with a D/F# chord. The fifth measure starts with a G chord.

**FIGURE 161** “Fifties-style” progression in A



## Using Inversions in Diatonic Chord Progressions

**FIGURE 162** G major triad inversions

Figure 162 is a musical score for a guitar in G major. The progression is: G, G/B, G/D, G, G/B, G/D, G, G/B, G, G/D, G/B, G. The score is in 8/8 time, with a key signature of one sharp. The arpeggiations are performed with eighth notes. The first measure starts with a G chord. The second measure starts with a G/B chord. The third measure starts with a G/D chord. The fourth measure starts with a G chord. The fifth measure starts with a G/B chord. The sixth measure starts with a G/D chord. The seventh measure starts with a G chord. The eighth measure starts with a G/B chord. The ninth measure starts with a G chord. The tenth measure starts with a G/D chord. The eleventh measure starts with a G/B chord. The twelfth measure starts with a G chord.

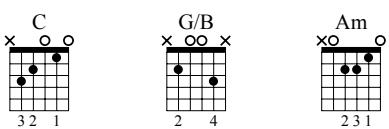
**FIGURE 163** “raise-2” inversions

Figure 163 is a musical score for a guitar in G major. The progression is: G, G/B, G/D, G, G/B, G/D, G, G/B, G, G/D, G/B, G. The score is in 12/8 time, with a key signature of one sharp. The arpeggiations are performed with eighth notes. The first measure starts with a G chord. The second measure starts with a G/B chord. The third measure starts with a G/D chord. The fourth measure starts with a G chord. The fifth measure starts with a G/B chord. The sixth measure starts with a G/D chord. The seventh measure starts with a G chord. The eighth measure starts with a G/B chord. The ninth measure starts with a G chord. The tenth measure starts with a G/D chord. The eleventh measure starts with a G/B chord. The twelfth measure starts with a G chord.

**FIGURE 164** “raise-2” inversions of A major

Figure 164 is a musical score for a guitar in A major. The progression is: A, A/C#, A/E, E, A. The score is in 9/8 time, with a key signature of two sharps. The arpeggiations are performed with eighth notes. The first measure starts with an A chord. The second measure starts with an A/C# chord. The third measure starts with an A/E chord. The fourth measure starts with an E chord. The fifth measure starts with an A chord.

**FIGURE 165** I-V-vi progression in C using an inversion



**FIGURE 166** same progression in a higher position

Figure 166 is a musical score for a guitar in C major. The progression is: C, G/B, Am. The score is in 4/4 time, with a key signature of one sharp. The arpeggiations are performed with eighth notes. The first measure starts with a C chord. The second measure starts with a G/B chord. The third measure starts with an Am chord.

**FIGURE 167** same progression w/arpeggiated open chords

C      G/B      Am  
let ring

Fretboard diagram:

A	0	2	1	0	0
B	3	2	0	2	2

**FIGURE 168** I-V-vi progression in G using an inversion w/arpeggiated open chords

G      D/F#      Em  
let ring

Fretboard diagram:

A	3	0	0	0	0
B	2	0	2	3	2

**FIGURE 169** diatonic progression in G w/inversions

ad lib arpeggiation pattern

I G      V D/F#      vi Em      IV C      I G/B      ii Am      V D      I G

Fretboard diagrams:

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

## DOMINANT SEVENTH CHORDS

**FIGURE 171** dominant seventh chord played as a single-note arpeggio

G7      root      3rd      5th      b7th      root      3rd      5th      b7th

Fretboard diagram:

A	3	2	5	3	5	4	3	6
B								

**FIGURE 173** Key of A

I A      IV D      V7 E7      I A

Fretboard diagrams:

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

## Resolving the Tritone Interval

**FIGURE 174** Key of D

I D      IV G      V7 A7      I D

Fretboard diagrams:

1	3	2		2	1	3	2		1	1	1	3	2		1	3	2
2	3	2		1	3	2				1	1	1	3		1	3	2

**FIGURE 175** “stacked” A7 voicing

root      5th      root      3rd      b7th  
let ring

Fretboard diagram:

A	0	2	2	2	3
B					

**FIGURE 176** tritone resolution in D

V7      I      V7      I  
N.C.(A7)      (D)      A7      D

Fretboard diagram:

A	3	2	3	2	3	2	0	2	3	3	2
B											

**FIGURE 177** Key of C

I C      IV F      V7 G7      I C

Fretboard diagrams:

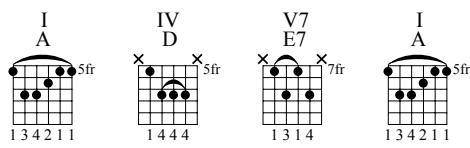
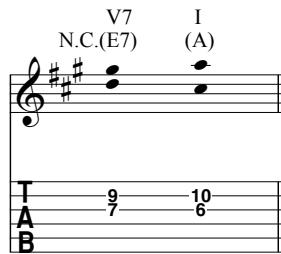
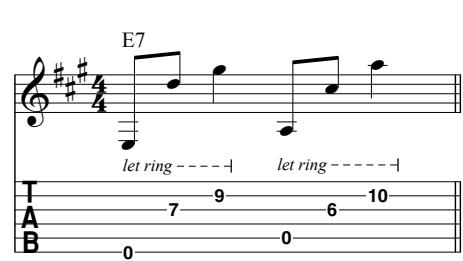
1	4	4	4	1	3	4	2	1	1	3	2	4	1	4	4	4
2	3	4	4	1	3	4	2	1	1	3	2	4	1	4	4	4

**FIGURE 178** tritone resolution in C

V7      I  
N.C.(G7)      (C)

Fretboard diagram:

A	6	4	5
B			

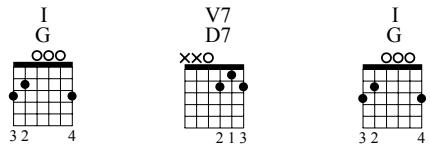
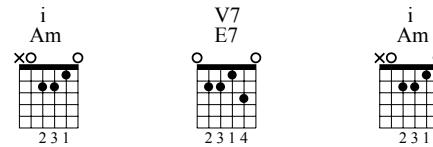
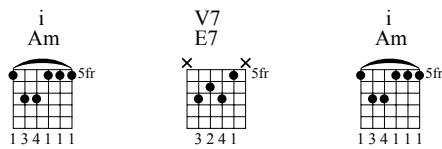
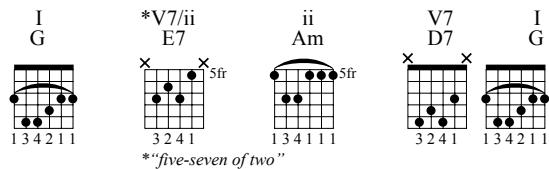
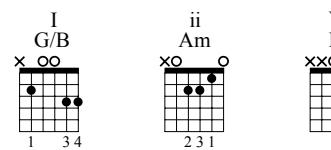
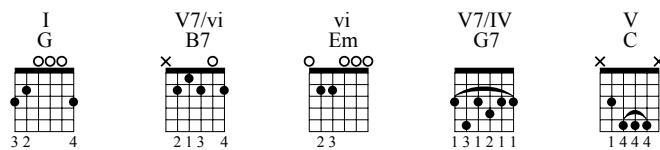
**FIGURE 179** Key of A**FIGURE 180** tritone expansion**FIGURE 181** same thing w/root notes added

### Inversions of Dominant Seventh Chords

**FIGURE 182** classical-style progression in C

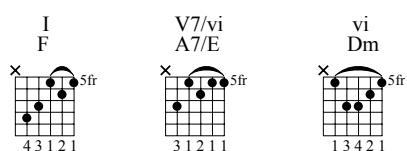
Musical notation for a classical-style progression in C major. The progression is: I (C) - V7/G7/D - I (C/E) - IV (F) - I (C/E) - ii (Dm) - V7/G7/D - I (C). The bass line is provided below the staff. Instruction: "let each chord ring".

### Secondary Dominant Chords

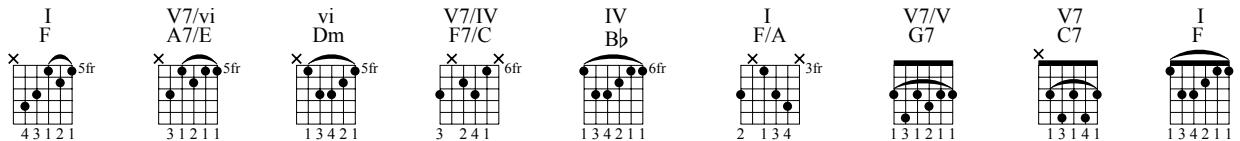
**FIGURE 183** Key of G**FIGURE 184** Key of A minor**FIGURE 185** Key of A minor**FIGURE 186** pivoting on a secondary dominant seventh chord in the key of G**FIGURE 187** progression in G w/secondary dominants and inversions**FIGURE 188** “Fifties-style” progression in G w/secondary dominants

Musical notation for a “Fifties-style” progression in G major with secondary dominants. The progression is: G (ad lib strum pattern) - B7 - Em - G7 - C - G/B - Am - D7 - G - C - D7 - G. The bass line is provided below the staff.

### Using Secondary Dominants with Inversions

**FIGURE 189** Key of F

**FIGURE 190** progression in F w/secondary dominants



## VOICE-LEADING

The Minimal Movement Principle Applied to the I-IV-V Progression

**FIGURE 191** I-IV-V-I in E major

**FIGURE 192** same progression w/higher inversions

**FIGURE 193** same voicings on higher strings

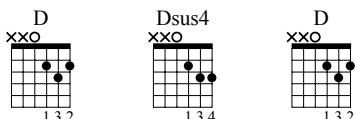
**FIGURE 194** “raise-2” voicings in G

**FIGURE 195** same progression with higher inversions

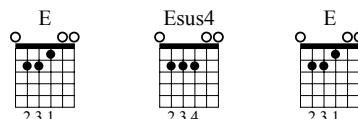
**FIGURE 196** higher inversions

## SUS4 CHORD VOICINGS

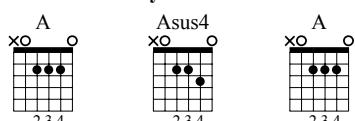
**FIGURE 197** Key of D



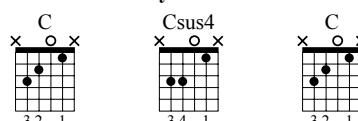
**FIGURE 198** Key of E



**FIGURE 199** Key of A

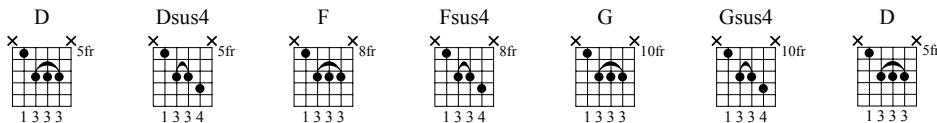


**FIGURE 200** Key of C

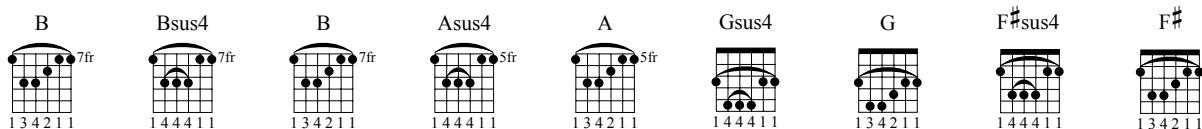


**FIGURE 201** Van Halen-style progression w/sus4 chords

**FIGURE 202** fifth-string-root movable major and sus4 barre chords

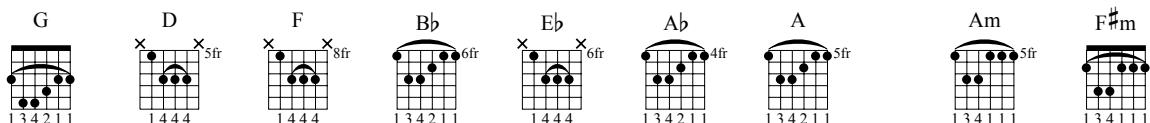


**FIGURE 203** sixth-string-root major and sus4 barre chords

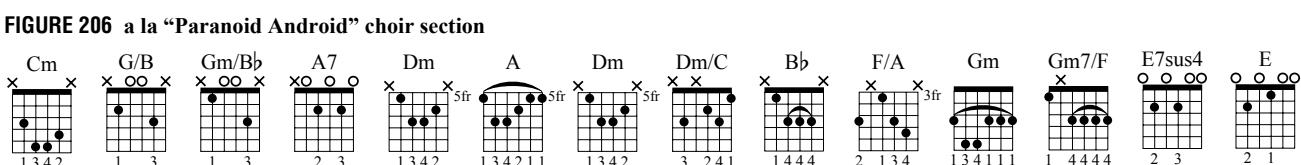


## NON-DIATONIC CHORD PROGRESSIONS (“Breaking the Rules”)

**FIGURE 204** a la “Light My Fire” intro

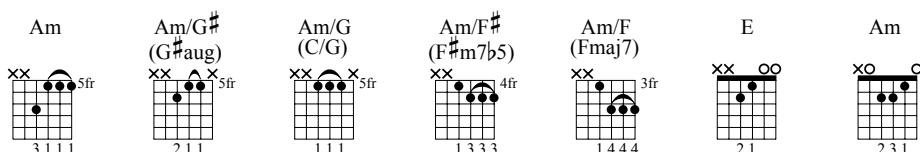


**FIGURE 204** a la “Light My Fire” verse

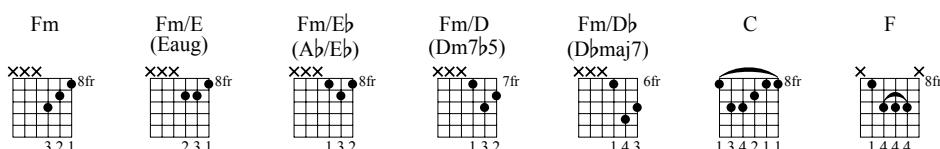


## THE MINOR-DROP PROGRESSION

**FIGURE 207** Key of A minor

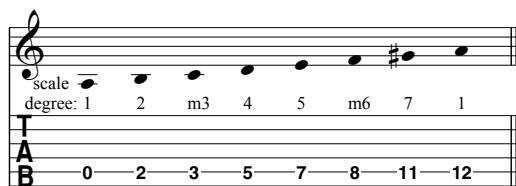


**FIGURE 208** Key of F minor (a la “Michelle”)

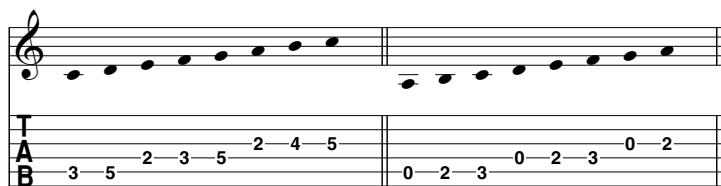


## THE HARMONIC MINOR SCALE AND ITS DIATONIC TRIADS

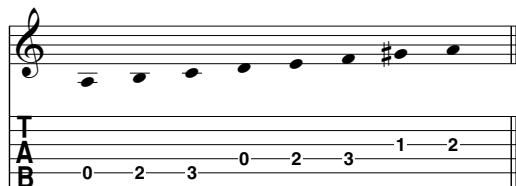
**FIGURE 209** A harmonic minor scale up one string



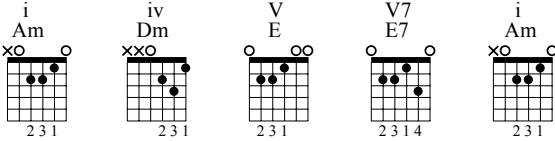
**FIGURE 210** C major and A natural minor



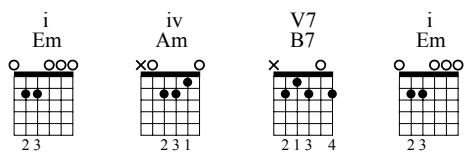
**FIGURE 211** A harmonic minor scale in first position



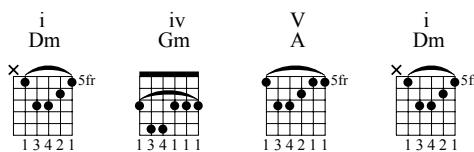
**FIGURE 212** chords in A harmonic minor



**FIGURE 213** Key of E minor



**FIGURE 214** Key of D minor



**FIGURE 215** D harmonic minor scale

D harmonic minor scale:

Staff:  $\text{G} \text{ A} \text{ B} \text{ C} \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

Guitar neck (T-A-B): 7, 9, 10, 12, 14, 15, 18, 19

**FIGURE 216** thirds in D harmonic minor

Thirds in D harmonic minor:

Staff:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

Guitar neck (T-A-B): 6, 7, 9, 10, 12, 14, 15, 17, 18, 20, 22 | 7, 6, 5, 3, 2

**FIGURE 217** diatonic triads in D harmonic minor

Diatonic triads in D harmonic minor:

Staff:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

Guitar neck (T-A-B): 5, 6, 9, 10, 12, 14, 15, 17, 18, 20, 22 | 5, 6, 3, 1, 0

Note: \*“F augmented”

**FIGURE 218** D harmonic minor chords and modes

D harmonic minor scale:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

G "Ukrainian minor" mode:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

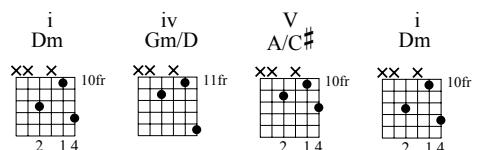
A Phrygian-dominant mode:  $\text{A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

"Orchestral" ("drop-2," or "raise-2") voicings in D harmonic minor:

Staff:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

Guitar neck (T-A-B): 5, 6, 5, 7, 8, 5, 7, 8, 6, 7, 5

**FIGURE 219** “Orchestral” (“drop-2,” or “raise-2”) voicings in D harmonic minor



**FIGURE 220** same progression w/arpeggiation

Same progression w/arpeggiation:

Staff:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

Guitar neck (T-A-B): 10, 13, 11, 15, 10, 12, 10, 13

**FIGURE 221** same progression w/lower inversions

Same progression w/lower inversions:

Staff:  $\text{G} \text{ A} \text{ B} \text{ C} \sharp \text{ D} \text{ E} \text{ F} \sharp \text{ G}$

Guitar neck (T-A-B): 1, 2, 4, 3fr

## THE MODES OF THE MAJOR SCALE

**FIGURE 222** C major scale diatonic triads

**FIGURE 223** D Dorian mode diatonic triads

**FIGURE 224** E Phrygian mode diatonic triads

**FIGURE 225** F Lydian mode diatonic triads

**FIGURE 226** G Mixolydian mode triads

**FIGURE 227** A Aeolian mode triads

**FIGURE 228** B Locrian mode triads

**FIGURE 229** C major scale/Ionian mode

**FIGURE 230** D Dorian mode

**FIGURE 231** E Phrygian mode

**FIGURE 232** F Lydian mode

**FIGURE 233** G Mixolydian mode

**FIGURE 234** D Dorian mode and triads

\*optional: tune low E string down to D and use as a bass pedal tone

**FIGURE 235** thirds in E Phrygian

let ring

T 8 6 5 3 1 0 1 3 5 6 8 | 8 10 12 10 8 | 7 8 10 12 10 12 10 8 7  
A 9 7 5 4 2 0 2 4 5 7 9 | 9 10 12 10 9 | 8 10 12 10 13 12 10 8 7  
B 0

**FIGURE 236** F Lydian sixths

T 1 3 5 7 8 10 12 13 | 6 5 3 1 0 |  
A 2 4 5 7 9 10 12 14 | 7 5 3 2 0 | 2 0 3  
B 3 2 5

**FIGURE 237** G Mixolydian thirds

T 12 10 8 7 | 8 5 3 5 7 | 8 5 8 6 5 3 4 | 5 4 2 0 | 3 2 0 3 2 3  
A 13 12 10 8 | 6 5 3 5 8 | 9 7 5 3 4 5 | 3 2 0 3 2 3  
B 5 3 2 0 3 2 3

**FIGURE 238** G major scale/  
Ionian mode

T A B  
3 5 7 3 5 7 4 5

**FIGURE 239** A Dorian mode

T A B  
5 7 3 5 7 4 5 7

**FIGURE 240** B Phrygian mode

T A B  
7 3 5 7 4 5 7 4

**FIGURE 241** C Lydian mode

T A B  
3 5 7 4 5 7 4 5

**FIGURE 242** D Mixolydian mode

T A B  
5 7 4 5 7 4 5 7

**FIGURE 243** E Aeolian mode

T A B  
7 4 5 7 4 5 7 5

**FIGURE 244** F♯ Locrian mode

T A B  
4 5 7 4 5 7 5 7

**FIGURE 245** G Ionian,  
octave higher

T A B  
5 7 4 5 7 5 7 3

## Modes Played in Sixths and Thirds

**FIGURE 246** C major scale in sixths

T 8 10 12 13 15 17 19 20  
A 9 10 12 14 16 17 19 21

**FIGURE 247** G Mixolydian sixths

T 3 5 7 8 10 12 13 15 17 19 20 22  
A 4 5 7 9 10 12 14 16 17 19 21 22  
B 3 6 5 3 1 0 2 0  
4 7 5 3 2 0 3 2

T 7 5 3 | 1 3  
A 5 7 5 4 | 2 2 2 4

**FIGURE 248** G Mixolydian sixths

**FIGURE 249** F Lydian sixths

**FIGURE 250** F Lydian thirds

**FIGURE 251** moving through the cycle using fifths and fourths

C F B♭ E♭ A♭ D♭(C♯) G♭(F♯) B E A D G C

**FIGURE 252** alternating fourths and fifths

C F B♭ E♭ A♭ D♭ G♭(F♯) B E A D G C

**FIGURE 253** another option

**FIGURE 254** moving across, then down the neck

**FIGURE 255** major barre chords through the cycle

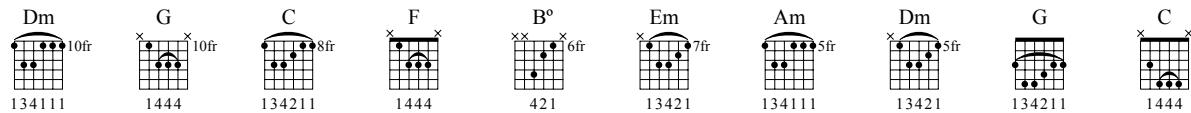
**FIGURE 256** going through the cycle with 6th-string-root and 5th-string-root barre chords

**FIGURE 257** same approach, starting higher up the neck

C x 15fr F x 13fr B♭ x 13fr E♭ 11fr etc.

## MOVING DIATONICALLY THROUGH THE CYCLE OF FIFTHS

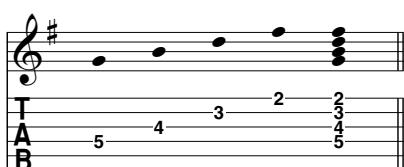
**FIGURE 258** Key of C



## DIATONIC SEVENTH CHORDS

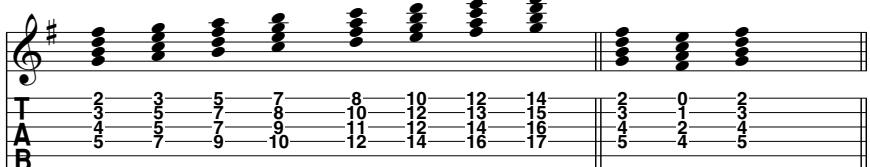
**FIGURE 259** stacking thirds to form a seventh chord

Gmaj7



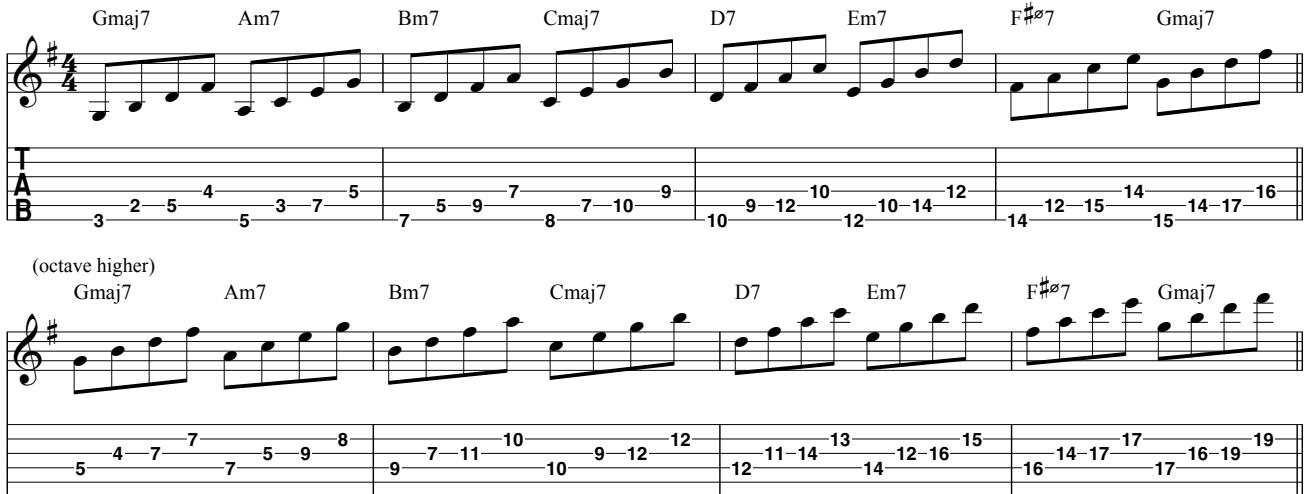
**FIGURE 260** diatonic sevenths chords in G major

I Gmaj7 ii7 Am7 iii7 Bm7 IV7 Cmaj7 V7 D7 vi7 Em7\* vii⁰⁷ B⁹⁷ Gmaj7 I⁷ Gmaj7 vii⁰⁷ F⁹⁷ Gmaj7 I⁷

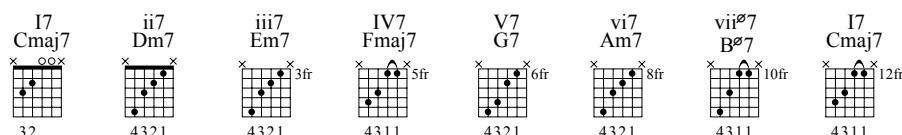


\*\*half-diminished seven," a.k.a. "minor seven flat-five"

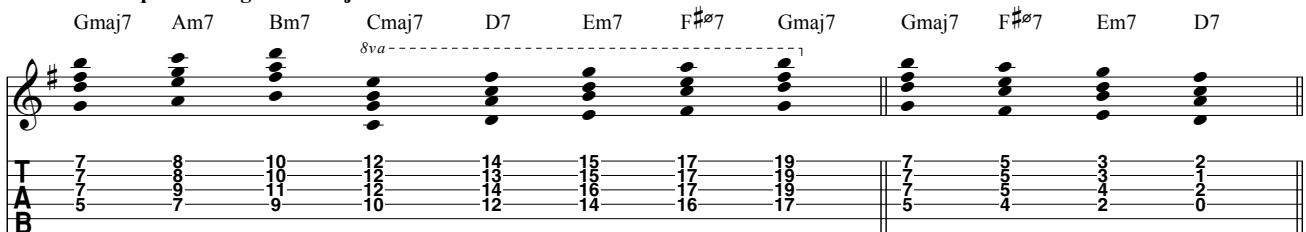
**FIGURE 261** diatonic seventh-chord arpeggios in G major



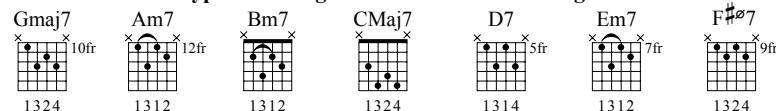
**FIGURE 262** diatonic seventh-chords in C major



**FIGURE 263** open voicings in G major



**FIGURE 264** same type of voicings on the middle four strings



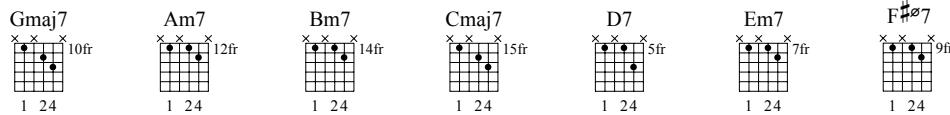
## Jazz-Style Seventh Chord Voicings Without the Fifth

**FIGURE 265** G major chord scale with the root, seventh and third

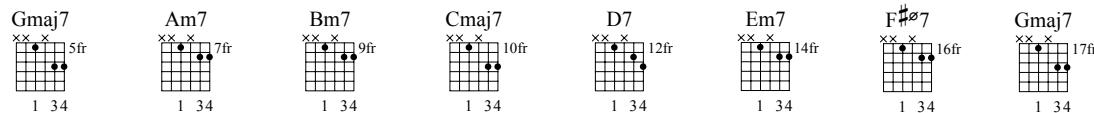
i Gmaj7    ii<sup>7</sup> Am7    iii<sup>7</sup> Bm7    IV<sup>7</sup> Cmaj7    V<sup>7</sup> D7    vi<sup>7</sup> Em7    vii<sup>7</sup> F♯⁷    I<sup>7</sup> Gmaj7    II<sup>7</sup> F♯⁷    vii<sup>7</sup> Em7

\*diminished fifth is implied

**FIGURE 266** same kind of voicings on the A, G and B strings



**FIGURE 267** same kind of voicings on the D, B and high E strings



## MORE NON-DIATONIC CHORD PROGRESSIONS

(“Breaking the Rules,” part 2)

**FIGURE 268** modulating down in whole steps, a la “I’ve Seen All Good People”

**FIGURE 269** same progression without inversions

## DESCENDING VOICE-LEADING: THE MAJOR-DROP PROGRESSION

**FIGURE 270** progression in G w/descending voice

G      Gmaj7      G7      C      Cm      G      D7      G

A 3 4 5      A 3 4 3      A 3 4 3      A 1 2      A 0 1 0      A 0 0 0      A 2 0 0      A 3 0 0  
B 4 5      B 4 4      B 3 3      B 2 2      B 1 1 0      B 0 0 0      B 2 0 0      B 3 0 0

**FIGURE 271** progression in C, a la “Something” verse

C      Cmaj7      C7      F      D      G      Am  
3 2 1      3 2      3 2 4 1      1 3 4 2 1 1      1 3 2      3 2      3 1 1  
(G#(aug))      (C/G)      D7      F      Eb      G7/D      C  
Am/G#      Am/G      1 1 1      3 2 4 1      1 3 4 2 1 1      1 4 4 4      2 1 4      1 4 4 4

## USING FIRST-INVERSION TRIADS AS “PIVOT CHORDS”

**FIGURE 272** modulating up in minor thirds with inversions

A      G/B      C      Bb/D      Eb      Db/F      Gb      E/G#      A  
1 1 1      1 3      1 4 4 4      2 1 4      1 4 4 4      2 1 4      1 4 4 4      2 1 4      1 4 4 4

**FIGURE 273** modulating down in minor thirds with inversions

A      E/G#      Gb      Db/F      Eb      Bb/D      C      G/B      A  
1 4 4 4      2 1 4      1 4 4 4      2 1 4      1 4 4 4      2 1 4      1 4 4 4      1 3      1 1 1

**FIGURE 274** same progression with open voicings

*fingerpicked*      A      E/G#      F#(Gb)      Db/F      Eb      Bb/D      C      G/B      A

A 14 12 11 9 6      A 8 6 5 3 0      A 5 3 2 0      A 2

B 12 11 9 8      B 6 5 3 2      B 0

**FIGURE 275** same approach used with alternating minor and major triads

Am      E/G#      F#m      Db/F      Ebm      Bb/D      Cm      G/B      Am  
13 2 12fr      2 14 9fr      13 2 9fr      2 14 6fr      13 2 6fr      2 14 3fr      13 2      1 3 1 2 1  
Am 2 1

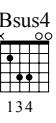
## BONUS SECTION!!!

Chord Voicings (in addition to the obvious Power Chords) that Cut Through Heavy Distortion

**FIGURE 276**



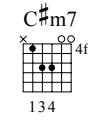
**FIGURE 277**



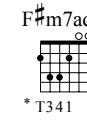
**FIGURE 278**



**FIGURE 279**

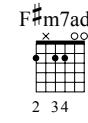


**FIGURE 280**



\* T341  
\*fret w/thumb

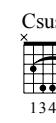
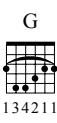
**FIGURE 281**



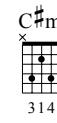
**FIGURE 283**



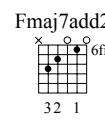
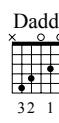
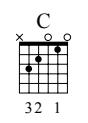
**FIGURE 284**



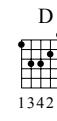
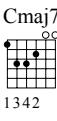
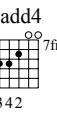
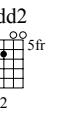
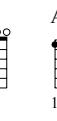
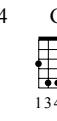
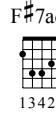
**FIGURE 285**



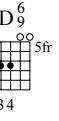
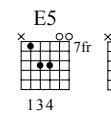
**FIGURE 286-287**



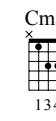
**FIGURE 288**



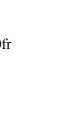
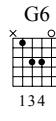
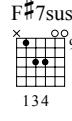
**FIGURE 289**



**FIGURE 290**



**FIGURE 291**



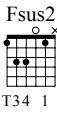
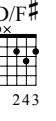
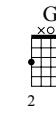
**FIGURE 292**



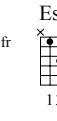
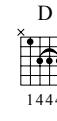
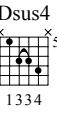
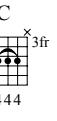
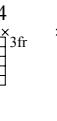
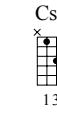
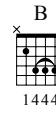
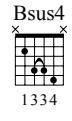
**FIGURE 293**



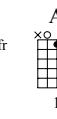
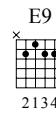
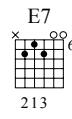
**FIGURE 294**



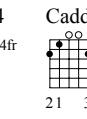
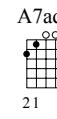
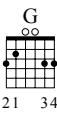
**FIGURE 295**



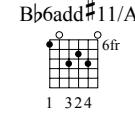
**FIGURE 296**



**FIGURE 297 a la "The Big Empty"**



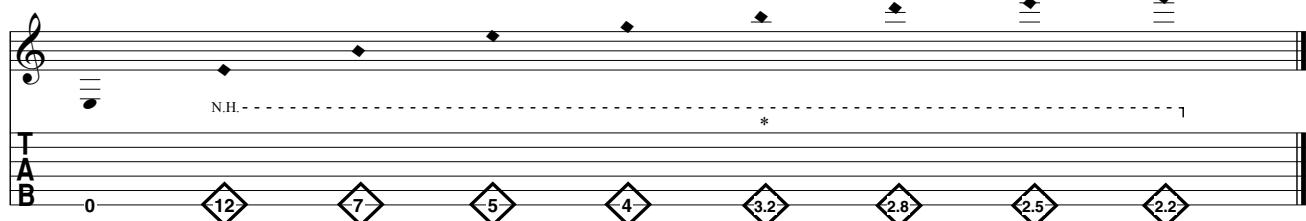
**FIGURE 298 a la "Vaseline"**



## The Overtone Series (Harmonics)

**FIGURE 299** natural harmonics (overtone series) on the low E string

1st harm. (fundamental)	2nd harm. (octave)	3rd harm. (octave + fifth)	4th harm. (two octaves)	5th harm. (two octaves + major third)	6th harm. (two octaves + fifth)	7th harm. (two octaves plus b7)	8th harm. (three octaves)	9th harm. (three octaves + second/ninth)
E	N.H.							



\*harmonic located approximately 2/10 the distance from  
the third fret to the fourth