

Master·Classes™

AL DI MEOLA

a guide to
Chords,
Scales, &
Arpeggios



by AL DI MEOLA
& BOB ASLANIAN

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BOB ASLANIAN

Bob Aslanian has been playing guitar professionally for thirty years. He has spent a good part of that time teaching the guitar, as well as playing in big bands, small combos, and presently in solo performance. He has recorded two record albums and has worked frequently as a studio musician. He is now living in New Jersey, playing and teaching the guitar.

AL DI MEOLA

Al arrived as a powerful and influential force in music on his own terms, playing a brand of music that cannot be categorized. This blend includes elements of rock, jazz, classical, and Latin rhythms woven into beautiful melodies played on acoustic and electric instruments.

His early training with jazz guitarist Bob Aslanian emphasized reading, picking technique, and technical proficiency, as well as the ability to appreciate and play many types of music. Since that time, Al has had a most successful career. Besides his continuing success as one of the world's greatest solo artists, Al has played with some of today's most talented musicians. From his early days with Barry Miles and Chick Corea's Return To Forever, to his most recent work with the Trio of John McLaughlin, Paco DeLucia, and himself, Al is still growing as an artist. His recent work on solo acoustic guitar is proof of that. He owes much of his past and present success to his taking the time and effort to develop a good base of musical knowledge and theory. Al has said, "by not developing good musical and technical proficiency, a guitarist is not giving himself the chance to become the best that he or she can be. So it is my hope that people will use this book that Bob Aslanian and myself have developed as a tool that will give a person the chance to become a good musician. All one needs to do is work hard."



INTRODUCTION

It is the intention of this book to help you learn some of the chords, scales, and arpeggios necessary in becoming a good musician and player. You can learn these step-by-step, one day at a time, through our unique Lesson Plan System. This System eliminates your having to work through a chord book, a scale book, and an arpeggio book. Instead, it brings all of these elements together in one system, presented in a relatively easy to understand approach.

The different chords, scales, arpeggios, reading tips, chord progressions, exercises, tunes, and supplementary material will give you a complete education, not only in guitar, but in music in general. So think of yourself as a young carpenter learning how to use his tools. This system will give you the tools and then show you how and when to use them in developing your own style and in developing yourself as a well-rounded musician and player.

Over the past twenty years of teaching guitar, the two most common questions asked by new students are: why should I learn all these chords, scales, arpeggios, etc? And, just how is all this going to really help me? To answer both of these questions, we simply ask you to think of yourself as a carpenter's apprentice, learning how and when to use the tools of his trade. Once you have learned this, then you can apply this knowledge in creating, designing, and building whatever you desire.

Our System does the same thing by providing you with the necessary tools of your trade (chords, scales, arpeggios, etc.). Teaching you how, when, and where to use these tools will help you create and build better lead solos and eventually help you develop into a more rounded guitarist and musician.

FOREWORD

As you look through this book, you'll notice one very obvious and different element that you will not see in any other technique book on guitar. This book has been divided into individual sections: Lesson Plans, Chord Section, Scale Section, Arpeggio Section, and Tune and Exercises Section. There is a very important reason for setting up this book in this fashion.

It is our belief that most guitar technique publications are very difficult to work with. They tend to become unclear and out of focus for the student. So we have structured this technique book to have the **10 Lesson Plan** program right in the beginning of the book, clearly laying out exactly what to study, in simple outline fashion.

Our goal is that you can easily follow this program, all the while learning to play guitar with the most solid base of technique available today.

We have included in the back of this book a list of publications we believe will help enhance your technical ability because we believe that no one book, including this one, can cover the complete scope of guitar technique. We have devised a unique feature in this book by also listing some of these supplemental publications precisely at the right place and time inside of each **Lesson Plan**.

CONTENTS

AL DI MEOLA AND BOB ASLANIAN	ii
INTRODUCTION	iv
FORWARD	v
WARM UP AND DEVELOPING SPEED EXERCISES	8
GOOD PRACTICE HABITS	9
PICKING TECHNIQUE	10
LESSON PLAN ONE	12
LESSON PLAN TWO	14
LESSON PLAN THREE	15
LESSON PLAN FOUR	16
LESSON PLAN FIVE	17
LESSON PLAN SIX	18
LESSON PLAN SEVEN	19
LESSON PLAN EIGHT	20
LESSON PLAN NINE	21
LESSON PLAN TEN	22
CHORD SECTION (Chord Voicing)	23
SCALE SECTION	42
MAJOR SCALES	43

PENTATONIC SCALES	47
MODES.....	50
PURE MINOR SCALES	52
HARMONIC MINOR SCALES	54
JAZZ MELODIC MINOR SCALES	56
DIMINISHED SCALES.....	58
WHOLE TONE SCALES	60
ARPEGGIO SECTION.....	62
FORM I ARPEGGIOS	63
FORM II ARPEGGIOS.....	70
JAZZ CHORD EXERCISES	80
12 BAR BLUES & AL DI MEOLA TUNES.....	84
MASTER GUIDE TO CHORD/SCALE RELATIONSHIPS	106
MASTER GUIDE TO CHORD/ARPEGGIO RELATIONSHIPS.....	108
MASTER GUIDE TO CHORD SUBSTITUTIONS	109
RECOMMENDED LISTENING	110
SUGGESTED SUPPLEMENTARY BOOKS	112

WARM-UP AND DEVELOPING SPEED EXERCISES

We feel that one of the best ways to warm up and develop speed is to practice using scale exercises. We suggest you start by using the Major Scale and using either the A or B fingering. Use the alternate picking technique (down-up stroke pattern) and begin with a slow tempo. Practice the scale, first in eighth notes, then in eighth note triplets, sixteenth notes, and in broken thirds, ascending and descending in two octaves. Once you feel comfortable playing this scale at a slow tempo, then gradually pick up the tempo and repeat the entire exercise. After working with fingerings A and B, we suggest repeating the entire exercise using fingerings C, D, and E. These fingerings are great for stretching your fingers.

There are several things to remember. First, the warm up exercises should total no more than fifteen to twenty minutes at the beginning of each practice session. Train, don't strain. Second, always begin the exercise with a slow tempo and don't increase the tempo until you can play the scale smoothly.

Over the years, guitar players have used certain tricks to help strengthen their fingers and develop speed. As crazy as they may seem, they do work. The first trick is to practice all scale fingerings wearing a tight rubber glove on your left hand. Another trick is to use very heavy gauge strings and raise the action on your guitar a little higher than usual. When playing scales or arpeggios, remember to keep the fingers of your left hand as close to the strings as possible. This is not only proper technique, but a little trick in developing speed. The greater the distance your fingers have to travel to hold down a string, time will be wasted, thus losing speed.

GOOD PRACTICE HABITS

We feel that developing good practice habits is essential not only in helping you learn how to play properly, but in helping you quickly advance and reach your ultimate goal, becoming a master guitarist and musician.

The first thing we would like to discuss is how to hold the instrument. The proper way to hold the guitar when practicing, is to sit on a chair or stool with both feet flat on the floor, and have the body of the guitar rest on your right leg. In order to have a clear view of the entire fingerboard and be comfortable, it will be necessary to angle the body of the guitar just enough to allow you to lean slightly forward over the body.

It is perfectly all right to wear a guitar strap of your choice if it keeps your guitar from sliding around on your leg, however it is certainly not a requirement.

We strongly advise using a good music stand. We do not recommend placing your music on a bed, on the floor, or on a table because it not only makes reading music difficult, but could damage your eyes. In addition, it also makes it harder to hold your guitar properly as we described above.

Purchasing and using a good metronome when practicing your lessons will definitely be quite helpful in developing a strong feel for timing.

We also suggest learning how to keep time by tapping with your left foot.

In order to quickly advance; each power packed **Lesson Plan** in this system will require seriously practicing every day. Since each practice session will require total concentration, a quiet place to practice will be important.

How long should you practice each day? Initially, to begin with, we suggest practicing each section approximately twenty to forty-five minutes each day. As time goes on, it will be up to you to decide which section of each **Lesson Plan** will need more or less time. Try to increase your total practice time, if you can, to as much as your own personal schedule permits.

When practicing the scales and arpeggios, it is very important not to overpractice and strain your arms and hands. Remember, just like weightlifting, train, don't strain. If you find yourself practicing an exercise over and over again and becoming frustrated with it, we recommend stopping, and either moving on to another exercise or putting the guitar down and walking out of the room. Sometimes giving yourself a couple of hours or even twenty-four hours away from practicing will help you forget your frustrations and help you clear your mind and begin with a fresh outlook on practicing.

We recommend developing good eating, sleeping, and physical exercise habits because the daily concentrated practice sessions will drain your energy both mentally and physically. It is important to remember, as a musician, you must play in smoke filled places and keep late hours. In order to perform four or five hours each night at peak level, you must be in excellent mental and physical condition. Also, sometimes the reason you might find it hard to sit down and practice is because you are not in good overall condition. Practicing takes a lot of everything you've got, so if you want to be successful at learning the guitar, try to develop good practice and overall habits in your life.

As we mentioned earlier, these Lesson Plans are a guide to helping you organize each of your daily practice sessions and develop good practice habits. Each individual Lesson Plan should take approximately two weeks with an average of two hours work per day. Your own practice habits and/or schedule may vary, and everyone should work at his own speed, so use this as a **guide only** in making your own personal schedule and time frame for completing each one of the Lesson Plans. Basically work at your own speed and know that you are doing great if you can complete each Lesson Plan in a two week period. The most important thing is to take your time; make sure you thoroughly understand each step before moving on. Good Luck...

PICKING TECHNIQUE

One of the biggest problems students have is choosing a good picking technique. It is obvious that without developing the proper picking technique, the chances of ever developing speed and articulation would be almost impossible. Therefore, we've chosen three excellent techniques to highlight for you: picking from the elbow, from the wrist, and rotating the forefinger and thumb.

Before discussing these techniques, the first thing we would like to cover is finding the right pick. This, we feel, is up to the individual's own taste. We recommend using a heavy gauge pick, but experimenting with all gauges (thin, medium, and heavy) would certainly be a good idea.

Holding the pick is the next important thing we would like to cover. This is simple because there is only one proper way to hold the pick, and that is between the forefinger and the thumb. Any other way is incorrect.

There are three basic picking techniques: picking from the elbow, picking from the wrist, and picking using the forefinger and thumb. It is very important to choose **one** or a **combination** of these techniques before attempting to practice the scale fingerings or arpeggio fingerings. Make sure to try each technique, and then choose the one which feels the most comfortable to you. **Remember**, developing a good picking technique is the **key to developing speed and articulation** when playing rhythm chords, chord/melody, scales, and arpeggios.

The first technique we would like to discuss is picking from the elbow. First, hold the pick between your forefinger and your thumb. Keep your wrist straight so your arm and wrist look like one straight line from your elbow to your fingers. We suggest that your arm and hand should **not** touch the guitar. Now, keeping the pick stiff, move your arm up and down **pivoting** from the elbow.

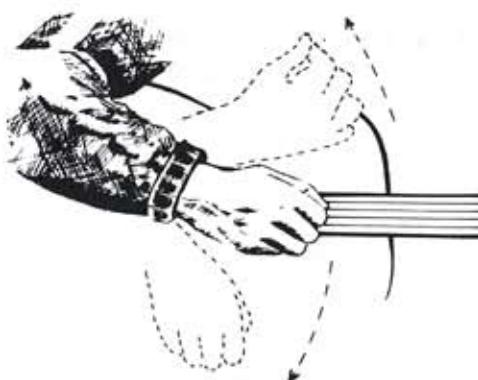
The second technique is picking from the wrist. Holding the pick firmly between your forefinger and thumb, move your hand up and down **pivoting** from the **wrist**. You may rest your elbow on the guitar.

The third technique is picking from the forefinger and thumb. Hold the pick firmly between your forefinger and thumb. You may rest your hand or just a couple of fingers on the pickguard as a guide or support. Now, rotate the pick in **almost a circular motion**, just using your **forefinger and thumb**, keeping your arm and hand straight. Remember, all the picking motion will come from your forefinger and thumb.

Picking From The Elbow



Picking From The Wrist



Picking From The Forefinger And Thumb



LESSON PLAN ONE

As you can see in the Chord Section, there are ten forms spread out over every two pages. (Turn to the Chord Section and note.) These are the basic chord Forms that you will be learning over the course of this entire system. We will start by learning one Form at a time.

Step #1

Start by memorizing all the Form I chords on page 24. Strum each chord four times using a simple down strum and be able to switch smoothly from G to GMaj7, to G7, to GMaj6. The square note on the sixth string, third fret, is the chord root (or chord name note). This is your guide note. It will help you move to other frets along the sixth string while keeping this Form I chord position in place. You create the same four chords except in different positions with a new root name. An example of this would be to move the four chords in Form I up to the V position. The root note on the sixth string, fifth fret, is A. These four chords would now be A, AMaj7, A7, AMaj6. Practice the four Form I chords by starting from the first fret, sixth string, which is F, memorizing the chord name in that position. Then move up one fret to F# or Gb and practice switching the chords (strum each one four times) while memorizing their names in that position. Repeat this same procedure moving one fret higher each time. Remember, before moving to the next higher position, you must be able to switch the chords smoothly and know them by their chord names and frets.

Step #2

Once you have memorized the Form I, G, GMaj7, G7, GMaj6 in all positions, turn to page 26 and repeat the same practice procedure with Form I, Gm, GmM7, Gm7, Gm6. Remember to follow the sixth string root. Start at the first fret and work your way up the fretboard one position at a time, learning to play these chords while memorizing the chord names and fret positions.

Step #3

Turn to page 28 and follow the same procedure of learning all four chords in Form I, GMaj7, GMaj9, Gm9, G6/9.

Step #4

Turn now to page 30 where you'll find Form I, G7, G9, G7(b9), G7(#9). Make sure to practice these chords by following the same procedures as in the previous step.

Step #5

Turn to page 32 and find the diminished chords. Unlike previous chords in Form I, there is only one chord switch to make here, G7 to Gdim.

Important Note: Any note in a diminished chord may be considered the **root**. In this system we are keeping the root as the lowest note in this chord. The diminished chords repeat themselves (the notes of the chord being inverted) every four frets.

Step #6

Turn to page 34 and practice Form I, G7, G7(b5), G7(#5).

Step #7

Turn to page 36 and practice Form I, GMaj7, GMaj7(#5), GMaj7(b5), Gm7(b5). Make sure to continue following the previous procedure when practicing these chords. Remember to learn the chord names and fret positions.

Step #8

Turn to page 38 and memorize Form I, G7, G7sus4, Gm11, G9(+11).

Step #9

Turn now to page 40 and memorize Form I, G13, G13(b9), G13(#9). Follow the same procedure as in all previous steps.

Step #10

Turn to page 80 to the **Jazz Chord Exercise Studies I** and memorize exercise I. Once this has been memorized, practice this exercise in other positions, just as we learned the different chord Forms in different positions.

Step #11

We now take you to page 85 for the **12 Bar Blues** chord patterns. Please read the introduction to this section on page 84 before you start. Practice playing exercises I, II, and III, memorizing each pattern. Once you have done this, try these 12 Bar Blues patterns in other positions and memorize them as well.

Step #12

Turn to page 42 and read the introduction to the **Scale Section**. After reading the introduction, turn to page 43 and you will find the Form I, A Major Scale written out with five different fingerings all starting on the 5th fret, sixth string root. Begin by memorizing the A and B fingerings of the A Major Scale. Make sure to use the right fingerings and to read the notes on the staff. Always know what note you are playing and where it is on the fingerboard as you go along in the scale.

Practice these two scales as shown in the Major Scale exercises, which you will find on page 46. These exercises will help you to learn how to read and play in the most commonly used rhythm patterns. These exercises are written out for you in fingering pattern A. Practice these exercises with fingering pattern B as well. Once you have done this, learn to play these scale fingerings A and B in other positions, as you did with the chords in Form I, using the sixth string as your root.

Step #13

Now turn to page 62 and read the introduction to the Arpeggio Section. Turn to page 63 and memorize the fingerings A, B, and C to the A Major and A minor arpeggios.

Remember, these Form I fingerings once again have a sixth string root, so once you have memorized these arpeggios, you can practice them in other positions working from the sixth string root.

Make sure to practice playing each arpeggio ascending and descending all in smooth and fluid eighth notes.

LESSON PLAN TWO

Steps #1-9

Turn to the Chord Section, pages 24 thru 41, and start memorizing **all** the chord fingerings in **Form II**, following the same practice procedure as in Lesson One. Be able to switch smoothly from C, to CMaj7, to C7, to CMaj6. Remember, the Form II chords have a **fifth string root**. Once you have memorized the Form II chord fingerings and their names, start from the first fret, fifth string, which is Bb, and work these four chords in each position, moving up the fingerboard one fret higher each time.

Step #10

We now turn to page 80 and practice exercises II, III, IV, and V in the **Jazz Chord Exercise Studies I** sheet.

Strumming Tip: With any of the exercises or tunes in this book, for practice purposes, remember to use a **simple down strum** for each beat of the measure. What is important right now is to be able to switch chord changes smoothly, while memorizing their names and their positions.

Important Note: Once you have completed memorizing the Form II chords on all the pages in the Chord Section, we suggest testing yourself by playing any chord in two different positions.

EXAMPLE: (FMaj7) would be played at the (first fret) sixth string root, (FMaj7) would be played at the (eighth fret) fifth string root, (Gm7) would be played at the (third fret) sixth string root, and (Gm7) would be played at the (tenth fret) fifth string root.

As you move on to the other chord Forms, you will be learning how to play each chord ten different ways. We have found that most guitar players generally have three or four "pet" chord Forms for every chord. As you go through this System, you will have the opportunity to choose your favorite chord Forms, but of course if you can use all ten chord Forms, that is even better.

Remember, when playing rhythm chords in an actual band situation, you will want to keep your chords close together and avoid large leaps. If you jump all over the fingerboard, the chances of a mistake will be greater. Also, generally speaking, the best chordal sounding range of the guitar falls between the first fret and the eighth fret. Again we are talking strictly about rhythm chord accompaniment. You will also notice that most of the chords in this system are not six string chords. That means that you should learn to strum only the notes that are marked in each chord Form and nothing more. As we move along, you will learn that it is not necessary to play more than a three or four tone chord. There are certain notes in a chord that are more important to play than others. Usually, the least important tones are the root and perfect 5th. The 3rd and the 7th are the most important. We strongly suggest picking up a good book on music theory to help you understand some of the terms mentioned in this system. We want to state clearly that this system is not a text on theory.

Step #11

Turn to page 86 and begin to memorize exercises IV and V in the **12 Bar Blues** chord patterns. Once you have mastered these exercises, memorize these 12 Bar Blues in other positions.

Step #12

Now turn to page 43 to the Major Scales and memorize fingerings C and D. Practice these two scale fingerings along with the A and B fingerings, ascending (going up) and descending (going down) in eighth notes, eighth note triplets, broken thirds, and sixteenth notes. Examples of these rhythmic patterns are on page 46.

Now turn to pages 48 and 49, and work each scale fingering pattern as shown.

Step #13

Turn to page 63 and memorize the fingerings A, B, C, and Form I of the AMaj7 and AminMaj7 arpeggios. These arpeggio fingerings should be mastered in every position, ascending and descending in eighth notes.

LESSON PLAN THREE

Steps #1-9

Memorize **all** the **chords** in Form III. Repeat steps #1-9 as in Lesson Plan One and Lesson Plan Two. Start on page 24 working through to page 41.

Step #10

Memorize exercise VI and VII on the **Jazz Chord Exercise Studies I** sheet on page 81.

Step #11

Memorize the **12 Bar Blues** patterns VI & VII starting on page 87. Again, memorize these patterns in every position.

If you have been keeping up with your Lesson Plans, you should be able to play both the **basic chords** and **chord substitutions** without much trouble. If you have any problems, we suggest going back to Lesson Plans One and Two and reviewing them.

Remember, the strumming technique is a simple down strum for every beat of the measure. As you play through the chord changes, pay special attention to chord substitutions and their application. The chord substitutions really begin to set up the chord substitutions for the rest of the tunes in this section. On page 109 you will find a handy **Master Guide For Basic Chord Substitutions**, which might also help you understand and memorize these substitutions.

Step #12

Turn to page 44 and memorize fingering E, Form I, A Major Scale and follow the same practice procedure as in Step #12, Lesson Plan Two.

Step #13

Turn to page 63 and memorize fingerings A, B, and C, A7, Am7, arpeggios. Again, these fingerings must be memorized in every position.

Now turn to page 65 to the Form I Arpeggio Studies I. Exercises A, B, and C on this page must be practiced and memorized in all positions ascending and descending as written.

LESSON PLAN FOUR

Steps #1-9

Memorize the fingerings of all the chords in Form IV, on pages 24 through 41.

Step #10

Turn to page 81 and memorize exercises VIII, IX, and X in the **Jazz Chord Studies I**.

Step #11

Pick up the Bugs Bower **Rhythm Book** Volume I and II and begin to sight-read all the exercises on the first four pages in the various positions, as mentioned in Lesson Plan Three, Step #11. Do not memorize these exercises or you will be defeating the purpose of sight-reading.

Sight-Reading Tip: First choose the right position for each exercise, and without playing, try to count out the rhythmic pattern for each measure. Then go back and play the exercise. Begin practicing slowly, gradually trying to increase the tempo. We suggest going through each eight bar exercise three to four times per night.

Step #12

Turn to page 88 and memorize the **12 Bar Blues** pattern VIII. Again, memorize this pattern in every position. Next, turn to page 92 and learn the chord changes to the tune "Ritmo De La Noche." Transpose and learn in other positions.

Once the chord changes in this tune have been mastered, begin to read the melody. We suggest learning to read all the tunes in this System and in any of the Suggested Supplementary Materials in several positions.

If you are weak with your reading, we suggest that you pick up any of the various beginners' books and review all of your notes.

Step #13

Turn to page 70 and begin to memorize the fingerings A, B, C, Form II, D Major and D minor arpeggio. Remember to practice and memorize these fingerings ascending and descending in every position.

Step #14

Turn to page 64 and memorize fingerings A, B, C, Form I, A7(b5) and Am7(b5) arpeggios. Memorize these in every position, ascending and descending.

Now turn to pages 66 & 67 and work on Form I Arpeggio Studies II and III.

LESSON PLAN FIVE

Steps #1-9

Memorize all the chord fingerings of Form V (pages 24 thru 41).

Step #10

Practice and work out both the chords and melody to "Dinner Music Of The Gods" on page 95. Also, try "Al Di's Dream Theme" on page 100. Practice both the chords and melodies in different positions.

Step #11

Turn to page 82 and memorize exercises I and II in the **Jazz Chord Studies II**.

Step #12

Practice the exercise on the next six pages of the Bug Bower books.

Step #13

Get a copy of **Classical Studies for Pick-Style Guitar**, and begin to practice the first piece, "Caprice." This book will not only introduce you to some good classical pieces, but it will also help further improve your picking technique and reading skills. We suggest going slowly and mastering each piece, one at a time. There will be no time limit for completing each piece in this book.

Step #14

Turn to pages 52 & 53 and memorize all the fingerings of both Form I, A minor, Pure Scale and Form II, D minor, Pure Scale. All these fingerings will be practiced and memorized in every position, ascending and descending, in eighth notes, eighth note triplets, broken thirds, and sixteenth notes.

Step #15

Memorize the fingerings for A7(#5) and Adim7 arpeggios Form I (page 64).

Turn to pages 68 & 69 and practice exercises 4 and 5 on the Form I Arpeggio Study sheets. Again, all three exercises on each sheet must be completed and practiced in every position.

LESSON PLAN SIX

Step #9

Go to the Chord Section and memorize all the chord fingerings to Form VI (pages 24 thru 41).

Step #10

Turn to page 89 in the **12 Bar Blues** section, and practice and memorize the chords to patterns IX and X. Practice in every position.

Step #11

Turn to page 82 and memorize exercise III and IV in the **Jazz Chord Studies II**.

Step #12

Practice the next six pages in Bugs Bower's book. From this point on, we suggest taking six to eight pages in this book every two weeks.

Step #13

Pick up the book **Melodic Rhythms** by William Leavitt and begin practicing the chords and melodies to the first three exercises. Once you have mastered these exercises, we suggest averaging four exercises per two week practice period.

This book will help improve your knowledge of the use of chords, chord progressions, chord turn-arounds, and it will help improve your ability to sight-read.

Step #14

Turn to pages 54 and 55. Practice and memorize all the fingerings to both A minor Harmonic Scale Form I and D minor Harmonic Scale Form II.

Step #15

Turn to page 64 in the Arpeggio Section and memorize all the fingerings for the AMaj6 and Amin6 arpeggios Form I.

Now go to page 69 and memorize exercises 6 and 7 in the Form I Arpeggio Studies.

LESSON PLAN SEVEN

Steps #1-9

Practice and memorize all fingerings to the Form VII chords (pages 24 thru 41).

Step #10

Turn to page 90 and memorize the 12 Bar Blues exercise XI.

Step #11

Turn to page 82 and memorize exercises V and VI in the **Jazz Chord Studies II**.

Step #12

Turn to pages 56 and 57. Practice and memorize all the fingerings to both the A Jazz Melodic Minor Scale and the D Jazz Melodic Minor Scale, Form I.

Step #13

Turn to page 70. Practice and memorize, in all positions, the fingerings to DMaj7 and Dmin/Maj7, Form II.

LESSON PLAN EIGHT

Steps #1-9

Memorize all fingerings of chords in Form VIII (pages 24 thru 41).

Step #10

Turn to the Tune Section and practice the chords and melody to "Lady Of Rome, Sister Of Brazil." Try playing both the chords and melody in different positions.

Step #11

Turn to page 83 and memorize exercises VII and VIII in the **Jazz Chord Studies II**.

Step #12

Turn to page 50 and memorize all the fingerings of the Modes. Be sure to read the important footnote on page 51 explaining how the Modes are built.

Step #13

Now turn to pages 70 and 71. Memorize and practice the fingerings to D7, Dm7, D7(b5), and Dm7(b5) arpeggios, Form II, in every position.

Turn to pages 72, 73, & 74. Practice exercise A, B, and C of Form II Arpeggio Studies 1, 2, and 3.

LESSON PLAN NINE

Steps #1-9

Memorize all fingerings to the Form IX chords (pages 24 thru 41).

Step #10

Memorize the chords to exercise XII of the **12 Bar Blues** patterns on page 90. Learn in other positions.

Step #11

Memorize exercises IX and X in the Jazz Chord Exercises II on page 83.

The chords and melodies to all the tunes should be coming to you a little more easily by now. If you are having any problems with the chords or the melodies, we suggest going back and reviewing those sections.

Step #12

Turn to page 47. Memorize all the fingerings of the Pentatonic Scale.

The Chromatic, Minor, and Funky minor Pentatonic Scales will probably sound more familiar to you than the other scales you have been learning up till now. These three scales are the most popular scales used for rock and blues improvisation. Many leads are built from these scales by using either the entire scale or just a few notes from the scale and making up some simple blues licks.

Once you have mastered the fingerings to all the Pentatonic Scales, turn back to the 12 Bar Blues exercises II, III, and IV, and see if you hear the MINOR, Chromatic, and Funky minor scales over the chord changes. This is really the beginning of improvisation.

A Tip On Blues Improvisation: One of the reasons why rock and blues lead players use the Minor, Chromatic, Funky minor Pentatonic Scales is because one scale will sound right over **all** the 12 Bar Blues progression. An example would be playing a G Funky minor Pentatonic Scale over G7, C7, and D9 chords in the 12 Bar Blues exercise II. Remember, you don't have to keep playing the entire scale. You can use just a few notes from the scale. The more you keep practicing with these three scales, the more you'll start to hear how they fit. As we mentioned before, listen to your favorite artists and hear how they phrase their leads. Listen, experiment, and then listen, experiment, and practice some more. This is not something that is going to come to you overnight. Be patient.

Step #13

Turn to page 71. Practice and memorize all the fingerings of D7(#5), Ddim7, DMaj7, and Dm6 arpeggios, Form II. Once again, as in previous lessons, these fingerings should be memorized ascending and descending in every position.

Step #14

Turn to page 75 and practice and memorize exercises 4 and 5 in the Arpeggio Studies, Form II.

LESSON PLAN TEN

Steps #1-9

Complete all the fingerings of Form X in the Chord Section (pages 24 through 41).

Step #10

Memorize exercise XI and XII in the Jazz Chord Exercises II on page 83.

Step #11

Memorize the chords to exercise XIII of the 12 Bar Blues on page 91.

Step #12

Memorize the fingerings to all the Diminished Scales on pages 58 and 59.

Step #13

Turn to pages 60 and 61. Begin practicing and memorizing the fingerings to the Whole Tone Scales.

Step #14

Turn to pages 77 and 78 and complete exercises 6 and 7 in the Form II Arpeggio Studies.

Step #15

Turn back to the first tune in the **Al Di Meola Tunes Section**. Beginning with this tune, look over the Master Guide chart for Chord/Scale relationships starting on page 106 and the Master Guide Chart for Chord/Arpeggio relationships on page 108. Begin trying to improvise over the basic chords, first by experimenting with the scales and modes, then the arpeggios. Once you feel comfortable improvising over the chord changes to this first tune, pick the next tune and go on from there. You can do this with the **12 Bar Blues pattern as well**.

CHORD SECTION

There is a reason for setting up this System with the Chord Section first. In addition, the Chord Section is laid out in a certain fashion for good reason, which you'll understand as we go along.

First, we must realize that some fifty to sixty years ago the guitar was used as a **rhythm instrument** and that it emerged as a **solo instrument** in the early forties. So it was and will always be considered first a rhythm instrument, second a solo instrument. Developing a good chordal foundation will be necessary in becoming a good rhythm player and providing the basis for the creation of solo playing as well. No matter what type of style you are soloing in, jazz, fusion, rock, pop, etc., you are constantly working in the context of the chordal harmony of the tune.

In order to become a good musician and player, you must first start by developing a good solid chord vocabulary. The Chord Section in this book will help you create and develop this vocabulary.

Important Note: Before moving on and beginning the study program in this book, we feel that we must first define a well-rounded musician and a well-rounded player. They are not necessarily the same. A well-rounded musician is one who can read music, has a good working knowledge of music theory, chords, scales, arpeggios and is able to play all styles of music: rock, jazz, fusion, and classical. In other words, he has to know it all. The well-rounded player can play well, but he doesn't necessarily know what he is doing because of a lack of knowledge of theory. A good player is generally self-taught and does not know how to read music or have a good working knowledge of chords, scales, and arpeggios. He relies on his ability to hear certain chord changes and his natural talent for playing leads that he feels sound correct.

Chord Voicing

CHORD VOICING — The notes that make up a chord are referred to as voicings. For now, the two basic voicings we are interested in are the root or bass note (generally the lowest note in the chord) and the lead or soprano voicing (or the highest note of the chord). These two voicings are important when playing chords because they should be moving in various cycles. (Chromatic Cycle, Cycle of 4ths, Cycle of 5ths, Cycle of flattened 5ths, etc.)

EXAMPLE: chord progression Am7 — D7(b9) — GM7.

The A note in an Am7 Form I chord is the root or bass voicing. The E note in an Am7 Form I chord is the lead or soprano voicing. As this chord progresses to the D7(b9) Form II, the A moves upward in a cycle of 4ths to D, the root in a D7(b9). The E moves chromatically lower to Eb, which is the flat 9th of the D7(b9) chord or the lead voicing. As the D7(b9) progresses to the GM7 chord, Form I, the D in the D7(b9) chord moves in an upward cycle of 4ths to G, the root or bass note of the GM7 chord. The Eb in the D7(b9) chord moves chromatically lower to a D, which is the lead or soprano note of the GM7 chord.

So as you work on the different exercises and tunes throughout this book or any of the other supplementary material, try to pick out the cycle movement and learn to apply them in your own personal musical situation.

FORM VI

Bbmaj Bbmaj7 Bb7 Bbmaj6

FORM VII

Gmaj Gmaj7 G7 Gmaj6

FORM VIII

Cmaj Cmaj7 C7 Cmaj6

FORM IX

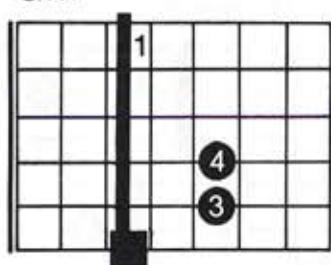
Abmaj Abmaj7 Ab7 Abmaj6

FORM X

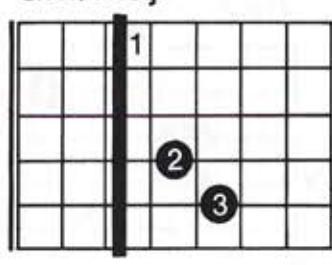
Ebmaj Ebmaj7 Eb7 Ebmaj6

FORM I

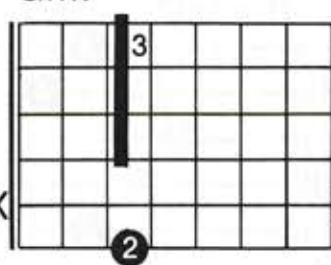
Gm



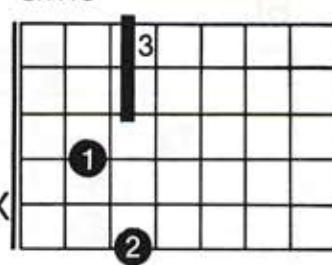
Gm/maj7



Gm7

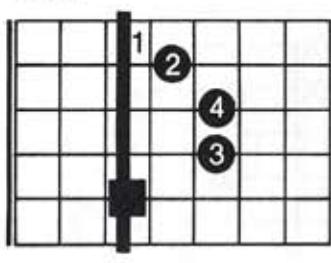


Gm6

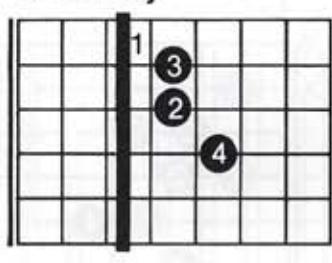


FORM II

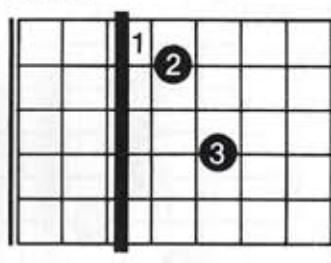
Cm



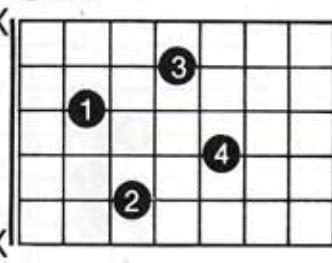
Cm/maj7



Cm7

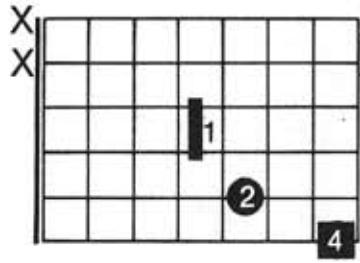


Cm6

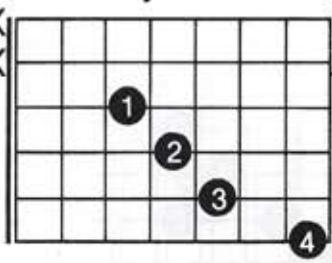


FORM III

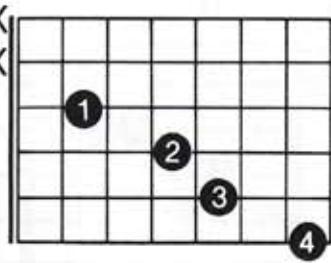
Bm



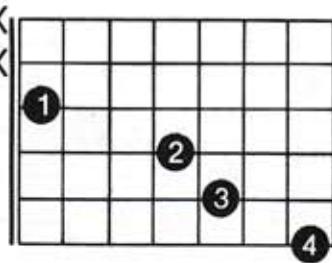
Bm/maj7



Bm7

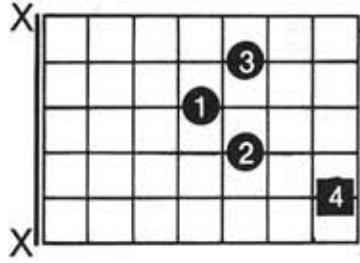


Bm6

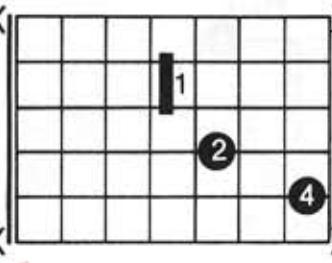


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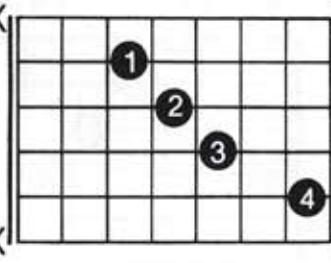
Em



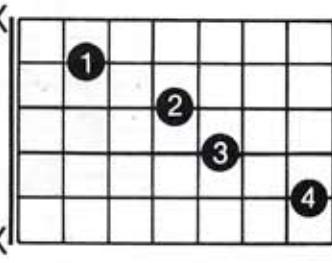
Em/maj7



Em7

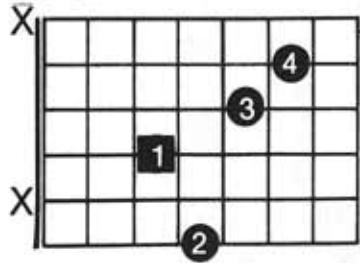


Em6

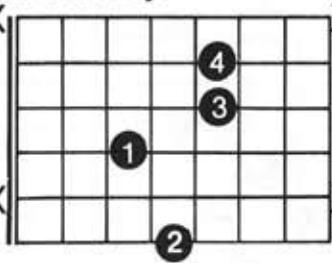


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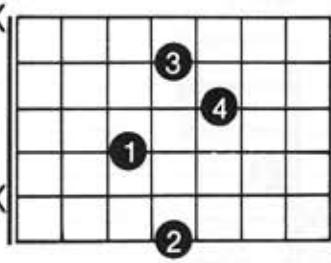
Fm



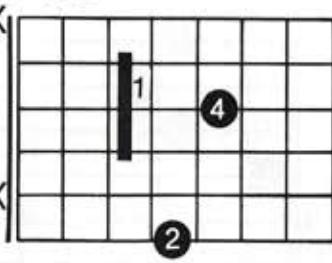
Fm/maj7



Fm7



Fm6



FORM VI

Bbm Bbm/maj7 Bbm7 Bbm6

FORM VII

Gm Gm/maj7 Gm7 Gm6

FORM VIII

Cm Cm/maj7 Cm7 Cm6

FORM IX

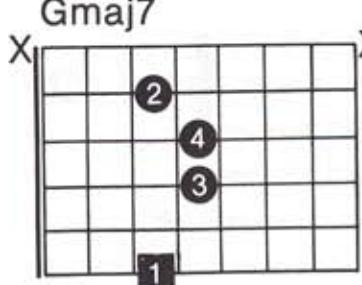
Abm Abm/maj7 Abm7 Abm6

FORM X

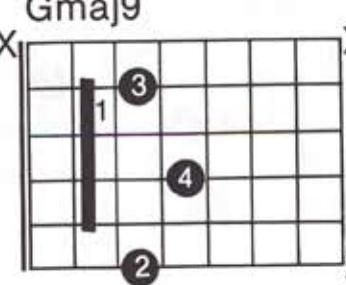
Ebm Ebm/maj7 Ebm7 Ebm6

FORM I

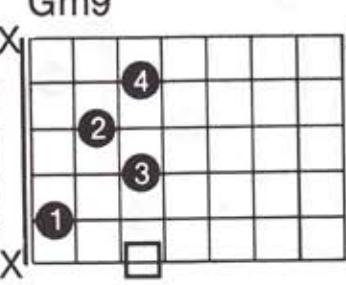
Gmaj7



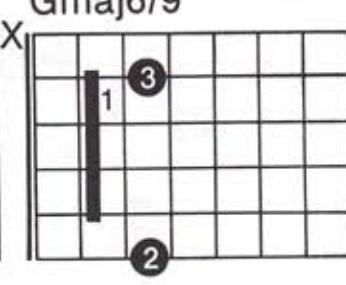
Gmaj9



Gm9

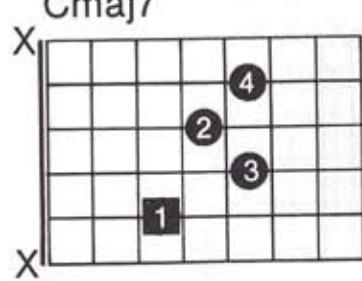


Gmaj6/9

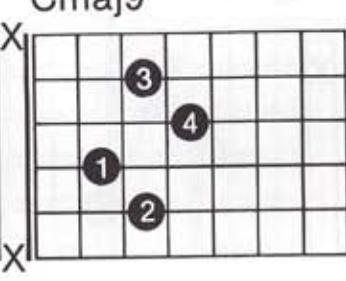


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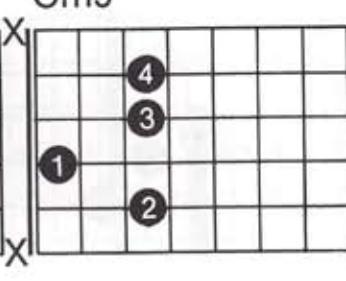
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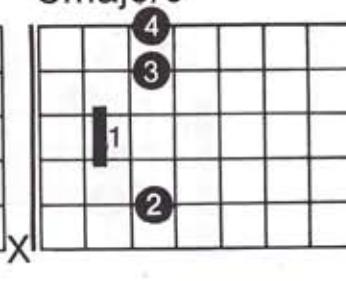
Cmaj9



Cm9

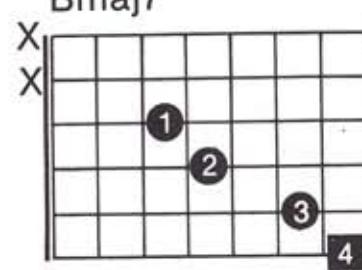


Cmaj6/9

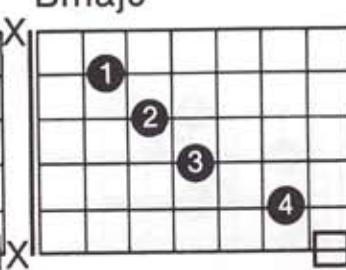


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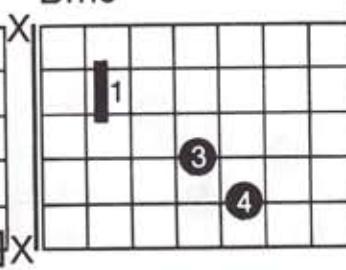
Bmaj7



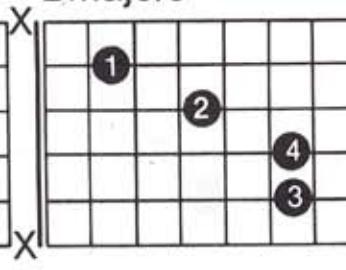
Bmaj9



Bm9

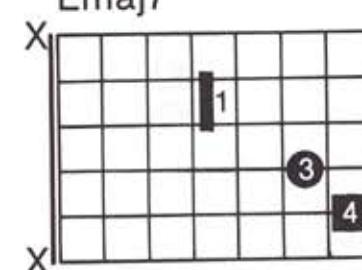


Bmaj6/9

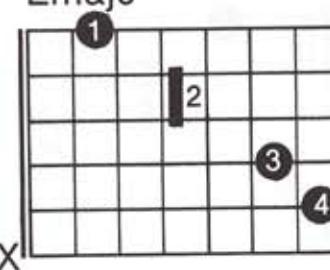


FORM IV

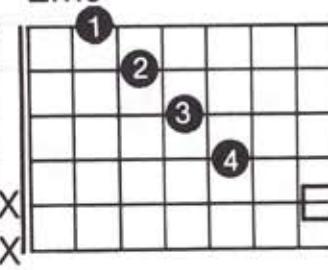
Emaj7



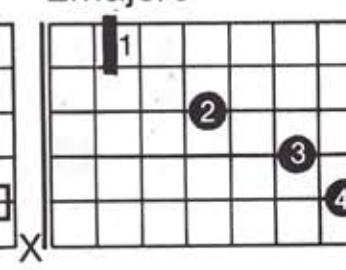
Emaj9



Em9

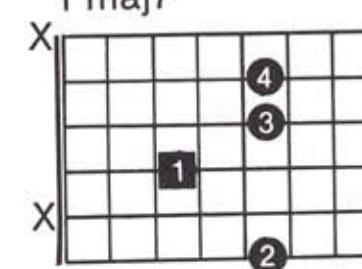


Emaj6/9

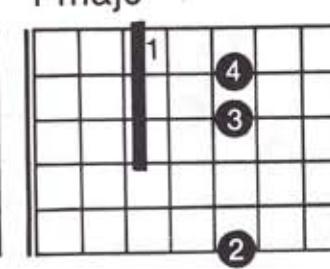


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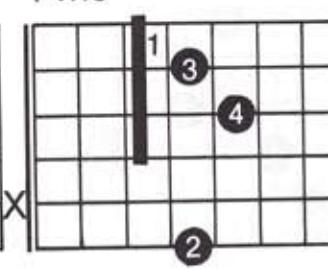
Fmaj7



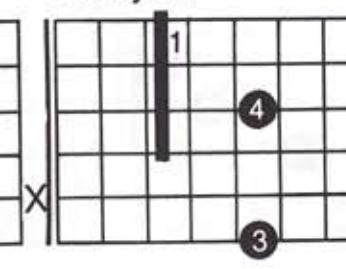
Fmaj9



Fm9



Fmaj6/9



FORM VI

Bbmaj7	Bbmaj9	Bbm9	Bmaj6/9

FORM VII

Gmaj7	Gmaj9	Gm9	Gmaj6/9

FORM VIII

Cmaj7	Cmaj9	Cm9	Cmaj6/9

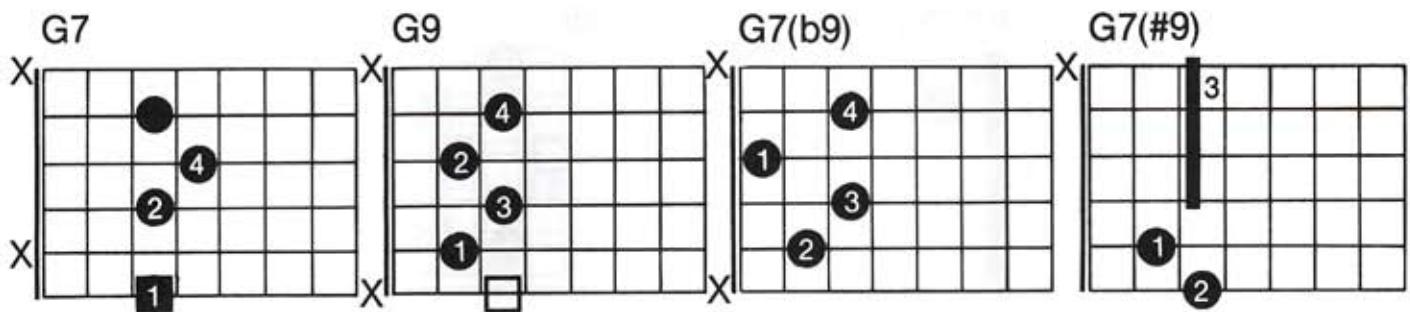
FORM IX

Abmaj7	Abmaj9	Abm9	Abmaj6/9

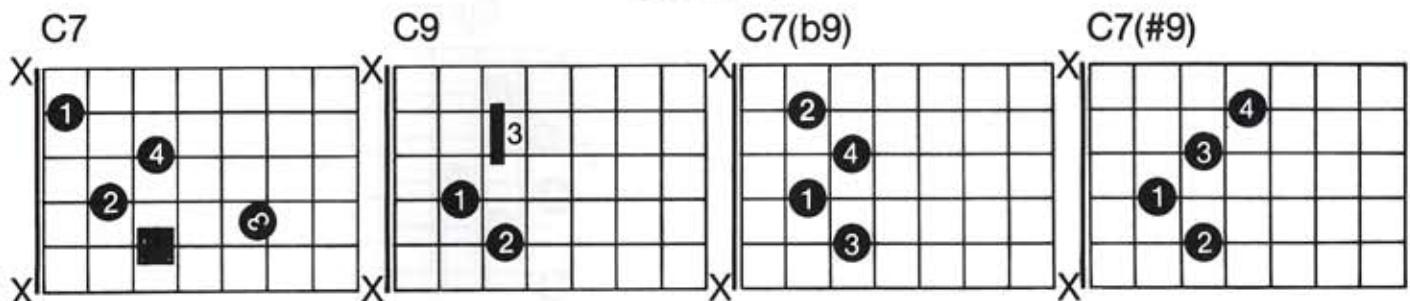
FORM X

Ebmaj7	Ebmaj9	Ebm9	Ebmaj6/9

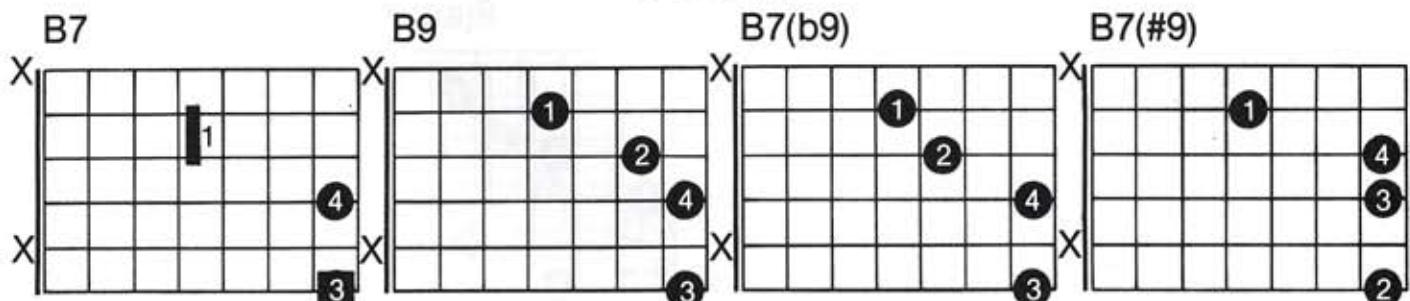
FORM I



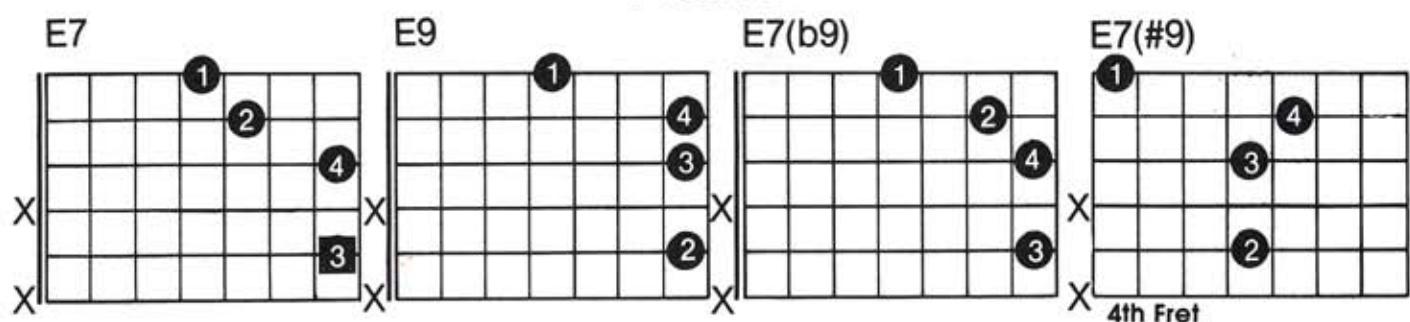
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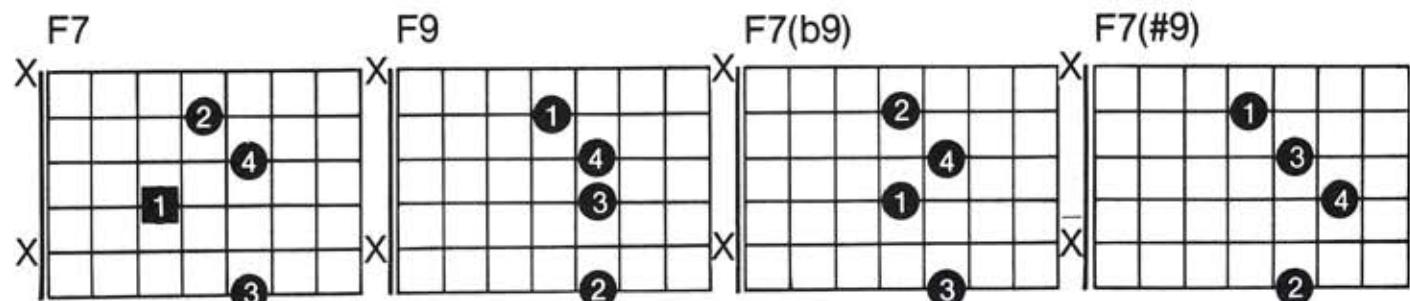
FORM III



FORM IV



FORM V



FORM VI

Bb7 Bb9 Bb7(b9) Bb7(#9)

FORM VII

G7 G9 G7(b9) G7(#9)

FORM VIII

C7 C9 C7(b9) C7(#9)

None

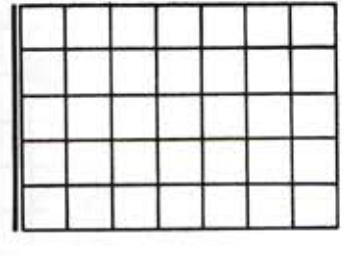
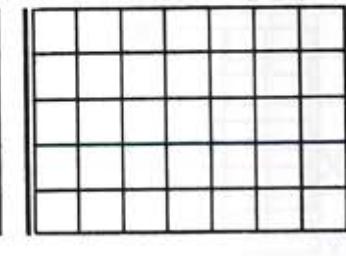
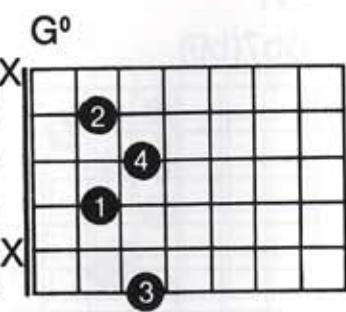
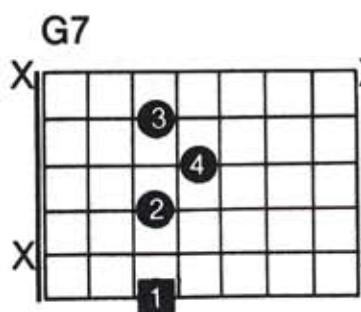
FORM IX

Ab7 Ab9 Ab7(b9) Ab7 (#9)

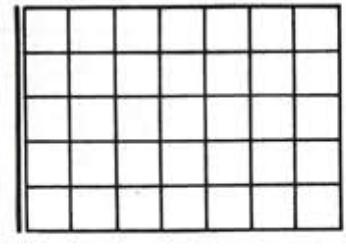
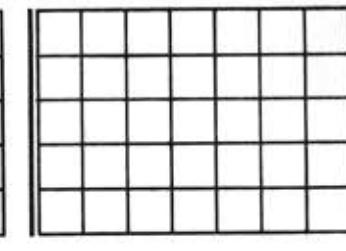
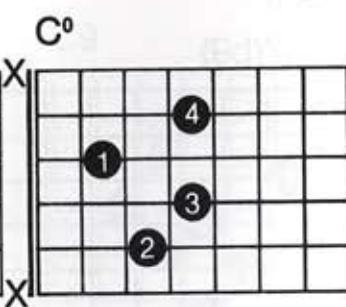
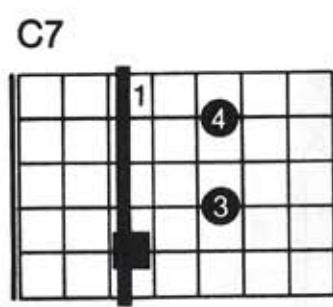
FORM X

Eb7 Eb9 Eb7(b9) Eb7(#9)

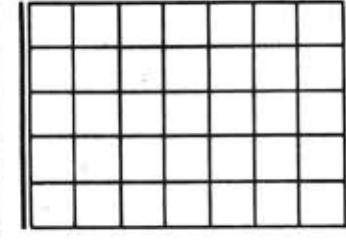
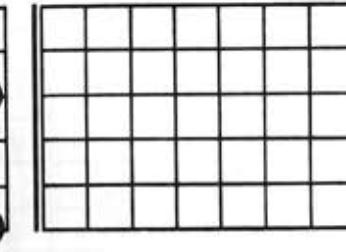
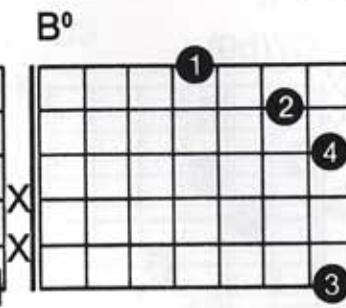
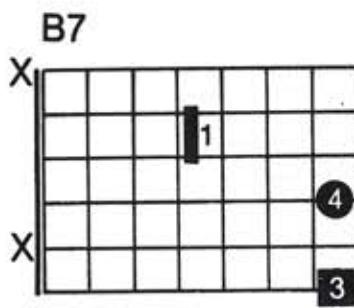
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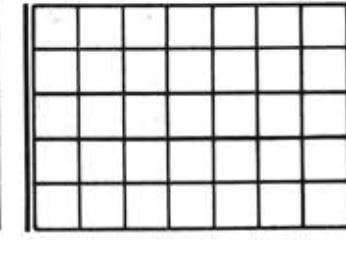
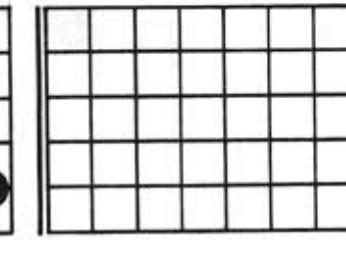
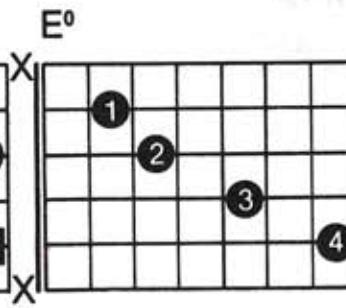
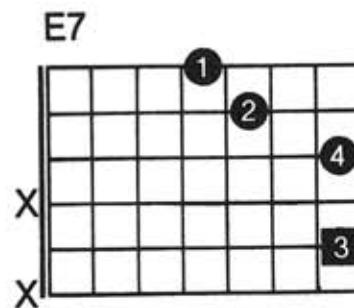
FORM II



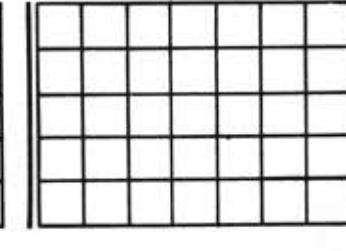
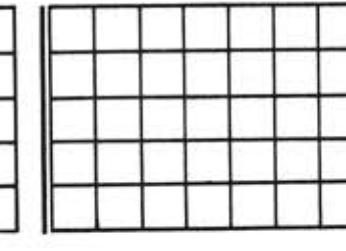
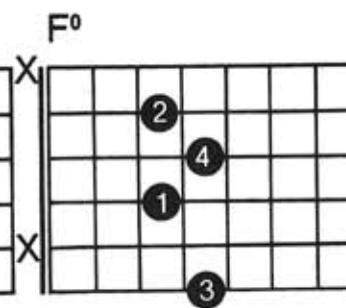
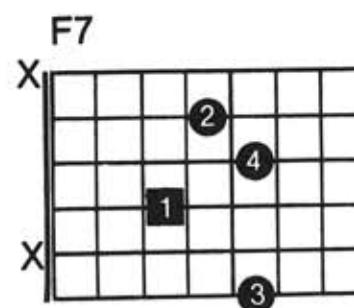
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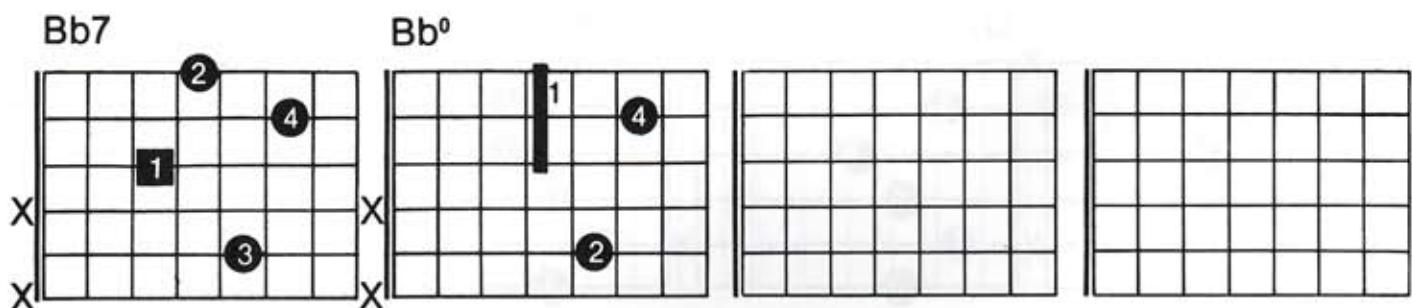
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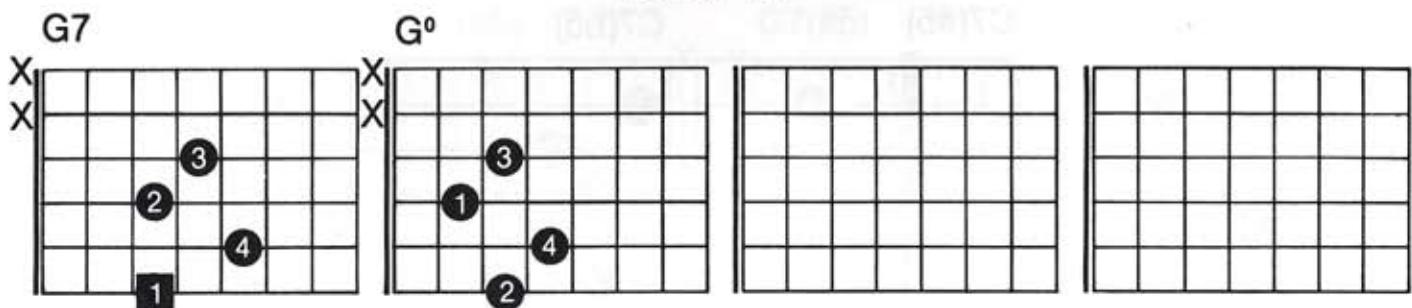
FORM V



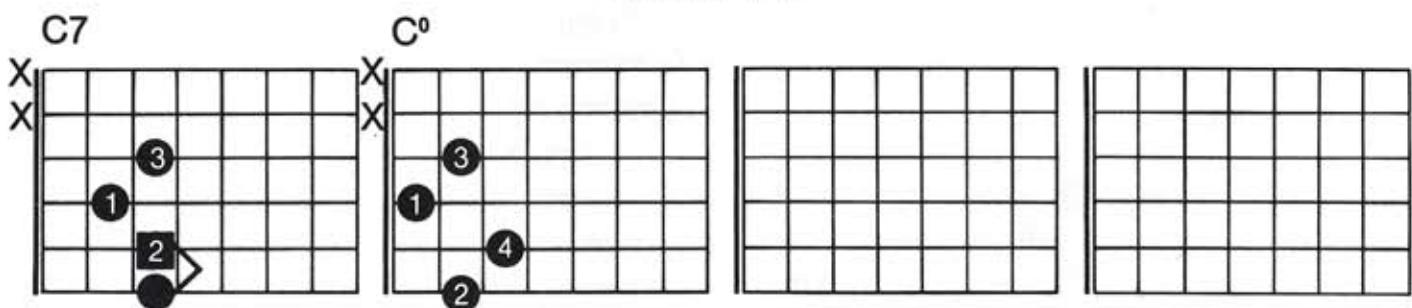
FORM VI



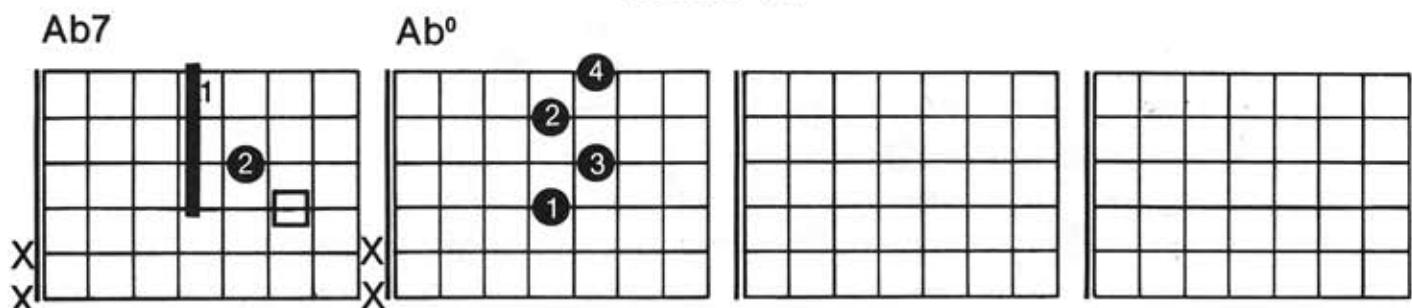
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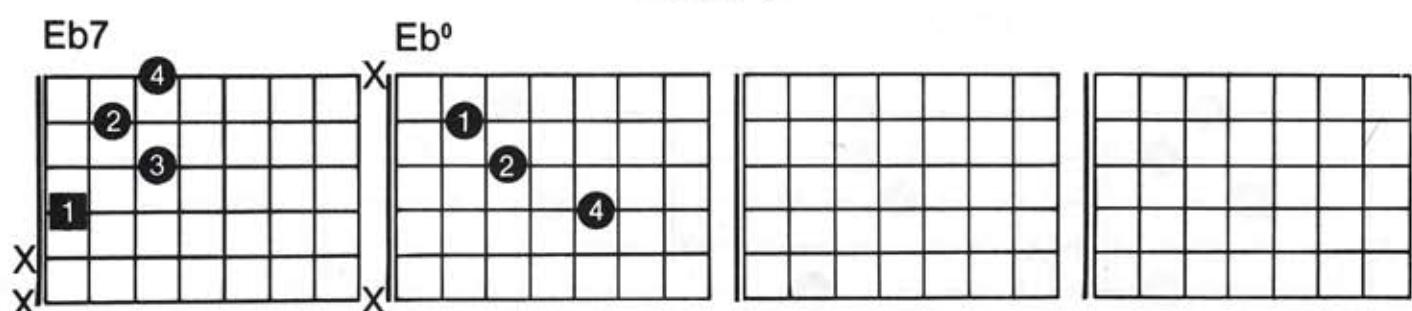
FORM VIII



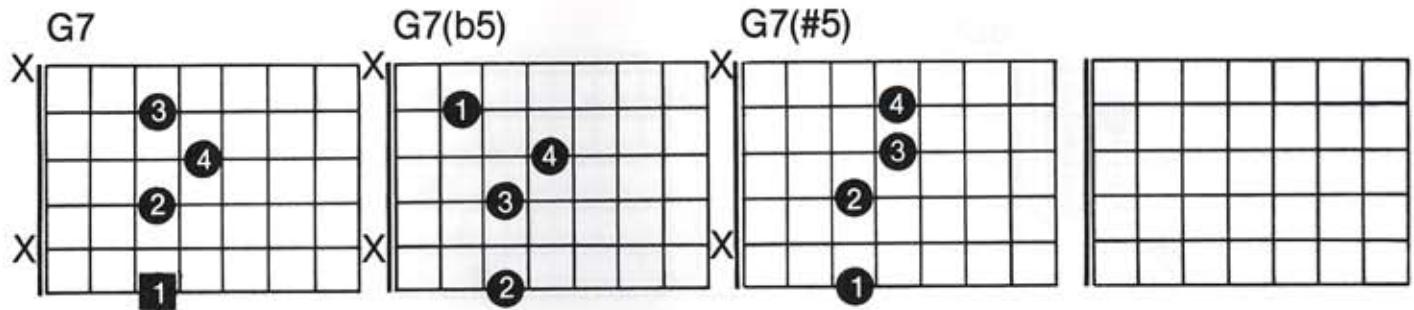
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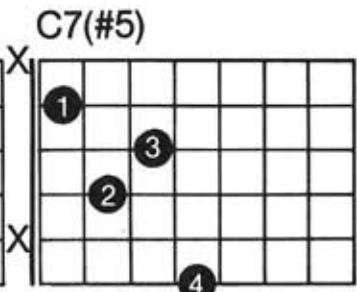
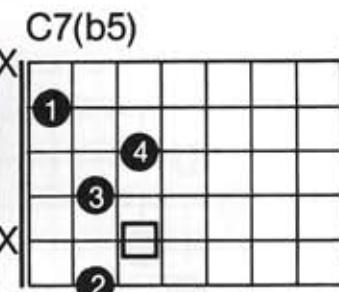
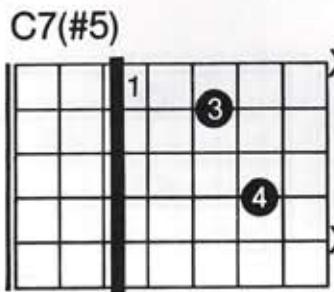
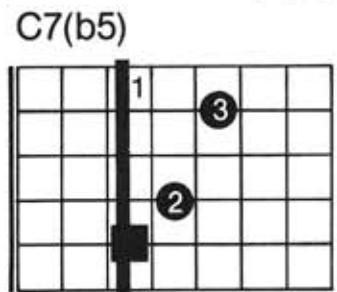
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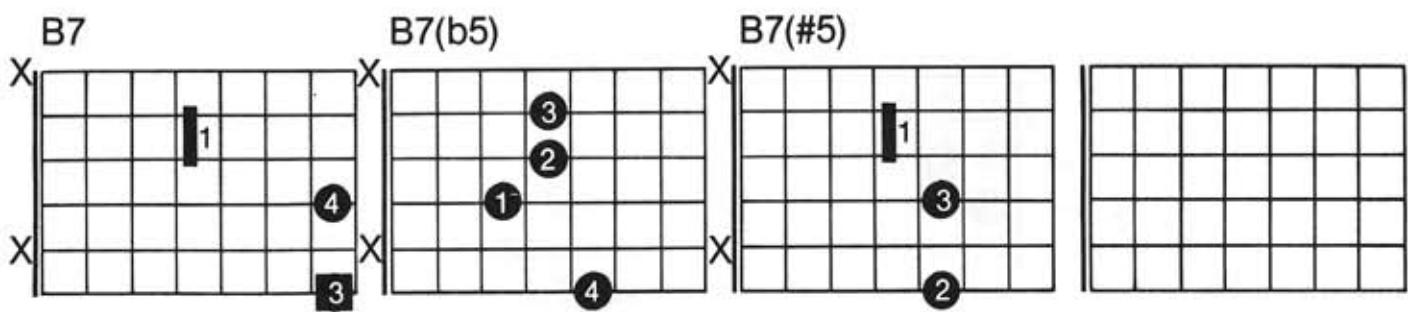
FORM I



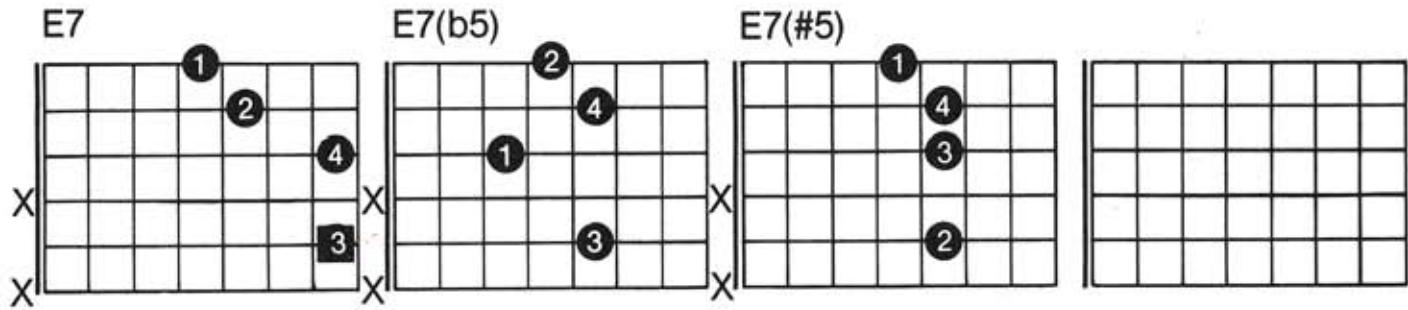
FORM II - A



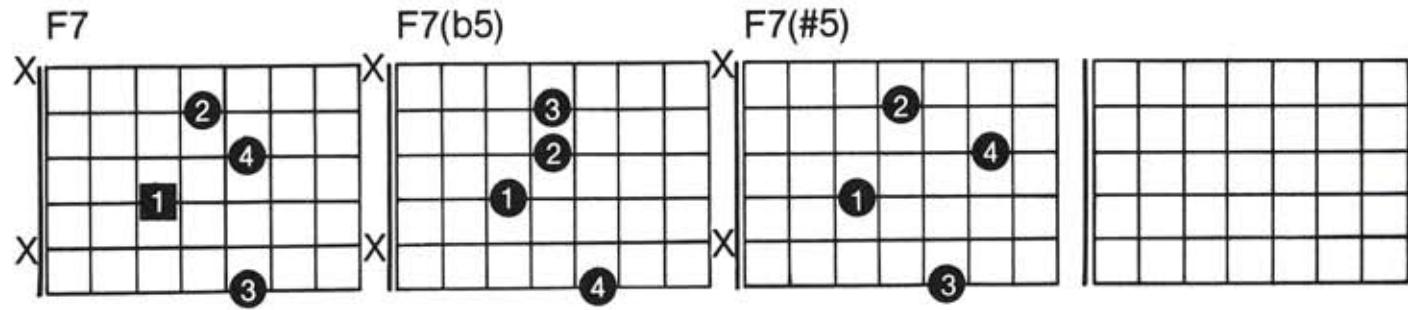
FORM III



FORM IV



FORM V



FORM VI

Bb7 Bb7(b5) Bb7(#5)

FORM VII

G7 G7(b5) G7(#5)

FORM VIII

C7 C7(b5) C7(#5)

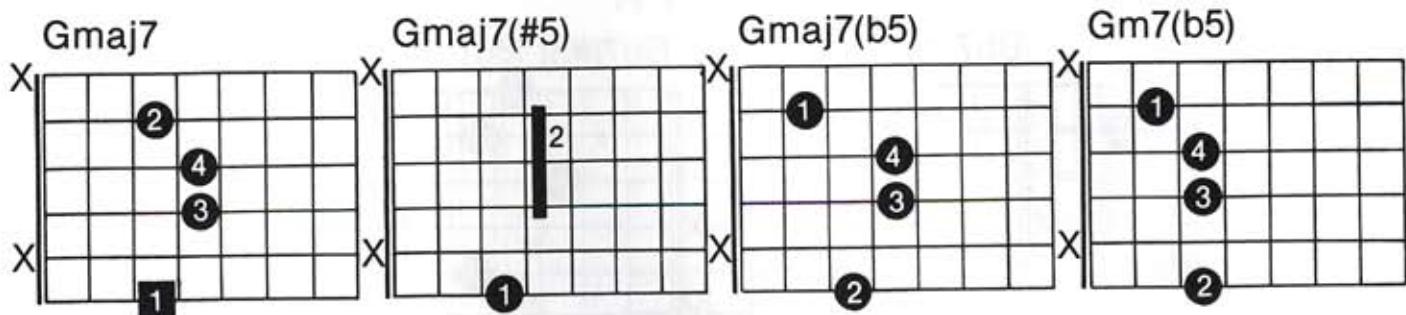
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Ab7 Ab7(b5) Ab7(#5)

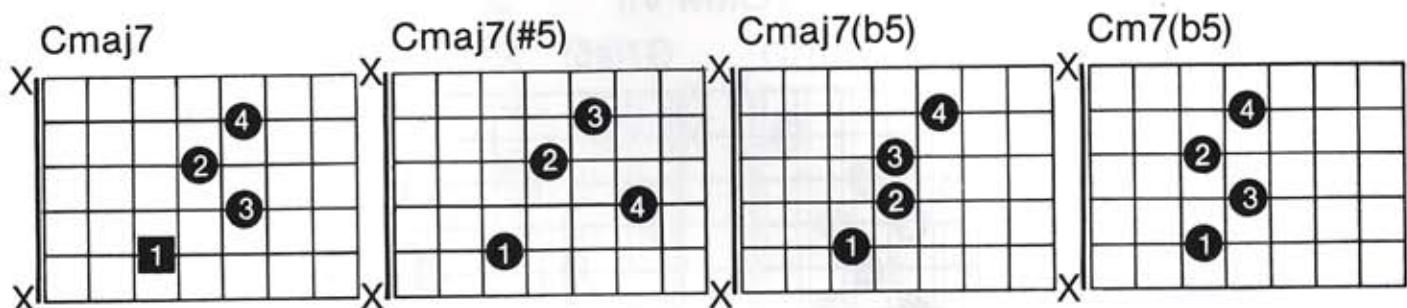
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Eb7 Eb7(b5) Eb7(#5)

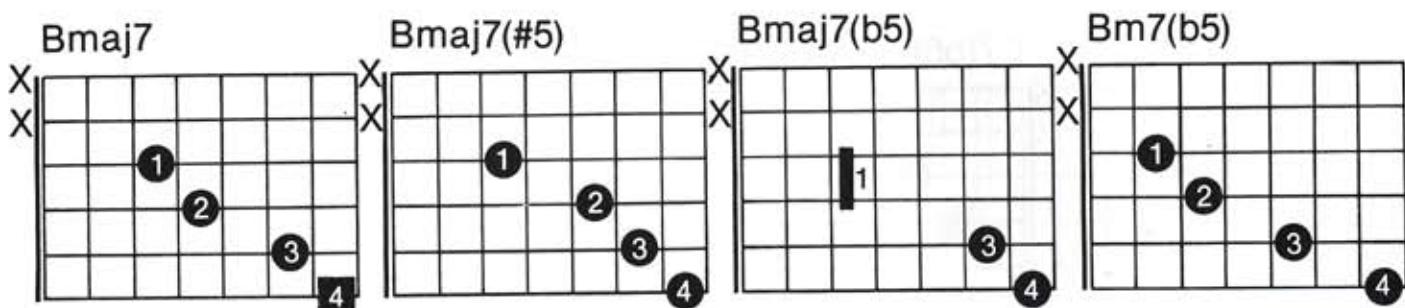
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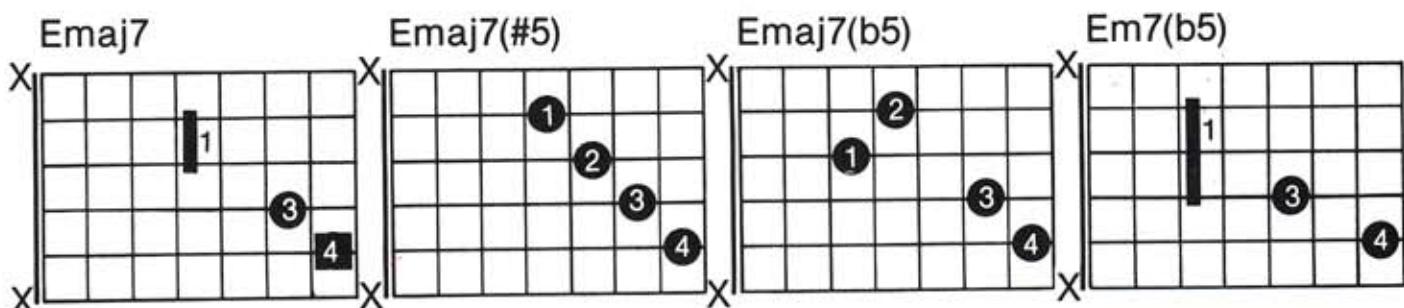
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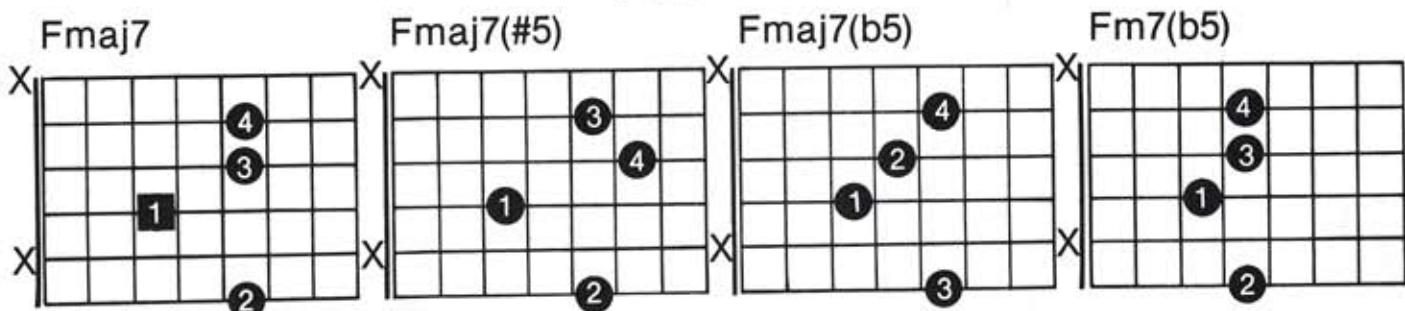
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FORM IV

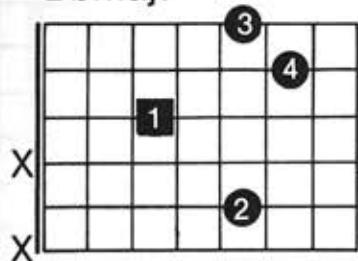


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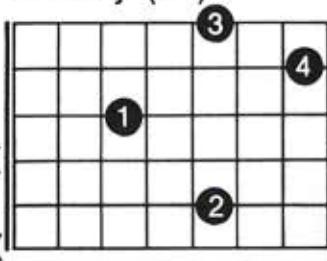


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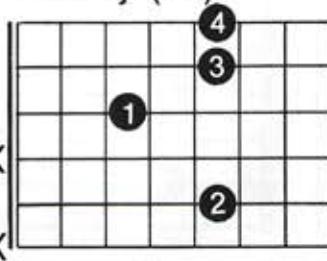
Bbmaj7



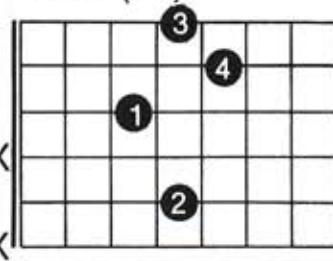
Bbmaj7(#5)



Bbmaj7(b5)

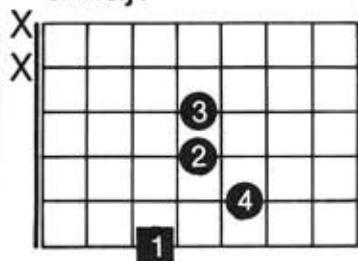


Bbm7(b5)

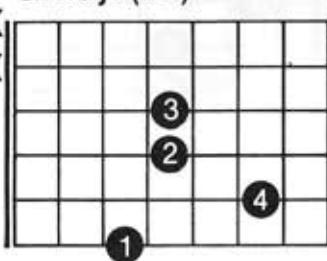


FORM VII

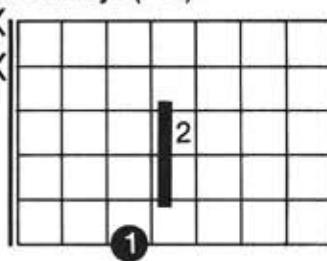
Gmaj7



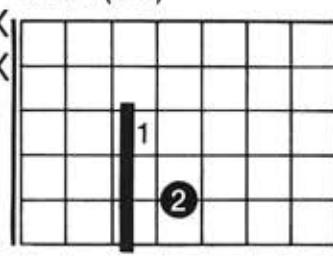
Gmaj7(#5)



Gmaj7(b5)

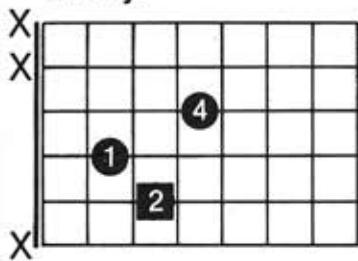


Gm7(b5)

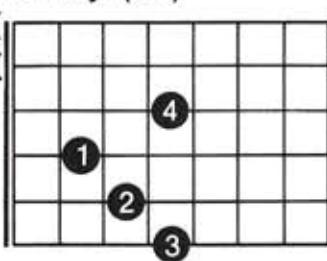


FORM VIII

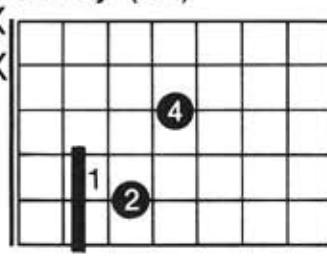
Cmaj7



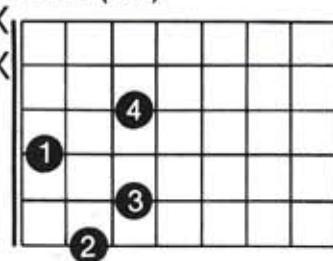
Cmaj7(#5)



Cmaj7(b5)

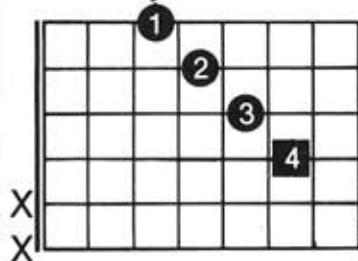


Cm7(b5)

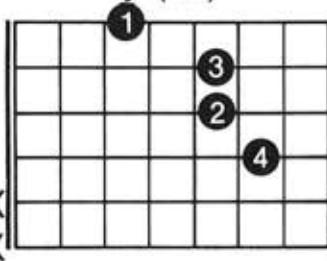


FORM IX

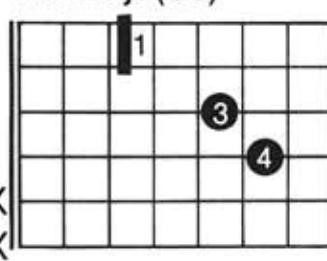
Abmaj7



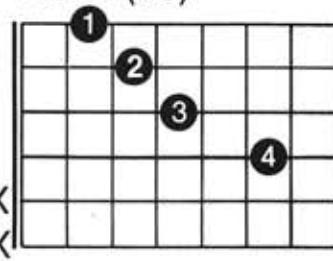
Abmaj7(#5)



Abmaj7(b5)

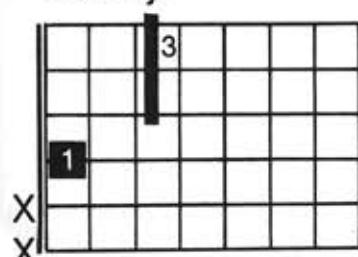


Abm7(b5)

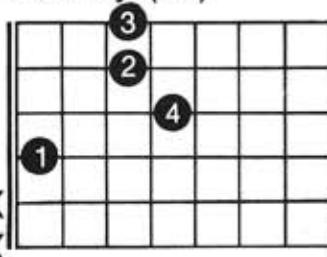


FORM X

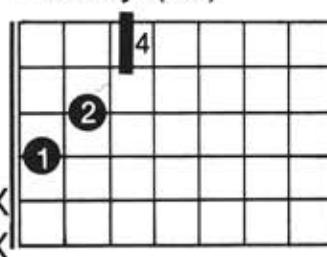
Ebmaj7



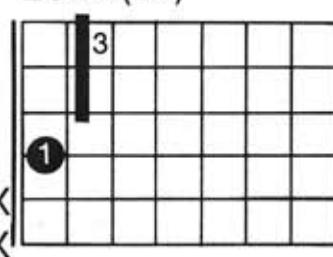
Ebmaj7(#5)



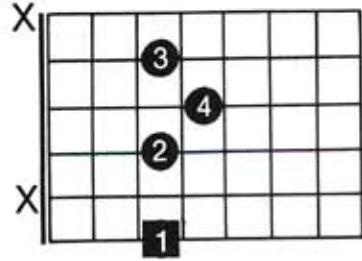
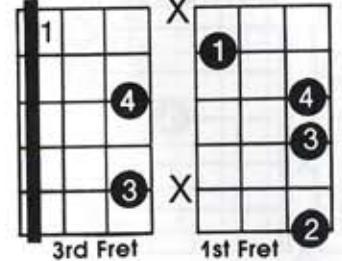
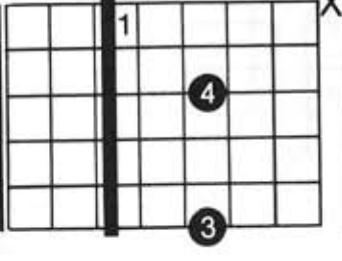
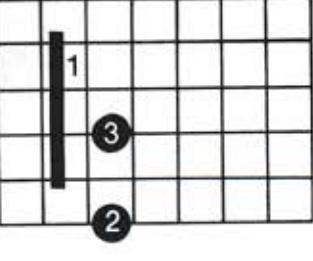
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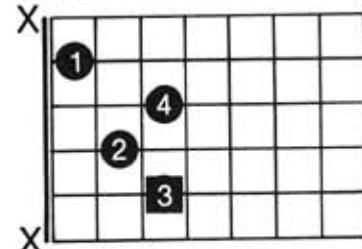
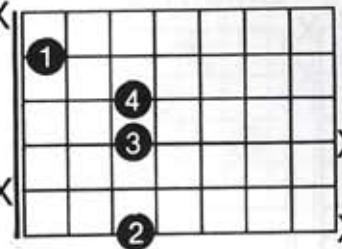
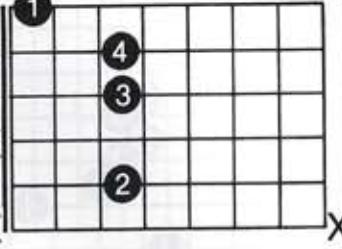
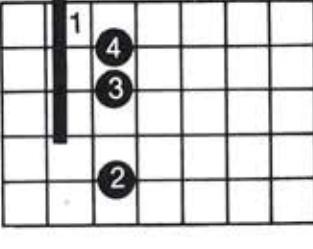
Ebm7(b5)



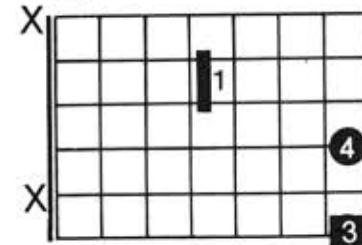
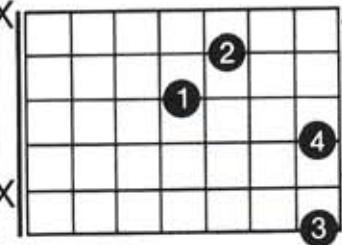
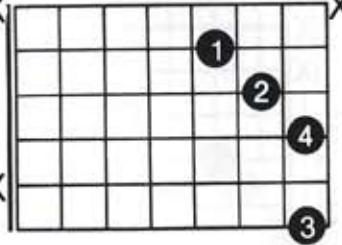
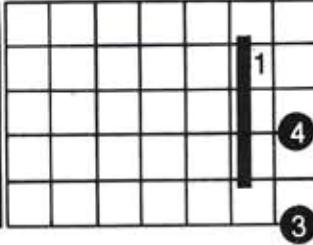
FORM I

G7	G7sus4	Gm11	G9sus4 or G11	G9(+11)
				
	3rd Fret	1st Fret		

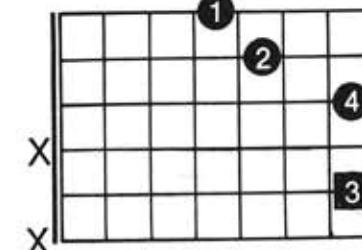
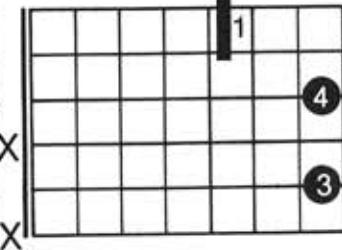
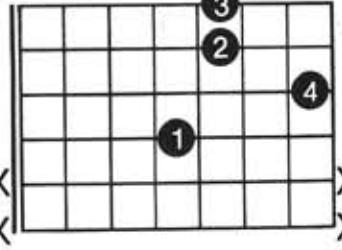
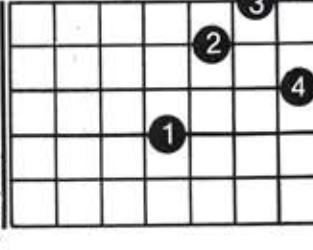
FORM II

C7	C7sus4 or Cm11	C9sus4 or C11	C9(+11)
			

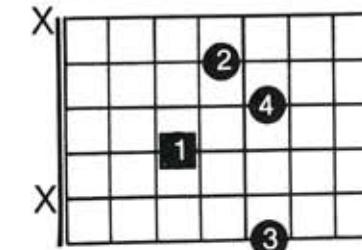
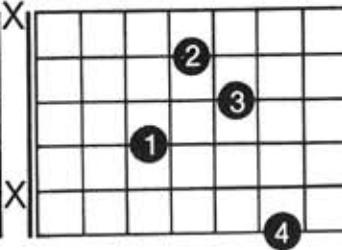
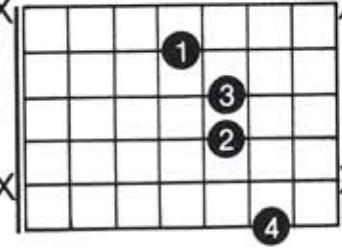
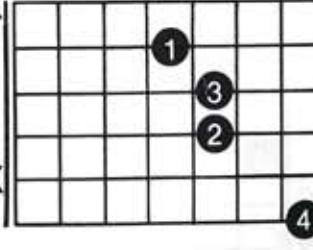
FORM III

B7	B7sus4 or Bm11	B9sus4 or B11	B9(+11)
			

FORM IV

E7	E7sus4 or Em11	E9sus4 or E11	E9(+11)
			

FORM V

F7	F7sus4 or Fm11	F9sus4 or F11	F9(+11)
			

FORM VI

Bb7 Bb7sus4 or Bbm11 Bb9sus4 or Bb11 Bb9(+11)

FORM VII

G7 G7sus4 or Gm11 G9sus4 or G11 G9(+11)

FORM VIII

C7 C7sus4 or Cm11 C9sus4 or C11 C9(+11)

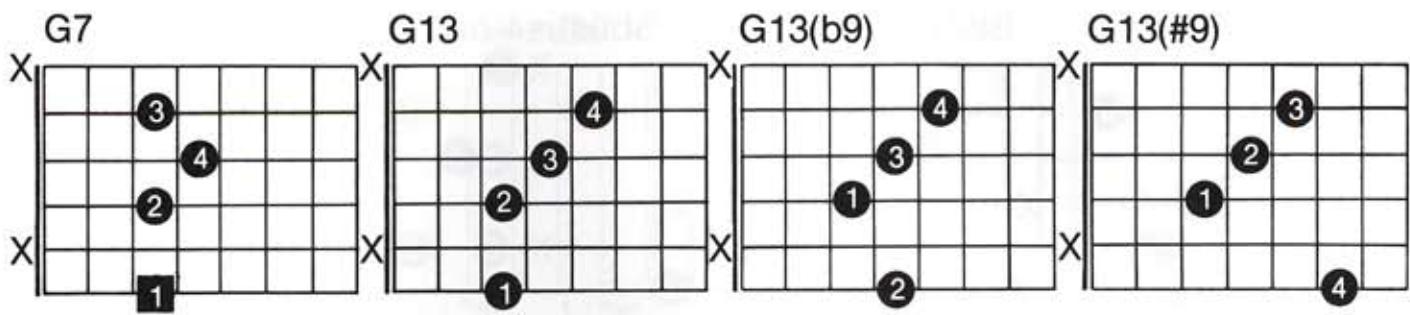
FORM IX

Ab7 Ab7sus4 or Abm11 Ab9sus4 or Ab11 Ab9(+11)

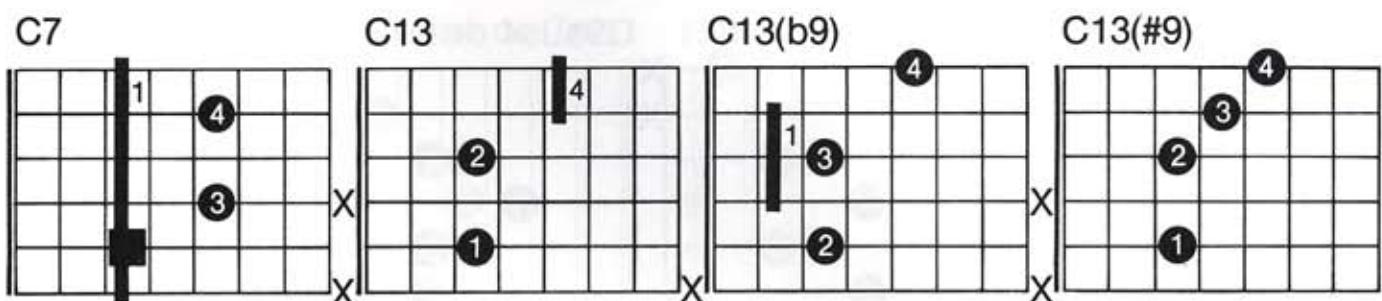
FORM X

Eb7 Eb7sus4 or Ebm11 Eb9sus4 or Eb11 Eb9(+11)

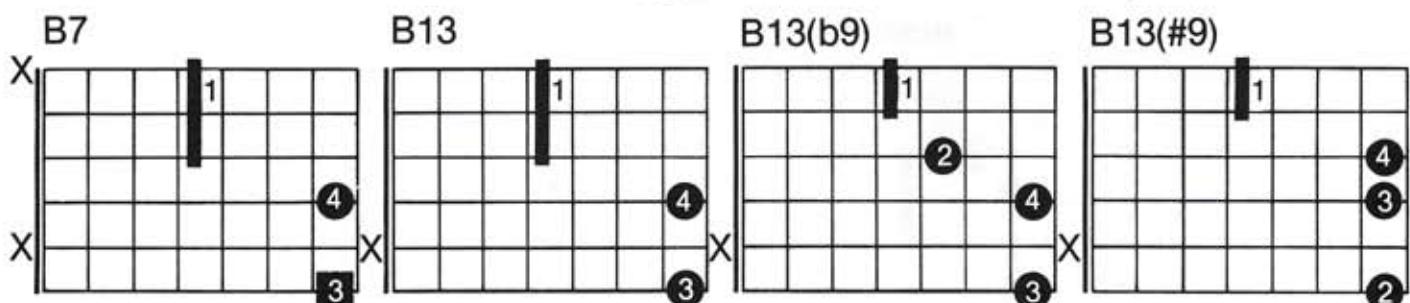
FORM I



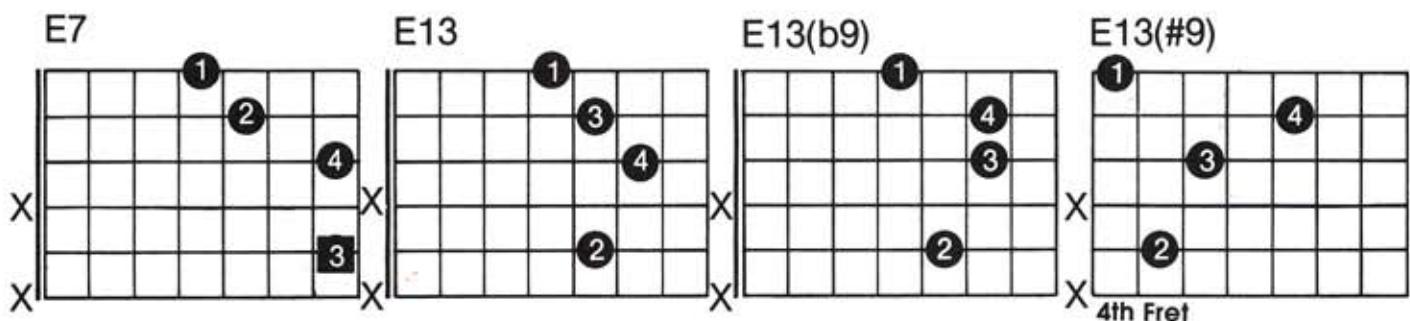
FORM II



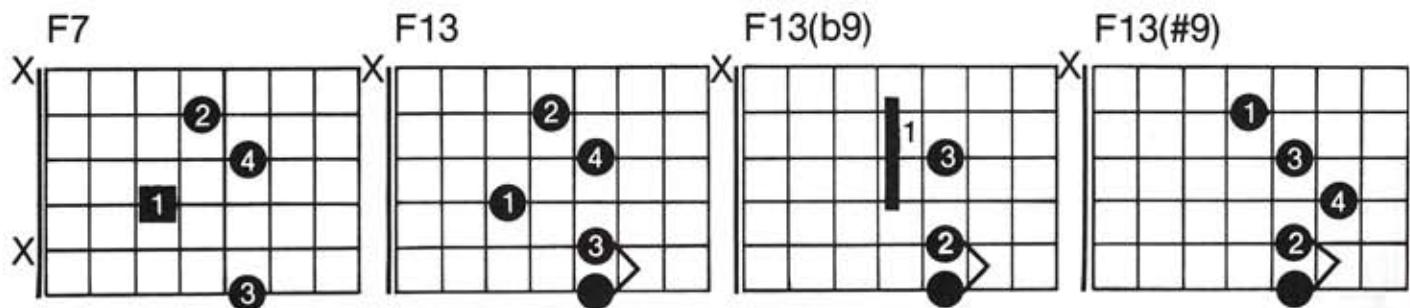
FORM III



FORM IV



FORM V



FORM VI

Bb7 Bb13 Bb13(b9) Bb13(#9)

FORM VII

G7 G13 G13(b9) G13(#9)

FORM VIII

C7 C13 C13(b9) C/3(#9)

FORM IX

Ab7 Ab13 Ab13(b9) Ab13(#9)

FORM X

Eb7 Eb13 Eb13(b9) Eb13(#9)

None

SCALE SECTION

As you look through this section, you will see many different scales or modes. In order to effectively solo over different chord progressions, first, as we mentioned before, having a good working knowledge of chords is definitely a **must** for good rhythm accompaniment, lead improvisation, and chord/melody, but second, a good soloist must have a good working knowledge of scales. Scales are used in developing leads, in linking melodic ideas together, and as fill-ins, linking chords and melodies together in chord/melody. The lead player should know which scale to play over a given chord or progression of chords. (This is discussed in the Master Guide to Chord/Scale Relationships on page 106.)

The first page of this section begins with the Major Scales with two basic Forms. Form I works in the Key of A Major, having a sixth string root and five fingerings, and Form II works in the Key of D Major, with a fifth string root and three fingerings.

The reason why we are showing several fingerings for each scale is to help you to familiarize yourself with the entire fingerboard and to enable you, as a good lead player, to move from one scale to another smoothly in any key and in any position on the fingerboard. Having a good knowledge of these **scales** and **fingerings** will **definitely** help to **achieve** this goal.

When practicing the different scales, unless it is absolutely necessary to change one finger for another, try to stay as close to our fingering patterns as possible.

Important Note: When practicing scales, take your time and **don't** just memorize the scales by the different patterns alone. **Read** the notes on the staff. Remember, practice each scale slowly, and get each note clear and clean. Speed will come in time. We suggest practicing scales in short intervals (approximately ten minutes) so you don't strain the muscles in your arm. Sitting and ripping through scales until your arms feel like they are going to fall off is an **old practicing theory** and a **bad one**. We use the same theory for practicing chords, scales, and arpeggios as they use in physical fitness programs, don't strain, but train.

Fingerboard

	Frets →	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11	12	13	14	15	16	17	18	19	20	21	22
1st	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
2nd	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
3rd	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
4th	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
5th	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G
6th	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
↑	Strings																						

Major Scales

Form I

A Major Scale (5) Fingerings (6)th String root

(A)

(B)

(C)

Major Scales

Form II

D Major Scale (3) Fingerings (5) String root

(A)

D E F# G A B C# D E F# G A B C# D

4 1 3 4 1 3 1 2- [1 3 4 1 3 4-4]

V position

(B) V position

Note: All scale fingerings should be practiced ascending and descending in all keys and in eighth notes, eighth note triplets, broken thirds and sixteenth notes.

Major Scale Exercises A

A Major Scale 2 Octaves

A Major Scale 2 Octaves

Sheet music for the first octave of the A Major scale. The key signature has two sharps. Fingerings are indicated below the notes: 4, 1, 3, 4, 1, 3, 1, - (rest), 1, 3, 1, 2, 4, 1, 3, 4.

Sheet music for the second octave of the A Major scale. The key signature has two sharps. Fingerings are indicated below the notes: 3, 1, 4, 2, 1, 3, 1, - (rest), 1, 3, 1, 4, 3, 1, 4.

2 Octave Scales

A Major

A Major

Sheet music for the A Major scale, spanning both octaves. The key signature has two sharps. Fingerings are indicated below the notes: 4, 1, 3, 4, 1, 3, 1, - (rest), 1, 2, 4, 1, 3, 4, - (rest), 4.

A ♯ Major

B Major

B Major

Sheet music for the A Major scale, starting on the third note. The key signature has three sharps. Fingerings are indicated below the notes: 3, 1, 4, 2, 1, 3, 1, - (rest), 1, 3, 1, 4, 3, 1, 4.

B Major

Sheet music for the B Major scale, starting on the third note. The key signature has one sharp. Fingerings are indicated below the notes: 3, 4, 1, 3, 1, - (rest), 1, 3, 1, 2, 4, 1, 3, 4, - (rest), 4.

C Major

C ♯ Major

Sheet music for the C Major scale, starting on the third note. The key signature has no sharps or flats. Fingerings are indicated below the notes: 3, 1, 4, 2, 1, 3, 1, - (rest), 1, 3, 1, 4, 3, 1, 4, - (rest), 4.

Major Scale Exercises B

Eighth Note Exercise

A musical score for piano, page 10, featuring a treble clef and a key signature of two sharps. The score consists of two staves. The top staff begins with a whole note followed by a half note, then a quarter note, a eighth note, and a sixteenth note. The bottom staff begins with a half note, followed by a quarter note, a eighth note, and a sixteenth note. Measures 5 through 14 follow a similar pattern of eighth and sixteenth notes.

Eighth Note Triplet Exercise

Note: All exercises use the form I-A fingering. Once this has been mastered, then work these exercises in all the other fingering.

Broken Thirds In Eighth Notes

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time. The melody consists of eighth and sixteenth notes, with some rests. The notes are primarily black, with several sharp and natural note heads scattered throughout. The music is written on five staves.

Sixteenth Note Exercise

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

A musical score for piano featuring a treble clef, a key signature of two sharps, and a common time signature. The score consists of ten measures of music. Below the notes, a series of numbers are written under each measure: 1-1, 3-1, 1-3, 1-2, 3-1, 2-4, 1-2, 4-1, 2-4, 1-3, 4-1, 3-4, 4-4, 4-4. The music is composed of eighth and sixteenth note patterns.

Pentatonic Scales

Ist Octave

IIInd Octave

IIIrd Octave

A Major Pentatonic

A Major Pentatonic scale notes:

	1	2	3	4	5	1	2	3	4	5	1	2	3	4
(A)	4	1	3	1	3	1	3	1	4	1	4			
(B)	2	4	1	4	1	4	1	3	2	4	2			
(C)	1	2	4	2	4	2	4	1	4	2	1			
(D)	1	2	4	1	—	[1]	4	1	3	1	3	2	[1]	3

IX pos.

XII pos.

Ist Octave
A Minor Pentatonic

A Minor Pentatonic scale notes:

	1	2	3	4	5	1	2	3	4	5	1	2	3	4
(A)	4	2	4	1	4	1	4	2	4	2	4			
(B)	2	1	2	4	2	4	2	4	2	1	2			
(C)	1	4	1	3	1	3	1	3	1	4	1			
(D)	1	4	1	3	1	—	[1]	4	1	3	—	[3]	1	4

VII pos.

XII pos.

X pos.

Ist Octave
A Funky Minor Pentatonic

A Funky Minor Pentatonic scale notes:

	1	2	3	4	5	1	2	3	4	5	1	2	3	4
(A)	4	2	4	1	—	1	4	2	3	4	2	4		
(B)	2	1	2	3	4	2	4	2	4	1	2	1	2	
(C)	1	4	1	2	3	1	3	1	3	4	1	4	1	
(D)	1	4	1	2	3	1	—	[1]	4	1	2	3	—	[3]

VII pos.

XII pos.

X pos.

A Chromatic Minor Pentatonic

A Chromatic Minor Pentatonic scale notes:

	1	2	3	4	5	1	2	3	4	5	1	2	3	4
(A)	4	1	—	2	3	4	1	—	1	2	3	4	2	3
(B)	2	3	4	1	—	1	2	3	4	1	2	1	—	2
(C)	1	2	3	4	1	—	1	2	3	4	1	4	1	—
(D)	1	2	3	4	1	—	1	2	3	4	1	—	1	2

IX pos.

Working (6) Major Scales from (1) Position

F# Major Form I-C



B Major Form II-C



G Major Form I-B



Working_(6) Major Scales from (1) Position

C Major Form II-B



A Major Form I-A



D Major Form II-B



Note: The above exercise is worked from the IIInd position. Remember: The 1st finger determines the position you're in, and not necessarily the root of the scale.

Note: Once the above exercise has been mastered and memorized, in the IIInd pos., then repeat the entire exercise from the III, IV, V, VI, positions.

Modes With (6th) String Root

A Major Scale

A Ionian

The music staff shows the notes of the A major scale: A, B, C#, D, E, F#, G. Below the staff are four sets of numbered options (A, B, C, D) corresponding to the notes on the strings.

	4	1	3	4	1	3	1	-	1	3	1	2	4	1	3	4
(A)	4	1	3	4	1	3	1	-	1	3	1	2	4	1	3	4
(B)	2	4	1	2	4	1	3	4	1	3	4	2	4	1	2	2
(C)	1	2	4	1	2	4	1	2	4	1	2	4	2	4	1	1
(D)	1	2	4	1	2	4	1	2	4	1	-	1	3	1	3	4

B Dorian

The music staff shows the notes of the B dorian scale: B, C#, D, E, F#, G, A. Below the staff are four sets of numbered options (A, B, C, D) corresponding to the notes on the strings.

	4	1	2	4	1	3	4	1	3	4	2	4	1	2	4	
(A)	4	1	2	4	1	3	4	1	3	4	2	4	1	2	4	
(B)	2	4	1	2	4	1	2	4	1	2	4	2	4	1	2	2
(C)	1	3	4	1	3	1	-	1	3	1	-	1	3	1	3	1
(D)	1	3	4	1	3	1	-	1	3	1	-	1	-	1	3	1

C \sharp Phrygian

The music staff shows the notes of the C \sharp phrygian scale: C \sharp , D, E, F \sharp , G, A, B. Below the staff are four sets of numbered options (A, B, C, D) corresponding to the notes on the strings.

	4	1	2	4	1	2	4	1	2	4	2	4	1	2	4		
(A)	4	1	2	4	1	2	4	1	2	4	2	4	1	2	4		
(B)	3	4	1	3	1	-	1	3	1	-	1	3	1	3	4	1	3
(C)	1	2	4	1	3	4	1	3	4	1	3	1	2	4	1	1	
(D)	1	2	4	1	3	4	1	-	1	2	4	1	3	4	2	4	

D Lydian

The music staff shows the notes of the D lydian scale: D, E, F#, G, A, B, C \sharp . Below the staff are four sets of numbered options (A, B, C, D) corresponding to the notes on the strings.

	4	1	3	1	-	1	3	1	-	1	3	1	3	4	1	3	4
(A)	4	1	3	1	-	1	3	1	-	1	3	1	3	4	1	3	4
(B)	2	4	1	3	4	1	3	4	1	3	1	2	4	1	2	4	1
(C)	1	2	4	1	2	4	1	2	4	1	3	4	2	4	1	4	1
(D)	1	2	4	1	2	4	1	2	4	1	3	4	1	3	4		

Modes With (6th) String Root

E Mixolydian

(A)	4	1	3	4	1	3	4	1	3	1	2	4	1	2	4
(B)	2	4	1	2	4	1	2	4	1	3	4	2	4	1	2
(C)	1	2	4	1	2	4	1	2	4	1	2	4	1	2	4

F♯ Aeolian

(A)	4	1	2	4	1	2	4	1	3	4	2	4	1	3	4	
(B)	2	4	1	2	4	1	2	4	1	2	4	2	3	1	3	
(C)	1	3	4	1	3	4	1	3	1	-	1	3	1	2	4	1

G♯ Locrian

(A)	3	4	1	3	4	1	3	1	-	1	3	1	2	4	1	3
(B)	1	2	4	1	2	4	1	3	4	1	3	4	2	4	1	3

Modes

MODES — The word mode simply means scale. Modes are scales built from each individual note of a Major Scale. However, because these scales are built from one scale, they ALL share the same key signature.

EXAMPLE: D dorian is really a C Major Scale starting from D and ending on D an octave higher. Remember the D dorian mode differs from the D Major Scale which has two (2) sharps, F and C.

Pure Minor Scales

Form I Fingerings (6th) String Root

A minor (Pure)

(A)

Fretboard diagram for A minor (Pure) scale on the 6th string. The diagram shows a six-string guitar neck with the 6th string at the top. Frets are numbered 1 through 13 from left to right. Fingerings are indicated below each note: 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 2, 4, 1, 2, 4. The scale starts on the 6th string at fret 1.

(B)

Fretboard diagram for A minor (Pure) scale on the 6th string, starting at fret 2. The diagram shows a six-string guitar neck with the 6th string at the top. Frets are numbered 1 through 13 from left to right. Fingerings are indicated below each note: 2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 2, 2, 1, 2. The scale starts on the 6th string at fret 2.

(C)

Fretboard diagram for A minor (Pure) scale on the 6th string, starting at fret 1. The diagram shows a six-string guitar neck with the 6th string at the top. Frets are numbered 1 through 13 from left to right. Fingerings are indicated below each note: 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 1, —, 1, 3, 1, 2, 4, 1. An arrow points to the 10th fret with the label "1/2 step slide". The scale starts on the 6th string at fret 1.

(D)

Fretboard diagram for A minor (Pure) scale on the 6th string, starting at fret 1. The diagram shows a six-string guitar neck with the 6th string at the top. Frets are numbered 1 through 13 from left to right. Fingerings are indicated below each note: 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 1, —, 1, 3, 1, 2, 4, 1. An arrow points to the 10th fret with the label "Whole step slide". The scale starts on the 6th string at fret 1.

(E)

Fretboard diagram for A minor (Pure) scale on the 6th string, starting at fret 1. The diagram shows a six-string guitar neck with the 6th string at the top. Frets are numbered 1 through 13 from left to right. Fingerings are indicated below each note: 1, 3, 4, 1, 3, 4, 1, 3, 1, —, 2, 4, 1, 2, 4, 1, 3, 4, 1, 3, 1, 3, 4. An arrow points to the 10th fret with the label "Whole step slide". Below the diagram, a bracket spans the 9th, 10th, and 11th frets with the label "IX pos.". Another bracket spans the 11th, 12th, and 13th frets with the label "X pos.". A final bracket spans the 12th, 13th, and 14th frets with the label "XIII pos.". The scale starts on the 6th string at fret 1.

Pure Minor Scales

Form II Fingerings (5th) String Root

D minor Pure

(A)

V pos.

Whole step slide

Whole step slide

(B)

(C)

Harmonic Minor Scales

Form I Fingerings (6th) String Root

A minor (Harmonic)

(A)

1/2 step slide

(B)

(C)

1/2 step slide 1/2 step slide

(D)

1/2 step slide

(E)

Whole step slide IX pos. XII pos. 1/2 step slide

Harmonic Minor Scales

Form II Fingerings (5th) String Root

D minor (Harmonic)

(A)

Whole step slide 1/2 step slide

V pos.

(B)

(C)

Jazz Melodic Minor Scales

Form I 6th String Root

A minor

(A)

4 1 2 4 1 3 1
1/2 step slide
3 4 2 4 1 3 4

(B)

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

(C)

1 3 4 1 3 4 2 3 1 3 1 3 1 2
1/2 step slide

(D)

1 3 4 1 3 4 1 1
1/2 step slide
3 4 1 3 1 3 4

(E)

1 3 4 1 3 4 1 2 - 1 2 4 1 3 1 2 - 1 2 4 1 3 4 - 4
Whole step slide
1/2 step slide

Jazz Melodic Minor Scales

Form II 5th String Root

D minor

(A)

Whole step slide

This musical staff shows the first form of the Jazz Melodic Minor scale on the 5th string (D minor). The scale consists of the notes D, E, F#, G, A, B, C, D. Fingerings are indicated below the notes: 4, 1, 2, 4, 1, 3, 1, 2, —, 1, 2, 4, 1, 3, 4, —, 4. An arrow points to the interval between the 2nd and 3rd notes (F# and G), labeled "Whole step slide".

(B)

1/2 step slide

This musical staff shows the second form of the Jazz Melodic Minor scale on the 5th string (D minor). The scale consists of the notes D, E, F, G, A, B, C, D. Fingerings are indicated below the notes: 2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, —, 4. An arrow points to the interval between the 3rd and 4th notes (F and G), labeled "1/2 step slide".

(C)

1/2 step slide

This musical staff shows the third form of the Jazz Melodic Minor scale on the 5th string (D minor). The scale consists of the notes D, E, F, G, A, B, C, D. Fingerings are indicated below the notes: 1, 3, 4, 1, 3, 4, 1, —, 1, 3, 4, 2, 4, 1, 3, 4. An arrow points to the interval between the 3rd and 4th notes (F and G), labeled "1/2 step slide".

Diminished Scales

Whole Step/Half Step

(A)

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

(B)

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

(C)

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

(D)

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

Diminished Scales

Half step/Whole step

(A)

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

(B)

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

(C)

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

(D)

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

Whole Tone Scales

(A)



(B)



(C)



Whole Tone Scales

(D)

1 2 #4 1 2 4 1 2 4 1 2 4 1

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

(E)

1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

Note: Work these fingerings in eighth notes, eighth note triplets, broken thirds, and sixteenth notes.

Remember! Any note in a whole tone scale may be considered the root.

ARPEGGIO SECTION

We would like to begin this section by giving a simple definition of an Arpeggio. An arpeggio is built from the tones that make up a chord but are picked as individual notes. They may be used as leads and as fill-ins, linking melodies with chords in chord/melody.

Just like scales, all the fingering patterns **must** be practiced and memorized in every position and in every key. Again, unless it is absolutely necessary to change a finger or two, stay with our fingering patterns, and **don't** just memorize the fingerings. Read the notes on the staff. The use of arpeggios will be discussed in the Master Guide to Chord/Arpeggio Relationships on page 108.

Form I Arpeggio Studies (6th) String Root

A Major

Ist Octave

IIInd Octave

A minor

Ist Octave

IIInd Octave

A Major

Ist Octave: (A) 4, 3, 1, 1, 1, 4, 4
 (B) 2, 1, 4, 4, 3, 2, 2
 (C) 1, 4, 2, 2, 1, 3, 4

IIInd Octave: (A) 4, 3, 1, 1, 1, 4, 4
 (B) 2, 1, 4, 4, 3, 2, 2
 (C) 1, 4, 2, 2, 1, 3, 4

A minor

Ist Octave: (A) 4, 2, 1, 1, 1, 4, 4
 (B) 2, 1, 4, 4, 3, 2, 2
 (C) 1, 4, 3, [1, 4, 3, 4]

IIInd Octave: (A) 4, 2, 1, 1, 1, 4, 4
 (B) 2, 1, 4, 4, 3, 2, 2
 (C) 1, 4, 3, [1, 4, 3, 4]

VII pos.

A Major 7

Ist Octave

IIInd Octave

A minor/Major 7

Ist Octave

IIInd Octave

A Major 7

Ist Octave: (A) 4, 3, 1, 1, -1, 1, 4, 3
 (B) 2, 1, 4, 3, 4, 3, 2, 1
 (C) 1, 4, 2, 1, -1, 4, 2, 2

IIInd Octave: (A) 4, 3, 1, 1, -1, 1, 4, 3
 (B) 2, 1, 4, 3, 4, 2, 2, 1
 (C) 1, 4, 3, 1, -1, 4, 3, 3

A minor/Major 7

Ist Octave: (A) 4, 2, 1, 1, -1, 1, 4, 4
 (B) 2, 1, 4, 3, 4, 2, 2, 1
 (C) 1, 4, 3, 1, -1, 4, 3, 3

IIInd Octave: (A) 4, 2, 1, 1, -1, 1, 4, 4
 (B) 2, 1, 4, 3, 4, 2, 2, 1
 (C) 1, 4, 3, 1, -1, 4, 3, 3

A7

Ist Octave

IIInd Octave

Am7

Ist Octave

IIInd Octave

A7

Ist Octave: (A) 4, 3, 1, 4, 1, 1, 4, 2
 (B) 2, 1, 4, 2, 4, 3, 2, 4
 (C) 1, 4, 2, 1, -1, 4, 2, 1

IIInd Octave: (A) 4, 3, 1, 4, 1, 1, 4, 2
 (B) 2, 1, 4, 2, 4, 3, 2, 4
 (C) 1, 4, 3, 1, -1, 4, 3, 2

Am7

Ist Octave: (A) 4, 2, 1, 4, 1, 1, 4, 2
 (B) 2, 1, 4, 2, 4, 3, 2, 4
 (C) 1, 4, 3, 1, -1, 4, 3, 2

IIInd Octave: (A) 4, 2, 1, 4, 1, 1, 4, 2
 (B) 2, 1, 4, 2, 4, 3, 2, 4
 (C) 1, 4, 3, 1, -1, 4, 3, 2

Form I Arpeggio Studies (6th) String Root

A7($\#5$)
Ist Octave IIInd Octave A 0 7
Ist Octave IIInd Octave

(A) 4 3 2 4 1 1 1 2 (B) 2 1 4 1 3 2 2 4 (C) 1 4 3 1 1 4 3 1

(A) 4 2 1 3 1 4 3 1 (B) 2 1 4 1 4 2 1 4 (C) 1 4 1 4 1 4 1 4

Form I Arpeggio Studies 1

Ex I (A)

FM7 Gm7 Gm7 C7 FM7

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

Ex I (B)

FM7 Gm7 Gm7 C7 FM7

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

Ex I (C)

FM7 Gm7 Gm7 C7 FM7

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

C7 FM7

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

Note: Each exercise should be memorized in every key.

Form I Arpeggio Studies 2

Ex 2 - (A)

Musical staff for Ex 2 - (A) showing arpeggios for FM7, Gm7, Am7, D7, Gm7, C7, and FM7 chords. The staff is in treble clef and has a key signature of one flat. The arpeggios are played in eighth-note patterns. Below the staff are the corresponding fingering numbers for each note.

FM7 Gm7 Am7 D7 Gm7 C7 FM7

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

Ex 2 - (B)

Musical staff for Ex 2 - (B) showing arpeggios for FM7, Gm7, Am7, D7, Gm7, C7, and FM7 chords. The staff is in treble clef and has a key signature of one flat. The arpeggios are played in eighth-note patterns. Below the staff are the corresponding fingering numbers for each note.

FM7 Gm7 Am7 D7 Gm7 C7 FM7

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

Ex 2 - (C)

Musical staff for Ex 2 - (C) showing arpeggios for FM7, Gm7, and Am7 chords. The staff is in treble clef and has a key signature of one flat. The arpeggios are played in eighth-note patterns. Below the staff are the corresponding fingering numbers for each note.

FM7 Gm7 Am7

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

Musical staff for Ex 2 - (D) showing arpeggios for D7, Gm7, C7, and FM7 chords. The staff is in treble clef and has a key signature of one sharp. The arpeggios are played in eighth-note patterns. Below the staff are the corresponding fingering numbers for each note.

D7 Gm7 C7 FM7

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

Form I Arpeggio Studies 3

Ex 3 - (A)

FM7 Gm7 Am7(b5) D7 Gm7(b5) C7 FM7

Ex 3 - (B)

FM7 Gm7 Am7(b5) D7 Gm7(b5) C7 FM7

Ex 3 - (C)

FM7 Gm7 Am7(b5)

D7 Gm7(b5) C7 FM7

Form I Arpeggio Studies 4

Ex 4 - (A)

Musical staff with notes and rests corresponding to the chords FM7, Gm7, Am7, D7(b9), Gm7, C7(b9), and FM7. Below the staff are fingerings: 1 4 2 1 1 3 4 1 1 4 3 1 1 3 4 1 1 4 3 1 1 3 4 1 1 4 2 1.

Ex 4 - (B)

Musical staff with notes and rests corresponding to the chords FM7, Gm7, Am7, D7(b9), Gm7, C7(b9), and FM7. Below the staff are fingerings: 1 4 2 2 2 3 4 1 1 4 3 2 1 2 4 1 1 4 3 2 1 2 4 1 1 4 2 2.

Ex 4 - (C)

Musical staff with notes and rests corresponding to the chords FM7, Gm7, and Am7. Below the staff are fingerings: 1 4 2 1 - 1 4 2 2 2 3 4 1 1 3 4 1 1 4 3 2 - 1 4 3 2.

Musical staff with notes and rests corresponding to the chords D7(b9), Gm7, C7(b9), and FM7. Below the staff are fingerings: 1 2 4 1 1 3 4 1 1 4 3 1 1 4 3 2 1 2 4 1 1 3 4 1 1 4 2 1 1 4 2 2.

Form I Arpeggio Studies 5, 6 & 7

Ex. 5

FM7 Gm7 Am7 D7(b5)

Fingering: 1 4 2 1 1 4 2 2 2 3 4 1 1 3 4 1 1 4 3 1 1 4 3 2 1 1-1 2 1 2 1 2

Gm7

C7(b5)

FM7

Fingering: 1 4 3 1 1 4 3 2 1 1-1 2 1 2 1 2 1 4 2 1 1 4 2 2

Ex. 6

FM7

Gm7

Am7

Abm7

Fingering: 1 4 2 1-1 4 2 2-2 3 4 1-1 3 4 1-1 4 3 1-1 4 3 2-2 3 4 1-1 3 4 1

Gm7

C7

FM7

Fingering: 1 4 3 1-1 4 3 2 1 1 4 1-1 2 1 3 1 4 2 1 1-1 4 2 2

Ex. 7

FM7

Gm7

Am7

BbM7

Fingering: 1 4 2 1-1 4 2 2-2 3 4 1-1 3 4 1-1 4 3 1-1 4 3 2-2 2 4 1-1 2 4 1

C7

Dm7

Em7(b5)

FM7

Fingering: 1 4 2 1-1 4 2 1 2 3 4 1-1 3 4 1-1 4 2 1-1 4 2 2-2 2 4 1-1 2 4 1

Form II Arpeggio Studies (5th) String Root

D Maj

(Ist Oct)

(IIInd Oct)

D min

(Ist Oct)

(IIInd Oct)

String	Finger 1	Finger 2	Finger 3	Finger 4	Finger 5
(A)	4	3	1	2	1
(B)	2	1	4	3	3
(C)	1	4	2	2	1

D Maj 7

String	Finger 1	Finger 2	Finger 3	Finger 4	Finger 5
(A)	4	3	1	1	2
(B)	2	1	4	3	3
(C)	1	4	2	1	-

D7

Dm7

String	Finger 1	Finger 2	Finger 3	Finger 4	Finger 5
(A)	4	3	1	4	2
(B)	2	1	4	2	3
(C)	1	4	2	1	-

Form II Arpeggio Studies (5th) String Root

D7(b5)

Dm7(b 5)

(A) 4 3 1 1 2 1 3 4
 (B) 2 1 3 2 4 4 1 4
 (C) 1 4 1 4 1 4 2 1

(A) 4 2 1 1 2 1 4 4
 (B) 2 1 3 2 3 2 1 4
 (C) 1 4 2 1 - 1 4 3 2

D7(\$5)

D⁰7

(A) 4 3 2 4 2 1 4 - 4
 (B) 2 1 4 1 3 3 2 4
 (C) 1 4 3 1 - 1 4 4 1

(A) 4 2 1 4 1 4 1 4
 (B) 3 1 4 2 1 4 1 4
 (C) 1 4 1 4 1 4 1 4

D Maj 6

Dm6

(A) 4 3 1 3 2 1 4 - 4
 (B) 2 1 4 1 4 4 2 4
 (C) 1 4 2 4 2 2 1 3

(A) 4 2 1 3 2 1 4 4
 (B) 2 1 4 1 3 2 1 3
 (C) 1 4 3 1 3 2 1 3

Form II Arpeggio Studies 1

Ex I - (A)

Musical score for Ex I - (A) featuring five measures of arpeggios. The chords are B_bM7, Cm7, Cm7, F7, and B_bM7. The notes are numbered 1, 4, 2, 1, 3, 4, 1, 1, 4, 3, 1, 2, 1, 3, 1, 4, 2, 1. The measure numbers are 1, 4, 2, 1, 3, 4, 1, 1, 4, 3, 1, 2, 1, 3, 1, 4, 2, 1.

Ex I - (B)

Musical score for Ex I - (B) featuring five measures of arpeggios. The chords are B_bM7, Cm7, Cm7, F7, and B_bm7. The notes are numbered 1, 4, 3, 2, 4, 1, 2, 3, 3, 2, 1, 4, 3, 4, 2, 3, 1, 4, 3, 2. The measure numbers are 1, 4, 3, 2, 4, 1, 2, 3, 3, 2, 1, 4, 3, 4, 2, 3, 1, 4, 3, 2.

Ex I - (C)

Musical score for Ex I - (C) featuring five measures of arpeggios. The chords are B_bM7, Cm7, Cm7, and B_bm7. The notes are numbered 1, 4, 2, 1, 1, 4, 3, 2, 4, 1, 2, 3, 1, 3, 4, 1, 1, 4, 3, 1, 3, 2, 1, 4. The measure numbers are 1, 4, 2, 1, 1, 4, 3, 2, 4, 1, 2, 3, 1, 3, 4, 1, 1, 4, 3, 1, 3, 2, 1, 4.

F7

B_bM7

Musical score for the final section featuring two measures of arpeggios. The chords are F7 and B_bM7. The notes are numbered 3, 4, 2, 3, 1, 2, 1, 3, 1, 4, 3, 1, 2, 1, 3, 1, 4, 3, 2. The measure numbers are 3, 4, 2, 3, 1, 2, 1, 3, 1, 4, 3, 1, 2, 1, 3, 1, 4, 3, 2.

Form II Arpeggio Studies 2

Ex 2 - (A)

B♭M7 Cm7 Dm7 G7 Cm7 F7 B♭M7

Ex 2 - (B)

B♭M7 Cm7 Dm7 G7 Cm7 F7 B♭M7

Ex 2 - (C)

B♭M7 Cm7 Dm7

G7 Cm7 F7 B♭M7

Form II Arpeggio Studies 3

Ex. - 3 - (A)

B♭M7 Cm7 Dm7(b5) G7 Cm7(b5) F7 B♭M7

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

Ex. - 3 - (B)

B♭M7 Cm7 Dm7(b5) G7 Cm7(b5) F7 B♭M7

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

Ex. - 3 - (C)

B♭M7 Cm7 Dm7(b5)

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

G7

Cm7(b5)

F7

B♭M7

G7 Cm7(b5) F7 B♭M7

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

Form II Arpeggio Studies 4

Ex - 4 - (A)

B♭M7 Cm7 Dm7 G7(b9) Cm7 F7(b9) B♭M7

Fingerings below notes:

- B♭M7: 1 4 2 1 1 3 4 1
- Cm7: 1 4 3 2 4 1 2 3
- Dm7: 3 2 1 4 4 1 3 4
- G7(b9): 1 3 1 4 3 1 - 1 3 1
- Cm7: 1 4 3 2 1 4 3 1
- F7(b9): 4 3 2 1 4 4 1 3 4
- B♭M7: 1 4 2 1 1 3 4 2 1

Ex - 4 - (B)

B♭M7 Cm7 Dm7 G7(b9) Cm7 F7(b9) B♭M7

Fingerings below notes:

- B♭M7: 1 4 3 2 4 1 2 3
- Cm7: 3 2 1 4 4 1 3 4
- Dm7: 1 4 3 2 1 4 3 1
- G7(b9): 4 - 3 2 1 4 4 1 3 4
- Cm7: 1 4 3 2 1 4 3 1
- F7(b9): 4 3 2 1 4 4 1 3 4
- B♭M7: 1 4 3 2 1 4 3 2

Ex - 4 - (C)

B♭M7 Cm7 Dm7 G7(b9)

Fingerings below notes:

- B♭M7: 1 4 2 1 - 1 4 3 2 4 1 2 3
- Cm7: 1 3 4 1 2 3 1 3 4 1 2 1 4 3 2 1 4 4 1 3 4 1 3 1
- Dm7: 1 4 3 2 1 4 3 1 1 4 3 2 1 4 4 1 3 4 1 3 1
- G7(b9): 4 4 1 3 4 1 3 1 4 4 1 3 4 1 3 1 3 1

Cm7 F7(b9) B♭M7

Fingerings below notes:

- Cm7: 1 4 3 1 3 2 1 4 4 1 3 4 1 1 3 1
- F7(b9): 4 4 1 3 4 1 3 1 4 4 1 3 4 1 3 1 3 1
- B♭M7: 1 3 1 4 2 1 4 3 2 1 4 3 2 1 4 3 2

Form II Arpeggio Studies 5

Ex - 5 - (A)

B♭M7 Cm7 Dm7 G7(♭5) Cm7 F7(♭5) B♭M7

The musical staff shows a sequence of chords: B♭M7, Cm7, Dm7, G7(♭5), Cm7, F7(♭5), and B♭M7. Below the staff are fingerings: 1 4 2 1-1 3 4 1, 1 4 3 1 (1 2 1 2) 1 4 3 1-1 2 1 2 1 4 2 1.

Ex - 5 - (B)

B♭M7 Cm7 Dm7 G7(♭5) Cm7 F7(♭5) B♭M7

The musical staff shows a sequence of chords: B♭M7, Cm7, Dm7, G7(♭5), Cm7, F7(♭5), and B♭M7. Below the staff are fingerings: 1 4 3 2 4 1 2 3 - 3 2 1 4 3 4 2 2 3 2 1 4 3 4 2 2 1 4 3 2.

Ex - 5 - (C)

B♭M7 Cm7 Dm7 G7(♭5)

The musical staff shows a sequence of chords: B♭M7, Cm7, Dm7, and G7(♭5). Below the staff are fingerings: 1 4 2 1-1 4 3 2 4 1 2 3 1 3 4 1-1 4 3 1-3 2 1 4 3 4 2 2 1 2 1 2 1 2.

Cm7 F7(♭5) B♭M7

The musical staff shows a sequence of chords: Cm7, F7(♭5), and B♭M7. Below the staff are fingerings: 1 4 3 1 3 2 1 4 3 4 2 2 1 2 1 4 2 1 1 4 3 2.

Form II Arpeggio Studies 6

Ex - 6 - A

B♭M7 Cm7 Dm7 D♭m7 Cm7 F7 B♭M7

Ex - 6 - B

B♭M7 Cm7 Dm7 D♭m7 Cm7 F7 B♭M7

Ex - 6 - C

B♭M7 Cm7 Dm7 D♭m7

Cm7 F7 B♭M7

Form II Arpeggio Studies 7

Ex - 7 - A

BbM7

Cm7

Dm7

Eb M7

F7

Gm7

Am7(b5)

BbM7

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The score consists of two staves of music. The first staff begins with a descending eighth-note scale (B-flat, A, G, F, E, D, C, B-flat) followed by a series of sixteenth-note patterns. The second staff continues the sixteenth-note patterns, with some notes highlighted in blue. Below the notes are numerical markings indicating fingerings: 1, 4, 2, 1, 1, 3, 4, 1-1, 4, 3, 1-1, 2, 4, 1-1, 4, 2, 1-1, 3, 4, 1-1, 4, 2, 1-1, 2, 4, 1.

Ex - 7 - B

B6M7

Cm7

Dm7

EbM7

F7

Gm7

Am7(b)

BbM7

A musical score for piano featuring a single melodic line. The notes are represented by various symbols: solid black dots, open circles, and open squares. Some notes have stems extending upwards or downwards. The music is set on a five-line staff with a treble clef. Below the staff, a series of numbers from 1 to 4 are repeated in a sequence, likely indicating fingerings for the performer.

Ex - 7 - C

BbM7

Cm7

Dm7

EbM7

A musical score page showing measures 1 through 15. The key signature is one flat. The music consists of two staves of sixteenth-note patterns. Measure 1 starts with a bass note followed by a series of eighth and sixteenth notes. Measures 2-3 show a descending scale pattern. Measures 4-5 feature a rhythmic pattern of eighth and sixteenth notes. Measures 6-7 continue the sixteenth-note patterns. Measures 8-9 show another descending scale-like pattern. Measures 10-11 feature eighth and sixteenth-note patterns. Measures 12-13 continue the sixteenth-note patterns. Measures 14-15 show a final descending scale-like pattern.

F7

Gm7

Am7(b5)

B6M7

The image shows the first ending of a musical score. It features a treble clef, a key signature of one flat, and a time signature of common time. The music consists of two measures of eighth-note patterns. The first measure starts with a quarter note followed by a eighth-note pair, then a eighth-note pair with a flat sign, another eighth-note pair, and a eighth-note pair with a flat sign. The second measure starts with a eighth-note pair, then a eighth-note pair with a flat sign, another eighth-note pair, and a eighth-note pair with a flat sign.

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1

Jazz Chord Exercises One

Ex. - I

Form I

FM7

Gm7

Am7

B♭M7

C7

Dm7

Em7(♭5)

FM7

A musical staff in treble clef with eight measures. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains four eighth notes. The fourth measure contains one eighth note followed by a fermata. The fifth measure contains two eighth notes. The sixth measure contains one eighth note followed by a fermata. The seventh measure contains two eighth notes. The eighth measure contains one eighth note followed by a fermata.

Ex. - II

Form II

II - A

B♭M7

Cm7

Dm7

E♭M7

F7

Gm7

Am7(♭5)

B♭M7

A musical staff in treble clef with eight measures. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains four eighth notes. The fourth measure contains one eighth note followed by a fermata. The fifth measure contains two eighth notes. The sixth measure contains one eighth note followed by a fermata. The seventh measure contains two eighth notes. The eighth measure contains one eighth note followed by a fermata.

Ex. - III

Form I

FM7

F♯⁰

Gm7

G♯⁰

Am7

B♭M7

B♭M6

B⁰

C7

C♯⁰

Dm7

D♯⁰

Em7(♭5)

FM7

A musical staff in treble clef with eight measures. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains four eighth notes. The fourth measure contains one eighth note followed by a fermata. The fifth measure contains two eighth notes. The sixth measure contains one eighth note followed by a fermata. The seventh measure contains two eighth notes. The eighth measure contains one eighth note followed by a fermata.

Ex. - IV

Form II

II - A

B♭M7

B⁰

Cm7

C♯⁰

Dm7

E♭M7

E♭M6

E⁰

F7

F♯⁰

Gm7

G♯⁰

Am7(♭5)

B♭M7

A musical staff in treble clef with eight measures. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains four eighth notes. The fourth measure contains one eighth note followed by a fermata. The fifth measure contains two eighth notes. The sixth measure contains one eighth note followed by a fermata. The seventh measure contains two eighth notes. The eighth measure contains one eighth note followed by a fermata.

Ex. - V

I

I

II

I

II

I

B♭M7

B♭M6

Am7

D9

D7(♭9)

Gm

GmM7

Gm7

Gm6

C9

C7(♭9)

FM7

A musical staff in treble clef with eight measures. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure contains four eighth notes. The fourth measure contains one eighth note followed by a fermata. The fifth measure contains two eighth notes. The sixth measure contains one eighth note followed by a fermata. The seventh measure contains two eighth notes. The eighth measure contains one eighth note followed by a fermata.

Jazz Chord Exercises One

Ex. - VI

II II I II I II II

E♭M7 E♭M6 Dm7 G9 G7(♭9) Cm Cm(M7) Cm7 Cm6 F7 B♭M7

Ex. - VII

I II I II I II I

C7 B° B♭M7 B♭M6 Am Am(M7) Am7 Am6 D9 D7(♭9) Gm Gm(M7) Gm7 C9 C7(♭9) FM7

Ex. - VIII II I II I II I II

F7 E° E♭M7 E♭M6 Dm Dm(M7) Dm7 Dm6 G9 G7(♭9) Cm Cm(M7) Cm7 F7 B♭M7

Ex. - IX

I I I II-B I II-B I II-B I

C7 C7(♭5) Bm7(♭5) E7(♭5) Am7(♭5) D7(♭5) Gm7(♭5) C7(♭5) FM7

Ex. - X

II-A II II II II II II I II

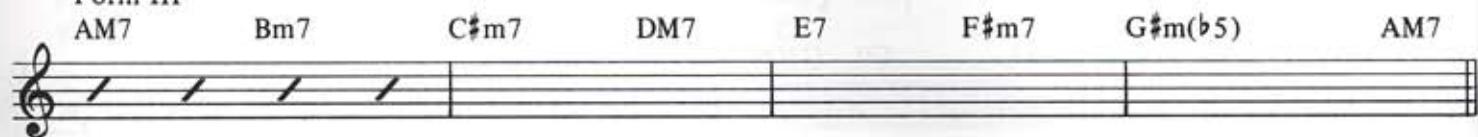
F7(♭5) F° Em7(♭5) E♭° Dm7(♭5) D♭° Cm7(♭5) C♭° F7(♯5) B♭6/9

Jazz Chord Exercises Two

Ex. - I

Form III

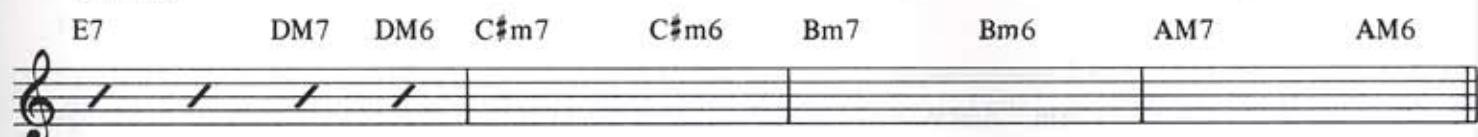
AM7 Bm7 C \sharp m7 DM7 E7 F \sharp m7 G \sharp m(\flat 5) AM7



Ex. - II

Form III

E7 DM7 DM6 C \sharp m7 C \sharp m6 Bm7 Bm6 AM7 AM6



Ex. - III

Form IV

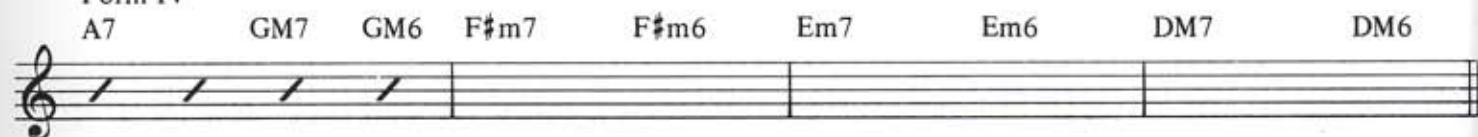
DM7 Em7 F \sharp m7 GM7 A7 Bm7 C \sharp m7(\flat 5) DM7



Ex. - IV

Form IV

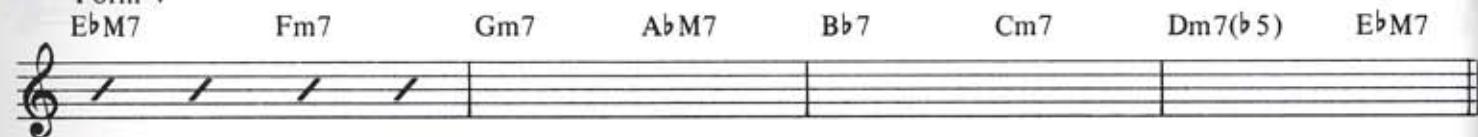
A7 GM7 GM6 F \sharp m7 F \sharp m6 Em7 Em6 DM7 DM6



Ex. - V

Form V

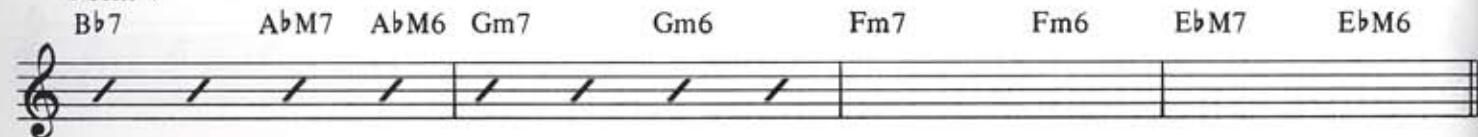
E \flat M7 Fm7 Gm7 AbM7 B \flat 7 Cm7 Dm7(\flat 5) E \flat M7



Ex. - VI

Form V

B \flat 7 AbM7 AbM6 Gm7 Gm6 Fm7 Fm6 EbM7 EbM6



Jazz Chord Exercises Two

Ex. - VII

Form VI

A♭M7

B♭m7

Cm7

D♭M7

E♭7

Fm7

Gm7(♭5)

A♭M7

A musical staff with a treble clef and a key signature of one flat. It contains eight measures, each consisting of a single vertical tick on the staff. Below the staff, the chord names are listed horizontally: A♭M7, B♭m7, Cm7, D♭M7, E♭7, Fm7, Gm7(♭5), and A♭M7.

Ex. - VIII

Form VI

E♭7

D♭M7

D♭M6

Cm7

Cm6

B♭m7

B♭m6

A♭M7

A♭M6

A musical staff with a treble clef and a key signature of one flat. It contains eight measures, each consisting of a single vertical tick on the staff. Below the staff, the chord names are listed horizontally: E♭7, D♭M7, D♭M6, Cm7, Cm6, B♭m7, B♭m6, A♭M7, and A♭M6.

Ex. - IX

Form VII

FM7

FM6

Gm7

Gm6

Am7

Am6

B♭M7

C7

Dm7

Em7(♭5) FM7

A musical staff with a treble clef and a key signature of one flat. It contains eight measures, each consisting of a single vertical tick on the staff. Below the staff, the chord names are listed horizontally: FM7, FM6, Gm7, Gm6, Am7, Am6, B♭M7, C7, Dm7, Em7(♭5), and FM7.

Ex. - X

Form VIII

CM7

CM6

Dm7

Dm6

Em7

Em6

FM7

FM6

G7

Am7

Bm7(♭5) CM7

A musical staff with a treble clef and a key signature of one flat. It contains eight measures, each consisting of a single vertical tick on the staff. Below the staff, the chord names are listed horizontally: CM7, CM6, Dm7, Dm6, Em7, Em6, FM7, FM6, G7, Am7, Bm7(♭5), and CM7.

Ex. - XI

Form IX

GM7

GM6

Am7

Am6

Bm7

Bm6

CM7

CM6

D7

Em7

F♯m7(♭5) GM7

A musical staff with a treble clef and a key signature of one sharp. It contains eight measures, each consisting of a single vertical tick on the staff. Below the staff, the chord names are listed horizontally: GM7, GM6, Am7, Am6, Bm7, Bm6, CM7, CM6, D7, Em7, F♯m7(♭5), and GM7.

Ex. - XII

Form X

E♭M7

E♭M6

Fm7

Fm6

Gm7

Gm6

A♭M7

A♭M6

A♭7

Cm7

Dm7(♭5) E♭M7

A musical staff with a treble clef and a key signature of one flat. It contains eight measures, each consisting of a single vertical tick on the staff. Below the staff, the chord names are listed horizontally: E♭M7, E♭M6, Fm7, Fm6, Gm7, Gm6, A♭M7, A♭M6, A♭7, Cm7, Dm7(♭5), and E♭M7.

12 BAR BLUES & AL DI MEOLA TUNES

We feel that this section of the System is not only the most interesting and rewarding one, but probably the section you'll enjoy and have the most fun studying. It is in this section that we give you the chance to learn how, when, and where to use the tools of your trade (chords, scales, and arpeggios). We will work with several interesting 12 Bar Blues patterns and some popular tunes written and recorded by Al. We felt that working with this material would be more fun to practice plus give you more of a practical working knowledge than a bunch of boring exercises.

The 12 Bar Blues patterns have two parts, A and B. The A part shows the basic chords to these blues progressions, and the B part gives you the chord substitutions and progressions. It is very important not only to memorize the chord substitutions and progressions in every position, but be able to eventually improvise over these changes.

Each tune has two parts, A and B. Part A lists the basic chord changes. Part B gives you the melody. These parts should be studied and practiced separately. The Roman numerals above each chord represent the chord forms we feel make the fullest sounding rhythm chords and create the best flowing cycle progression. However, once you've mastered the chord forms we've provided, we strongly suggest going through each tune and experimenting with other forms.

Remember, once parts A and B have been memorized in each tune, then begin to improvise over the basic chord changes using the scales and arpeggios you've studied. The chord changes of a tune must be memorized in order to really improvise effectively.

A Practice Tip: We suggest using two cassette decks when practicing these tunes. First, record the rhythm accompaniment to the tune, then as the cassette plays back the rhythm chords, use the second recorder to record yourself playing the melody against the chord changes. When you play back that tape, you'll get a better idea of how your timing is and just how well the melody is flowing. You can use this same practicing technique when working on your improvisation. While playing back the second tape deck or the finished product, you'll hear how you're matching the scales or arpeggios over the chords. This is an excellent aid in phrasing and correcting mistakes.

12 Bar Blues

Ex. - I

A musical staff in G major (one sharp) with a common time signature. It shows a single G chord at the beginning of the first bar, followed by three empty bars.

A musical staff in G major (one sharp) with a common time signature. It shows a single C chord at the beginning of the first bar, followed by three empty bars.

A musical staff in G major (one sharp) with a common time signature. It shows four chords: D7, C, G, and D7, each spanning one bar. The text "Turn around" is centered below the staff.

Ex. - II

A musical staff in G major (one sharp) with a common time signature. It shows three chords: I (G7), II - B (C7), and I (G7), each spanning one bar.

A musical staff in G major (one sharp) with a common time signature. It shows two chords: II - B (C7) and I (G7), each spanning one bar.

A musical staff in G major (one sharp) with a common time signature. It shows five chords: II - B (D7), II - B (C7), I (G7), II - B (C7), I (G7), and II - B (D7), each spanning one bar.

12 Bar Blues

Ex. - III

(A) G7 C7 G7
 (B) I II I
 (B) G7 C9 G7

A musical staff in G major (one sharp) with four measures. The first measure shows a G7 chord. The second measure shows an I chord. The third measure shows a G7 chord. The fourth measure shows an I chord.

(A) C7 G7
 (B) II C9 I
 (B) C7 G7

A musical staff in G major (one sharp) with four measures. The first measure shows a C7 chord. The second measure shows an II chord. The third measure shows a C7 chord. The fourth measure shows a G7 chord.

(A) D7 C7 G7 D7
 (B) II D9 II I I
 (B) D7 C9 G7 G \sharp o Am7 II(9)

A musical staff in G major (one sharp) with six measures. The first measure shows a D7 chord. The second measure shows an II chord. The third measure shows a D7 chord. The fourth measure shows a D9 chord. The fifth measure shows a II chord. The sixth measure shows a C9 chord. The seventh measure shows a G7 chord. The eighth measure shows a G \sharp o chord. The ninth measure shows an I chord. The tenth measure shows an Am7 chord. The eleventh measure shows an I chord. The twelfth measure shows a II(9) chord.

Ex. IV

I II I
 Gm Cm Gm

A musical staff in G minor (no sharps or flats) with three measures. The first measure shows an I chord. The second measure shows a II chord. The third measure shows an I chord.

II I
 Cm Gm

A musical staff in G minor (no sharps or flats) with two measures. The first measure shows a II chord. The second measure shows an I chord.

II - B II I II - B
 D7 Cm Gm D7

A musical staff in G minor (no sharps or flats) with four measures. The first measure shows a II-B chord (D7). The second measure shows a II chord. The third measure shows an I chord. The fourth measure shows a II-B chord (D7).

12 Bar Blues

Ex. V

(A) Gm I Cm II Cm7 I Gm7 I G7 I

(A) Cm II Gm I
 (B) Cm7 Gm7

(A) II - B Cm II Gm I II - B
 (B) D7 Cm7 Gm7 D7

Ex. VI

(A) Gm I A^o7 I D7(#9) II — D7(b9) I A^o7 I Gm7 I G7 I

(A) Cm II II Dm7 E♭M7 II — E♭M6 Gm I
 (B) Cm7 Dm7 E♭M7 E♭M6 Gm7 I A⁰7 I Gm7 I

(A) D7 I Cm II — D7(b9) Gm I
 (B) Am7(b5) D7(#9) II — D7(b9) Gm7 I B♭ I — D7 A A♭

12 Bar Blues

Ex. - VII

(A) G7 C7 G7
I II I
(B) G7 C9 G7

A musical staff in G major (one sharp) with a common time signature. It consists of four measures. The first measure contains a single note on the second line. The second measure contains three notes on the second line. The third measure contains a single note on the second line. The fourth measure is empty.

(A) C7 G7 I
II G7 Am7 Bm7 Bbm7
(B) C9

A musical staff in G major (one sharp) with a common time signature. It consists of four measures. The first measure contains a single note on the second line. The second measure contains three notes on the second line. The third measure contains a single note on the second line. The fourth measure contains three notes on the second line.

(A) D7 D7 G7 D7
I II G7 I II
(B) Am7 D9 D7(b9) Bbm7 Am7 D7(b9)

A musical staff in G major (one sharp) with a common time signature. It consists of four measures. The first measure contains a single note on the second line. The second measure contains three notes on the second line. The third measure contains a single note on the second line. The fourth measure contains three notes on the second line.

Ex. - VIII

(A) G7 C7 G7
I II I
(B) G7 C9 G7

A musical staff in G major (one sharp) with a common time signature. It consists of four measures. The first measure contains a single note on the second line. The second measure contains three notes on the second line. The third measure contains a single note on the second line. The fourth measure is empty.

(A) C7 C7 G7 II
II II(b9) G7 Am7 Bm7 E7(b9)
(B) C9

A musical staff in G major (one sharp) with a common time signature. It consists of four measures. The first measure contains a single note on the second line. The second measure contains three notes on the second line. The third measure contains a single note on the second line. The fourth measure contains three notes on the second line.

(A) D7 D7 G7 D7
I II I II
(B) Am7 D9 D7(b9) Bm7 E7(b9) Am7 II
D7(b9)

A musical staff in G major (one sharp) with a common time signature. It consists of four measures. The first measure contains a single note on the second line. The second measure contains three notes on the second line. The third measure contains a single note on the second line. The fourth measure contains three notes on the second line.

12 Bar Blues

Ex. IX

(A)	B♭7											
(B)	I	II	I	II	I	II	I	II	I	II	I	II
	B7	E9	B♭7	E♭9	A7	D9	A♭7	D♭9	G7	C9	G♭7	C♭9

(A)	E♭9											
(B)	I	II	I	A7sus4/E	I		B♭7		I	A♭7		G7sus4/D
	B♭m7	E♭9										G7

(A)	Cm7											
(B)	II	I	II	F9			B♭7		I	F7		
	Cm9			B7(♭9)			G7sus4/D		G7(+5)	G♭7sus4/D♭		G♭7(+5)

Ex. - X

(A)	G7											
(B)	I	II	I	C7			G7		I	G7		II
	G7			C9			G7		G7sus4	G7		D♭9

(A)	C7											
(B)	II	I	II	C7			G7		I	G7		II - B
	C9			C7(♭9)			G7		G7	G7		E7

(A)	D7											
(B)	I	II	I	D7			G7		I	D7		
	Am7	D9	Am7	D9	D7(♭9)		Bm7		B♭7	Am7	A♭7	

12 Bar Blues

Ex. - XI

Ex. - XI

(A) G7 | I | II |
(B) G7 G[#]° Am7 A[#]° Bm7 CM7 C[#]° Dm7 G9 G7(b9)

The score consists of two staves. The top staff uses circled A and B above the notes. The bottom staff uses Roman numerals I, II, and III. Measures 1-2: (A) G7, (B) G7. Measures 3-4: (A) G[#]°, (B) G7. Measures 5-6: (A) Am7, (B) Am7. Measures 7-8: (A) A[#]°, (B) Bm7. Measures 9-10: (A) CM7, (B) CM7. Measures 11-12: (A) Dm7, (B) Dm7. Measures 13-14: (A) G9, (B) G7(b9).

(A) C7 | I | II | I | II | G7 | I | II |
(B) C7 F9 Bb7 Eb9 Am7 A#° Bm7 E9

The score consists of two staves. The top staff uses circled A and B above the notes. The bottom staff uses Roman numerals I, II, and III. Measures 1-2: (A) C7, (B) C7. Measures 3-4: (A) F9, (B) Bb7. Measures 5-6: (A) Bb7, (B) Eb9. Measures 7-8: (A) Am7, (B) Am7. Measures 9-10: (A) A[#]°, (B) Bm7. Measures 11-12: (A) Bm7, (B) E9.

(A) D7 | I | II | D7 | I | II | G7 | I | D7 |
(B) Am7 D9 A#m7 D#9 Bm7 Bb7 Am7 Ab7

The score consists of two staves. The top staff uses circled A and B above the notes. The bottom staff uses Roman numerals I, II, and III. Measures 1-2: (A) D7, (B) Am7. Measures 3-4: (A) D9, (B) D9. Measures 5-6: (A) A[#]m7, (B) A#m7. Measures 7-8: (A) D#9, (B) D#9. Measures 9-10: (A) Bm7, (B) Bm7. Measures 11-12: (A) Bb7, (B) Bb7. Measures 13-14: (A) Am7, (B) Am7. Measures 15-16: (A) A^b7, (B) Ab7.

Ex. - XII

(A) G7 | I | II | I | II | I | II | G7 | Db9 |
(B) C#m7(b5) F#7(b5) Bm7(b5) E7(b5) Am7(b5) D7(b5) G7sus4 G7 Db9

The score consists of two staves. The top staff uses circled A and B above the notes. The bottom staff uses Roman numerals I, II, and III. Measures 1-2: (A) G7, (B) C#m7(b5). Measures 3-4: (A) I, (B) F#7(b5). Measures 5-6: (A) II, (B) Bm7(b5). Measures 7-8: (A) I, (B) E7(b5). Measures 9-10: (A) II, (B) Am7(b5). Measures 11-12: (A) I, (B) D7(b5). Measures 13-14: (A) II, (B) G7sus4. Measures 15-16: (A) G7, (B) Db9.

(A) C7 | I | II | I | II | I | II | C7 | E9 | E7(b9)|
(B) Gm7 C9 Bbm7 Eb9 Am7 D9 Bm7 E9 E7(b9)

The score consists of two staves. The top staff uses circled A and B above the notes. The bottom staff uses Roman numerals I, II, and III. Measures 1-2: (A) C7, (B) Gm7. Measures 3-4: (A) I, (B) C9. Measures 5-6: (A) II, (B) Bbm7. Measures 7-8: (A) I, (B) Eb9. Measures 9-10: (A) II, (B) Am7. Measures 11-12: (A) I, (B) D9. Measures 13-14: (A) II, (B) Bm7. Measures 15-16: (A) C7, (B) E9. Measures 17-18: (A) E9, (B) E7(b9).

(A) D7 | I | II | D7 | I | II | G7 | I | D7 |
(B) Am7 D9 Ab7sus4 Ab7 G7 Bbm7 Am7 D7(#9) II | D7(b9) | :||

The score consists of two staves. The top staff uses circled A and B above the notes. The bottom staff uses Roman numerals I, II, and III. Measures 1-2: (A) D7, (B) Am7. Measures 3-4: (A) I, (B) D9. Measures 5-6: (A) II, (B) Ab7sus4. Measures 7-8: (A) D7, (B) Ab7. Measures 9-10: (A) G7, (B) G7. Measures 11-12: (A) Bbm7, (B) Bbm7. Measures 13-14: (A) Am7, (B) Am7. Measures 15-16: (A) D7(#9), (B) D7(#9). Measures 17-18: (A) D7(b9), (B) D7(b9).

12 Bar Blues

Ex. - XIII

(A) FM7 VIII
 (B) FM7 FM6 I
 A7sus4/E A7
 G7sus4/D G7

(A) F7 B♭7
 (B) F7sus4 I
 II
 B♭9 I
 A♭m7 II
 D♭9

(A) FM7 II
 (B) Gm7 I
 I
 A♭7sus4/E♭
 A♭7 III
 D♭M7 VIII
 D♭M6

(A) C7 II
 (B) Gm7 I
 II
 C9
 C7(b9)
 I
 FM7
 II
 Cm7(b5)
 IV
 D♭M7
 II
 C7(#9)
 C7(b9)

Ritmo De La Noche

Moderate Bossa Nova

Guitar

Bass

5

9

13

The musical score consists of four staves of music. The top staff is for the Guitar, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a dynamic marking 'mf' and fingerings (1, 2, 3) over a 'N.C.' (No Chord) section. The second staff is for the Bass, also in treble clef and 4/4 time, with a dynamic 'mf'. The third staff begins at measure 5, showing a transition from 'N.C.' to 'Bm7' (I), followed by 'F#7' (I) and 'A7'. The fourth staff begins at measure 9, showing a transition from 'E7sus4' (II) to 'Em7' (II), then 'Dmaj7' (II). The fifth staff begins at measure 13, showing a transition from 'Gmaj7' (I) to 'A' (I), then 'Dmaj7' (II), and finally 'Bm7' (I).

17 II II

F#7-9 F#

21 I II

Bm7 F#7-9 I

Bm7

1. 2. 8va -----

N.C. N.C. f

Twice as fast ($\text{♩} = \text{♩}$) 8va -----

28 I 2 1 3-3

Bm7 (Chord for solos) A

f

32 I 2 1 I 3

G A

8va -

36

(1) (2) (1) (2) (3) (2)

I Bm7 II F#m7

8va -

40

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

II D II F#7-9

8va -

44

II F#7-9 (1) (2) (1) (2) (1)

Bm7

8va -

48

(2) (1) I (2) (3) II (2) (1)

F#7-9 Bm7 F#7-9

Repeat for solos

8va -

52

I Bm N.C. Bm N.C.

Last time

8va -

53

I Bm N.C.

Tempo I (♩ = ♩) loco

D.S. and fade

mf (3) (2)

Dinner Music of The Gods

Moderately fast

Guitar

Bass

II
Bm

f

4

I
F#

7

IX

(4) (3) (2) (3) (2) (3) (4)

Muted _____
No chord

9

II
Bm

* Optional background riff for guitar. Al's solos for M9-15, 18-24, and 27-32 are not given here. Please refer to the recording for Al's solos in these measures.

12

I
F#

IX

Muted

XII

3—1
4—
2—
3—
4—

N.C.

15

18

II
Bm

21

I
F#

24

IX

Muted

N.C.

II
Bm

27

30 I
F#

31 IX

32 XII
Muted

33 N.C.

35 Muted

37 II C# N.C.
II D

IX XII V V XI

Muted 8va -----

N.C. II E N.C. I F# I G I A

8va -----

12/8 feel

II Bm II Bm * Bm

gradual decay

I F#sus4 I F# II Bm

loco

3 4 1 3 3 4 1 3 3 2

II Bm I F#sus4 I F#

*Bass plays freely in a 12/8 mode, i.e.: 

55 I Bsus4 I Bm I F#sus4 I F#

59 II Bm I F#sus4 I F#

63 I Bsus4 I Bm I F#sus4 I F#

Note: F#sus4 = Fmaj Form I with sus4 - B♭ added.
 Bsus4 = Bmaj Form I with sus4 - E added.

Al Di's Dream Theme

Moderately

Guitar

Bass

I Bm7 II Amaj7

II Dmaj7 II Em7 II F#m7 IV Gmaj7 I Amaj7 I Bm7

8va -----

sva -----

loco 2-4 3-3 3-3

2-3

I A II E

1-1 1-1 1-1 3-3 3-3

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

I Bm7 II E I Bm7

13

16

19

loco

22

25

28

Muted

II E II Dmaj7 I Amaj7 II Dmaj7 I Amaj7

31

rit.

(Into fast tempo)

II Dmaj7 I Amaj7 II C#7sus4 I F# I F#

Lady Of Rome, Sister Of Brazil

Solo Guitar

Freely

2 3

I Bm7 II Dm7

Guitar

5

I C#m7 II F#7-9

9

(Into time feeling)

I Bm7 II E7-9

12

Moderate Bossa Nova
Tremolo (like a mandolin) - - - - -

I Amaj7 I G6

trem.

16 (2) I Amaj7 (2) I G6/A

21 (2) I Bm7 II (2) Dm7

24 (2) I C#m7 II F#7-9

28 (2) I Bm7 (2)

31 (2) II E7-9 (2) I Amaj7

34 Muted (4) (3) (2) (1) (2) I G6/A

trem.

36 trem.

(1) (2) I Amaj7 Muted (5) (4) (3) (4) (5) (4) (5)

39 Muted (3) (2) (3) (2) (1) (2) (1) (2) (3) (3) (4) (5)

Muted G6

41 $\frac{1}{2}$ CIX — 3 $\frac{1}{2}$ CIX —

Muted (5) (4) (5) (4) (5) (4) (5) (3) (4) (3) (4)

Amaj7

43 1 — 4 4 — 1

I Muted G6 (2) (4) (5) (6) (5)

45 trem.

I (4) (3) (3) (2) (3) (1) (2)

Amaj7

(start to fade) trem. (fade out)

47 I G6 (2) I Amaj7

MASTER GUIDE TO CHORD/SCALE RELATIONSHIPS

Before listing the different chord/scale relationships, we would like to mention a couple of simple things to remember when improvising. First, using the Key of C Major as an example, examine the notes of a C Major diatonic scale. Then turn back to your theory book and see how the chords in the Key of C Major are built from the C scale. These chords written in four part harmony would be CM7, Dm7, Em7, FM7, G7, Am7, Bm7(b5). Since these chords are all built from the notes of a C Major Scale, it is only logical that the C Major Scale would sound good played over all of these chords. So take your cassette player and record a simple progression in the Key of C such as CM7, Dm7, Em7, FM7, Em7, Dm7, G7, CM7, four strums each. Then try playing any form of the C Major Scale and see how it sounds. You'll be very surprised.

The second thing we would like to mention is the Chromatic Scale, which is a twelve note scale made up of $\frac{1}{2}$ steps. It would seem obvious that since this scale covers every possible note in music, if you start from C low octave and go to high C two octaves higher, this scale would sound good over all the chords in the Key of C Major. There are no bad notes. Overplaying this scale does become boring and tasteless though, so be careful how you use it.

Chord/Scale Relationships

Maj, Maj7, Maj6, Maj9

- 1) Pure Major Scale
- 2) Ionian Mode

Maj6/9

- 1) Major Pentatonic

Pure Minor as (I Tonic)

- 1) Aeolian Mode
- 2) Funky Minor Pentatonic
- 3) Minor Pentatonic
- 4) Phrygian Mode

Minor 7th (II Supertonic)

- 1) Dorian Mode
- 2) Minor Pentatonic
- 3) Funky Minor Pentatonic
- 4) Chromatic Minor Pentatonic
- 5) Whole Step - Half Step Diminished

Minor 7th (III Mediant)

- 1) Aeolian Mode
- 2) Phrygian Mode

Minor 7sus4

- 1) Dorian Mode
- 2) Funky Minor Pentatonic

Dom7 Unaltered

- 1) Mixolydian Mode
- 2) Major Pentatonic from Whole Step below Root
- 3) Minor Pentatonic from Root
- 4) Lydian Mode with flat 7th

Dom7(b5) - Dom7(#5)

- 1) Whole Tone Scale

Dom7sus4

- 1) Mixolydian Mode

Dom7(b9)

- 1) Half Step - Whole Step Diminished

Dom7(#9)

- 1) Half Step - Whole Step Diminished
- 2) Dorian Mode
- 3) Minor Pentatonic
- 4) Funky Minor Pentatonic

Minor/Maj7

- 1) Harmonic Minor Scale
- 2) Jazz Melodic Minor Scale

Minor 7(b5)

- 1) Locrian Mode
- 2) Whole Step - Half Step Diminished

Minor 6 and Minor 6/9

- 1) Jazz Melodic Minor
- 2) Minor Pentatonic
- 3) Funky Minor Pentatonic

Dim7

- 1) Whole Step - Half Step Diminished
- 2) Locrian

Dom9

- 1) Mixolydian Mode
- 2) Jazz Melodic Minor Scale
- 3) Minor Pentatonic from the 5th of chord
- 4) Funky Minor Pentatonic from the 5th of chord
- 5) Locrian Mode from the 3rd of chord

Dom9(+11)

- 1) Whole Tone Scale

Dom11

- 1) Mixolydian Mode

Minor 11

- 1) Aeolian Mode
- 2) Minor Pentatonic
- 3) Ionian Mode from the minor 3rd of chord

Dom 13

- 1) Mixolydian Mode
- 2) Jazz Melodic Minor Scale

Dom13(b9) or Dom13(#9)

- 1) Half Step - Whole Step Scale

MASTER GUIDE TO CHORD/ARPEGGIO RELATIONSHIPS

- 1) Pure Major Chord - _____ Pure Major Arpeggio
 - 2) Major 7th Chord - _____ Major 7 Arpeggio
 - 3) Major 6th Chord - _____ Major 6 Arpeggio
 - 4) Pure Minor Chord - _____ Pure Minor Arpeggio
 - 5) Minor/Major 7th Chord - _____ Minor/Major 7 Arpeggio
 - 6) Minor 7th Chord - _____ Minor 7 Arpeggio
 - 7) Dom 7 Chord - _____ Dom7 Arpeggio
 - 8) Dom7(#5) Chord - _____ Dom7(#5) Arpeggio
 - 9) Dom7(b5) Chord - _____ Dom7(b5) Arpeggio
 - 10) Minor7(b5) Chord - _____ Minor7(b5) Arpeggio
 - 11) Dim7 Chord - _____ Dim7 Arpeggio
 - 12) Major 9th Chord - _____ Minor 7 Arpeggio from 3rd of chord
 - 13) Dom9 Chord - _____ Minor 6 Arpeggio from 5th of chord
_____ Minor 7(b5) Arpeggio from 3rd of Chord
 - 14) Dom7(b9) Chord - _____ Diminished Arpeggio
 - 15) Dom7(#9) Chord - _____ Diminished Arpeggio
-

MASTER GUIDE TO CHORD SUBSTITUTIONS

Major Chords

Maj7, Maj6, Maj9 may be used carefully, and Maj6/9

Dom7 Chords

Dom9, Dom11, Dom13

Dom9 Chords

Dom7, Dom11, Dom13

Minor Chords

Minor 7, Minor 6, Minor 9 used carefully

Minor, Minor/Major 7, Minor 7, Minor 6 progression

Chord Symbols

As you pick up different music books and sheet music, you will see the same chord names abbreviated different ways. It is our intention to list all the different chord name abbreviations. We will use the chord name G for all the examples below:

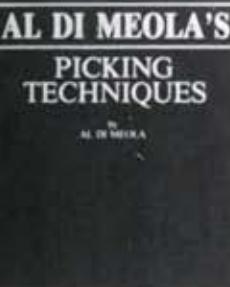
- 1) **G Major** — G; GM, GMaj
 - 2) **G Major 7** — GM7; GMaj7; G7; GMajor7
 - 3) **G Minor** — Gm; Gmin; G minor
 - 4) **G Minor 7** — Gm7; Gmin7; G-7; Gminor7
 - 5) **G Dominant 7** — G7; Gdom7
 - 6) **G Major 6** — G6; GM6; GMaj6; GMajor6
 - 7) **G Minor/Major 7** — GmM7; Gm7; GminM7; GmMaj7; Gmin/Maj7
 - 8) **G Minor 7(b5)** — Gm7(b5); Gmin7(b5); G-7(b5); Gm7(-5)
 - 9) **G Dominant 7(b5)** — G7(b5); Gdom(b5); G7(-5)
 - 10) **G Dominant 7(#5)** — G7(#5); Gdom7(#5); G7(+5); Gdom(#5)
 - 11) **G Diminished 7** — G°7; G°; Gdim7; Gdim
 - 12) **G Augmented** — G+; Gaug
 - 13) **G Dominant 7sus4** — G7sus4, G7sus, G7add4
 - 14) **G Major 9** — GM9; GMaj9
 - 15) **G Dominant 7(b9)** — G7(b9); G7(-9); Gdom7(b9)
 - 16) **G Dominant 7(#9)** — G7(#9); G7(+9); Gdom7(#9)
 - 17) **G Minor 9** — Gm9; G-9; Gmin9; Gm7add9
 - 18) **G Minor 6** — Gm6; G-6; Gmin6
-

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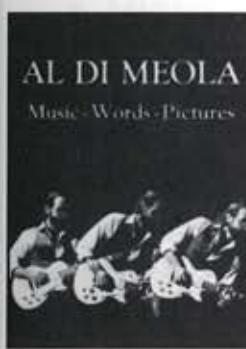
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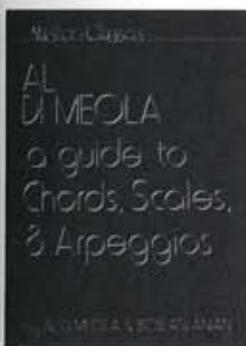
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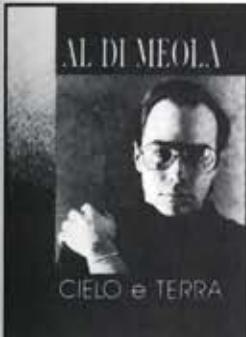
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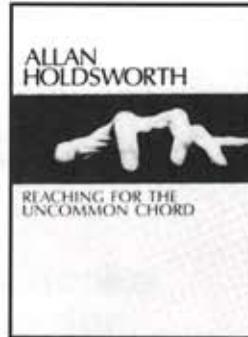
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