

MASTERING CHORD/MELODY

JAZZ GUITAR



The Complete Jazz Guitar Method

Beginning • Intermediate • Mastering Chord/Melody • Mastering Improvisation

JODY FISHER

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F. Túroú
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GIRON

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Track
00

A compact disc is available for each book in this series. These discs can make learning with these books easier and more enjoyable. This symbol will appear next to every example that is played on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The Track numbers and Index numbers below the symbols correspond directly to the example you want to hear. Track 1 will help you tune to the CD. Have fun!

ABOUT THE AUTHOR

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight ahead and contemporary jazz, to rock 'n' roll, country, pop and show tunes. He taught Guitar and Jazz studies at the University of Redlands in Southern California and at the Idyllwild School of Music and the Arts (ISOMATA). An active performer in the Southern California area, Jody maintains a private teaching practice, serves on the faculty of the University of La Verne, and as an associate director of the National Guitar Summer Workshop's California and Nashville campuses. Jody Fisher is the author of the *Guitar Mode Encyclopedia*, also published by the National Guitar Workshop and Alfred.



INTRODUCTION

This book is about learning to play in a style we call *Chord/Melody*. In this style songs are arranged so the harmony, melody, rhythm and sometimes the bass parts are played simultaneously. These arrangements can be played alone or, if desired, make it possible for the guitarist to lead his or her own group. Players who study this style know that it can be one of the deepest forms of musical self-expression. Also, there are enough concepts to learn and apply to keep one intrigued for a lifetime.

It has always amazed me that many guitarists just stand there not knowing what to do when asked to play a song alone. The whole idea behind playing a musical instrument is to play music —play songs. It seems that most guitarists know the parts of songs they would play in a band, but if they had to play something as a solo, well, most players would be stuck.

This book is not for complete beginners. The material found here is for the student who has been studying the information in the first two books of this series, *Beginning Jazz Guitar* and *Intermediate Jazz Guitar*, or the equivalent. To get the most out of this book you should be familiar with major scales, chord construction, major chord scales and altered chords. In the first two books each lesson has two separate sections. The "A" section deals with chords and harmony while the "B" section covers the topic of single-line improvisation. This book focuses completely on chord/melody and harmonic concepts. It starts right where the "A" sections of the *Intermediate* book left off. (*Mastering Jazz Guitar Improvisation* starts where the "B" sections in the intermediate book left off.)

While I personally prefer reading musical notation, it is not necessary in order to obtain maximum results from this book. Examples are written in both standard notation and tablature. While TAB is effective, it is not nearly as expressive as musical notation. Non-readers are missing out on an overwhelming amount of musical and instructional material. You don't have to be a super sight reader, but the ability to decipher musical notation is very important. Of course, the better you read music, the better your comprehension and musicality will be. This will increase your enjoyment.

You may be surprised by the added benefits of becoming proficient in chord/melody playing. Some of these are: a much greater awareness of harmony, better visualization of arpeggio shapes, a more sophisticated sense of melody while improvising, and a dramatic improvement in technique and strength. Also, keep in mind that you may be able to find employment as a solo guitarist if band gigs aren't available.

After completing this book, you will be able to arrange your own chord/melody tunes and you will have a deep understanding of chord progressions and harmony. This will allow you to communicate with other musicians more effectively.

Take your time, practice slowly and have fun!

CHAPTER 1

Right-Hand Options

Most guitar students place about ninety percent of their attention and efforts on their left hand. Limitations in their playing are usually blamed on some fault of the left hand only. The real situation is that, with the exception of hammer-ons, pull-offs, trills and other decorative devices, it takes two hands to produce one note. Therefore, equal attention should be paid to both hands at all times.

In single-note playing, most guitarists have faster left hands than right hands. When both hands are fully developed, the right hand actually "powers" the left. Several different right hand techniques lend themselves to chord/melody playing. Pick style, fingerstyle, and combining the two all have their distinct sounds and advantages.

PICK STYLE

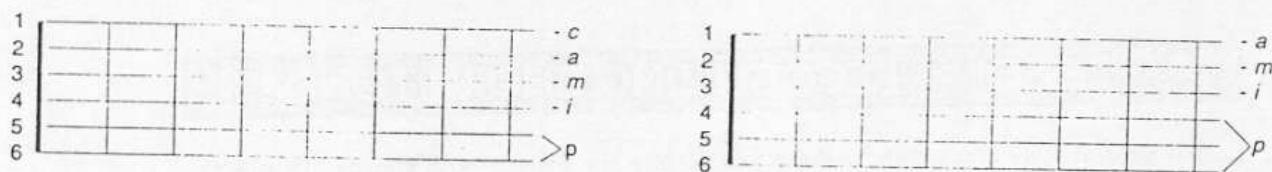
In the early days of solo jazz guitar, pick style was the preferred method. Strumming chords with a pick gives you the opportunity to enjoy many different attacks and timbres. Single note lines are played with alternating down and up strokes. Many players use this method when they first start studying chord/melody playing because it allows them the use of a good picking technique they have already developed in their previous studies. The only real disadvantage is that there are many chord voicings that will be impossible to play because of skipped strings in the fingering.

FINGERSTYLE HIERARCHY

There are actually many styles of fingerstyle playing. In the traditional method the thumb and first three fingers are used. In some folk styles, the thumb and two fingers work pretty well. I use all four fingers and the thumb. This chart shows the right hand finger designations:

RIGHT HAND FINGER DESIGNATIONS	
thumb	= p
first finger	= i
middle finger	= m
third finger	= a
pinky	= c

Generally, *p* controls the sixth and fifth strings, while *i* is on the fourth, *m* is on the third, *a* is on the second and *c* is on the first. If *p* is playing on the fifth or fourth strings, *i* plays the third, *m* plays the second and *a* plays the first. Different songs and exercises will require some shifting of hand placement. It pays to be flexible.



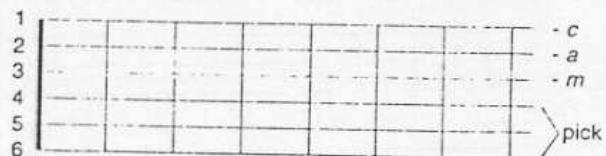
One real advantage of playing chords in this manner is that you don't have to worry about muting strings or barring over a note that is unwanted in the chord. You pluck only the tones you want to hear. Playing fingerstyle also allows you to lower or raise the volume of individual notes in a chord. One other consideration is that it is the only way to sound the voices simultaneously. When strumming with a pick or your thumb the notes will always appear one after the other. With fingerstyle techniques you sound harmonies like a keyboard instrument—all the notes of a chord at the same moment. There are many great chords that are impossible to play with a pick. Spend time working on right hand techniques. It will pay off in terms of greater flexibility and versatility and allow you to play many more styles of music.

To play single-note lines fingerstyle, most jazz players either alternate their first two fingers (*i,m*) or alternate their thumb and second fingers (*p,m*). There are many good classical guitar books available that should be investigated by anyone wishing to pursue this style of picking.

PICK AND FINGERSTYLING

In addition to using a pick and developing fingerstyle technique, it is also a good idea to practice using a pick along with your three remaining fingers. Most players occasionally do this and, for many, it is their primary way of playing.

Usually the pick is held between the *p* and *i* fingers and takes care of the sixth, fifth and fourth strings while *m* covers the third, *a* covers the second and *c* handles the first. The advantage to this technique is that it allows you to switch from fingerstyle to using a pick with very little effort. When playing strictly fingerstyle, you either have to palm the pick, which can interfere with your right hand technique, or put it somewhere else (like in your mouth). The constant switching can be a hindrance. The major disadvantage is that you are limited to playing four-note chords, since two of your fingers are occupied with holding the pick.



Like almost everything else with guitar it is best to learn every technique instead of relying on just one or two. This way you will be prepared for any musical situation that comes your way.

CHAPTER 2

Combining Melody and Harmony

LESSON | RECOGNIZING CHORD TONES

A chord/melody arrangement allows you to play the melody with chords. Usually the melody will be the highest note in the chord, and the tones underneath produce the harmony. Not every note in an arrangement needs to be harmonized. Some players lean toward heavy harmonization, and others prefer a more sparse approach. Ultimately, it is a matter of personal taste.

One of the first skills that needs to be developed is the ability to recognize chord tones in a melody. In Examples 1, 2 and 3, the melody notes that are also part of the accompanying chord are highlighted.

 = chord tone

1

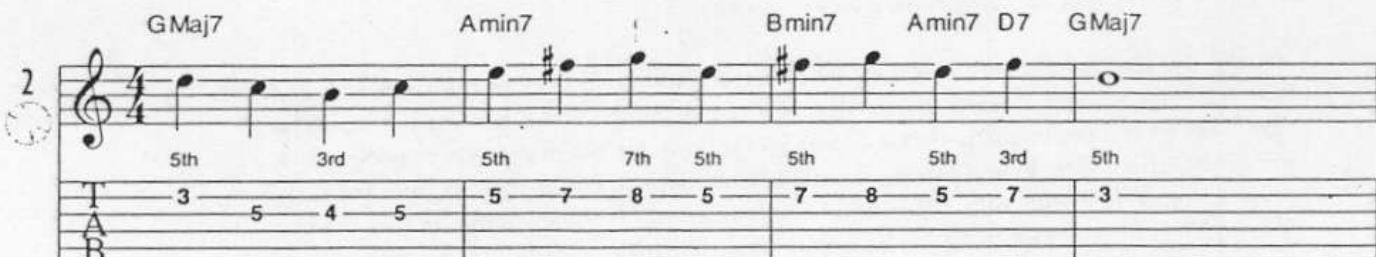
Track 2.1

C Maj7 A7 Dmin7 G7 C



2

G Maj7 Amin7 Bmin7 Amin7 D7 GMaj7



Gmin7 C7 Fmin7 B^b7 E^bMaj7 A^bMaj7 E^bMaj7



Obviously, the better you know your chord formulas and arpeggios, the easier it will be to recognize chord tones. The next step is to find chord voicings that have the melody notes on top. Here are some possible harmonizations for Examples 1, 2 and 3.

Harmonizations for Example 1

CMaj7 A7 Dmin7 G7 C

4
Track 3.1

T 5 6 3 5 5 6 5 6 3 5 6 5 3 4 5 4 5 1 3 2 1 0

A 4 5 3 3 6 5 5 7 3 7 5 5 4 3 5 3 1 2 3

B 3 3 5 5 5 5 3 3 5 5 3 3 3 3 3 3 3 3

CMaj7 A7 Dmin7 G7 C

5
Track 3.2

T 5 6 8 10 6 6 5 6 3 5 6 5 3 4 5 0 1 3 2 1 0

A 4 2 9 6 5 3 7 3 5 3 3 4 3 3 0 2 3

B 3 8 5 5 3 5 3 3 3 3

Harmonizations for Example 2

GMaj7 Amin7 Bmin7 Amin7 D7 GMaj7

6
Track 3.3

T 3 4 5 4 5 5 7 8 9 0 7 8 5 7 5 5 7 5 7 5 7 8 5 7 5

A 4 4 5 5 5 7 7 5 5 5 7 5 7 5 5 7 5 7 5 5 7 5 7 5

B 3 3 5 3 5 8 7 5 5 7 5 5 5 5 5 5 5 5 5 7 5 5 5 5

GMaj7 Amin7 Bmin7 Amin7 D7 GMaj7

7
Track 3.4

T 3 5 0 5 0 2 3 0 2 3 2 3 2 3 2 3 0 2 2 0 3 0 4 2

A 4 4 5 5 0 2 2 2 2 2 2 2 2 2 2 2 2 0 2 2 3 0 4 2

B 2 5 0 0 0 2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 2 0 4 2

It is often necessary to raise the melody one octave in order to use larger chord voicings.

Harmonizations for Example 3

8

Gmin7 C7 Fmin7 B^{b7} E^bMaj7 A^bMaj7 E^bMaj7

Track 4.1

T 6 8 3 5 | 4 6 1 2 | 3 3 | 3
A 7 5 3 | 5 1 3 | 5 6 | 5
B 5 | 3 | 6 | 6

9

Gmin7 C7 Fmin7 B^{b7} E^bMaj7 A^bMaj7 E^bMaj7

Track 4.2

T 11 13 8 10 | 9 11 6 7 | 8 8 | 8
A 12 8 10 | 10 6 8 | 8 6 | 8
B 10 8 | 8 | 6 | 8

For practice, harmonize the following melodies in as many ways as you can.

A) F D7 Gmin7 C7 F B) DMaj7 Bmin7 Emin7 A7 DMaj7

10

Track 4.3

T 6 8 5 8 | 6 8 6 | 2 5 3 5 | 7 5 5
A | | | |
B | | | |

C) Cmin7 F7 Cmin7 F7 B^bMaj7 D) Amin Bmin7^{b5} E7 Amin

T 8 6 8 7 | 8 5 6 | 8 7 5 8 | 6 5 7
A | | | |
B | | | |

LESSON 2 GUIDELINES FOR ARRANGING

As simple as some of the last examples were, they represent the basic process of harmonizing a melody on the guitar. From here on we will be embellishing this process. There will always be some new harmonizing technique you will want to try. Just keep adding to your collection of harmonic devices and you will gradually develop your own style. Before we investigate some of these techniques, it is important for you to become familiar with some guidelines. They will make your arranging more complete and efficient.

1. When using a lead-sheet (a sketch of a song that shows words, melody and chord symbols only) as a source for your basic melody and chord changes, it is generally helpful to raise the melody an octave. Check the highest and lowest notes in the song to see if an octave change would make the tune easier to harmonize.
2. Consider the possibility that the song might lie on the fingerboard better in a different key. Changing the key can often change the basic character of the tune itself. For instance, you may want to try keys that allow the use of open strings. The extra investigation is usually well worth the effort.
3. Learn to play the melody in single notes first. Explore it in every octave to make sure you understand what the melody is about.
4. Memorize chord changes and be able to play them in various areas of the fingerboard.
5. Arrange your song with the basic chords first. When you have a handle on the basic arrangement, then dress up the harmonies with passing chords, substitutions and harmonizations.
6. Don't carve your arrangements or chord changes in stone. Basically, you want skeletal arrangements from which you can improvise melodically, harmonically and rhythmically. Once you gain confidence with this approach, it is a lot more fun, which, never forget, is the whole idea.

LESSON 3: CHORD ENHANCEMENT

Generally, sheet music will provide the lyrics, the melody and some very basic chord changes for a song. After you know the basic changes you will, no doubt, want to enhance the harmonies. Any chord can be enhanced as long as it doesn't interfere with the melody. To enhance means to simply add extensions or alterations to the basic chord. To most jazz musicians, all the chords within a given quality, or family, (major, minor, dominant, etc.) are interchangeable. In other words, a Major 6th chord can be thought of in the same light as a Major 9th chord or a Major 7th chord. Functionally, they are all the same.

In the chart below, all the chords are interchangeable with any other chord in the same column. At first you will hunt and peck to find really good sounding chord enhancements, but with experience it gets easier and more fun. Context is everything. Taste should be your primary concern. Not everything needs to be enriched.

<u>Major Chords</u>	<u>Minor Chords</u>	<u>Dominant Chords</u>
Major Triad	minor triad	Dom7
Maj6	min6	Dom9
Maj7	min7	Dom11
Maj9	min9	Dom13
Maj13	min11	Dom7/6
Maj add9	min13	Dom7/11
Maj7/6	min add9	Dom7sus
Maj6/9	min7/11	Dom9sus
	min6/9	Dom7 ¹ 5
		Dom7 ¹ 5
		Dom7 ¹ 9
		Dom7 ¹ 9
		Dom7 ¹ 5 ¹ 9
		Dom7 ¹ 5 ¹ 9
		Dom7 ¹ 5 ¹ 9
		Dom7 ¹ 5 ¹ 9
		Dom13 ¹ 9

There are others, but this list is a good start!

It should be noted that chord enhancement is not the same as chord substitution. Chord substitution implies replacing a chord with another chord that has a different root. We'll be getting into this extensively very soon.

In Example 11, a melody is given with basic chord changes. It is then harmonized a few times using the principles of chord enhancement. Make sure you understand each enhancement before moving on.

II

Track 5.1

E^b Cmin Fmin E7 E^b Cmin A^b D^b7

12

Track 5.2

E^bMaj7 Cmin7 Fmin7 Fmin9 E7[#]9 E7^b9 E^bMaj7 Cmin7 A^bMaj7 D^b9[#]11

13

Track 5.3

E^bMaj9 E^b6/9 Cmin7 Fmin Fmin6/9 E7[#]9 E7^b9 E^bMaj9 E^b6/9 Cmin7 A^bMaj6/9 A^bMaj7 D^b7^b5

14

Track 5.4

E^bMajadd9 Cminadd9 Fmin E7[#]9 E7^b9 E^bMajadd9 Cminadd9 A^b D^b7^b5

Here is melody (Example 15) and three different harmonizations (Examples 16-18).

15

Track 6.1

B^b B^bmin F D7 Gmin C7 F B^bmin F

T 6 6 6 6 8 5 5 6 5 5 6 8 5 6 6 8
A 6 6 6 6 8 5 5 6 5 5 6 8 5 6 6 8
B 6 6 6 6 8 5 5 6 5 5 6 8 5 6 6 8

16

Track 6.2

B^bMaj7 B^bmin6 FMaj9 D9 Gmin7 C9 F6 B^bmin6 F6

T 6 6 8 6 6 8 5 5 6 5 5 6 3 5 6 3 5 6 3 5 6 6 6 6
A 7 7 5 5 8 8 5 5 4 4 5 5 3 3 5 5 3 3 5 5 7 5 7 7
B 6 6 6 6 6 6 5 5 5 5 5 5 3 3 5 5 3 3 5 5 8 6 8

17

Track 6.3

B^bMaj7 B^bmin7sus FMaj7 D7sus D7 Gmin6 C7^b9 C13^b9 F6 B^bmin7sus F6

T 1 1 3 2 1 2 3 5 5 6 5 5 6 3 5 6 3 5 6 5 3 1 2 1 2 3
A 3 2 1 1 1 1 3 3 1 1 1 1 3 3 5 5 7 7 5 5 2 2 8 8 7 7
B 1 1 1 1 1 1 3 3 1 1 1 1 3 3 5 5 7 7 5 5 3 3 1 1 3

18

Track 6.4

B^b B^bmin FMaj7 D7 D7^b9 Gmin C7^b9 C13 F6 B^bmin F6

T 10 10 8 10 10 8 9 7 9 11 10 10 11 11 10 11 8 7 9 10 9 10 6 5 9 10 8 8 6 7 10 10 12 10
A 8 8 8 8 8 8 7 7 7 10 10 10 11 11 10 10 11 6 5 9 10 9 10 8 8 7 8 10 10 12 10
B 10 10 9 9 8 8 10 10 11 11 6 6 9 8 8 8 8 8 9 9 10 10 10 10

Check out this melody and three possible harmonizations.

Dmin

G7

C

Gmin

C7

F

19

Track
7.1



T
A
B

Dmin7

G9

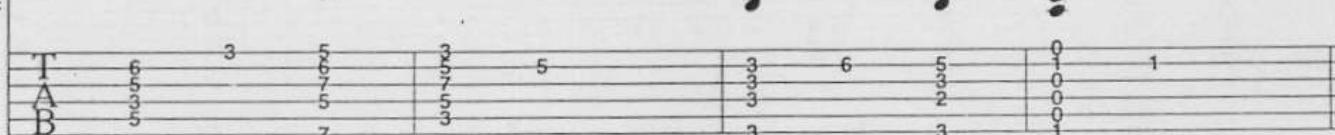
CMajadd9

Gmin7

C7

FMaj13

20
Track
7.2



T
A
B

Dmin7

G9^{#5}

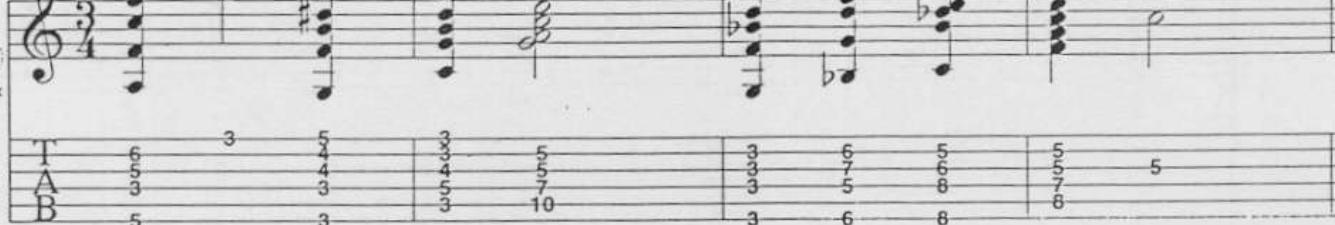
CMaj9 C6

Gmin7

C7^{b9}

FMaj7

21
Track
7.3



T
A
B

Dmin7sus

G11

C6

CMaj9

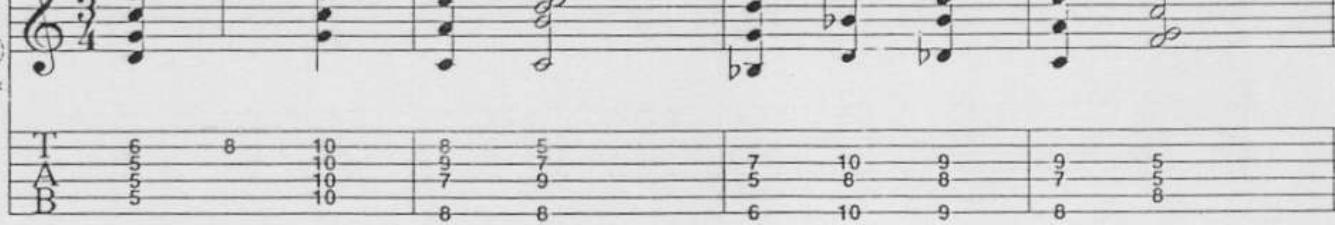
Gmin

Gmin7

C7^{b9}

FMaj7 FMajadd9

22
Track
7.4



T
A
B

Here is a melody you are sure to know in a chord melody arrangement using chord enhancements.

HOME ON THE RANGE

Track
8

Traditional

D7 GMaj7 G6 D9 GMaj7 C6 C6 Cmin7

T 3 3 5 5 7 8 7 5 8 8 8 7 8
A 5 4 4 2 4 5 5 7 5 9 7 8
B 4 4 2 5 7 10 10 8

GMaj7 G6 A7 Amin7 D7^b9 D7^b5

T 10 8 8 8 7 8 5 4 5 4 3
A 11 9 9 9 7 5 5 4 4 5
B 12 9 9 10 10 9 5 5 4

GMaj6/9 G9 CMaj9 Cadd9 CMaj7 Cmin6

T 3 5 7 10 8 7 5 7 9 12 8 8 8 8
A 2 2 10 8 8 8 7
B 3 3 8

Gadd9 D7 D11 D7^b9 G6 Cmin6 G6

T 7 10 8 7 5 8 10 10 11 8 9 10 8 8
A 9 9 4 10 10 9 9 7 9
B 10 10 5 10 11 10 10 8 10

Guitar tablature showing a sequence of chords: G Maj7, D7, D13, D9, Gadd9, and GMaj13. The tab includes a treble clef, a key signature of one sharp, and six sets of sixteenth-note patterns on the six strings. Below the tab, a fretboard diagram shows the fingerings for each chord: T12, A11, B12, T10; 13, 14, 12, 10; 12, 11, 9; 10, 9; 7; 10; 3, 3.

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and six chords: G6, A7, A13, Amin7, D11, and D7b5. The bottom staff shows a standard guitar tab with six strings and six frets. Fingerings are indicated above the strings for each chord. The chords and their fingerings are as follows:

Chord	Fingerings
G6	3, 3
A7	3, 3
A13	8, 7, 8
Amin7	5, 5, 5
D11	-
D7b5	3, 4, 4

The image shows a musical score for guitar. The top line contains labels for chords: G Majadd9, G 6, G Maj9, GMaj7, CMaj7, C6, CMaj7, and Cminadd9. Below each chord label is a treble clef staff with a key signature of one sharp. The bottom line shows the guitar's six strings with their corresponding fingerings: T (7), A (7), B (10), 8, 9, 11; 9, 9, 11; 12, 11; 12, 11; 9, 9, 7; 9, 9, 10; 8, 8, 8; 8, 8, 8; 8, 8, 12.

Guitar tablature for a blues progression in G major. The progression consists of six chords: G Majadd9, D9, Amin7, D11, G6, Cmin6, and G Maj7. The tab shows the strings (E, B, G, D, A, E) on the left and the fret positions (10, 8, 7, 9, 10, 7, 10, 8, 6, 5, 4, 3, 2, 1, 0) on the right. The tab includes a treble clef, a key signature of one sharp, and a time signature of common time.

CHAPTER 3

Techniques for Harmonizing Non-Chord Tones

It is fairly easy to harmonize melodies when the notes happen to be chord tones. Melodies that contain non-chord tones present us with a different kind of challenge. The lessons in this chapter illustrate some ways to handle these situations.

LESSON 1: DIADS

Diads, also known as double-stops, are two-note harmonizations. They work very well for chord tones and non-chord tones. Any interval is possible, but 3rds and 6ths are the most common. Experiment and use your good taste. The diads are highlighted in these examples.

23 Track 9.i

E^bMaj7 Cmin7 Fmin7 B^b9 E^b6 A^bmin6 E^b6 E^bMaj7

3rds 3rds 3rds 3rds 3rds Maj3 aug4 3rds

T	3	6 8 4	3 4	1	4	4 6	4 6	4 8 4 3
A	5	5 5	5 6	5	5 7	4	5	5 5
B	6	3	3	6	6	4	6	6

Here is a traditional melody harmonized with diads and chord enhancements.

THE BLUE BELL OF SCOTLAND

Track
10

Traditional

Cadd9 CMaj7 FMaj7 CMaj9 Amin7 Dmin7 G7^b9 F6 D^bMaj7 C6/9

 TAB notation:
 Cadd9: T8, A7, B5 | CMaj7: T8, A6, B5 | FMaj7: T10, A9, B7 | CMaj9: T10, A9, B7 | Amin7: T5, A5, B5 | Dmin7: T5, A5, B3 | G7^b9: T6, A7, B5 | F6: T5, A5, B5 | D^bMaj7: T5, A5, B3 | C6/9: T3, A3, B1

LESSON 2: ADDING THE NON-CHORD TONE

Very often we add a non-chord tone that is in the melody to the chord. This will change the name of the chord, as you will be adding higher extensions and altered tones. This is a common way to come up with enhancements. If it sounds good, use it. If not, harmonize it some other way. Here are three melodies and harmonizations using this technique.

 = non-chord tone

A) C Amin Dmin G7 C Fmin C

26 Track 11.1

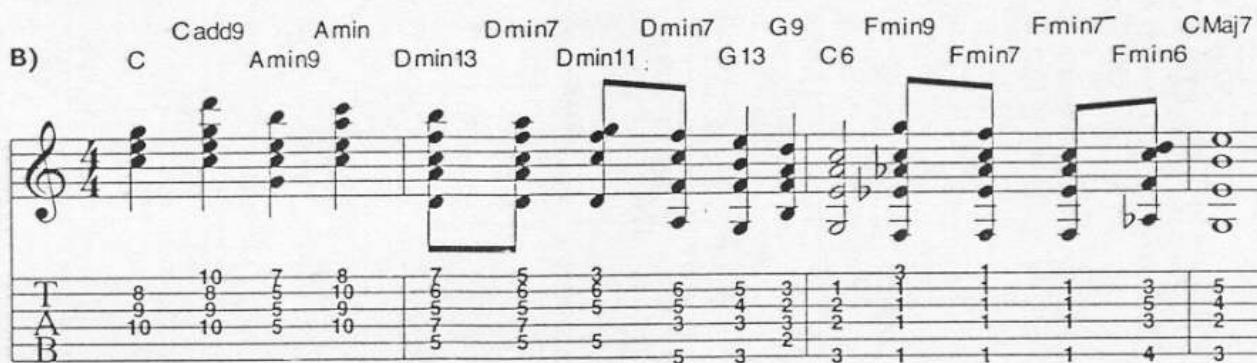


T 8 10 7 8 | 7 5 8 6 5 7 | 5 8 6 5 7 | 5

A 9 9 5 9 | 7 5 5 3 2 1 | 1 1 1 1 3 4 | 5 2

B 10 10 5 10 | 5 5 3 3 2 1 | 3 1 1 1 4 3 | 3

B) C Cadd9 Amin Dmin13 Dmin7 Dmin11 G13 G9 C6 Fmin9 Fmin7 CMaj7 Fmin6



T 8 10 7 8 | 7 5 8 6 5 3 | 6 5 5 4 3 2 | 1 3 1 1 3 5 | 4

A 9 9 5 9 | 7 5 5 3 2 1 | 3 3 2 1 1 1 | 1 1 1 3 3 2 | 2

B 10 10 5 10 | 5 5 3 3 2 1 | 3 1 1 1 4 3 | 3

A) B^b Gmin B^bmin E^b7 A^b A^bmin D^b7

27 Track 11.2



T 10 12 10 11 | 11 14 13 11 | 13 10 12 13 | 11 13 9 11

A 12 13 11 | 14 13 11 | 13 10 12 13 | 11 13 9 11

B 11 13 | 14 13 11 | 13 10 12 13 | 11 13 9 11

B) B^bMaj7 Gmin9 B^bmin11 E^b13 E^b9 A^bMaj7 A^bMaj7/6 A^b A^bmin9 A^bmin7 D^b13 A^bmin11



T 3 3 5 6 | 11 9 8 6 | 4 6 8 9 | 6 4 9 6 | 4 4 7 4

A 2 2 3 7 | 10 10 6 5 | 5 5 6 8 | 4 4 8 4 | 4 4 8 4

B 1 1 3 5 | 8 8 5 5 | 4 4 8 4 | 4 4 7 3 | 3

A) C Gmin

28 Track 12.1

T 3 6 5 | 3 5 6 | 3 6 5 | 3 5 6 |

A | | | |

B | | | |

B) CMaj7 CMaj7/11 CMaj7 CMaj9 CMaj7 CMaj7/11 Gmin7 Gmin7 Gmin7/6 Gmin7 Gmin7/6 Gmin7

Track 12.2

T 3 6 5 | 3 5 6 | 3 6 5 | 3 5 6 |

A 4 4 4 | 3 4 4 | 3 3 3 | 3 3 3 |

B 5 5 5 | 3 5 5 | 3 3 3 | 3 3 3 |

Here is a Stephen Foster song harmonized using this technique.

BEAUTIFUL DREAMER
by Stephen Foster

Track 12.2

CMaj7 C6 C6 Dmin7 Dmin7 Dmin7 G7/6 G11 G11 G7/6 G13 G9 CMaj9

C6 C6 C6 Dmin(7) Dmin7 G7 G11 G11 G7 G13 G9 CMaj9

T 8 7 8 8 5 | 3 3 5 | 8 12 10 10 8 6 6 5 3 | 5 (5)

A 9 9 9 9 5 | 5 6 5 5 | 9 10 10 10 9 7 5 3 | 7 (5)

B 7 10 7 10 7 | 3 3 3 | 8 10 10 10 8 7 7 3 7 | 8 (8)

CMaj7 CMaj6/9 Dmin Dmin Dmin(7) Dmin6 G7⁹/5 G9⁹/5 G7⁹/5 G9⁹/5 G13⁹/9 G7⁹/9 Cadd9

C6 C6 C6 Dmin(7) Dmin6 G7⁹/5 G9aug G7⁹/5 G9⁹/5 G13⁹/9 G7⁹/9 Cadd9

T 8 7 8 8 5 | 7 6 7 10 | 8 12 10 10 8 6 6 5 3 | 5 (5)

A 5 4 5 7 5 | 7 7 7 9 | 9 12 11 11 9 7 7 3 3 | 5 (5)

B 5 3 5 8 10 | 8 8 8 10 | 8 12 10 10 8 6 6 4 4 | 10 (10)

LESSON 3: VOICE LEADING

Voice leading is the term we use to describe the movement of individual voices from one chord to another. This is very important when choosing voicings for a chord melody arrangement. Also, we must decide which of the many enhancement and substitution possibilities to use. Many times trying random voicings will work just fine. Other times, you may want smoother, less abrupt chord changes. Good voice-leading often means arranging your chords so that the voices actually travel in whole and half steps. Look at Examples 29 and 30.

Track
13.1

29

FMaj7 Emin7 Dmin7 G7 CMaj7

Scalewise (Diatonic) in C

T	10	10	8	6	8	7	8	
A	9	9	7	5	7	7	9	
B	8	7	5	5	5	10	8	

The notes of the chords in Example 30 move scalewise (by whole and half steps of a specific scale) through several different major scales.

Track
13.2

30

FMaj7 Emin7 E^bMaj7 Dmin7 D^bMaj7 Cmin7 B^bMaj7

Scalewise in C Scalewise in B^b Scalewise in A^b

T	10	8	10	7	8	6	8	
A	9	10	9	8	7	6	5	
B	8	7	6	5	5	4	3	

There are other times when only certain voices move in this step-wise manner. Usually, it is the 3rd and the 7th degrees of the chords. This is because chords are defined by their 3rds and 7ths which differentiate major, minor and dominant chords.

Maj 7	3, 7
Min 7	3, b7
Dominant 7....	3, b7

CMaj7 CMin7 C7

In a ii-V7-I progression, the ♭3 and the ♯7 of the ii chord resolve to the ♭7 and 3 of the V7 chord respectively. The ♭7 and the 3rd of the V7 chord then resolve to the 3rd and the 7th of the I chord respectively. If this is arranged well, the other voices in the chords are free to travel in more creative directions. Experience will be your best teacher.

The image contains two musical examples. The top example shows a ii-V7-I progression with chords Dmin7, G7, and CMaj7. The bottom example, labeled '31', shows a more complex progression: Dmin7 - G7 - CMaj7 - Dmin9 - G7aug - CMaj9. The bass line is indicated by 'T' (Thum), 'A' (Index), and 'B' (Middle). The bass notes are labeled with Roman numerals: I, VI, II, V, I, VI, II, V, I, III(Maj7), IV(Maj7), V, I, III(Maj7), IV(Maj7), V, I, III(Maj7), IV(Maj7), V.

Coming up with interesting voice leading in your arrangements is one of the most enjoyable aspects of chord/melody playing. When you play through the examples in this book, try to listen to each voice separately. Most of the time, whole- and half-step motion is used, although there are exceptions. There are many ways to treat chord progressions, so the bottom line is that whatever sounds good to you will work. Listen to the voice-leading ideas of great chord/melody players, like Johnny Smith, Ted Greene, George Van Eps and Lenny Breau. Also listen to keyboard players like Keith Jarrett, Chick Corea, Oscar Peterson and especially Bill Evans. Much of this material adapts well to guitar. Orchestral or big band music can also be great sources of voice-leading ideas.

Here are four common chord progressions that demonstrate good voice leading. Listen to them carefully, analyze the voice movement and make the ones you like part of your vocabulary. Read across from left to right.

The image displays four common chord progressions with guitar chord diagrams and fingerings:

- Progression 1:** I (FMaj7) - VI7 (D13[♯]9) - ii (Gmin9) - V7 (C7[♯]5⁹)
- Progression 2:** I (FMaj9) - vi (Dmin9) - ii (Gmin9) - V7 (C13[♯]9)
- Progression 3:** I (B¹Maj713) - vi (Gmin7) - ii (Cmin11) - V7 (F7⁵)
- Progression 4:** I (DMaj7) - ¹III(Maj7) (FMaj7) - ¹VI(Maj7) (B¹Maj7) - V7 (A7aug)

LESSON 4: PASSING CHORDS

A passing chord is a chord added between two others to create a smoother transition. Very often you can harmonize both chord and non-chord tones as passing chords.

One common application of passing chords is the use of a dominant chord (altered or unaltered) with a root that is a half step higher, or lower, than the chord being approached. These chords can end up being non-diatonic, or from outside the key. This is OK. It provides an opportunity for good voice leading and adds an element of surprise to a progression. Example 36 "A" shows a basic harmonization. "B" shows how passing chords might be applied. The passing chords are highlighted.

A) C Emin A7 Dmin G7 CMaj7

32

Track 14

The musical score for Example A consists of two staves. The top staff is a treble clef staff with six measures. The first measure has a single note. The second measure has two notes. The third measure has one note. The fourth measure has two notes. The fifth measure has one note. The sixth measure has two notes. The bottom staff is a bass staff with three measures. The first measure has four notes: T (8), A (7), B (8), and B (5). The second measure has four notes: T (6), A (5), B (6), and B (7). The third measure has four notes: T (9), A (8), B (8), and B (8).

B) F9 Emin7 B^b13 A7 E^b9 Dmin7 A^b13 G7 C[#]9 CMaj7

The musical score for Example B consists of two staves. The top staff is a treble clef staff with eight measures. The first measure has three notes: F9 (bass), Emin7 (middle), and B^b13 (treble). The second measure has three notes: F9 (bass), Emin7 (middle), and B^b13 (treble). The third measure has three notes: F9 (bass), Emin7 (middle), and B^b13 (treble). The fourth measure has three notes: A7 (bass), E^b9 (middle), and A7 (treble). The fifth measure has three notes: E^b9 (bass), Dmin7 (middle), and A^b13 (treble). The sixth measure has three notes: E^b9 (bass), Dmin7 (middle), and A^b13 (treble). The seventh measure has three notes: Dmin7 (bass), G7 (middle), and G7 (treble). The eighth measure has three notes: G7 (bass), C[#]9 (middle), and CMaj7 (treble). The bottom staff is a bass staff with eight measures. The first measure has four notes: T (8), A (8), B (8), and B (5). The second measure has four notes: T (7), A (7), B (7), and B (6). The third measure has four notes: T (6), A (6), B (6), and B (5). The fourth measure has four notes: T (5), A (5), B (5), and B (6). The fifth measure has four notes: T (4), A (4), B (4), and B (3). The sixth measure has four notes: T (3), A (3), B (3), and B (4). The seventh measure has four notes: T (3), A (3), B (3), and B (5). The eighth measure has four notes: T (3), A (3), B (3), and B (3).



Kenny Burrell



Barney Kessel

Here are a few more examples of this technique.

A) E^bMaj7E^b7A^b13B) E^bMaj7E7[#]9E^b7

A7

A^b13Track
15.1

33

T A B

A)

E^bMaj7

Cmin7

Fmin7

B^b13E^b6A^b7E^b6Track
15.2

34

T A B

B) E7[#]9 E^bMaj7 C[#]9 Cmin7 F[#]7[#]9 Fmin7 B9 B^b9 E7[#]9E^b6 A7^b5 A^b7 EMaj9 E^b6

Here is a familiar tune in a chord/melody arrangement demonstrating the use of half-step dominant passing chords. These chords are highlighted.

 VIRGINNY
Track
16

F Maj9 B^b6 F Maj9 A7 B^bMaj13 E7 F F6



T 5 5 6 5
A 5 5 5 7
B 8 8 8 5

F F6 FMaj9 FMaj9 B^b6 E^b9[#]11 Dmin7 A^b13 G13 C[#]9 E9



T 5 6 8 5
A 3 7 9 5
B 5 8 8 6

FMaj7 B^b F[#]7[#]9 FMaj7 F9 B7^b5 B^b6 E7^b9 F6



T 10 11 10 10
A 9 10 9 7
B 8 10 9 8

FMaj7 F6 FMaj9 FMaj9 B^b G7[#]9 Gmin9 D^b7^b5 C11 F[#]7 F6



T 6 8 5
A 5 7 9
B 8 8 8

C9 C13 C7 F[#]7 FMaj7 F6/9 FMaj9

T 3 3 5 11 8
A 3 3 7 9 8
B 2 2 8 8 9

F6/9 C7 F[#]7[#]9 FMaj7 E^b7 Dmin7 A^b13 G13 C[#]9 C9

T 8 11 10 10 8 6 6 6 5 5 4 5 6 3
A 7 9 9 9 7 5 3 4 3 3 9 3 9 2
B 8 8 8 7 6 5 4 3 3 9 3 3

FMaj9 B^b6 F[#]7[#]9 FMaj7 F9 B7^b5 B^b6 F F6

T 5 6 10 10 8 6 8 7 5 5 7 5 6
A 7 9 9 9 7 7 7 7 5 5 5 3 7
B 8 8 8 8 7 7 6 6 6 6 5 5 8

F F6 FMaj9 FMaj9 B^b6 G[#]7[#]9 Gmin9 C[#]7^b5 C11 F[#]7 F6

T 5 6 8 5 5 6 10 10 8 6 5 3
A 3 7 9 7 5 5 11 10 9 8 2 2
B 5 8 8 8 5 5 11 10 9 8 2 3

Approaching chords with dominant passing chords works well with just about any progression. When you stop and think about all the possible voicings available, it becomes obvious that you will never have to play a song the same way twice (unless you want to). Blues in G shows what happens to a twelve-bar blues when you use this approach. Passing chords are highlighted.

BLUES IN G

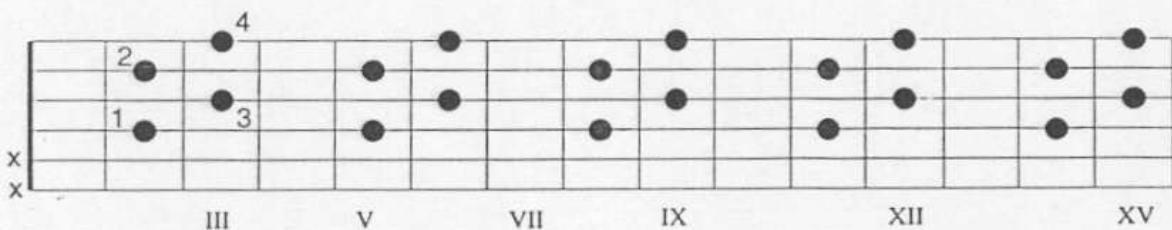
Track
17

The musical score consists of three staves. The top staff shows chords: G13 G9, C7#9 C9, G13 G9, A7 G7, and C7#9 C9. The middle staff shows chords: C9, Cdim, G13 G9, F9 E9, and E13 D9. The bottom staff shows chords: D9, C7#9 C9, A9:5 G13, Gdim, Amin7, and E13 D9. Below each staff is a five-line guitar tablature with fingers numbered 1 through 5. The first measure of the first staff shows T(5) 3 3 3 3, A(5) 2 2 2 2, B(5) 2 2 2 2. The second measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 3 2 2 2. The third measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The fourth measure shows T(3) 5 4 4 4, A(3) 3 3 3 3, B(3) 2 2 2 2. The fifth measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 3 2 2 2. The sixth measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The seventh measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The eighth measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The ninth measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The tenth measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The eleventh measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2. The twelfth measure shows T(3) 5 3 3 3, A(3) 4 3 3 3, B(3) 2 2 2 2.

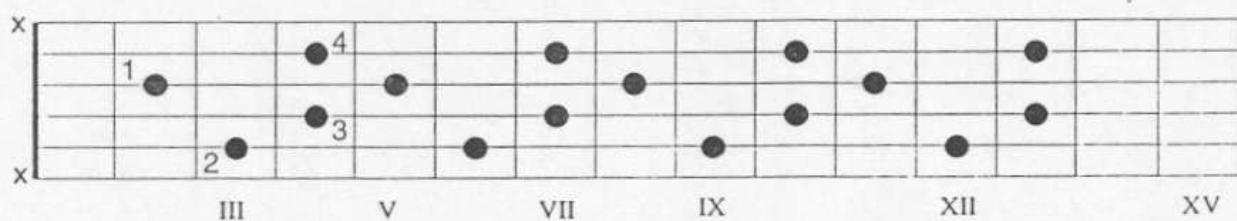
DIMINISHED CHORDS

Diminished chords make nice passing chords and are extremely easy to use. You can place them between any two chords as long as the diminished chord moves to a chord that has a root one half step higher than its own. This will provide a smooth transition because the diminished chord always sounds as if it wants to *resolve* upwards. As the diagrams below illustrate, diminished chords repeat themselves every three frets, so you can choose from among many possible locations on the fingerboard.

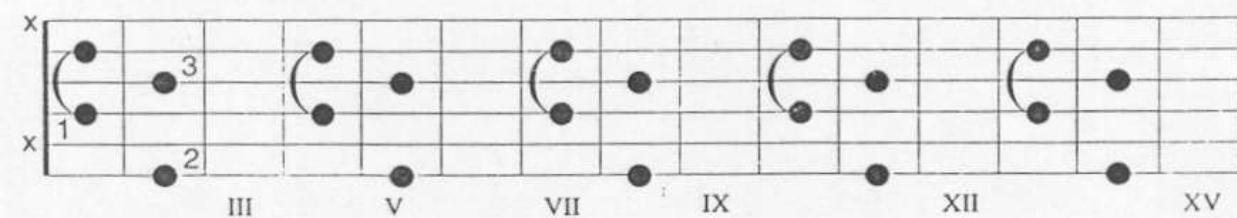
G Diminished



C Diminished



G^b Diminished



Since all the notes can be *enharmonically respelled*, any note in a diminished chord can be considered the root. For instance, E diminished is spelled E-G-B^b-D^b. If we enharmonically respell the D^b and call it C[#], that chord can be called C[#]dim (C[#]-E-G-B^b).

<p>Possible Roots: Spelling:</p> <p>EGB^bD^b B^bD^bE[#] CEG^bA[#] GBD^bF[#]</p>	<p>II</p> <p>IV</p> <p>ACE[#]G[#] FACE[#] CEG^bB[#]C[#] DFAC[#]</p>	<p>VII</p> <p>FAC[#]E[#]F[#] B[#]DFA[#] DFAC[#] ACE[#]G[#]</p>
--	---	--

The tendency of a diminished 7th chord is to resolve to a chord one half step higher than its root. After centuries of cultural conditioning, our ears like to hear dissonant intervals resolve to consonant intervals. This is evident when analyzing chord progressions found in pop, rock and country music as well as jazz. The diminished 7th chord contains a tritone (a root with a ♭5), which is considered very dissonant but is also responsible for much of the "spiciness" found in jazz harmonies. In moving from a Bdim7 to a CMaj7 the root (B) is attracted upward to the root (C) while the ♭5 (F) is attracted downward to the 3rd (E) which changes the tritone to a very consonant sounding major 3rd and produces a satisfying and "expected" resolution.

Diminished 7th chords resolving upward one half step. In Example 35, the same diminished 7th chord is spelled four different ways so that it can resolve to four different chords.

C[#]dim7 D6 A[#]dim7 B Edim7 F Gdim7 A^b13

35

T 2 3 2 4 2 4 2 4
A 3 4 4 2 4 3 2 3
B 2 3 5 3 2 1 3 4

When using diminished chords as passing chords, make sure that one of the notes in the chord is one half step away from the root of the chord you are approaching.

C[#]dim7 D[#]dim7 F[#]dim7 D[#]dim7 C[#]dim7 Bdim7 CMaj7
Dmin7 Emin7 FMaj7 Emin7 Dmin7 CMaj7

36

Track 18.1

T 5 5 6 7 8 10 10 7 8 5 6 3 5
A 4 3 5 7 5 10 7 7 5 3 3 2 4
B 3 4 5 6 7 9 8 6 7 4 5 2 3

B^bdim7 Amin7 D7 A^bdim7 Gmin7 C7 C[#]dim7 Edim7 FMaj9

37

Track 18.2

T 14 13 10 10 12 11 8 8 8 5 {5}
A 12 12 11 11 10 10 9 9 6 {5}
B 14 10 10 10 11 10 8 8 7 {5}{8}

Approaching the I chord with a diminished chord from one half step below the root is a common substitute for the V7. The reason this works is that the two chords have three notes in common and both resolve nicely to I. This example in the key of C illustrates how the tones of a V7 (G7) and a vii (Bdim7) of the final I chord (CMaj7) are similar. It also shows how these tones tend to resolve. The $\flat 7$ (F) of the V7 chord, which is also the $\flat 3$ of the vii chord, tends to resolve downward to the 3 (E) of the I chord. The 3 (B) of the V7, also the root of the vii, becomes the 7 (B) of the I chord. The 5 (D) of the V7 (B) chord, also the $\flat 3$ of vii, resolves down to the root of I (C).

V7	or	vii	to	I
$\flat 7$ (F)	'5.....	3(E)	
3(B)	R.....	7(B)	
5(D)	'3.....	R(C)	

V7 vii I
G7 Bdim7 CMaj7

The reason these tones resolve this way is a matter of what we are used to hearing. As you play through the examples that follow, notice how satisfying the resolutions are. Also, pay close attention to the similarities between the substituted diminished chords and the V7 chords. They are all shown in the context of a ii-V7-I progression, since this is the most common situation.

38 Track 19.1

Fmin7 B \flat 7 E \flat 6 Fmin7 Ddim7 E \flat 6

Basic Harmony Embellished Harmony

T	6	8	6	4	6	8	6	7	4
A	8	7	5	5	6	6	5	5	5
B	6	6	6		8	5		6	

You can also play diminished chords that share the same root as the chord you are approaching.

39 Track 19.2

Ddim7 Dmin7 Gdim7 G7 Cdim7 CMaj7

T	4	5	2	3	2	3	2	5	4
A	3	5	2	3	4	3	4	5	4
B	5	3	3	3	3	3	3	3	3

MIN7^b5 (HALF-DIMINISHED) CHORDS

You can use min $7\frac{1}{5}$ chords in place of min7 chords with the same root as long as the melody note is not the natural 5th of the chord. For instance, if the chord is Dmin7, and the melody note over that chord is an A, substituting with a Dmin $7\frac{1}{5}$ wouldn't work because the A \flat (5) in the chord would create the interval of a minor 2nd against the melody. This would pretty much demolish the harmony and the melody of the tune (you can probably kiss the gig goodbye, too).

40

Track 20.1

D Maj7 B 7aug Emin7 A7 D Maj7 B 7aug Emin7^{b5} A7

Basic Harmony Embellished Harmony

T	7	8	8	7	6	7	8	8	7	7	6
A	6	8	7	9	5	6	8	7	8	7	5
B	7	7	7	7	5	7	7	7	7	-	5
	5					5					

41

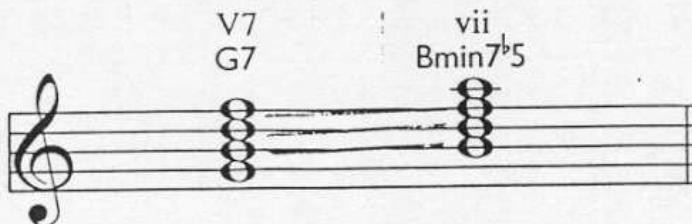
Bmin7 E7^{#9} E7^{b5} Amin add9 Bmin7^{b5} E7^{#9} E7^{b5} Amin add9

Track 20.2

Basic Harmony Embellished Harmony

T	10	8	5	5	6	8	5	5
A	7	7	7	9	7	7	6	9
B	7	7	6	5	7	7	6	5

Sometimes you can use min7⁵ chords to replace the V7 chord. The root of the min7⁵ chord should be a major 3rd above the root of the V7 chord. Once again, the reason this works is that the two chords have three notes in common and sound quite similar.



42
Track 20.3

Gmin11 C11 FMaj7 Gmin11 Emin7^b5 FMaj7

Basic Harmony Embellished Harmony

T	8	3	5	8	3	5
A	6	3	5	7	3	5
B	7	3	3	5	2	3
	5	3	5	5	3	5

Here's another blues progression to help you review some of the things you have learned so far. Practice this slowly and gradually pick up the tempo. The half-step approach dominant chords are highlighted. Also notice the use of repeated diminished chord voicings in measure six.

 **BLUES IN F**
Track 21

F9 F7 F7/6 F7[#]9 B^b7 B^b13^b9 B^b7 F[#]7[#]9 F9 F7/6 F C[#]9

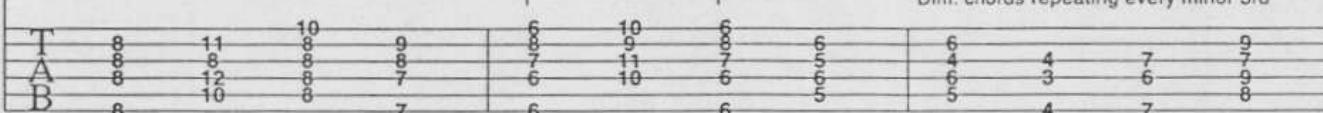


T 8 10 6 4 6 6 9 10 8 6 6 5 6
A 8 6 7 6 7 6 8 8 7 5 3 8 9
B 8 6 8 6 8 6 10 7 10 6 5 9

Cmin7 Cmin9 F13sus B13 B^b13 B^b9[#]5 B^b13 B^b9 Bdim

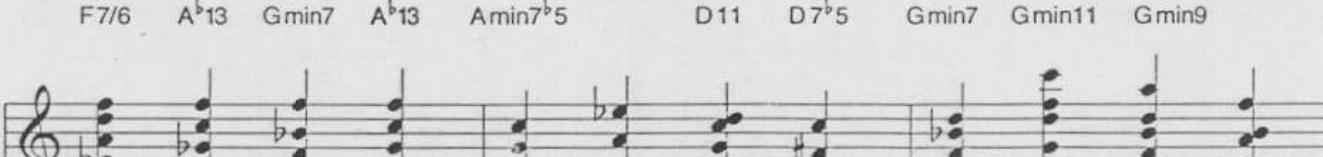
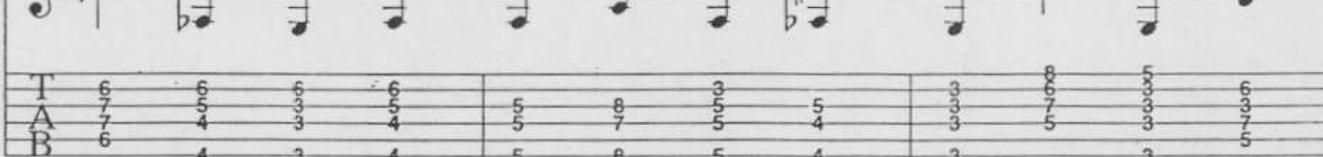


Dim. chords repeating every minor 3rd

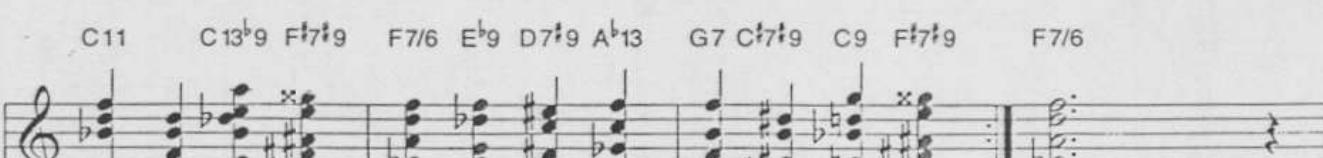


T 8 11 10 6 8 9 6 8 6 6 4 7 9
A 8 8 8 8 8 7 7 11 7 5 4 6 7 9
B 8 12 8 6 7 6 10 6 6 5 3 6 7 9

F7/6 A^b13 Gmin7 A^b13 Amin7^b5 D11 D7^b5 Gmin7 Gmin11 Gmin9

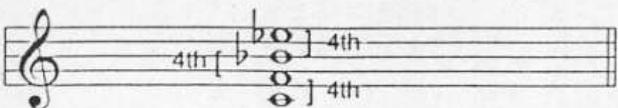



C11 C13^b9 F[#]7[#]9 F7/6 E^b9 D7[#]9 A^b13 G7 C[#]7[#]9 C9 F[#]7[#]9 F7/6




LESSON 5: QUARTAL HARMONY

In conventional harmony, we use chords that are constructed primarily from stacking 3rds. In quartal harmony, chords are constructed by stacking 4ths.



Chords built with 4ths have a sort of rootless character, making them rather ambiguous in regard to key centers. They have no standardized names so we will name them with the lowest note of the chord. If the bass is F, and there are a total of three notes a 4th apart, we will call the chord "F quartal 3." If there are four notes in the stack, we will call it "F quartal 4," and so on. Quartal chords can be used to harmonize melodies which would ordinarily be harmonized with a minor chord.

F Quartal 3 F Quartal 4 F Quartal 5

(Cmin11) (Cmin9) (Cmin7) (Cmin11)
D Quartal 4 B Quartal 4 Cmin7 F Quartal 3 G Quartal 3 Cmin

43

Track 22.1

T 13 13 10 {8} 8 10 5 {5}
A 12 12 9 {8} 8 10 5 {5}
B {6}

44

Track 22.2

F G Quartal 4 FMaj9 G Quartal 4 E Quartal 3 FMaj9 E^b Majadd9 E^b 6 F Quartal 4 E^b Maj9 D Quartal 3 F Quartal 4 E^b Majadd9

T 5 6 5 5 6 5 7 5 3 4 3 3 4 3 3 3
A 7 7 5 5 5 7 5 8 3 5 3 3 3 5 3 3
B 8 8 8 8 6 7 8 6 6 5 3 6 5 5 6

34 Chapter 3—Techniques for Harmonizing Non-Chord Tones

Quartal chords can also be used to create tension in a progression.

45 Track 23

D Quartal4 C Quartal4 A Quartal4 G Quartal4 E Quartal4 D Quartal4 C Quartal4 G Quartal4 Cmin

T 13 11 13 11 12 10 12 10 8 5 3 5
A 12 10 12 10 12 10 12 10 8 5 3 5
B 12 10 12 10 12 10 12 10 8 5 3 5

The previous examples used *pure* (perfect) 4ths. It is possible to employ what we call diatonic 4ths as well. When harmonizing a major scale in 4ths we need to make adjustments to the chords to stay within the bounds of the diatonic key. In the example below we are building quartal 3 chords in C. Notice that when we come to the seventh degree of the scale we use a B^b to make an augmented 4th instead of a B⁴, which would make a "pure" perfect 4th. We make this adjustment to stay in key since there is no B⁴ in the C scale. At times you might find it preferable to use chords built from "diatonic" 4ths. It's really a matter of taste, so experiment.

The following chart shows the chord shapes for the quartal chords in C, and what happens when we invert these shapes.

INTERSECTANTE

The diagram illustrates 12 guitar chords across four rows:

- Root Position:** VIII, X, XII, XIII, III, V, V, VII.
- C Quartal3:** C major chord (root position).
- D Quartal3:** D major chord (root position).
- E Quartal3:** E major chord (root position).
- F Quartal3:** F major chord (root position).
- G Quartal3:** G major chord (root position).
- A Quartal3:** A major chord (root position).
- B Quartal3:** B major chord (root position).
- C Quartal3:** C major chord (root position).

Below the chords, a treble clef is shown with the label "aug4" indicating an augmented fourth interval between the root and the fifth. The notes are: C, G, B, E.

First Inversion: V, VII, IX, X, I, II, IV, V (with a circled 2).

Second Inversion: V, VII, IX, X, I, II, IV, V (with a circled 1).

Root Position (next octave): V, VII, IX, X, XIII, XIV, XVI, XVII.

SINGLE NOTES

Some players prefer a chord/melody style with fewer chords. They will play mostly single notes and add chords only when the chord changes. Sometimes this is the best way to deal with chord tones and non-chord tones alike.

F Maj7 Dmin9 Cmin7 F13 B^bMaj7 B^bmin7 E^b13 FMaj7

46

Track 24.1

T A B

5	6	5	5	6	5	8	10	11	8	10	8	6	6	6	6	5
7	8	5	5	8	7	8	8	7	7	6	6	6	5	7	7	8
8		5	5	8		6			6			6		7		

Fmin7 Gmin7 A^b6 E^bMaj7 C7[#]5 Fmin9 B7[#]5 - EMaj7 E^bMaj7

47

Track 24.2

T A B

1	3	4	1	3	4	6	3	4	6	9	8	6	8	5	7	6	8	7	4	4	6	3
1	1	3	1	3	3	5	3	5	8	8	8	6	8	6	7	6	8	7	4	6	5	3
1		3	1			4			8			8		8	6	8	7	6	7	5	6	

G Maj7 B7 Emin7 Amin9 Cmin9 GMaj9 Eminadd9 Aminadd9 D9 GMaj7

48

Track 24.3

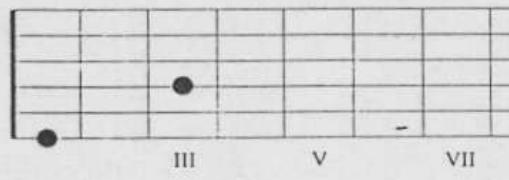
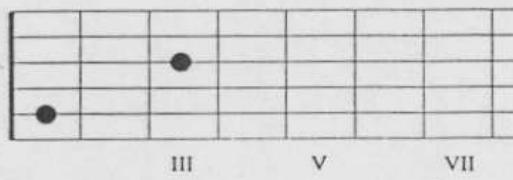
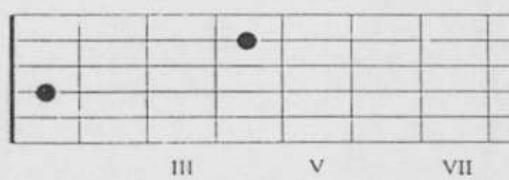
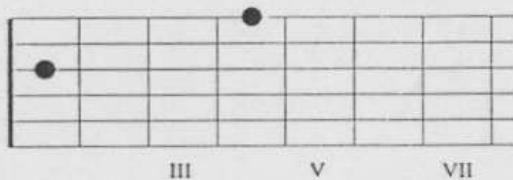
T A B

7	8	7	9	8	7	9	5	7	5	10	8	7	8	10	7	8	10	5	7	8	7
7	9	7	9	7	5	5	5	5	8	8	8	7	10	7	9	11	7	9	10	5	7
10		7			7				8			10		10	7		7	0	10	5	

♩ = non-chord tone

OCTAVES

Doubling melody notes in octaves will create a stronger effect than single notes, and sometimes you might find this kind of emphasis desirable. Listen to Wes Montgomery and George Benson to hear great examples of this kind of playing. These diagrams illustrate some octave shapes on the fingerboard.



Practice these examples to get an idea of how this concept can be applied.

49

G6 G7 C6/9 Cmin7 Emin7 A7 Amin7 D7sus G6

Track 25.1

T	3 3 2	5 2 3	7 4 7	3 4 2	5 5 4	7 8 8	8 10 10	10 12 12	8 10 10	12 12 12	5 5 5	8 8 5	8 7 4	7 3 2
A														
B														

50

FMaj7 D7^b13[#]9 B^bmin7 F6/9

Track 25.2

T	5 5 3	8 5 5	6 10 7	6 8 5	6 9 6	9 11 8	8 7 7	8 8 8
A								
B								

At this point, you should begin composing two- to four-bar melodies with fairly standard chord changes. Two or three per day would be good. Start applying all of these concepts until your ear gets accustomed to the sounds. After a while you should try your hand at simple but complete songs followed by standards and jazz tunes. Constantly listen to the great players. Listen to arranging techniques in television and movie scores. Listen to small instrumental groups and big bands. You'll be surprised how much of this material transfers over to arranging for the guitar.

CHAPTER 4

Enhancing Chord Progressions

One of the most satisfying aspects of playing chord/melody style guitar is manipulating chord progressions to create more interesting harmonies. The following lessons show many of the ways this can be done. The goal is to be aware of all these techniques and be flexible with them so that you can utilize them "on the spot." This is why you should learn your songs in a skeletal form so that you can actually start to improvise harmonies as you play.

It will take awhile to become comfortable with this material. Take your time and, most of all, enjoy the sounds. There are lots of exciting and surprising harmonies to be discovered. Remember that not every technique sounds great in every context. There really are no hard and fast rules in this study. The process of experimentation is a large part of the enjoyment.

Along with these studies, you should be learning lots of songs. Buy a copy of one of the many jazz "fake" books that are available. Apply these techniques where you can. You will make these harmonization techniques second nature by using this information in actual playing situations.

LESSON 11 PASSING CHORD APPROACHES

The concept of using "like qualities" is similar to the material in Lesson 4 of Chapter 2, but instead of using only dominant chords as passing chords, use the same quality as the chord you are approaching from either a half step above or below. For instance, precede a GMaj7 with either an F#Maj7 or a G#Maj7.

51 C Maj7 Dmin7/11 G7 CMaj7 CMaj7 D¹min9 Dmin7/11 G¹7⁹ G7 C¹Maj7 CMaj7

Basic Harmony Embellished Harmony

T	5	6	3	5	3	6	5	5	6	3	5	3	6	5
A			3		4	5	4	5	6	6	5	4	5	4
B				3		3		3	6	6	4	3	6	5

LESSON 2: THE IV-I APPROACH

When approaching a major I chord you may precede it with a IV chord (a major chord whose root is a perfect 4th higher). You can use this technique to handle non-chord tones or as harmonization of a chord tone. In Examples 53 and 54, the IV chords are highlighted.

53

Amin9 Amin7 Amin9 D13^b9 G6 Amin9 Amin7 Amin9 D13^b9 IV I
G6

Basic Harmony Embellished Harmony

T 7 5 7 7 3
A 5 5 5 4 2
B 5 5 7

54

D7[#]9 A13 C11 FMaj7 D7[#]9 A13 Gmin7 C11 IV I
B^bMaj7 FMaj7

Basic Harmony Embellished Harmony

T 6 6 6 6 10 8 5
A 5 5 3 8 9 9 5
B 4 4 3 8 10 10 7
5 4 3 8 5 4 3

LESSON 3: THE V-I APPROACH

Many jazz chord progressions utilize root movements (from one chord to another) of 4ths. As you already know, V7-I is the most common chord progression. In this technique, you may consider any chord a I chord and precede it by its own V7 chord, which can be enhanced or altered. These chords are known as "secondary dominants" because they are dominant chords other than the diatonic V7 chord. Here are some examples:

Basic Harmony:

A) I FMaj7 ii Gmin7 iii Amin7 IV B^bMaj7

55

Embellished Harmony:

B) I FMaj7 (V of ii) D7[#]5 ii Gmin7 (V of iii) E7[#]5 iii Amin7 (V of IV) F13 IV B^bMaj7

Examples 56 and 57 use the secondary V7 chords to harmonize chord tones. The secondary V7 chords are highlighted.

Dmin7 F Maj7 G7[#]5 A7[#]5 B7[#]5 C13 Dmin7 G7[#]5
CMaj7 Emin7 CMaj6/9 CMaj7 Dmin7 Emin7 FMaj7 A7[#]5⁹ D13 CMaj6/9

56
Track 28.1

Basic Harmony Embellished Harmony

T 5 6 8 10 6 7 8 8 || 5 6 6 8 8 10 9 10 8 8 7 5 5 5 5
A 4 7 7 9 5 8 7 7 5 5 3 7 5 5 3 5 5
B 3 5 7 8 5 7 8 7 5 5 5 5 5 5 5 5

57
Track 28.2

CMaj7 G7[#]5 B7[#]5 CMaj9 CMaj7 D9 G7[#]5 F#7[#]9 B7[#]5 G7[#]5 CMaj9

Basic Harmony Embellished Harmony

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

In this example, the secondary V7 chords harmonize two non-chord tones and one chord tone.

58
Track 28.3

FMaj7 Cmin7 B♭Maj7 Gmin7 FMaj7 G7[#]9 Cmin7 F7 B♭Maj7 D7[#]9 Gmin7

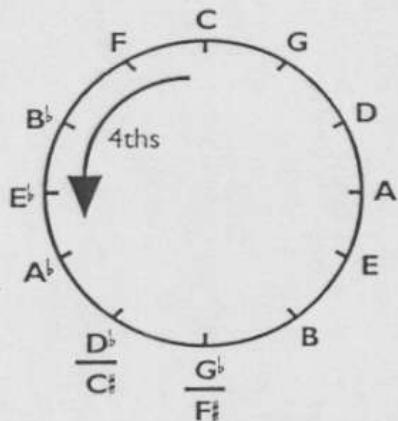
Basic Harmony Embellished Harmony

T 10 11 8 10 6 6 8 10 11 8 10 6 6 8 || 9 8 7 3 10 9 8 7 10 9 8 7 6 5 3
A 10 8 7 3 10 9 8 7 10 9 8 7 7 4 3
B 8 6 3 6 3 8 6 10 8 6 5 3

= non-chord tone

LESSON 4: THE ii-V7-I APPROACH

This technique builds on the one introduced in the last lesson. The I chord is often preceded by a V7 chord, and V7 chords are very often preceded by ii chords. The ii-V7-I progression defines or establishes a key because of the way the roots, 3rds and 7ths of these chords move (see page 23). When you do this, you are actually traveling through the cycle of 4ths (see *Beginning Jazz Guitar*, page 16, if you need to review the cycle of 4ths).



Traveling counter clockwise through the cycle of 4ths, any three consecutive notes represent the movement of a ii-V7-I progression. For instance, Cmin7-F7-B^bMaj7 is a ii-V7-I in B^b; Fmin7-B^b7-E^bMaj7 is a ii-V7-I in E^b, and so on.

Since any chord in a progression can be considered a I chord, you should experiment with "two-fiving" your way into any chord. In other words, play the ii and the V7 of the chord you are approaching. For example, if you are approaching an E^bMaj9 (I) chord, insert Fmin7 (ii) and B^b13 (V7) right before it. This is a good way to temporarily suspend the original harmony for a measure or two. It also provides smooth voice-leading into any chord. For variety, try making the ii chord dominant once in a while, or try changing the ii chord to a min7⁵. You can use this technique as a way to handle non-chord tones, or for further harmonization of a chord tone.

59
Track 29

Fmin7 Gmin7 A^bMaj7 E^bMaj9

Basic Harmony

T 4 A 5 B 3

Emin7 ii V7 i ii V7 I ii V7 I

Fmin7 Amin7 D7 Gmin7 B^bmin7/11 E^b7^b5 A^bMaj7 Fmin7 B^b13 E^bMaj9

Embellished Harmony

T 4 A 5 B 3

Based on the song "Scotch and Soda," by Guard, the following example shows the basic chords in boxes and the chord embellishments. Each embellishment has been labeled 1 through 6. Check the legend on the bottom of page 43 to know what each number means.

RUM AND COKE

Track
30

The musical score consists of four staves of music. The top staff is a treble clef staff with note heads and stems. The second staff is a bass clef staff with note heads and stems. The third staff is a treble clef staff with note heads and stems. The fourth staff is a bass clef staff with note heads and stems. Chords are indicated above the staff, and specific notes are numbered (1, 2, 3, 4, 5, 6) to show embellishments. Basic changes are indicated in boxes below the staff. The guitar tablature below each staff shows fingerings (e.g., 1, 2, 3, 4, 5, 6) for each note. The chords and their labels are as follows:

- Staff 1 (Treble):** A^bMaj7, A^b6, D7[#]9, D^b9, D^b7^b5, B^b13, E^bMaj7, Edim7, F[#]dim7, Gmin7, D^b13, C7[#]5, F[#]9.
- Staff 2 (Bass):** T 8 4 1 6, A 8 5 1 5, B 6 5 1 4.
- Staff 3 (Treble):** F9, F, C7^b5, Gmin7, Fmin9, B^b9, B^b13[#]9, Gmin7, C[#]9[#]11, C9, F[#]13, Fmin7, B9, B^b13, G7[#]9.
- Staff 4 (Bass):** T 8 5 11 7, A 8 5 10 9, B 6 5 8 8.
- Staff 5 (Treble):** A^b6, A^bMaj7, A^b6/9, D^b11, Fmin7^b5, B^b7^b9, E^bMaj7, C7[#]9, D7[#]9, Gmin7, C[#]13, C9, F[#]13.
- Staff 6 (Bass):** T 4 8 6 6, A 5 6 5 5, B 4 5 4 5.
- Staff 7 (Treble):** F11, C7[#]5[#]9, F, Gmin7, Fmin9, B^b13, B^bmin11, B^bmin9, E11, E^b13, E^b9, E^b7, B^bmin11.
- Staff 8 (Bass):** T 8 5 11 9, A 8 3 8 8, B 5 10 8.

A^b A^bMaj7 A^b6
 A^b6/9 A^b6 A^b6
 A^bMaj7 Gmin7 C7[#]5^b9
 Fmin7 B^b13 E^b9[#]11
 E^bMaj7 E^b6 E7

T 8 6 4 4 | A 8 8 5 5 | B 8
 A 6 6 3 3 | 5 5 7 | 6
 B 6 | 4 |

T 8 13 8 8 | A 10 5 7 | B 11 5 7 | E 5 5 3 1 | B 6 3 0
 A 10 6 7 | 8 11 5 | 6
 B 6 | 3 |

F7 E E7 F7 F9 C7[#]5^b9 Fmin9 Fmin7sus B13 B^b13 B^b9 B^b13 A7

T 2 4 5 7 | A 1 2 3 6 | B 1
 A 8 11 9 | 7 11 8 | 8
 B 8 10 9 | 7 11 8 | 8

T 13 9 7 | A 10 8 8 | B 11 8 7 | E 7 7 6 | B 6 6 6 | A 6 5
 A 10 6 7 | 8 11 8 | 7
 B 6 | 6 |

A^bMaj7 A^b6 A^bMaj7 D^b9 D^b7 E7[#]9 E^bMaj7 Edim7 Fmin7 D7[#]9 Gmin7 D^b9 C9 F[#]9

T 4 1 4 8 | A 5 1 5 6 | B 4
 A 6 4 8 | 9 3 4 | 9

T 8 6 4 6 | A 8 6 5 5 | B 6 7 4 5 | E 7 6 5 | Gmin 5 9 8 | C 7 9 8
 A 8 6 5 | 6 8 3 4 | 6
 B 9 8 9 | 9 8 9 | 9

F9 F7 C7[#]5^b9 Fmin9 B^b13 B^b9 E^b6 A^bMaj7 E^bMaj7[#]9[#]11

T 8 4 1 4 | A 8 5 2 3 | B 8
 A 1 4 3 | 1 3 6 | 1

T 3 4 3 | A 5 5 5 | B 6 6 5 | E 5 5 5 | Gmin 5 5 5 | C 6 6 5 | B 6 6 5
 A 3 4 3 | 5 5 5 | 6
 B 5 5 5 | 6 6 5 | 6

-
- | | |
|-------------------------|----------------------------------|
| 1 = 1/2 step dominant | 4 = ii-V7 approach |
| 2 = V7-I | 5 = half diminished substitution |
| 3 = Diminished approach | 6 = IV - I |
-

LESSON 5: BACKCYCLING APPROACHES

Backcycling is a way to extend the ii-V7-I approach covered in Lesson 4. When you precede a destination chord with V7, that is a root movement of a 4th. If you precede the V7 with the ii, that is also a root movement of a 4th. Backcycling means that you can keep working your way back through the cycle of 4ths, preceding each chord with the previous chord in the cycle. You keep moving through the cycle of 4ths until you reach the destination chord. For instance, if you are playing an E chord and the destination chord has F as the root, precede the F chord with a C chord, which is a 4th below. Then precede the C chord with a G chord, precede the G chord with a D chord, precede that with an A chord, and the root movement of the progression is now E-A-D-G-C-F, a perfect backcycle. This means the chords that are traveling through the cycle will often be substituting for the basic chords. Experiment with alternating minor and dominant chords as you move along. Then try various altered and unaltered dominant chords on each root.

Basic Harmonies

60 CMaj7 E7^{#9}

61 E♭Maj7 B♭min9

62 FMaj7 F6/9

Embellished Harmonies

E7^{#9} Dmin7/11 G13 C7^{b9}

Gmin7/11 F11 E7^{b9} B♭min9 A♭Maj7

E7^{#5⁹} D11 D7^{#9} C11

LESSON 5: BACKCYCLING APPROACHES

Backcycling is a way to extend the ii-V7-I approach covered in Lesson 4. When you precede a destination chord with V7, that is a root movement of a 4th. If you precede the V7 with the ii, that is also a root movement of a 4th. Backcycling means that you can keep working your way back through the cycle of 4ths, preceding each chord with the previous chord in the cycle. You keep moving through the cycle of 4ths until you reach the destination chord. For instance, if you are playing an E chord and the destination chord has F as the root, precede the F chord with a C chord, which is a 4th below. Then precede the C chord with a G chord, precede the G chord with a D chord, precede that with an A chord, and the root movement of the progression is now E-A-D-G-C-F, a perfect backcycle. This means the chords that are traveling through the cycle will often be substituting for the basic chords. Experiment with alternating minor and dominant chords as you move along. Then try various altered and unaltered dominant chords on each root.

Basic Harmonies

60 CMaj7 E7^{#9}

61 E♭Maj7 B♭min9

62 FMaj7 F6/9

Embellished Harmonies

E7^{#9} Dmin7/11 G13 C7^{b9}

Gmin7/11 F11 E7^{b9} B♭min9 A♭Maj7

E7^{#5}^{#9} D11 D7^{#9} C11

LESSON 6: TRITONE SUBSTITUTION APPROACH

When a progression travels from V7 to I, we often replace the V7 chord with a dominant chord whose root is a diminished 5th (or augmented 4th) away. We call this interval a tritone because it is equal to the distance of three whole steps. The technique of substituting a chord a tritone away also works with secondary dominant chords.

PHOTO: INSTITUTE OF JAZZ STUDIES



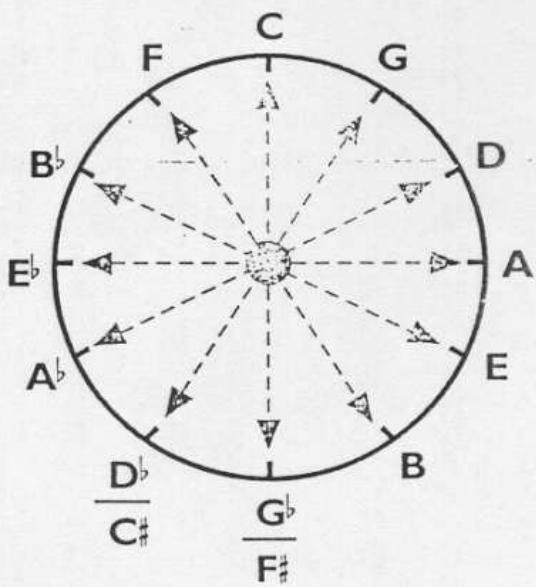
Wes Montgomery

Here is an example that shows why this works: D^b7 is the tritone substitute for G7. When you compare the spelling of both chords, a D^b7 looks and sounds like a G7^{b5}9 without a root. Basically, you have added altered tones to the original chord and dropped the root. Also, you have enharmonically respelled the 3rd of the G7^{b5}9 (B), so that it appears as C^b. This principle is used extensively in jazz harmony.

D^b7

THE ALTERNATE CYCLE

Once again, here is our cycle diagram. This time notice how each dotted line connects two roots that are a 5 apart. This is known as the alternate cycle.



Basic Harmonies

Embellished Harmonies

Dmin7 G7 Cmin7 F7^{b9} B^bMaj7 Dmin7 iii T.T. sub.
for V7of ii ii T.T. sub.
for V7 I

65

65

Track 33.1

Bmin7 E7^{#9} Amin7 D7^{#9} GMaj13 Bmin7 B^b13 Amin7 A^b13 GMaj13
T.T. sub. for E7^{#9} T.T. sub. for D7^{#9}

66

66

Track 33.2

A7^{#5^{#9}} G7^{#5^{#9}}
Emin9 Dmin9 CMaj13 Emin9 T.T. sub. for A7^{#5^{#9}} T.T. sub. for G7^{#5^{#9}}
E^b13 Dmin9 D^b13 CMaj13

67

67

Track 33.3

C13 B^b13 C7^{#5^{#9}}
Gmin7 Fmin7 Gmin7^{b5} Gmin7 T.T. sub. for C13 T.T. sub. for C13 T.T. sub. for C7^{#5^{#9}}
G^b7^{#9} Fmin7 E7^{#9} Gmin7^{b5} G^b13

68

68

Track 33.4

T.T. sub. = Tri-Tone substitution

LESSON 7: THE 'V7-I APPROACH

We can approach any chord from another chord whose root is a tritone away. This is different from the tritone substitution approach where the new chord is deduced from the root of the V7 chord. In this approach, we deduce the new chord from the root of the destination chord. For instance, if Emin7 is the destination chord, it can be approached with a B¹³, which is a tritone away. Any chord can be approached this way.

Basic Harmonies

Embellished Harmonies

This way of approaching the destination chord combines the dominant and alternate cycles

This way of approaching the destination chord combines the dominant and alternate cycles together. In Example 71, if we consider F6 to be the I chord, we can precede it with Gmin7(ii), C13(V7) and G⁷:9 (the tritone substitution for C dominant). All you are really doing is inserting a tritone substitution before or after the V7 in a ii-V7-I progression. This is fairly easy to do and adds a lot of movement to the progression. Once again, experiment occasionally with making the ii chord a dominant chord (altered or not).

Basic Harmonies

Embellished Harmonies

71
 Track 34.3

Gmin7 C13 F6 ii Gmin7 C13 bV7 G7b9 I

T	11	10	10	10	6	11	10	10	10	6
A	10	9			7	10	9	9	8	7
B	8	8			7	8	8	8	9	7
	10				10				8	8
					8					

Basic Harmonies

Embellished Harmonies

Cmin9 F11 B^badd9ii Cmin9 F11 V7 I
B^badd9

Track 35.1

72

T 4 6 8 10 6 || 4 6 8 10 6
A 8 8 10 8 8 7 10 8 7 10
B 8 6 8 6 8 7 10 7 8 6

T.T. sub.

LESSON 9: SURPRISE CHORDS

Here are some things you can do to find some surprise chords that will liven-up your chord/melody arrangements. Start with the melody note and look around for various other ways to harmonize it. Ask yourself: "What other chords and voicings do I know with this note as the highest note?" If the note is written as a sharp, try thinking of its enharmonic equivalent (written with a flat). This will give you new ideas. Look for voice-leading opportunities. Move the previous chord's voices around in whole and half steps to see where they lead. If you come up with something you like, make sure the voice-leading to the chord that follows makes sense as well. Sometimes you'll find a great surprise chord quite by accident. Consider it a gift — accept graciously, then use it.

Basic Harmonies

Embellished Harmonies

FMaj9 F6 Gmin7 Gmin9 C9 C11 F6

FMaj9 F6 D7[#]5 D7C9 F[#]Maj9 F6

Track 35.2

73

T 5 6 8 5 || 3 6 6 5 6 11 10 11 10 10 3 5 6 7
A 5 7 5 3 2 8 7 6 7 10 10 2 6 7 3 9
B 8 8 8 8 8 8 8 8 10 10 8 9 8

Gmin11 Gmin9 F[#]7 C7[#]9 FMaj13Gmin11 Gmin9 F13^b9 D13^b9
E^b13^b9 C13^b9 FMaj13

Track 35.3

74

T 8 6 5 3 2 5 4 2 1 || 8 6 5 3 7 5 4 2 1
A 7 3 3 2 2 0 0 0 7 3 7 5 4 2 0
B 5 3 2 3 0 0 0 6 4 3 1 0

CHAPTER 5

Simultaneous Chords and Walking Bass Lines

This technique can give the illusion of two instruments playing at once. While this will take some practice, the sound is well worth the effort. You will also acquire greater mastery of the fingerboard, a better working knowledge of chord theory and a much more powerful pair of hands. This chapter will cover the basic technique for accompaniment-style playing. Many thanks to Ted Greene for my first exposure to this style of playing. His influence has been profound.

The first thing you must learn is quite a few voicings for major, minor (with and without flatted 5ths), and dominant triads (three note chords) on the lower strings. Much of this style has to do with connecting these chords with bass notes in between.

LESSON 1: THE BASIC VOICINGS

These examples will give you the ingredients for ii-V7-I progressions in the key of C. Transpose them to other keys too. There are many to develop so take your time.

Suggestions:

1. Notice that the triads are organized according to chord quality. You might want to work on one quality at a time while learning the approaches to bass lines that follow. Some students seem to learn them faster that way.
2. Finger these chords with as few fingers as possible. Two fingers should be adequate for many of them. This is important because you will eventually want to keep as many fingers free as possible for playing melodies and improvising.
3. Learn the voicings in all twelve keys first. Then put them through all the bass line approaches you will learn in this book in all twelve keys. This may seem like a lot of work, and it is, but it will really pay off in the long run.

Other considerations:

1. Remember that the idea is to sound like two instruments. The chords and the bassline are two distinct parts. Your right thumb *p* should handle the bass notes while *i* and *m* should take care of the other two notes in the triad. Later, you'll use your *a* and *c* fingers to cover any remaining notes in the chord. (See page 6 for a review of the names of the right hand fingers.)
2. Put a bass note on every beat and have the chords appear as "punches" (accents). Keep the volume balance between the bass notes and chords realistic like a guitar (or keyboard) player and a bass player together. Listen to a lot of guitar and piano trios to capture the "vibe." Imagine the two instruments as one.
3. Your second finger of your left hand will probably end up doing the most of the sliding around from bass note to bass note.

LESSON 2: BASS LINES—SCALEWISE APPROACH

In this approach you use the tones of the scale that the chord is built from to connect the various triad voicings of the chord. Example 75 is a C Major scale on the sixth string starting on E.

75

T
A
B
0 1 3 5 7 8 10 12 13 15

Now play this scale again, but every time you come to a bass note that belongs in a Dmin7 triad, strike the chord instead of just the note by itself.

Dmin7

76

T
A
B
0 1 3 5 7 8 10 12 13 15

Example 77 shows the same approach along the fifth string.

77

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

Dmin7

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

The extent of the possibilities becomes evident when you start combining the scales and chords along both strings. Study this example in the key of C where the ii chords are Dmin.

Dmin

78

Track 36

T
A
B 1 2 3 5 7 8 10 10 12 12

T
A
B 14 12 10 10 7 7 7 5 3 5

Example 79 shows the V7 chord in the key of C (G7) played every time a chord tone appears in the bass.

G7

79

Track 37.1

The notation consists of two parts. The top part shows a treble clef staff with eighth-note chords (G7, C7, F7, B7) and a bass staff with quarter notes (B, A, G, F). The bottom part shows a treble clef staff with eighth-note chords (G7, C7, F7, B7) and a bass staff with quarter notes (B, A, G, F). The bass notes are labeled with their corresponding fret numbers (1, 0, 2, 3, 5, 3, 5, 7, 7, 8, 12, 10, 10, 8, 10, 12).

Example 80 shows the same idea with I chords in the key of C (C, CMaj7, C6).

C

80

Track 37.2

The notation consists of two parts. The top part shows a treble clef staff with eighth-note chords (C, CMaj7, C6) and a bass staff with quarter notes (A, G, F, E). The bottom part shows a treble clef staff with eighth-note chords (C, CMaj7, C6) and a bass staff with quarter notes (A, G, F, E). The bass notes are labeled with their corresponding fret numbers (2, 3, 5, 7, 5, 7, 8, 10, 12, 12, 10, 12, 14, 10, 12, 12).

By now, you have noticed that some major, minor and dominant triad shapes are identical. Once you get a handle on this, it becomes a real benefit and adds to the variety in your music.

LESSON 3: BASS LINES—HALF-STEP APPROACHES

Chords can usually be approached from the note a half step above or below the lowest voice in the triad. This is a common feature of walking bass-lines.

Amin

81

Track 38.1

T
A 2 2 5 5 9 9 12 12
B 3 2 3 4 5 6 7 8 11 10 11 12

D7

82

Track 38.2

T
A 14 11 7 7 5 5 2 4
B 15 12 10 8 9 7 8 4 5 6 5 2 3 3 2

G

83

Track 38.3

T
A 4 7 5 9 11 9 12 11 12
B 3 6 7 6 7 9 10 9 10 11 12 9 10 11 12

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Joe Pass

—
● = half-step approach
—

LESSON 4: BASS LINES—RHYTHM

It takes more than triads and creative bass lines to create a realistic sound. By now you should be tired of plodding along in quarter notes. Here are some other ideas to spice up your rhythmic feel.

Try delaying the chord by playing the bass note on the downbeat and the chord slightly after (but within the same beat)—a dotted eighth-note-sixteenth feel.

84 Gmin

This musical score consists of two parts. The top part is a bass line on a staff with a treble clef, 4/4 time, and a key signature of one flat. It features eighth-note patterns with some sixteenth-note grace notes. The bottom part is a guitar tablature with two strings labeled T (top) and B (bottom). The tab shows fingerings and string numbers corresponding to the bass line above. The tablature starts at the 10th fret of the B string and continues through various positions.

T	3	5	6	9	10	11	10	6	9	8	6	4	5	5	2	-	3	3 {3}
B	3	5	6	9	10	11	10	6	9	8	6	4	5	5	2	-	3	3 {3}

Try delaying the bass-note by playing the chord on the downbeat and the bass-note slightly after (but within the same beat).

85 C7

This musical score consists of two parts. The top part is a bass line on a staff with a treble clef, 4/4 time, and a key signature of no sharps or flats. It features eighth-note patterns with some sixteenth-note grace notes. The bottom part is a guitar tablature with two strings labeled T (top) and B (bottom). The tab shows fingerings and string numbers corresponding to the bass line above. The tablature starts at the 5th fret of the B string and continues through various positions.

T	3	2	2	5	5	5	9	9	9	12	10	10	12	10	8	6
B	3	4	3	5	6	6	7	10	8	9	10	10	12	10	8	6

Whenever possible, let two notes of the triad ring as you hit the next bass note. Practice slowly to learn the mechanics of this idea well.

A real playing situation would include all of these ideas (including playing straight quarter notes). You need to learn these so well that the technique becomes intuitive. Just keep practicing. You should be able to vamp (to vamp is to repeat a small section, or in this case, one harmony) with creative bass lines on all qualities of chords in all keys before going on. Carry on!

LESSON 5: BASS LINES—ii-V7-I PATTERNS

After becoming familiar with the triads, bass line approaches and rhythmic alterations, it is time to start using this information in actual chord progressions from songs that you know. Since the chord progressions for many songs are really just a series of ii-V7-I progressions, it makes sense to organize your triads and bassline approaches into ii-V7-I patterns. The possibilities are endless and you should experiment with this extensively. The following examples will help get you started.

A) Dmin7 G7 CMaj7

86
Track 40.1

The musical notation shows a bass line pattern over three chords: Dmin7, G7, and CMaj7. The bass line consists of eighth notes. The first measure (Dmin7) starts on the 5th string at the 3rd fret. The second measure (G7) starts on the 5th string at the 2nd fret. The third measure (CMaj7) starts on the 4th string at the 8th fret. The bass line continues with eighth notes across the measures.

T 5 4 4 7 10 9
A 3 3 2 7 9 10 9
B 5 4 3 3 8 9 8

B) Dmin G7 C6

C) Dmin7 G7 CMaj7

The musical notation shows a bass line pattern over three chords: Dmin7, G7, and CMaj7. The bass line consists of eighth notes. The first measure (Dmin7) starts on the 5th string at the 3rd fret. The second measure (G7) starts on the 5th string at the 2nd fret. The third measure (CMaj7) starts on the 4th string at the 8th fret. The bass line continues with eighth notes across the measures.

T 10 10 9 7 9 9
A 10 12 10 6 7 8 7
B 10 9 8 7 8 9 8

D) Gmin7 C7 FMaj7

F Maj7

E) Gmin7 C7 FMaj7

The musical notation shows a bass line pattern over three chords: Gmin7, C7, and FMaj7. The bass line consists of eighth notes. The first measure (Gmin7) starts on the 5th string at the 3rd fret. The second measure (C7) starts on the 5th string at the 2nd fret. The third measure (FMaj7) starts on the 4th string at the 8th fret. The bass line continues with eighth notes across the measures.

T 3 3 2 10 12 10
A 5 4 3 10 11 12 10
B 2 1 10 11 12 9 10

F) Gmin7 C(7) F6

Here is a sample progression, based on the chord progression of *All the Things You Are*, by Hammerstein and Kern, using lots of the techniques you have been learning.

EVERYTHING YOU'RE NOT

Track
41

The musical score consists of four staves of music. The top staff is a treble clef staff for piano, showing chords Fmin7, B♭min7, E♭7, and A♭6. The second staff is a bass clef staff for piano, with note heads and stems. The third and fourth staves are for a six-string guitar, showing fingerings for each string (T, A, B) across four measures. The guitar chords are D♭Maj7, Dmin7, G7, CMaj7, and C6. The fifth and sixth staves are for a six-string guitar, showing fingerings for each string (T, A, B) across four measures. The guitar chords are Cmin7, Fmin7, B♭7, and E♭Maj7. The seventh and eighth staves are for a six-string guitar, showing fingerings for each string (T, A, B) across four measures. The guitar chords are A♭Maj7, D7, G6, and a final chord with a sharp sign. The music is in common time.

LESSON 6: BASSLINES—COMBINING TECHNIQUES

When you combine basslines with enhanced chord progressions you have an accompaniment arrangement like this one, based on an *Everything You're Not (All the Things You Are)* comping pattern.

ACCOMPANIMENT FOR EVERYTHING YOU'RE NOT

Track
42

The musical score consists of four staves of music. The top staff is for the bass, and the bottom three staves are for the guitar. Each staff includes a treble clef, a key signature of one flat, and a common time signature. The first section starts with a bass line featuring chords Fmin7sus, Fmin, B°min7, B°min11, E7♯5⁹, E°11, E7♭9, A7, A♭Maj7, A°6, and D7♯9. Below the bass staff, a box highlights "Basic Changes: Fmin7, B°min7, E7, A♭Maj7". The second section continues with chords D♭Maj7, D♭Maj9, E°11, A°13, Dmin7, G7, D°9, CMaj9, C6, C6, and C. Below the bass staff, a box highlights "D♭Maj7, CMaj7". The third section begins with chords Cmin7, E7♯9, Cmin9, Cmin, Fmin7sus, Fmin7, F9, B°9⁹⁵, B°9, B°7⁹⁵, Ddim7, E°Maj13, E°Maj9, and A7⁹⁵. Below the bass staff, a box highlights "Cmin7, Fmin7, B°7, E°Maj7". The fourth section concludes with chords A°6, A°6, A°13, D7♯9, D9, A7⁹⁵, GMaj13, G, GMaj7, and G. Below the bass staff, a box highlights "A°Ma7, D7, GMaj7, GMaj7". Tablatures are provided for the guitar strings (T-A-B) for each section, showing fingerings and string numbers.

F#min F#min B7 C7 E^b E E Maj7 E 6 E 6 D^b7 C7 F#9

F#min7 F#min7 B7 E Maj7 E 6 E 6 D^b7 C7

D.C. al Coda

F#min7	B7	E Maj7	C7:5
T 10 14	8 3 2 3	4 7 8 12	12 10 9 9
A 9 11 7 4	7 2 1 1	2 5 6 10	11 9 8 8
B 9 12 9 5	7 2 3	4 6 7 11	12 9 8 9

\oplus D^bMaj7 D^bmin7 Cmin7 B dim7

[D^bMaj7] D^bmin7 Cmin7 B dim7

T	6	6	5	5	4	4	3	3	3	3	6
A	5	4	4	4	3	2	1	3	1	1	4
B	4	4	4	4	4	2	3	3	2	3	6

B^bmin7 E^b7 A^b6

B^bmin7 E^b7 A^bMaj7

T 6	6	10	6	6	5	5	5	5
A 6	6	8	8	6	7	6	5	3
B 6	8	9	8	6	7	6	5	(4)

CHAPTER 6

Searching Out New Voicings

Most of us start out learning "garden variety" chords and eventually move on to using more exotic sounds. There are numerous ways to discover new chords to add to your vocabulary. The following lessons will deal with a few of these. It is very important to write down new discoveries immediately, and start using them in songs right away. This is how you will accumulate and remember a vast vocabulary of chords.

LESSON I. MOVING VOICES

This technique is rather obvious, but it is a great way to quickly expand your choice of voicings. Start with a chord form you already know and experiment with moving the different voices around to higher and lower octaves. Some of these changes will be dramatic, others not so, but there are many sounds waiting to be discovered within the shapes you already know. Check out these examples and look around further for yourself.

Starting Chords	Moving Voices								
Dmin7 2211xx	raise C x 211x3 VII	raise F 4x 231x VII	raise A 3 4x 2x1 VI	raise C & F x x2314 V	raise C & A x 2x143 VI	raise C & D x 321x4 VIII	raise F & A 4x 321 VI	raise F & D 3x 2x14 V	raise A & D 11x x44 VIII
C A F D	F D A C	C D A F	C F D A	A F D C	F A D C	F C A D	C F D A	C A F D	C F A D
G7 [#] 5 x x 14 23	lower B 3x 14 2 x V	lower F x 3 14 x 2 V	lower D [#] x 2 1 x 34 V	lower B & F 2 3 14 xx V	lower B & D [#] 4 2 1 x 3 x V	lower B & move G x 4 3 2 1 x VII	lower G & D [#] 1 2 x x 3 4 IV		
G F D [#] B	B D [#] G F	F D [#] G B	D [#] F G B	B G F D [#]	B G D [#] F	G D [#] B F	G D [#] F B		
CMaj7 1 3 2 2 xx	raise C x 4 2 3 x 1 VIII	raise G 1 x 3 4 2 x VIII	raise B 1 3 x 2 4 x IX	raise E 1 3 2 x x 4 IX	raise C & G x x 2 2 11 VIII	raise C & B x 3 x 2 4 1 IX	raise C & E x 2 1 x 4 3 X	raise G & B 2 x x 4 3 1 VII	raise G & E 1 x 3 x 2 4 IX
C B G E	G E B C	C E B G	C E G B	C B G E	B G E C	G B E C	G C B E	G C E B	C B G E

LESSON 2 SYMMETRICAL CHORD MOVEMENT

Many chords shapes retain their function (dominant chords stay dominant, etc.) when moved around in certain symmetrical intervals, even if the name changes (for instance, C7⁵ becomes C9⁵5). Learning to see (and use!) this information can take awhile, but once you do, it will open up a world of new sounds. This area of harmonic information is huge. The three different situations covered here will help you to investigate further.

CHORDS WITH 9THS AND ALTERED 5THS

Chords with 9ths and altered 5ths may be moved around in whole steps and still retain their function. They usually don't remain exactly the same chord, like the diminished 7th and 5 chords do, but their basic dominant quality is retained. These are a little more difficult to manipulate, and they don't all sound great in every situation, but after some experimenting you will discover a whole new way of thinking about altered dominant sounds. Here are three examples. Try this with other voicings you already know. Take your time and read from left to right.

C Dominant						
F Dominant						
G Dominant						

As if this isn't enough to keep track of, all of these examples literally explode with possibilities when you stop to consider that any of the notes in any of the chords can be considered the root.

<hr/>							
o = root							

CREATING ARRANGEMENTS

Harmonizing melodies with great chords and running dazzling bass lines through them is still only part of the picture of chord/melody playing. Presenting a song is an event that has an opening, a body, and a conclusion. This is an important part of creating an arrangement. Once you know the melody and the chord changes, and have a pretty good handle on some enhancement techniques, it is time to think about how to use what you know to make the song interesting.

Here are some areas to consider:

1. Harmonize each time through the progression in a different way.
2. Start the song in single notes and gradually add more harmony as the tune progresses.
3. Play the song in different time feels.
4. Modulate to different keys.
5. Create medleys (link several songs together in one arrangement).
6. Put the melody in the bass voice or in a middle voice.
7. Arrange the tune as if you were an entire band. Play the head. Take a solo. Take a bass solo. Do a shout chorus (which you can think of as a chordal solo with a big band feel). Improvise with single notes for four bars, followed by a chordal improvisation for four bars, followed by a bass solo for four bars. Continue doing this for the entire length of the chord progression. This is called "trading fours."
8. Reharmonize sections of the tune by composing a new bassline and letting that guide your harmonizations.
9. Compose your introductions last. You might have something in the body of the song that would sound nice in the intro. This will help tie the different parts of the song together.
10. Learn lots of special techniques such as of artificial harmonics.
11. Study classical guitar exercises for the right hand. This will give you many ideas for song interpretation.
12. Practice a lot.
13. Listen a lot.

LISTENING TO THE GREATS

No list can be exhaustive, but these players have contributed profoundly to chord/melody style playing. Listen to:

Lenny Breau	Ron Eschete	Jim Hall	Joe Pass
Joe Diorio	Mick Goodrick	Carl Kress	George M. Smith
George Van Eps	Ted Greene	Wes Montgomery	Johnny Smith

The intention of this book has been to expose you to some new sounds and ideas. These examples only scratch the surface. It will be necessary to apply these concepts to many songs to fully understand their implications. For most players it should take years to exhaust all the material in this book. Knowing hundreds of chord voicings and techniques is not as important as finding your artistic voice and then expressing it. Great knowledge brings great flexibility, but it is how you *use* what you know, rather than how *much* you know that counts. Music history is full of performances with great artistic and emotional merit by musicians without a wealth of theoretical ammunition. Remember this if you feel overwhelmed by the amount of information there is to learn. Keep studying, compete only with yourself and be true to your art. What you play will then have validity.

BYESVILLE

Track
43

Chord progression:

- B^b9
- B^b13
- E13
- E^b9
- B7[#]9
- B^b13
- B^b7
- F[#]9
- Fmin7/11
- B13
- B^b7[#]5
- E7[#]9

Guitar tablature (T-A-B) below the chords:

T	13	10	6	9		6	13	10	6	10	6	6
A	13	13	7	7		6	10	12	8	13	7	9
B	12	6	6			5	11	11	7	6	9	8
	13											7

Chord progression:

- E^b9
- B^bdim7
- B^b6
- Bdim7
- Cmin7
- Dmin7
- A^b11
- G7[#]5

Guitar tablature (T-A-B) below the chords:

T	6	9	13	6		6	9	8	6	8	10	13
A	6	10	12	6		5	9	12	7	8	10	11
B	5	8	11	5		5	8	11	5	6	10	10
						9	12				11	7

Chord progression:

- Cmin7
- Cmin9
- F13
- F13
- F7/6
- F9
- F7[#]5
- B^b6
- B^bdim7
- Cmin7
- B^b6
- F13
- F9
- B7[#]9
- B^b13

Guitar tablature (T-A-B) below the chords:

T	10	11	8	4		3	6	8	6	6	6	11
A	8	8	5	3		2	7	8	6	5	5	8
B	10	5	2			1	7	7		5	5	7
	6					2	1	6	8	6	6	6