

BERKLEE SERIES · GUITAR

# A MODERN METHOD FOR GUITAR

william leavitt

volume



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## *Introduction*

This book is a continuation of Volumes I and II, Modern Method for Guitar. Most of the terms and techniques are directly evolved from material presented in them. Fingerings for (two octave) scales and arpeggios are developed to the ultimate... in that any other patterns that you may discover will consist of nothing more than combinations of two or more of those presented here. Three octave patterns will be shown in a latter volume, but many can be worked out with the aid of the position to position fingerings on pages 76 and 77.

With regard to chords and harmony, diagrams are totally dispensed with and everything is worked out from a knowledge of chord spelling and the construction of voicings. There will be further development later in this area of study also.

Mastery of the "right hand rhythms" pages should enable you to perform any rhythmic combinations that may confront you at any time... assuming, of course, that you have the ability to "swing". (If this property is lacking then perhaps you had better throw the pick away.)

Should you be fortunate 'enuff to possess a creative soul, the pages devoted to chord and scale relationships will be (I'm sure) a rather large help.... In any event this knowledge can certainly keep you out of trouble when you have some on the spot "filling" to do.

As in the preceding volumes, all music is original and has been created especially for the presentation and perfection of the lesson material.

... Once again, all the best and good luck.

William G. Leavitt

It is important that the following material be covered in consecutive order. The index on page 158 is for reference purposes only and will prove valuable for review or concentration on specific techniques.

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## EVOLUTION OF MAJOR SCALE FINGERING PATTERNS

- I. TYPE 1 fingerings evolve thru- cycle five [down a 5th]. Using the second position as a sample we start with C Major, fingering type 1...then proceed to F Maj. [type 1A]...B♭ Maj. [type 1B]...E♭ Maj. [type 1C]...and A♭ Maj. [type 1D]. Observe that each new key requires additional first finger stretches. ...Also note the optional fourth finger stretch shown on the 2nd string of type 1D. This will occasionally be necessary for certain melodic patterns...such as thirds.

### TYPE 1

### TYPE 1A

### TYPE 1B

### TYPE 1C

### TYPE 1D

II. TYPE 2...No derivative fingerings

III. TYPE 3...No derivative fingerings

IV. TYPE 4 fingerings evolve thru- negative cycle five [up a 5th]. Using the second position as a sample we start with A Major, fingering type 4...then proceed to E Maj. [type 4A]...B or C $\flat$  Maj. [type 4B]...F $\sharp$  or G $\flat$  Maj. [type 4C]...and C $\sharp$  or D $\flat$  Maj. [type 4D]. Observe that each new key requires additional 4th finger stretches.

...Also note that fingering type 4D is shown with optional 1st finger stretches, which actually represents a combination of types 1 and 4. This combined pattern is usually best.

TYPE 4

TYPE 4A

## TYPE 4B

Musical notation for Type 4B fingerings. The top staff is in G major (three sharps) and the bottom staff is in E minor (one sharp). Fingerings are indicated by numbers 1 through 6 and slurs labeled '(s)'.

## TYPE 4C

Musical notation for Type 4C fingerings. The top staff is in G major (three sharps) and the bottom staff is in E minor (one sharp). Fingerings are indicated by numbers 1 through 6 and slurs labeled '(s)'.

## TYPE 4D \*

Musical notation for Type 4D fingerings. The top staff is in G major (three sharps) and the bottom staff is in E minor (one sharp). Fingerings are indicated by numbers 1 through 6 and slurs labeled '(s)'.

\* . Altho- this fingering has evolved from type 4 it is best played in combination with type 1. On the following pages only this mixed fingering will be shown. [It will be referred to as 1D/4D]

FAMILIARITY WITH ALL 12 MAJOR SCALE FINGERINGS IS VALUABLE....  
...especially when reading something for the first time. All forms do  
not, however, convert to really practical minor scale fingerings. On  
the following pages only the 9 best minor forms resulting from the  
conversion of the preceding major patterns will be emphasized.....  
eventually all possibilities will be shown.

### DEFINITION OF "POSITION"

..... Because of the many finger stretches now encountered [with all the fingering possibilities having been presented] I feel that a refinement of the definition of a position is now advisable. Therefore let's now say; ONE FRET BELOW THE PLACEMENT OF THE SECOND FINGER DETERMINES THE POSITION.....

### SPEED STUDY

Tempo must be constant thru-out

Change the signature and practice in other keys...this position. [Possible keys =C thru-all sharps and 1 thru-4 flats.] Later, convert to Minor keys.

# Solo In Bb

In the following arrangement, strings are indicated [by numbers in circles] to aid in positioning the chord voicings.

[Rubato]

Bb Cm7 Dm7 [b5] G7 alt. Cm Cm7 F13 sus4 F7 alt.

Dm7 G7+ G7 1. Cm7 [b5] F7 F7sus F7+

2. Cm7 F7 Fm7 Bb7 Eb Ab9 [11+]

Bb sus Bb B9 C7 C9 sus C7

F9sus Ab9 Cm7 B9 Bb Cm7 Dm7 Eb G7 alt.

Cm7 Bo Cm7 F13sus F7alt. Bb Dm7 G7+G7

Cm7 Cm7 b5 F9sus F13 [b9] F7alt. Bb Cm7 F7alt5 Bb

## RHYTHM GUITAR-THE RIGHT HAND

RHUMBA  
BASIC AND  
ORCHESTRAL



This is difficult but very good for the right hand. It may help to count the eighth-notes 1, 2, 3-1, 2, 3-1, 2 while learning.

Exercise

&gt; &gt; &gt;) on the strings, then a bass note (X) on the 5th string. The chords A7[SUS4] and A7 follow, with a bass note (X) on the 5th string. The final chord is Dm. The word 'simile' is written below the 5th string."/&gt;

VARIATIONS  
[Practice with  
above exercise]

OPTIONAL  
ORCHESTRAL

This is the exact opposite of the preceding basic stroke, ... produces complimentary accents.

Exercise

&gt; &gt; &gt; &gt;) on the strings, then a bass note (X) on the 5th string. The chords Em7b5 and A7 follow, with a bass note (X) on the 5th string. The final chord is Dm."/&gt;

VARIATIONS  
[Practice with  
above exercise]

ALSO SEE "ORCHESTRAL" BEGUINE... PG. 93 VOL. II

\* \* \* \* \*

.... EACH NOTE IN A CHORD IS CALLED A "VOICE". THESE VOICES ARE NUMBERED FROM THE TOP DOWN. The top note is always called the 1st voice... the note immediately below it is the 2nd voice... the next note down is the third voice, and so on [depending upon the number of notes in the chord].

.... This is always the same regardless of whether the chord appears in close or open harmony.

## TRIAD STUDIES... CHORDS IN C MAJOR

The following triad studies are primarily for the purpose of training the fingers to move from chord to chord.. with emphasis on related [or economy of] finger movement. PAY STRICT ATTENTION TO FINGERINGS.

### CLOSE VOICINGS

C Dm Em F      B<sup>o</sup> F Em Dm      C      G+      C[Sus4]      C

[1st Inversion]

[2nd Inversion]

[Root Position]

\* These brackets represent related fingerings... do not mix them.

### OPEN VOICINGS

C Dm Em F      B<sup>o</sup> F Em Dm      C      G+      C[Sus4]      C

In the preceding OPEN VOICED TRIADS, the chords on the first stave have the 5th degree on the bottom...those on the second stave the root. These are the strongest chord degrees and therefore are the best "bass" notes. The open voicings on the third stave have the 3rd degree of the chords on the bottom...but, because they do not [and cannot] sound in the "real bass" range, special handling is not necessary. [See Vol II pg 84]

## ADJACENT STRING-COMMON FINGER EXERCISES

"Roll" the finger tip from string to string so the notes flow from one to the next without ringing into each other....

Sheet music for Adjacent String-Common Finger Exercise 1. The music is in 4/4 time, treble clef, and consists of three staves. Fingerings are indicated above the notes: 1, 1, 2, 2, 3, 3, 4, 4; (6) 5; (5) 4; (4) 3; (3) 2; (2) 1; (1) 2; (2) 3; (3) 4; (4) 5; (5) 6. The music starts on the third string and moves to the second string, then to the first string, and back to the second string.

In the following exercise "Roll" the finger from the tip to the first joint...  
...Do not let the notes ring together as a chord....

Sheet music for Adjacent String-Common Finger Exercise 2. The music is in 12/8 = 4/4 time, treble clef, and consists of five staves. Fingerings are indicated above the notes: 1, 1, 1, 2, 2, 2, 3, 3, 3, 4, 4, 4; V (5) 4; (4) 3; IV (5) 4; (4) 3; III (1) 3; (3) 2; II (3) 2; (1); III (1) 2; (2) 3; IV (2) 3; (4); (3) 4; (5); V (4) 5; (6). The music involves moving between different strings and using common fingers to play adjacent strings.

## MAJOR SCALES.. POSITION II

[12 KEYS--ASCENDING CHROMATICALLY]

### FINGERING TYPE

The sheet music displays 12 staves, each representing a different key signature. The keys are arranged in a cycle of 12 keys, starting with A major (no sharps or flats) and moving through all 12 major keys. Each staff begins with a measure number (e.g., 1A, 2A, 3A, etc.) and shows a scale pattern. Fingerings are indicated above the notes, often with '(s)' for slurs. The staves are arranged vertically, with each staff starting on a different note. The first staff (1A) starts on A, the second on B, the third on C, and so on. The last staff (4A) starts on C.

## PRINCIPAL REAL MELODIC MINOR SCALES.. POS. II

[ 9 PRACTICAL FINGERINGS]

The image displays nine staves of musical notation for guitar, each representing a different key signature and position of the Real Melodic Minor scale. The keys are Fm, F#m, Gm, Am, Bbm, Bm, Cm, Dm, and Em. Each staff includes fingerings above the notes and a fingering pattern below the staff. The fingerings are indicated by numbers 1 through 4, with '(s)' indicating a slide. The patterns generally show a sequence of notes followed by a bar line and a set of fingerings.

- Fm**: Fingerings (s) 1 2 3 1 2 4 1 2; II
- F#m**: Fingerings (s) 1 3 4 1 3 4 2 3 4 1 3 1 (s) 3 4 1 3 4; (s) 3 2 4 1 4
- Gm**: Fingerings 2 4 1; (s) 4 3 2 1
- Am**: Fingerings 4 1 2 4 1 3 4 1; (s) 1 4 3 2
- Bbm**: Fingerings (s) 1 2 3 1 2 4 1 2 4 1 3 (4) 2 4; (s) 2 1 4 3
- Bm**: Fingerings 1 3 4 1 3 4 2 3 1 2 4 1 3 4; (s) 3 2 1 4
- Cm**: Fingerings 2 4 1; (s) 4 3 2 1
- Dm**: Fingerings 4 1 2; (s) 2 1 4 3
- Em**: Fingerings 1 3 4 1 3 1 3 4 1 2 4; (s) 4 3 1 4 2 1

(\* Real Melodic Minor scale is derived from Tonic Major scale with b3.)

## TRIAD STUDIES... CHORDS IN G MAJOR

[PAY STRICT ATTENTION TO FINGERINGS]

### CLOSE VOICINGS

G Am Bm C F<sup>#</sup>O C Bm Am G D+ G[Sus4] G  
[2nd Invers.] [F<sup>#</sup>+]

[Root Pos.]

[1st Invers.]

### OPEN VOICINGS

G Am Bm C F<sup>#</sup>O C Bm Am G D+ G[Sus4] G  
[F<sup>#</sup>+]

- \* The augmented 5th is a weak "bass" note unless used in passing. Treat ♯5 the same as the 3rd in the bass... see Vol II pg 84.

## ARPEGGIOS..3 NOTE CHORDS

ALL MAJOR TRIADS... POS. V... PRESENTED CHROMATICALLY

**ROOT POSITION**

**FIRST INVERSION**

A<sub>b</sub> G G<sub>b</sub> F E E<sub>b</sub>  
 D<sup>3</sup> D<sub>b</sub> C B B<sub>b</sub><sub>3</sub> A  
 A<sub>b</sub> G 4 G<sub>b</sub> 4 F E  
 SECOND INVERSION 4 D<sub>b</sub> 2 D 3 4 E<sub>b</sub> 1 4 E 1 2 3 4 F 4 3  
 V  
 F<sup>#</sup> 2 G 1 1 4 3 A<sub>b</sub> 4 1 2 A<sub>3</sub> 3 2 1 B<sub>b</sub> 2 3 4 4 B 1 1 4 3  
 C 4 1 1 D<sub>b</sub> 2 2 4 D 1 3 3 E<sub>b</sub> 4 4 2 E 3 4 4 F 1 2 1  
 F E 4 3 E<sub>b</sub> 2 4 D 3 2 D<sub>b</sub> 1 2 C 4  
 B 3 4 1 1 B<sub>b</sub> 4 3 2 A 1 A<sub>b</sub> 4 G 3 4 G<sub>b</sub> 1 4 2  
 F E 1 4 E<sub>b</sub> 4 D D<sub>b</sub>

## ARPEGGIOS..3 NOTE CHORDS

ALL MINOR TRIADS... POS. V... PRESENTED CHROMATICALLY

**ROOT POSITION**

**FIRST INVERSION**

E♭m

Dm

C♯m

Cm

Bm

B♭m

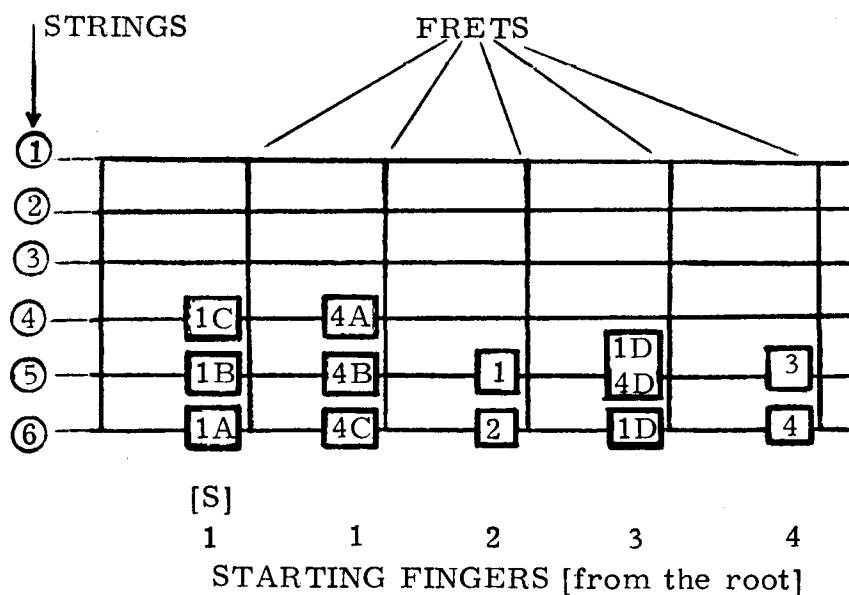
## ABOUT CHORD SYMBOLS

Chord symbols are a form of musical shorthand for indicating chord structures. They can sometimes be so explicit as to indicate not only the harmonic content but the voicing and melodic potential as well. The following facts may help clear up some of the discrepancies that exist in their interpretation.

..... Any chord symbol involving the number 7 or higher [9, 11, 13] and contains no descriptive term or special mark [maj, min, -, dim, o, etc.] always represents a dominant seventh structure.

..... The abbreviation ALT. [for altered] means to play the chord degree so indicated chromatically altered up and/or down. This term is used exclusively with the 5th degree of major chords and minor 7th chords, and with the 5th and 9th degrees of dominant 7th chords. When the term ALT. appears with no specific chord degree indicated [and this only happens with dom7ths] it means to chromatically alter both the 5th and 9th degrees in either, or both directions in the same structure.

## REFERENCE CHART FOR MAJOR SCALE FINGERING TYPES



Example; Notated in Pos. V [All notes=roots]

[fingers] (s)

A musical staff in treble clef with five notes. The notes are positioned at the 1st, 2nd, 3rd, and 4th frets. The first note is at the 1st fret, the second at the 2nd fret, the third at the 3rd fret, and the fourth at the 4th fret. The notes are all quarter notes. Below the staff, the letter "V" is centered under the staff.

## MAJOR SCALES.. POSITION III

[12 KEYS-DESCENDING CHROMATICALLY]

FINGERING (s)

TYPE

4A  
III  
1C  
3  
1D  
4D  
1  
4B  
1B  
4  
1D  
2  
4C  
1A

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

# *Melodic Rhythm Study No. 8 (duet)*

Easy Swing Tempo

Musical score for two voices. The top staff is treble clef, 4/4 time, B-flat key signature. The bottom staff is bass clef, 4/4 time, B-flat key signature. Measure 1 starts with a forte dynamic (f). A vertical brace groups both staves. The first measure ends with a repeat sign. The second measure begins with a 'V' under the bass staff. The third measure starts with a 'V' under the bass staff. A box labeled 'short accented note' points to a sixteenth note in the treble staff with an upward arrow. The fourth measure starts with a 'V' under the bass staff. The fifth measure starts with a 'V' under the bass staff.

Musical score for two voices. The top staff is treble clef, 4/4 time, B-flat key signature. The bottom staff is bass clef, 4/4 time, B-flat key signature. Measures 2 through 5 are shown. Measure 2 starts with a 'V' under the bass staff. Measure 3 starts with a 'V' under the bass staff. Measure 4 starts with a 'V' under the bass staff. Measure 5 starts with a 'V' under the bass staff.

Musical score for two voices. The top staff is treble clef, 4/4 time, B-flat key signature. The bottom staff is bass clef, 4/4 time, B-flat key signature. Measures 6 and 7 are shown. Measure 6 starts with a 'V' under the bass staff. Measure 7 starts with a 'V' under the bass staff.

Musical score for two voices. The top staff is treble clef, 4/4 time, B-flat key signature. The bottom staff is bass clef, 4/4 time, B-flat key signature. Measures 8 and 9 are shown. Measure 8 starts with a 'V' under the bass staff. Measure 9 starts with a 'V' under the bass staff.



#### ABOUT PRACTICING

.....Because the guitar is a percussive instrument, it is easy and most natural to play staccato phrasing. Therefore emphasis should be placed on legato practice of all studies...a smooth performance of connected notes (with absolute minimal silences between attacks). This type of phrasing is considerably more difficult and consequently more beneficial. A slow, strict tempo is best for this legato practice as the slightest inaccuracy is far more apparent.

.....The amount of time involved in practice is an individual situation, as the length of time possible for real concentration varies from person to person. For most students I suggest, instead of one long session, that maximum benefit is derived from two or three shorter periods of daily practice.

## TRIAD STUDIES... CHORDS IN F MAJOR

[PAY STRICT ATTENTION TO FINGERINGS]

### CLOSE VOICINGS

F Gm Am B<sub>b</sub> E<sup>o</sup> B<sub>b</sub> Am Gm F C<sup>+</sup> F[Sus4] F

[Root Pos.] [E<sup>+</sup>]

[1st Invers.]

[2nd Invers.]

### OPEN VOICINGS

F Gm Am B<sub>b</sub> E<sup>o</sup> B<sub>b</sub> Am Gm F C<sup>+</sup> F[Sus4] F

[E<sup>+</sup>]

\* All voicings in this sequence have the 3rd in the "bass". [Vol II pg 84]

## TECHNICAL STUDY

Practice with all possible fingerings....picking each note, and also picking only the 1st note of each triplet group, slurring the rest.

F                    Gm                    E<sup>o</sup> [C7]                    F

### ABOUT CHORD CONSTRUCTION

.....Chords are built upwards in 3rds. On the following pages all chord degrees are to be derived from MAJOR SCALES.

\* The 11th is [or should be] called SUS 4 on Major and Dom7th chords.

\*\* The 6th often replaces the 7 with Tonic and Sub-dominant chords.

\*\*\* The 13th [same note as the 6th] can only exist with Dom7th chords.

Also NOTE: The number seven with the slash thru it represents a MAJOR 7th... It will be used very often thru-out this book.

## MAJOR SCALES.. POSITION IV

[12 KEYS - THRU - CYCLE 5]

### FINGERING

**TYPE**

4A      IV      (s) 1 3 4      3 1 3 4      (s) 4 3 1      4 3 1

4      (s) 4 1 3 4 1 3 4      1 2 3

3      4 1 3      2 1 4

2      4 1      (s) 4 1 - 1

1      2 4 1      (s) 1 2 4      (s) 1 4 2

1A      (s) 1 2 4 1 2 4 1      2 3 4

1B      (s) 1 2 4 1 2 4 1      2 3 4

1C      (s) 1 2 4 1 2 4      3 2 (s) 1

1D      (s) 1 2 3 1 2 4      (s) 1 2

4D      (s) 3 1 2 3 1 2 4 1 3 4      1 (s) 3

4C      (s) 3 4 1 3 4      (s) 3 4 1

4B      (s) 1 3 4 1 3 4 2      (s) 4 3 1

## PRINCIPAL REAL MELODIC MINOR SCALES.. POS. IV

[9 PRACTICAL FINGERINGS]

The image displays nine musical staves, each representing a different key signature and mode. The staves are arranged vertically, corresponding to the following keys from top to bottom: F#m, Bm, Em, Am, Dm, Gm, Cm, Abm, and Dbm. Each staff contains a series of eighth-note exercises designed for finger dexterity. Fingerings are indicated above certain notes in each exercise. For example, in the F#m staff, the first exercise starts with '1 3 4' and ends with '(s) 4 3 1'. In the Am staff, the first exercise starts with '(s) 2' and ends with '(s) 1 - 1'. The exercises generally involve a sequence of notes followed by a descending scale pattern, often ending with a half note or a rest.

## CHORD CONSTRUCTION...4 PART HARMONY

All chords are constructed from Major Scale degrees as follows...

Major 7th <small>[major scale degrees]</small> 	Minor[maj.] 7th 
Major 6th 	Minor 6th 
Dominant 7th 	Minor 7th 
Dom. 7 aug 5 	7th Sus4 
Dom. 7 b5 	Min 7 b5 
<small>* As it is impossible to play most close voiced structures as chords we must learn their spelling by practicing them as arpeggios. This must be done so thoroughly that chord spelling becomes automatic. Fingerings are derived from the 12 form major scales and you should practice them until they require very little [if any] conscious effort..</small>	
<small>Diminished 7th</small>  <small>optional spelling</small>  	

\* See special pages 96 and 97 for info. on Dim. 7th and Dom. 7b5 chords.

CHORD  
SPELLING ...

**ARPEGGIOS..4 NOTE C CHORDS**

Fingering for all 4 note chords is shown in the 5th position with temporary changes to adjacent positions when necessary. After learning the spelling and fingering for each group of arpeggios as written, you must learn to spell [and play] all structures from all letter names existing from pos. II thru- pos. X. [I suggest doing this transposition on the guitar without writing out.]

The image contains ten musical staves, each representing a different 4-note chord in 5th position. The chords are:

- Cma7
- Cm7\* V  
[\* 7 = maj. 7]
- C6
- Cm6
- C7
- Cm7
- C7sus4
- C7+5  
VI VI  
V
- C7b5
- Cm7b5
- C°[7]

Each staff shows a sequence of notes with fingerings (e.g., 1, 2, 3, 4) and includes a bass line below the main melody line.

## RHYTHM GUITAR-THE RIGHT HAND

TANGO #1

[MOD. SLOW  
TO SLOW]

[Practice with each preceding Tango beat]

Exercise

TANGO #2

TANGO #3

MERENGUE #1

[FAST. IN 2]

MERENGUE #2

F      >      V      >      V      >      C7      F

MERENGUE #3

F      >      V      V      >      V      V      C7      F

# C MAJOR SCALE.. 12 POSITIONS

FINGERING TYPE

1D 4D

I 2 4 1 2 4 1 3 4  
1 2 4 1 2 4  
II 1 3 4 1 3 4 2 3  
1 3 4 1 3 4  
III 1 3 4 1 3 4 2 3  
1 3 4 1 3 4  
IV 1 3 4 1 3 4 2 4  
1 3 4 1 3 4  
V 1 3 4 1 3 4 2 4  
1 3 4 1 3 4  
VI 1 3 4 1 3 4 2 4  
1 3 4 1 3 4  
VII 1 3 4 1 3 4 2 3  
1 3 4 1 3 4  
VIII 1 3 4 1 3 4 2 3  
1 3 4 1 3 4  
IX 1 2 4 1 2 4 1 2  
1 2 4 1 2 4  
X 1 2 4 1 2 4 2 3  
1 2 4 1 2 4  
XI 1 3 4 1 3 1 3 4  
1 3 4 1 3 1  
XII 4 1 3 4 1 3 1 2  
4 1 3 4 1 3 1

## **NATURAL MINOR SCALES**

THE NATURAL MINOR SCALE HAS THE SAME KEY SIGNATURE AND EXACTLY THE

[AUTOMATIC] MODAL TRANSPOSITION = PLAYING THE NOTES AS WRITTEN ON THE STAFF, BUT WITH A DIFFERENT KEY SIGNATURE FROM THE ORIGINAL.

ADDITION OF 2 FLATS TO A KEY SIGNATURE PRODUCES THE	DORIAN MODE
" " 4 FLATS " " "	PHRYGIAN MODE
" " 1 SHARP " " "	LYDIAN MODE
" " 1 FLAT " " "	MIXOLYDIAN MODE
" " 3 FLATS " " "	AEOLIAN MODE
" " 5 FLATS " " "	LOCRIAN MODE

NOTE: When you add flats to a signature containing sharps, each flat cancels out one sharp... i.e. Adding 2 flats to the key of D Maj = C Maj, Adding 2 flats to G Maj = F Maj.

TO FAMILIARIZE YOUR EAR WITH THE SOUNDS OF THESE MODES [AND FOR EXTRA READING PRACTICE FROM MUSIC ALREADY OWNED] REFER TO READING STUDIES, SPEED STUDIES, OR ANY COMPLETELY DIATONIC MUSIC IN VOLUMES I AND II.

...TRANSPOSE FIRST INTO THE AEOLIAN MODE [ADDITION OF 3b's TO THE SIG] AS IT HAS THE MOST NATURAL SOUND TO OUR EARS. THEN LATER [IN THIS ORDER] TRANPOSE TO PHRYGIAN, DORIAN, LYDIAN, MIXOLYDIAN AND LOCRIAN MODES.

### HARMONIC MINOR SCALES

THE HARMONIC MINOR SCALE HAS THE SAME KEY SIGNATURE AS ITS RELATIVE MAJOR SCALE AND ALL NOTES BUT ONE ARE THE SAME. FOLLOW THE SAME PROCEDURE AS WITH NATURAL MINOR EXCEPT: THE 7th DEGREE MUST BE RAISED ONE HALF STEP. [THIS RAISED 7th DEGREE BECOMES THE "LEADING TONE" OF THE HARMONIC MIN. SCALE.]

EXAMPLE:	1	2	3	4	5	6
MAJ. SCALE →	C	D	E	F	G	A etc..
MIN. SCALE →	a	b	c	d	e	f g♯ a
[degrees]	1	2	3	4	5	6 7 [8]

THE FINGERINGS OF A HARMONIC MINOR SCALE ARE EASILY MASTERED WHEN YOU REALIZE THAT IT IS NOTHING MORE THAN THE RELATIVE MAJOR SCALE WITH ONE NOTE RAISED... THEREFORE ALL PLAYING POSITIONS AND FINGERING TYPES COINCIDE. LEARN HARMONIC MINOR BY CONVERTING FROM RELATIVE MAJOR TO MINOR... USE ANY MAJOR SCALE FINGERING PATTERN. SHARP THE 5th SCALE DEGREE-[OF THE MAJ.] AND YOU ARE PLAYING THE RELATIVE HARMONIC MINOR SCALE. [OR... USE THE NATURAL MINOR SCALE AND GIVE IT A "LEADING TONE" BY RAISING ITS 7th DEGREE.]

NOTE: Harmonic Minor is the only scale to contain an interval of an augmented 2nd... It occurs between the 6th and 7th scale degrees.

## A HARMONIC MINOR..9 POSITIONS

The sheet music displays 12 staves of fingerings for a six-string guitar, illustrating 9 positions of the A Harmonic Minor scale. The positions are labeled I through IX (I, II, III, IV, V, VI, VII) and are distributed across three systems of four staves each. The first staff of each system begins with a key signature of one sharp (F#). Fingerings are indicated above the strings, with some notes having multiple fingerings. The positions are as follows:

- I:** Fingering: 0 2 3 0 2 3 1; 2 (4) 0 1 3 0 1 4; (S)
- II:** Fingering: 1-1 3 4 1 1 2; 4 1 2 4 1 2; 1 3 4 2 4 1 3 (S)
- III:** Fingering: 4 1 2 4 1 3; 4 1 2 4 2 3 # 1; 2 (S)
- IV:** Fingering: 4 1 2 4 1 3; 4 1 2 4 2 3 # 1; 2 (S)
- V:** Fingering: 1 — 1 3 4 1 3 4 2 3 4 1 3 1 2 4 (S)
- VI:** Fingering: 1 2 3 1 2 3 1; 2 4 1 2 4 1 4; (S) 2
- VII:** Fingering: 1-1 3 4 1 3 4 2 3 4 1 3 2 1; 2 (S)
- IX:** Fingering: 4 2 1 4 2 1; 1 — 1 2 1 2 (S)

[A Harm. Min.]

IX

(s) 2

(s) 1 4 2 (s)

1 2 4 1 2 1 2 4 1 2

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

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

XI

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

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

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

(s) 4 2 1

XII

*A Minor Etude (solo)*

SLOWLY

*p* (0)*p*.

[Atempo]

(0)*p*. VII (0)*p*.

mp (0)*p*. VII (0)*p*.

(0)*p*. VII (0)*p*. (0)*p*. rall. Atempo

rall. Atempo

rit.

fine

The guitar is a very difficult instrument on which to "see" exactly what you are playing. There are multiple choices for playing single notes and many chord voicings IN THE SAME OCTAVE. The strings are not tuned with constant intervals between them [like the violin, viola, cello etc.] so the relative location and fingering for the same group of notes varies from one set [of strings] to another.

The fact that the guitar is not a very visual instrument can prove to be quite a problem at times...especially when dealing with the study of harmony. Position marks are, of course, a great help, but they don't begin to clarify the layout of sounds like the physical appearance of the other harmonic instruments...The black and white keys of the piano, harpsichord and accordian,,, the staggered bars of the xylophone and vibes...even the colored strings of the harp.

WITH REGARD TO ALL THIS, AND BECAUSE I FEEL IT IS VERY IMPORTANT TO BE ABLE TO APPLY DIRECTLY TO THE GUITAR [WITHOUT ANY INTERMEDIATE STEPS] THE FOLLOWING STUDIES INVOLVING CHORD CONSTRUCTION, MELODIC ANALYSIS etc.,WE SHALL CONCENTRATE ON THREE NOTE CHORD VOICINGS.

### **MELODIZATION OF TRIADS**

Melodization of triads is accomplished by replacing the top note of a triad [the root, 3rd or 5th depending on the inversion] with a higher degree of the scale from which the chord is formed. These notes [other than 1, 3 or 5] are referred to as TENSION NOTES, TENSIONS or HIGH DEGREES.

#### **MELODIC TENSIONS POSSIBLE FOR [TONIC] MAJOR CHORDS**

Rt position	1st inversion	2nd invers.
[5      6      7 ]	[ 1      9 ]	[ 3      [sus]4 * ]
3      3      3	5      5	1      1
1      1      1	3      3	5      5

**GENERAL RULE:** A MELODIC TENSION REPLACES THE 1st TRIADIC TONE DIRECTLY BELOW IT IN PITCH..[usually found on the same string]

Note that the 3rd is present in all voicings [except sus4\*]. The 3rd is the most important chord degree as it alone indicates whether the structure is major or minor.

Tensions are also used as inside voices of chords...but because these are more difficult to "see" we shall not emphasize them until later.

\* sus = abbreviation for suspension. A dissonant note which eventually resolves into the same chord...usually downward to a lower chordal degree; or into a different chord which contains the same note..i.e. common tone.

## RECOGNITION OF MELODIC DEGREES

Basic  
Chord

Melodic degrees

The first staff (C) shows a sequence of notes: 5, 6, 5, 1, 9, 1, 3, [sus] 4, 3, 5, 6, 5. The second staff (F) shows: 3, 4, 3. The third staff (B-flat) shows: 1, 9, 1.

Basic  
Chord

Melodic degrees

The first staff (C) shows a sequence of notes: 5, 6, 7, 1, 7, 6, 5, 6, 7, 1, 9, 1, 7. The second staff (F) shows: 9, 1, 7. The third staff (B-flat) shows: 1, 9, 1, 7.

\* The 7th degree offers an exception to the general rule for tensions on three part voicings, in that IT MAY REPLACE THE 1st TRIADIC TONE ABOVE IT... i.e. 7 for 1 [usually located on the same string]

[Recognition of Melodic Degrees]

Melodic  
degrees

The image shows three musical staves. The first staff is labeled 'C[alt.5]' and has a key signature of one sharp (F#). It features two measures: the first measure has a bass note at the bottom and a treble note at the top; the second measure has a bass note at the bottom and a treble note at the top. The second staff is labeled 'F[alt.5]' and has a key signature of one sharp (F#). It also features two measures: the first measure has a bass note at the bottom and a treble note at the top; the second measure has a bass note at the bottom and a treble note at the top. The third staff is labeled 'Bb[alt.5]' and has a key signature of one flat (Bb). It features two measures: the first measure has a bass note at the bottom and a treble note at the top; the second measure has a bass note at the bottom and a treble note at the top.

The abbreviation ALT. [for altered], when used with chord symbols, means to chromatically raise and/or lower the indicated degree.

The image shows three musical staves. The first staff is labeled 'C' and has a key signature of one sharp (F#). It features two measures: the first measure has a bass note at the bottom and a treble note at the top; the second measure has a bass note at the bottom and a treble note at the top. The second staff is labeled 'F' and has a key signature of one sharp (F#). It features two measures: the first measure has a bass note at the bottom and a treble note at the top; the second measure has a bass note at the bottom and a treble note at the top. The third staff is labeled 'Bb' and has a key signature of one flat (Bb). It features two measures: the first measure has a bass note at the bottom and a treble note at the top; the second measure has a bass note at the bottom and a treble note at the top.

- \* ♯4 [like the 7th] may replace the 1st triadic tone above it.. i.e.  
♯4 for 5. This is because ♯4 = enharmonic ♫5. [Enharmonic = two different letter or number designations for the same tone.. F♯/G♭]

Note; ♯4 is a diatonic tension on sub-dom [IV] chords.

ABOUT CHORD VOICINGS

On the guitar it is impossible, most of the time, to play all degrees of chords containing tensions or double alterations. The lack of mobility of five [or more] note structures and the sounding range involved in voicings with double alterations prohibits their use even when they are physically possible... which is seldom. However any and all chord degrees that are present in a voicing must conform with the instructions contained in the chord symbol. REMEMBER; Additions to chord structures are dangerous [maj. 7ths, 6ths etc.. at least until after you have heard what is sounding around you],.... Alterations not indicated are madness, .... Deletions are the "norm", smart, sensible and usually the most musical.

.... Because of all this it is important to remember that the root and 5th are the most dispensable degrees of almost all types of chord structures... the 3rd is the most necessary. Like the frosting on a cake, more than one tension is nice if physically available, but certainly not a requisite.

CHORD  
SPELLING...

**ARPEGGIOS..4 NOTE F CHORDS**

Fma7

V

Fm7\*

[\* 7 = maj. 7]

F6

Fm6

F7

Fm7

F7sus4

F7+5

F7b5

Fm7b5

F°[7]

CHORD  
SPELLING . . .

**ARPEGGIOS..4 NOTE G CHORDS**

Gma7

Gm7

G6

G7

Gm7

G7sus4

G7+5

G7b5

Gm7b5

G°[7]

V

VI V VI

## CHORD-SCALE RELATIONSHIPS... DOMINANT 7th CHORDS

[For the purpose of improvisation]

THE BASIC IDEA:... Chord-scale relationships are the result of alterations forced on the PRECEDING scale sound by the actual construction of the chord itself.

An E7th chord occurring in the key of C major forces the G natural to become G♯... therefore until the occurrence of the next chord you are functioning in the scale of A Harmonic minor. An E7th chord occurring in F major alters the existing G natural to G♯ and forces the B♭ to become B natural.. therefore once again the scale for the duration of the E7th chord is A Harmonic minor. An E7th chord occurring in the key of G raises the G natural to G♯ as in the previous examples.. but when this G♯ is added to the F♯ that already exists in the scale the sound that results is A Real Melodic minor.

Examples; [Scales are named below each sequence of chords.]

The image contains five musical examples, each consisting of a staff of sixteenth-note patterns and a corresponding scale name below it. The scales are grouped by vertical lines.

- Example 1:** C, E7[flat 9], Am7, A9, Dm7, G7, C.  
C Maj | A Harm. Min. | C Maj | D Real Mel. Min | C Maj.
- Example 2:** C, B7[flat 9], C, A7flat 9, D9, G7, C.  
C Maj | E Harm. Min. | C Maj | D Harm. min. | G Maj | C Maj
- Example 3:** C, F9, Em7, Eflat 9, Dm7, Dflat 9[13], C.  
C Maj | C Real Mel. Min | C Maj | Bflat R. Mel. Min | C Maj | Ab R. Mel. Min.
- Example 4:** C, C9, F, Aflat 9, G9sus4, Dflat 9[13], C.  
C Maj | F Maj | C or F Maj | Eflat R. Mel. Min | C Maj | Ab R. Mel. Min
- Example 5:** C, Gflat 9[13], F, Bflat 9, C, G7, C.  
C Maj | Dflat R. Mel. Min | C or F Maj | F R. Mel. Min | C Maj

...A more "in depth" look at dom7th chord-scale relationships follows later.

## MAJOR SCALES.. POSITION V

[ 12 KEYS -- DESCENDING CHROMATICALLY ]

The image displays twelve staves of musical notation, each representing a different key signature as it descends chromatically. The staves are arranged vertically, starting with F# major at the top and ending with C major at the bottom. Each staff begins with a measure of eighth-note patterns, followed by a measure of sixteenth-note patterns. The first staff includes a 'V' below the staff and a circled '(s)' above the first measure. Measure numbers 1, 2, 3, and 4 are indicated above the staves at various points. Key signatures are shown as sharps or flats before the first measure of each staff.

- Staff 1: F# major (one sharp), measure 1: 1 3 4, measure 2: (s) 3 2 1.
- Staff 2: E major (no sharps/flats).
- Staff 3: D major (two sharps).
- Staff 4: C# major (one sharp).
- Staff 5: C major (no sharps/flats).
- Staff 6: B major (two sharps).
- Staff 7: A major (one sharp).
- Staff 8: G major (no sharps/flats).
- Staff 9: F major (one flat).
- Staff 10: E major (no sharps/flats).
- Staff 11: D major (two sharps).
- Staff 12: C major (no sharps/flats).

(s) 1 2 4

4 2 1

4 1 3

3 1 — 1 (s)

3 1 2

2 1 4 (s)

2 4 1

1 4 3 (s)

1 3 4 (s)

4 3 2 (s)

1 2 4

2 1 4

**PRINCIPAL REAL MELODIC MINOR SCALES.. POS. V**

The image displays eight staves of musical notation, each representing a different key signature. The keys are: G major (Gm), F major (Fm), E♭ major (Ebm), D major (Dm), D♭ major (Dbm), C major (Cm), B♭ major (Bbm), and A major (Am). Each staff begins with a key signature and a tempo marking (♩ = 4). Fingerings are indicated above the staff, such as '1 3 4' or '(s) 1 2', to guide the performer through specific melodic patterns.

## CHORD CONSTRUCTION...3 NOTE VOICINGS

### MELODIZATION OF TONIC MAJOR CHORDS

[Melodic degrees]

[ To melodize the above as sub-dom [IV] chords, sharp the 4th degree. ]

### MELODIZATION OF TONIC AND SUB-DOMINANT MINOR [6th] CHORDS

[Melodic degrees]

## DIMINISHED SCALES..IN POSITION

The Diminished Scale is made up of intervals 2, 1, 2, 1, 2, 1, 2, 1... Practice very carefully as this uniformity produces a rather strange sound. Each fingering pattern contains at least one "Double stretch" indicated by 1 2 3 4 or 4 3 2 1. This extending of the 1st and 4th fingers may feel awkward at first, but it will prove very valuable for future scale situations. [Remember, stretch the fingers - don't move the hand.] The primary use of Diminished scales in improvisation is over dim [7th] chords. When descending, it sounds better if you start on a high degree [or non-chord tone] of the dim. chord. When ascending, start from any note of the scale.

G<sup>o</sup> / B<sub>b</sub><sup>o</sup> / D<sub>b</sub><sup>o</sup> / E<sup>o</sup>

FINGERING  
PATTERN 1

The following pattern (no.2) employs the double stretch on strings 4 and 2.....

G<sup>o</sup> / B<sub>b</sub><sup>o</sup> / D<sub>b</sub><sup>o</sup> / E<sup>o</sup>

PATTERN 2

The following pattern (no.3) employs the double stretch on strings 6 and 1.....

G<sup>o</sup> / B<sub>b</sub><sup>o</sup> / D<sub>b</sub><sup>o</sup> / E<sup>o</sup>

PATTERN 3

[Memorize the fingering patterns... practice all Diminished Scales, in all positions]

Practice as follows:

PATTERN 1	PATTERN 2	PATTERN 3	PATTERN 1
Descend from non-chord tone - from each finger			
II	III	IV	V
Ascend from non-chord tone - each finger			
II	III	IV	V
Ascend from chord tone - each finger			
(5)	(6)		

Examples of application for improvisation

C	C <sup>#</sup> O	Dm7	G7
II			
B <sub>b</sub>	D <sub>b</sub> O	Cm7	F7
III			
G	B <sub>b</sub> O	Am7	D7
IV			
C	C <sup>#</sup> O	Dm7	G7
II			
B <sub>b</sub>	D <sub>b</sub> O	Cm7	F7
III			
G	B <sub>b</sub> O	Am7	D7
IV			

Another example of application: Treating [cycle 5] dom 7th progression like a chromatic sequence of dim 7th chords.

**Additional Diminished Scale fingerings**

1. ] Constant fingering - one position change [two octaves \_ No stretches]

2. ] Constant fingering - double stretch and position change on every string [three octaves]

[These additional fingerings are less practical for general use.]

## CHORD CONSTRUCTION...3 NOTE VOICINGS

### DOMINANT 7th CHORDS

A complete Dominant 7th chord contains four notes. To construct 3 note voicings that accurately represent its sound, the chord degrees of 3 and b7 must be present. These two notes of the Dom7th chord are called the TRITONE, as they are three whole steps apart... They form the unstable element that causes the restless sound...the need to resolve by moving on to another chord.

#### PREPARATION OF [CLOSE] VOICINGS

C	C6	C7		[TRITONE = E, Bb]
C	C7	C7		
F	F6	F7		[TRITONE = A, Eb]
F	F7	F7		
A	A6	A7		[TRITONE = C#, G]
A	A7	A7		

## RECOGNITION OF MELODIC DEGREES... DOM 7th CHORDS

Melodic Degrees → 1 9 1 3 4 3 5 13 5

C7

F7

A7

### SPEED STUDY

PLAY 13 TIMES [AS WRITTEN] BUT EACH TIME WITH A NEW KEY SIGNATURE \*

\* Sequence of key signatures [thru- cycle 5]

C    F    B<sub>b</sub>    E<sub>b</sub>    A<sub>b</sub>    D<sub>b</sub>    G<sub>b</sub>    F<sup>#</sup>    C<sub>b</sub>    B    E    A    D    G    C

Also practice with minor scales.. 9 of each are possible now, all later.  
 Real Mel. Min. - Start with A [major with b3], then D, G, etc... thru - D<sub>b</sub>.  
 Harmonic Min. - Start with [G maj] E Natural Min., and add leading tone.

CHORD  
SPELLING.. ARPEGGIOS..4 NOTE B-flat CHORDS

The musical score consists of ten staves, each representing a different chord spelling for B-flat chords. The staves are arranged vertically, with each staff starting with a key signature of one flat (B-flat). The first staff is labeled "Bbma7" and shows a standard major 7th chord (Bb, D, F, Ab) with fingerings 2, 1, 4, 3, 4; 4, 3, 4, 3, 2; 4, 3, 2, 1, 2; and 2, 1. The second staff is labeled "Bbm7" and shows a minor 7th chord (Bb, D, F, Ab) with fingerings 2, 1, 4, 3, 4; 4, 3, 4, 2, 2; 4, 2, 2, 1, 2; and 2, 1. The third staff is labeled "Bb6" and shows a B-flat 6th chord (Bb, D, F, Ab) with fingerings 2, 1, 4, 1, 4, 3, 2, 4; 4, 2, 1, 4, 2, 2, 4; and 2, 1. The fourth staff is labeled "Bbm6" and shows a B-flat minor 6th chord (Bb, D, F, Ab) with fingerings 2, 1, 4, 1, 4, 2, 2, 4; 4, 2, 1, 4, 2, 2, 4; and 2, 1. The fifth staff is labeled "Bb7" and shows a B-flat 7th chord (Bb, D, F, Ab) with fingerings 2, 1, 4, 2, 4; 4, 2, 4, 3, 2; 4, 3, 2, 1, 2; and 2, 1. The sixth staff is labeled "Bbm7" and shows a B-flat minor 7th chord (Bb, D, F, Ab) with fingerings 2, 1, 4, 2, 4; 4, 2, 2, 1, 2; and 2, 1. The seventh staff is labeled "Bb7sus4" and shows a B-flat 7sus4 chord (Bb, D, G, Ab) with fingerings 2, 2, 4, 2, 4; 4, 2; 1, 2; and 2, 1. The eighth staff is labeled "Bb7 + 5" and shows a B-flat 7th chord with an added 5th (Bb, D, G, C) with fingerings 2, 1, 4, 2, 4; 4, 2, 4, 3, 3; 4, 3, 3, 1, 2; and 2, 1. The ninth staff is labeled "Bb7flat5" and shows a B-flat 7th flat 5th chord (Bb, D, G, B-flat) with fingerings 2, 1, 3, 2, 4; 3, 2, 4, 3, 1; 4, 3, 1, 4, (1); and 2, 1. The tenth staff is labeled "Bbm7flat5" and shows a B-flat minor 7th flat 5th chord (Bb, D, G, B-flat) with fingerings 2, 1, 3, 2, 4; 3, 2, 4, 3, 1; 4, 3, 1, 4, (1); and 2, 1. The eleventh staff is labeled "Bb0[7]" and shows a B-flat 0 [7] chord (Bb, D, G, B-flat) with fingerings 2, 1, 3, 1, 4; 2, 1; 4, 2; and 2, 1.

CHORD  
SPELLING... ARPEGGIOS..4 NOTE D CHORDS

Dma7      Dm7      D6      Dm6

D7      Dm7

D7sus4

D7 + 5      D7b5

Dm7b5

D<sup>o</sup>[7]

$\text{♩} = 88$

## Melodic Rhythm Study No. 9 (duet)

The musical score consists of two staves, each with four systems of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. Measure numbers 11 and 21 are indicated in boxes above the staves. Various rhythmic patterns, including eighth and sixteenth notes, are used throughout the piece. Measure 11 features a bass note labeled 'II' and a dynamic marking 'p'. Measure 21 features a bass note labeled 'II' and a dynamic marking 'p'. The score concludes with a 'rit.' instruction.

## RHYTHM GUITAR-THE RIGHT HAND

### MAMBO [FAST-IN 2]

Am □ □ □ V □ □ V □ V E7 Am

### VARIATION

Am □ □ □ V V □ V □ V V □ V E7 Am

### BOLERO [moderate 4]

Eb □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V Bb7[susEb] Bb7 Eb

### [FAST 4]

Eb □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V Bb7[sus4] Bb7 Eb

### CONGA [mod. 2]

Ab6 □ (V) □ (V) A° □ (x) Eb7[sus4] Eb7 (x) Ab

\* \* \* \* \*

### LEGATO-STACCATO

**(PORTATO)**

Long and short  
marks combined



[Written]

[Played]

# F MAJOR SCALE..12 POSITIONS

**FINGERING TYPE**

4C

1A

II

4A

III

1C

IV

3

V

1D

4D

VI

1

VII

4B

VIII

1B

IX

4

X

1D

XI

2

XII

## D HARMONIC MINOR..9 POSITIONS

The sheet music displays six positions of the D Harmonic Minor scale on a bass clef staff. The positions are labeled II, IV, V, VI, VII, and IX from top to bottom.

- Position II:** Fingering: 1-2, 1-2, (s).
- Position IV:** Fingering: 1-1, 3 4 2, 3 4, (s), 2 4 1 2, (s).
- Position V:** Fingering: 1 3 4, (s) 4-4 2 3 1, 2 3, 4.
- Position VI:** Fingering: 1 — 1, 2, 3, (s) 2 3 1 2 3 1, 2 4 1 3 4 1 #.
- Position VII:** Fingering: 4 1 2, (s) 4 1, 1, (s) 3 4.
- Position IX:** Fingering: 1-1 3 4 1, 2 4, (s) 1, 2 4 1 2, (s) 1 3 4.

Sheet music for Etude X, XI, and XII. The music is in 3/4 time, treble clef, and consists of three staves. Fingerings are indicated above the notes. Measure numbers X, XI, and XII are marked below the staves.

**X**

**(s)** 1      **(s)** 1

**③ ④ ⑤ ⑥ XI**

**④** **③ ② ⑤**

**XII**

### *Etude In D Minor (solo)*

[ in slow 2 ]

Sheet music for Etude In D Minor (solo). The music is in 6/8 time, treble clef, and consists of six staves. Fingerings are indicated above the notes. Measure numbers V, IV, V, A, III, I, II, III, and V are marked below the staves. The music ends with a D.C. al fine.

**V**

**IV**

**V**

**A to**

**III**

**I**

**rall. To coda**

**② ① ③ ④**

**rall. ② ① ③ ④**

**II**

**coda**

**D.C. al fine**

## MELODIC EMBELLISHMENT

[FOR THE PURPOSE OF IMPROVISATION]

THE APPOGGIATURA = Temporary replacement of a note by one existing directly above and/or below it.

The following examples are based on 3 note arpeggios... However by extracting from all chords the smaller structures contained within them, the following has unlimited application.

PRACTICE WITH ALL POSSIBLE FINGERINGS... [Place emphasis on finger stretches... use slides only when absolutely necessary.]

F                    Gm                    E<sup>0</sup>[C7]                    F

CHROMATIC APPROACH FROM BELOW... [Direct resolution to chord tone]

SCALE TONE APPROACH FROM ABOVE... [Direct resolution to chord tone]

INDIRECT CHROMATIC APPROACH... [Resolution delayed by insertion of S. T.]

INDIRECT SCALE TONE APPROACH.. [Res. delayed by insertion of Chro. App.]

COMBINATION 1. [Alternating Chro. and S. T. approaches]

**COMBINATION 2. [Chord degrees not in consecutive order.. approaches mixed]**

[Many other combinations are waiting for you to discover them.]

**DOUBLE CHROMATIC APPROACH**

**TRIPLE CHRO. APP.**

**DOUBLE CHRO. APP.**

...with scale tone delay

**TRIPLE CHRO. APP.**

...with scale tone delay

**DOUBLE SCALE TONE APP.**

...with chro. delay

**TRIPLE SCALE TONE APP.**

....with chro. delay

\* \* \* \* \*

**RHYTHM GUITAR-THE RIGHT HAND**

**FIVE FOUR (SWING)**

Basic Stroke

Orchestral

## ABOUT ALTERED CHORDS [AND CHORD DEGREES]

- THE 4th \_\_\_\_\_ SUS4 [suspended 4th] means that the 4th degree must replace the 3rd in all major and dom7th structures... the 3rd is available only as a melodic passing tone.  
With minor chords sus4 may replace or be used with  $\flat$ 3. [see 11th]
- THE 5th \_\_\_\_\_ When the 5th is specifically indicated as sharped or flatted on dom7ths you should be able to assume that it is truly altered, but this is not so. Rather often the real meaning of a written  $\flat$ 5 is +11, and  $\sharp$ 5 is  $\flat$ 13...[see +11 and  $\flat$ 13]  
....Also the player [when improvising] frequently has a choice in the interpretation of a specifically raised or lowered 5th, some of which may be slightly imperfect theoretically but ultimately more musical...for example;  
When the 5th is sharped it may be treated melodically as a  $\flat$ 13 and the normal 5th is used as a passing tone.  
When the 5th is flatted it may be treated melodically as a +11 and the 5th is used as a passing tone.  
With minor [7th] chords a specifically raised or lowered 5th does in fact represent a truly altered 5th degree.
- THE 9th \_\_\_\_\_ When the 9th is specifically flatted or sharped it is truly altered harmonically and melodically. [The  $\sharp$ 9 is sometimes melodically treated as  $\flat$ 3.] Alt. 9 occurs with dom7th chords only.
- THE 11th \_\_\_\_\_ The 11th [with dom7th structures] is actually an enharmonically named sus4, but it indicates the possible presence of 9 and  $\flat$ 7 in the voicing. An 11th chord therefore is a dom9 [sus4].  
The 11th with minor chords represents the addition of another degree to the total structure as it may be used with the  $\flat$ 3 and/or 5,  $\flat$ 7 and 9.  
The augmented 11th [ $\sharp$ 11, +11, 11+] exists only with major and dom7th chords. It is an added degree to the total structure [of 1, 3, 5, 7, 9] and is used with the 3rd. It does not necessarily replace any chord degree. It is often misleadingly called  $\flat$ 5.
- THE 13th \_\_\_\_\_ The  $\flat$ 13 is actually an enharmonically named  $\sharp$ 5. It cannot be used harmonically with a normal 5th, but it does not represent an altered 5th. It is called  $\flat$ 13 to indicate that the normal 5th is to be used as a melodic passing tone. Flat 13 is often misleadingly named  $\sharp$ 5. [13ths can occur only in dom7th chords.]  
....Note; Whenever this  $\flat$ 13 seems to exist on a Min7th chord you are actually dealing with a I for IIIm7 situation. The appearance of an open voicing of the I chord with the 3rd in the bass, the root in the lead and the sound brightened up with the 9th inside may mislead you into thinking otherwise. [Probably the best name for this structure is Min7[add  $\flat$ 6].]

CHORD  
SPELLING... ARPEGGIOS..4 NOTE Eb CHORDS

E<sub>b</sub>ma7

E<sub>b</sub>m7

E<sub>b</sub>6

E<sub>b</sub>7

E<sub>b</sub>m7

E<sub>b</sub>7sus4

E<sub>b</sub>7 + 5

E<sub>b</sub>7b5

E<sub>b</sub>m7b5

E<sub>b</sub><sup>0</sup>[7]

CHORD  
SPELLING... ARPEGGIOS..4 NOTE A CHORDS

Ama<sub>7</sub>

Am<sub>7</sub>

A6

Am6

A7

Am7

A7sus4

A7 + 5

A7b5

Am7b5

Ao[7]

## CHORD CONSTRUCTION...3 NOTE VOICINGS

### MELODIZATION OF DOM7th CHORDS

MELODIC DEGREES = MAJOR SCALE FROM INTENDED TONIC.

A7      1 9 3 4      5 13 b7      13 5 4 3      9 1 b7

D7

G7

...ONCE THE DOM 7th SOUND HAS BEEN ESTABLISHED, VOICINGS MAY BE USED IN PASSING THAT DO NOT CONTAIN THE 3 & b7... THE "EAR" HAS A TENDENCY TO RETAIN THIS SOUND.

A7      b7 1 9 3      4 5 13 b7      b7 13 5 4      3 9 1 b7

D7

G7

#### IMPORTANT:

BECAUSE OF THEIR MOBILITY, THREE NOTE VOICINGS ARE VERY VALUABLE... for chord melody playing, for harmonized "fills" and for "comping". They are shown melodized according to chord-scale relationships and can really open up the HARMONIC-MELODIC potential of the guitar.

**MELODIZATION OF [I] MINOR CHORDS WITH HARMONIC MINOR SCALE**

MELODIC DEGREES = HARMONIC MINOR SCALE FROM CHORD NAME

Cm      **b3 4 5 b6 7 1 9 1 1 7 7 b6 5**

Fm      **b3 4 5 b6 7 1 9 1 1 7 7 b6 5**

Am      **3 4 5 b6 7 1 9 1 1 7 7 b6 5**

Dm      **1 2 3 4 5 b6 7 1 9 1 1 7 7 b6 5**

**ARPEGGIO STUDY...7th CHORDS**

Play from all fingers, BUT STAY IN POSITION thru-out entire sequence.

\* D7      G7      \* C7      F7      \* B<sub>b</sub>7      E<sub>b</sub>7      Ab

A7      D7      G7      C7      F7      B<sub>b</sub>7      E<sub>b</sub>

E7      A7      D7      G7      C7      F7      B<sub>b</sub>

[\* Also play with first chord of each measure as a Min7th]

# Melodic Rhythm Study No. 10 (duet)

Easy Swing Tempo

The musical score consists of six staves of music for two players. The first two staves begin in 2/4 time with a key signature of one flat. The tempo is marked as "Easy Swing Tempo". The first staff starts with a dynamic of  $\frac{1}{2}$  and a fermata. The second staff begins with a dynamic of  $\frac{1}{2}$ . Both staves feature eighth-note patterns with various slurs and grace notes. The third staff begins with a dynamic of  $\frac{1}{2}$  and a fermata. The fourth staff begins with a dynamic of  $\frac{1}{2}$  and a fermata. The fifth staff begins with a dynamic of  $\frac{1}{2}$  and a fermata. The sixth staff begins with a dynamic of  $\frac{1}{2}$  and a fermata. The score includes several performance instructions:

- "to coda" with a circle and a cross symbol at the end of the first staff.
- "1." and "2." indicating two endings for the second staff.
- "D.  $\frac{5}{4}$  al coda" at the beginning of the third staff.
- "D.  $\frac{5}{4}$  al coda" at the beginning of the fourth staff.
- "coda" with a circle and a cross symbol at the beginning of the fifth staff.
- "coda" with a circle and a cross symbol at the beginning of the sixth staff.
- Handwritten markings: "1" and "3" with circled numbers above the first staff; "1 4 4" with circled numbers above the second staff; and circled numbers "3" and "1" above the fifth staff.

**MAJOR SCALES.. POSITION VII**  
[12 KEYS-- ASCENDING CHROMATICALLY]

The musical score is composed of ten staves of music for a bowed string instrument. The key signature is one sharp (F#). The time signature is common time (C). The music is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1, 2, 3, 4, and slurs. Some slurs have '(s)' written above them, indicating a sustained note.

Measure 1: (s) 4

Measure 2: (s) 1 3

Measure 3: 2 4 1

Measure 4: 2 1 4

Measure 5: 3 1 2

Measure 6: (s) 1

Measure 7: (s) 4

Measure 8: 3 2

Measure 9: 4 1 3

Measure 10: (s) 1 2 4

Measure 11: (s) 1 4 2

Measure 12: 1 3 4

Measure 13: (s)

**PRINCIPAL REAL MELODIC MINOR SCALES.. POS. VII**

The image displays eight staves of musical notation, each representing a different key signature. The keys are: B-flat minor (B<sub>b</sub>m), B minor (Bm), C minor (Cm), D minor (Dm), E-flat minor (E<sub>b</sub>m), E minor (Em), F minor (Fm), and G minor (Gm). Each staff is in 4/4 time. Fingerings are indicated above the notes, such as '1 2 3' or '(s) 1 2 3'. The notation uses eighth and sixteenth note patterns to represent the melodic minor scales.

## CHORDS...3 NOTE VOICINGS

### MELODIZATION OF DIMINISHED TRIADS

MELODIC DEGREES = Chord tones plus notes a whole step above and/or a half step below them... [Diminished scale]

[FINGERING IS CONSTANT IF SEQUENCE IS PLAYED ON SAME SET OF STRINGS]

### OPEN VOICINGS

NOTE: AS WE DEAL ALMOST EXCLUSIVELY WITH DIMINISHED SEVENTH CHORDS, ALL OF THE PRECEDING SEQUENCES MAY BE PLAYED WITH ANY OF THE LETTER NAMES THAT MAKE UP THE 4 NOTE DIM7th STRUCTURE.

## MELODIZATION OF AUGMENTED TRIADS

Melodic degrees = chord tones plus notes a whole step above and/or below them... [1, 9, 3,  $\flat$ 5, +5,  $\flat$ 7... Whole Tone Scale]

C + [E+ Ab+]

[FINGERING IS CONSTANT IF SEQUENCE IS PLAYED ON SAME SET OF STRINGS]  
NOTE: THESE SEQUENCES ALSO APPLY TO DOM7 +5 CHORDS.

## OPEN VOICINGS

C+[7] E+[7] Ab+[7]

ALSO NOTE:

AS AN AUGMENTED CHORD PRIMARILY REPRESENTS THE WHOLE TONE SCALE, THE ENTIRE STRUCTURE MAY MOVE IN WHOLE STEPS.

C + E + Ab + [B $\flat$ + D+ F $\sharp$ + ]

CHORD  
SPELLING... ARPEGGIOS..4 NOTE Ab CHORDS

The page contains ten musical staves, each illustrating a specific four-note arpeggio for an A-flat chord. The chords are labeled above each staff:

- Abma7**: Arpeggio sequence 4 2 1 2, 2 1 2 1, 2 1 4 4, 2 1 4 1.
- Abm7**: Arpeggio sequence 3 2 1 2, 2 1 2 1, 2 1 1 4, 1 3.
- Ab6**: Arpeggio sequence 4 2 4 2, 1 4 2 1.
- Abm6**: Arpeggio sequence 3 2 4 2, 1 1 2 1.
- Ab7**: Arpeggio sequence 1 4 2, 2 1 2 1, 2 1 4 3, 1 4.
- Abm7**: Arpeggio sequence 3 2 1 2, 2 1 2 1, 2 1 1 3, 1 3.
- Ab7sus4**: Arpeggio sequence 1 2 1 2, 2 1 2 4, 2 2 4 3, 1 3.
- Ab7+5**: Arpeggio sequence 3 1 2 1, 1 3 2 1, 2 1 1 3, 1 4.
- Ab7b5**: Arpeggio sequence 4 1 2 1, 1 4 2 1, 2 1 3 1, 3 4.
- Abm7b5**: Arpeggio sequence 1 3 1 2, 1 4 2 1, 2 1 3 1, 3 3.
- Ab°[7]**: Arpeggio sequence 1 3 1 2, 1 4 2 1, 2 1 3 2, 1 3.

CHORD  
SPELLING... ARPEGGIOS..4 NOTE E CHORDS

Ema7      Em7      E6      Em6      E7      Em7      E7sus4      E7 + 5      E7b5      Em7b5      EO[7]

V      IV      V      VI      IV      VI      V      VI      V      VI      VI      V

Fingerings: 3 2 1 4      4 3 1 2      3 2 4 1      1 4 3 2      3 2 1 4      1 4 3 2      3 2 4 1      4 3 2 1      3 2 4 1      1 4 3 2      3 2 1 4

## G MAJOR SCALE ..12 POSITIONS

The sheet music displays 12 positions of the G major scale on a single staff. The positions are labeled I through XII below each measure. The key signature is one sharp (G major). The time signature is 4/4.

- Position I:** Fingerings: 3 0 2 3, 0 2 4 0, 2 (4) 0 1 3, 0 2 3. Measure ends with a repeat sign and two endings.
- Position II:** Fingerings: 2 4 1.
- Position III:** Fingerings: (s) 1 3 4.
- Position IV:** Fingerings: (s) 2 4.
- Position V:** Fingerings: (s) 1 3 4.
- Position VI:** Fingerings: (s) 1 2 4.
- Position VII:** Fingerings: 4 1 3.
- Position VIII:** Fingerings: 3 1 2 3, (s) 1 2 4 1, 3 4.
- Position IX:** Fingerings: 2 4 1.
- Position X:** Fingerings: (s) 1 3 4.
- Position XI:** Fingerings: (s) 1 2 4.
- Position XII:** Fingerings: 4 1 3, (s) 4.

## E HARMONIC MINOR..9 POSITIONS

The sheet music displays nine positions of the E Harmonic Minor scale on a guitar neck. Each position is shown on a separate staff, with fingerings indicated below the notes. The positions are labeled I through IX.

- Position I:** Fret 0. Fingerings: 0, 2, 3, 1; 2, 4, 0; (4), 2, 0, 1, 4; 0, 2.
- Position II:** Fret 1. Fingerings: 1-1, 3, 4, 3, 4; 1, 1, 3, 4.
- Position III:** Fret 2. Fingerings: (s) 4, 2; 1, 2, 1, 2.
- Position IV:** Fret 3. Fingerings: 4, 1, 2; (s) 1, 2.
- Position V:** Fret 4. Fingerings: 1-1, 3, 4, 2, 3, 4; (s) 1, 2, 4, 1.
- Position VI:** Fret 5. Fingerings: (s) 4-4, 2, 3, 1; 2, 3, 4.
- Position VII:** Fret 6. Fingerings: 1, 3, 4; (s) 4, 2.
- Position VIII:** Fret 7. Fingerings: 1-1, 1, 2, 3; (s) 1, 2, 3; (s) 4, 1, 4.
- Position IX:** Fret 8. Fingerings: 1-1, 3, 4, 1, 2.

Sheet music for E Minor Etude (solo) showing measures IX, XI, XII, and a continuation. The music is in E major (two sharps) and consists of four staves of sixteenth-note exercises. Measure IX starts with a descending scale pattern. Measure XI begins with a descending eighth-note pattern. Measure XII continues the sixteenth-note exercises. Fingerings are indicated above the notes, such as (s), 1, 2, 3, 4, and 1-1, 3, 4, 1.

### *E Minor Etude (solo)*

Sheet music for E Minor Etude (solo) with performance instructions and dynamics. The piece starts with a dynamic of *slowly* and *Moderato*. It includes various dynamics like *p.*, *p.*, *p.*, *p.*, *V*, *VII*, *Rall.*, *accel.*, *poco a poco*, *Rit.*, *Atempo*, *III*, *V*, *f*, and *pp*. The piece concludes with a *fine*.

## CHORD-SCALE RELATIONSHIPS... DOM 7th CHORDS

[For the purpose of improvisation]

1. THE CONDITION OF THE [3] HIGHEST DEGREES [TENSIONS 9, 11, 13] ON ALL DOM7ths WITH SCALE TONE ROOTS IS CONTROLLED BY THE PRECEDING SCALE.

I7, II7, V7 = 1 3 5 b7 9 [11] 13.. Maj. scale from Intended Tonic [I. T.]

VI7 = " 9 [11] [b13].. Real Melodic Min. scale from I. T.

III7, VII7 = " b9 [11] [b13] .. Harmonic Min. scale from I. T. \*

IV7 = " 9 +11 13.. Real Mel. Min. scale from chord 5th

\* The III7 and VII7 chords have a "built in" b9. When the 9th is flattened it is truly altered and sharp 9 is compatible with it. By treating the ♯9 melodically as b3, the NATURAL MINOR scale is the result. This is a second choice of related scale. All eight notes of the combined Harmonic and Natural minor scales are also used.

2. THESE [3] HIGH DEGREES ON ALL DOM7ths WITH NON-SCALE TONE ROOTS ARE CONSTANT [9, +11, 13] AND THEY ARE ALL TREATED THE SAME AS THE IV7 CHORD.

\* \* \* \*

Maj=Major/R. M. M.=Real Melodic Minor/H. M.=Harmonic Min. /N. M.=Natural Min.

### SUB-DOM(OR TONIC) MINOR SOUND

All Real Mel. Min Scales from Chord 5th [up a 5th]

bII7 - bIII7 - IV7 - bV7 - bVI7 ————— bVII7 —————

I7 ————— II7 ————— III7 ————— V7 ————— VI7 ————— VI7<sup>\*\*</sup><sup>b9</sup> ————— VII 7

Maj. Maj. H. M. Maj. R. M. M. H. M. H. M.  
[N. M.] [N. M.] (N. M.) [N. M.]

Maj. or Min. scales from Intended Tonic [I. T.= down a 5th]

### DOMINANT SOUND

\*\* NOTE: One structure containing an added alteration [not forced on it by the preceding scale sound].. VI7b9.. has been included here because it is encountered so often that we have become conditioned to hear it as the "norm". The VI7 with un-altered 9 is usually found only as a result of the melody being this note.

[DOM 7th CHORDS AND RELATED SCALES]

HAVE SOMEONE PLAY THE PROGRESSIONS FOR YOU [OR USE A TAPE RECORDER] AND PRACTICE THE PROPER SCALES OVER THE FOLLOWING CHORD SEQUENCES.

Available melodic [and harmonic] tensions contained in the scale							
I	III7 [ $\flat$ 13 + 9 $\flat$ 9]	VIIm7	VI7 [ $\flat$ 13 9]	IIIm7	V7 [13 9]	I	
Key of C MAJOR	C	E7[ $\flat$ 9]	Am7	A9	Dm7	G7	C
F MAJOR	F	A7[ $\flat$ 9]	Dm7	D9	Gm7	C7	F
B $\flat$ MAJ.	B $\flat$	D7[ $\flat$ 9]	Gm7	G9	Cm7	F7	B $\flat$
G MAJOR	G	B7[ $\flat$ 9]	Em7	E9	Am7	D7	G
D MAJOR	D	F $\sharp$ 7[ $\flat$ 9]	Bm7	B9	Em7	A7	D
E $\flat$ MAJ.	E $\flat$	G7[ $\flat$ 9]	Cm7	C9	Fm7	B $\flat$ 7	E $\flat$
A $\flat$ MAJ.	A $\flat$	C7[ $\flat$ 9]	Fm7	F9	B $\flat$ m7	E $\flat$ 7	A $\flat$
		H. M. from I. T.		R. M. M. from I. T.		Maj from I. T.	

Available melodic [and harmonic] tensions contained in the scale							
I	VII7 [ $\flat$ 13 + 9 $\flat$ 9]	I	** VI7 [ $\flat$ 13 + 9 $\flat$ 9]	II7 [13 9]	V7 [13 9]	I	
Key of C MAJOR	C	B7[ $\flat$ 9]	C	A7 $\flat$ 9	D9	G7	C
F MAJOR	F	E7[ $\flat$ 9]	F	D7 $\flat$ 9	G9	C7	F
B $\flat$ MAJ.	B $\flat$	A7[ $\flat$ 9]	B $\flat$	G7 $\flat$ 9	C9	F7	B $\flat$
G MAJOR	G	F $\sharp$ 7[ $\flat$ 9]	G	E7 $\flat$ 9	A9	D7	G
D MAJOR	D	C $\sharp$ 7[ $\flat$ 9]	D	B7 $\flat$ 9	E9	A7	D
E $\flat$ MAJ.	E $\flat$	D7[ $\flat$ 9]	E $\flat$	C7 $\flat$ 9	F9	B $\flat$ 7	E $\flat$
A $\flat$ MAJ.	A $\flat$	G7[ $\flat$ 9]	Ab	F7 $\flat$ 9	B $\flat$ 9	E $\flat$ 7	A $\flat$
		H. M. from I. T.			Maj from I. T.		

[DOM 7th CHORDS & RELATED SCALES]

	I	IV7 [13] +11 9	III <sup>m</sup> 7	♭III7 [13] +11 9	II <sup>m</sup> 7	♭II7 [13] +11 9	I
Key of C MAJOR	:C	F9	Em7	E♭9	Dm7	D♭9	C
F MAJOR	F	B♭9	Am7	A♭9	Gm7	G♭9	F
B♭ MAJ.	B♭	E♭9	Dm7	D♭9	Cm7	C♭9 [B9]	B♭
G MAJOR	G	C9	Bm7	B♭9	Am7	A♭9	G
D MAJOR	D	G9	F♯m7	F9	Em7	E♭9	D
E♭ MAJ.	E♭	A♭9	Gm7	G♭9	Fm7	F♭9 [E9]	E♭
A♭ MAJ.	A♭	D♭9	Cm7	C♭9 [B9]	B♭m7	A9	A♭
R. M. M. from chord 5th							

	I	I7 [13] 9	IV	♭VI7 [13] +11 9	V7 sus4 [II <sup>m</sup> 7]	♭II7 [13] +11 9	I
Key of C MAJOR	:C	C9	F	A♭9	G9sus4 [Dm7]	D♭9	C
F MAJOR	F	F9	B♭	D♭9	C9sus4 [Gm7]	G♭9	F
B♭ MAJ.	B♭	B♭9	E♭	G♭9	F9sus4 [Cm7]	C♭9 [B9]	B♭
G MAJOR	G	G9	C	E♭9	D9sus4 [Am7]	A♭9	G
D MAJOR	D	D9	G	B♭9	A9sus4 [Em7]	E♭9	D
E♭ MAJ.	E♭	E♭9	A♭	C♭9 [B9]	B♭9sus4 [Fm7]	F♭9 [E9]	E♭
A♭ MAJ.	A♭	A♭9	D♭	F♭9 [E9]	E♭9sus4 [B♭m7]	A9	A♭
Maj from I. T.				R. M. M. from chord 5th			

[DOM 7th CHORDS & RELATED SCALES]

Key of C MAJOR	I	$\flat V7 \begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	IV	$\flat VII7 \begin{bmatrix} 13 \\ +11 \\ 9 \end{bmatrix}$	I	$V7 \begin{bmatrix} 13 \\ 9 \end{bmatrix}$	I	:
	:C	G $\flat$ 9	F	B $\flat$ 9	C	G7	C	:
F MAJOR	F	C $\flat$ 9 [B9]	B $\flat$	E $\flat$ 9	F	C7	F	
B $\flat$ MAJ.	B $\flat$	F $\flat$ 9 [E9]	E $\flat$	A $\flat$ 9	B $\flat$	F7	B $\flat$	
G MAJOR	G	D $\flat$ 9	C	F9	G	D7	G	
D MAJOR	D	A $\flat$ 9	G	C9	D	A7	D	
E $\flat$ MAJ.	E $\flat$	A9	A $\flat$	D $\flat$ 9	E $\flat$	B $\flat$ 7	E $\flat$	
A $\flat$ MAJ.	A $\flat$	D9	D $\flat$	G $\flat$ 9	A $\flat$	E $\flat$ 7	A $\flat$	
R. M. M. from chord 5th								

IT IS NECESSARY THAT YOU KNOW [VERY WELL] THE NORMAL CONDITION OF TENSIONS ON ALL DOM7th STRUCTURES.. SO YOU WILL INSTANTLY RECOGNIZE ANY ALTERATIONS THAT MAY BE PRESENT. THE EFFECT OF SPECIALLY ALTERED DEGREES ON DOM7th CHORD-SCALE RELATIONSHIPS WILL BE DISCUSSED LATER.

..... From this point on, all chord-scale pages consist of a great deal of information applicable to composition... spontaneous or otherwise, presented very concisely. As this concerted presentation can be confusing, the material must be worked out by the interested student very gradually over a considerable period of time.

DETERMINE THE SCALE FOR A CHORD BY  
ITS EFFECT ON THE SCALE PRECEDING IT.

## PRACTICAL FINGERINGS FOR MOVING FROM POSITION TO POSITION

### 4-4 AND 1-1

FINGER SLIDES EMPLOYING THE HALF STEP.

Two musical staves are shown. The first staff is in F major scale position, showing a 4-4 slide from the 4th fret to the 1st fret. The second staff is in C harmonic minor scale position, showing a 1-1 slide from the 1st fret to the 2nd fret. Both staves use fingerings 1, 2, 3, 4, 5, and 6.

C Harm. Min scale

[\*No descent with 4th finger slides]

THE PRECEDING 1st AND 4th FINGER SLIDES ARE ALSO POSSIBLE [AND PRACTICAL] FOR DISTANCES OF FROM 2 to 3 FRETS...

### Bb Maj scale

### A Harm. Min scale

Two musical staves are shown. The first staff is in Bb major scale position, showing a 4-4 slide from the 4th fret to the 1st fret. The second staff is in A harmonic minor scale position, showing a 1-1 slide from the 1st fret to the 2nd fret. Both staves use fingerings 1, 2, 3, 4, 5, and 6.

### F maj scale

### C Harm. min scale

Two musical staves are shown. The first staff is in F major scale position, showing a 3-4 slide from the 3rd fret to the 4th fret. The second staff is in C harmonic minor scale position, showing a 1-1 slide from the 1st fret to the 2nd fret. Both staves use fingerings 1, 2, 3, 4, 5, and 6.

### 13-13

EMPLOYING THE HALF STEP.....

### 12-13

12-12 [VARIATIONS]

### C maj scale

### G Real mel. min scale

Two musical staves are shown. The first staff is in C major scale position, showing a 4-1-3-1 slide from the 4th fret to the 1st fret. The second staff is in G real melodic minor scale position, showing a 4-1-3-1 slide from the 4th fret to the 1st fret. Both staves use fingerings 1, 2, 3, 4, 5, and 6.

### F maj scale

### D Harm. min scale

Two musical staves are shown. The first staff is in F major scale position, showing a 2-1-3-4 slide from the 2nd fret to the 4th fret. The second staff is in D harmonic minor scale position, showing a 4-1-2-1-3-4 slide from the 4th fret to the 1st fret. Both staves use fingerings 1, 2, 3, 4, 5, and 6.

### F Real mel. min scale

### F<sup>O</sup> scale

Two musical staves are shown. The first staff is in F real melodic minor scale position, showing a 2-4-1-2-1-3-4 slide from the 2nd fret to the 4th fret. The second staff is in F octatonic scale position, showing a 1-3-4-1-2-1-2-4 slide from the 1st fret to the 4th fret. Both staves use fingerings 1, 2, 3, 4, 5, and 6.

**1-2 3-4 THE DOUBLE STRETCH... EMPLOYING THE HALF STEP.**

Fmaj scale                              G<sup>o</sup>scale

The image shows two staves of music. The left staff is for F major (F major scale) and the right staff is for G minor (G° scale). Both staves feature sixteenth-note patterns. Fingerings are indicated above the notes: for F major, '1 2 3 4' and '2 3 4 1' over a group of four notes; for G minor, '1 2 3 4' and '1 2 3 4' over groups of four notes. Arrows point from the fingerings to specific notes in the patterns.

**13-24 FINGER EXCHANGE... EMPLOYING THE HALF STEP**

Fmaj scale                              Dmaj scale

The image shows two staves of music. The left staff is for F major (F major scale) and the right staff is for D major (D major scale). Both staves feature sixteenth-note patterns. Fingerings are indicated above the notes: for F major, '1 3-2 4' and '3-2 4 1' over a group of four notes; for D major, '1 3-2 4' and '3-2 4 2' over groups of four notes. Arrows point from the fingerings to specific notes in the patterns.

**124-124 REPEATED FINGERING... SEPARATED BY A WHOLE STEP**

Gmaj scale                              Cmaj scale

The image shows two staves of music. The left staff is for G major (G major scale) and the right staff is for C major (C major scale). Both staves feature sixteenth-note patterns. Fingerings are indicated above the notes: for G major, '1 2 4-1 2 4 1' and '4 1 3 4' over groups of four notes; for C major, '3 1 4 2' and '1-4 2 1 2' over groups of four notes. Arrows point from the fingerings to specific notes in the patterns.

**134-134 REPEATED FINGERING... SEPARATED BY A WHOLE STEP.**

Gmaj scale                              Cmaj scale

The image shows two staves of music. The left staff is for G major (G major scale) and the right staff is for C major (C major scale). Both staves feature sixteenth-note patterns. Fingerings are indicated above the notes: for G major, '2 4 1 2 4 1 3 4 -' and '1 3 4 1 3 1 2' over groups of four notes; for C major, '4 2 4 3 1-4 3 1' and '4 2 1 4 2' over groups of four notes. Arrows point from the fingerings to specific notes in the patterns.

**13-134 [VARIATION OF ABOVE]**

C Real Mel Min Scale

The image shows a single staff of music for the C Real Melodic Minor Scale. It features sixteenth-note patterns with fingerings above the notes: '1 3-1 3 1 2 4' and '2 1 4 3 1 3 1' over groups of four notes. Arrows point from the fingerings to specific notes in the patterns.

**13-124 [VARIATION OF ABOVE]**

Fmaj scale

The image shows a single staff of music for the F major scale. It features sixteenth-note patterns with fingerings above the notes: '1 3-1 2 4 1 3 4' and '3 1 4 2 1 3 1' over groups of four notes. Arrows point from the fingerings to specific notes in the patterns.

ANALYZE THE INTERVALS INVOLVED IN THE PRECEDING POSITION TO POSITION FINGERINGS. YOU WILL FIND MANY OTHER POSSIBILITIES FOR APPLICATION, ESPECIALLY WHEN USED IN COMBINATIONS.

All of the fingerings employing the half step are very reliable as they do not require looking at the fingerboard. The others are sometimes dangerous when the music and/or conductor demand your full attention.

## CHORD CONSTRUCTION...3 NOTE VOICINGS

DOMINANT 7th CHORDS ... Preparation of Close and Open Voicings

THE 3rd AND  $\flat$ 7th CHORD DEGREES OF A DOM7th STRUCTURE ARE CALLED THE TRITONE. This tritone interval [an augmented 4th or a diminished 5th] divides our twelve tone [chromatic] scale exactly in half. Therefore each tritone [by itself] represents the sound of two Dom7th chords...their roots being separated by the same  $\sharp$ 4 or  $\flat$ 5 interval. A third note must be added to a tritone to remove this ambiguity.

In a cycle five chord progression, tritones move chromatically downward. The  $\flat$ 7 of the 1st chord moves to 3 of the next chord, which moves to  $\flat$ 7 of the next and so on.

IN THE FOLLOWING STUDIES, ROOT AND FIFTH CHORDAL DEGREES ARE ADDED TO CHROMATIC TRITONE SEQUENCES [REPRESENTING CYCLE 5 PROGRESSIONS] AS FOLLOWS: 1.] BELOW 2.] ABOVE 3.] BETWEEN.



TRITONE ON 3rd & 4th STRINGS [ $\flat$ 7, 3 in the lead]

G7    C7    F7    B $\flat$ 7    E $\flat$ 7    A $\flat$ 7    D $\flat$ 7    C $\sharp$ 7    F $\sharp$ 7    B7    E7    A7    D7    G7

TRITONE ON 2nd & 3rd STGS. [ $\flat$ 7, 3 in the lead]

B7 E7 A7 D7 G7 C7 F7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 F $\sharp$ 7 B7

All Roots →

5th Rt etc. → Rt 5th etc. →

All 5ths →

Rt 5th etc. → 5th Rt etc. →

2

TRITONE ON 4th & 5th STRINGS [Rt, 5 in the lead]

D7 G7 C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7 B7 E7 A7 D7

All Roots →

5th Rt etc. → Rt 5th etc. →

All 5ths →

Rt 5th etc. → 5th Rt etc. →

TRITONE ON 3rd & 4th STGS. [Rt, 5 in the lead]

G7 C7 F7 B<sub>b</sub>7 E<sub>b</sub>7 A<sub>b</sub>7 D<sub>b</sub>7 C<sup>#</sup>7 F<sup>#</sup>7 B7 E7 A7 D7 G7

All Roots

5th Rt etc.

Rt 5th etc.

All 5ths

Rt 5th etc.

5th Rt etc.

3

TRITONE ON 2nd & 4th STRINGS [3, b7 in the lead]

D7 G7 C7 F7 B<sub>b</sub>7 E<sub>b</sub>7 A<sub>b</sub>7 A<sub>b</sub>7 D<sub>b</sub>7 F<sup>#</sup>7 B7 E7 A7 D7

Rt 5th etc.

5th Rt etc.

TRITONE ON 3rd & 5th STGS. [3, b7 in the lead]

B<sup>7</sup> E7 A7 D7 G7 C7 F7 B<sub>b</sub>7 E<sub>b</sub>7 A<sub>b</sub>7 D<sub>b</sub>7 G<sub>b</sub>7

Rt 5th etc.

5th Rt etc.

NOTE: The Tritone [interval of ♯4 or b5] should not be used below B-F as found on the 5th and 4th strings respectively... The sound becomes "cloudy" from this point on down in pitch.

CHORD  
SPELLING... ARPEGGIOS..4 NOTE D<sub>b</sub> CHORDS

D<sub>b</sub>ma7      D<sub>b</sub>m7      D<sub>b</sub>6      D<sub>b</sub>m6      D<sub>b</sub>7

D<sub>b</sub>m7      D<sub>b</sub>7sus4      D<sub>b</sub>7 + 5      D<sub>b</sub>7flat5      D<sub>b</sub>m7flat5

D<sub>b</sub><sup>0</sup>[7]

CHORD  
SPELLING... ARPEGGIOS..4 NOTE B CHORDS

Bma7

Bm7

B6

Bm6

B7

Bm7

B7sus4

B7 + 5

B7b5

Bm7b5

B<sup>o</sup>[7]

## RHYTHM GUITAR-THE RIGHT HAND

### SAMBA #1 [IN 2]

F (V) C7 F

### VARIATIONS

1. Dm A7 Dm  
2. G D7 G  
3. Em B7 Em

### SAMBA #2

Ab (V) Eb7 (y\*) Ab

### VARIATIONS

1. Fm C7 Fm  
2. Bb F7 Bb  
3. Gm D7 Gm  
Simile

# Polka Dot (Polka - duet)

**A**

G7 G° G7 VII C G7 C

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

C IX A7 D7 VII G7 C 4 1 2 4 C 4 1-1 2 3 E7+ B°

**B**

VII Am G Am[6] Em Bm C B7 E7 B7 Em

1. 2.

**C**

Am[6] C D7 G7 C G7

1-1 2 1-1 4

**D**

C IX A7 D7 VII G7 C F C

D 4 1 2 1 3 1 4 1 2 1 4 2  
 VII C7 F C7 F VIII C7

X IX VIII VII V  
 F G7 [b5] C7 F [Bb m] VII F V  
 Dm C Dm[6] Am

Em F E7 A7 E7 Am Dm C D7 G7  
 VII Dm C D7 G7

F C G7 C C IX

A7 D7 G7 VII C 4 1 C F C C fine

## MAJOR SCALES.. POSITION VIII

[12 KEYS-THRU CYCLE 5]

The musical score consists of 12 staves, each representing a different key signature from C major to B major. The exercises are designed for the eighth position of the guitar neck. Fingerings are indicated above the strings, and slurs are used to group notes. The first staff is in C major (no sharps or flats), and the last staff is in B major (two sharps). The middle staff is labeled 'VIII'.

**Fingerings:**

- Staff 1: (s) 1 3 4 1 3 4 (s)
- Staff 2: 1 3 4 1 3 4 (s)
- Staff 3: (s) 1 3 4 1 3 1
- Staff 4: 4 1 3 4 1 3 4 (s)
- Staff 5: 4 1 3 4 1 (s)
- Staff 6: 2 4 1 2 4 (s)
- Staff 7: 2 4 1 2 4 (s)
- Staff 8: (s) 1 2 4 1 2 4 (s)
- Staff 9: 1 2 4 1 2 4 (s)
- Staff 10: (s) 1 2 4 1 2 3 (s)
- Staff 11: 3 1 2 3 (s) 1 2 4 (s)
- Staff 12: 3 1 2 3 (s) 1 2 4

## CHORDS...3 NOTE VOICINGS

### MELODIZATION OF TONIC MAJOR CHORDS

MELODIC DEGREES = MAJOR SCALE FROM CHORD NAME.

[\* 6th degree necessary as an undervoice]

### MELODIZATION OF MINOR [7th] CHORDS AS VIIm7

MELODIC DEGREES = MAJOR SCALE FROM  $\flat 3$  OF CHORD.

[\*\*Melodic degrees shown in parentheses must be used only in passing]

As the preceding I [maj] and VIIm7 chords produce the same tonic major sound, their voicings are interchangeable. [C = Am7, F = Dm7, B $\flat$  = Gm7] This is called DIATONIC SUBSTITUTION... The replacement of one chord with another that represents the sound of the SAME SCALE and CHORD FUNCTION, [Tonic, Sub-dom & Dom]....whose chord tones are derived from higher or lower scale degrees.

MELODIZATION OF SUB-DOM, MAJOR CHORDS

MELODIC DEGREES = MAJOR SCALE FROM 5th OF CHORD.

**A<sub>b</sub>**    1    9    3    +4\*    5    6    7    6    5 +4    3    9    1

**C**

**F**

[\* #4 IS A DIATONIC TENSION ON IV CHORDS]

MELODIZATION OF MINOR [7th] CHORDS AS II<sup>m</sup>7

MELODIC DEGREES = MAJOR SCALE FROM b7 OF CHORD.

**Fm[7]**    b3    4    5    (6)    b7    1    9    1    b7    (6)    5    4    b3

**Am[7]**

**Dm[7]**

AS the preceding IV [maj] and II<sup>m</sup>7 chords produce the same sub-dominant sound, their voicings are interchangeable. [A<sub>b</sub> = Fm7, C = Am7, F = Dm7]

CHORD  
SPELLING.... ARPEGGIOS..4 NOTE F# CHORDS

F#ma7

F#m7

F#6

F#m6

F#7

F#m7

F#7sus4

F#7 + 5

F#7b5

F#m7b5

F#O[7]

**CHORD  
SPELLING... ARPEGGIOS..4 NOTE G<sub>b</sub> CHORDS**

[All fingering from preceding F<sup>#</sup> arpeggios]

Sheet music showing ten different 4-note chords in G<sub>b</sub> major, each with a specific fingering pattern indicated by numbers above the notes. The chords are:

- G<sub>b</sub>ma7
- G<sub>b</sub>m7
- G<sub>b</sub>6
- G<sub>b</sub>m6
- G<sub>b</sub>7
- G<sub>b</sub>m7
- G<sub>b</sub>7 sus4
- G<sub>b</sub>7 + 5
- G<sub>b</sub>7b5
- G<sub>b</sub>m7b5
- [also see C7b5]
- G<sub>b</sub><sup>0</sup>[7]

**4 NOTE C<sup>#</sup> CHORDS**

[Fingering from preceding D<sub>b</sub> arpeggios]

Sheet music showing four different 4-note chords in C<sup>#</sup> major, each with a specific fingering pattern indicated by numbers above the notes. The chords are:

- C<sup>#</sup>ma7
- C<sup>#</sup>m7
- C<sup>#</sup>6
- C<sup>#</sup>m6

(2)

C#7      1 4 2 1 2 2 1 3  
C#m7 1 3 2 1 2 1 4 3  
C#7sus4 1 1 2 1 2 3 1 3  
C#7+5 1 4 3 1 2 2 1 3  
C#7b5 1 4 1 4 2 2 4 3  
C#m7b5 1 3 1 4 2 1 4 3  
C#7o[7] 1 3 1 4 2 1 4 2

#### 4 NOTE Cb CHORDS

[Fingering from preceding B arpeggios]

Cbma7 3 2 1 4 4 3 2 3  
Cb m7 4 2 1 4 3 1 3 3 2 1 2  
Cb 6 3 2 1 2 1 1 3 1  
Cb m6 3 1 2 1 3 3 1  
Cb 7 3 2 1 3 1 4 3 1 3  
Cb m7 3 1 4 3 1 3 3 1 3  
Cb 7sus4 3 3 1 3 4 4 3 1 3  
Cb 7+5 3 2 1 3 1 4 1 4 1 3  
Cb 7b5 3 2 4 3 1 1 2 bbb  
Cb m7b5 3 1 4 3 1 3 bbb 2 bbb 1

## CHORDS...3 NOTE VOICINGS

Dom7th Chords...Open Voicings, All Inversions

Chord voicings notated here as (•) should be used only in passing because of the following reasons; 1. Incomplete structure [indefinite sound]...2. Weak degree in the "bass".

G7      [sus4]      G7      [13]      G7      G9      G7      C

C7      C9      C7      [sus4]      C7      [13]      C7      F

NOTE:

MOST 3 PART CHORD VOICINGS WITHOUT THE ROOT DO NOT HAVE A WELL DEFINED SOUND...UNLESS; [1] THEY FOLLOW A STRONG VOICING [INCL. THE ROOT] OF THE SAME CHORD..OR [2] THEY ARE THE 2nd CHORD OF A STRONG CADENCE, CLOSELY VOICE LED FROM THE FIRST CHORD [WHICH HAS SET THE TONALITY]..OR [3] THEY ARE A SPREAD VOICING WITH THE 5th DEGREE ON THE BOTTOM, SOUNDING IN THE LOW REGISTER.

## Bb MAJOR SCALE..12 POSITIONS

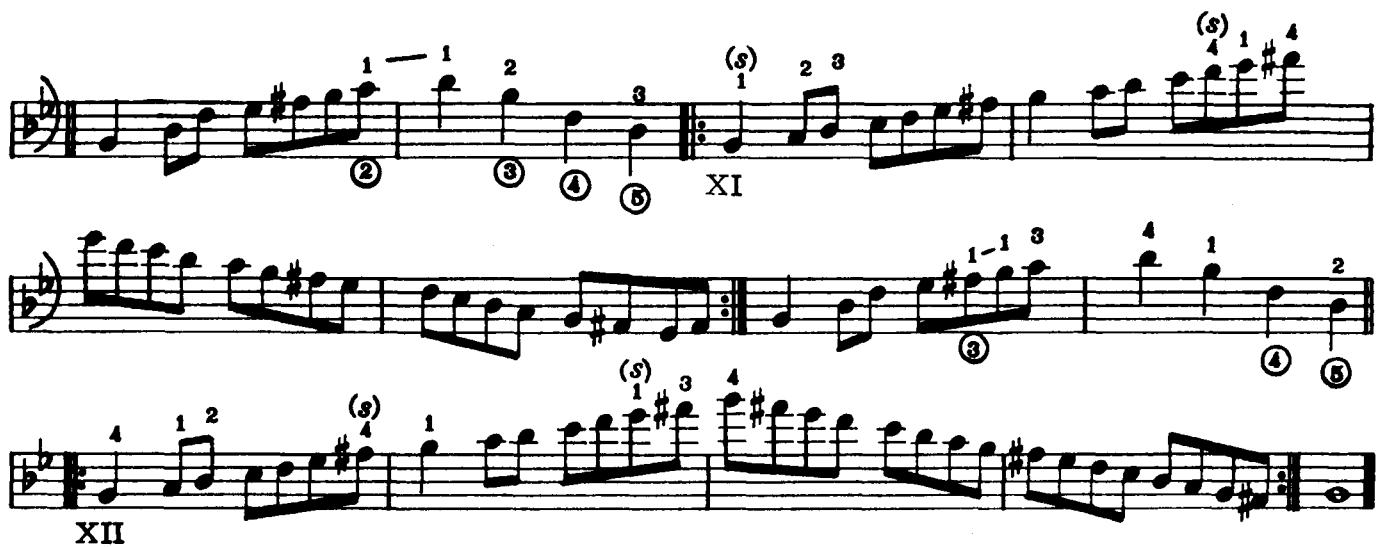
The image displays twelve staves of musical notation for the Bb Major scale, arranged vertically. Each staff represents a different position or fingering pattern. The positions are labeled I through XII on the left side of each staff. The notation consists of eighth-note patterns on a single-line staff. Fingerings are indicated above the notes, often using Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and letters (S, 1, 2, 3, 4). Some positions also include additional markings like 1-1, 2-3, and 4-4.

- I: (4) 1 3 0 1 3 0 2 3 1 3 4 1 0 3 1
- II: (S) 2 4
- III: 4 1 3 (4) 1 1 2
- IV: a 1 2 4-4 1
- V: 2 4 1
- VI: 1 3 4 (S)
- VII: 1 2 4 1 2 3 1-
- VIII: 1 3 4
- IX: 1 2 4
- X: 4 1 3 1-1 2
- XI: (S) 1 2 3 (S) 2 4 1 3 4 4-4 1
- XII: 2 4 1

## G HARMONIC MINOR..9 POSITIONS

The musical score displays ten positions of the G Harmonic Minor scale across five staves. The positions are labeled II, III, IV, V, VII, IX, and X. Each position includes fingerings and slurs.

- Position II:** Fingerings: (s) 1, 2. Measures show notes 4, 1, 2.
- Position III:** Fingerings: 1, 1, 3, 4. Measures show notes 1, 3, 4.
- Position IV:** Fingerings: (s) 1, 2, 3. Measures show notes 1, 2, 3.
- Position V:** Fingerings: 1-1, 3, 4, 3, 1. Measures show notes 1-1, 3, 4, 3, 1.
- Position VII:** Fingerings: (s) 4, 2. Measures show notes 1-1, 3, 4, 2.
- Position IX:** Fingerings: 1-1, 3, 4, 2, 3, 4, (s), 1, 2, 4, 1. Measures show notes 1-1, 3, 4, 2, 3, 4, (s), 1, 2, 4, 1.
- Position X:** Fingerings: (s) 4-4, 2, 3, 1, 2, 3, 4, 5. Measures show notes 4-4, 2, 3, 1, 2, 3, 4, 5.



## *Etude In G Minor (solo)*

Slowly [Rubato]

II                          IV                          X

V                          III                          To coda                          1.

II

2.                          II                          V                          VIII                          XI                          X

VI                          IV                          II                          VII

D. C. al coda

Coda

VI                          III                          II                          III                          II                          fine

## ARPEGGIOS...DIMINISHED 7th CHORDS

CHORD SPELLING MOST USED

Because the notes of the Dim. 7th chord divide the chromatic scale into 4 equal parts [all minor 3rd intervals] any chord tone may be considered the root. To eliminate the use of double flats in notation, chord spelling varies. Dim. 7th chords are often notated as if they were constructed from major scale degrees 1 b3 b5 6 and 1 b3 #4 6 as well as 1 b3 b5 bb7. . . The number 7 is not usually used with Diminished chord symbols..the 7th chordal degree is always assumed [unless a 3 note structure is specified by the word "triad"]...

(Scale degrees from chord name)

The image displays 12 musical staves, each representing an arpeggio for a different diminished 7th chord. Each staff includes a box indicating the chord's spelling and a treble clef staff below it showing the corresponding scale degrees.

- Row 1:**
  - C#°:** Chord spelling 1 b3 b5 bb7. Treble staff: 1 3 1 4. Bass staff: V 2.
  - E°:** Chord spelling 1 b3 b5 6. Treble staff: 1 3 1 4. Bass staff: E 2.
  - G°:** Chord spelling 1 b3 #4 6. Treble staff: 1 3 1 4. Bass staff: G 2.
- Row 2:**
  - A°:** Chord spelling 3 1 4. Treble staff: 3 1 4. Bass staff: A 2.
  - G°:** Chord spelling 1 2 1 3. Treble staff: 1 2 1 3. Bass staff: G 2.
  - Bb°:** Chord spelling 2 1 3. Treble staff: 2 1 3. Bass staff: Bb 2.
- Row 3:**
  - A#°:** Chord spelling 2 1 3. Treble staff: 2 1 3. Bass staff: A# 2.
  - C#°:** Chord spelling 1 2 1 3. Treble staff: 1 2 1 3. Bass staff: C# 2.
  - E°:** Chord spelling 1 2 1 3. Treble staff: 1 2 1 3. Bass staff: E 2.
- Row 4:**
  - G°:** Chord spelling 1 2 1 3. Treble staff: 1 2 1 3. Bass staff: G 2.
  - Bb°:** Chord spelling 1 2 1 3. Treble staff: 1 2 1 3. Bass staff: Bb 2.
  - Db°:** Chord spelling 1 2 1 3. Treble staff: 1 2 1 3. Bass staff: Db 2.
- Row 5:**
  - F#°:** Chord spelling 1 b3 b5 bb7. Treble staff: 1 3 1 4. Bass staff: F# 2.
  - A°:** Chord spelling 1 b3 b5 6. Treble staff: 1 3 1 4. Bass staff: A 2.
  - C°:** Chord spelling 1 b3 #4 6. Treble staff: 1 3 1 4. Bass staff: C 2.
- Row 6:**
  - A°:** Chord spelling 4 2 1 3. Treble staff: 4 2 1 3. Bass staff: A 2.
  - C°:** Chord spelling 4 2 1 3. Treble staff: 4 2 1 3. Bass staff: C 2.
  - Eb°:** Chord spelling 4 2 1 3. Treble staff: 4 2 1 3. Bass staff: Eb 2.
- Row 7:**
  - D#°:** Chord spelling 2 1 3. Treble staff: 2 1 3. Bass staff: D# 2.
  - F#°:** Chord spelling 2 1 3. Treble staff: 2 1 3. Bass staff: F# 2.
  - A°:** Chord spelling 2 1 3. Treble staff: 2 1 3. Bass staff: A 2.

1 b3 b5 bb7      1 b3 b5 6      1 b3 #4 6

B°      D°      F°

D°      F°      A♭°

G♯°      B°      D°

### ARPEGGIOS...DOM 7b5 CHORDS

Because the notes of the Dom. 7b5 chord divide the chromatic scale into 2 like parts [each consisting of 4 half steps and 2 half steps] the structure can be named from the b5 as well as the root.

A7b5 [\*E♭7b5]

D7b5 [A♭7b5]

G7b5 [D♭7b5]

C7b5 [G♭7b5]

F7b5 [B7b5]

B♭7b5 [E7b5]

C♯7b5 [G7b5]

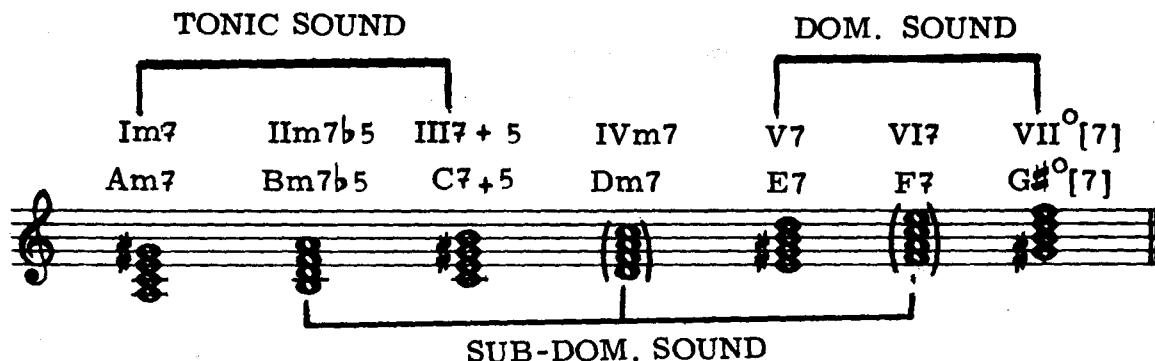
F♯7b5 [C7b5]

B7b5 [F7b5]

E7b5 [B♭7b5]

[\* ENHARMONIC SPELLING = same sound but different notation]

## THEORY...DIATONIC 7th CHORDS-HARMONIC MINOR



### NOTE THE FOLLOWING:

- 1.] The Tonic chord is usually a [minor] triad... however it is sometimes found brightened up with the 6th degree borrowed from the Melodic minor scale.
- 2.] The II chord is always a Min7b5.
- 3.] IIIm7b5 is often [and mis-leadingly] referred to as IVm6. [Bm7b5 = Dm6]
- 4.] The 9th degree on V7 is always b9.
- 5.] IVm7 and VI7 usually occur as passing chords for they tend to suggest the sound of relative major [or natural minor].

Expect anything to happen in minor keys... from the most basic diatonic Harmonic minor relationships to a "conglomeration" of [temporary] sounds borrowed from Real or Traditional Melodic and Natural minor scales.

\* \* \* \* \*

### ARPEGGIO AND SCALE STUDY

[Play in all possible areas of the fingerboard]

[play entire sequence without changing position - don't "baby" your fingers]



MELODIZATION OF DOM7th CHORDS AS IV7 AND  $\flat$ VII7

MELODIC DEGREES = REAL MELODIC MIN. SCALE FROM 5th DEGREE OF CHORD.

$\overline{1} \quad \overline{9} \quad \overline{3+11} \quad \overline{5 \quad 13 \quad \flat 7}$

MELODIZATION OF DOM7th CHORDS AS VI7

MELODIC DEGREES = REAL MELODIC MIN. SCALE FROM INTENDED TONIC.

$\overline{1 \quad 9 \quad 3 \quad 4} \quad \overline{5 \quad (\flat 13) \quad \flat 7}$

## MAJOR SCALES.. POSITION X

[12 KEYS-THRU-CYCLE 5]

The image shows a single page of sheet music for a guitar or similar stringed instrument, featuring 12 staves of music. Each staff represents a different key signature, corresponding to the 12 keys of the cycle. The music is written in a standard staff notation with a treble clef. The notes are primarily eighth notes, and the patterns are designed to be played using the 10th position of the neck (Position X). The first staff is in G major (no sharps or flats), and the last staff is in A major (one sharp). The middle staves represent the remaining keys: A minor (one flat), B minor (two flats), C major (no sharps or flats), D minor (one flat), E minor (two flats), F major (one sharp), G major (no sharps or flats), A minor (one flat), B minor (two flats), C major (no sharps or flats), D minor (one flat), and E minor (two flats). Each staff begins with a measure of eighth notes followed by a series of sixteenth-note patterns. The patterns are labeled with fingerings: (s) for slurs, and numbers 1, 2, 3, and 4 indicating which strings to play. The patterns are designed to be repeated, as indicated by the double bar lines and repeat signs at the end of each staff.

**PRINCIPAL REAL MELODIC MINOR SCALES.. POS. X**

The image displays eight staves of musical notation, each representing a different key signature. The keys are: C major (no sharps or flats), F major (one sharp), B-flat major (two sharps), E-flat major (three sharps), A-flat major (four sharps), D-flat major (five sharps), F-sharp major (one sharp), and G major (one sharp). Each staff consists of a treble clef, a key signature, a time signature of common time (indicated by a 'C'), and a series of eighth-note strokes representing the melodic minor scale. The scales are presented in a position of the 10th mode (X). Various numbers and letters are placed above the notes to indicate specific fingerings or scale degrees. For example, in the first staff (C major), the first note is labeled '1' and the second note is labeled '3'. In the second staff (F major), the first note is labeled '4' and the second note is labeled '1'. In the third staff (B-flat major), the first note is labeled '4' and the second note is labeled '1'. In the fourth staff (E-flat major), the first note is labeled '2' and the second note is labeled '4'. In the fifth staff (A-flat major), the first note is labeled '2' and the second note is labeled '4'. In the sixth staff (D-flat major), the first note is labeled '(s)' and the second note is labeled '2'. In the seventh staff (F-sharp major), the first note is labeled '(s)' and the second note is labeled '2'. In the eighth staff (G major), the first note is labeled '1' and the second note is labeled '3'. The notation uses vertical stems for all notes.

## CHORDS...3 NOTE VOICINGS

MAJ. 6th CHORDS... Close and Open Voicings

6th & 3rd IN THE LEAD

G6 C6 F6 B<sub>b</sub>6      %      %

(2) (3)      (2) (3)      (2) (3)

Roots      5th Rt      Rt 5th

3rd & 6th IN THE LEAD  
[Rt 5th, inside voice]

D6 G6 C6 F6 B<sub>b</sub>6 E<sub>b</sub>6

(2) (3)      (2) (3)      (2) (3)

ROOT & 5th IN THE LEAD

F6 B<sub>b</sub> E<sub>b</sub>6 A<sub>b</sub>      F B<sub>b</sub>6 E<sub>b</sub> A<sub>b</sub>6      F6 B<sub>b</sub>6 E<sub>b</sub>6 A<sub>b</sub>6

(2) (3)      (2) (3)      (2) (3)

MAJ. 7th CHORDS

3rd & [Maj] 7th IN THE LEAD

D7 G7 C7 F7      %      %

(2) (3)      (2) (3)      (2) (3)

Rts      Rt 5th      5th Rt

3rd & 7th IN THE LEAD  
[Rt & 5th, inside voice]

D7 G7 C7 F7 B<sub>b</sub>7 E<sub>b</sub>7

(2) (3)      (2) (3)

NO ROOT LEAD WITH MAJ. 7th

5th IN THE LEAD

G7 9 for 7 inside voicing

(2) (3)      (2) (3)

**MAJOR [6th & 7th] Chords... Open Voicings, All Inversions**

**CHORD CONSTRUCTION... 5 PART HARMONY**

A 9th chord [5 notes] is built by adding another note a 3rd above the four part structure.

.. Only dominant 7th and sus 4 chords will accept an alteration of a half step up or down to this added 9th.... i.e. C7**flat**9, C7**sharp**9 or +9 etc.

CHORD  
SPELLING. . . . . 5 NOTE ARPEGGIOS

9  
Maj. 7 and Dom 9th Chords

Fingering for all 5 note chords is shown in the 5th position with temporary changes to adjacent positions when necessary. After learning as written, transpose [and play] all structures from all letter names existing from pos. II thru- pos. X.

The musical score consists of 12 staves of 5-note arpeggios for guitar, arranged in two columns of six staves each. Each staff shows a different chord spelling in 5th position, with fingerings indicated above the notes. The chords include:

- Top row: Cma<sup>9</sup>, C9, Fma<sup>9</sup>, F9, Bbma<sup>9</sup>, Bb9, Ema<sup>9</sup>, Bma<sup>7</sup>, Ama<sup>7</sup>, A9, [D6], Eb<sup>9</sup>, Abma<sup>7</sup>, Ab<sup>9</sup>, [D<sup>b</sup>6], Ama<sup>7</sup>, A9, Dma<sup>7</sup>, D9, Gma<sup>7</sup>, G9, [C6], Abma<sup>7</sup>, Ab<sup>9</sup>, Dbma<sup>7</sup>, Db<sup>9</sup>, Gbma<sup>7</sup>, Gb<sup>9</sup>, [C<sup>b</sup>], and Db<sup>9</sup>.
- Middle row: V, [E<sup>b</sup>6], Ema<sup>9</sup>, B9, Ama<sup>7</sup>, B<sup>b</sup>9, E<sup>b</sup>ma<sup>7</sup>, B<sup>b</sup>ma<sup>7</sup>, Ab<sup>9</sup>, [D<sup>b</sup>6], Dma<sup>7</sup>, A9, Gma<sup>7</sup>, G9, [C6], Db<sup>9</sup>, Gbma<sup>7</sup>, Gb<sup>9</sup>, [C<sup>b</sup>], and Db<sup>9</sup>.
- Bottom row: Bma<sup>7</sup>, B<sup>b</sup>9, Ema<sup>7</sup>, B<sup>b</sup>ma<sup>7</sup>, Ab<sup>9</sup>, Dma<sup>7</sup>, A9, Gma<sup>7</sup>, G9, [C6], Abma<sup>7</sup>, Ab<sup>9</sup>, Dbma<sup>7</sup>, Db<sup>9</sup>, Gbma<sup>7</sup>, Gb<sup>9</sup>, [C<sup>b</sup>], and Db<sup>9</sup>.

The score uses various key signatures and time signatures throughout the staves. Fingerings are indicated above the notes, showing the 5th position with temporary changes to adjacent positions when necessary.

# Daydreams (duet)

Slow4

The musical score consists of four staves of music, likely for a duet, arranged vertically. The top staff shows a treble clef, common time, and a key signature of one flat. It includes chords F, D7[flat 9], Gm7, Gflat7, F, Fsharp, Gm7, and Am7 D7. The second staff shows a bass clef, common time, and a key signature of one flat. It includes chords Gm, Gm6, Gm7, D7, Gm, D+, Gm7, C7[flat 9], Am7, Ab7, Gm7, and C7. The third staff shows a treble clef, common time, and a key signature of one flat. It includes chords F, E7, Ebm7, Ab7, Db7, D, and Ebm7 Ab9 Ab7. The bottom staff shows a bass clef, common time, and a key signature of one flat. It includes chords Dflat, Dm7, G7, C7, Csharp, Dm7, and G7. Various performance markings such as 'alt.', circled numbers (1, 2, 3), and specific note heads are present throughout the score.

(b) (b) 8

sus4  
C9 C7 F D7[b9] Gm7 Gb7 F F#  
②

Gm7 Am7 D7 [b5] alt.  
① ② ③ Gm Gm6 Gm7 D7 Gm D+ Gm7 C7 [b9]  
Gm7 C7

F Am7[b5] alt. D7 D9 alt. Gm7 D7 Gm D+  
② ③ ② ③ alt. Gm7 D7 Gm D+

Rit. Gm7 C7[b9] Db7 Gb7 [add 6] F7

\* Observe strings indicated for top note of chord voicings

CHORD  
SPELLING... 5 NOTE ARPEGGIOS

Min. 9 and Dim9 chords

The Diminished 9th chord symbol used below does not indicate the lowering of the 9th chordal degree. Instead, it represents the 4 part Dim7th chord with the [major] 9th added. This is logical when you make a comparison with the meaning of Minor 9th chord symbols... i.e. min7 with 9th added.

The musical score consists of 12 staves of 5-note arpeggios. Each staff is labeled with a chord name and its type. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate the hand and finger used for each stroke. The chords and their labels are:

- Staff 1: Cm9, C°9, Fm9
- Staff 2: F°9, Bbm9, Bb°9, [Ab]
- Staff 3: Bm9, B°9, Em9
- Staff 4: E°9, Am9, A°9, [G]
- Staff 5: Bbm9, Bb°9, Ebm9
- Staff 6: Eb°9, Abm9, Ab°9, [Gb]
- Staff 7: Am9, A°9, Dm9
- Staff 8: D°9, Gm9, G°9, [F]
- Staff 9: Abm9, Ab°9, Dbm9
- Staff 10: Db°9, F#m9, F#°9, VI, V, [E]

## D MAJOR SCALE..12 POSITIONS

The image shows twelve positions of the D major scale on a musical staff. Each position is labeled with a Roman numeral (I through XII) and includes fingerings and a tempo marking. The scale is in 4/4 time with a key signature of one sharp.

- I:** Fingerings: 0 2 4 0, 2 0 2 3, 0 2 3. Tempo: (♩) 1-1 2.
- II:** Fingerings: 4 1 3. Tempo: (♩) 1-1 2.
- III:** Fingerings: (s) 3 1 2 3 (s) 2 4 1 3 4. Tempo: (♩) 4-4 1.
- IV:** Fingerings: 2 4 1. Tempo: (♩) 4-4 1.
- V:** Fingerings: (s) 1 3 4. Tempo: (♩) 4-4 1.
- VI:** Fingerings: (s) 1 2 4. Tempo: (♩) 4-4 1.
- VII:** Fingerings: 4 1 3 (s) 4. Tempo: (♩) 1-1 2.
- VIII:** Fingerings: 3 1 2 3. Tempo: (♩) 4-4 1.
- IX:** Fingerings: 2 4 1. Tempo: (♩) 4-4 1.
- X:** Fingerings: (s) 1 3 4. Tempo: (♩) 4-4 1.
- XI:** Fingerings: (s) 1 2 4. Tempo: (♩) 1 2 3 1-.
- XII:** Fingerings: (s) 1 3 4. Tempo: (♩) 1 2 3 1-.

## B HARMONIC MINOR ..9 POSITIONS

The sheet music displays nine positions of the B Harmonic Minor scale, each consisting of two measures. The positions are labeled I through VIII. The key signature is one sharp (F#). The first measure of each position shows a descending scale, and the second measure shows an ascending scale. Fingerings are indicated above the notes, and hand positions are shown below the staff.

**I:** Descending: 4 0 2 4 0 3 (4) 0; Ascending: 2 3 0 2. Fingering: 1 3 2 0.

**II:** Descending: 0 4 4 2 3 1; Ascending: 2 3 4 1 3 4. Fingering: 4 3 4 5 II.

**III:** Descending: (s) 2 3; Ascending: (s) 1 4 2. Fingering: 3 4 5.

**IV:** Descending: (s) 2 3; Ascending: (s) 1 4 2. Fingering: 3 4 5 IV.

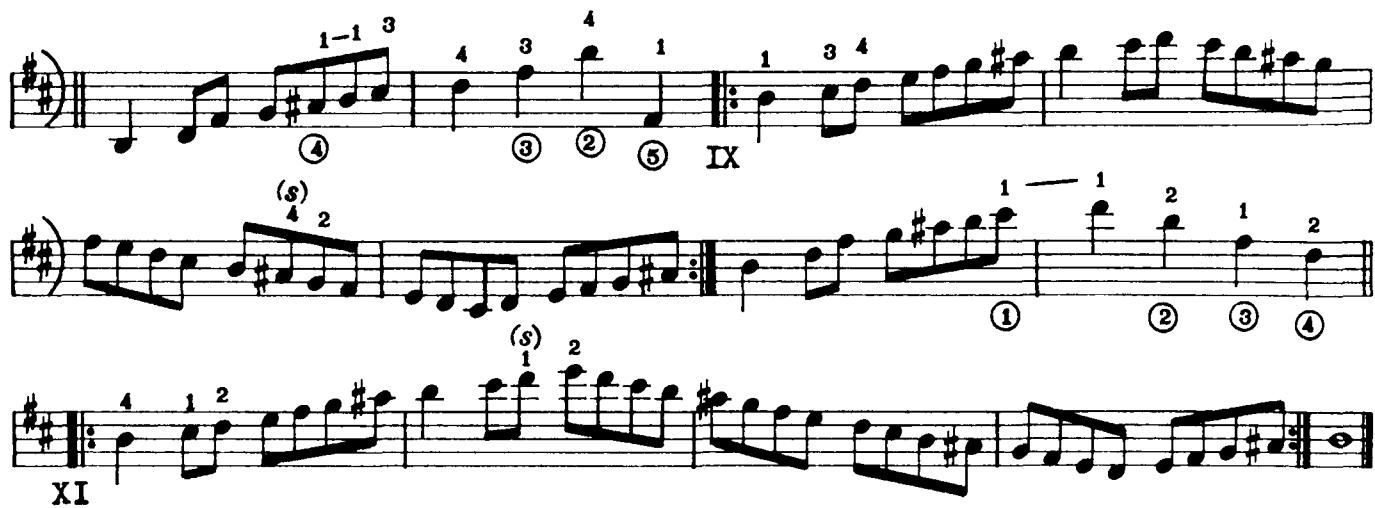
**V:** Descending: 1-1 3; Ascending: 1-1 3 4 1. Fingering: 2 4 1.

**VI:** Descending: 2 4 1; Ascending: 1-1 3 4 1. Fingering: 2 4 1 VI.

**VII:** Descending: 3 4 1 3 4; Ascending: (s) 1 4 2. Fingering: 3 4 5 6 VII.

**VIII:** Descending: 1 2 3; Ascending: (s) 1 2 3. Fingering: 3 4 5 6 VIII.

**IX:** Descending: (s) 2 3; Ascending: (s) 1 2 3. Fingering: 3 4 5 6 IX.



## *B Minor Etude (solo)*

Rubato

Detailed description of the B Minor Etude sheet music:

- Staff 1:** Treble clef, 2/4 time, key signature of one sharp. Measures 1-10. Fingerings: 3, (0), 1, 2, 3, 4, 1, 2, 1, 2, 1, 3. Measure numbers: II, IV, VIII, VII, VI.
- Staff 2:** Treble clef, 2/4 time, key signature of one sharp. Measures 11-19. Fingerings: 0, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measure numbers: VII, VI, V, III, II, I, (II).
- Staff 3:** Treble clef, 2/4 time, key signature of one sharp. Measures 20-28. Fingerings: 0, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measure numbers: To coda, II, IV, VIII, VI, (IX), V.
- Staff 4:** Treble clef, 2/4 time, key signature of one sharp. Measures 29-37. Fingerings: 1-1, 2, 2, 4, 4, 1, 4, 2, 1, 2, 1, 2, 1, 2, 1, 2. Measure numbers: VI, V.
- Staff 5:** Treble clef, 2/4 time, key signature of one sharp. Measures 38-46. Fingerings: 3, 3, 2, 1, 4, 3, 2, 1. Measure numbers: III, II.
- Staff 6:** Treble clef, 2/4 time, key signature of one sharp. Measures 47-55. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Measure numbers: (IX), VII, VI, V.
- Staff 7:** Treble clef, 2/4 time, key signature of one sharp. Measures 56-64. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Measure numbers: VII.

Performance instructions:

- Rall. (Rallentando) appears in measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55.
- To coda appears in measure 20.
- D.S. al. (D.S. al Fine) appears in measure 38.
- coda appears in measure 47.
- fine appears in measure 55.

## CHORDS...3 NOTE VOICINGS

### DOM 7TH CHORD STUDY...WITH $\flat 5$ [CHROMATIC APPROACH] IN THE BASS

E7 E7 $\flat 5$  A7 A7 $\flat 5$       D7 D7 $\flat 5$  G7 G7 $\flat 5$       C7  
 [B $\flat$ 7] [E $\flat$ 7] [A $\flat$ 7] [D $\flat$ 7]

Remember:

$\flat 5$  is a strong  
bass note.

A7 A7 $\flat 5$  D7 D7 $\flat 5$       G7 G7 $\flat 5$  C7 C7 $\flat 5$       F7  
 [E $\flat$ 7] [A $\flat$ 7] [D $\flat$ 7] [G $\flat$ 7]

D7 [b5] G7 [b5] C7      G7 [b5] C7 [b5] F7

### ABOUT CHORD PROGRESSIONS [CYCLE 5]

..... To aid in determining the true name of a chord structure [and therefore the related scale and function it represents] note that the strongest and most common chord movement is down a fifth [cycle five]. INVESTIGATE ALL POSSIBLE NAMES FOR THE CHORD IN QUESTION, AND THE ONE THAT MAKES THE STRONGEST CADENCE TO THE FOLLOWING CHORD WILL BE THE REAL NAME.

Examples; Gm6 to F = C9 to F,

Gm6 to A7 = Em7 $\flat$ 5 to A7

Ao or F $\sharp$ o to Gm7 = D7 $\flat$ 9 to Gm7,      A7 to F6 = A7 to Dm7

Go or Eo to F = C7 $\flat$ 9 to F,      Gm7 $\flat$ 5 or B $\flat$ m6 to D9 = \*A7alt or E $\flat$ 9 to D9

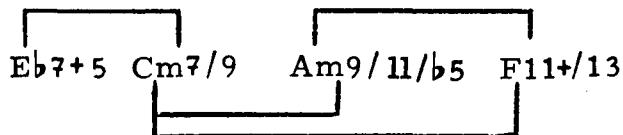
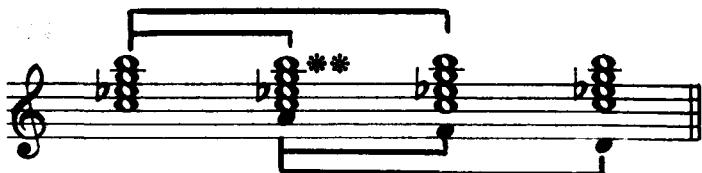
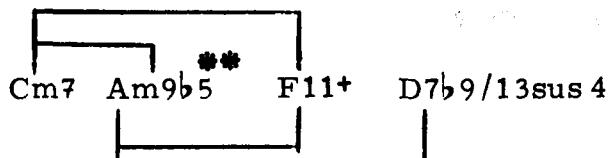
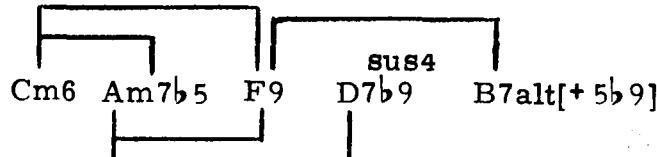
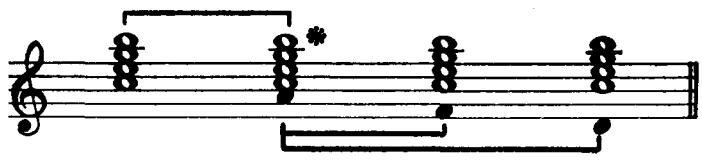
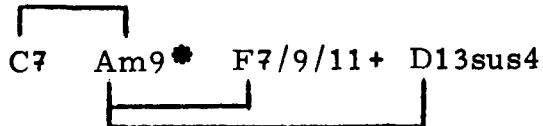
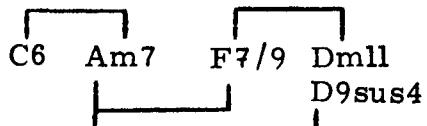
\*When a dom7th chord is completely altered [both 9 and 5 chromatically raised and/or lowered] it takes on all the characteristics of the other dom7th containing the same tritone. This "substitute" dominant 7th [with tensions 9, +11, 13] is constructed from the  $\flat 5$  of the altered V7 chord. The chromatic approach [from above] created by this substitute dom7th constitutes a very strong progression, second only to cycle five.

.... To help in the investigation of multiple names for chord structures study the information on the next page.

NOTE: LOOK AHEAD TO THE NEXT CHORD TO ANALYZE A PROGRESSION.  
 LOOK BACK TO THE PRECEDING CHORD TO DETERMINE THE RELATED SCALE.

## THEORY... INTERCHANGEABLE CHORD STRUCTURES

The following chord structures could be referred to as diatonic substitutions in that they represent [in the proper setting] the exact same scale sound.



[ \*Am9 can also be considered C6/7 \*\* Am9b5 can be considered Cm6/7 ]

Co	B7b9	Ao	G#7b9	Gbø	F7b9	Ebø	D7b9
----	------	----	-------	-----	------	-----	------

..... All [4] names of dim7th chords and their related dom7b9 chords are completely interchangeable.

## RHYTHM GUITAR-THE RIGHT HAND

### JOROPO [AND NANIGO..]

Mod. fast to fast [Tap foot in 1]

BASIC STROKES

simile -

### BASIC AND ORCHESTRAL

simile

### ORCHESTRAL

simile -

## ARPEGGIO STUDY...7th CHORDS

Play from all fingers, BUT STAY IN POSITION thru-out entire sequence.

[\*Also play 1st chord of each meas. as a Min 9... Also as a dom 7flat9]

## CHORDS...3 NOTE VOICINGS

MELODIZATION OF MINOR [7th] CHORDS AS III<sup>m</sup>7

MELODIC DEGREES = MAJOR SCALE A 3rd BELOW CHORD NAME.

The image shows three staves of musical notation. The first staff is for Em[7], the second for Am[7], and the third for Dm[7]. Each staff has four measures. The notation uses Roman numerals (I, II, III, IV) above the staff, with numbers 1 through 4 below each note. Brackets group notes into chords. In Em[7], the chords are b8 4, 5 (b6)\*, b7 1, b3 (b9)\*. In Am[7], the chords are 1 b7, b7 (b6)\*, 5 4 b3. In Dm[7], the chords are 1 (b) 2, 3 (b) 1, 3 1, 4 1. Measures are separated by vertical bar lines. The bass line is indicated by a bass clef and a bass staff below the treble staff.

\* = Passing tones only... [Note; b9 can be chord tone of dom7th only.]

III<sup>m</sup>7 can be used as a diatonic substitution for I.. [Am7 = Fma7]... BUT stay out of the low register when doing this. The 5th of the III<sup>m</sup>7 chord is the ma7 of the I chord... and the ma7th chord degree should not occur below the note D, 1st space below the staff.

MELODIZATION OF MIN. [7]b5 CHORDS AS VII<sup>m</sup>7b5

MELODIC DEGREES = MAJOR SCALE A HALF STEP ABOVE CHORD NAME.

The image shows three staves of musical notation. The first staff is for Em[7]b5, the second for Am[7]b5, and the third for Dm[7]b5. Each staff has four measures. The notation uses Roman numerals (I, II, III, IV) above the staff, with numbers 1 through 4 below each note. Brackets group notes into chords. In Em[7]b5, the chords are b3 4, b5 + 5, b7 1, b3 (b9)\*. In Am[7]b5, the chords are 1 b7, b7 + 5, b5 4 b3. In Dm[7]b5, the chords are 1 (b) 2, 3 (b) 1, 3 1, 4 1. Measures are separated by vertical bar lines. The bass line is indicated by a bass clef and a bass staff below the treble staff.

VII<sup>m</sup>7b5 can be used as a diatonic substitution for V7.. [Am7b5=F9].. BUT as with III<sup>m</sup>7 for I, this is not good in the low register.

CHROMATIC MELODIZATION OF DOM7th CHORDS

..... Eleven of the 12 chromatic tones can be considered chord degrees of a Dom7th structure... The exception is the major 7th.

Close Voicings

A7      D7      G7

\* 9 for 1... inside voice.

Also possible with root, but somewhat more difficult physically.

Example

A7      D7      G7

Open Voicings

D7      G7

## Melodic Rhythm Study No. 11

Fast 4

Sheet music for Melodic Rhythm Study No. 11. The music is in common time, key of G major (two sharps). It consists of ten staves of sixteenth-note patterns with various chords indicated by slashes. The chords include G, C9, Am7, Bm7, Bb9, Am7, D9, G, Em7, Eb7, D7, Am7, D9, G, F9, E9, Eb, Fm7, Bb7, Eb, Bbm7, Eb7, Ab, Db9, B, Ebma7, Eb6, Am7, D9, G, C9, G, Am7, Bm7, Bb9, Am7, D9, Am7, D9, G, Em7, Am7, D9, G, Em7, Ebma7, Abma7, G, opt. repeat for solos, Am7, D9, G, Em7, Am7, D9, Bm7, E9, Am7, sus4[ $\flat$ 9], D9, D7, G, G6.

For further study and practice of syncopation and swing rhythms see  
MELODIC RHYTHMS for GUITAR [Pub. Berklee Press].

CHORD

**SPELLING.. 5 NOTE ARPEGGIOS**Min 6, Maj 6, Dom 9 sus 4 and Dom7 $\flat$ 9 chords

The musical score consists of eight staves, each representing a different chord spelling. The chords are:

- Staff 1: Cm6, C6, sus 4, \*C7 $\flat$ 9
- Staff 2: Fm6, F6, sus 4, F7 $\flat$ 9
- Staff 3: B $\flat$ m6, B $\flat$ 6, sus 4, B $\flat$ 7 $\flat$ 9, [E $\flat$ 6]
- Staff 4: Bm6, B6, sus 4, B7 $\flat$ 9
- Staff 5: Em6, E6, sus 4, E7 $\flat$ 9
- Staff 6: Am6, A6, sus 4, A7 $\flat$ 9, [D6]
- Staff 7: B $\flat$ m6, B $\flat$ 6, sus 4, B $\flat$ 7 $\flat$ 9
- Staff 8: Ebm6, Eb6, sus 4, Eb7 $\flat$ 9

Each staff includes a key signature, a chord name, and fingerings (e.g., 1, 2, 3, 4) indicating the fingers used for each note in the arpeggio.

9                          9                          sus4  
 Abm6      4 1 2 b2      Ab6      2 1 4 b2      Ab9      2 2 4 3 b2      Ab7b9      2 1 4 3 b2b1      [D $\flat$ 6]

9                          9                          sus4  
 Am6      1 4 3 4      A6      1 4 3 4      A9      1 3 1 4      A7b9      1 4 3 1

9                          9                          sus4  
 Dm6      1 4 3 4      D6      1 4 3 4      D9      1 1 3 1      D7b9      1 4 3 1

9                          9                          sus4  
 Gm6      1 4 3 1      G6      1 4      G9      1 1 3 2 1      G7b9      1 4 3 2 1      [C6]

9                          9                          sus4  
 Abm6      1 3 2 4      Ab6      1 4      Ab9      1 1 2 1 4      Ab7b9      1 4 2 1 3

9                          9                          sus4  
 D $\flat$ m6      1 3 2 4      D $\flat$ 6      1 4 2 4      D $\flat$ 9      1 1 2 1 4      D $\flat$ 7b9      1 4 2 1 3

9                          9                          sus4  
 F $\sharp$ m6      1 3 2 1      F $\sharp$ 6      1 4 2 1      F $\sharp$ 9      1 1 2 1 4      F $\sharp$ 7b9      1 4 2 1 4      [B]

\* Only dominant 7th and dom7 sus4 chords will accept an alteration of a half step up or down to this added 9th chord degree.

## CHORDS...3 NOTE VOICINGS

MIN. 7th CHORDS... Close and Open Voicings

**b3 & b7 IN THE LEAD**

Dm7 Gm7 Cm7 Fm7      %      %

Rts      Rt 5th      5th Rt.

b3 & b7 IN THE LEAD [Rt & 5th, inside voice]

Dm7 Gm7 Cm7 Fm7 Bm7 Em7 Am7 Dm7

**ROOT & 5th IN THE LEAD**

Em7 Am7 Dm7 Gm7 Em Am7 Dm Gm7      Gm7 Cm Cm7 Fm7 Bbm Bbm7

MIN. 6th CHORDS

**6th & b3 IN THE LEAD**

Gm6 Cm6 Fm6 Bbm6      %      %

Rts      5th Rt      Rt 5th

b3 & 6th IN THE LEAD

[Rt & 5th, inside voice]

Dm6 Gm6 Cm6 Fm6 Bm6 Em6 Am6 Dm6

**ROOT & 5th IN THE LEAD**

Dm6 Gm6 Cm6 Fm6      %      %      %

Rts      5th Rt      5ths      Rt 5th

**Min 7th Chords... Open Voicings, All Inversions**

Am9      Am7      [11]      Am      [6]      Am7      Am9      Am7

Am7      [Am6]      Am7      D7      G

Em7      Em9      Em7      [11]      Em9      Em      Em7

Em7      [Em6]A9      D

---

**III7    V7    I    CHORD STUDY**

---

Em7      A7      D7      D6      Dm7      G7      C7      C6

Bm7      E7      A7      A6      Am7      D7      G6

Am7      D7      G7      G6      Gm7      C7      F7      F6

Em7      A7      D7      D6      Dm7      G7      C6

## CHORD-SCALE RELATIONSHIPS

[For the purpose of Improvisation]

### SPECIAL ALTERATIONS ON DOM 7th CHORDS

#### ...WITH SCALE TONE ROOTS (EXCEPT IV7)

SUS 4 ..... = The sub-dom sound of II<sup>m</sup>7 [or IV6]... Treat accordingly.

SUS 4 [alt9] = Sub-dom Min. sound of II<sup>m</sup>7**5** [IV<sup>m</sup>6].. Treat accordingly.

[Note; 3rd degree of sus4 chords must be melodic passing tone only.]

ALT 5..... = On dom7th chords that contain an unaltered 9th,  
17, II7, V7, VI7 = Whole tone scale from any chord tone.

[ Note; Specified **5** can often be treated as **b**13, and specified **b**5  
can be treated as +11..... see below, **b**13 and Aug 11.]

ALT [5 & 9] = Real Melodic Min. scale from **b**9 of chord. [Sometimes  
the Alt9 is not specified and must be remembered as  
already being present... Ex; III7 and VII7.]

[ Note; For optional melodic treatment of **5** [alt9] see below.. **b**13alt9.  
" " " " " " " " **b**5[alt9] see below.. +11alt9.]

ALT 9..... = On V7, II7, I7 use Real Mel. Min. from **b**7 of chord... Or;  
Major scale with **b**6.. from intended tonic. [Also you  
may combine both scales.. Real Mel. Min. with added **#**4.]

[ALT 9 on VI7 = Harmonic [or Natural] Minor from intended tonic.]

[UNALTERED 9th on III7 and VII7 = Real Mel. Min. from I. T.]

11th ..... = SUS 4 on dom7th.. see sus4

AUG 11.... = On all dom7ths use Real Mel. Min. from chord 5th.  
**[#**11, +11

[Note; The 9th is considered unaltered with +11 unless specified alt.]

+11 [alt9]... = Diminished scale from chord degrees 3, 5, **b**7, **b**9.

13th ..... = On dom7ths with scale tone roots [except IV7] use Maj  
scale from I. T.

[Note; The 9th is considered unaltered and the 11th natural with  
these 13th chords unless otherwise specified.]

13 [alt9].... = Same as Alt9 on V7.

13 [+11].... = Same as Aug 11.

13 [+11, b9].. = Same as +11[alt9].

b13 ..... = On dom7ths with unaltered 9th, ... I7, II7, V7, [VI7] use Real Mel. Min. from I. T.

b13[alt9].... = Harmonic [or Natural] Minor from I. T.

[Remember b13 and alt9 are already contained in III7 and VII7 and therefore do not constitute any alteration on them]

## SPECIAL ALTERATIONS ON IV 7

### ...AND DOM 7th CHORDS WITH NON-SCALE TONE ROOTS

SUS 4..... = The sound of IIIm7 [or IV6].. Treat accordingly

ALT 5..... = Whole tone scale from any chord tone.

b5 ..... = No alteration.. b5 is already present as +11.

#5 ..... = Same as ALT5 because b5 is already present as +11.

ALT 9..... = Diminished scale from chord degrees 3. 5. b7, b9.

ALT[5 & 9]... = Real Mel. Min. scale from b9 of chord.

11th..... = See sus4

AUG 11 .... = No alteration [already contained in chord].

+ 11[alt9].... = Same as ALT9.

13th ..... = No alteration

13 [alt9].... = Same as ALT9.

b13 ..... = Same as ALT5.. [b13 must be considered #5 here]

b13[alt9].... = Same as ALT[5 & 9].

## Pretty Please (duet)

Slow 4

Cma7      Eb<sup>7</sup>      Dm7

G13[**b9**]      F°      Em7      Eb°      Dm7      G13[**b9**]

Abma7      Fm9      Dm7      alt 5      G7

C      V      B7[**b9**]      Bb9      A7[**b9**]

IX      D      Eb°

Em7      A9      F#m7

Co      B7[**b9**]



CHORD  
SPELLING... 5 NOTE ARPEGGIOS [Dom7 [aug 9] Chords]

Arpeggios for Dom7 [aug 9] Chords:

- C7[+9] [b9] F: Hand position 4 3 1 4 2
- F7[+9] [b9] Bb: Hand position 4 3 1 (3) (4) 2
- Bb7[+9] [b9] Eb: Hand position 4 3 2 4 # 3 2
- B7[+9] [b9] E: Hand position 3 2 1 3 1 4 2
- E7[+9] [b9] A: Hand position 3 2 1 3 4 2
- A7 [+9] [b9] D: Hand position 3 2 1 4 2 # 2
- Bb7[+9] [b9] Eb: Hand position 2 1 4 2 2 1
- Eb7[+9] [b9] Ab: Hand position 2 1 4 2 3 1 4
- Ab7[+9] [b9] Db: Hand position 2 1 4 3 3 1 4
- A7[+9] [b9] D: Hand position 4 3 1 1 4
- D7[+9] [b9] G: Hand position 1 4 3 1 2 4
- G7[+9] [b9] C: Hand position 1 4 3 2 1 2
- Ab7[+9] [b9] Db: Hand position 1 2 4 4 3
- Db7[+9] [b9] Gb: Hand position 1 4 2 4 4 3
- Gb7[+9] [b9] Cb: Hand position 1 4 2 1 1 4

HARMONIZING A MELODY... FROM A LEAD SHEET WITH CHORDS INDICATED

.... Think of the melody as being written an octave higher... Add [the most important] chord tones under it that are physically available.

Chords indicated above the melody staff:

- C
- C7
- F
- Fm
- Em7
- A7
- Dm7
- G7+
- C

Note: To attempt to play a chord for every melody note is not only impractical, but it denies you one of the most striking effects of guitar chord-melody playing... that of a moving melody over SUSTAINED chord tones.

## E♭ MAJOR SCALE ..12 POSITIONS

The image shows twelve positions of the E♭ major scale on a musical staff. Each position is represented by a horizontal line of notes. Above each line, a Roman numeral indicates the position, and below it, fingerings are shown in parentheses. The positions are:

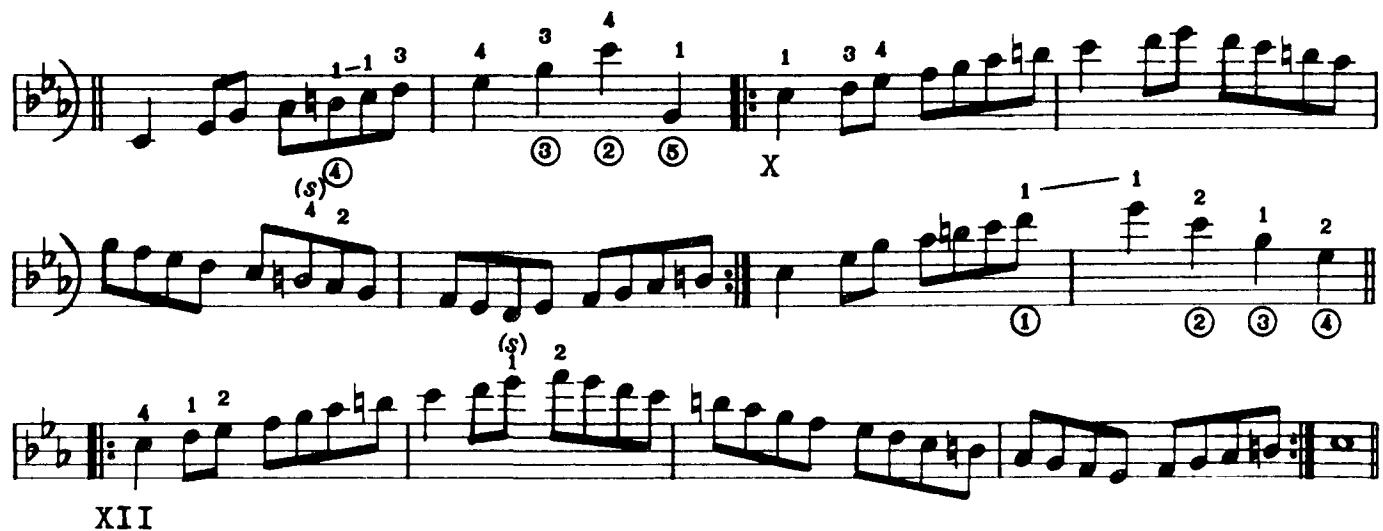
- I: (1) 3 0 1 3 1 3 4 1 3 4
- II: (s) 1 2 4
- III: 4 1 3
- IV: 3 1 2 3 (s) 1 2 4 1 3 4
- V: 2 4 1
- VI: (s) 1 3 4
- VII: 1 2 4
- VIII: 4 1 3
- IX: 3 1 2 3
- X: 2 4 1
- XI: (s) 1 3 4
- XII: 1 2 4

The staff has a key signature of one flat, indicating E♭ major. The tempo is indicated as eighth note = 120.

## C HARMONIC MINOR..9 POSITIONS

The sheet music displays nine positions of a scale or mode in C Harmonic Minor. The positions are labeled II, III, IV, V, VI, VII, VIII, and IX. The music is in 4/4 time and has a key signature of one flat. Fingerings are indicated above the notes, and circled numbers (1-6) below the notes indicate fingerings for each position.

- Position II:** Fingerings (s) 2 4 1. Circled numbers: ④ ③ ②.
- Position III:** Fingerings (s) 1 4-4 2 3 1 2 3 4 1 3 4. Circled numbers: ④ ③ ② ③ ④ ⑤.
- Position IV:** Fingerings (s) 4 2. Circled numbers: ② ③ ④ ⑤.
- Position V:** Fingerings (s) 1 4. Circled numbers: ③ ④ ⑤.
- Position VI:** Fingerings (s) 2 3. Circled numbers: ④ ⑤.
- Position VII:** Fingerings (s) 1-1 3 4 1 2 4. Circled numbers: ④ ③ ④ ⑤.
- Position VIII:** Fingerings (s) 1 3 4. Circled numbers: ③ ④ ⑥.
- Position IX:** Fingerings (s) 2 3. Circled numbers: ③ ④ ⑤ ⑥.



## *Etude In C Minor (solo)*

Rubato

## **CHORD-SCALE RELATIONSHIPS**

[For the purpose of improvisation]

**REMEMBER:** Look ahead to the next chord to analyze a progression,  
Look Back to the preceding chord to determine the related scale.

### **MAJOR CHORDS**

..... MAJOR CHORDS WITH SCALE TONE ROOTS [except IV] represent a tonic sound. Scale = Major from chord name.

..... THE IV CHORD AND ALL MAJOR STRUCTURES WITH NON-SCALE TONE ROOTS represent the sub-dominant sound. Scale = Maj from 5th degree of chord.

..... All major chords will accept being melodized as IV chords.. But realize that the +11 is being forced on those that normally represent the tonic sound.

..... Also be advised that [very] occasionally a non-diatonic major chord with a scale tone root represents a modal sound.. That is the writer wants only the major triad harmonically, but the melodic tones are to be the same as those used with a dom7th structure of the same letter name.

### **MINOR 7th CHORDS**

..... All MIN7th chords represent the sub-dominant sound of IIIm7 [for IV], except IIIm7, VIm7 and VIIIm7 which represent tonic sounds. IIIm7 and VIm7 are diatonic substitutions for I... VIIIm7 = IIIm7 for I (Key of the dominant),

IIIm7. . . . . . . . . = Major scale from b7 of chord.  
IIIm7 & VIm7 [for I] = Maj scale from name of tonic chord being replaced.  
VIIIm7 [as IIIm7 for I] = " " " " " " " "

..... A comparison of MIN7th chords with their related MAJ6th chords [containing the same notes] will reveal some SECOND CHOICE VIm7 for I relationships. Scale = Maj from name of [related] MAJ6th chord.

[Note; ALL SECOND CHOICE scale relationships must be handled with care. ]

## CHORDS...3 NOTE VOICINGS

MIN. 7th and 6th CHORDS... Close and Open Voicings

Maj 7th & 6th IN THE LEAD

5th IN THE LEAD

7th & 6th IN THE LEAD

MAJ. 7th & 6th  
COMBINED IN  
SAME VOICING

6th & 5th IN THE LEAD

MIN6th, MIN 7th Chords... Open Voicings, All Inversions

CHORD SPELLING.. 5 NOTE ARPEGGIOS +9 Dom 7+5, Dom 9+5 and Dom 7+5 chords b9

Arpeggios shown:

- C7+5+9, C9+5, C7+5b9
- F7+5+9, F9+5, F7+5b9
- Bb7+5+9, Bb9+5, Bb7+5b9, [Ebm]
- B7+5+9, B9+5, B7+5b9
- E7+5+9, E9+5, E7+5b9
- A7+5+9, A9+5, A7+5b9, [Dm]
- Bb7+5+9, Bb9+5, Bb7+5b9
- Eb7+5+9, Eb9+5, Eb7+5b9
- Ab7+5+9, Ab9+5, Ab7+5b9, [Dbm]
- A7+5+9, A9+5, A7+5b9

Fingering: 1, 2, 3, 4

Chord Spellings: V VI

### CHORDS...3 NOTE VOICINGS

MELODIZATION OF [I] MINOR CHORDS WITH HARMONIC MINOR SCALE

**Melodic degrees = Harm. Min. scale from chord name**

\* Maj7th necessary as an undervoice

MELODIZATION OF II<sup>m</sup>7<sup>b5</sup> CHORDS WITH HARMONIC MINOR SCALE

Melodic degrees = Harm. Min. scale from b7 of chord

1 (b9) b3 4      b5 (6) b7 (6)      b5 4 b3 (b9)      1

Am7,<sup>b5</sup>

Dm7<sup>b5</sup>

Gm7<sup>b5</sup>

MELODIZATION OF DOM7th CHORDS WITH HARMONIC MINOR SCALE

Melodic degrees = Harm. Min. scale from I.T.

1 b9 3 4      5 (b13) (+5) b7 (b13) (+5)      5 4 3 b9      1

A7

D7

G7

cont.-

$\overline{3} \quad \overline{4}$     $\overline{5} \ b13$   
 $+5$

$b7 \quad 1$

$b9 \quad 1$

$b7 \quad b13$

$5$

$4$

$3$

F7

Musical score for the F7 chord. The score consists of three staves. The top staff shows soprano entries with fingerings: 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1. The middle staff shows alto entries with fingerings: 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1. The bottom staff shows basso continuo entries with fingerings: 3, 3, 2, 3, 2, 3, 3, 3, 3, 3, 3, 3. The basso continuo part includes a bass clef, a common time signature, and a bass clef. The vocal parts also include a bass clef.

A7

Musical score for the A7 chord. The score consists of three staves. The top staff shows soprano entries with fingerings: 2, 3, 3, 2, 1, 3, 3, 1, 1, 1, 1, 1. The middle staff shows alto entries with fingerings: 2, 3, 3, 2, 1, 3, 3, 1, 1, 1, 1, 1. The bottom staff shows basso continuo entries with fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. The basso continuo part includes a bass clef, a common time signature, and a bass clef. The vocal parts also include a bass clef.

D7

Musical score for the D7 chord. The score consists of three staves. The top staff shows soprano entries with fingerings: 1, 2, 3, 2, 1, 2, 3, 2, 1, 1, 1, 1. The middle staff shows alto entries with fingerings: 1, 2, 3, 2, 1, 2, 3, 2, 1, 1, 1, 1. The bottom staff shows basso continuo entries with fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. The basso continuo part includes a bass clef, a common time signature, and a bass clef. The vocal parts also include a bass clef.

\* =  $b9$  for 1 in undervoice]

# Teeah-Wanna

[OPT. DUET WITH RHYTHM GUITAR]

The notes contained in the bottom staves of the following study represent the chord-scale relationships. They are to be played with the rhythm guitar part [not the melody] to further acquaint the ear with these related sounds.

MOD. 4

[LATIN]

**Rhy Gtr**

Bb[6]      A7      Bb[6]      D7[ $\flat$ 9]      D7

G9 [simile]      C7      F7      Dm7      D $\flat$ 9      Cm7      F13

C7      F7      B $\flat$       Bb7      Eb9

$\times$       B $\flat$ /D      Cm7      Bb6      Dm7/A Ab°      C9

The image shows three staves of musical notation for a single melodic line. The top staff has a key signature of one flat (B-flat). The middle staff has a key signature of one sharp (F-sharp). The bottom staff has a key signature of one sharp (F-sharp). Below each staff, the harmonic progression is indicated by Roman numerals and chord names.

**Top Staff:**

- Measure 1: Cm9
- Measure 2: F9[+5]
- Measure 3: Bb[6]

**Middle Staff:**

- Measure 1: A7
- Measure 2: Bb[6]
- Measure 3: [b9] D7 / D7 / G9

**Bottom Staff:**

- Measure 1: C7 / F7 /
- Measure 2: Bb / Ab9 /
- Measure 3: Bb /
- Measure 4: fine

TO AID IN THE ANALYSIS OF THE PRECEDING CHORD-SCALE RELATIONSHIPS  
OBSERVE THE FOLLOWING NUMERICAL BREAKDOWN:

I	/	/	/	VII7	/	/	/	I	/	/	/	III7	/	/	/
VI9	/	/	/	<u>1.</u> II7	/	V7	/	III <sup>m</sup> 7	/	#IVI7	/	II <sup>m</sup> 7	/	V7b9	/
<u>2.</u> II7	/	V7	/	I	/	/	/	I7	/	/	/	IV7	/	/	/
IV7	/	/	/	I	/	II <sup>m</sup> 7	/	I	/	III <sup>m</sup> 7 #Ie	II7	/	/	/	
II7	/	/	/	II <sup>m</sup> 7	/	/	/	V9+5	/	/	/	I	/	/	/
VII7	/	/	/	I	/	/	/	III7	/	/	/	VI9	/	/	/
II7	/	V7	/	I	/	#VII7	/	I	/	/	?				

## RHYTHM GUITAR-THE RIGHT HAND

[Mod. Fast]

PASO DOBLE #1

F (H) V H V      C7 (H) V H V H V H V

F (H) V H V      C7 (H) V H V H V H V      F

[Mod.]

G V H V H V      D7 V H V H V H V H V      G H

ALSO - H V H V H V      H V H V H V H V H V      H V H V H V H V H V

[Mod. fast]

PASO DOBLE #2

A (H) V H V H V      E7 (H) V H V H V H V H V

A (H) V H V H V H V      E7 (H) V H V H V H V      A H

[Mod.]

Bb V H V H V H V      F7 Bb V H V H V H V H V      F7 Bb

ALSO - H V H V H V H V H V H V H V H V H V H V H V H V H V H V

### CHORD STUDY .. MIN 7 WITH b5 [CHROMATIC APPROACH] IN THE BASS

Em7 [b5] A7      Am7 [b5] D7      Am7 [b5] D7      Dm7 [b5] G7

CHORD SPELLING.. **5 NOTE ARPEGGIOS** Min [maj]7 and Dom7  $\flat$ 5 chords

9  $\flat$ 9

Cm7 C7 $\flat$ 5 Fm7

F7 $\flat$ 5 $\flat$ 9 Bbm7 Bb7b5b9 [E $\flat$ m]

Bm7 B7b5b9 Em7 VI V

E7b5b9 Am7 A7b5b9 [Dm]

Bbm7 Bb7b5b9 Ebm7

Eb7b5b9 Abm7 Ab7b5b9 [Dbm]

Am7 A7b5b9 Dm7

D7b5b9 Gm7 G7b5b9 [Cm]

Abm7 Ab7b5b9 Dbm7

Db7b5b9 F#m7 F#7b5b9 [Bm]

## **CHORD-SCALE RELATIONSHIPS**

[For the purpose of improvisation]

### **MINOR 6th CHORDS**

..... All MIN6th chords can be considered as representing the sub-dom or tonic minor sound. Scale = Real Mel. Min. from chord name. [However.... II<sup>m</sup>6, V<sup>m</sup>6 and VI<sup>m</sup>6 will sound slightly forced.. see next relationship.]

..... II<sup>m</sup>6, V<sup>m</sup>6, VI<sup>m</sup>6 are best treated as representing the dominant sound of II<sup>m</sup>6 for V9. Scale = Major from a whole step below the MIN6th chord.

..... A comparison of other MIN6th chords with their related DOM9th chords [containing the same notes] will reveal that III<sup>m</sup>6, #IV<sup>m</sup>6, VII<sup>m</sup>6 and #Im6 can also be treated as II<sup>m</sup>6 for V9... But the scale for this harmonic situation is Real Mel. Min. from a whole step below the MIN6th chord.

### **MINOR 7b5 CHORDS**

..... MIN7b5 chords most frequently represent the dominant sound of VII<sup>m</sup>7b5 for V7. III<sup>m</sup>7b5, #IV<sup>m</sup>7b5, VII<sup>m</sup>7b5 = Maj scale from half step above chord.

..... All other MIN7b5 chords represent the sub-dom or tonic minor sounds of II<sup>m</sup>7b5 [for IV<sup>m</sup>6] or VI<sup>m</sup>7b5 [for Im6] = Real Mel. Min. from b3 of chord.

..... A comparison of MIN7b5 chords with non-scale tone roots [except #IV] with their related DOM9th structures will reveal some SECOND CHOICE chord-scale relationships. Scale = Real Mel. Min. from half step above MIN7b5. [Ex. #Im7b5=VI9, #II<sup>m</sup>7b5=VII9, #Vm7b5=III9, #VI<sup>m</sup>7b5=#IV9 ]

..... Also a MIN7b5 chord represents the II chord in a minor key. It is often treated as a "package deal" with the V7 of that minor key when it is the next chord. Ex; Bm7b5 to E7 = The A Harmonic [or Natural] minor scale for both chords. [It is always the option of the player to treat the chords in this situation as one unit or independently.]

## A MAJOR SCALE..12 POSITIONS



Sheet music for the A Major Scale, showing 12 positions. The scale is in common time (indicated by '4') and has two sharps (F# and C#). The positions are numbered I through XII.

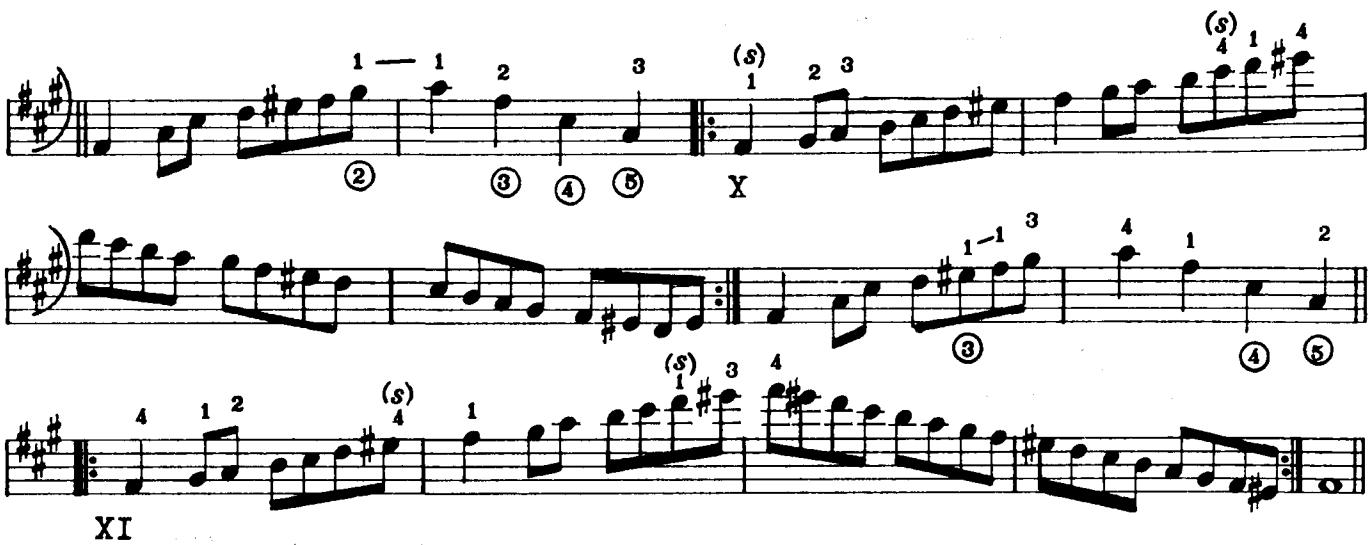
The positions are as follows:

- I: Fingerings: 0 2 4 0 2 4 1 2 (4) 0 2 3 0 2 4. Position: I (below staff), (s) (above staff).
- II: Fingerings: 4 1 3. Position: II (below staff), (s) (above staff).
- III: Fingerings: 3 1 2. Position: III (below staff), (s) (above staff).
- IV: Fingerings: 2 4 1. Position: IV (below staff), (s) (above staff).
- V: Fingerings: 3 4. Position: V (below staff), (s) (above staff).
- VI: Fingerings: (s) 2 4. Position: VI (below staff), (s) (above staff).
- VII: Fingerings: 1 3 4. Position: VII (below staff), (s) (above staff).
- VIII: Fingerings: (s) 2 4. Position: VIII (below staff), (s) (above staff).
- IX: Fingerings: 4 1 3. Position: IX (below staff), (s) (above staff).
- X: Fingerings: 3 1 2 3 (s) 1 2 4 1 3 4. Position: X (below staff), (s) (above staff).
- XI: Fingerings: 2 4 1. Position: XI (below staff), (s) (above staff).
- XII: Fingerings: 1 3 4. Position: XII (below staff), (s) (above staff).

## F# HARMONIC MINOR.. 9 POSITIONS

The sheet music displays nine positions of the F# Harmonic Minor scale. Each position is represented by a horizontal line of musical notes. Fingerings are indicated above the notes, and slurs are used to group notes together. The positions are labeled I through IX below the corresponding staves.

- I:** Fingerings: 2, 4, 0, 2, 4, 0, 3; 4, 1, 2, (4), 0, 2, 3, 1, 2.
- II:** Fingerings: 1, —, 1, 3; 4, (5), (6); (s) 4, 1, (s) 4.
- III:** Fingerings: (s) 1, 2, 3.
- IV:** Fingerings: 1, —, 1, 3; 4, 3, 4, 1; 1, 3, 4.
- V:** Fingerings: (s) 4, 2.
- VI:** Fingerings: 1, 2, 4, 1, 2; (s) 2; 3, (s) 1, 4, 2, (s) 1.
- VIII:** Fingerings: 1, —, 1, 3, 4, 2, 3; 4, (s) 1, 2, 4, (s) 1.
- IX:** Fingerings: (s) 4, —, 4, 2, 3, 1, 2, 3, 4; (s) 4, 2.



## *F# Minor Etude (solo)*

Slow Tempo [play all  $\text{D} \text{-} \text{D}$  as  $\text{D}^3 \text{-} \text{D}$ ]

Sheet music for the F# Minor Etude (solo). The music is in F# Minor (three sharps) and 4/4 time. It features a series of technical exercises, including grace notes, sixteenth-note patterns, and slurs. Measures are numbered I through XII. The first section ends with a dynamic "Rit." and the second section begins with "Atempo".

CHORD  
SPELLING.. **5 NOTE ARPEGGIOS** Dom 7  $\flat$ 9 sus4 and Dom 9  $\flat$ 5 chords

The score consists of 12 staves of music, each containing a chord name, its Roman numeral spelling, and a corresponding arpeggio pattern. The chords and their spellings are:

- C $\flat$ 7 sus4: 4 4 1 4 2
- C9 $\flat$ 5: 4 3 1 4 3
- F: -
- F7 sus4: 4 1 4 3
- F9 $\flat$ 5: 3 1 1 4
- B $\flat$ : -
- B $\flat$ 7 sus4: 4 4 2 1  $\flat$ 3
- B $\flat$ 9 $\flat$ 5: 4 3 1 4 3
- E $\flat$ : VI
- E $\flat$ 7 sus4: 3 3 1 3 2
- E9 $\flat$ 5: 3 2 4 3 3
- A: -
- A7 sus4: 3 3 1 4 2
- A9 $\flat$ 5: 3 2 4 4 3
- D: -
- B $\flat$ 7 sus4: 2 2 4 2 1
- B $\flat$ 9 $\flat$ 5: 2 1 3 2 1
- E $\flat$ : -
- E $\flat$ 7 sus4: 2 2 4 2 1
- E9 $\flat$ 5: 2 1 3 2 2
- A $\flat$ : -
- A $\flat$ 7 sus4: 2 2 4 3 1
- A $\flat$ 9 $\flat$ 5: 2 1 3 3 2
- D $\flat$ : -
- A7 sus4: 1 1 3 1 4
- A9 $\flat$ 5: 1 4 2 1 4
- D: -
- D7 sus4: 1 1 3 1 4
- D9 $\flat$ 5: 1 4 2 1 1
- G: -
- G7 sus4: 1 1 3 2 1
- G9 $\flat$ 5: 1 4 2 2 1
- C: -
- A $\flat$ 7 sus4: 1 1 2 1 3
- A $\flat$ 9 $\flat$ 5: 1 4 1 3 4 1 4
- D $\flat$ : VI
- D $\flat$ 7 sus4: 1 1 2 1 3
- D9 $\flat$ 5: 1 4 1 3 4
- F $\sharp$ : V
- F $\sharp$ 7 sus4: 1 1 2 1  $\sharp$ 4
- F $\sharp$ 9 $\flat$ 5: 1 4 1 1 4
- B: -

## CHORDS...3 NOTE VOICINGS

### STUDY IN F MAJOR

The image shows three staves of musical notation for F major chords. The first staff is labeled 'F' at the beginning and has a key signature of one flat. It contains four measures of a Gm[7] chord. The second staff is labeled 'Am[7]' at the beginning and has a key signature of no sharps or flats. It contains four measures of an Am[7] chord. The third staff is labeled 'C7' at the beginning and has a key signature of one sharp. It contains four measures of a C7 chord. Each staff uses a bass clef and a common time signature. The notation includes note heads with stems and bass clef symbols.

### STUDY IN F (HARMONIC) MINOR

The image shows three staves of musical notation for F harmonic minor chords. The first staff is labeled 'Fm' at the beginning and has a key signature of one flat. It contains four measures of a Gm[7]b5 chord. The second staff is labeled 'Ab+' at the beginning and has a key signature of one flat. It contains four measures of an Ab+ chord. The third staff is labeled 'C7' at the beginning and has a key signature of one sharp. It contains four measures of a C7 chord. Each staff uses a bass clef and a common time signature. The notation includes note heads with stems and bass clef symbols.

## CHORD

## SPELLING.. 5 NOTE ARPEGGIOS

Dom 7 +9 sus4 and Dom7 b5 +9 chords

The score contains 15 arpeggios, each consisting of five notes. Fingerings are indicated above each note. Chords shown include:

- C7 sus4
- C7 b5 +9
- F7 sus4
- F7 b5 +9
- Bb
- Bb 7sus4
- Bb 7b5 +9
- E
- E7 sus4
- E7 b5 +9
- A
- A7 sus4
- A7 b5 +9
- Bb 7sus4
- Bb 7b5 +9
- Eb
- Eb 7sus4
- Eb 7b5 +9
- Ab
- Ab 7sus4
- Ab 7b5 +9
- D
- D7 sus4
- D7 b5 +9
- G
- G 7sus4
- G7 sus4
- G7 b5 +9
- C
- Ab 7sus4
- Ab 7b5 +9
- Db
- Db 7sus4
- Db 7b5 +9
- F#
- F# 7sus4
- F# 7b5 +9
- B

\* +9 on all sus4 chords enharmonically notated here as b3

## ADDITIONAL FINGERINGS FOR MINOR SCALES

These fingerings are less practical for general use as they will not accommodate as many interval combinations as those presented earlier.

The principal fingerings shown are a result of the alterations on the major scale fingering type from which the minor scale is derived.

The optional fingerings [shown in parentheses] suggest some of the combinations possible when fingering types are mixed. [When all fingerings have been mastered by thorough and precise study, you can, and will, do this without conscious effort.]

### REAL MELODIC MINOR

Three staves of musical notation for Real Melodic Minor scales. The first staff is in G Major (Gm), the second in C Major (Cm), and the third in F Major (Fm). Each staff shows a melodic line with fingerings indicated above the notes. The fingerings are: Gm (1, 2, 3, 1; 2, 4, 2, 3; 4, 1, 3, 4), Cm (3, (1), 1, 3, 1, 2, 4, 1; 2, 3, 1, 3, (4), 2, 3), and Fm (3, (1), 1, 3, 1, 2, 4, 1; 3, 4, 1, 3, 4). The letter 'VI' is written below each staff.

### HARMONIC MINOR

Three staves of musical notation for Harmonic Minor scales. The first staff is in G Major (Gm), the second in C Major (Cm), and the third in F Major (Fm). Each staff shows a melodic line with fingerings indicated above the notes. The fingerings are: Gm (1, 2, 3, (1); 2, 3, 2, 3; 4, 1, 3, 4), Cm (3, (1), 1, 3, (1), 1, 4; 1, 2, 3, 1, 3, 4, 2, 3), and Fm (3, (1), 1, 3, 4, (1), 1, 4, 1; 3, 4, 1, 3, 4). The letter 'VI' is written below each staff.

## **CHORD-SCALE RELATIONSHIPS**

[For the purpose of improvisation]

### **DIMINISHED 7th CHORDS**

..... All DIMINISHED 7th chords will accept a diminished scale from any chord tone. [In most cases these are not perfect relationships.]

..... BE ADVISED that Dim7th chord names are frequently misleading in that most of the time they indicate only part of a larger harmonic structure. [The related scale remains hidden until the name of the complete chord is realized.]

..... The following will help in the proper treatment of Dim7th chords.

ANY DIMINISHED 7th CHORD THAT CAN BE ANALYZED AS.....

**I<sub>o</sub>** almost always = VI7**9** [Occasionally **I<sub>o</sub>** = I7**9**]

**II<sub>o</sub>** almost always = III7[**9**] [Occasionally **II<sub>o</sub>** = V7**9**]

**Io** is usually a true Dim7th,  
.... But is more musical  
when melodically treated [Occasionally **Io** = II7**9**]  
as VII7[**9**]

..... Also note; As every Dom7**9** chord contains a Dim7th, built on 3, 5, **b7** and **b9** of the Dom7th, they will accept melodization with diminished scales from these notes. This chord-scale relationship is imperfect but the uniformity of sound makes it work.

### **AUGMENTED TRIADS**

..... AUGMENTED TRIADS are primarily melodized with the Whole Tone scale from any chord tone [including 9].

..... As I and IV are the only scale degrees on which Augmented structures could occur as strict triads, note the following relationships:

I + can be melodized with a Harmonic or Real Mel. Min. scale from a minor 3rd below the chord name... Also Real Mel. Min. from I. T.

IV + can be melodized with Real Mel. Min. from a minor 3rd below.

..... Be advised that an Aug triad on anything other than I or IV is an incompletely named chord. Include the 7th in your analysis of these structures to determine the related scale.

## PREPARATION OF 4 PART OPEN VOICINGS

### ADDING THE 5th DEGREE TO 3 PART OPEN VOICINGS

G6 7 Am7 Bm7 C6 7 D7 G7 Am7 Bm7<sub>b5</sub> C6 7 Dm7

ADD 5th DEGREE ABOVE

ADD 5th DEGREE INSIDE

C6 7 Dm7 Em7 F6 7 G7 C7 Dm7 Em7<sub>b5</sub> F6 7 Gm7

ADD 5th DEGREE INSIDE

ADD 5th DEGREE ABOVE

F6 7 Gm7 Am7 B<sub>b6</sub> 7 C7 F7 Gm7 Am7<sub>b5</sub> B<sub>b6</sub> 7 Cm7

ADD 5th DEGREE INSIDE

## PREPARATION OF 4 PART OPEN VOICINGS

### ADDING THE ROOT TO 3 PART OPEN VOICINGS

C6 [7] Dm7 Em7 F6 [7] G7 C7 Dm7 Em7**b**5 F6 [7] Gm7

ADD ROOT ABOVE

ADD ROOT INSIDE

F6 [7] Gm7 Am7 B**b**6 [7] C7 F7 Gm7 Am7**b**5 B**b**6 7 Cm7

ADD ROOT INSIDE

ADD ROOT ABOVE

B**b**6 [7] Cm7 Dm7 E**b**6 [7] F7 B**b**7 Cm7 Dm7**b**5 E**b**6 [7] Fm7

ADD ROOT INSIDE

CHORD  
SPELLING... 5 NOTE ARPEGGIOS

Min 9 b5 chords

ABOUT IMPROVISATION

.... Chord-scale relationships provide you with all the raw material [both melodic and harmonic] for any chord structure in any situation.. . . . BUT they will not make music for you.

.... In the final analysis consideration must be given to each chord for they contain a variety of sounds... such as the "warm" notes, 3 and b7... the "bland" ones, 1 and 5... the various tensions and altered degrees that add the "sparkle" and/or the "buzz".... and variety is certainly an important factor in interesting music.

.... Also, and very important are the "lines" that exist in a chord progression. These "lines", resulting from the chromatic and scale-wise movement of the inner voices of chords, form a solid basis for the creation of secondary melodies [especially valuable in "comping"]. LOOK FOR THE CHROMATIC MOTION that occurs between chords... LOOK FOR THE TENSION AND RESOLVE POSSIBILITIES available on each structure... for these are the pretty notes on which to build melodic ideas.

## It's Late (duet)

Slow 4

**Top Staff:** Key of D major (F#). Measures 1-8. Chords: A7, C#m7/F#m7, Fm7, B♭7, E♭7, Cm7, C°, Fm7, B♭13/B♭7+. Fingerings: (1) 1, (b) 1, 2, 3; (2) 1, 2, 3; (3) 1, 2, 3.

**Middle Staff:** Measures 9-16. Chords: E♭7, C7[b9], F[ma7], E♭9, Dm7. Fingerings: (1) 1, 2, 3; (2) 1, 2, 3; (3) 1, 2, 3.

**Bottom Staff:** Measures 17-24. Chords: G7, G7sus4, sus4 C9, D♭7, C7, B♭9. Fingerings: (1) 1, 2, 3; (2) 1, 2, 3; (3) 1, 2, 3.

**Bottom Staff (Continued):** Measures 25-32. Chords: Am7, A♭7, Gm7, B♭m/C, Rit., G♭7, [11+], F7. Fingerings: (1) 1, 2, 3; (2) 1, 2, 3; (3) 1, 2, 3.

## PREPARATION OF 4 PART OPEN VOICINGS

ADDING THE 3rd DEGREE TO [VERY INCOMPLETE] OPEN VOICINGS

... Because these voicings have the 7th [or 6th] degree as the bottom note, TONALITY MUST BE ESTABLISHED BEFORE USING THEM.

[No 3rd degree present...use with discretion.]

G6      Am7      Bm7      C6      D7      G7      Am7      Bm7**5**      C6      Dm7

ADD 3rd DEGREE INSIDE

[No 3rd degrees present..use with discretion.]

D6      Em7      F#m7      G6      A7      D7      Em7      F#m7**5**      G6      Am7

ADD 3rd DEGREE INSIDE

ADD 3rd DEGREE ABOVE

[No 3rd degrees present..use with discretion.]

Bb6      Cm7      Dm7      Eb6      F7      Bb7      Cm7      Dm7**5**      Eb6      Fm7

ADD 3rd DEGREE ABOVE

... Be especially careful of these.. 7ths [or 6th] on the bottom in the low register.. OBSERVE RULES FOR USE. [See Vol II pg 100]

## PREPARATION OF 4 PART OPEN VOICINGS

### ADDING THE 7th DEGREE TO 3 PART OPEN VOICINGS

[No 7th degrees present.]

G[6] [7] Am[7] Bm[7] C[6] [7] D[7] G[7] Am[7] Bm[7] b5 C[6] [7] Dm[7]

ADD 7th [OR 6th] ABOVE

ADD 7th [OR 6th] INSIDE

[No 7th degrees present.]

C[6] [7] Dm[7] Em[7] F[6] [7] G[7] C[7] Dm[7] Em[7] b5 F[6] [7] Gm[7]

ADD 7th [OR 6th] INSIDE

## SCALE-CHORD RELATIONSHIPS

### MAJOR SCALES

- 1] ALL DIATONIC STRUCTURES IN A MAJOR KEY.
- 2] ALL NON-DIATONIC MAJOR CHORDS WITH SCALE TONE ROOTS . . . EXCEPT IV, . . . SCALE FROM CHORD NAME.
- 3] IV AND ALL MAJ CHORDS WITH NON-SCALE TONE ROOTS, . . . SCALE FROM 5th DEGREE OF CHORD. [Note: This also includes all major chords with indicated +11 and is a SECOND CHOICE for the above mentioned major chords with scale tone roots.]
- 4] ALL NON-DIAT. MIN 7th CHORDS . . . [EXCEPT VII<sup>m</sup>7] . . . USUALLY FUNCTION AS II<sup>m</sup>7 . . . SCALE FROM ♭7 OF CHORD. [Note: VII<sup>m</sup>7 is III<sup>m</sup>7 for I.] [Note: A comparison of non-diat. min7th structures with their related maj 6th chords will reveal some SECOND CHOICE VI<sup>m</sup>7 for I relationships.]
- 5] I<sup>7</sup> II<sup>7</sup> [AND ALL 13th CHORDS WITH SCALE TONE ROOTS] . . . EXCEPT IV<sup>7</sup>, . . . SCALE FROM INTENDED TONIC.
- 6] III<sup>7</sup> VI<sup>7</sup> ♭9 VII<sup>7</sup> [SECOND CHOICE] . . . SCALE FROM MAJ 3rd BELOW CHORD NAME . . . THIS CAN ALSO BE CONSIDERED A NATURAL MINOR SCALE FROM THE INTENDED TONIC. [Note: The scale does not include the 3rd degree of the chord . . . and some melodic patterns may require the addition of this note.]

### HARMONIC MINOR SCALES

- 1] ALL DIATONIC STRUCTURES IN A MINOR KEY.
- 2] III<sup>7</sup> VII<sup>7</sup> VI<sup>7</sup> ♭9 [IN MAJ KEY] . . . SCALE FROM I. T.
- 3] DIM7th CHORDS THAT CAN BE ANALYZED AS I . . . TREAT AS VII<sup>7</sup>  
" " " " " " " ♭I . . . TREAT AS VI<sup>7</sup> ♭9  
" " " " " " " II . . . TREAT AS III<sup>7</sup>
- 4] ALL DOM7th CHORDS WITH ALT. 9 and ♯13 [OR ♯5 CONSIDERED AS ♭13], . . . SCALE FROM I. T.
- 5] I AUG. [I+]. . . TRIAD, [SECOND CHOICE] . . . SCALE FROM MIN 3rd BELOW.

### REAL MELODIC MINOR SCALES

- 1] IV<sup>m</sup>6 AND I<sup>m</sup>6 . . . SCALE FROM CHORD NAME.
- 2] II<sup>m</sup>7 ♭5 [OCCURRING IN A MAJOR TONALITY] . . . TREAT AS IV<sup>m</sup>6.
- 3] IV<sup>7</sup> AND ALL DOM7ths WITH NON-SCALE TONE ROOTS . . . SCALE FROM CHORD 5th. [Note: This is also a SECOND CHOICE relationship for all dom7ths . . . except IV<sup>7</sup>, with scale tone roots.]
- 4] ALL DOM9ths WITH SPECIFIED +11 AND 13 . . . ALSO I<sup>7+11</sup> II<sup>7+11</sup> V<sup>7+11</sup> [OR ♭5 CONSIDERED +11] . . . SCALE FROM CHORD 5th

- 5] ALL DOM<sub>9</sub>ths WITH ♭13 [OR ♯5 CONSIDERED AS ♭13]... SCALE FROM I. T.  
[Note: This includes VI7 III9 and VII9 which have built in ♭13]
- 6] ALL COMPLETELY ALTERED DOM7ths [THIS MEANS ALT. 9 AND 5]...  
SCALE FROM ♭9 OF CHORD. [THIS INCLUDES III7alt5 AND  
VII7alt5 AS THEY HAVE A BUILT IN ALTERED 9th]  
[Note: This can be a SECOND CHOICE of scale relationship for  
III7 VI7♭9 and VII7 without the indicated alt. 5 because of the  
built in alterations of 9 and/or 13... and the fact that ♭13 can  
sometimes be treated as ♯5, or in this case alt. 5. However the  
relationship is imperfect so handle with care.]
- 7] I7♭9 II7♭9 V7♭9 AND ALL DOM13♭9 [OR ALT. 9] CHORDS WITH SCALE  
TONE ROOTS... [EXCEPT IV7]... SCALE FROM ♭7 OF CHORD.  
[Note: Scale does not contain the 3rd degree of the chord...  
Some melodic patterns may require the addition of this note.]
- 8] THESE DO NOT OCCUR VERY OFTEN... USE VERY CAUTIOUSLY...  
DIM7th CHORDS THAT CAN BE ANALYZED AS   Io... TREAT AS II7♭9  
      "      "      "      "      "      "      "   ♯Io... TREAT AS I7♭9  
      "      "      "      "      "      "      "   IIo... TREAT AS V7♭9
- 9] I+ AND IV+... TRIADS, [SECOND CHOICE]... SCALE FROM MIN. 3rd BELOW.  
I+ ... TRIAD [SECOND CHOICE]... SCALE FROM I. T.

#### WHOLE TONE SCALES

- 1] ALL MAJ AND DOM7th ♯5 [OR ALT. 5]... SCALE FROM ANY CHORD TONE.  
[Note: The 9th must be unaltered in these structures. W. T. scales  
especially necessary for aug. dom7ths with non-scale tone roots.]

#### DIMINISHED SCALES

- 1] DIM7th CHORDS THAT CAN BE ANALYZED AS Io... SCALE FROM  
CHORD TONES. [Note: This is theoretically more perfect  
than the previously mentioned treatment as VII7.. but less  
musical.]
- 2] DIM7ths THAT CAN BE ANALYZED AS ♯Io AND IIo... SCALE FROM  
CHORD TONES. [Note: These are less perfect than the VI7♭9  
AND III7 treatment... and less musical.]
- 3] IV7♭9 AND ALL DOM7♭9 CHORDS WITH NON-SCALE TONE ROOTS.  
.... SCALE FROM 3, 5, ♭7, ♭9 OF CHORD  
[note: All dom7♭9 chords may be treated in this manner  
with varying degrees of imperfection... however the consistent  
intervals of the scale will hold things together.]
- 4] ALL AUG 11♭9 [OR ALT. 9] CHORDS .... SCALE FROM 3, 5, ♭7, ♭9  
OF CHORD.

REMEMBER: LOOK AHEAD TO THE NEXT CHORD TO ANALYZE A PROGRESSION,  
LOOK BACK TO THE PRECEDING CHORD TO DETERMINE THE RELATED SCALE.

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