

BERKLEE SERIES • GUITAR

A MODERN  
METHOD  
FOR GUITAR

william leavitt



volume



berklee  
press

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## *Introduction*

This book is a continuation of Volume I, Modern Method for Guitar. Most of the terms and techniques are directly evolved from material presented there. For example, the entire fingerboard is covered at once in the five position C Major scale study. This is accomplished by connecting the four basic (types 1, 2, 3, 4) and one derivative (type 1A) fingering patterns that were, hopefully, mastered from the first book. (The sequence of fingering types will vary from position to position up the neck, depending upon the key. )

Study all material in sequence as I have tried to relate, as much as possible, all new techniques (physical and theoretical) to something already learned.

All music is again original and has been created especially for the presentation and perfection of the lesson material.

Please be advised that the pages devoted to theory are not intended to replace the serious study of this subject with a competent teacher, but only to, perhaps, intrigue the more inquisitive student and maybe shed some light into the mysterious workings of music for guitar players in general.

As before, good luck and have fun.

William G. Leavitt

It is important that the following material be covered in consecutive order. The index on page 117 is for reference purposes only and will prove valuable for review or concentration on specific techniques.

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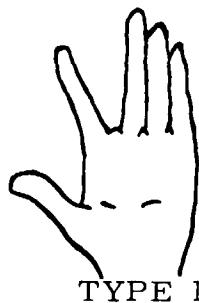
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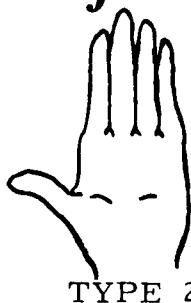
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# SECTION ONE

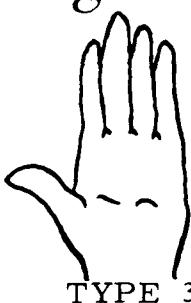
## Four Basic Major Scale Fingering Patterns



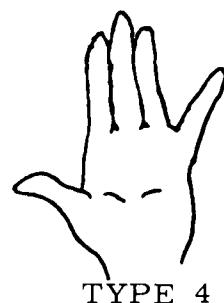
TYPE 1



TYPE 2



TYPE 3



TYPE 4

EXPLANATION: (S) = FINGER STRETCH... (REMEMBER DO NOT MOVE ENTIRE HAND)

TYPE 1 ALL OUT OF POSITION SCALE TONES PLAYED WITH FIRST FINGER STRETCHES. (SEE PAGE 60 VOL. I)

A musical staff in G clef and common time. It shows a scale starting at the second position (II). Fingerings are indicated above the notes: (2), (4), (1), (2), (4), (1), (3), (4), (2), (1), (2), (4), (2), (1), (4), (5), (3), (4), (5), (6). Brackets group the notes into pairs, and some notes have a '(s)' symbol above them, indicating a first-finger stretch.

TYPE 2 NO FINGER STRETCHES NECESSARY FOR SCALE TONES

A musical staff in G clef and common time. It shows a scale starting at the second position (II). Fingerings are indicated above the notes: (2), (4), (1), (2), (4), (1), (3), (4), (2), (1), (2), (4), (2), (1), (3), (4), (5), (6). Brackets group the notes into pairs.

TYPE 3 NO STRETCHES

A musical staff in G clef and common time. It shows a scale starting at the second position (II). Fingerings are indicated above the notes: (4), (5), (3), (2), (1), (2), (4), (1), (2), (3), (4), (5), (6), (5). Brackets group the notes into pairs.

TYPE 4 ALL OUT OF POSITION SCALE TONES PLAYED WITH FOURTH FINGER STRETCHES.

A musical staff in G clef and common time. It shows a scale starting at the second position (II). Fingerings are indicated above the notes: (6), (5), (4), (3), (2), (1), (2), (4), (1), (3), (4), (1), (2), (3), (4), (5), (6). Brackets group the notes into pairs, and some notes have a '(s)' symbol above them, indicating a fourth-finger stretch.

ALL SCALES (MAJ. and MIN etc.) WILL BE DERIVED FROM THESE FOUR BASIC MAJOR SCALE FINGERING PATTERNS. ULTIMATELY 5 MAJOR KEYS WILL BE POSSIBLE IN EACH POSITION WITH TYPE 1 AND ITS' FOUR DERIVATIVE FINGERING PATTERNS - 1A, 1B, 1C, AND 1D. THIS SAME FACT APPLIES TO TYPE 4 WITH ITS' DERIVATIVES 4A, 4B, 4C, AND 4D. FINGERING TYPES 2 AND 3 HAVE NO DERIVATIVE MAJ. FINGERING PATTERNS.

# C MAJOR - ASCENDING - 5 POSITIONS

FINGERING, TYPE 1

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

2 4 1 2  
 1 2 1  
 1 2 1

1 2 1  
 1 2 1  
 1 2 1

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

FINGERING, TYPE 4

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

3 1  
 3 1  
 3 1

3 1  
 3 1  
 3 1

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

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

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

((S) = finger stretch)

(C MAJ. ASCENDING)

The sheet music consists of six staves of musical notation for right-hand playing. Fingerings are indicated above the notes, and hand positions are shown below the staff.

- Staff 1:** Fingerings: (s) 1-2 4 1 2, (s) 2 4 1 2. Hand positions: ⑥ (left), IX (right).
- Staff 2:** Fingerings: 1-1 2 4 1 2, 4 2 1 4, 2 (s) 1 4 2. Hand positions: ⑤ (left), IX (right).
- Staff 3:** Fingerings: (s) 1 2 4 1 2, 4 1 2 4, 2 4 1 2. Hand positions: IX (left), ⑥ (right).
- Staff 4:** Fingerings: 4 1 2 4, 2 4 1 2. Hand positions: (no explicit numbers).
- Staff 5:** Fingerings: 1 2 1 3 1 2, 4 2 1 3, 1 4 3 1. Hand positions: ③ (left), XII (right).
- Staff 6:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: XII (left), ⑤ (right).
- Staff 7:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: (no explicit numbers).
- Staff 8:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: (no explicit numbers).
- Staff 9:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: (no explicit numbers).
- Staff 10:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: (no explicit numbers).
- Staff 11:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: (no explicit numbers).
- Staff 12:** Fingerings: 4 1 3 4, 1 3 1 2, 4 1 2 4, 1 4 2 1. Hand positions: (no explicit numbers).

## C MAJOR - DESCENDING - 5 POSITIONS

### FINGERING TYPE 3

**XII** (5)

**TYPE 1A**

**IX** (6)

**TYPE 2**

**VII**

**TYPE 4**

**V**

**TYPE 1**

**II** (5)

# *Getting Up There (duet)*

Moderately

The sheet music consists of five staves of musical notation, likely for a duet, with the following details:

- Staff 1 (Top):** 4/4 time, treble clef. Measures show various note patterns, including a section starting with "V".
- Staff 2:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "V".
- Staff 3:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "A tempo".
- Staff 4:** 4/4 time, bass clef. Measures show sustained notes and two "To Coda" markings.
- Staff 5 (Bottom):** 4/4 time, bass clef. Measures show complex rhythmic patterns, including a section starting with "III", a repeat sign, and a section starting with "IV".
- Staff 6:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "V".
- Staff 7:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "(Repeat the preceding two measures)".
- Staff 8:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "III".
- Staff 9:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "IV".
- Staff 10:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "V".
- Staff 11:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "D.S. al coda".
- Staff 12:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "Rit. - fine".
- Staff 13:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "Poco Rit. - (slight ritard)".
- Staff 14:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "D.S. al coda".
- Staff 15:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "Rit. -".
- Staff 16:** 4/4 time, bass clef. Measures show sustained notes and a section starting with "fine".

## Chord Etude No. 6

Mod. Slow

(Observe fingering carefully)

## Melodic Rhythm Study No. 2

$\frac{C}{2}$  =  $\frac{2}{2}$  HALF NOTE GETS ONE BEAT       $\frac{3}{4}$  QUARTER NOTE GETS ONE BEAT

(This is a notation comparison - Not a duet)

( $\frac{C}{2}$  is referred to as "Alla Breve, Cut Time or In Two")

# Triads (3 Note Chords)

**CONSTRUCTION**-from Major Scales....

The diagram illustrates the construction of four types of triads from their corresponding major scales:

- Major:** Shows the notes 1, 3, and 5 of the major scale. The chord degrees are labeled as 5, 3, 1.
- Minor:** Shows the notes 1, b3, and 5 of the minor scale. The chord degrees are labeled as 5, 3, 1.
- Diminished:** Shows the notes 1, b3, and b5 of the diminished scale. The chord degrees are labeled as 5, 3, 1.
- Augmented:** Shows the notes 1, 3, and #5 of the augmented scale. The chord degrees are labeled as 5, 3, 1.

## INVERSIONS

The diagram shows the inversions of a C major triad (C-E-G) across six positions on a staff:

- Root Position:** C-E-G (chord degrees 5, 3, 1).
- First Inversion:** G-C-E (chord degrees 1, 5, 3).
- Second Inversion:** E-G-C (chord degrees 3, 1, 5).
- Rt. Pos. 1st Inv.:** G-E-C (chord degrees 3, 1, 5).
- 1st Inv. Rt. Pos.:** E-G-C (chord degrees 1, 5, 3).
- Rt. Pos. 2nd Inv.:** C-G-E (chord degrees 5, 3, 1).

Arrows indicate the movement between these positions.

...PRACTICE THE FOLLOWING (ACROSS THE FINGERBOARD) C TRIADS.  
MEMORIZE THE CHORD SPELLING AND FINGERING.....

The diagram provides fingerings and string assignments for four common chords in the key of C:

- C Major:** Fingerings: 3, 4, 3; 3, 4, 5; 3, 4, 3; 3, 4, 3. Strings: 6, 5, 4, 3, 2, 1.
- C Minor:** Fingerings: 3, 4, 2; 3, 4, 2; 3, 4, 2; 3, 4, 2. Strings: 6, 5, 4, 3, 2, 1.
- C Diminished:** Fingerings: 3, 4, 2; 3, 4, 2; 3, 4, 2; 3, 4, 2. Strings: 6, 5, 4, 3, 2, 1.
- C Augmented:** Fingerings: 3, 4, 2; 3, 4, 2; 3, 4, 2; 3, 4, 2. Strings: 6, 5, 4, 3, 2, 1.

NOTE COMMON FINGER and STRING RELATIONSHIPS BETWEEN MOST FORMS...

# F MAJOR - ASCENDING - 5 POSITIONS

## FINGERING TYPE 1A

II (6)

V

V

(s) 1 2 1 3 1 2  
4 V

## TYPE 3

V (5)

VII

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

## TYPE 1

VII (5)

1 4 2 (s)

(F MAJ. ASCENDING)

Two staves of musical notation for F major ascending. The first staff consists of six measures. The second staff begins with a measure ending in a fermata, followed by three measures. Fingerings are indicated above the notes: (1) 3 1, (3) 1 4 3, and (s) 3 1. Measure numbers ③ and X are placed below the staff.

TYPE 4

Five staves of musical notation for Type 4. The first staff starts with fingerings (4) 1 3 4 and (s) 1 3 4 1. The second staff starts with (3) 1 2 4. The third staff starts with (1) 3 4. The fourth staff starts with (1) 3 4 4. The fifth staff ends with (1) 4 3 1. Measure numbers X ⑥ and XII are placed below the staves.

TYPE 2

Five staves of musical notation for Type 2. The first staff starts with (2) 4 1 2 and (4) 1 3 4. The second staff starts with (1) 3 4 2. The third staff starts with (4) 1 2 4. The fourth staff starts with (1) 3 4 4. The fifth staff ends with (1) 4 3 1. Measure numbers XII ⑥ and XII are placed below the staves.

# F MAJOR - DESCENDING - 5 POSITIONS

## FINGERING TYPE 2

2  
XII (6)

(s) 1 2 1-1 3 1

X

## TYPE 4

4  
X

(s) 1 2 1-1 3 1

VII

## TYPE 1

2  
(5)  
VII

(s) 1 2 1-1 3

V

## TYPE 3

4  
V

(s) 1 2 1-1 3

II

## TYPE 1A

(s) 1  
II (6)

(s) 1 4 2

# *Another Waltz for Two (duet)*

Moderato

Musical score for *Another Waltz for Two (duet)* in Moderato tempo.

The score consists of two staves:

- Staff 1 (Top):** Starts with a section labeled **V**. This is followed by a section labeled **(II)**, then **III**. The section **III** ends with a **To coda** instruction, leading to section **1.** Section **1.** ends with another **To coda** instruction, leading to section **2.** Section **2.** ends with a **D.S. al coda** instruction, which leads to **D. S. al coda**.
- Staff 2 (Bottom):** Starts with a section labeled **V**. This is followed by **II**, then **V<sub>2</sub>**. The section **V<sub>2</sub>** ends with a **V or I** instruction. This is followed by **I**, then **V or I**. The section **V or I** ends with a **III** instruction. The section **III** ends with a **coda** instruction, leading to **Rit.** (ritardando). This is followed by **IV**, then **II**, then **V**, then **(IV)**, then **II**. The section **(IV)** ends with a **I** instruction. The section **I** ends with a **fine** instruction.

## *Chord Forms*

The diagram illustrates the correspondence between minor chords and major 7th chords across four octaves. Each row shows a minor chord (Min) followed by its major 7th counterpart (Min Maj. 7). The chords are shown in a grid format with dots representing fingers. Fingering below the grids indicates which fingers to use for each note.

Minor	Min (Maj. 7)	Min 7	Min 6		Minor	Min (maj. 7)	Min 7	Min 6
X 4 2 1(3)X X	X 3 2 1(1)X X	X 2 3 1(4)X X	X 1 3 2(4)X 1 3 1(4) X		2 X 1 4 XX X	2 X 1 4 XX X	3 X 1 4 XX 2 X 1 3 X	3 X 1 2 XX 4 X 1 3 X

Musical score for measures 11-12:

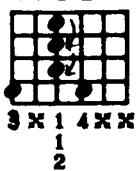
Chords: Fm, Fm(ma7), Fm7, Fm6, Fm, Fm(ma7), Fm7, Fm6

Measure 11 (V): Fm, Fm(ma7), Fm7, Fm6

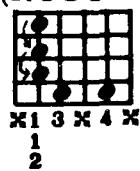
Measure 12 (VI): Fm, Fm(ma7), Fm7, Fm6

(ALSO SEE PG 121 - VOL I)

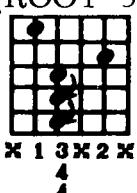
Minor, Min. ( $\downarrow$  5), Min 6  
(ROOT 6)



## SAME SEQUENCE (ROOT 2)



SAME SEQUENCE  
(ROOT 5)



A musical score for piano featuring two staves. The left staff shows chords Cm, Cm(+5), Cm6, Cm(+5) (all in A♭), Gm, Gm(+5), Gm6, Gm(+5) (all in E♭), and Dm, Dm(+5), Dm6, Dm(+5) (all in B♭). The right staff shows the inversions of these chords. The bass line consists of eighth-note patterns corresponding to the root notes of the chords.

## *Speed Study*

Keep tempo constant thru-out

II  
count 1 2 3 &

1 2 3 &

(... FOR PRACTICE WITH OTHER FINGERING PATTERNS PLAY SPEED STUDY AS WRITTEN BUT CHANGE THE KEY SIGNATURE TO A, D, G, AND C. )

**Scale (Chord) Degrees**

**Triads**

The diagram illustrates the relationship between a scale and the four basic triads: Major, Minor, Diminished, and Augmented. It shows how the first three degrees of the scale form a Major triad, the second and third degrees form a Minor triad, the first two degrees form a Diminished triad, and the first, third, and fifth degrees form an Augmented triad.

(ACROSS THE FINGERBOARD...)

Major      Minor      Diminished      Augmented

RT. POS.      2nd INV.      1st INV.      2nd INV.

F Major      F Minor      F Dim.      F Aug.

(OBSERVE THE FINGERING - NOTE COMMON FINGER(S) BETWEEN MOST FORMS)

# Rhythm Guitar - The Right Hand

FOR A GOOD RHYTHM SECTION BLEND, ALL NOTES OF A CHORD MUST SEEM TO EXPLODE INTO SOUND AT THE SAME INSTANT. THIS CAN BE ACCOMPLISHED BY A COMBINATION OF DOWNWARD, ROTARY FOREARM AND LOOSE WRIST MOTION, AS IF "FLECKING" SOMETHING FROM THE BACK OF YOUR HAND. THE PICK MUST TRAVEL VERY QUICKLY ACROSS THE STRINGS TO MATCH THE SOUND OF THE PRODUCTION OF A PIZZICATO NOTE ON THE BASS VIOL.

**NOTATION:** **█** = DOWNSTROKE      **▀** = UPSTROKE

**\* = STRIKE MUFFLED STRINGS - FINGERS IN FORMATION**

**, = RELEASE PRESSURE - IMMEDIATELY AFTER CHORD SOUNDS**

(Note: All strokes labeled "Basic" are usually best when used with an incomplete rhythm section or guitar alone.)

**BASIC STROKE FOUR, FOUR  
AND TWO BEAT**

**ORCHESTRAL  
FOUR, FOUR**

**THE  
"CHOP"**

(often slightly amplified)



**CHORD DURATIONS MUST  
MATCH NOTES OF BASS VIOL.**

**FOR USE WITH ORGAN GROUPS  
AND SIMILAR SMALL COMBOS.**

Exercise (Practice in all 3 styles..with emphasis on the orchestral.)

Note: The principal difficulty in the above orchestral stroke is in producing the sharp, explosive attack, while keeping the chord duration long.

**(\*)**

**ORCHESTRAL  
"TWO BEAT"**

(\*) It is sometimes advisable in practice (and in use) to lightly hit the (muffled) top strings on the returning upstroke where rests are indicated.

Exercise G6

A♭°

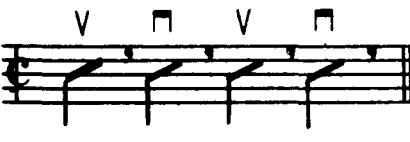
Am7

D7♭9

G6

...Be sure to practice in slow, medium and fast tempos. When learning this style of rhythm playing it is necessary to tap the foot...first on beats 1 and 3..later on 1, 2, 3, 4.

**ORCHESTRAL**  
FAST TO  
VERY FAST  
"FOUR"



Tap the foot "in two"

(i.e. on beats 1 and 3)

Make the upstroke sound as much like the downstroke as possible by favoring the lower strings with the returning upstroke of the pick. There will be a slight natural accent on beats 2 and 4 because of the downstroke hitting the heavy strings first - but this is good, as it is comparable to the drummers use of the hi-hat cymbal on these beats.

Exercise

G6

A $\flat$ <sup>o</sup>

Am7

D7 $\flat$ 9

G6

... This right hand technique is difficult to master, but it is extremely valuable for you can maintain very bright tempos (steady as a rock) with very little tightening up.

## Chord Etude No. 7

$\frac{3}{8}$  Eighth note gets one beat

Moderately fast waltz (All notes connected by curved line must be kept ringing)

## G MAJOR - ASCENDING - 5 POSITIONS

Fingering Type 2

2 4 1  
II  
(s) ⑥<sup>V</sup>

1-1 2 4 1 2  
4  
(s) ⑥<sup>IV</sup>

TYPE 1A

(s) ① 2 4  
IV

1 2  
1 3 1 2  
(s) ③ VII

TYPE 3

4 1 3  
VII  
(s) ⑤

(G Maj. Ascending)

The first staff shows a series of eighth-note patterns. The second staff begins with eighth-note pairs, followed by a sixteenth-note pattern, and concludes with a sixteenth-note pattern labeled '(s)' above the notes, with a bracket below labeled 'IX'.

TYPE 1

The first staff starts with a sixteenth-note pattern labeled '2 4 1' above the notes, with 'IX' below. The second staff consists of eighth-note pairs. The third staff shows a sixteenth-note pattern. The fourth staff concludes with a sixteenth-note pattern labeled '(s)' above the notes, with a bracket below labeled 'XII'.

TYPE 4

The first staff starts with a sixteenth-note pattern labeled '4 1 3' above the notes, with 'XII ⑥' below. The second staff consists of eighth-note pairs. The third staff shows a sixteenth-note pattern. The fourth staff concludes with a sixteenth-note pattern. The fifth staff ends with a single eighth note.

## G MAJOR - DESCENDING - 5 POSITIONS

Fingering Type 4



TYPE 1

Musical staff showing a descending scale pattern for Type 1. The staff begins at position IX (circle with number 5) and ends at position VII. The fingering is indicated by numbers above the notes: 2, 1, 2, 1-1, 3, (s).

TYPE 3

Musical staff showing a descending scale pattern for Type 3. The staff begins at position VII and ends at position IV. The fingering is indicated by numbers above the notes: 4, 3, 1, 2, (s), 1, 4, 2.

TYPE 1A

Musical staff showing a descending scale pattern for Type 1A. The staff begins at position IV (circle with number 6) and ends at position II. The fingering is indicated by numbers above the notes: (s), 1, 2, 1-1, 4, (s).

TYPE 2

Musical staff showing a descending scale pattern for Type 2. The staff begins at position II and ends at position II. The fingering is indicated by numbers above the notes: 2, 1, 2, 1-1, 4.

## Sea - See - Si (duet)

Slowly

The musical score consists of six staves of music for two voices. The vocal parts are written in soprano clef. The piano accompaniment is written in bass clef. The score includes the following performance instructions and markings:

- Staff 1 (Top):** Dynamics include **V**, **(s) 4**, and **p**. Articulation marks like **—** and **—** are present.
- Staff 2 (Second from Top):** Dynamics include **III**, **V**, and **III p**.
- Staff 3 (Third from Top):** Dynamics include **V**.
- Staff 4 (Fourth from Top):** Dynamics include **IV**, **Rall.**, **III**, **Atempo**, **III**, **V**, and **p**.
- Staff 5 (Fifth from Top):** Dynamics include **III p** and **V**.
- Staff 6 (Bottom):** Dynamics include **4 1 - 1**, **Ritard-poco a poco**, **IV**, **III**, **I**, and **fine**.

(TIME DURATIONS ARE RELATIVE - 16th NOTES ARE NOT ALWAYS VERY FAST)

# Chord Forms

MOST OF THE CHORD FORM PAGES FROM HERE ON ARE HIGHLY CONCENTRATED. I RECOMMEND THAT YOU PRACTICE ONE LINE AT A TIME WHILE GOING ON WITH THE NOTE STUDIES ON THE FOLLOWING PAGES. KEEP COMING BACK PERIODICALLY UNTIL ALL FORMS AND SEQUENCES ARE MASTERED.

**Top Row:**

- (Maj7) → 9th (ASSUMED ROOT 1) → 9th(+5) → (6th) → (DOM.) 7th (ROOT 2) → 13th (Maj7) (ROOT 2)

Chord diagrams and corresponding notes:

- 9th (Assumed Root 1):
- 9th(+5):
- (6th):
- (DOM.) 7th (Root 2):
- 13th (Maj7) (Root 2):

Music staff progression:

III II V VI

**Middle Row:**

- 7th (Root 5) → 7th(+5) → 7th(b5) → Maj 7 (Root 4)

Chord diagrams and corresponding notes:

- 7th (Root 5):
- 7th(+5):
- 7th(b5):
- Maj 7 (Root 4):

Music staff progression:

V VII VI V IV

**Bottom Row:**

- Min 6th (Root 3) → Min 6th (Root 4) → Min 6th (Root 2)

Chord diagrams and corresponding notes:

- Min 6th (Root 3):
- Min 6th (Root 4):
- Min 6th (Root 2):

Music staff progression:

IV VI VII VI IV III IV

Annotations:

- This form has the 6th degree in the bass but usually sounds correct for any function except as a tonic chord.
- This form has the 3rd in the bass and should be used only as a passing chord within a sequence . . . for scalewise or chromatic bass motion.

# Triads

Scale (chord) Degrees

Major      Minor      Diminished      Augmented

(ACROSS THE  
FINGERBOARD...)

2nd Inv.

1st INV.

1st INV.

RT. POS.

G Major

G Minor

G Diminished

G Augmented

## Finger Stretching Exercises

VII      VI      V      VI

VII      VI      V      VI

# D MAJOR - ASCENDING - 5 POSITIONS

FINGERING TYPE 3

Musical staff showing fingerings for Type 3. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated above the notes: 4-1-3 over the first three notes, II (6) below the first note, and V above the fifth note. The staff continues with a series of eighth-note patterns.

4-1-3  
II (6)  
V

IV

TYPE 1

Musical staff showing fingerings for Type 1. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated above the notes: 2-4-1 over the first three notes, IV below the first note, and (S) 4-4-2 over the last three notes. The staff continues with a series of eighth-note patterns.

2-4-1  
IV  
(S) 4-4-2

TYPE 4

Musical staff showing fingerings for Type 4. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated above the notes: 4-1-3 over the first three notes, VII (6) below the first note, and (S) 3-1-4-3 over the last three notes. The staff continues with a series of eighth-note patterns.

4-1-3  
VII (6)  
(S) 3-1-4-3

(D Maj. -Ascending)

A musical score for D Major, Ascending. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of four measures of sixteenth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of four measures of sixteenth-note patterns. Fingerings are indicated above the notes: '2 4 1' over the first measure of the first staff, '(s) 4-4' over the first measure of the second staff, '1' over the second measure of the second staff, and 'IX' at the end of the second staff.

TYPE 2

A musical score for Type 2. It features four staves of sixteenth-note patterns. Fingerings are indicated above the notes: '2 4 1' over the first measure of the first staff, 'IX' at the beginning of the first staff, '1-1 2 4 1 2' over the first measure of the fourth staff, and '(s) 1 4 2' over the second measure of the fourth staff. Measure numbers 'IX' and 'XI' are placed below the staves.

TYPE 1A

A musical score for Type 1A. It features four staves of sixteenth-note patterns. Fingerings are indicated above the notes: '(s) 1 2 4' over the first measure of the first staff, 'XI' at the beginning of the first staff, and '(s)' over the first measure of the fourth staff. Measure numbers 'XI' and 'XII' are placed below the staves.

# D MAJOR - DESCENDING - 5 POSITIONS

## FINGERING TYPE 1A

(s) 1 4  
XI (s) 2 1-1 4  
IX

## TYPE 2

2  
IX (s) 1-1 3 1 (s) 4  
VII

## TYPE 4

4  
VII 3 1 3 1  
IV

## TYPE 1

2  
IV (s) 2 1-1 3  
II

## TYPE 3

4  
II (s) 2 1-1 3  
II

# Melodic Rhythm Study No. 3 (duet)

Sheet music for Melodic Rhythm Study No. 3 (duet) featuring two staves of musical notation.

**Staff 1 (Top Staff):**

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by 'C').
- Chords: C (LATIN BEAT), Am7, Dm7, (sus. 4) G7, G7.
- Performance instructions: V 1 2 & 3 4, 1 & 2 & 3 4, alcoda (at measure 10), 1. (at measure 11).

**Staff 2 (Bottom Staff):**

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by 'C').
- Chords: Dm7, G7, Dm7, G7, C, G7.
- Performance instruction: alcoda (at measure 10).

**Section 2:**

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by 'C').
- Chords: C, C7, F, Em7, Dm7.
- Performance instruction: 1 2 3 & 4 & (at measure 11).

**Section 3:**

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by 'C').
- Chords: C(maj. 7), Bm7(b5), E7(b9), Am, Am, Am7, D7.
- Performance instruction: (maj. 7) (at measure 11).

**Coda:**

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by 'C').
- Chords: Dm7(b5), G7, C, C<sup>#</sup>.
- Performance instructions: coda (at measure 12), D. C. alcoda (at measure 13), coda (at measure 14), D. C. alcoda (at measure 15).

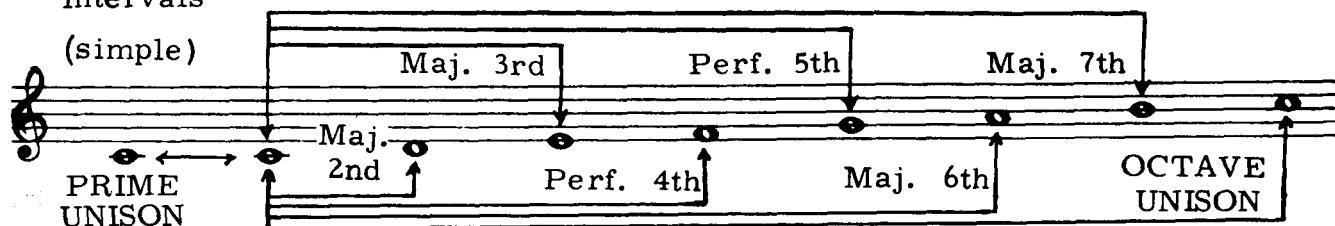
**Final Measures:**

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by 'C').
- Chords: Dm7, Dm7(b5), G7, G7(b9), C6, Eb9, Dm9, Db9, C6, fine.
- Performance instruction: VII, V, III, II (at measure 16).

# Intervals

(Interval= the number of whole and half steps from one note to another)

## 1. Intervals (simple)



The above numbers represent the scale (and chord) degrees... and also the INTERVAL FROM THE TONIC.

(1) ...If the top note is a member of the MAJOR SCALE of the bottom note the interval is called... Major 2nd, Maj. 3rd, Maj. 6th, Maj. 7th or Perfect 4th, Perfect 5th, Perfect Octave.

(2)...Intervals one half step smaller than MAJOR are called MINOR. Intervals one half step smaller than PERFECT or a whole step smaller than MAJOR are called DIMINISHED. Any MAJOR or PERFECT interval expanded by one half step is called AUGMENTED.

## 2.

MIN. 2nd    MIN. 3rd    MIN. 6th    MIN. 7th    DIM. 5th    DIM. 7th    AUG. 4th    AUG. 5th

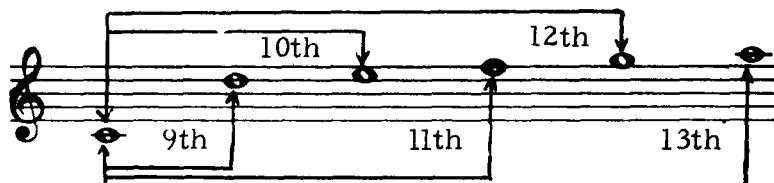


...When only the numerical term (a 3rd, 4th etc.) is used, MAJOR and PERFECT intervals are intended. MINOR, DIMINISHED and AUGMENTED intervals must be specifically named.

(3)...COMPOUND INTERVALS (larger than one octave) are described by the same terms as the SIMPLE INTERVALS (one octave or less) from which they are derived. (ex. Maj. and Min 2nd plus an octave=Maj. and Min 9th)

## 3.

### Intervals (Compound)



# Triads

Scale (Chord) Degrees

1    3    5    1     $\flat$ 3    5    1     $\flat$ 3     $\flat$ 5    1    3     $\sharp$ 5



(...ACROSS AND UP THE FINGERBOARD.. CAREFULLY OBSERVE  
FINGERINGS AND STRINGS...)

D Major

(Rt. Pos.)(1st Inv.)(2nd Inv.)(Rt. Pos.)

D Minor

D Dim.

D Aug.

# A MAJOR - ASCENDING - 5 POSITIONS

Fingering Type 4

Sheet music for A Major Ascending - 5 Positions, Fingering Type 4. The music is in A major (two sharps) and consists of five staves of sixteenth-note exercises. The first staff starts at position II with fingering ⑥ and includes fingerings 4-1-3 above the notes. The second staff starts at position V. The third staff continues the pattern. The fourth staff starts at position IV with fingerings 4-4 and 1 above the notes. The fifth staff ends at position VI.

TYPE 2

Sheet music for Type 2 of A Major Ascending - 5 Positions. It consists of five staves of sixteenth-note exercises. The first staff starts at position IV with fingerings 2-4-1 above the notes. The second staff continues the pattern. The third staff continues the pattern. The fourth staff ends at position VI with fingerings 1-1, 2-4, 1-2, and (s) 1 above the notes.

TYPE 1A

Sheet music for Type 1A of A Major Ascending - 5 Positions. It consists of two staves of sixteenth-note exercises. The first staff starts at position VI with fingerings (s) 1-2-4 above the notes. The second staff continues the pattern.

(A Maj. -Ascending)

Musical notation for A Major Ascending, featuring two staves. The first staff uses a bass clef and consists of six measures. The second staff uses a treble clef and consists of four measures. Fingerings are indicated above the notes: 1 2 1 3 1 2 for the first measure of the second staff, and ③ IX for the third measure of the second staff.

TYPE 3

Musical notation for Type 3, featuring four staves. The first staff uses a bass clef and has fingerings 4 1 3 and ⑤. The second staff uses a treble clef. The third staff uses a bass clef. The fourth staff uses a treble clef and has fingerings (s) 4-4 1 3 2. Measure numbers are present above the notes in the first and third staves.

TYPE 1

Musical notation for Type 1, featuring four staves. The first staff uses a bass clef and has fingerings 2 4 1. The second staff uses a treble clef. The third staff uses a bass clef. The fourth staff uses a treble clef. Fingerings are indicated above the notes in all staves.

Fingering  
TYPE 1

## A MAJOR - DESCENDING - 5 POSITIONS

Musical notation for Type 1 fingering in A major, descending, 5 positions. The first measure shows a descending scale from C# to A. The second measure shows a descending scale from G to E. The third measure shows a descending scale from D to B. The fourth measure shows a descending scale from A to F#.

TYPE 3

Musical notation for Type 3 fingering in A major, descending, 5 positions. The first measure shows a descending scale from C# to A. The second measure shows a descending scale from G to E. The third measure shows a descending scale from D to B. The fourth measure shows a descending scale from A to F#.

TYPE 1A

Musical notation for Type 1A fingering in A major, descending, 5 positions. The first measure shows a descending scale from C# to A. The second measure shows a descending scale from G to E. The third measure shows a descending scale from D to B. The fourth measure shows a descending scale from A to F#.

TYPE 2

Musical notation for Type 2 fingering in A major, descending, 5 positions. The first measure shows a descending scale from C# to A. The second measure shows a descending scale from G to E. The third measure shows a descending scale from D to B. The fourth measure shows a descending scale from A to F#.

TYPE 4

Musical notation for Type 4 fingering in A major, descending, 5 positions. The first measure shows a descending scale from C# to A. The second measure shows a descending scale from G to E. The third measure shows a descending scale from D to B. The fourth measure shows a descending scale from A to F#.

## Chord Etude No. 8

Rubato

II (V) (VII) III II

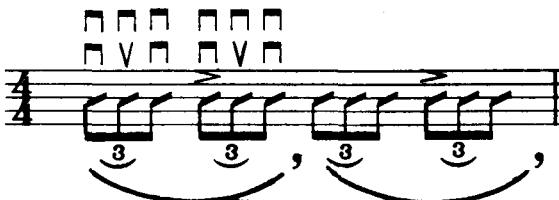
1.

2.

ff fine

## Rhythm Guitar - The Right Hand

"ROCK STYLE"  
BALLAD  
(Mod. slow  
to slow 4)



Very brief pressure  
release points should  
occur after the 4th  
or 2nd and 4th beats.

Exercise (OBSERVE NOTATION)

G6      A<sup>♭</sup>°      D7(sus. 4)      D7(♭5)      G6

simile - (CONTINUE IN A SIMILAR MANNER)

VARIATION

Exercise (OBSERVE NOTATION)

G6      -      A<sup>♭</sup>°      -      D7(sus. G)      D7      D7(♭5)      G6

Note: These strokes are used with regular acoustic and amplified (high-register) rhythm playing.

# Chord Forms

13th (ROOT 2)      7th(+5) (ROOT 2)      7th (ROOT 2)      7th(b5) (ROOT 2)      9 ASSUME Maj 6 ROOT A.R.

F13      F7+5      F7      F7b5      Bb6

13th      9th(+5)      9th      9th(b5)      A.R.

F13      F9+5      F9      F9b5      Bb6

13th (b9)      7th(b9+5)      7th (b9)      7th(b9 b5)      6th (ROOT 3)

b9  
F13      F7b9  
+5      F7b9      F7b9b5      Bb6

Note: The low register limit for all dom. 7 forms on this page is E $\flat$  (possibly D).

7th(+9 +5)      Maj 9  
A.R.      A.R.

F13      F7+5      F9      F7+5      Bbmaj7

DO NOT BE CONCERNED WITH THE THEORETICAL EXPLANATION OF THE MORE COMPLEX CHORDS - THIS WILL BE COVERED IN A LATER SECTION. MOST IMPORTANT FOR NOW IS THE PHYSICAL ABILITY TO PERFORM THEM AND EVENTUAL MEMORIZATION OF ALL FORMS, CHORD TYPES AND ROOT LOCATIONS.

NOTE THAT THESE ARE THE SAME FORMS AS THOSE SHOWN ON THE OPPOSITE PAGE. THE ROOTS ARE DIFFERENT AND THE ORDER OF SEQUENCE IS REVERSED. CONSIDERABLE TIME WILL BE REQUIRED TO REALLY LEARN THEM.

**Top Staff:**

- 7th  $\flat$ 5 (A.R.)
- 7th  $\flat$ 9 (A.R.)
- 9th  $\flat$ 5 (A.R.)
- 7th +9 (A.R.)

**Middle Staff:**

- IV: B7( $\flat$ 5)
- V: B7( $\flat$ 9)
- VI: B9( $\flat$ 5)
- B7 (+9)
- Emaj. 7

**Second Middle Staff:**

- 7th +5 (A.R.)
- 7th  $\flat$ 9 (A.R.)
- 9th +5 (A.R.)
- 7th +9 (A.R.)

**Third Middle Staff:**

- IV: B7(+5)
- V: B7( $\flat$ 9)
- VI: B9(+5)
- B7 (+9)
- E maj. 7

**Bottom Staff:**

- 7th (A.R.)
- 7th  $\flat$ 9 (A.R.)
- 9th (A.R.)
- 7th +9 (A.R.)

**Bottom Bottom Staff:**

- IV: B7
- V: B7( $\flat$ 9)
- VI: B9
- B7(+9)
- E  $\frac{9}{6}$

**Bottom Bottom Bottom Staff:**

- 13th (A.R.)

**Note:** Low register limit for all dom. 7 forms on this page is Ab (possibly G). Also, all  $\flat$ 5's on this and the preceding page may be considered Aug. 11 (11+)

**Bottom Bottom Bottom Bottom Staff:**

- VI: B13
- V: B7 ( $\flat$ 9)
- VI: B9
- B7 (+9)
- Emaj. 7

# *Tranquility (duet)*

( SUSTAIN ALL NOTES FULL VALUE)

Slowly

V

P

Rall. -

Atempo

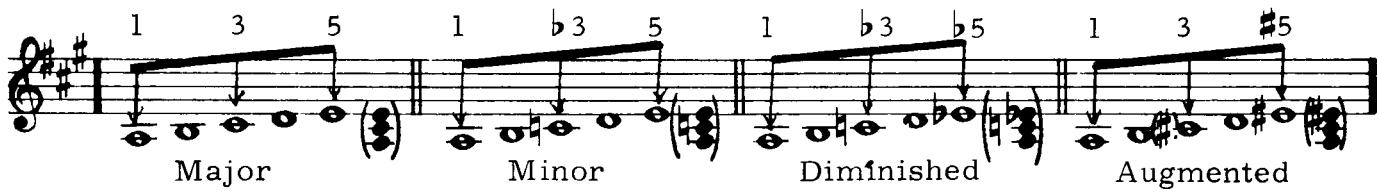
Rit.

fine

I

# Triads

Scale (Chord) Degrees



(...ACROSS AND UP THE FINGERBOARD.. CAREFULLY OBSERVE  
FINGERINGS AND STRINGS..)

A Major

Musical notation for A Major triad in various inversions:

- (Rt. Pos) (1st Inv) (2nd Inv) (Rt. Pos)

A Minor

Musical notation for A Minor triad in various inversions:

A Dim.

Musical notation for A Diminished triad in various inversions:

A Aug.

Musical notation for A Augmented triad in various inversions:

# **Bb MAJOR - ASCENDING -5 POSITIONS**

## FINGERING - TYPE 4

## TYPE 2

## TYPE 1A

Musical score for piano, page 10, measures 1-4. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 1 starts with a dynamic (s) over a bass note, followed by eighth-note pairs (1 2 4). Measures 2-4 show sixteenth-note patterns with grace notes. Measure 5 begins with a bass line consisting of eighth-note pairs.

(B♭ Maj. - Ascending)



TYPE 3



TYPE 1



# B♭ MAJOR - DESCENDING - 5 POSITIONS

Fingering TYPE 1

Musical staff in B-flat major (two flats) and common time. The staff shows a descending scale pattern. Fingerings indicated: 2 over the first note, 1-1 over the eighth note, and 3 over the ninth note. Position markers XII (5) and X are shown below the staff.

TYPE 3

Musical staff in B-flat major (two flats) and common time. The staff shows a descending scale pattern. Fingerings indicated: 4 over the first note, 1-1 over the eighth note, and 3 over the ninth note. Position marker X is shown below the staff.

TYPE 1A

Musical staff in B-flat major (two flats) and common time. The staff shows a descending scale pattern. Fingerings indicated: (s) over the first note, 1 over the second note, and 2 over the ninth note. Position marker VII (6) is shown below the staff.

TYPE 2

Musical staff in B-flat major (two flats) and common time. The staff shows a descending scale pattern. Fingerings indicated: 2 over the first note, 1-1 over the eighth note, and 3 over the ninth note. Position marker V is shown below the staff.

TYPE 4

Musical staff in B-flat major (two flats) and common time. The staff shows a descending scale pattern. Fingerings indicated: 4 over the first note, 1-1 over the eighth note, and 3 over the ninth note. Position marker III is shown below the staff.

## *Waltz in Bb (duet)*

## Moderate Waltz Tempo

1. 2.

To coda

To coda

D. C.  
al  
Coda

D. C.  
al  
Coda

Ritard

fine

## Melodic Rhythm Study No. 4

A FAST WALTZ IS OFTEN BEST COUNTED "IN ONE" . . . THE 2, 3 IS MERELY FELT. SIX EIGHT IS USUALLY COUNTED "IN TWO" . . . EACH MEASURE BEING DIVIDED IN HALF (LIKE 2 FAST WALTZ MEASURES). HOWEVER A SLOWER 6/8 IS COUNTED 1-2-3-4-5-6.. (EACH 8TH NOTE GETTING ONE FULL BEAT.)

(This is a notation comparison - Not a duet)

The image shows three staves of musical notation. The top staff is in 3/4 time, featuring eighth-note patterns. The middle staff is in 6/8 time, showing six eighth-note groups per measure. The bottom staff is also in 6/8 time, but with a different note value, likely sixteenth notes. Vertical dashed lines divide each measure into two halves. Below the top staff, arrows point from the vertical dashed lines to horizontal dashed lines labeled "count 1" and "2". Below the middle staff, a bracket spans the first two measures and is labeled "1 & 2 & 3 & 4 & 5 & 6 &". Below the bottom staff, a bracket spans the first two measures and is labeled "1 2 3 & 4 5 & 6 &". The measures are numbered VII, VI, V, VI, VII, and VIII respectively.

(TIME DURATIONS ARE RELATIVE TO TEMPO AND TIME SIGNATURES)

## Finger Stretching Exercises

The image shows two staves of finger stretching exercises. The top staff is in common time (C) and features a treble clef. It includes measures VII, VI, V, and VI. The first measure VII has a dynamic marking "(s)" above the notes. The second measure VI has a dynamic marking "#". The third measure V has a dynamic marking "b". The fourth measure VI has a dynamic marking "b". The bottom staff is in 6/8 time (6/8) and features a treble clef. It includes measures VIII, VI, IV, and VI. The first measure VIII has a dynamic marking "(s)" above the notes. The second measure VI has a dynamic marking "#". The third measure IV has a dynamic marking "b". The fourth measure VI has a dynamic marking "b". Measures are numbered VII, VI, V, VI, VII, VI, VIII, VI, IV, and VI.

# Triads

Scale (Chord) Degrees



(... ACROSS AND UP THE FINGERBOARD... CAREFULLY OBSERVE  
FINGERINGS AND STRINGS. )

B♭ Major

(1st Inv.) (2nd Inv.) (Rt. Pos.) (1st Inv.)

B♭ Minor

B♭ Dim.

B♭ Aug.

# Pentatonic (5 Note) Scales

(A GOOD PREPARATION FOR ARPEGGIO STUDIES)

Major (1, 2, 3, 5, 6, of Major Scale)



# Tremolo Study

(QUICK REPETITION OF THE SAME NOTE)

At first practice very slow and even... Later gradually increase the tempo, but keep it steady thru-out. Practice all "Loco" (in the same octave as written) and also 8va (one octave higher than written.)

## EXERCISE #1

(OBSERVE PICKING ! )

ABBREVIATED  
NOTATION

## EXERCISE #2

(OBSERVE PICKING ! )

ABBREVIATED  
NOTATION

ABBR. NOT'N

ABBR. NOT'N

## E♭ MAJOR - ASCENDING - 5 POSITIONS

Fingering Type 3

Sheet music for E♭ major ascending in 5 positions, Fingering Type 3. The music is in E♭ major (two flats) and consists of five staves of eight measures each. Position markers are provided at the beginning of each staff: III (with circled 5), V (with square 5), (VII) (with square 7), (VIII) (with circled 8), and V (with circled 5). Fingerings are indicated by numbers above or below the notes: circled 5, square 5, square 7, circled 8, and circled 5.

TYPE 1

Sheet music for E♭ major ascending in 5 positions, Type 1. The music is in E♭ major (two flats) and consists of five staves of eight measures each. Position markers are provided at the beginning of each staff: V (with circled 5), (VII) (with square 7), (VIII) (with circled 8), and V (with circled 5). Fingerings are indicated by numbers above or below the notes: circled 5, square 5, square 7, circled 8, and circled 5.

TYPE 4

Sheet music for E♭ major ascending in 5 positions, Type 4. The music is in E♭ major (two flats) and consists of five staves of eight measures each. Position markers are provided at the beginning of each staff: circled 6, (VII) (with square 7), (VIII) (with circled 8), and circled 6. Fingerings are indicated by numbers above or below the notes: circled 6, square 6, square 7, circled 8, and circled 6.

### (E♭ maj. -Ascending)

A musical score for piano, featuring two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 4-4 time (indicated by a '4-4'). The music consists of two measures. Measure 1 starts with a forte dynamic (F) and includes a bass clef on the first staff. Measure 2 begins with a dynamic of 4-4. The score concludes with a large 'X' at the end of the second measure.

## TYPE 2

The image shows four staves of musical notation for a six-string guitar. The top staff, labeled 'X', begins with a measure of eighth-note pairs followed by a measure of eighth-note triplets. The second staff continues with eighth-note triplets. The third staff starts with sixteenth-note pairs. The bottom staff, labeled 'XII', features eighth-note pairs and includes performance markings: '1-1' above the first measure, '2' above the second, '4' above the third, '1' above the fourth, and '2' above the fifth.

## TYPE 1A

The image shows four staves of musical notation for a guitar, labeled 'XII' at the beginning of the first staff. The notation consists of vertical stems with small horizontal dashes indicating the direction of plucking or strumming. The first staff includes a fingering guide '(s) 1 2 4' above the first note. The staves are separated by vertical bar lines.

## E<sub>b</sub> MAJOR - DESCENDING - 5 POSITIONS

Fingering TYPE 1A

(s)

XII (6)

TYPE 2

X

TYPE 4

VIII

TYPE 1

V (5)

TYPE 3

III

(s)

2 1-1 4

2 1-1 3

3 1 3

2 1-1 3

BY TRANPOSING THE PRECEDING 5 POSITION MAJOR SCALE STUDIES UP OR DOWN ONE HALF STEP (ONE FRET, OR ONE POSITION) ALL MAJOR SCALES ARE NOW POSSIBLE. EXAMPLE: D MAJ. POS. II TO D<sub>b</sub> MAJ. POS. I... E<sub>b</sub> MAJ. POS. III TO E MAJ. POS. IV

.....THESE SAME SEVEN (5 POSITION) STUDIES CAN BE USED FOR PRACTICE IF YOU MERELY CHANGE THE KEY SIGNATURES AND POSITION MARKS.

....AS BEFORE ADDITIONAL READING MATERIAL MUST BE USED TO LEARN THESE NEW KEYS.

# Chord Forms

DIM.      6th      (Dom) 7th      7th(+5)      6th      Min 6th

F6      F7      F7(+5)      Bb6      Bbm6      F6

Maj 7      ASSUMED ROOT      9th      9th(+5)      6th      Min 6th

F maj. 7      F9      F9(+5)      Bb6      Bbm6      Fm<sup>9</sup>

6th      (DOM) 7th      7th(b5)  
 (ROOT 3)      (ROOT 4)      (ROOT 4)

C6(Am7)      Eb°      Dm7      Dm7      G7      G7(b5)      C maj. 7

Min 7(b5)  
 (ROOT 4)

Min 7th      Min 7(b5)  
 (ROOT 2)      (ROOT 2)

9th      7th(b9)  
 (A.R.)      (A.R.)

Am7(b5)      C°      Fm7      Fm7(b5)      Bb9      Bb7(b9)      Ebm<sup>9</sup>

## ***Major Scale Review - Positions II, III, V***

The sheet music consists of nine staves of musical notation for a single melodic line. The key signature is A major (no sharps or flats). The time signature varies between common time (indicated by 'C') and 3/4 time (indicated by '3'). The first staff begins with a measure in 3/4, followed by a measure in common time. The second staff begins in common time. The third staff begins in common time and ends with a key change to D major (one sharp). The fourth staff begins in D major. The fifth staff begins in common time. The sixth staff begins in common time. The seventh staff begins in common time. The eighth staff begins in common time and ends with a key change to E major (two sharps). The ninth staff begins in E major.

Technical markings include slurs, grace notes, and dynamic markings such as (s) (staccato) and (l) (legato).

(Maj Scale Review Cont.)

1 2 3 4 5 6 7 8 9 10

III

IV V

(\*) v.s. means turn page)

\* V.S.  
(QUICKLY)

(Maj. Scale Review concluded)

THE CONSTRUCTION OF A MAJOR SCALE (UPWARDS) FROM ANY NOTE IS ACCOMPLISHED BY USING THE FOLLOWING SERIES OF WHOLE AND HALF STEP INTERVALS.

$\begin{smallmatrix} 2 & 2 & 1 \\ C & D & E \end{smallmatrix}$   $\begin{smallmatrix} 2 \\ F \end{smallmatrix}$   $\begin{smallmatrix} 2 & 2 & 1 \\ G & A & B \end{smallmatrix}$   $\begin{smallmatrix} 1 \\ C \end{smallmatrix}$

$\begin{smallmatrix} 2 & 2 & 1 \\ F & G & A \end{smallmatrix}$   $\begin{smallmatrix} 2 \\ B \flat \end{smallmatrix}$   $\begin{smallmatrix} 2 & 2 & 1 \\ C & D & E \end{smallmatrix}$   $\begin{smallmatrix} 1 \\ F \end{smallmatrix}$

$\begin{smallmatrix} 2 & 2 & 1 \\ G & A & B \end{smallmatrix}$   $\begin{smallmatrix} 2 \\ C \end{smallmatrix}$   $\begin{smallmatrix} 2 & 2 & 1 \\ D & E & F \sharp \end{smallmatrix}$   $\begin{smallmatrix} 1 \\ G \end{smallmatrix}$

OBSERVE THE HALF STEPS BETWEEN THE 3rd and 4th, 7th and 1st SCALE DEGREES IN ALL MAJOR SCALES. THE NECESSITY OF KEEPING THIS INTERVAL RELATIONSHIP ACCOUNTS FOR THE PRESENCE OF FLATS OR SHARPS IN THE VARIOUS KEYS.

# Triads

Scale (Chord) Degrees

The diagram illustrates the scale degrees for four types of triads on a bass clef staff with a key signature of one flat (B-flat). The notes are grouped by vertical lines and labeled with their corresponding scale degrees:

- Major:** 1, 3, 5
- Minor:** 1, b3, 5
- Diminished:** 1, b3, b5
- Augmented:** 1, 3, #5

(...ACROSS AND UP THE FINGERBOARD... CAREFULLY  
OBSERVE FINGERINGS AND STRINGS.)

E♭ Major

Musical notation for E-flat Major triads across the fingerboard. The first two measures show the right position (Rt. Pos.) and second inversion (2nd Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes. The next two measures show the second inversion (2nd Inv.) and first inversion (1st Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes.

E♭ Minor

Musical notation for E-flat Minor triads across the fingerboard. The first two measures show the right position (Rt. Pos.) and second inversion (2nd Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes. The next two measures show the second inversion (2nd Inv.) and first inversion (1st Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes.

E♭ Dim.

Musical notation for E-flat Diminished triads across the fingerboard. The first two measures show the right position (Rt. Pos.) and second inversion (2nd Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes. The next two measures show the second inversion (2nd Inv.) and first inversion (1st Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes.

E♭ Aug.

Musical notation for E-flat Augmented triads across the fingerboard. The first two measures show the right position (Rt. Pos.) and second inversion (2nd Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes. The next two measures show the second inversion (2nd Inv.) and first inversion (1st Inv.) respectively, with fingerings (1, 2, 3, 4) indicated above the notes.

# Theory... Diatonic Triads (Major Keys)

(ALL NOTES BELONGING TO THE KEY SIGNATURE)

1.) There are 7 notes in every major scale and 7 chords common to each key. These diatonic chords are constructed upwards in thirds from each scale tone... and the structures (maj. min. dim. resulting from the scale) will be as follows in all major keys..

one chord MAJOR	two chord MINOR	three chord MIN.	four chord MAJ.	five chord MAJ.	six chord MIN.	seven chord DIM or MIN <b>5</b>
I C	IIIm Dm	IIIIm Em	IV F	V G	VIIm Am	VII <b>5</b> or VIIIm <b>5</b> B° or Bmb5

Roman Numerals are used to represent these chord structures. (Be careful not to confuse them with position marks) . . . You must memorize the names and structures in all major keys.

2.) The principal chords and cadences (chord sequences) in maj. keys are:  
..I V I called AUTHENTIC CADENCE..... C G C (key of C)  
..I IV I called FLAGAL CADENCE ..... C F C (key of C)  
.OR combined I IV V I (AUTHENTIC CADENCE)..C F G C (key of C)

In recent times the IIIm chord has replaced IV in the preceding combined AUTHENTIC CADENCE....I IIIm V I....C Dm G C (key of C)

3.) There are three basic chordal sounds in every major key that are represented by these diatonic chord structures, and the following specific terms are used to name them. "Tonic"= I chord, "subdominant"= IV chord, "dominant"= V chord. There are also names for the chords built on all other scale degrees but we will not discuss them here as they have no direct bearing on the (3) basic sounds, and they are usually referred to by number...i.e... the two (II) chord, the three (III) chord, the six (VI) chord, etc...

4.) The (7) chords in a major key are related to each other with regard to the three basic chordal sounds. The I, IIIm and VIIm all produce a tonic sound. The IIIm and IV chords produce a subdominant sound, and the V and VIIIm b5 produce a dominant sound. These facts will be very important later on for chord substitutions and scale relationships in improvisation.

Key of C     

Key of C	I	IIIm	VIIm	IIIm	IV	V	VIIIm(b5)
C	Em	Am	Dm	F		G	Bm(b5)

MEMORIZE CHORD NAMES AND (DIATONIC) STRUCTURES IN ALL MAJOR KEYS.

# Diatonic Triads — KEY OF G MAJOR

Arpeggios and Scales

(Fingering Type 2)

The sheet music consists of five staves of sixteenth-note arpeggios and scales. The first staff starts with G (Root Position) Am, followed by Bm and C. The second staff starts with D, Em, and F♯ (or F#m(b5)). The third staff starts with G, F♯ (or F#m(b5)), Em, and D. The fourth staff starts with C, Bm, Am, and G. The fifth staff concludes the pattern.

(ALSO PLAY IN POS. IV, Fingering Type 1A)

(Fingering Type 3)

# KEY OF F MAJOR

The sheet music consists of five staves of sixteenth-note arpeggios and scales. The first staff starts with F (1st Inversion) Gm, followed by Am and B♭. The second staff starts with C, Dm, and E° (or Em(b5)). The third staff starts with F, E° (or Em(b5)), Dm, and C. The fourth staff starts with B♭, Am, Gm, and F. The fifth staff concludes the pattern.

NOTE: WHEN TWO CONSECUTIVE NOTES ARE PLAYED BY THE SAME FINGER ON ADJACENT STRINGS - "ROLL" THE FINGERTIP FROM ONE STRING TO THE NEXT... DO NOT LIFT THE FINGER FROM THE STRING.

# Diatonic Triads – KEY OF Bb MAJOR

(Fingering Type 4)

## ( Arpeggios and Scales )

B♭(Root Position) Cm      Dm      E♭

## **KEY OF Eb MAJOR**

(Fingering Type 1)

E♭(2nd Inversion) Fm Gm A♭

B♭ Cm D°(or Dm(b5)) E♭

E♭ D°(or Dm(b5)) Cm B♭

A♭ Gm Fm E♭

## 5th Position Study (duet)

(Play as )

F                      Dm7                      Gm7                      C7  
 V                      /                      /                      /  
 F    /    Dm7    /    Gm7    /    C7    /    Am7    /    D7(b9)    /    Gm7    /    C7(b9)    /  
 Fm7                      Bb7                      Eb                      Cm7  
 Fm7                      Bb7                      Eb                      C7  
 F                      Dm7                      Gm7                      C7  
 F    /    Dm7    /    Gm7    /    C7    /    F    /    Bbm6    /    F  
 F7(sus. 4)              F7                      Bb                      Gm7  
 Cm7                      F7                      Bb                      G7  
 C                      Am7                      Dm7                      G7  
 Em7    /    Am7    /    Dm7    /    G9    /    Abmaj. 7    /    Dbmaj. 7    /    C maj. 7    /  
 Ritard                      IV

**MAJOR TRIADS EXERCISE** ... up and down the fingerboard, thru-all inversions on the same three strings... (Includes all 4 sets of 3 adjacent strings.)

Sheet music for Major Triads Exercise. The music is written in four staves, each representing a different set of three adjacent strings on a guitar. The staves are labeled with chords: E, A, C, E; A, D, F, A; D, G, B♭, D; and G, C, E♭, G. Each staff shows various inversions of major triads (e.g., E, A, C) across the fingerboard, with fingerings indicated above the notes.

**MINOR TRIADS EXERCISE** .. up and down the fingerboard, thru-all inversions on the same three strings... (Includes all 4 sets of 3 adjacent strings.)

Sheet music for Minor Triads Exercise. Similar to the Major exercise, it features four staves for different sets of three strings. The staves are labeled with chords: Em, Am, Cm, Em; Am, Dm, Fm, Am; Dm, Gm, B♭m, Dm; and Gm, Cm, E♭m, Gm. It shows various inversions of minor triads across the fingerboard with fingerings.

## SECTION TWO

### **One Octave Arpeggios - Triads**

(Fingering derived from scales - across the fingerboard.)

G Major	Root Position	1st Inversion	2nd Inversion
G Minor			
G Diminished			
G Augmented			

TRANSPOSE ON THE GUITAR, (BY MOVING UP THE FINGERBOARD,  
DO NOT WRITE OUT) AND PRACTICE THE PRECEDING ARPEGGIOS  
IN THE FOLLOWING KEYS.. A, B $\flat$ , C, D and E $\flat$ . . . . ALL CHORD  
SPELLING MUST BE THOROUGHLY MEMORIZED.

**GLISSANDO** (gliss.) = Slide (same finger) from note to note



FAST SLIDE-  
NOTES IN BETWEEN  
MUST NOT BE  
HEARD...

MORE DELIBERATE SLIDE-  
NOTES IN BETWEEN ARE  
VERY BRIEFLY HEARD...

# Real Melodic or Jazz Minor Scale

The REAL MELODIC MINOR SCALE is derived from the preceding major scale forms by merely lowering the 3rd degree (note) one half step (1 fret). This is a tonic major to minor relationship. All notes in this melodic minor scale remain the same-ascending and descending.

In the real melodic (or jazz) minor studies on the following pages, tonic major key signatures are used to simplify the conversion from major to minor. All playing positions are exactly the same.

You must practice these minor scales carefully, as at first they are difficult to "hear". They are worth considerable effort as they play a very large part in improvisation. (Application will be discussed later.)

## C REAL MELODIC MINOR - 5 POSITIONS

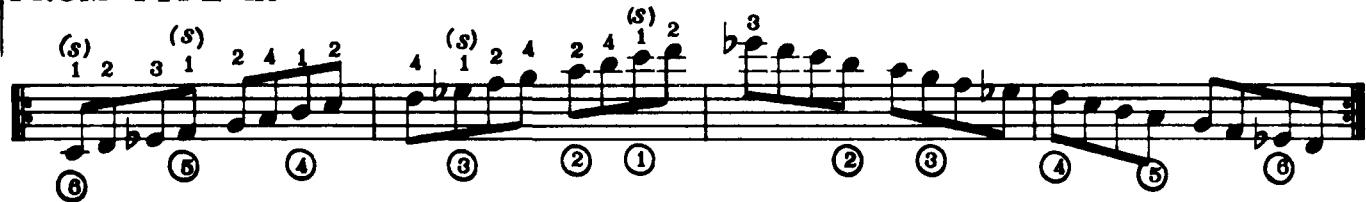
FINGERING DERIVED  
FROM TYPE 1

FROM TYPE 4

FROM TYPE 2

## (C Mel. Min.)

FROM TYPE 1A



FROM TYPE 3



# Rhythm Guitar - The Right Hand

**SHUFFLE RHYTHM**  
BASIC STROKE



A very stable beat, but most practical with an incomplete rhythm section as all accents fall "on the beat."

Exercise (OBSERVE NOTATION)

Bm7 E7**9** Am7 / D7**9** / G6

ORCHESTRAL  
SHUFFLE  
RHYTHM



Difficult to master...  
when learning, tap  
the foot "in four."

(Note: This stroke accents the "off beats" and therefore adds a great deal more to a rhythm section.)

Exercise (OBSERVE NOTATION)

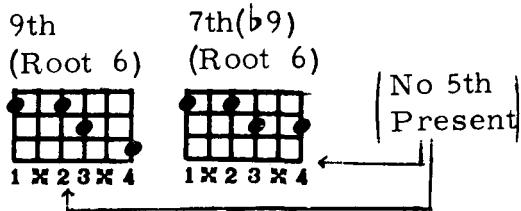
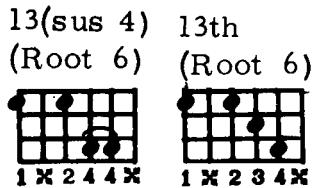
(...The preceding shuffle rhythm strokes also apply to rhythm parts in 6/8.)

## Speed Study

TEMPO MUST BE CONSTANT THRU-OUT

(..For practice with other fingerings change the signature to C, F, D, and A.)

# Chord Forms



(sus 4) 9  
G13      G13      Cmaj7      G9      G7      C6

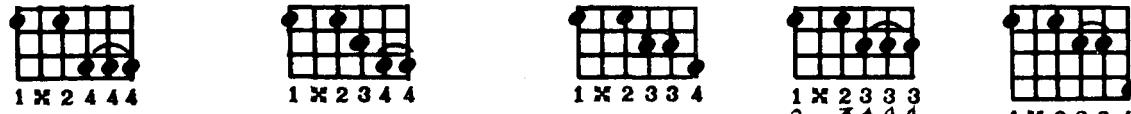
III      III      II

13(sus 4) 7th(+5) 7th \*7th(b5)  
(ALL ROOT 6) → \* Note: when the b5  
of any dom. 7th form falls on the 1st, 2nd,  
or 3rd stgs, you may consider it Aug. 11th

G13(sus. 4)      G7(+5)      G7      G7(b5)

III      II      I

13(sus4) 13th 9th(+5) 7th(+5) 7th +5  
(ALL ROOT 6) →



G13(sus. 4)      G13      G9(+5)      G7+5      G7+5      C6

III      V      II

Exercise - using some of the above forms... CAREFULLY OBSERVE  
the fingerings (and their relationships)...

b9      9  
G7 G7(b5)G7 G7(+5) C maj. 7 Em7      Bb7(b5)A7Ab7(+5)G7+5 C6

(III)      II      (III)      III      V      (V)      (IV)      (III)      II

# Melodic Rhythm Study No. 5 (duet)

Melodic Rhythm Study No. 5 (duet) consists of two staves of musical notation. The top staff is for the first player and the bottom staff is for the second player. The music is divided into measures by vertical bar lines and contains various musical markings such as dynamics, articulations, and performance instructions.

**Measure 1:** The first measure starts with a dynamic **V**. The chords are C, Dm7, Em7, Dm7, C, E7, and Am7D7 Gm7C7. The instruction "(LATIN BEAT OPTIONAL)" is placed below the staff. The section ends with "To coda" and a circled dot.

**Measure 2:** The second measure starts with F, Em7, Dm7, C, Eb°, and ends with "To coda" and a circled dot. The chords are Em7, Eb7, Dm7, and G7. The section ends with "1." and a circled dot.

**Measure 3:** The third measure starts with C, Gm7, C7, F, F♯, C, Am7, and Dm7. The instruction "1 2 3 & 4 &" is above the staff. The chords are G7, C7, F, F♯, Am7, and Dm7. The section ends with "2." and a circled dot.

**Measure 4:** The fourth measure starts with C, Bm7, (b5), E7, and Am7. The chords are C, Bm7, (b5), E7, and Am7. The section ends with "(sus4)(b9)" and a circled dot.

**Measure 5:** The fifth measure starts with D7, D°, D9, and D7. The chords are D7, D°, D9, and D7. The section ends with "D. C. alcoda" and a circled dot.

**Measure 6:** The sixth measure starts with G7(sus. 4), G7, D. C. alcoda, and coda. The chords are G7(sus. 4), G7, and Am7. The section ends with "coda" and a circled dot.

**Measure 7:** The seventh measure starts with C, Am7, and ends with "fine". The chords are C and Am7. The section ends with "fine" and a circled dot.

**Measure 8:** The eighth measure starts with Dm7, G7, Em7, A7+A7, and ends with V. The chords are Dm7, G7, Em7, A7+A7, and G7. The section ends with "V" and a circled dot.

# One Octave Arpeggios - Triads

(Fingering derived from scales - across the fingerboard.)

## Root Position

<p>D Maj.</p>	<p>1st Inversion</p>	<p>2nd Inversion</p>	<p>Root Position</p>
---------------	----------------------	----------------------	----------------------

<p>D Min.</p>	<p>1st Inversion</p>	<p>2nd Inversion</p>	<p>Root Position</p>
---------------	----------------------	----------------------	----------------------

<p>D Dim.</p>	<p>1st Inversion</p>	<p>2nd Inversion</p>	<p>Root Position</p>
---------------	----------------------	----------------------	----------------------

<p>D Aug.</p>	<p>1st Inversion</p>	<p>2nd Inversion</p>	<p>Root Position</p>
---------------	----------------------	----------------------	----------------------

(TRANPOSE AND PLAY IN KEY OF E $\flat$ , F, G, A AND B $\flat$ ....)

<p>C Maj.</p>	<p>2nd Invers.</p>	<p>Rt. Pos.</p>	<p>1st Invers.</p>
---------------	--------------------	-----------------	--------------------

<p>C Min.</p>	<p>1st Invers.</p>	<p>2nd Invers.</p>	<p>Root Pos.</p>
---------------	--------------------	--------------------	------------------

<p>C Dim.</p>	<p>1st Invers.</p>	<p>2nd Invers.</p>	<p>Root Pos.</p>
---------------	--------------------	--------------------	------------------

<p>C Aug.</p>	<p>1st Invers.</p>	<p>2nd Invers.</p>	<p>Root Pos.</p>
---------------	--------------------	--------------------	------------------

(TRANPOSE AND PLAY IN KEY OF D, E $\flat$ , F, G AND A.....)

# F REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED  
FROM TYPE 1A

Musical staff showing fingerings for F Real Melodic Minor, Type 1A, positions II and V. The staff is in common time (C). Fingerings include: (s) 1 2 3 1, (s) 2 4 1 2, 4 (s) 1 2 4, 2 4 (s) 1 2, b 3. Position II is indicated by Roman numeral II below the staff. Position V is indicated by Roman numeral V below the staff.

FROM TYPE 3

Musical staff showing fingerings for F Real Melodic Minor, Type 3, position VII. The staff is in common time (C). Fingerings include: 4 1 2 4, 1 3 1 2, (s) 4 1 2 4, 4 3 1 4 2 1, (s). Position VII is indicated by Roman numeral VII below the staff.

FROM TYPE 1

Musical staff showing fingerings for F Real Melodic Minor, Type 1, position X. The staff is in common time (C). Fingerings include: (s) 2 4 1 2 4 1 3 4, (s) 2 3 1 2 4, 2 1 4 2 1, (s). Position X is indicated by Roman numeral X below the staff.

FROM TYPE 4

Musical staff showing fingerings for F Real Melodic Minor, Type 4. The staff is in common time (C). Fingerings include: 4 1 2 4, (s) 1 3 4 1, 3 4 2 4, 1 3 4, 4 3 1.

(F Mel. Min.)

FROM TYPE 2

*(s)*

4 — 4    3 1    4 2    1 4    *(s)*

④ XII

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

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

2    1-1 4

⑥ ⑤ X

4    3 1 3 1

⑥ ③ VII

2    1-1    4

⑤ ④ V

4    2 1 2 1    4    1 3 2    *(s)*

⑥ ④ II    ⑤ ⑥

*(s)* 1 2 3

⑥ fine

For additional practice on real melodic minor scales refer to book I... play reading and speed studies with lowered 3rd scale degree....

# 5th Position Study No. 2 (duet)

(Play  as )

C C7 F Fm6



(sus. 4)

C Am7 Dm7 G7 F° Em7 E♭° Dm7 D♭7 D♭7

C C7 F Fm6

C Am7 Dm7 G7 C Fm6 C maj. 7

Gm7 C7 F maj. 7

Cm7 F7 B♭ maj. 7

B♭m7 E♭7 A♭ Dm7 G7

C C7 F Fm6

C Am7 Dm7 G7 Em7 E♭7

Dm7 G7 C B♭9 C C fine

Ritard —

# One Octave Arpeggios - Triads

(Fingering derived from scales - across the fingerboard.)

A Maj.	Rt. Pos.	1st Invers.	2nd Invers.
--------	----------	-------------	-------------

A Min.			
--------	--	--	--

A Dim			
-------	--	--	--

A Aug.			
--------	--	--	--

(TRANSPOSE AND PLAY IN KEY OF B $\flat$ , C, D, E $\flat$ , AND F.)

(FINGERING DERIVED ONLY PARTLY FROM SCALES...  
ACROSS AND UP THE FINGERBOARD.)

F Maj. Rt. Pos.	1st Invers.	2nd Invers.	
-----------------	-------------	-------------	--

F Min.			
--------	--	--	--

F Dim.			
--------	--	--	--

F Aug.			
--------	--	--	--

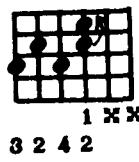
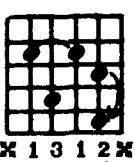
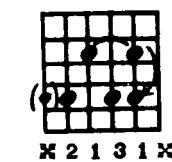
(TRANSPOSE AND PLAY IN KEY OF G, A, B $\flat$ , C AND D.)

# Chord Forms

Min. 7 to 9  
(Root 5)

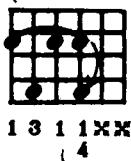
Min. 7 to 11  
(Root 5)

9th to b9  
(ROOT 6)

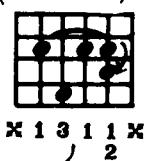


III V VIII VII V V III (II) I

Min. 7 to 11  
(Root 6)



Min 9 to 7  
(Root 5)



(Min. 9 IS  
INCOMPLETE  
STRUCTURE)

b9 (Cma7) b9 +5 (sus4)  
C6 Cma7 Am7 Am11 Dm9 Dm7 G13 G7+5 Em11 A7 A7b9 Dm9 Dm7 G7 G7 C6

II V VIII VII VI III

\* \* \* \* \*

## SLUR

ASCENDING... INDICATED BY A CURVED LINE OVER 2 OR MORE NOTES. PICK ONLY THE 1st NOTE AND DROP THE FINGER(S) OF THE LEFT HAND SHARPLY ON THE STRING TO PRODUCE THE REMAINING NOTE(S).



DESCENDING.. PREPARE THE ENTIRE GROUP OF NOTES WITH THE FINGERS OF THE L. H. IN PLACE. PICK ONLY THE 1st NOTE WITH THE R. H. REMOVE THE L. H. FINGERS FROM THE REMAINING NOTES OF THE SLUR, DRAWING THEM TOWARD THE PALM, SO AS TO ACTUALLY PICK THE STRING AGAIN.



WHEN BLENDING WITH HORNS (WITH ELEC. GTR) IT IS USUALLY BEST TO GLISS FROM NOTE TO NOTE WHEN A SLUR IS INDICATED... THIS PRODUCES NO ATTACK WHATSOEVER ON THE 2nd NOTE AND THEREFORE IS MORE "HORNLIKE". (NOTE: BE CAREFUL NOT TO MISTAKENLY INTERPRET A PHRASING MARK FOR A SLUR. A PHRASING MARK GENERALLY ENCOMPASSES A LARGE GROUP OF NOTES AND INDICATES A LEGATO OR SMOOTH PERFORMANCE OF THEM. YOU CAN ALSO EXPECT THE HORN PLAYER TO BREAK THE PHRASE OR BREATHE AT THE END OF A PHRASING MARK.. FOR A PERFECT BLEND YOU MUST PERFORM ACCORDINGLY. (THE COMMA (,) IS ALSO USED TO INDICATE WHERE TO BREAK A PHRASE OR "BREATHE". )

## TRILL

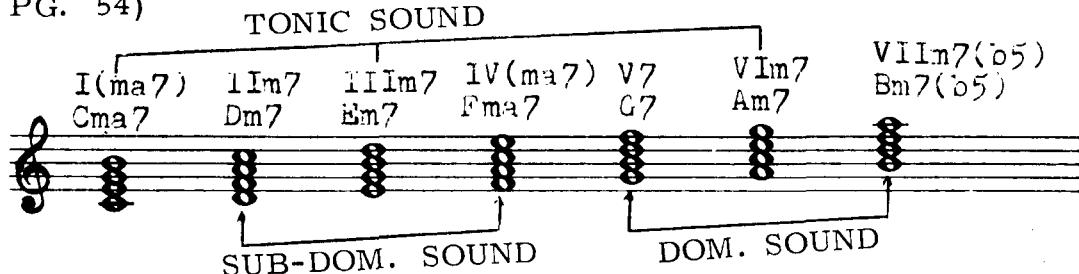
WHEN A GIVEN NOTE RAPIDLY ALTERNATES WITH THE NEXT DIATONIC NOTE ABOVE IT... PICK ONLY THE PRINCIPAL NOTE.. DROP THE FINGER FOR THE NEXT NOTE SHARPLY ON THE (SAME) STRING.. THEN DRAW IT OFF TOWARD THE PALM, (ACTUALLY PICKING WITH THE L. H. FINGER) TO KEEP THE STRING VIBRATING.



## Theory... Diatonic 7th Chords (Major Keys)

(ALL DIATONIC CHORDS WITHIN A KEY ARE BUILT UPWARDS IN 3rds)

1.) BY ADDING ANOTHER NOTE A 3rd ABOVE THE DIATONIC TRIADS WE CONSTRUCT ALL FOUR PART CHORDS COMMON TO A MAJOR KEY. (SEE DIAT. TRIADS, PG. 54)



NOTE: THE VIIIm7**b**5 IS SOMETIMES CALLED "HALF DIMINISHED" . . (SYMBOL = Ø)

OBSERVE THE CHORD RELATIONSHIPS PRODUCING THE TONIC, SUB-DOM. AND DOM. SOUNDS.

ALSO NOTE: THE IIIIm7 IS OFTEN FOUND AS AN INTERMEDIATE CHORD IN A SUBDOMINANT SEQUENCE.. EXAMPLES:

IV	IIIIm7	IIIm7	(V7    I)... IIIm7	IIIIm7	IV	(V7    I)
Fma7	Em7	Dm7	(G7 Cma7)... Dm7	Em7	Fma7	(G7 Cma7)

2.) BECAUSE OF A CONFLICT WITH THE ROOT IN THE MELODY, THE FOUR PART STRUCTURES USED ON THE ONE (1) AND FOUR (4) ARE OFTEN 6th CHORDS.. BUILT FROM MAJOR SCALE DEGREES 1, 3, 5, 6 YOU MIGHT SAY THIS IS A RESULT OF THE SUBSTITUTION OF VIIm7 OVER THE ROOT OF THE ONE CHORD AND IIIm7 OVER THE ROOT OF THE IV CHORD.. (Am7=C6 / Dm7=F6)

3.) SUBSTITUTION OF IIIIm7 OR VIIm7 FOR I, IIIm7 FOR IV AND VIIIm7**b**5 FOR V7 ARE ESPECIALLY VALUABLE WHEN CREATING MOVING BASS LINES WITH STRONG CHORDAL DEGREES (1 & 5) SUPPORTING THE HARMONIC STRUCTURES.

EXAMPLE:

C | | | | | | C7 | | F  
Cmaj. 7 Em7 Am7 C9 F maj. 7

All diatonic chords (names and structures) must be memorized, in all keys...

# Arpeggios-Diatonic Sevenths

(ALL 4 PART CHORDS-ALL INVERSIONS-KEY OF G MAJ.)

Fingering type 1A

(Root Position)

The sheet music consists of 12 staves of music, each containing four measures. The chords are labeled below each staff. The first staff is in Root Position. Subsequent staves show chords in various inversions: 1st Inversion, 2nd Inversion, and 3rd Inversion\*. The chords are: G maj. 7, Am7, Bm7; IV (C maj. 7), D7, Em7, F#m7(b5); G maj. 7, Am7, Bm7; (1st Inversion) Em7, F#m7(b5), Gmaj. 7; Am7, Bm7, C maj. 7, D7; Em7, F#m7(b5), Gmaj. 7; (2nd Inversion) C maj. 7, D7, Em7; F#m7(b5), G maj. 7, Am7, Bm7; Cmaj. 7, D7, Em7; (3rd Inversion\*) C maj. 7, Bm7, Am7; G maj. 7, F#m7(b5), Em7, D7; C maj. 7, Bm7, Am7; Gmaj. 7.

(\* 3rd Inversion = 7th in the bass)

# Arpeggios-Diatonic Sevenths

(ALL 4 PART CHORDS - ALL INVERSIONS - KEY OF C MAJ.)

Fingering type 4

The musical score consists of 12 staves of arpeggios for diatonic sevenths in C major. The score is organized into four columns of three staves each. The first column contains Root Position chords: Am7, Bm7(b5), Cmaj. 7, Dm7, Em7, Fmaj. 7, G7, Am7, Bm7(b5), Cmaj. 7, (1st Inv.), Fmaj. 7, G7, Am7, Bm7(b5), Cmaj. 7, Dm7, Em7, Fmaj. 7, G7, Am7, (2nd Inv.), Dm7, Em7, Fmaj. 7, G7, Am7, Bm7(b5), Cmaj. 7, Dm7, Em7, Fmaj. 7, G7, Am7, (3rd Inv.), Dm7, Cmaj. 7, Bm7(b5), Am7, G7, Fmaj. 7, Em7, Dm7, Cmaj. 7, Bm7(b5), Cmaj. 7.

(See bottom of pg. 55)

# G REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED

FROM TYPE 2<sub>(S)</sub>

FROM TYPE 1A

FROM TYPE 3

FROM TYPE 1

(G Mel. Min.)



FROM TYPE 4

A musical staff in G major (one sharp) showing a sequence of eighth and sixteenth notes. Fingerings are indicated above the notes: 4 1 2 4, 1 3 4 1, 3 4 2 4, 1 3 4. Below the staff are circled numbers: (6) (5), (4), (3), (2), (1), (2), (3), (4), (5), (6). XII is written to the right of the staff.



# Chord Forms

13(sus 4) 9(sus4) 7th(b9) 7th(b9) 13(b9)  
 (ALL ROOT 5) →

D13(sus. 4) D9(sus. 4) D7(b9) D7(b9) D7+5 D13(b9) Gmaj7  
 D9sus4 (Am7) D9(b5) Gmaj.7

V IV III (V) IV (V) IV III (V) IV III

9th(b5)

A. R.

6

13th(b5) 7th(+9) (ROOT 5) A. R. 13th(b5) 7th(+9) (ROOT 5)

(Am9) D13(sus. 4) D9(b5) Gmaj7 D9(sus. 4) D7(+9) Gmaj7 D13(b5) D7(+9) G 6

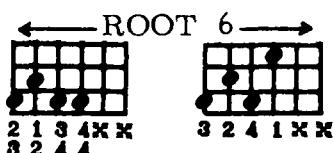
(V) IV III (V) IV III (V) IV III

7th 7th(b9) 9th 7th(+9) Maj7  
 (ALL ROOT 6) → (ROOT 5)

C7 C7(b9) C9 C7(+9) Fmaj 7

V VI VII V VII V VII V

Sequence +9 to b9



Sequence of 9th's



C7(+9) C7(b9) F C9 B9 B**6**  
 VII VI V VII VI V

## *Two Octave Arpeggios*

### **C MAJOR TRIAD FROM THE ROOT**

(Fingering derived from scales and chords... Across and up the fingerboard. )

The sheet music consists of four staves of musical notation for a single string instrument. Each staff is in common time (indicated by 'C') and uses a treble clef. The first staff starts with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 1, 4, 2; the second is 2, 2, 4; the third is 4. The second staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 4, 3, 1; the second is 1, 1, 4; the third is 4. The third staff begins with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 4, 3, 1; the second is 1, 4, 3; the third is 3. The fourth staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 4, 3, 1; the second is 4, 3, 2; the third is 2. The fifth staff begins with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 4, 3, 1; the second is 3, 2, 1; the third is 1. The sixth staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 3, 2, 1; the second is 1, 4; the third is 3. The seventh staff begins with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 3, 2, 1; the second is 2, 1, 3; the third is 1. The eighth staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 4, 3, 2; the third is 2. The ninth staff begins with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 3, 2, 1; the third is 1. The tenth staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 4, 3, 2; the third is 2. The eleventh staff begins with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 3, 2, 1; the third is 1. The twelfth staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 4, 3, 2; the third is 2. The thirteenth staff begins with a C major triad (C, E, G) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 3, 2, 1; the third is 1. The fourteenth staff begins with a G major triad (G, B, D) at the root position. Fingering is indicated above the notes: the first note is 2, 1, 4; the second is 4, 3, 2; the third is 2.

(PRACTICE ALL FORMS IN ALL POSSIBLE KEYS...)

### *Chord Etude No. 9*

Rubato

The sheet music shows a sequence of chords in a single staff. The key signature is A major (two sharps). The chords are labeled below the staff:

- VII (A major)
- V (E major)
- VII (D major)
- VIII - V (B major - G major)
- VII (A major)
- VIII (D major)
- (VII) (F# minor)
- V (E major)
- IV (B major)
- V (E major)
- VII (A major)
- VIII (D major)
- V (E major)
- VII (F# minor)
- VI (C major)
- IX (G major)
- VII (B major)
- V (G major)
- III (E major)
- fine

## *The Wanderer (duet)*

### Moderately Slow

Music score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef.

**System 1:** Measures V, (VII), IV, V, VI, III.

**System 2:** Measure V.

**System 3:** Measures V, IV, V.

**System 4:** Measures I, II, To coda, To coda, IV, VII.

**System 5:** Measures (x), VII, V, III, (V), IV, VII.

**Bottom Staff:**

- Measures V, D.C. al coda
- Measures IV, (VII), VI, D.C. al coda
- Rit.
- Measures IV, (VII), VI, D.C. al coda
- Rit.

(The Wanderer)

coda

coda

ACCEL-  
(increase speed)

I

V

Rit-

III

II

fine

## *Rhythm Guitar - The Right Hand*

**WALTZ**      **BASIC STROKE**

**ORCHESTRAL**

**"ROCK STYLE"**

**VARIATION**

# Arpeggios-Diatonic Seventh's

(ALL 4 PART CHORDS - ALL INVERSIONS - KEY OF F MAJ.)

Fingering type 3

(Rt. Pos.)

Am7      B<sub>b</sub>maj. 7      C7

Dm7      Em7(b5)      Fmaj7      Gm7

Am7      B<sub>b</sub>maj7      C7

(1st Inv.)      Fmaj7      Gm7      Am7

B<sub>b</sub>maj7      C7      Dm7      Em7(b5)

Fmaj7      Gm7      Am7

(2nd Inv.)      Dm7      Em7(b5)      Fmaj7

Gm7      Am7      B<sub>b</sub>maj7      C7

Dm7      Em7(b5)      Fmaj7

(3rd Inv.)      Dm7      C7      B<sub>b</sub>maj7

Am7      Gm7      Fmaj7      Em7(b5)

Dm7      C7      B<sub>b</sub>maj7      F

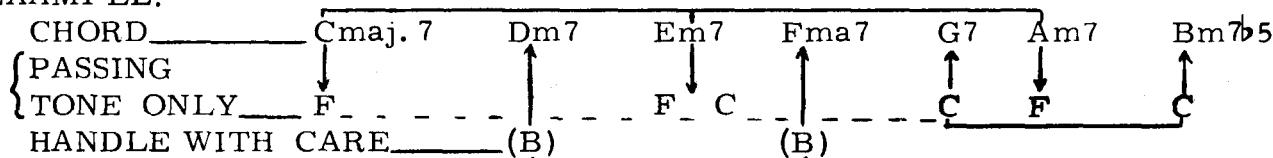
# Theory... Chord - Scale Relationships

(FOR THE PURPOSE OF IMPROVISATION\*)

## WITH DIATONIC CHORD STRUCTURES

ALL THE NOTES OF A MAJOR SCALE MAY BE USED MELODICALLY OVER THE SEVEN CHORD STRUCTURES CONTAINED IN THAT KEY... HOWEVER, ANY SCALE TONE ONE HALF STEP ABOVE A CHORD TONE (1, 3, 5, 7 IN DIATONIC HARMONY) MUST BE OF SHORT DURATION AND USED ONLY IN "PASSING" TO A CHORD TONE NEXT TO IT.

EXAMPLE:



(.. MELODIC IDEAS MAY BE CREATED FROM SCALE TONES IN ANY ORDER PROVIDING YOU DO NOT START WITH, OR "LEAN ON" THE PASSING TONES DISCUSSED ABOVE.

A musical example in 4/4 time showing melodic ideas over diatonic chords. The chords are: Cmaj. 7, Am7, Fmaj. 7, Dm7, Bm7(b5), G7, Em7, Am7, Dm7, G7, and Cmaj. 7 (or C6). The melody consists of various note patterns, some with grace notes, moving between these chords. Measure numbers 1 through 10 are indicated above the staff.

\*IMPROVISATION = THE SPONTANEOUS CREATION OF MUSIC WHILE PLAYING—  
USUALLY WITHIN THE CONFINES OF THE HARMONIC CONTENT OF A SONG.  
(WITH ALL AVAILABLE NOTES DRAWN FROM CHORD TONES AND RELATED  
SCALES.)

BEFORE "ALL OUT" (NO HOLDS BARRED) IMPROVISATION IS ATTEMPTED ON THE CHORDS TO A SONG, IT IS BEST IF YOU "STAY CLOSE TO THE MELODY" AND "FILL IN" ONLY DURING NOTES OF LONG DURATION.

Example:

(STRAIGHT MELODY)

A musical example in 4/4 time showing a "straight melody" over chords. The chords are: C, Am7, Dm7, G7, C, and Am7. The melody consists of eighth-note patterns. Below the staff, the text "(WITH 'FILLS' AND SLIGHT RHYTHMIC VARIATIONS ON THE MELODY)" is written.

# D REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED

FROM TYPE 3

Sheet music for D Real Melodic Minor, Type 3, showing three positions:

- Position II:** Fingerings: 4 1 2 4 1 3 1 2, 4 (s) 1 2 4. Measures show notes 1 through 6.
- Position V:** Measures show notes 1 through 6.
- Position IV:** Fingerings: 4 (s) 4 3 1 4 2 1. Measures show notes 1 through 6.

FROM TYPE 1

Sheet music for D Real Melodic Minor, Type 1, showing three positions:

- Position I:** Fingerings: 2 4 1 2 4 1 3 4, 2 (s) 3 1 2 4. Measures show notes 1 through 6.
- Position V:** Measures show notes 1 through 6.
- Position VII:** Fingerings: 1 3 1 (s) 4 3 1 4 2 1. Measures show notes 1 through 6.

FROM TYPE 4

Sheet music for D Real Melodic Minor, Type 4, showing two positions:

- Position VI:** Fingerings: 4 1 2 4 1 3 4 1, 3 4 2 4 1 3 4. Measures show notes 1 through 6.
- Position IX:** Fingerings: 4 3 1 4 3 1 4 2 1. Measures show notes 1 through 6.

FROM TYPE 2

Sheet music for D Real Melodic Minor, Type 2, showing one position:

- Position III:** Fingerings: 2 4 1 2 4 1 3 4, 1 2 4 2 4 1 2 4. Measures show notes 1 through 6.

### (D Melodic Minor)

Musical score for page 10, measures 11-12. The score consists of two staves. The top staff starts with a sharp sign, followed by a series of eighth and sixteenth notes. The bottom staff begins with a forte dynamic. Measure 11 concludes with a fermata over the first note of measure 12. Measure 12 features a complex rhythmic pattern with grace notes and slurs, labeled with fingerings: (s) over the first note, 1 — 1 over the second, 2 3 1 2 4 1 over the third, 5 over the fourth, 4 over the fifth, 5 over the sixth, and (s) over the seventh. The bass line is marked XI.

## FROM TYPE 1A

## ***Chord Forms - 3rd in the Bass\****

\* ANY NOTE FROM APPROXIMATELY C, 5th STRING (3rd FRET) OR C, 6th STG..(8th FRET) ON DOWN IN PITCH I DEFINE AS THE REAL BASS (SOUNDING) RANGE.

....ANY CHORD VOICED WITH THE 3rd DEGREE IN THE BASS HAS A WEAK CHORDAL SOUND, AND SHOULD BE USED ONLY WHEN LEAPING TO A NEW INVERSION OF THE SAME CHORD..OR AS A "PASSING CHORD" TO PRODUCE SCALEWISE OR CHROMATIC BASS MOTION.

6th	7th	Major	Maj. 7	Min. 7	Min. 6
(ALL ROOT 4)					

F F6 F7 Bbmaj.7 Bbm6 F Fmaj7 Fm7 Fm6 Gm7(b5)C7 F

I III VI V III II I

Augmented (ROOT ANY STG)	Minor (ROOT 4)	Min. (maj. 7) (ROOT 4)
-----------------------------	-------------------	---------------------------

2x144x 2x134x (ma7) 9

F F+ Bbma7 Bbm6 F F+ Bb Bbm Bbm F6 F° Gm7 C7b9 Fma7

I III VI VIII VII VII VIII VII VI III (III) II I

## ***Chord Etude No. 10***

Rubato

VII (IX) VII VI VI V IV

(III) II III IV II I III II fine

## *Two Octave Arpeggios*

### **G MAJOR TRIAD FROM THE 3rd**

(Fingering derived from scales and chords... Across and up the fingerboard.)

The image shows three staves of musical notation for a guitar. Each staff consists of six horizontal lines representing the strings. The first staff starts with a treble clef, the second with a bass clef, and the third with a bass clef. The notation is primarily composed of eighth notes. Fingering is indicated by numbers above or below the notes. In the first staff, the first measure shows a descending arpeggio from the 3rd string (labeled 1) down to the 6th string (labeled 6). Subsequent measures show ascending arpeggios across the fingerboard. The second staff continues this pattern, and the third staff concludes the section. Measures are separated by vertical bar lines.

(Practice all forms in all possible keys..)

### **F MAJOR TRIAD FROM THE 5th** (Across and up the fingerboard.)

The image shows four staves of musical notation for a guitar, continuing from the previous section. The staves are arranged in a similar fashion: treble clef, bass clef, bass clef, and bass clef. The notation uses eighth notes and includes fingering numbers. The first staff begins with a descending arpeggio from the 5th string (labeled 5) to the 6th string (labeled 6). The second staff continues this pattern. The third staff shows a different sequence of notes, likely an ascending arpeggio. The fourth staff concludes the section. Measures are separated by vertical bar lines.

(Practice all forms in all possible keys..)

# Rhythm Guitar - The Right Hand

JAZZ WALTZ  
BASIC STROKE

Dm9      D♭7(+9)      C6

(x) → (bass note or muffled bass stgs)

ORCHESTRAL  
#1

Dm9      D♭7(+9)      C6

(Tap the foot in "one"... i.e. on the first beat of each measure.)

VARIATION —

Dm9      D♭7(+9)      C6

COMBINATION

Em9      E♭7(+9)      Dm9      D♭7(+9)      C6

ORCHESTRAL  
#2

Dm9      D♭7(+9)      C6

(Tap the foot in "one")

Dm9      D♭7(+9)      C6

VARIATION —

COMBINATION

Em9      E♭7(+9)      Dm9      D♭7(+9)      C6

Inverted MORDENT

(written)      (played)

Double

MORDENT

(written)      (played)

Double

# Arpeggios-Diatonic Seventh's

(ALL 4 PART CHORDS - ALL INVERSIONS - KEY OF B♭ MAJOR)

Fingering (Rt. Pos.)  
Type 2

Am7(b5)

B♭maj. 7

Cm7



Dm7

E♭maj. 7

F7

Gm7



Am7(b5)

B♭ maj. 7

Cm7

(1st Inv.)

F7

Gm7

Am7(b5)



F7

Gm7

Am7(b5)

(2nd Inv.)

Dm7

E♭maj. 7

F7



Dm7

E♭maj. 7

F7

(3rd Inv.)

Dm7

Cm7

B♭maj. 7



Dm7

Gm7

F7

E♭maj. 7



# A REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED  
FROM TYPE 4

(s) 4 1 2 4 1 3 4 1  
II 6 5 4 3 2 1  
3 4 2 4 1 3 4  
2 1 2 3 4 5 6  
3 4 5 6 5 4 3 1  
4 5 6 5 4 3 2 1  
5 6 5 4 3 2 1  
6 5 4 3 2 1

V

4 — 4 3 1 4 2 1  
IV

FROM TYPE 2

(s) 2 4 1 2 4 1 3 4  
1 2 3 4 2 4 1 2  
2 3 2 1  
3 2 1  
4 3 2 1  
5 6 5 4 3 2 1  
6 5 4 3 2 1

VI

FROM TYPE 1A

(s) 1 2 3 1 2 4 1 2  
4 1 2 4 2 4 1 2  
3 2 1  
2 1  
1 4 5 6 5 4 3 2 1  
2 1 4 5 6 5 4 3 2 1  
3 4 5 6 5 4 3 2 1  
4 5 6 5 4 3 2 1  
5 6 5 4 3 2 1

IX

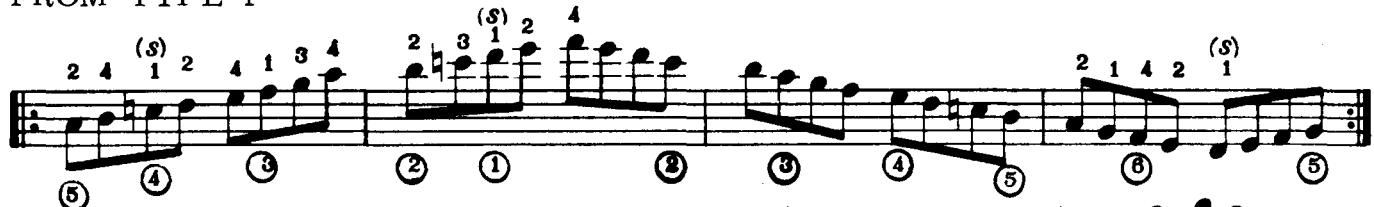
FROM TYPE 3

4 1 2 4 1 3 1 2  
3 2 1  
1 4 3 1 2 4  
2 3 4 5 6 5 4 3 2 1  
3 4 5 6 5 4 3 2 1  
4 5 6 5 4 3 2 1  
5 6 5 4 3 2 1

(A Mel. Min.)



FROM TYPE 1



# Chord Forms

9th(sus4) | 9th (OPT.13) | \*Minor Chord Bass Note | 7th(b9) (OPT.13b9) | 9th | 7th(b9)  
 (ALL ROOT 6) → (INCOMPLETE STRUCTURES) NO 3rd PRESENT

9th(sus4) | 9th (OPT.13) | \*Minor Chord Bass Note | 7th(b9) (OPT.13b9) | 9th | 7th(b9)  
 (ALL ROOT 6) → (INCOMPLETE STRUCTURES) NO 3rd PRESENT

(sus4) (opt.) (13) (13b9) 9  
 C9 C9(C13) Fma7 Bbm C C7b9 Fma7 C9 C7(b9) Fm6  
 VI V VI V VII VI VI  
 \*Bb C \*Gm C Gmb5 C

\*This is a relatively new way of notating symbols for chord structures that might be difficult to name any other way. The basic chord sound is represented above the diagonal line, the bass note it is to be placed over is indicated below it.

(sus4)  
 Gm/C Bb+/C C9 C7b9 Fma7 C7 C7b5 C9 C7b9 Fma7  
 VII VI V (VIII) VII VI V  
 also: C9 C9(b5)(or 11+)  
 (INCOMPLETE STRUCTURES)

C9 C9(sus4) Bb+/C Gm/C C7b9 +5 (sus 4)(b5) (+5)  
 V VI VII VI VIII VI VII (VIII) VIII  
 (no 3rd)

# Two Octave Arpeggios - C MINOR TRIAD FROM THE ROOT

(Fingering derived from scales and chords... Across and up the fingerboard.)

(Practice all forms  
in all possible keys)

## APPOGGIATURA (Grace Notes)

The unaccented appoggiatura takes its duration from the preceding beat.



The Accented Appoggiatura (usually shown with no slash thru-the hook) falls directly on the beat.

It is also (and best) written out in full.



The TURN (Grupeto)

INVERTED TURN

# Melodic Rhythm Study No. 6 duet

**1.**

VII  
1 2 3 & 4 &  
G(6) Am7 Bm7 Am7 G(6) Am7Bm7 C(6) E7 E7(b5)

(LATIN BEAT OPTIONAL)

To coda

1. **a**

Am7 D7 Am7 D7 D7 G6 A**ø** Am7 D7

To coda  
(sus4)b5

2. **a**

G C(maj. 7) Bm7 Bb7 Am7 A**b7**

G C(maj. 7) F#m7(b5) B7 Em7 A7

D. C. alcoda

coda

(sus4) b9  
D9 D7

D. C. alcoda

coda

(b5)  
C#m7 F#7 Bm7 E7(b9)

Am7 D9 Bm7 E9 E**b7(+9)** D7(b5) G6 fine

# Rhythm Guitar - The Right Hand

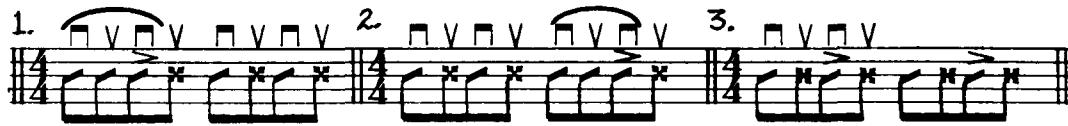
**CHA-CHA**  
BASIC AND  
ORCHESTRAL



ORCHESTRAL



VARIATIONS  
BASIC AND  
ORCHESTRAL



**BEGUINE**  
BASIC STROKE



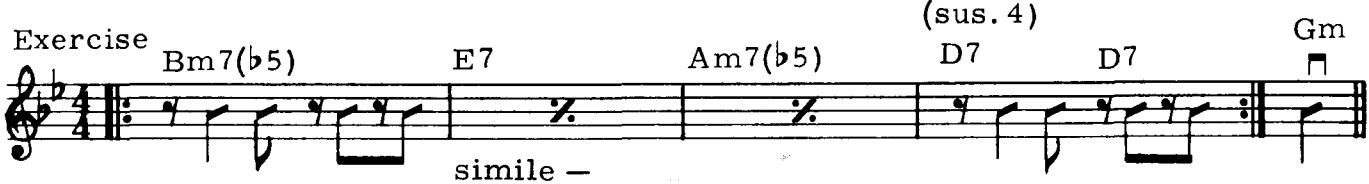
VARIATIONS



**BEGUINE**  
ORCHESTRAL



This stroke is difficult to master but it is very important in right hand development. When learning, tap the foot on beats 1..34 or 1, 2, 3, 4.



# Arpeggios-Diatonic Seventh's

(ALL 4 PART CHORDS - ALL INVERSIONS - KEY OF E $\flat$  MAJ.)

**(Fingering type 1)**

(Rt. Pos.)

V  
Dm7( $b5$ )

A $\flat$ maj. 7      B $\flat$ 7      Cm7

E $\flat$ maj. 7      Fm7      Gm7

A $\flat$ maj. 7      B $\flat$ 7      Cm7

Fm7      Gm7      A $\flat$ maj. 7

B $\flat$ 7      Cm7      Dm7( $b5$ )      E $\flat$ maj. 7

Fm7      Gm7      A $\flat$ ma7

(2nd Inv.)      Dm7( $b5$ )      E $\flat$ maj. 7      Fm7

Gm7      A $\flat$ ma7      B $\flat$ 7      Cm7

Dm7( $b5$ )      E $\flat$ maj. 7      Fm7

(3rd Inv.)      Dm7( $b5$ )      Cm7      B $\flat$ 7

A $\flat$ maj. 7      Gm7      Fm7      E $\flat$ ma7

Dm7( $b5$ )      Cm7      B $\flat$ 7      E $\flat$

# Theory... Chord - Scale Relationships

(FOR THE PURPOSE OF IMPROVISATION)

...It is very rare when a song remains completely diatonic harmonically, from beginning to end.

...Any chord that does not conform to the diatonic structures actually is a modulation to another key (or scale) for its' duration.

...Sometimes a series of non-diatonic chords completely changes the key for a period of time. (This is why there will be references to "the key of the moment" in some of the following discussions on chord-scale relationships.)

...Because the melody usually remains reasonably diatonic thru-out a song, the ear, almost always, wishes to return to the original tonality.

...Also, and remember this, "the ear has memory but no eyes"...therefore the sound of what has gone on before has a definite influence on which scales belong to certain chords in particular situations..(but what is yet to sound has no bearing whatsoever.)

## NON - DIATONIC MINOR 7 AND MAJOR CHORDS

1.) Any minor 7th chord not in the key (of the moment) usually wants to sound like a IIIm7...of whatever key it is the 2nd diatonic structure.(..a non-diatonic min. 7th chord actually performs the function of \*modulation more thoroughly than dom 7th chords. ) Use major scale from one whole step below chord name for non-diat. min 7th.

EXAMPLE:

CHORD -	C	Cm7	Dm7	G7	E♭m7	A♭7	A♭m7	D♭7	C
SCALE -	Cmaj.	B♭maj	Cmaj		D♭maj		G♭maj		Cmaj

(\* Modulation - the change of key within a composition or arrangement)

2.) Any major chord not in the key (of the moment)...not preceded by modulation, with a non-diatonic root wants to sound like a IV chord...of what ever key it is the 4th diatonic structure.-Use major scale from 5th chordal degree of maj. chord with non-diat. root.

EXAMPLE:

CHORD -	C	E♭(ma7)	Dm7	G7	A♭(ma7)	D♭(ma7)	C
SCALE -	Cmaj	B♭maj	Cmaj		E♭maj	A♭maj	Cmaj

3.) Any major chord not in the key (of the moment)...not preceded by modulation, with a scale tone root usually wants to sound like a one (tonic) chord. Use major scale from chord name of non-diatonic major chord with scale tone Root.

EXAMPLE:

CHORD	C	E(ma7)	G9susC	G7	C
SCALE	Cmaj	Emaj	Cmaj		

(Note: The major scale constructed from the 5th chordal degree may be used with any major chord at any time.. but the chord-scale relationship on those with diatonic roots will be less perfect.. and sound "farther out")

(Also note: Minor 7th chords are occasionally tonic chords in disguise...so don't overlook the possibility of a non-diat. min 7th chord actually being a IIIm7 or VIm7 for I...see page 71.)

## 7th Position Study (duet )

Sheet music for a duet study in 7th position. The music consists of two staves, one for each player, with various chords and progressions indicated.

**Staff 1 (Top Staff):**

- Chords: B♭, G7, Cm7, F9, Dm7
- Key signature: B♭ major (one flat)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Staff 2 (Bottom Staff):**

- Chords: Gm7, C9, F13, B♭, G7
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: C7, F7, Dm7, Gm7, Cm7 / F7(b9)
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: B♭, Em7, A7, D9, D7
- Key signature: B♭ major (one flat)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: G7 (sus4), G7, C7 (b)4-4, F7, B♭
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: G7, Cm7, F13, Dm7, G7
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: Cm7, F7, B♭ / B°, C7, F
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: D7, Gm7, C9, Am7, Dm9
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: G13, C9, F, D7, G7
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

**Continuation:**

- Chords: C7, Am7, Dm7, Gm7 / C7, F
- Key signature: G major (no sharps or flats)
- Time signature: Common time (indicated by '4' over a vertical line)
- Notes: Includes eighth and sixteenth notes, with some slurs and grace notes.

# Solo in G

Slowly (Rubato)

The sheet music consists of ten staves of musical notation for a solo instrument, likely guitar, in G major. The music is marked "Slowly (Rubato)". The notation includes various chords and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and specific chord names like G, Dm7, G7, Cmaj. 7, Cm6, Bm7, Bb7, Am7(II), D7(b5), G, Em7, Am7, D7(b9), F9, F#7(b9), G, Gm7, C9, C7(b9), F, F#7, Gm7, C9(sus4), C9, F, Am7, D9, D7(b9), G, Ab°, Am7, D9(sus. 4), C°, Bm7(+5), Bb7(b5), A7+, D7(b9), G, Dm7, G7, Cmaj. 7, Cm6, Bm7, Bb°, Am7, Cm, Ab7, Gma7, Fma7, Ebma7, Ab6, Gmaj. 7, and a final section ending with "fine". The staves are numbered I through X.

# B♭ REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED

FROM TYPE 4

Musical staff in B-flat major (two flats) and common time. Fingerings are indicated above the notes: (s) 4 1 2 4 1 3 4 1, 3 4 2 4 1 3 4, 1 3 4, 4 3 1. Measures are labeled III and V. The staff ends with 4 3 1.

FROM TYPE 2

Musical staff in B-flat major (two flats) and common time. Fingerings are indicated above the notes: (s) 2 4 1 2 4 1 3 4, 1 2 4 2 4 1 2 4, 1 2 4 2 4 1 2 4, 1 2 3 1 2 4 1, 2 1 4 2 1 3 2. Measures are labeled VII and V. The staff ends with 2 1 4 2 1 3 2.

FROM TYPE 1A

Musical staff in B-flat major (two flats) and common time. Fingerings are indicated above the notes: (s) 1 2 3 1 2 4 1 2, 4 (s) 1 2 4 2 4 1 2, 1 2 4 1 2 4 1 2, 1 2 4 1 2 4 1 2, 1 2 4 1 2 4 1 2, 1 2 4 1 2 4 1 2. Measures are labeled VII and X. The staff ends with 1 2 4 1 2 4 1 2.

FROM TYPE 3

Musical staff in B-flat major (two flats) and common time. Fingerings are indicated above the notes: 4 1 2 4 1 3 1 2, 4 (s) 1 2 4, 4 3, 1 4 2 1. Measures are labeled (5) 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8. The staff ends with 1 4 2 1.

(B♭ Mel. Min.)

Sheet music for a melodic minor scale in B-flat major. The key signature is B-flat major (one sharp). The music consists of two staves. The first staff shows a continuous sequence of eighth-note patterns. The second staff begins with a sixteenth-note pattern, followed by a measure of eighth notes, and then a measure of sixteenth notes. Fingerings are indicated above the notes: (s) 4—4, 3 1, 4 2, (s) 1 4. A circled number XII is at the end of the second staff.

FROM TYPE 1

Sheet music examples for Type 1 melodic minor scales. The first example shows a sixteenth-note pattern with fingerings (s) 2 4, 1 2, 4 1 3 4, 2 3 1 2, 4. The second example shows a sixteenth-note pattern with fingerings 2 1 4 2, (s) 1. Subsequent examples show various sixteenth-note patterns with fingerings such as (s) 1 2 3, 2 1 2 1, 4, and 1—1. Measures are numbered with circled numbers (1) through (6). The examples are labeled XII, X, VII, V, III, and fine.

# *Chord Forms - 7th in the Bass*

(\* BASS (SOUNDING) RANGE.. FROM APPX. C (5th OR 6th STG'S) ON DOWN IN 'PITCH'

.. CHORD VOICINGS WITH THE 7TH DEGREE IN THE BASS HAVE VERY WEAK CHORDAL SOUNDS. THESE FORMS (LIKE THOSE WITH THE 3RD IN THE BASS) MAY BE USED FOR INVERSION LEAPS OR AS "PASSING CHORDS"... BUT THEIR USE MUST BE WELL JUSTIFIED (SUCH AS A STRONG DESCENDING BASS LINE) OR THEY WILL SOUND WRONG.

F6 C9 Fmaj. 7 C9 F6 C7(b9) F6 C7(b9) F6 C7 F6 C7  
VI V III VI VI V III VI V III I  
C9 (B♭ BASS) C7(b9) (B♭ BASS) C7 (B♭ BASS)

E♭m6  
E♭m E♭m (Cm7(b5)) F7(b5) B♭m B♭m7 B♭m6 C7(b5) Fm7  
VI VII VI IV II I  
D♭ bass  
OR:  
E♭m7 E♭m7 Cm7(b5) F7(b5) B♭m7 B♭m B♭m7 Gm7 C7 Fm7  
VI (VI) III (VII) I  
D♭

## *Chord Etude No. 11*

Mod. Slow

V IV III (VII)

1. (b3) 3 4 IV 1 2 3 4- 2. RIT fine

## **Two Octave Arpeggios – G MINOR TRIAD FROM THE 3rd**

(Fingering derived from scales and chords-Across and up the fingerboard.)

(Practice all forms in all possible keys)

## **F MINOR TRIAD FROM THE 5th**

(Across and up the fingerboard.)

(practice all forms in all possible keys)

**KEY SIGNATURES** the order of appearance of flats and sharps.

FLAT KEYS EVOLVE THRU-CYCLE 5  
(DOWNWARD IN PERFECT FIFTHS)

SHARP KEYS EVOLVE THRU-NEGATIVE  
CYCLE 5 (UPWARD IN PERF. FIFTHS)

# Theory... Chord To Chord Motion

## DESCRIPTIONS AND TERMS (A BRIEF DISCUSSION)

1.) Chord sequences (cadences) are represented by numerical terms or numbers that indicate the chords and their structures in the key of the moment. . . . If only a single number is used to represent a chord, the structure is assumed to be diatonic (in the indicated key). (i. e. two, five, one in C = Dm7 G7 C . . . two, five one in F = Gm7 C7 F)

2.) Non-diatonic structures are represented by two numbers, and (if necessary) a descriptive term or symbol...

EXAMPLES:      one,      six-seven,      two-seven,      five,      one  
 (KEY OF C)      I            VI7            II7            V7            I  
 (KEY OF C)      C            A7            D7            G7            C

one, one sharp dim., two, flat two-seven, one  
 (KEY OF C)      I            I<sup>#</sup>            II7            bII7            I  
 (KEY OF C)      C            C<sup>#</sup>            Dm7            D<sup>b</sup>7            C

3.) Chord sequences are also described in another way. The word "cycle" followed by a number indicates the interval (distance) from chord root to chord root. In the most common chord progressions (cycle 5, cycle 3, cycle 7) the interval is figured downward. . . . Notice in the following examples that, in use, the direction of bass notes is optional . . . but the chords have been (in fact) constructed from the notes a 5th, 3rd, or 7th below.

CYCLE 5 (DIATONIC)  
 Em7 Am7 Dm9 G13 Cmaj. 7      (ALL DOM. 7 CHORDS)  
 E7 A7 D9 G13 Cmaj. 7

CYCLE 3      CYCLE 5      CYCLE 7      CYCLE 5  
 Cma7 Am7 Fma7 Dm9 Bm7 G7 Cma7      Cma7 Dm9 Em7 Fma7 G13 Cma7

4.) When chord root motion goes up a 3rd, 5th, or 7th, it is called negative cycle 3, negative cycle 5, and negative cycle 7. (One sequence of 2 chords is common . . . further extension of negative cycles is less common.)

Both of the above methods of indicating chord motion are extremely valuable . . . especially in memorizing and transposing the chords to songs.

Example: (1st 16 bars)

I      VI7 II7 V7 II7 VI7 II7 V7 I      VI7 II7 V7 I      bIII7 II7 bII7  
 C - Am7 - Dm7 G7 - Em7 A7 - Dm7 G7 - C - Am7 - D7 - G7 - C - Eb7 - Dm7 D7

Bridge (or release)

CYCLE 5 (CONSTANT STRUCTURES)  
 III7      A7      D7      G7      Repeat 1st 8 measures  
 E7      G7

# Chromatic Scale

The Chromatic Scale consists of 12 notes....one half step apart.

## FINGERING PATTERN 1

(ACROSS FINGERBOARD  
NO POSITION CHANGE)

Examples of application show use of Chromatic Scales over augmented and diminished (optional dom 7(b9)) chords. Observe use of sixteenth notes and triplets so that the first attack of each beat is a chord tone.

**FINGERING PATTERN 2** Less practical than the fingering shown above, as the use of this pattern must be pre-set in order to come out in the proper position (ACROSS-WITH POSITION CHANGES)

# E<sub>b</sub> REAL MELODIC MINOR - 5 POSITIONS

## FINGERING DERIVED FROM TYPE 3

FROM TYPE 3

(s)

III (5) (4) (3) (2) (1) (2) (3) (4) (5) (6) (5)

V

A musical score for piano featuring a treble clef staff with a melodic line and a bass clef staff with harmonic chords. The melody consists of eighth-note patterns with slurs and grace notes. The harmonic progression includes a 4-4 chord, followed by a 3-1 chord, then a 4-2 chord, and finally a 1-4 chord. Measure numbers 1 through 10 are indicated above the staff.

## FROM TYPE 1

The image shows two staves of sheet music. The top staff features a melodic line with various note heads and stems. Above the first note is a '(s)' in parentheses, above the second note is a '2', above the third note is a '4', above the fourth note is a '1', above the fifth note is a '2', above the sixth note is a '3', above the seventh note is a '1', above the eighth note is a '2', above the ninth note is a '4', above the tenth note is a '2', and above the eleventh note is a '1'. Below each note is a circled number: ⑥, ④, ③, ②, ①, ②, ③, ④, ⑤, ⑥, and ⑦. The bottom staff shows a bass line with eighth-note patterns.

The image shows a single line of musical notation on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns. The tempo is indicated as 120 BPM. The measure begins with a sixteenth-note pattern (F#-G-A-G), followed by a eighth-note G, a sixteenth-note pattern (A-B-C-B), another eighth-note G, and so on. The measure ends with a sixteenth-note pattern (D-E-F-E) and a eighth-note D. The measure is divided into two parts by vertical bar lines. The first part consists of 12 measures, and the second part consists of 10 measures. The measure number 'VIII' is written below the staff, and circled '3' is written above it. The dynamic 'f' (fortissimo) is placed at the beginning of the first part. The ending of the measure is marked with '(s)' above the staff.

FROM TYPE 4

The image shows two staves of sheet music for guitar. The top staff is a melodic line with various fingerings indicated above the notes: (s), 4 1 2 4, 1 3 4 1, 3 4 2 4, 1 3 4, 4 3 1. Below the notes are circled numbers 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6. The bottom staff is a bass line consisting of eighth-note chords.

FROM TYPE 2

(E♭ Mel. Min.)

Musical score for E♭ Mel. Min. featuring two staves of music. The first staff begins with a series of eighth-note patterns. The second staff starts with sixteenth-note patterns, followed by a measure labeled XII. Fingerings are indicated above the notes: (s) 1 2 4 1, 2 1 3 2, (s) 1 2 4 1, 2 1 3 2.

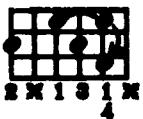
FROM TYPE 1A

Musical score for Type 1A, consisting of two staves of music. The first staff includes fingerings: (s) 1 2 3 1, 2 4 1 2, 4 1 2 4, 2 4 1 2. The second staff includes fingerings: (s) 2 4 1 2, 2 4 1 2, 3 2, 1 2, 3 2, 4 1 2, 5 6. Measure numbers 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6 are placed below the notes.

Musical score for Type 1A, continuing from the previous section. It consists of five staves of music. Fingerings include: (s) 1 2 3, 1 2 3 1, 2 4 1 2, 3 2, 1 2, 3 2, 4 1 2, 5 6. Measure numbers 6, X, 8, V, III are placed below the notes. The score concludes with the word "fine".

## Chord Forms

Diminished 7th  
(with added high degrees)



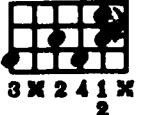
Dim. 7th chords may be named from any chord tone. High degrees (2 frets above any dim. chord tone) give you the names of the four dom. 7 b9 chords with the same sound. (G°=A7b9 Bb=C7b9=Db=Eb7b9=E°=F#7b9)

G°(also E<sub>b</sub>7(alte. 9))      A<sub>b</sub><sup>9</sup><sub>6</sub>      A°(also D7(alte. 9))      G6

ASCENDING:  
→ Dim. chord tone to high degree.

DESCENDING:  
→ High degree to dim. chord tone.

Diminished 7th  
(with added high degrees)



High degrees on dim. 7th chords may also be thought of as the note one fret below any dim. chord tone (they will be the same four notes as those found 2 frets above.)

G°(also E<sub>b</sub>7(alte. 9))      A<sub>b</sub>m6(A<sub>b</sub>)      A°(also D7(alte. 9))      D<sub>b</sub>m6 (D<sub>b</sub>)

ASCENDING:  
→ High degree to Dim. chord tone.

DESCENDING:  
→ Dim. chord tone to high degree.

## Chord Etude No. 12

Rubato

# *Speed Study*

TEMPO MUST BE CONSTANT THRU-OUT

The musical score consists of eight staves of music. The key signature is one sharp (G major). The time signature is common time (4/4). The music is divided into sections by vertical bar lines. Fingerings are indicated above the notes in some places. The score is divided into sections by vertical bar lines.

(...FOR PRACTICE WITH OTHER FINGERING, CHANGE THE SIGNATURE TO C, F, D, AND A... ALSO USE SPEED STUDIES FOR REAL MELODIC MINOR SCALES... PRACTICE ALL SUGGESTED KEYS WITH  $\flat$  3.)

## **Two Octave Arpeggios-C DIMINISHED TRIAD FROM THE ROOT**

(Across and up the fingerboard.)



## **G DIMINISHED TRIAD FROM THE 3rd**



## **F DIMINISHED TRIAD FROM THE 5th**



(Practice all preceding dim. forms in all possible keys.. )

# Melodic Rhythm Study No. 7 (duet)

Sheet music for Melodic Rhythm Study No. 7 (duet) in 4/4 time, key signature of one sharp (F#). The music consists of two staves, each with four measures. Measure 1 contains chords D, Em7 A7, F#m7 B7(b9), and Em7 A7. Measure 2 starts with Em7 A7, followed by F#m7 B7(b9), Em7 A7 (sus. 4), and ends with F#m7 F7 Em7 Eb7. Measure 3 starts with D, Am7 D7(b9), Gmaj. 7 G6, and D Bm7. Measure 4 starts with Em7 A7, followed by D Em7 F° D7, Gm6, and D(maj. 7) Bm7. Measure 5 starts with E7 E7(b5), followed by D. C. al coda, A7 A7+ A13, and D. C. al coda. Measure 6 starts with F#m7(b5) B7, followed by CODA, and ends with E9 Eb9. Measure 7 starts with D6 9 Dmaj. 7, followed by IX fine, and ends with E1n7 A7, F#m7 B7 F9, and E9 Eb9.

1. VII  
D Em7 A7 F#m7 B7(b9) Em7 A7

To coda 1.  
Em7 A7 F#m7 B7(b9) Em7 A7 (sus. 4) F#m7 F7 Em7 Eb7

2.  
D Am7 D7(b9) Gmaj. 7 G6 D Bm7 Em7 A7

D Em7 F° D7 Gm6 D(maj. 7) Bm7 E7 E7(b5)

D. C. al coda  
A7 A7+ A13 D. C. al coda CODA F#m7(b5) B7

E9 Eb9 IX fine D6 9 Dmaj. 7  
E1n7 A7 F#m7 B7 F9 E9 Eb9

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## Whole Tone Scales - In Position

The Whole Tone Scale consists of 6 notes, a whole step apart. Each scale tone can be considered the tonic - therefore only 2 scales exist.

<p>Fingering Pattern 1</p> <p>W.T.Scales F, G, A, B, C#, D# (D♭)(E♭)</p>	<p>Pattern 2</p> <p>W.T.Scales Gb, Ab, Bb, C, D, E (F#)(G#)(A#)</p>
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Practice as follows: Ascending and descending from each finger. (First finger stretches are the most practical, but even eventually include all possibilities.)

<p>(Pattern 1)</p>	<p>(s)</p>
<p>(Pattern 2)</p>	<p>(s)</p>
<p>(Pattern 1)</p>	<p>(s)</p>
<p>(Pattern 2)</p>	<p>(s)</p>
<p>(Pattern 1)</p>	<p>(s)</p>

(Memorize the fingering patterns...practice both W. T. Scales, in all positions)

Principal use of W. T. Scales in improvisation is over augmented triads, and (aug.) Dom 7th's. (where the ninth is un-altered...or can be assumed to be un-altered.)

### Examples:

amples:

Am7      D9      G7+      Cmaj. 7

II

Cm7      F7+      Bb

III

G7+  
(B7+)  
(D $\flat$ 7+)

G(maj. 7)      (B7+)  
(D $\flat$ 7+)      C

IV

F      F+      (s)      3      1      F6      F+      (s)      F

V

The following example employs both Whole Tone Scales..(same position).

## ADDITIONAL WHOLE TONE SCALE FINGERINGS ..WITH POSITION CHANGES

- 1.) Across and down the fingerboard as scale ascends(two octaves)

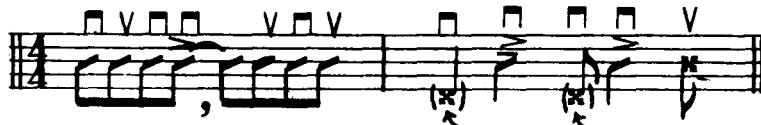
Fingerings and dynamic markings for the right hand of 'The Star-Spangled Banner' (two octaves).

- 2.) constant fingering- position change every string (three octaves)

(These additional fingerings are less practical for general use.)

# Rhythm Guitar - The Right Hand

**BOSSA NOVA #1**  
BASIC STROKE



Bass note or  
muffled bass stgs.

ORCHESTRAL



Tap the foot  
in "two."

**Exercise**

(OBSERVE NOTATION... PRACTICE WITH BASIC AND ORCHESTRAL STROKES)



**BOSSA NOVA #2**  
BASIC STROKE



ORCHESTRAL



Tap the foot  
in "two."

**Exercise**

(Practice with each B.N. #2 Stroke)



VARIATION

B.N. #2  
ORCHESTRAL



Tap the foot  
in "two."

**Exercise**

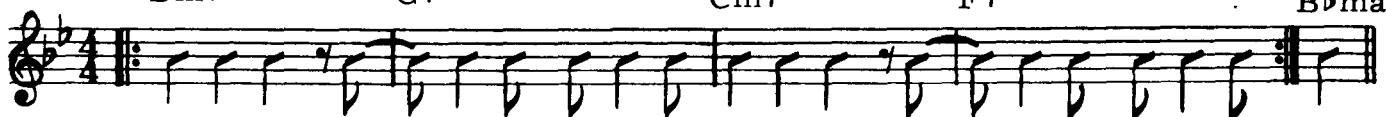
Dm7

G7

Cm7

F7

Bbmaj.7



VARIATION  
B. N. #2  
ORCHESTRAL

Tap the foot in "two."

Exercise 11  
Cm 7

F7

B♭maj. 1

BOSSA NOVA #3  
BASIC STROKE

Tap the foot  
in "two."

(Bass note or muffled bass stgs)

Exercise (Practice with each B. N. #3 stroke)

B♭ maj. 7

Gm7

Cm7

F7

B♭maj. 7

## Two Octave Arpeggios—Bb, F# AND D AUGMENTED TRIADS

(...from the root, third and aug. 5th... Across and up the fingerboard.)

(...using the preceding forms practice and learn aug. triad arp's from all notes possible. . .)

# *Chord - Scale Relationships*

(FOR THE PURPOSE OF IMPROVISATION)

## **NON-DIATONIC MINOR 6 AND (UNALTERED\*) DOMINANT 7th CHORDS**

(\*Unaltered in this instance means... No ♭9 +9 ♭5 or +5)

1.) THE TONIC AND SUBDOMINANT (I and IV) CHORDS IN A MAJOR KEY ARE OFTEN FOUND TEMPORARILY ALTERED TO MINOR 6th STRUCTURES.. (Im6 and IVm6). USE REAL MELODIC MIN SCALE BUILT FROM CHORD NAME FOR Im6 and IVm6 IN MAJ. KEY.

(..BE CAREFUL OF MIN 6th CHORDS.. BE SURE THEY ARE ACTUALLY FUNCTIONING AS Im6 OR IVm6 BEFORE EMPLOYING THE ABOVE. THEY ARE OFTEN MISNAMED MIN7♭5 CHORDS (THE DIATONIC VIIm7♭5 OF A MAJOR KEY) OR NINTH CHORDS (V7) RENAMED TO INDICATE BASS MOTION. )

2.) THESE SAME Im6 and IVm6 CHORDS WILL ALSO APPEAR (HARMONICALLY EXTENDED) AS DOMINANT 7th CHORDS ON THE FOURTH AND LOWERED SEVENTH SCALE DEGREES.. (IV7 and ♭VII7). (NOTE: THESE DOM 7th STRUCTURES INCLUDE CHORD DEGREES 9, 11+, 13) USE REAL MEL. MINOR SCALE FROM 5th CHORDAL DEGREE OF IV7 AND ♭VII7.

EXAMPLES:

CHORD - C	Cm6	C	C7	F	Fm6	C G7	C
SCALE - Cmaj	C Real Mel. Min.	Cmaj	Fmaj	C maj or Fmaj	F Real Mel. Min.	Cmaj	→

CHORD - C	F9	C	C7	F	B♭9	C G7	C
SCALE - (same as above)							

Chords: C, F9(or Cm6), C, C7, F, Bb9, C G7, C

Chords: F, Fm6(or Bb9), C, G7, C

3.) ANY UNALTERED DOMINANT 7th CHORD WITH A NON-DIATONIC ROOT (NOT PRECEDED BY A MODULATING IIm7) WANTS TO SOUND LIKE ♭VII7.. OF WHATEVER KEY IT IS THE LOWERED SEVENTH DEGREE. (NOTE: ALL DOM 7 CHORDS WITH NON-DIAT. ROOTS INCLUDE CHORD DEGREES 9, 11+,13) USE REAL MEL. MIN. SCALE FROM 5th CHORDAL DEGREE OF DOM7 WITH NON-DIAT. RT.

EXAMPLE:

CHORD - C	E♭9	Am7	A♭13	Dm9	D♭9	C	B♭9	C
SCALE - Cmaj	B♭ Real Mel. Min.	Cmaj	E♭ Real Mel. Min.	Cmaj	A♭ Real Mel. Min.	Cmaj	F Real Mel. Min.	Cmaj

Chords: C, E♭9, Am7, A♭13, Dm9, D♭9, C, Bb9, C

A musical staff with five measures. The first measure is labeled Dm9. The second measure is labeled D♭9. The third measure is labeled C. The fourth measure is labeled B♭9. The fifth measure is labeled C. The staff consists of five vertical lines with horizontal stems extending to the right. Measures 1 and 2 have two stems each. Measures 3, 4, and 5 have one stem each.

4.) We do not (as yet) have the necessary "scale tools" to properly handle all dom 7th chords with diatonic roots. Therefore I suggest that (for now) you use the major or real mel. min. scale derived from the \*intended tonic chord for all dom 7ths with scale tone roots..(except IV7... see preceding no. 2)

[\* Intended tonic = where the chord would normally resolve.. B7 to [E], E7 to [A], A7 to [D], etc... ]

A musical staff with three measures. The first measure is labeled C and contains a scale. The second measure is labeled B7 and contains a scale. The third measure is labeled OR- C and contains a scale. Below the staff, the first measure is labeled [E MAJ. SCALE] and the third measure is labeled [E REAL MEL. MIN.].

(Note: Real melodic min. constructed from the 5th chordal degree may be used on any (unaltered) dom 7th at any time.. But, because most dom 7ths with scale tone roots have 9ths and/or 13ths altered by the surrounding key sound, this chord-scale relationship is imperfect. I recommend that you avoid this for now.)

You must hear the sound of related scales with chords. Have someone play the changes for you (or use a tape recorder) and experiment with them. Much depends upon your command of the scales.. mentally and physically.. and upon correct chord names.

It is a very long process to learn (well enuff' to use) the chord-scale relationships covering all harmonic situations. Only diligence, perseverance and considerable experimentation (including thinking, playing and listening) will eventually do it.

I have only "scratched the surface" in this book on chord and scale relationships....We will pursue this considerably further in Vol. III.

\* \* \* \* \*

# Solo In D

Slowly (Rubato)

The musical score consists of ten staves of music, each with a different harmonic progression and performance instructions. The staves are arranged vertically, with some staves having multiple lines of music.

- Staff 1:** Starts with a dynamic of  $D$ , followed by  $F^\circ$ ,  $Em7$ , and  $A7$ . The key signature is  $C\#$  major (one sharp). Measures include II, VI, VII, V.
- Staff 2:** Starts with a dynamic of  $D$ , followed by  $F^\circ$ ,  $Em7$ ,  $A^{13} + 5$ ,  $Am7$ , and  $D7$  (alt). Measures include VI, VII, VIII, IX, X.
- Staff 3:** Starts with a dynamic of  $G$ , followed by  $Gm7$ ,  $C7$  (alt),  $F$ ,  $E7$ , and  $A7$ . Measures include IX, VII, VIII, VII, V.
- Staff 4:** Starts with a dynamic of  $D$ , followed by  $F^\circ$ ,  $Em7$ ,  $A7$ , and  $D$ . Measures include IX, VII, VI, V.
- Staff 5:** Starts with a dynamic of  $Em7$ , followed by  $A7 + 5$ ,  $Am7$ ,  $D7$  (alt),  $G$ , and  $C9$ . Measures include VII, VI, V, VIII.
- Staff 6:** Starts with a dynamic of  $Dmaj7$ , followed by  $B7^{(b9)}$ ,  $Em9^{(b9)}$ ,  $A7^{(b9)}$ ,  $D6^9$ ,  $C6^9$ ,  $Em9$ , and  $A7(b9)$ . Measures include IX, VII, V, VIII.
- Staff 7:** A short staff showing  $D6^9$ ,  $C6^9$ , **Rall.**,  $D6^9$ ,  $C6^9$ , and  $Dmaj7$ .
- Staff 8:** Shows a sustained note under  $Dmaj7$  with a fermata, followed by the word "fine".

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