

THE BEATO BOOK

A
CREATIVE
APPROACH
TO
JAZZ
IMPROVISATION
FOR
GUITAR
AND
OTHER
INSTRUMENTS



BY
RICK BEATO

THE BEATO Book

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This book is dedicated to my Mom and Dad.

Special thanks to Steve Brown, Mick Goodrick, John Carini, Glen Cummings, Eric Coffman, Peter Chwazik, Pat Ryan, Rick Harth, Tom Wadsworth, Paul Smith, Keith Williams, Dave Bradley, Bill Groome, Allan Blair, Christine Rosa, all of my students, my family, Charlie Shew for cover graphics and a very special thanks to my great friend and never ending source of musical inspiration Aydin Esen.

Forward

I have spent many hours compiling this book in order to give my students a comprehensive reference source from which to draw. Since this book is not copy protected it would be easy to make a photo copy of it for one of your friends. Please don't. I make a small living as a musician and am making even less from the sale of this book. I appeal to you as a fellow musician to respect the work of others, whether it's written material or recorded works. If one of your friends is interested in checking out the book, let them borrow it for a couple of days to get a feel for it. If they like it, encourage them to pick up a copy. When a book or recording is illegally copied, the publisher or record company has no way of monitoring interest in the project. This not only steals from the artist, but may prevent them from having an opportunity to again express themselves in that medium. Good luck!

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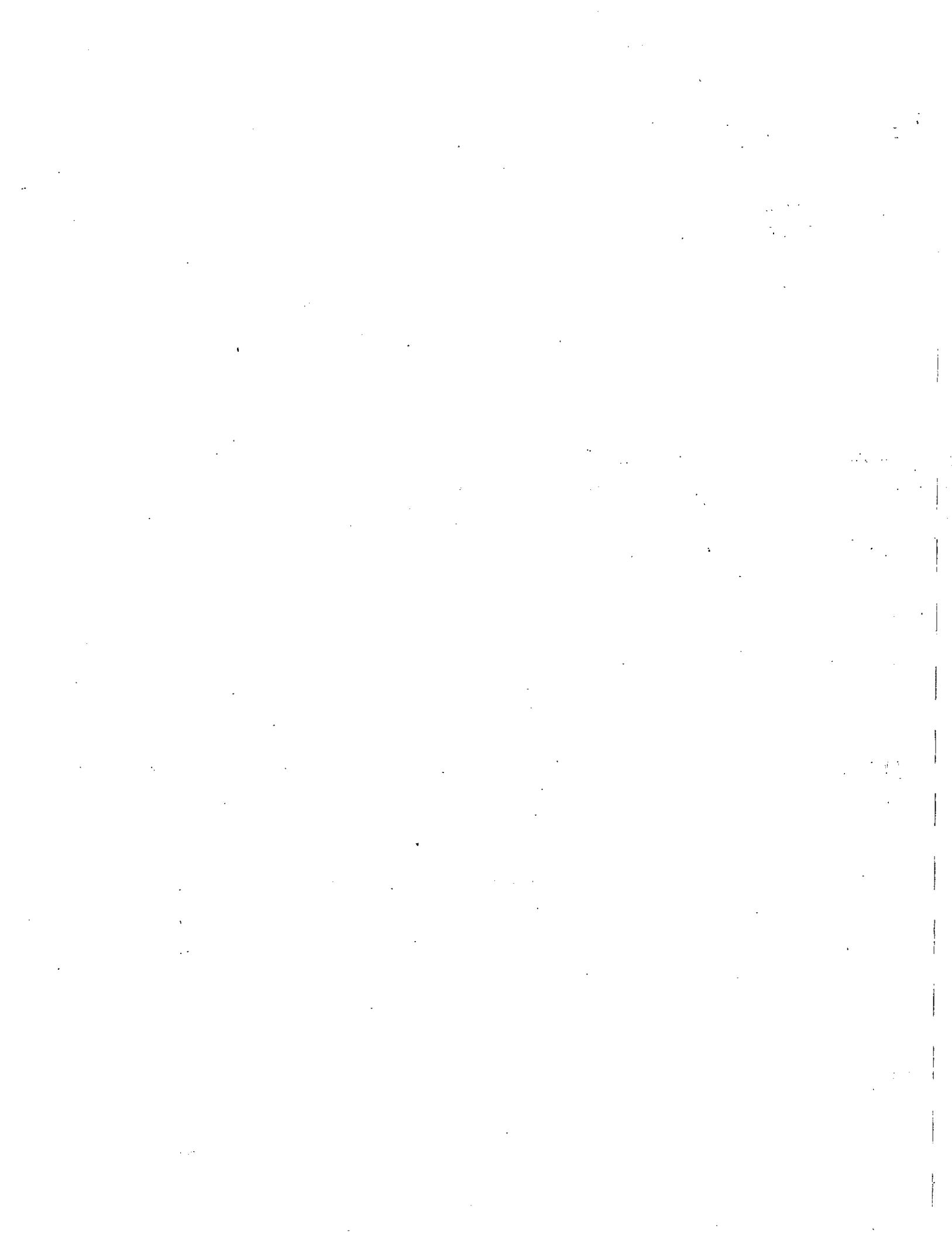
Practicing

CHAPTER 1

THEORY

AND

HARMONY



Theory and Harmony

- Beato

A thorough understanding of intervals is of the utmost importance in studying all types of music, as intervals are the building blocks of polyphonic music.

Each interval has vastly different sound characteristics and must be committed to memory aurally and visually. Intervals can be sounded together (harmonically) or sequentially (melodically). There are twelve intervals in the space of an octave.

Interval Names and Symbols

m2 M2 m3 M3 P4 A4 d5 P5 m6 M6 m7 M7 P8

$\frac{1}{2}$ steps 1 2 3 4 5 6 7 8 9 10 11 12

Key =	m = Minor
	M = Major
	A = Augmented
	d = diminished

Ex. 1

$\frac{1}{2}$ steps 1 2 3 4 5 6 7 8 9 10 11
m2 || M2 || m3 || M3 || P4 || A4 d5 || P5 || m6 || M6 || m7 || M7

Bass clef, common time, one sharp (F#).

Perfect

1st Unison

4th Fourths / Augmented — MAJOR — \

5th Fifths

8th Octave

Diminished — MINOR — ↓

Imperfect

2nds

7ths

3rds

6ths

Perfect Intervals: Octave, Unison, Fifth, Fourth

become augmented when enlarged by a half step

become diminished when reduced by a half step

Imperfect Intervals: Second, Seventh, Third, Sixth

① Major Intervals

become augmented when enlarged by a half step

become minor when reduced by a half step

② Minor Intervals

become major when enlarged by a half step

become diminished when reduced by a half step

Naming Intervals

To precisely identify an interval, a generic interval classification must be made based on the number of letter names spanned. For example:

Ex. 2 letter names
 C to F = C D E F a Fourth = Generic Classification
 ↓ 1 2 3 4,
 ④ 0 4 letters spanned

Ex. 3 Letter names

F to A♭ = F G A
F o b o 1 2 3 a Third = Generic Classification
3 letters spanned

Once the generic classification has been determined, a more precise description (e.g. Perfect, major, minor, dim., or aug.) can be made based on the number of steps between the two pitches.

Ex. 4 C to F C C♯ D D♯ E F
F o 1 2 3 4 5 5 half steps = P4
1/2 steps spanned

Ex. 5 F to A♭ F F♯ G A♭
F o b o 1 2 3 3 half steps = m3
1/2 steps spanned

Ex. 6 Here are some more examples of intervals

P4 m7 M6 m2 DA6 P5 d5 M3
F o || o || #o || o o || b o || o || b o || b o || b o || b o

Enharmonic Intervals

Interval types that contain an equivalent number of half steps but have different names (e.g. Augmented Second and Minor Third) are enharmonically equivalent.

In other words, they are aurally similar but theoretically different.

Concerning aural characteristics of intervals, Vincent Persichetti in his "Twentieth Century Harmony" text states:

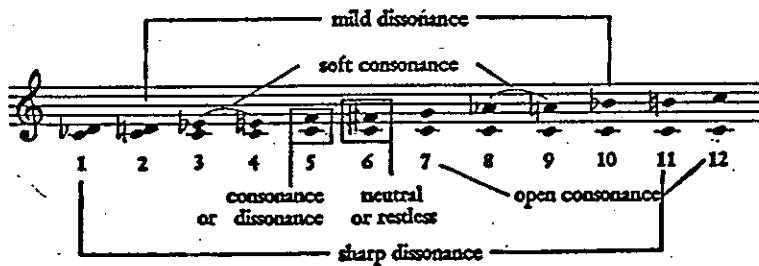
Ex. 1

one age to another, the notes of an isolated interval—whether sounded simultaneously or successively—do have a basic quality. This quality is determined by the interval's own particular physical properties of sound-waves and overtones.

An isolated tone, when sounded, generates a series of overtones which form intervals that relate to each other by mathematical ratio. Generally, in the tempered scale, consonant intervals are considered to be those formed from the lower tones of the overtone series (see Ex. 1-21), the upper overtones producing dissonant intervals. In practice, these tone-to-tone relationships have been reduced by the use of the chromatic tempered scale from an unlimited number of intervals to twelve intervals which retain the characteristics of their counterparts in the overtone series. Their textural characteristics are as follows:

- perfect fifth and octave—open consonances
- major and minor thirds and sixths—soft consonances
- minor seconds and major sevenths—sharp dissonances
- major seconds and minor sevenths—mild dissonances
- perfect fourth—consonant or dissonant
- tritone (augmented fourth or diminished fifth)—ambiguous, can be either neutral or restless

Ex. 1-1



CHORDS AND THEIR FORMULAS

THOUGH THERE ARE MANY SYSTEMS FROM WHICH TO BUILD CHORDS, TERTIAN (THIRD INTERVALS) HARMONY IS THE MOST COMMON IN WESTERN MUSIC.

THE STACKING OF TWO THIRD INTERVALS

PRODUCES TRIADS; THE FUNDAMENTAL STRUCTURES IN TERTIAN HARMONY. IF THESE TRIADS ORIGINATE FROM ONE PARTICULAR KEY CENTER (SIGNATURE) THEY ARE CALLED DIATONIC TRIADS. TRIADS MAY BE BUILT OFF EVERY NOTE OR A PARTICULAR SCALE. A SEVEN NOTE SCALE YIELDS THE SAME NUMBER OF DIATONIC TRIADS, NOT INCLUDING SUSPENSIONS WHICH WE'LL DISCUSS LATER.

DIATONIC TRIADS IN C MAJOR

Ex. B



Roman Numeral Symbols
UPPERCASE = MAJOR TRIAD
LOWERCASE = MINOR TRIAD
° = DIMINISHED
+ = AUGMENTED

ROMAN NUM. I ii iii III II VI vii°

THE ROMAN NUMERAL SYSTEM EMPLOYED HAS EVOLVED FOR ANALYSIS OF CHORD PROGRESSIONS AND THEIR RELATIONSHIP TO A RELATIVE TONAL CENTER. ROMAN NUMERALS WILL BE THOROUGHLY DISCUSSED IN AN ENSUING SEGMENT.

BUILDING DIATONIC TRIADS

THE FOUR BASIC DIATONIC TRIAD
CATEGORIES ARE: MAJOR, MINOR, DIMINISHED AND
AUGMENTED.

INTERVAL COMPOSITION

Ex. 9

$$\textcircled{6} \quad \begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \begin{smallmatrix} m3 \\ M3 \end{smallmatrix} = C \text{ MAJOR} = 1 3 5$$

Ex. 10

$$\textcircled{6} \quad \begin{smallmatrix} 6 \\ 8 \end{smallmatrix} \begin{smallmatrix} m3 \\ M3 \end{smallmatrix} = C \text{ MINOR} = 1 b3 5$$

Ex. 11

$$\textcircled{6} \quad \begin{smallmatrix} 6 \\ 6 \end{smallmatrix} \begin{smallmatrix} 8 \\ 8 \end{smallmatrix} \begin{smallmatrix} m3 \\ M3 \end{smallmatrix} = C \text{ DIM.} = 1 b3 b5$$

Ex. 12

$$\textcircled{6} \quad \begin{smallmatrix} \# \\ 8 \end{smallmatrix} \begin{smallmatrix} 3 \\ 3 \end{smallmatrix} \begin{smallmatrix} m3 \\ M3 \end{smallmatrix} = C \text{ AUG.} = 1 3 \#5$$

BUILDING DIATONIC SEVENTH CHORDS

SEVENTH CHORDS ARE COMPOSED OF THREE
THIRDS STACKED VERTICALLY.

Ex. 13

C MAJOR	C MA ⁷	D-7	E-7	F MA ⁷	G ⁷	A-7	B-7 ^{b5}
ROMAN NUMERAL	I MA ⁷	ii ⁷	iii ⁷	IV MA ⁷	V ⁷	vi ⁷	vii ^{7b5}

C MEL. MIN.

C MEL. MIN.	C MA ⁷	D-7	E ^b +MA ⁷	F ⁷	G ⁷	A-7 ^{b5}	B-7 ^{b5}
ROMAN NUMERAL	i MA ⁷	ii ⁷	bIII+MA ⁷	IV ⁷	V ⁷	vi ^{7b5}	vii ^{7b5}

C HARM. MIN.

C HARM. MIN.	C MA ⁷	D-7 ^{b5}	E ^b +MA ⁷	F-7	G ⁷	A ^b MA ⁷	B ⁰⁷
ROMAN NUMERAL	i MA ⁷	ii ^{7b5}	bVII+MA ⁷	IV ⁷	V ⁷	bVI MA ⁷	vii ⁰⁷

THE FOLLOWING REFERENCE CHART INCLUDES BOTH
TRIAD AND SEVENTH CHORDS FROM MAJOR, MELODIC
AND HARMONIC MINOR. ROMAN NUMERAL DISCIPTION
AND MODAL SCALE RELATIONSHIPS HAVE BE INCLUDED
FOR STUDY. "C" TONALITIES HAVE BE USED IN ALL
INSTACES.

Ex. 14

MAJOR SCALE (TRIADS + SEVENTHIS)

Triads $\text{C} \quad \text{D-E} \quad \text{F-G} \quad \text{A-B}^{\circ}$

R.N. I ii iii III^{MAJ} IV^{MIN} vi vii^o

Modes Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian

Sevenths $\text{CMA}^7 \quad \text{D-7} \quad \text{E-7} \quad \text{FMA}^7 \quad \text{G7} \quad \text{A-7} \quad \text{B-7b5}$

R.N. $\text{I}_{\text{MAJ}}^7 \quad \text{ii}^7 \quad \text{iii}^7 \quad \text{IV}_{\text{MAJ}}^7 \quad \text{IV}^7 \quad \text{vi}^7 \quad \text{vii}^{7b5}$

Triads MAJ = I, IV, V

MIN = ii, iii, vi

DIM = vii^o

Sevenths MAJ⁷ = I_{MAJ}^7 , IV_{MAJ}^7

MIN⁷ = ii⁷, iii, vi

DOM⁷ = IV⁷

MIN^{7b5} = vii^{7b5}

NATURAL MINOR SCALE

TONOS C - D° E↑ F - G - A↑ B↑

R.N. i ii° III iv v VI VII

Dom (tonic)
Locrian
Lydian
Phrygian
Mixolydian

SATURANS
C - 7 D - 7^{b5} E^{MAJ?} 7 F - 7 G - 7 A^{MAJ?} B⁷

R.C. I? ii? b5 III^{MAJ?} IV? V? VI^{MAJ?} VII?

TONOS: MAJ? = III MAJ? ; VI MAJ?

MIN? = i?, iv?, v?

DOM? = VII?

MIN^{b5}? = ii^{b5}

Ex. 15

MELLODIC MINOR SCALE (TRIADS + SEVENTHS)

Triads C° D° $\text{E}^{\circ} + \text{F}$ G° A° B°

R.N. i ii $\text{DIII}^{\circ} + \text{IV}^{\circ}$ II° VI° VII°

MODES

 Melodic Minor
 Dorian b2
 Lydian f#
 Mixolydian f#
 Aeolian b3
 Altered Dominant

Sevenths $\text{C}^{\circ} \text{MA}^{\circ}$ D° $\text{E}^{\circ} \text{MA}^{\circ}$ F° G° $\text{A}^{\circ} 7b5$ $\text{B}^{\circ} 7b5$

R.N. $i \text{MA}^{\circ}$ ii° $\text{DIII}^{\circ} \text{MA}^{\circ}$ IV° II° $\text{VI}^{\circ} 7b5$ $\text{VII}^{\circ} 7b5$

Triads MA° = IV° , V°

$\text{MIN.} = i^{\circ}, ii^{\circ}$

$\text{DIM.} = \text{VI}^{\circ}, \text{VII}^{\circ}$

$\text{AUG} = \text{DIII}^{\circ} + \text{MA}^{\circ}$

Sevenths $\text{MIN}^{\text{MA}^{\circ}} = i \text{MA}^{\circ}$

$\text{MIN}^{\circ} = ii^{\circ}$

$\text{DOM}^{\circ} = \text{IV}^{\circ}, \text{V}^{\circ}$

$\text{MIN}^{\circ} 7b5 = \text{VI}^{\circ} 7b5, \text{VII}^{\circ} 7b5$

$\text{AUG}^{\text{MA}^{\circ}} = \text{DIII}^{\circ} + \text{MA}^{\circ}$

Ex. 15

HARMONIC MINOR SCALE (TRIADS + 7^{ths})

TRIADS C - D^o E^{b+} F - G A^b B^o
i ii^o III+ IV V VI vii^o

R.N.
HARMONIC MINOR
Dorian #4
Lydian Augmented
Locrian #6
PHRYGIAN MAJOR
ALTERED DOM. 7th

SEVENTHS
C-MAJ⁷ D-7b5 E^{b+}-Maj⁷ F-7 G7 A-MAJ⁷ B-3b7
i MAJ⁷ ii 7b5 III+Maj⁷ IV⁷ V⁷ VI-MAJ⁷ vii^o 7

TRIADS MAJ = V, VI

MIN = i, iv

DIM = ii^o, vii^o

AUG = III

SEVENTHS MAJ⁷ = VI-MAJ⁷

MIN⁷ = IV⁷

MIN MAJ⁷ = I MAJ⁷

DOM⁷ = V⁷

DIM⁷ = VII^o

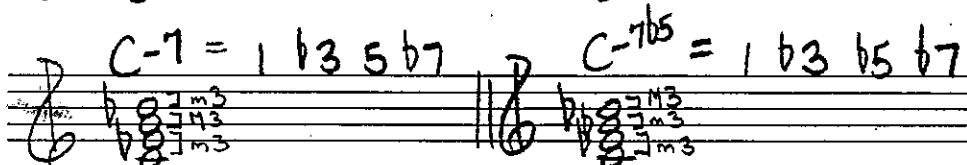
AUG-MAJ⁷ = III+MAJ⁷

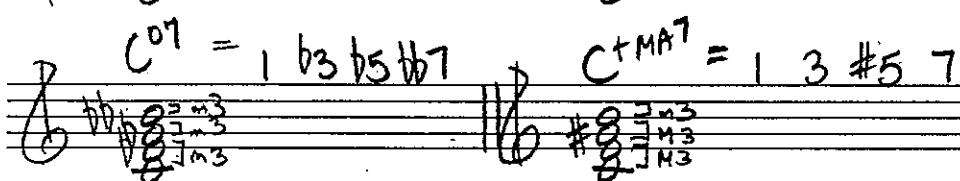
MIN 7b5 = II 7b5

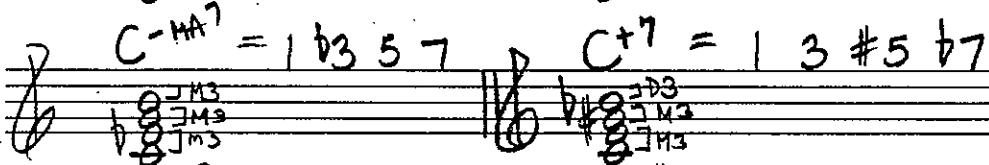
MORE ABOUT SEVENTH CHORDS

IN CASE YOU DID NOT UNDERSTAND SOME
OF THE SEVENTH CHORDS ALREADY PRESENTED,
LET'S REVIEW SOME BASIC SEVENTH CHORD
FORMULAS.

$$\triangleright C_{MA7} = 1 \ 3 \ 5 \ 7 \quad \triangleright C^7 = 1 \ 3 \ 5 \ \sharp 7$$


$$\triangleright C-7 = 1 \ \flat 3 \ 5 \ \flat 7 \quad \triangleright C-7\flat 5 = 1 \ \flat 3 \ \flat 5 \ \flat 7$$


$$\triangleright C^07 = 1 \ \flat 3 \ \flat 5 \ \flat 7 \quad \triangleright C^{+MA7} = 1 \ 3 \ \sharp 5 \ 7$$


$$\triangleright C^{-HA7} = 1 \ \flat 3 \ 5 \ 7 \quad \triangleright C^+7 = 1 \ 3 \ \sharp 5 \ \flat 7$$


$$\triangleright C^{0MA7} = 1 \ \flat 3 \ \flat 5 \ 7 \quad \triangleright C^{-7\sharp 5} = 1 \ \flat 3 \ \sharp 5 \ \flat 7$$

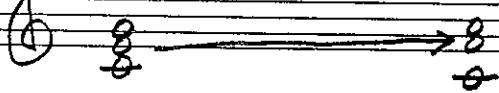

SUSPENDED TRIADS AND OTHER THREE NOTE STRUCTURES

SUSPENDED TRIADS ARE TRIADS IN WHICH ONE MEMBER, USUALLY THE THIRD, HAS RAISED OR LOWERED ONE SCALE STEP.

Ex. 18 a.

C = 1 3 5

C_{SUS4} = 1 4 5



b.

C = 1 3 5

C_{SUS2} = 1 2 5



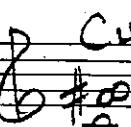
IN EXAMPLE (a.) THE (E) MOVED ONE SCALE STEP (MAJOR SCALE) UP TO (F) CREATING A C SUSPENDED FOURTH TRIAD. EXAMPLE (b.) THE (E) MOVED DOWN TO A (D) CREATING A C SUSPENDED SECOND TRIAD.

THERE ARE TWO OTHER TYPES OF TRIADS COMMONLY USED.

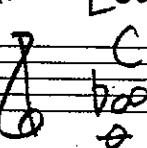
Ex. 19 LYDIAN TRIAD

C_{LYD.} = 1 #4 5

THE (E) OF A C MAJOR TRIAD IS RAISED A WHOLE STEP TO (F#) TO ACCOMMODATE THE #4 OF A LYDIAN SCALE.



Ex. 20 LOCRIAN TRIAD



C_{LOC.} = 1 4 b5. THE LOCRIAN TRIAD IS SLIGHTLY DIFFERENT IN THAT THE FOURTH (F) IS RAISED AND THE FIFTH (G) IS FLATTED AS IN A LOC. SCALE.

IN REALITY, CERTAIN SUSPENSIONS SUCH AS THE SUS² OR QUARTAL VOICING ARE SIMPLY INVERSIONS OF SUS⁴, LYDIAN, OR LOCRIAN TRIADS. IT IS BECAUSE OF THEIR DISTINCTIVE SOUNDS THAT I HAVE CHOSEN TO NAME THEM IN RELATION TO THEIR ACTUAL VOICING.

Ex. 21

Csus⁴ Fsus² GQ (QUARTAL)

Fsus² IS A 1ST INVERSION OF Csus⁴

GQ IS A 2ND INVERSION OF Csus⁴

THE Q(QUARTAL) REPRESENTS A TRIAD CONTAINING TWO PERFECT FOURTHS.

Ex. 22

GQ = 1 4 b7

HERE ARE SOME OTHER SYMBOLS TO KNOW.

Ex. 23

$\text{GQ}^+ = 1 \ 4 \ 7$ $\text{G}^+\text{AQ} = 1 \ \#4 \ 7$ $\text{Csus}4^{\flat 5} = 1 \ 4 \ b5$

$\text{FPHRY.} \Delta = 1 \ b2 \ 5$

Chord Scales

MAJOR SCALE MODES

SCALE DEGREE	MODE	RELATION TO MAJOR SCALE	Most Common Use
I, I ^{MAJ}	IONIAN	- 1 2 3 4 5 6 7	MAJ ⁷
ii, ii ⁷	DORIAN	- 1 2 b3 4 5 6 b7	MIN ^{7(b6)}
iii, iii ⁷	PHRYGIAN	- 1 b2 b3 4 5 b6 b7	MIN ⁷ , MAJ ^D
IV, IV ^{MAJ}	LYDIAN	- 1 2 3 #4 5 6 7	MAJ ^{7#11}
V, V ⁷	MIXOLYDIAN	- 1 2 3 4 5 6 b7	DOM ⁷
vi, vi ⁷	AEOLIAN	- 1 2 b3 4 5 b6 b7	MIN ^{7(b6)}
vii°, vii ^{b5}	LOCRIAN	- 1 b2 b3 4 b5 b6 b7	MIN ^{7b5}

MELODIC MINOR MODES

SCALE DEGREE	MODE	RELATION TO MAJOR SCALE	Most Common Use
i, i ^{MAJ}	MELODIC MINOR	- 1 2 b3 4 5 6 7	MIN MAJ ⁷
ii, ii ⁷	DORIAN b2	- 1 b2 b3 4 5 6 b7	MIN ^{7sus4b9}
bIII ⁺⁶ , bIII ^{MAJ}	LYDIAN AUG.	- 1 2 3 #4 #5 6 7	MAJ ^{#5, #6}
IV, IV ⁷	MIXOLYDIAN #11	- 1 2 3 #4 5 6 b7	DOM ^{7b5}
V, V ⁷	MIXOLYDIAN b6	- 1 2 3 4 5 b6 b7	DOM ^{7b6}
vi°, vi ^{b5}	LOCRIAN b2	- 1 2 b3 4 b5 b6 b7	MIN ^{b5}
vii°, vii ^{b5}	ALTERED DOMINANT	- 1 b2 b3 b4 b5 b6 b7	DOM ^{b9, #9}

HARMONIC MINOR MODES

<u>SCALE DEGREE</u>	<u>MODE</u>	<u>RELATION TO MAJOR SCALE</u>	<u>Most Common Use</u>
i, I^{MAJ}	HARMONIC MINOR	- 1 2 b3 4 5 b6 7	MIN MAJ 7, Δ b7
ii ^o , ii ^{b5}	LOCRIAN $\#6$	- 1 b2 b3 4 b5 6 b7	MIN 7 b5
III⁺, III^{b5}	TONIAN AUG.	- 1 2 3 4 #5 6 7	MAJ 7 sus 9
iv, iv ⁷	DORIAN $\#4$	- 1 2 b3 #4 5 6 b7	MIN 7 #11
V, V ⁷	PHRYGIAN MAJOR	- 1 b2 3 4 5 b6 b7	DOM 7 sus 9
VI, VI ^{MAJ}	LYDIAN $\#9$	- 1 #2 3 #4 5 6 7	MAJ 7 $\#9$ Δ b9
vii ^o , vii ⁷	ALTERED DOM. bb7	- 1 b2 b3 b4 b5 b6 bb7	DIM 07

Misc. SCALES

<u>SCALE</u>	<u>RELATION TO MAJOR SCALE</u>	<u>Most Common Use</u>
TONIC DIMINISHED	- 1 2 b3 4 b5 b6 bb7 MAJ	DIM 7, MAJ
DOMINANT DIMINISHED	- 1 b2 b3 b4 b5 b5 6 b7	DOM 13 b9 b9
WHOLE TONE	- 1 2 3 #4 #5 b7	DOM 7 #5 b5
AUGMENTED	- 1 #2 3 5 #5 7	AUGA #7 AUGA
MAJOR PENTATONIC	- 1 2 3 5 6	MAJ (6, 7)
MINOR PENTATONIC	- 1 b3 4 5 b7	MIN (7, 11)
MAJOR BLUES	- 1 b3 3 5 6	DOM 7, MAJ (6, 7)
MINOR BLUES	- 1 b3 4 #4 5 b7	MIN 7, DOM 7 #9

CHORD FAMILIES + THEIR SCALES

MAJ(7) TYPE

Characteristics

IONIAN — 1 2 3 4 5 6 7 — sus4

LYDIAN — 1 2 3 #4 5 6 7 — #4 (#II)

LYDIAN AUG.— 1 2 3 #4 #5 6 7 — #4, #5

IONIAN AUG.— 1 2 3 4 #5 6 7 — sus4, #5

MAJ. PENT. — 1 2 3 5 6 — no 4 or 7

MAJ BLUES — 1 2 b3 3 5 6 — b3 no 4, 7

AUGMENTED — 1 b3 3 5 #5 7 — b3, #5

MIN(7) TYPE I

Characteristics

DORIAN — 1 2 b3 4 5 6 b7 — #6

PHRYGIAN — 1 b2 b3 4 5 b6 b7 — b2, 5, b6

AEOLIAN — 1 2 b3 4 5 b6 b7 — b6

MELODIC MINOR — 1 2 b3 4 5 6 7 — #6, MAJOR

DORIAN b2 — 1 b2 b3 4 5 6 b7 — b2, #6

HARMONIC MINOR — 1 2 b3 4 5 b6 7 — b6, MAJOR

DORIAN #4 — 1 2 b3 #4 5 6 b7 — #4, #6

MINOR BLUES — 1 b3 4 #4 5 b7 — 4, #4 (II, #II)

MINOR PENT. — 1 b3 4 5 b7 — 4 (II)

MIN(7b5) TYPE II

Characteristics

LOCRIAN — 1 b2 b3 4 b5 b6 b7 — b2, b5

LOCRIAN#2 — 1 2 b3 4 b5 b6 b7 — b2, b5

LOCRIAN#6 — 1 b2 b3 4 b5 6 b7 — b2, b5, b6

DOM7 TYPE

Characteristics

MIXOLYDIAN — 1 2 3 4 5 6 b7 — sus4

MIXOLYDIAN#11 — 1 2 3 #4 5 6 b7 — #4(b5)

MIXOLYDIAN#6 — 1 2 3 4 5 b6 b7 — sus9, b6 (#5)

ALTERED DOM. — 1 b2 b3 b4 b5 b6 b7 — #9, b9, #5, b5

PHRYGIAN MAJOR — 1 b3 3 4 5 b6 b7 — sus4, #5, b5

DOMINANT DIMINISHED — 1 b2 b3 b4 b5 5 6 b7 — b9, #9, b5, b5, 13

WHOLE TONE — 1 2 3 #4 #5 b7 — #4, #5

MAJOR PENT — 1 2 3 5 6 — no4, b7

MINOR PENT — 1 b3 4 5 6 — #9, no b7

MAJOR BLUES — 1 2 b3 3 5 6 — b3, no b7

MINOR BLUES — 1 b3 4 #4 5 b7 — #9, sus4, b5

DIM. TYPE

TONIC DIM. — 1 2 b3 4 b5 b6 b7 MA7 — MA9, 11, b13, MA7

ALTERED DOM. b6 b7 — 1 b2 b3 b4 b5 b6 b7 — b9, b3, b13

AUG. TYPE

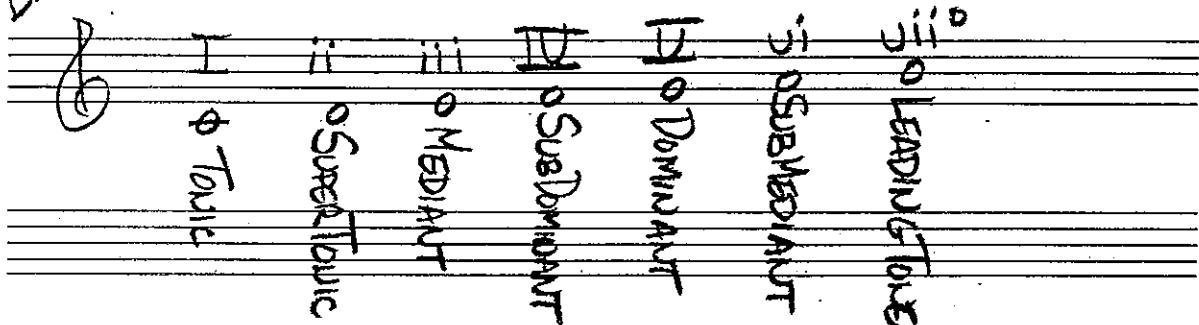
WHOLE TONE — 1 2 3 #4 #5 b7 — #4, #5

AUG. — 1 #2 3 5 #5 7 — #2, #5 #5, MA7

SCALE DEGREE NAMES AND BASIC PROGRESSIONS

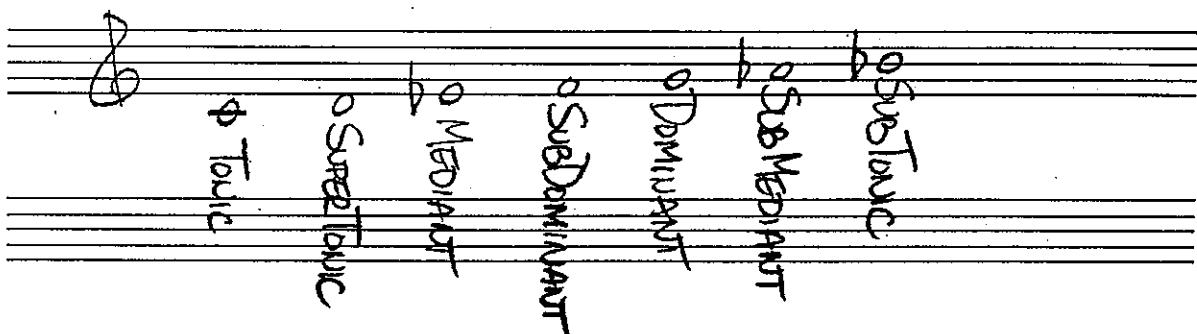
SCALE DEGREE NAMES ARE COMMONLY USED IN TRADITIONAL HARMONIC ANALYSIS. IT WOULD BE A GOOD IDEA TO BECOME FAMILIAR WITH THESE TERMS FOR FUTURE REFERENCE IN THIS TEXT.

Ex. 2A IN C MAJOR



THESE SCALE DEGREE TERMS APPLY TO ALL SEVEN NOTE SCALES WITH LEADING TONES. IN SCALES CONTAINING LOWERED SEVENTH DEGREES, THE LEADING TONE IS REPLACED BY THE SUBTONIC.

Ex. 2B IN C AEOLIAN



BASIC PROGRESSIONS

TO BETTER UNDERSTAND FUNCTIONAL HARMONY, IT SHOULD BE DIVIDED INTO THREE BASIC SUBHEADINGS FROM THE TERMS ABOVE.

① Dominant Chords - chords which contain the 4th and 7th degrees of the scale. II⁷, VII^{7b5}

Ex. 26 Key of C G⁷ = II⁷ in C

Ex. 27 Key of C B-7b5 = VII^{7b5} in C

NOTE: THE 4th AND 7th DEGREES ARE THE LEAST STABLE AND MUST RESOLVE.

② Pre-Dominant Chords - chords which contain only

Ex. 28 4th degree of the scale

FMA7 = II^{MA7} in C

Ex. 29 D-7 = ii⁷ in C

③ Tonic Chords - chords which do not contain

Ex. 30 the 4th degree of the scale

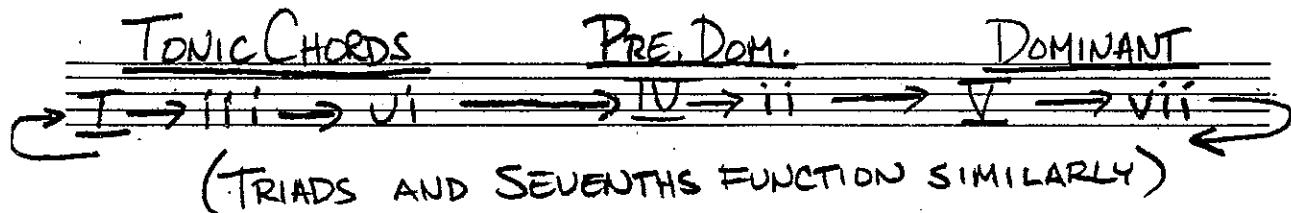
I^{MA7} C^{MA7} = I^{MA7} in C

Ex. 31 E-7 = iii⁷ in C

Ex. 32 A-7 = vi⁷ in C

HERE IS A CLEAKER CHART (MAJOR KEY):

Ex. 33



IN TRADITIONAL HARMONY, THE STRONGEST AND
MOST COMMON CADENCE PATTERNS MOVE
CLOCKWISE THROUGH EACH GROUP.

Ex. 34

D-7	G ⁷	C MA ⁷
i i ⁷	IV ⁷	IMA ⁷
(PRE DOM.)	(DOM.)	(TONIC)

Ex. 35

E-7	A-7	D-7	G ⁷	C MA ⁷
iii ⁷	vi ⁷	ii ⁷	IV ⁷	T MA ⁷
(TONIC)	(TONIC)	(PRE DOM.)	(DOM.)	(TONIC)

IN EX. 35 THERE ARE TWO (OR THREE IF THE
PROGRESSION IS REPEATED) CONSECUTIVE TONIC CHORDS.

THE PARTICULAR SEQUENCE OF CHORDS WITHIN
GROUP SHOULD ALSO BE NOTED IN EX. 33 ($I \rightarrow iii \rightarrow vi$).

MORE ABOUT ROMAN NUMERAL ANALYSIS

ROMAN NUMERALS ARE COMMONLY USED TO DESCRIBE CHORDS WITHIN THE DIATONIC CHORD SYSTEMS. HERE ARE DEFINITIONS OF THE TWO ELEMENTS USED IN ROMAN NUMERAL ANALYSIS.

I. EXACT DISTANCE - DISTINCTIONS BETWEEN BASIC TRIADS ARE INDICATED BY THE FOLLOWING SYMBOLS: UPPER CASE ROMAN NUMERALS FOR MAJOR, LOWER CASE ROMAN NUMERALS FOR MINOR, (o) AND LOWER CASE ROMAN NUMERALS FOR DIMINISHED, (+) AND UPPER CASE ROMAN NUMERALS FOR AUGMENTED.

SEVENTH CHORDS USE THESE SYMBOLS: (MA⁷) OR (MA⁴) FOR CHORDS CONTAINING A MAJOR SEVENTH INTERVAL ABOVE THE ROOT AND (MIN⁷) INDICATING A MINOR SEVENTH OR (D⁷) INTERVAL ABOVE THE ROOT.

SECONDARY DOMINANT AND DIMINISHED SEVENTHS
THE TERMS SECONDARY DOMINANT AND SECONDARY DIMINISHED SEVENTH CHORDS REFER TO CHORDS OUTSIDE THE DIATONIC KEY WHICH MOMENTARILY MODULATE TO ANOTHER KEY.

EXAMPLE 36 SHOWS THE SECONDARY DOMINANT CHORDS FROM THE KEY OF C MAJOR,

Ex. 30 I ii iii IV V vi VII^o

C MAJOR = C D- E- F G A- B^o

Sec. Dom's → A⁷ B⁷ C⁷ D⁷ E⁷ ↑
II' III' IV' V' VI' VII'
NOT A STABLE ENOUGH
RESOLUTION CHORD TO
HAVE A SEC. DOM.

BASICALLY, THE SECONDARY DOM.⁷ CHORD IS THE
DOM.⁷ CHORD IN THE KEY OF THE BOTTOM
ROMAN NUMERAL.

Ex. 31

⑥ CMA⁷ A⁷ | D-7 G⁷ ||
IMA⁷ / II' ii II'
↑ ← BOTTOM ROMAN NUMERAL

A⁷ IS THE II⁷ CHORD IN THE KEY OF D-. SO
IN REALITY D-7 FUNCTIONS DUALLY AS THE
I⁷ CHORD IN D MIN. AND AS THE ii⁷ IN C MAJOR.

SECONDARY DIMINISHED SEVENTH CHORDS
ARE LEADING TONE SEVENTH CHORDS FROM THE KEY OF THE
DENOMINATOR.

Ex. 32 ⑥ CMA⁷ C#07 | D-7 D#07 | E-7
IMA⁷ VII⁰⁷ ii VII⁰⁷ iii
KEY OF D HARM. MIN. KEY OF E HARM. MIN.

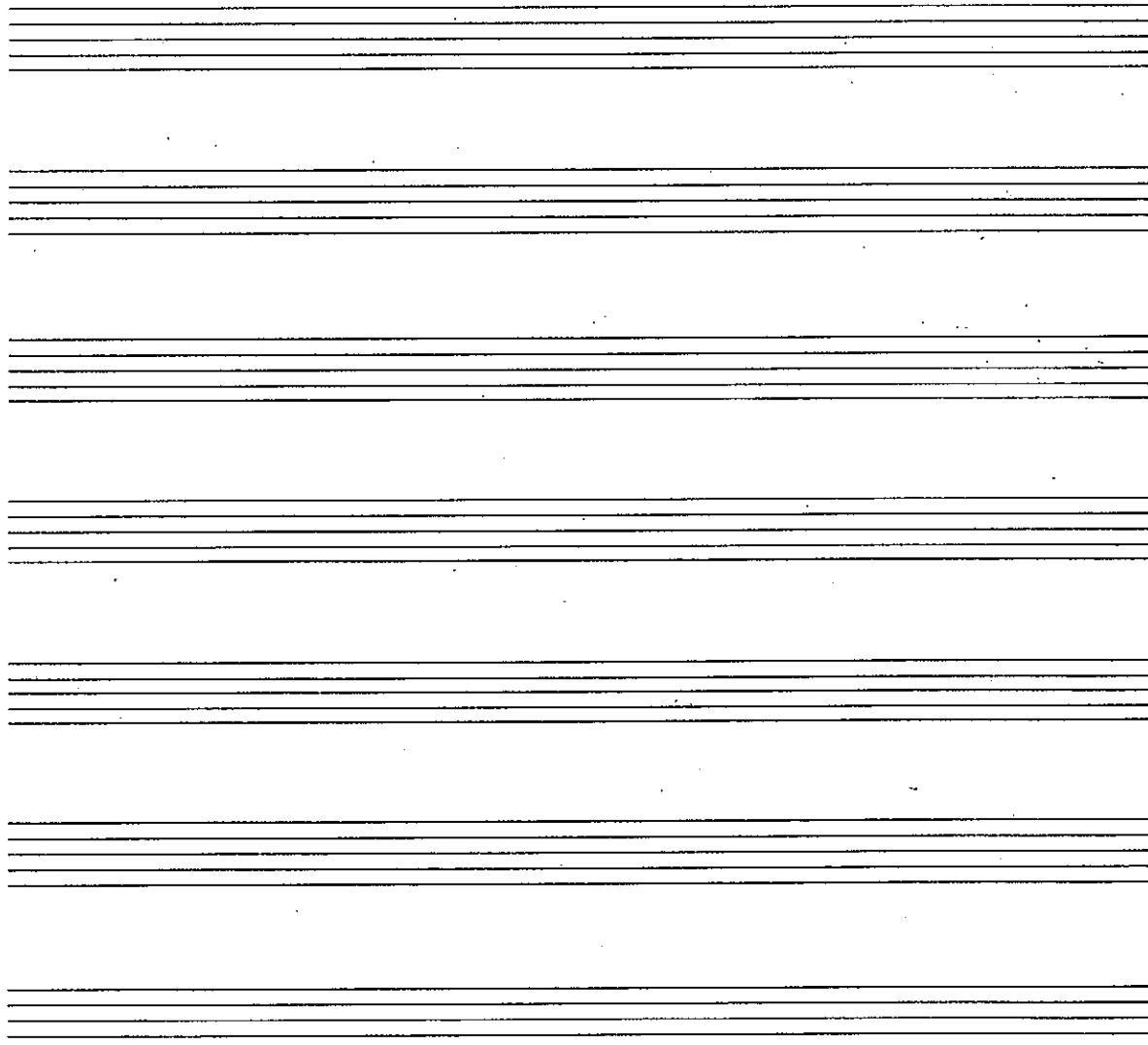
THE SECONDARY DIM. SEVENTH CHORDS IN THE
KEY OF C ARE:

Ex. 39

I ii iii ~~IV~~ ~~V~~ vi vii^o

CHORD = C D - E - F G A - B^o

SEC. DIM^{o7} → C^{#o7} D^{#o7} E^{o7} F^{#o7} G^{#o7}
~~vii^{o7}~~ ~~vii^{o7}~~ ~~vii^{o7}~~ ~~vii^{o7}~~ ~~vii^{o7}~~ ~~vii^{o7}~~ ↑
ii iii ~~IV~~ ~~V~~ vi NOT STABLE ENOUGH

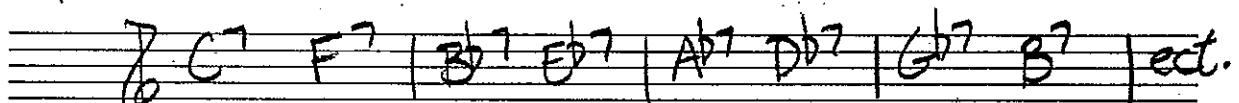


CYCLE OF FIFTHS AND BACK CYCLING

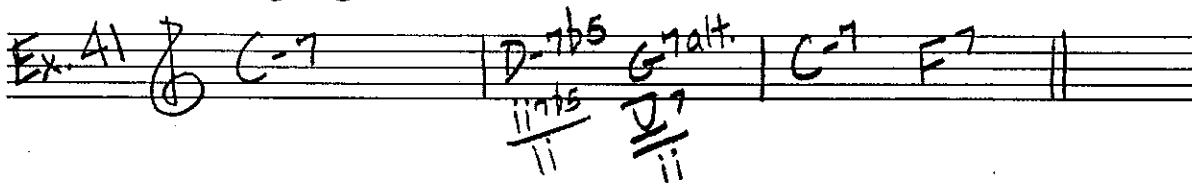
THE TERMS CYCLE OF FIFTHS AND BACK CYCLING ARE FREQUENTLY MENTIONED IN JAZZ THEORY. HERE ARE DEFINITIONS AND EXAMPLES OF EACH.

CYCLE OF FIFTHS - A PROGRESSION MOST COMMONLY ASSOCIATED WITH DOM.⁷ CHORDS (II⁷) WHOSE ROOTS MOVE IN DESCENDING FIFTHS PATTERN.

Ex. 40



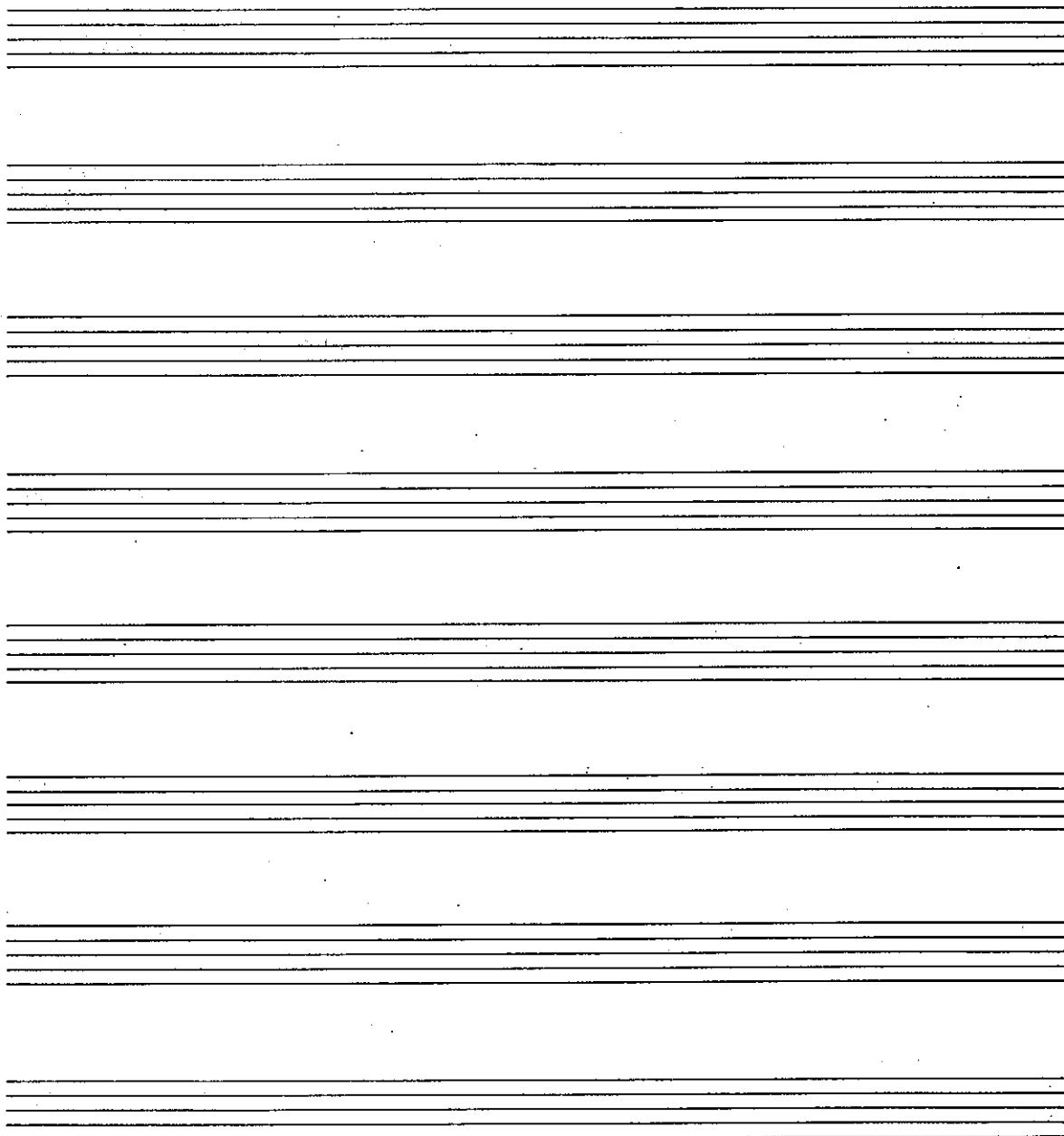
BACK CYCLING - HARMONIC MOVEMENT, USUALLY FROM A MINOR KEY TO THE KEY CENTER A FIFTH ABOVE.



BACK CYCLES AND THE CYCLE OF FIFTHS ARE TERMS THAT ARE COMMONLY USED, HOWEVER, KEEP IN MIND THAT BOTH DEVICES CAN BE ANALYZED IN OTHER WAYS (SECONDARY DOMINANTS).

ROMAN NUMERAL ANALYSIS AND CHORD SCALE CHOICE

I HAVE INCLUDED TWO COMMON HARMONIC PROGRESSIONS FOR PURPOSES OF ROMAN NUMERAL ANALYSIS AND CHORD SCALE CHOICE.



PROGRESSION NO. 1

Key **(Ab)**

F-7 B^b-7 Eb⁷ Ab^{ma}7
 D A.R.N. vii⁷ ii⁷ V⁷ I^{ma}?
 (A chord scale F aeolian B^b dorian Eb mix. Ab ionian)

D^{ma}7 C D-7 G⁷ C^{ma}7 ∴.
 II^{ma}7 i⁷ II⁷ I^{ma}? — —
 D phrygian D dorian G mix C ionian — →

E^b
 C-7 F-7 B^b7 Eb^{ma}7
 vii⁷ ii⁷ V⁷ I^{ma}?
 C aeolian F dorian B^b mix E^{ma}?
 Eb ionian

Ab^{ma}7 G A-7 D7 G^{ma}7 B-7) E^{7alt}
 II^{ma}? i⁷ II⁷ V⁷ I^{ma}? III⁷ V⁷
 Ab phrygian Adorian D mix G ionian B phrg. E alt. scale of
 your choice

A-7 D7 G^{ma}7 ∴.
 ii⁷ V⁷ I^{ma}? —
 Adorian D mix. G ionian — →

E
 F#-7 B7 E^{ma}7 (Ab)
 ii⁷ V⁷ I^{ma}? C-7
 F# dorian B^b mix E^{ma}? C alt. scale

F-7 B^b-7 Eb⁷ Ab^{ma}7
 vii⁷ ii⁷ V⁷ I^{ma}?
 F aeolian B^b dorian Eb mix Ab ionian

D^{ma}7 B^c#-7 F#-7 (Ab)
 II^{ma}? C#-dorian F# mix ii⁷ V⁷
 D phrygian C# dorian F# mix C phrygian B tonicdim.

B^b-7 Eb⁷ Ab^{ma}7 (F)
 ii⁷ V⁷ I^{ma}? G-7b5r7alt
 B^b dorian Eb mix Ab ionian G locle C phrg. major

The key centers are circled, capital letters are major keys and subscript letters are minors.

PROGRESSION No. 2

(d) $E-7b5$ | $A7alt$ | (B \flat) $C7?$ | $F7$
 P4 $i\frac{1}{2}b5$ | $\underline{V7}$ | $\underline{II7}$ | $\underline{D7}$
 The scales you will practice

(E \flat) $F7$ | $B7$ | $Ema7$ | (B \flat) $A7?$
 (B \flat) $B7$ | $VII7$ (Tri. Tone sub)
 sometimes labelled
 (B \flat) $B7$ | $VII7$ (Tri. Tone sub)

(B \flat) $ma7$ | (d) $E-7b5$ | $A7alt$ | $D7$ | (A \flat) $B7$ | $E7$
 (I $ma7$) | $i\frac{1}{2}b5$ | $\underline{V7}$ | $\underline{II7}$ | $\underline{II7}$ | $\underline{V7}$
 (sub for vii)

(F) $A7$ | $D7$ | $G7$ | $C7$ | (9) $A-7b5$ | $i\frac{1}{2}b5$ | $D7alt$
 $\underline{III7}$ | $\underline{V7}$ | $\underline{II7}$ | $\underline{V7}$ | $\underline{VII7}$ | $\underline{II7}$

(C) $G7\#5$ | \dots | $C7$ | \dots
 $\underline{V7}$ | \rightarrow | $\underline{II7}$ | \rightarrow

(B \flat) $A7$ | \dots | $B7ma7$ | \dots
 (VII) | \rightarrow | $I7ma7$ | \rightarrow

(A) $E-7b5$ | $A7alt$ | (A) $D-7b5$ | $G7alt$
 $\underline{i\frac{1}{2}b5}$ | $\underline{D7}$ | $\underline{VII7b5}$ | $\underline{II7}$

(B \flat) $C7(b5)$ | $F7alt$ | $B7ma7$ | \dots
 $\underline{II7(b5)}$ | $\underline{V7}$ | $I7ma7$ | \rightarrow

You may have noticed the $A7$ chord as being
~~VII~~, the reason for this is because it (~~A7~~) is
 a tritone substitute (to be explained later, so don't
 panic) for $D7$ which is $\underline{V7}$ in $B7$ major. $\underline{VII7}$ chords

ARE INTERCHANGABLE FOR V⁷ CHORDS WHEN RESOLVING TO THEIR RESPECTIVE TONIC MAJOR OR MINOR CHORDS (AS I SAID, WE'LL GET MORE INTO THIS LATER). CHORD SCALES FOR THE ANALYSIS ARE FOUND IN THE CHARTS ON PAGES 8-10.

BASIC RULES FOR CHORD SUBSTITUTION

FOLLOWING IS A LIST OF SOME BASIC RULES FOR CHORD SUBSTITUTION. THE SUBSEQUENT CHAPTERS CONTAIN ADDITIONAL RULES TO ACCOMMODATE THE FLOW OF NEW MATERIAL.

ALL CHORD SUBSTITUTION MAY BE BROKEN DOWN INTO THREE CATEGORIES.

I - THE BASS NOTE STAYS THE SAME AND THE CHORD QUALITY CHANGES. EX. 43 FMA⁷ → F⁷

II - THE BASS NOTE CHANGES BUT THE CHORD QUALITY STAYS THE SAME. EX. 44 F⁷_{b5}^{#59} → B⁹

III - COMPLETE CHORD REPLACEMENT.
EX. 45 BMA⁷ → G-^{MA⁷}

RULE I - FOR BASIC CHORDS, ANY MODAL EXTENSION MAY BE ADDED. EX. 46 ① G-¹_(or)=G-9 → G-¹¹ → G-¹³

② D⁷_(MM)=D⁹ → D¹¹ → D¹³

③ B^bMA⁷_(LH)=B^bMA⁹ → B^bMA^{7#11} → B^bMA¹³

ANY OF THESE GROUPS MAY ALSO COMBINE EXTENSIONS SUCH AS → G-^{9/11/13}.

Rule II MAJOR Chords: Sub. Major chords own
Mediant or Submediant chord.

Ex. 47 A MA⁷ sub. C#-7 (mediant)

C#-7 = A MA⁷ F#-7 = A6 F#-7 (submediant)

Rule III Minor Chords: Sub. Relative Major
or Dominant Minor

Ex. 48

D-7 sub. F MA⁷ (relative major)

F MA⁷ = D-9 A-7 = D-9/11 A-7 (dom. minor)

Rule IV Dom.⁷ Chords (II⁷): Substitute Dom

minor for Dom. Major (must return to
dom. major). Also called "twining the five" because
you are putting the ii⁷ chord before the V⁷. This is

one of the most common subs. found
in jazz (bebop).

Ex. 49 orig. | G⁷ | D-7 G⁷ |

Also reverse
works:

Ex. 50 orig. | D-7 | G⁷ | D-7 G⁷ |

sub | G⁷ | D-7 G⁷ |

or | D-7 G⁷ | D-7 G⁷ |

or | D-7 | D-7 G⁷ |

or | G⁷ D-7 G⁷ | D-7 G⁷ |

Rule I All Chords: Sub. any chord which has a root a $\frac{1}{2}$ step away from the original chord.

Ex. 51

orig.	C MA?	A-?	D-?	G?	
sub	C MA?	E?	A?	D?	
"	C MA?	E D MA?	A D MA?	D MA?	
"	C MA?	E b?	A b?	D b?	

or combine any lines but do not sub for tonic chord (not yet!)

Rule VI Dom? chords (I^7): Sub maj $7bs$ or maj $7\#5$ built on the subtonic ($bIII$) of the Dom. chord.

Ex. 52

orig.	F?			
sub	$E^bMA? 7bs$		$= F^{13}$	
	($E^bMA? \#5$)		$= F^{13b5}$	

Both should be voiced in higher registers

Rule VII Dom? Chords (I^7): Sub. Min $7bs$ chord built on the mediant of Dom? chord

Ex. 53

orig.	F?			
sub	$A=7bs$		$= F^9$	

(CHORD SHOULD ALSO BE VOICED IN A HIGHER REGISTER)

Rule VIII Dom? Chords (II^7): Sub. Dim 7
chord built on VII of Dom 7 chord.

Ex. 54

G 7

Sub Ab 7

= G 7 b9

also the other 3 symmetric dim 7 chords
and their extensions

Ex. 55 G 7 b9 = Ab 7 , B 7 , D 7 , F 7

* extensions of Dim 7 chord

Ex. 56
Ab 7 (Tonic Dim scale)

MA9 II b13

Ex. 57 Ab 7 chord

Ab 7 b₁, b₃, b₅, b₇ MA7 MA9 II b13

extensions of Dim 7 chord.
(happens to be a dim chord itself)

Rule IX II^7 chords may replace minors (secondary
dom's) to set up a stronger harmonic cadence
(tonicization)

Ex. 58 IMA 7 vi 7 ii 7 II^7

orig. G CMA 7 A 7 D 7 G 7

Sub CMA 7 A 7 D 7 G 7

IMA 7 II 7 ii 7 II 7

Rule X Dom⁷(II⁷) chords: Altered Dom⁷ chords may follow unaltered chords when resolving to their tonic. The reverse is not true. (#9, b9, #5, b5)

Ex 59

Ex 59

A7 A7#9 | DMA7 ||

no | A7#9 A7 | DMA7 ||

Rule XI Dom⁷(II⁷) chords: Altered Dom⁷ chords can be used (even if not indicated) when the preceding chord's root is:

① a 4th higher (5th lower) A7alt → DMA7

② ½ lower A7alt → Adm7

③ a minor type with the same root A7alt → A7

④ ½ step higher A7alt → Bdm7

In all other instances use Mix. or Mix#16th's.

Rule XII

A. When a Maj. or Min. chord is followed by a Maj, Min, or Dom. seventh chord whose root is a 4th higher, you may insert a Dom.⁷ of the same root for half the duration.

Ex 60

orig | CMA7 | FMA7 ||

sub | CMA7 C7 | FMA7 ||

also the ii? chord of the D? sub (what?)

Ex. 61

orig | CMA? | FMA? ||

sub | CMA? G? C? | FMA? ||

B. You may also insert a Dom? chord a Tritone away for the same duration.

Ex. 62

sub | CMA? | FMA? ||

or | CMA? G? | FMA? ||

or | CMA? D? G? | FMA? ||

Rule XIII A min⁶ chord can not be substituted for a min? (ii function) unless an altered Dom? follows, thus increasing the harmonic tension of the progression

Ex. 63

Wrong | A-6 | D? | GMA? ||

O.K. | A-6(13) | D?^{#5} | GMA? ||

Or in combination with T.T. sub

Ex

| A-6 | Ab¹³ | GMA? ||

Rule XIV Min^{7b5} chords may be inserted before Dom⁷(II⁷) chords in major or minor

Keys: Ex 65

orig.	G ⁷	CMA?	
sub	D-7b5 G ⁷	CMA?	
or			
orig.	G ⁷	C-7	
	D-7b5 G ⁷	C-7	

Rule XV Dom⁷(II⁷) chords can function as dom.^{7b5}'s or min⁷'s (Dorian/Aeolian)

Ex. 66 A/B = B⁷ → E MA?] Key of E

A/B = B-9/11 → E⁷] Key of A

A/B = F#half → A/B] Key of b
II⁷] (Aeolian function)

Rule XVI A bII^{7b5} sub. for II^{7alt} works because they both share the same scale

Ex 67 | D-7 G⁷ (alt. dom.) | CMA? //

Gathered dom. = Ab melodic minor

| D-7 D-7b5 | CMA?

D⁷ mix[#] scale = Ab melodic minor

Rule XVII Secondary Dom⁷ and Dim⁷ chords
be inserted before their respective
resolution chords.

Ex 68 | CMA? | D⁷ | E⁷ | FMA? |

sub : CMA? A⁷ | D⁷ B⁷ | E⁷ | FMA? |

or : CMA? C^{#07} | D⁷ D^{#07} | E⁷ | FMA? |

Rule XVIII It is common to insert two
diatonic chords separated by a secondary
dim⁷ chord in places of little harmonic motion.

Ex 69 | CMA? | . | . | . | |

sub : CMA? | D⁷ | D^{#07} | E⁷ |

| FMA? | . | . | . | |

Rule XIX Maj^{7#5} and Maj^{7b5} chords can
be subed for any other chords that
share the same melodic minor scale.

Ex 70 | (Cmel. min) | E⁷ MA^{7#5} for C = MA? (3, 5, 7, 9) of C^{-MA}
 E⁷ MA^{7b5} for F13 (b7, 9, 3, 13) of F¹³

Rule XI Symmetrical Scales:

A. Dim⁷ chords repeat every min. 3rd (4 frets) interval. Therefore, any of the four in the cycle can be substituted for one another.

B. Augmented Chords repeat every MAJ. 3rd (5 frets) interval, so the same rule applies.

Rule XII Dom⁷ Chords (17):

Dom.⁷ chords can be moved in min. 3rd cycles to intersect at cadence points.

Ex 11

original	E ⁷	A ⁷	D _{MA} 7
sub ①	C ⁷ E ^{b7}	G ^{b7} A ⁷	D _{MA} 2
②	F ^{#7} E ^{b7}	C ⁷ A ⁷	D _{MA} 7
③	C ⁷ A ⁷	F ^{#7} E ^{b7}	D _{MA} 2
④	F ^{#7} A ⁷	C ⁷ E ^{b7}	D _{MA} 7

Rule XIII Modal Chords:

Modal chords can be interchanged (modal mixture) as long as the basic integrity of the chord remains intact.

Ex 12 G_{MA}7 (Ionian) orig. → G_{MA}7/6/9
 G_{MA}7 (Lydian) sub → G_{MA}7#11

B^b-7 (Dorian) orig. → B^b-6₉

B^b-7 (Aeolian) sub. → B^b-7b6

Rule XXIII The Cycle of 5^{ths} (desc.) may be
inserted for any length in a progression
as long as the intersecting chord has
either a II⁷ or a III⁷ relationship to
the resolution chord

Ex. 73

original D-7 | G7 | CMA7

sub ①	E7	A7	D7	G7	CMA7
②	Bb7	EB7	Ab7	Db7	CMA7

Rule XXIV

Polychords from the Dom-Dim
scale can be suited for one another.

Ex. 74

Maj A

G	G/B	B/D	D/F	E
Sub ①	A/D	B/D	D/F	F
②	D/G	E/B	G/D	B/E
③	E/G	G/B	B/D	D/E
④	B/D	D/B	E/D	G/E

Bass

Min A

G	B/D	D/F	E	
①	A/D	B/D	D/F	
②	D/G	E/B	G/D	B/E
③	E/G	G/B	B/D	D/E
④	B/D	D/B	E/D	G/E

Rule XXII

A. When in a ~~min⁷-7-i⁷~~ progression,
an altered Dom.⁷ chord must be used.

B. All secondary dom⁷(II⁷) chords
resolving to minor must have an altered II⁷
chord Ex. 15 Ima? II⁷ ii⁷ II⁷

B	B ^{7b5}	G ^{7#5}	C-7	F ⁷	II
---	------------------	------------------	-----	----------------	----

must be
altered in

Some way
because its resolving to C-7

Rule XXIII Any chord can be replaced by another any other chord from its family!

Ex. 16	D-7b5	G7alt	Cma?
orig.	F-Ma?	Bma? ^{7b5}	E-7
sub.	F-Ma?	Bma? ^{7b5}	E-7

Scale	Fmel. min	A mel. min	C ionian
-------	-----------	------------	----------

Rule XXIV Dim⁷ chords that resolve to min⁷ chords 1/2 above can be replaced with a ii^{7b5} II^{7alt} progression from the key of the min⁷ chord.

Ex. 17	Fma?	F#7	G-7	C?
sub	Fma?	A-7b5	D7alt	

Rule XXVII Any chord whose chord scale contains the melody notes of a particular measure can be substituted.

Ex. 78

sub: Dm7#11 | G7#11 | B7/Bb13 | C7/F#

Sub: Bm7#11 |
Dbmaj7 |

Rule XXIX Triads and seventh(7)

over Dom. or Tonic bass notes are very common.

Ex. 79 Ima7 $\frac{II}{I}$ ii II7

sub: Bb/C | Db/C | Fsus4/C | G7 |

TRIADS AND SEVENTH CHORDS OVER BASS NOTES

AND POLYCHORDS

TRIADS OVER BASS NOTES ARE USED EXTENSIVELY IN CONTEMPORARY JAZZ AND CLASSICAL MUSIC. THE TRIAD CAN BE OF ANY QUALITY (MAJ, MIN, DIM, AUG, SUS, LYD) OR LOC AND INVERSION.

Ex. 80 a.

A musical staff with a treble clef. A vertical bracket labeled "G TRIAD" spans two notes: a G note above an F# note. An arrow labeled "G ← TRIAD" points to the G note. Another arrow labeled "F# ← BASS NOTE" points to the F# note. The bass note is marked with a double bar line below it.

b.

A musical staff with a treble clef. A vertical bracket labeled "A-TRIAD 1ST INVERSION" spans three notes: an A note, a G# note, and another G# note below it. An arrow labeled "A ← TRIAD" points to the top A note. Another arrow labeled "G# ← BASS NOTE" points to the top G# note. The bottom G# note is marked with a double bar line below it.

THE SEVENTH CHORD OVER BASS NOTE LOOKS LIKE THIS:

Ex. 81

A musical staff with a treble clef. A vertical bracket labeled "BbMaj7b5" spans four notes: an A note, a Bb note, a D note, and a G note. An arrow labeled "A ← BbMaj7b5" points to the top A note. Another arrow labeled "A ← BASS NOTE" points to the bottom A note. The bottom A note is marked with a double bar line below it.

THE SEVENTH CHORD MAY BE IN ANY INVERSION AS WELL.

THE POLYCHORD DIFFERS FROM THE TRIAD OVER BASS NOTE BY THE PRESENCE OF A TRIAD OR SEVENTH CHORD ON BOTH THE TOP AND BOTTOM.

Ex. 82a.

b.

TO INDICATE THE PRESENCE OF A TRIAD A Δ (TRIAD) SYMBOL SHOULD BE USED.

SEVENTH CHORDS OVER TRIADS OR OTHER SEVENTH CHORDS ARE IMPOSSIBLE TO SOUND SIMULTANEOUSLY ON THE GUITAR BECAUSE OF THE SIX STRING LIMIT (ON MOST GUITARS).

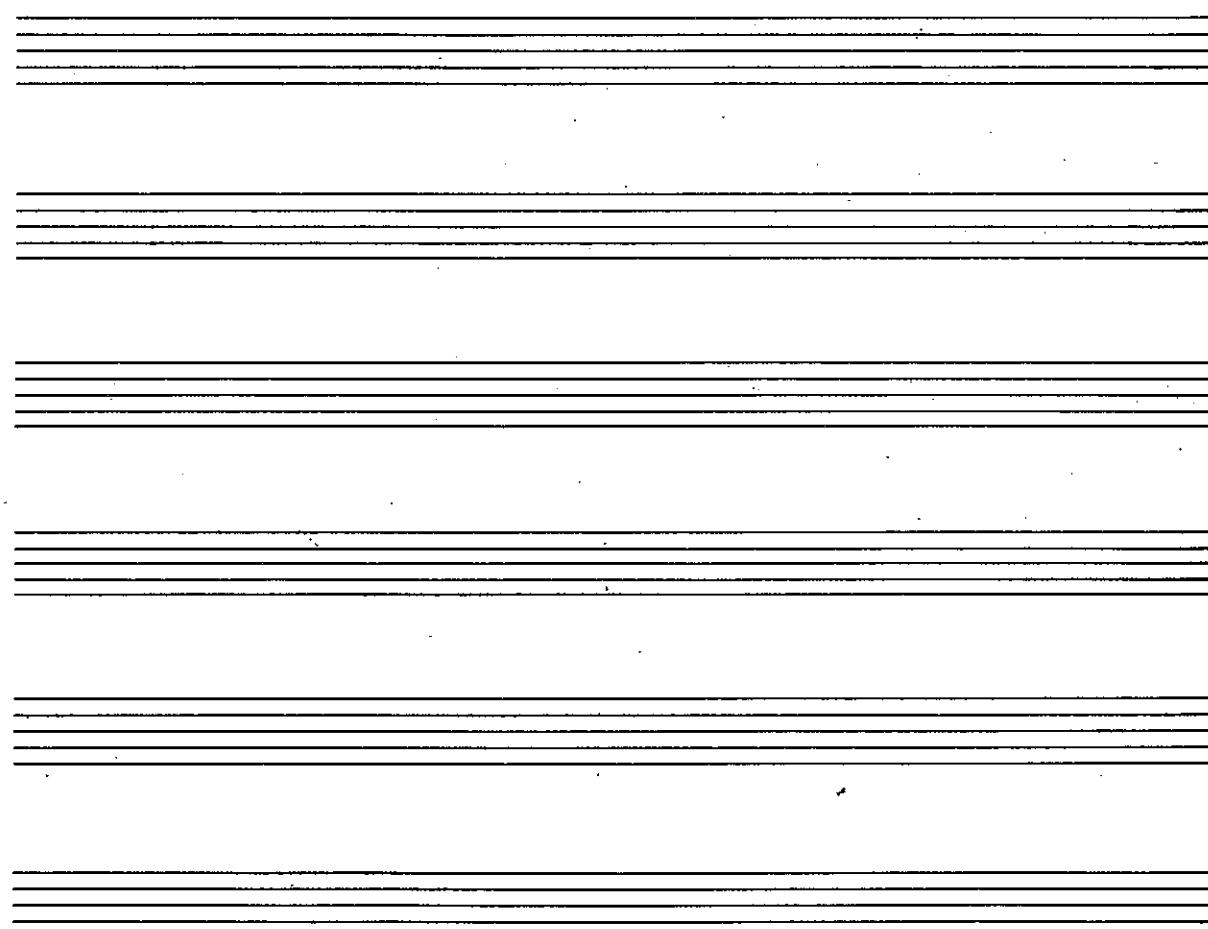
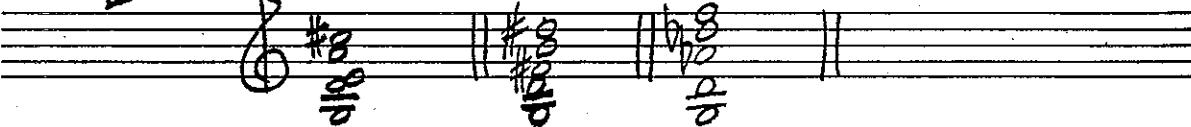
IN SOME INSTANCES THEIR EFFECT CAN BE ACHIEVED WITH A TRIAD OVER TRIAD OR A SEVENTH CHORD OVER BASS NOTE.

Ex. 83

THE G OF THE EMIN. CHORD DUALLY FUNCTIONS AS THE THIRD OF EMIN. AND THE b7 OF A-7.

MANy TIMES THE ROOT AND FIFTH ARE
SUFFICIENT IN GIVING THE SOUND OF
THE BOTTOM TRIAD.

Ex. 8A A^D B^D D^D
G^A G^A G^A



Triads over Bass Notes

(Key of C)

Chord Name	Chord Type (Suenth or Mode)	Interval Triad/Bass Relationship	Scale(s)	Generic Chord Name or Interval above top triad
$\frac{D\flat}{C}$	$\frac{D\flat MAJ^7}{7}$ (Phrygian)	b2, 11, b6 (#9), (#5)	Phrygian Phrygian MAJ	MAJΔ MA7Δ
$\frac{D\flat}{C}$	$\frac{D\flat MAJ^7}{7}$ (Altered) Dom.	b9, 3, #5	Phrygian MAJ Altered Dom.	MINΔ MA7Δ
$\frac{D\flat^0}{C}$	$\frac{D\flat MAJ^7}{7}$ (Dom. Dim)	b2, 3, 5	Phryg. MAJ Dom. Dim.	DimΔ MA7
$\frac{D\flat^+}{C}$	$\frac{D\flat MAJ^7 \#5}{7}$ (Dor. b2)	b2, 11, 6	Dor. b2 Loc. b6	AUGΔ MA7
$\frac{D\flat sus4}{C}$	$\frac{D\flat MAJ^7 sus4}{7}$ (Loc. or) (Altered Dom.)	b2, #11, b6 (#5)	Locrian Altered Dom.	Sus4Δ NA7
$\frac{D\flat lyd}{C}$	$\frac{D\flat lyd MAJ^7}{7}$ (Phrygian)	b2, 5, b6 (#9), (#5)	Phrygian Phrygian MAJ.	LydΔ MA7
$\frac{D\flat loc.}{C}$	C-Dom. Dim	b2, #4, 5		LocΔ MA7
$\frac{D}{C}$	$\frac{D^7}{b7}$	9, #11, 13	Lydian (Aug.) Mix#11 Tonic Dor. #4 Dim.	MAJΔ b7
$\frac{D}{C}$	$\frac{D^7}{b7}$	9, 11, 13	Ion. Mel. Min. Dor. Ion. Aug. Mix. Ion. Dim.	MINΔ b7
$\frac{D^0}{C}$	$\frac{D^7 b5}{b7}$	9, 11, b6	Aeolian Har. Min. Mixb6 Tonic Dim. Loc b2	DimΔ b7
$\frac{D^+}{C}$	C9b5	9, #11, b7	Mix#11 Dor. #4 Whole Tone	AUGΔ b7
$\frac{D sus4}{C}$	C6 no 3rd	9, 5, 13	Ion. Mel. Min. Dor. Mix#11 Lyd. Dor. #4 Mix. Pent (MAJ)	Sus4Δ b7
$\frac{D\flat lyd}{C}$	C6 no 3rd	9, #5, 13	Iyd Aug. Ion. Aug. Tonic Dim.	LydΔ b7
$\frac{D loc.}{C}$	$\frac{Ad MAJ^7 b5}{33} \frac{\text{Dom}}{\text{Tonic}}$	9, 5, b6		MAJΔ b7
$\frac{E\flat}{C}$	C-7	b3, 5, b7	All minor scales w/out #7	MAJΔ b6
$\frac{E\flat}{C}$	C-7b5	b3, b5, b7	Loc. Loc. 2 Loc. b6	MINΔ b6

C triads over bass not included because they are still triads

Chord	Chord Type (Seventhth Mode)	Triad Interval Bass	Scale	Generic Chord Name or Interval above top triad
E ^b /C	C ⁷ (Dim ⁷)	b3, b5, bb7	Tonic Dim. (Altered Dom bb7)	Dim ⁷
E ^b /C	C-Maj ⁷ (Min-Maj ⁷)	b3, 5, 7	Mel. Min Harm. Min	Min-Maj ⁷
E ^b sus4/C	C-7b6 (Aeolian)	b3, b6, b7 (#4) (#5)	Aeolian Altered Dom	Min ⁷ b6 (#5)
E ^b lyd./C	C- ^b 13 (Dorian)	b3, 6, b7	Dorian Type Mel. Min.	Min ^b 13
E ^b lyd./C	C- ^b 13	b3, #5, b	Tonic Diminished	Dim ^b 13
E/G	C-Maj ⁷ #5 (Aug-Maj ⁷)	3, #5, 7	Lyd. Aug.	Maj ⁷ #5
E/C	C-Maj ⁷ (Maj ⁷)	3, 5, 7	Ion. Maj-Pent Lyd. Maj-Blues	Maj ⁷
E/C	C7 (Dom ⁷)	3, 5, b7	Mix. Maj-Blues Mix ^{#11} "Pent"	Dom ⁷
E/C	C+	1, 3, #5	Whole Tone	Aug. Δ
E ^b sus4/C	C-Maj ^b 6	3, 6, 7	Ion. Lyd. Lyd. Aug	Maj ^b 13
E ^b lyd./C	Twelve-tone	3, #7, 4, 7	Chromatic	
E ^b lyd./C	C13 (Maj ⁷)	3, 6, b7	Mix. Dom. Dim Mix ^{#11}	Dom ^b 13
E/C	F ^b /5 [#]	3, 5, 7	MAJOR TYPE	Maj ^b P5
E/C	F ^b /5 [#]	b3, 5,	Minor Type	Min ^b P5

Chord	Chord Type (Seventh or Mode.)	Triad Interval	Bass Relationship	Scale
F ⁰ C	C ^{m7} _{sus4} Dom Tonic	4, #5, 7	Aeolian, Harm. Min	Dim ^Δ P5 -
F [#] C	C ^{dark2}	4, 6, b9	Dor. b2 Phrygian Phryg. MAJ	<u>Aug^Δ</u> P5
F ^{sus4} C	C ^Q	4, b7	Dor. Mix.	Quartal
F ^{Lyd.} C	C ^{Q+}	4, 7	Ionian	Q. AUG
F ^{loc.} C	C ^{loc.}	4, b5	Loc.	
F [#] C	C ^{b5b7b5}	b5, b7, b9	Dom. Dim Alt. Dom	Dom ^{b5b7b5}
F [#] C	C ^{13b9b5}	b5, 13, b5	Dom. Dim	Dom ^{13b9b5}
F ^{#0} C	C ⁰	1, b3, b5	Tonic Dim	Dim ^Δ
F ^{#5} C	C ^{abs}	b5, b7, 9	Whole Tone	Dom ^{abs}
F ^{#sus4} C	Twelve Tone	b5, 7, b9	Chromatic	
F ^{#Lyd} C	C ^{b5b7b5}	b5, 1, b9	Dom. Dim Alt. Dom	Dom ^{b9} b5
F ^{#loc} C	C ^{m7b3#11}	b5, 7, 1	Lyd. Lyd. Aug	MAJ ^{7#11}
G C	C ^{m79 no 5^Δ}	5, 7, 9	Ion. Lyd.	MAJ ^{9 no 5^Δ}
G C	C ⁹	5, b7, 9	Mix Mix ^{#11}	Dom ⁹

Chord (seventh or more)	Chord Type	Triad Interval Bass Relationship	Scale	General Chord Name
G/C	C7b9	5, b7, b9	Dom. Dim	Dom 7b9
G/C	C-mA7	5, 7, b3	Mel. Min Harm. Min	Min mA7
Gsus4/C	Csus2	5, 1, 2	Ion. Lyd.	Sus2
Glyd./C	Twelve Tone	5, b9, #9	Chromatic	
G/Ac./C	C7#9	5, 1, b9	Dom Dim	Dom 7#9
A/B/C	C-b6	b6, 1, b3	Aeolian	Min 7b6
A/B/C	C0mA7b13	b13, 7, b3	Tonic Dim	Dim mA7 b13
A/B/C	C0mA7/9 b13	b13, 9, 9	Tonic Dim	Dim mA7 #9 b13
A/B/C	CMA	#5, 1, 3	W Holp. Tone Lyd. Aug Ion. Aug	MA5 #5
A/Bsus4/C	C(M) b9 #9 #5	#5, b9, #9	Alt. Dom	Dom 7#5 b9 #9
A/Blyd./C	C-9b6	b6, 9, b3	Aeolian	Min 9b6
A/B/C	Twelve Tone	b6, b9, b9	chromatic scale	
A/C	C13b9	13, b9, 3	Dom Dim	Dom 13b9
A/C	C13	13, 1, 3	Mix	Dom 13

Chord	Chord Type (seventh, or more)	Triad Interval Bass Relationship	Scale	General Chord Sound
$\text{A}^{\text{o}}/\text{C}$	C^{o}	1, b3, b5	Tonic Dim	DimΔ
$\text{A}^{\text{f}}/\text{C}$	$\text{C}^{\text{13sus4}\#9}$	13, b9, 11	Dorian b2	(Min) Dom 3sus b9
$\text{A}^{\text{sus9}}/\text{C}$	$\text{C}^{\text{6}\#9}$	6, 9, 3	Ton. Lyd.	MAJ ^{b9}
$\text{A}^{\text{lyd.}}/\text{C}$	$\text{C}^{\text{13}\#9}$	13, #9, 3	Dom. Dim	Dom ^{13\#9}
$\text{A}^{\text{loc.}}/\text{C}$	$\text{C}^{-6}\#9$	6, 9, b3	Dorian Mel. Min	Min ^{b9}
$\text{B}^{\text{D}}/\text{C}$	$\text{C}^{\text{9/11}}$	b7, 9, 11	Mix.	Dom ^{9/11}
$\text{B}^{\text{D}}/\text{C}$	$\text{C}^{\text{7sus4}\#9}$	b7, b9, 11	Phryg: b2 Phryg MAJ	Dom ^{7sus4\#9}
$\text{B}^{\text{D}}/\text{C}$	$\text{C}^{\text{7}\#9}$	b7, b9, 3	Dom. Dim	Dom ^{b9}
$\text{B}^{\text{D/F}}/\text{C}$	C^{9b5}	b7, 9, #11	Mix #11 Whole tone	Dom ^{b9s}
$\text{B}^{\text{D/sus9}}/\text{C}$	C^{-11}	b7, b3, 11	Dor. Phryg. Aeol.	Min [#]
$\text{B}^{\text{D/Lyd}}/\text{C}$	$\text{C}^{\text{7sus4/3}}$	b7, 3, 9	Mix	Dom ^{7sus4/3}
$\text{B}^{\text{D/loc}}/\text{C}$	$\text{C}^{\text{7}\#9}$	b7, #9, 3	Dom. Dim Alt. Dom	Dom ^{#9}
B/C	C^{omA7}	7, b3, b5	Tonic Dim	Dim MAJ MAJ ^{b9}
$\text{B}^{\text{-}}/\text{C}$	$\text{C}^{\text{Maj9}\#11}$	7, b3, b5	Lyd.	MAJ ^{9\#11}

Chord (seventh or mode)	Chord Type	Iriad Bass	Interval Relationship	Scale	Generic Name
B° C	C MAJ 7/9 sus4		7, 9, 11	Harmon. Min	DIMΔ 19
B† C	C MAJ 7		7, b3, 5	Min. Min	MIN MAJ
Bsus9 C	C MAJ #11		7, 3, #11	Lyd. Aug	MAJ #11
Blyd C	Chromatic Scale		7, 11, #11	Chromatic Scale	
Bloc C	C MAJ sus4		7, 3, 4	Ionian	MAJ sus4

The last row of generic chord names will help you when encountering these same relationships in other keys for example:

Ex. 85

$$\frac{E}{C} = \frac{\text{MAJ}\Delta}{b6} (\text{min6 above E})$$

-What we have is a major triad with its b6 in the bass. The b6 is in relation to the note E (above it). The interval on the bottom will always be that interval above the tonic of the triad (E in this case).

Now that you're thoroughly confused lets look at it in a few more keys.

Ex. 86 $\frac{E}{C} = \frac{\text{MAJ}\Delta}{\text{D}\flat}$ MAJ TRIAD over its D_b in bass

$$\frac{D}{B\flat} = \frac{A}{F} = \frac{F\sharp}{D} = \frac{\text{MAJ}\Delta}{\text{D}\flat}$$

These also all happen to be Maj 7[#]5 chords as we can see.

Ex. 87 $\frac{E}{C} = \frac{E, G\sharp, B}{C} = \frac{C E G\sharp B}{1 3 \sharp 5 7} = \text{CMA 7}\sharp 5$

In many cases I have indicated a mode name in the Chord Type column.

The chord $\frac{D\flat}{C}$ for example is named in two ways: (1) As a D_bma? chord with C in the bass (2) As a C phrygian chord. Although I personally believe that all chords should be named in relation to their root (in the case of $\frac{D\flat}{C}$ it is a type of a C chord not a D_bma? chord in inversion) the other approach should also be recognized. The scales in the chord scale section are related to the bass notes. Ex. 88

$\frac{D\flat}{C} = \text{C phrygian}$

C phrygian major

REHARMONIZATION AND CHORD SUBSTITUTION

BEFORE GOING INTO SOME ACTUAL REHARMONIZATIONS, LET'S BRIEFLY DISCUSS A FEW TRADITIONAL SUBSTITUTE PATTERNS.

THROUGHOUT THE COURSE OF JAZZ HISTORY, CERTAIN COMPOSITIONS HAVE PRODUCED A VARIETY OF HARMONIC SUBSTITUTE PATTERNS.

WORKS SUCH AS "GIANT STEPS", "COUNTDOWN," "LADYBIRD," AND "BLUES FOR ALICE," ARE ALL TUNES WHICH CONTAIN SUCH HARMONIC SUBSTITUTES.

THE TERMS "COUNTDOWN CHANGES" OR "BIRD BLUES" ARE EXAMPLES OF JAZZ LINGO REFERRING TO SPECIFIC SUBSTITUTE PATTERNS IN TODAY'S JAZZ SCENE. LET'S EXAMINE SOME TRADITIONAL SUBSTITUTE PATTERNS.

"COUNTDOWN CHANGES"

THE TUNE "COUNTDOWN" BY JOHN COLTRANE, WAS FIRST RELEASED ON THE ALBUM "GIANT STEPS" IN 1959 ON ATLANTIC SD-1311.

COUNTDOWN IS BASED ON THE HARMONIC PROGRESSION OF A MILES DAVIS COMPOSITION ENTITLED "TUNE UP!" THE BASIC PRINCIPLE OF

CHORD SUBSTITUTION IS AS FOLLOWS:

Ex. 89

ii	IV ⁷	I ⁷ MA ⁷	7.
D-7	G ⁷	CMA ⁷	7.

"TUNE UP" (1) / / / / | / / / / | / / / / | / / / / |

D-7 E^b A^bMA⁷ B⁷ EMA⁷ G⁷ CMA⁷

"COUNTDOWN" (1) / / / / | / / / / | / / / / | / / / / |

ROMANUM. = ii⁷ VII⁷ VI⁷ MA⁷ VII⁷ III⁷ MA⁷ II⁷ I⁷ MA⁷

DEPART → RETURN

THIS PROGRESSION MAY BE INSERTED IN ANY
TUNE WITH A FOUR BAR ii II⁷ IMA⁷ PROGRESSION.
REGARDLESS OF WHAT THE RHYTHM SECTION IS
PLAYING UNDER IT.

"BIRD BLUES"

A "BIRD BLUES" IS A CHORD PROGRESSION
DERIVED FROM THE TUNE "BLUES FOR ALICE" BY
CHARLIE PARKER. IT IS BASED ON A TWELVE-BAR
BLUES AND USES A SERIES OF ii II SUBSTITUTIONS.

Ex. 90

orig. F⁷ | . | . | . | . |

sub. IMA⁷ D: ii⁷bs D7alt. (B^b)iii⁷ D⁷ G⁷ II⁷
FMA⁷ E-7bs A^aalt. D-7 G⁷ C⁷ F⁷

I⁷ B^b | Ab: ii⁷ D⁷ G: ii⁷ D⁷ G: ii⁷ D⁷
B^b | B^b-7 E^b | A^a-7 D⁷ | Ab-7 D^b |

B^b | . | F⁷ | D7alt. |

F:	ii ⁷	V ⁷	I ⁷	V ⁷ / _{ii⁷}	ii ⁷	I ⁷
sub.	G-7	C7	F7	D1alt.	G-7	C7
orig.	G-7	C7	F7	D1alt.	G-7	C7

ADVANCED REHARMONIZATIONS

TO DEMONSTRATE ADVANCED REHARMONIZATIONS, I HAVE TRIED TO INCORPORATE AS MANY SUBSTITUTION RULES AS POSSIBLE.

ADDITIONAL RULES WILL BE PRESENTED THROUGHOUT THIS SECTION IN ORDER TO ADDRESS THE NEW HARMONIC SITUATIONS ENCOUNTERED. THE TYPE OF TUNES USE FOR REHARMONIZATION FALL INTO THE CATEGORIES OF BLUES, RHYTHM CHANGES, AND TWO "STANDARD" JAZZ FORMS. BECAUSE OF THE HIGH CONCENTRATION OF BLUES-FORM TUNES, I WILL BEGIN WITH SOME MORE OF ITS VARIATIONS.

Blues

F Blues

Basic F⁷

D	A ⁷	F ⁷	B ^{b7}	B ⁷	C ⁷	F ⁷	
G	G ⁷	F# ⁷	B ^{b7}	B ⁷	G ⁷	F# ⁷ -B ⁷	
①	F# ⁷		E ⁷	A ⁷	D ⁷	G ⁷	C ⁷
②	F# ⁷	B ⁷	E-7b5	A7alt	D-7	G ⁷	F ⁷
③	F# ⁷		E-7b5	A7alt	C-7	E ^{b7}	A7MA7 B ⁷
④	F# ⁷	E ^{b7}	D-7b5	G7alt			
⑤	F# ⁷						
⑥	Fsus4		Add9		E		G ⁷

Basic B^{b7}

D	B ^{b7}	B ^{b7}	B ^{b7}	B ⁷	F ⁷	D7alt
G	B ^{b7}	B ^{b7}	B ^{b7} -E ^{b7}	E ^{b7}	F ⁷	D7alt
①	B ^{b7}		E ^{b7} alt		F ⁷	D7alt
②	B ^{b7}		B ^{b7} -E ^{b7}	F ⁷	F ⁷	D7alt
③	B ^{b7}		E ^{b7}	A ⁷	D ⁷	A ^{b7} -D ⁷
④	B ^{b7}		E ^{b7}	E ^{b7}	A ⁷	B ^{b7} -E ^{b7} alt
⑤	B ^{b7}					
⑥	B ^{b7}				Fsus4	F#-A ⁷ #5

Basic G-⁷

D	G- ⁷	C ⁷	C ⁷	F ⁷	D7alt	G- ⁷
G	G- ⁷	C ⁷	D ^{b7} -C ⁷	G- ⁷	A ^{b7}	D ^{b7}
①	G- ⁷	C ⁷	D ^{b7} -C ⁷	G- ⁷	A ^{b7}	D ^{b7} alt
②	G- ⁷		C ⁷	A ^{b7} alt	D ^{b7} alt	G ^{b7} alt
③	G- ⁷		C ⁷	F ⁷	D ^{b7}	C ^{b7} alt
④	G- ⁷		C ⁷	F ⁷	D ^{b7}	A ^{b7} -B ^{d7}
⑤	A ^{b7}		D ^{b7}	E ^c	D ^{b7}	Absus4
⑥	G-7b5		B ^{b7}	F ^c	D ^{b7}	C ^{b7} alt

Substitution Characteristics

① Basic Bebop Blues

- B⁷ in bar 2 is ~~vii⁰⁷~~ going to the ii⁷ chord (C-⁷) in next measure. Rule XVII

= B⁷ in bar 5 is actually an F⁷ resolving to F⁷. This is a common delayed resolution technique, and is used many times in ii V⁷ IMA⁷ for the first 2 beats of the IMA⁷ chord or bar (New Concept)

demonstrated in this example.

(F) Ex. 91

② The second Blues is still a Be-bop type blues with a few modifications.

- F#-7 to B7 in bar 3 is a Tritone Sub. in the key of Bb with its ii7 chord in front of it. Rule XII part 2
 - Bb-7 to Eb7 in bar 6 is actually an Eb7 to F7 resolution with the supertonic chord (Bb-7) in front of the dominant. This brings up a new rule.

Rule XXX Dom.7 chords that resolve to Dom7 or MAJ7 chord a whole step above.

Ex. 92a

$Eb^7(b5)$

$F\text{ MAJ}7 \text{ or } F7$ ($F7/c$)

$BbVII7$

$F\text{ MAJ}7 \text{ or } F7$

\downarrow

$Eb^7 \text{ mix } = Bb \text{ melodic min.}$

$F\text{ MAJ}7 \text{ or } F7$

\downarrow

$A \text{ alt. dom} = Bb \text{ melodic min.}$

$D \rightarrow D \text{ aeolian} = F\text{ MAJ}7$

$b. A7alt \rightarrow D \text{ phrygian} = Bb\text{ MAJ7}$

also

$A7alt.$	$Bb\text{ MAJ7}$
$Eb^7(b5)$	$Bb\text{ MAJ7}$
$A7alt$	$F\text{ MAJ7 or } F7$
Eb^7	$A-7$
$A7alt$	$A-7$

The main reason that these progressions work is because of the strong resolution tendencies of the D^b, B^b and E^b (b7, 5th and Root) of the E^b7. For example

Ex. 93a. E^b7 FMA? (F7) b. E7 Bbma?

c. E^b7 A-7 or the 9th of E^b7 to 5th of A-7

③ The third Blues begins on the bII? chord employing a cycle of 5th substitutions (Rule ~~XXXI~~ 1⁽⁺⁾) and intersecting with the B^b? chord in bar 5.

- E^{7alt} is used in bar 6 as a Tritone sub. for B67(b5).

- The turnaround A7alt D7alt G7alt C7alt is a III? IV? II? I? Dom? cycle ~~substitution~~ substitution for the usual I? VI? ii? V? progression. (V?)

Rule ~~XXXI~~ Dom? chords can replace either major or minors.

Ex. 94 [CMA? A7 D7 G7] = [C7 A7 D7 G7]

Rule XXXI cont.

Ex. 95

C major? A-? | D-? G? ||
I major? vii? ii? V? ||
↓ ↓ becomes ↓
E-? A? | D-? G? ||
↓ becomes ↓
E^{alt} A^{alt} | D^{alt} G^{alt} ||
III^{alt} VI^{alt} II^{alt} VII^{alt} ||

④ Blues #4 is commonly called a "Parker (Bird) Blues" or "Altered Blues" as we discussed earlier.

Ex. 96

The turnaround F? D7 | A^b? E^b? ||
I? bII? bIII? bVII? ||

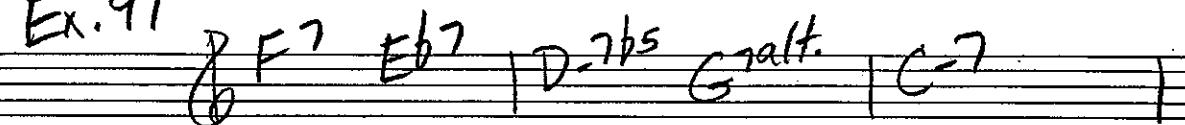
is a common in modern jazz.

Any or all of the chords may be made maj? if desired.

⑤ 1. Blues #5 uses some interesting devices

beginning with the cadence:

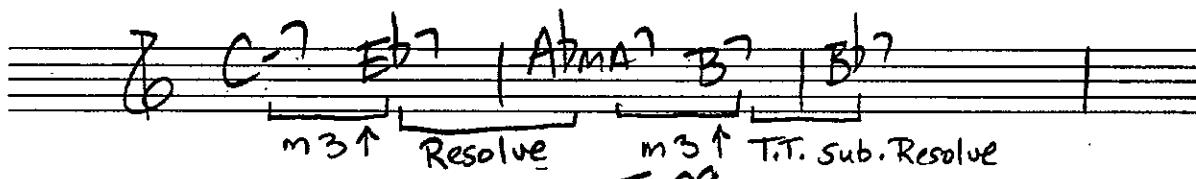
Ex. 97



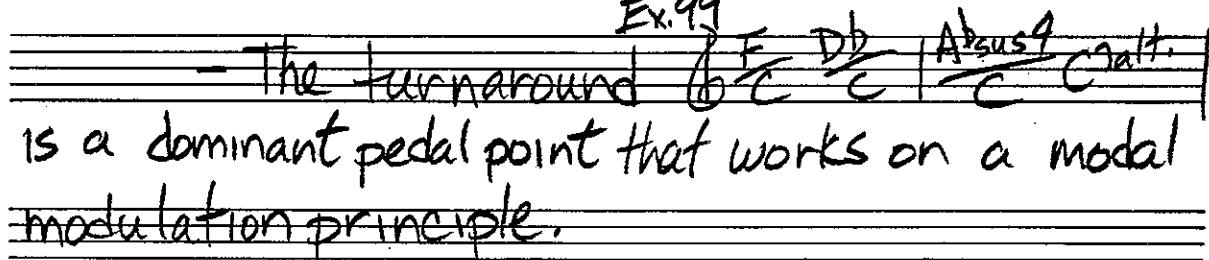
At first it looks deceiving but at a closer glance it makes more sense. The Eb7 chord in bar one acts as a bII tritone substitute to D-7b5 (which is actually a substitute for Bb7(a) in bar 2 [Rule VII]).

The D-7b5 moves to G7alt. and then to C7, a substitute for F7 (Rule VII). The next sub. is based on John Coltrane's "Countdown Substitutions" discussed earlier.

Ex 98



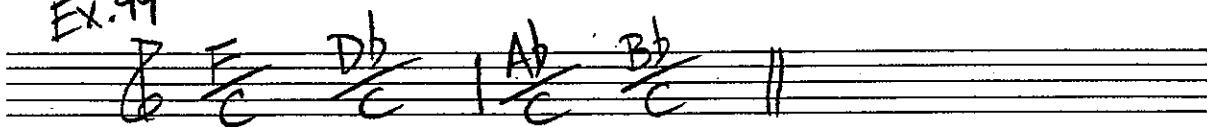
Ex. 99



- The turnaround is a dominant pedal point that works on a modal modulation principle.

⑥ Blues #6 uses a tonic pedal (bars 1-7) as well as a dominant pedal for the turnaround.

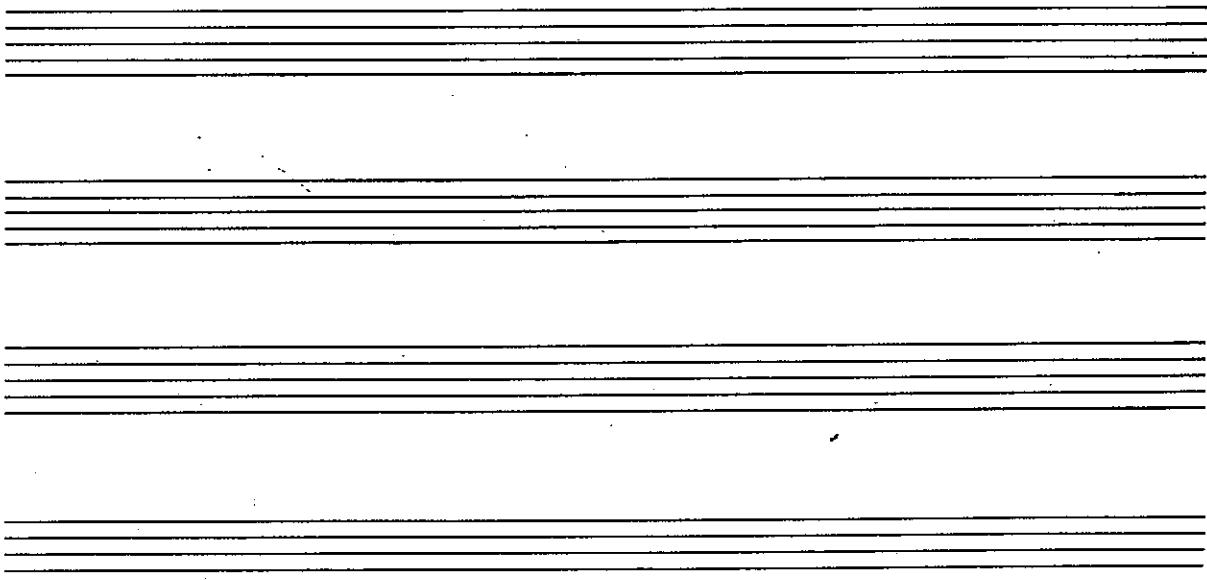
Ex. 99



You should play through every progression to gain an aural familiarity of each.

The smart musician will learn how to combine the progressions in different ways. In addition

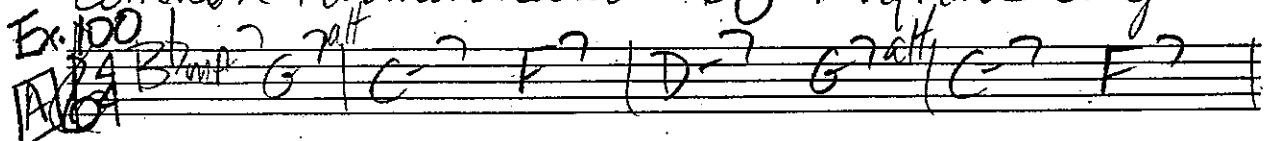
he/she will create new reharmonizations based on the rules previously stated. Remember, all of the measures between different progressions are interchangeable provided the bass line and voiceleading are logical.

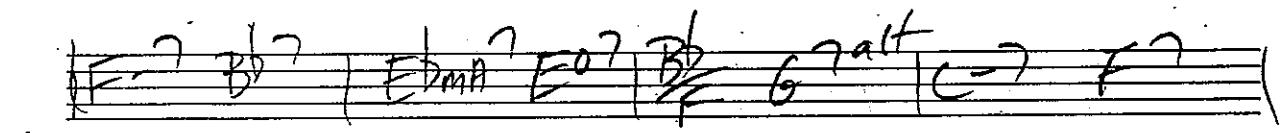


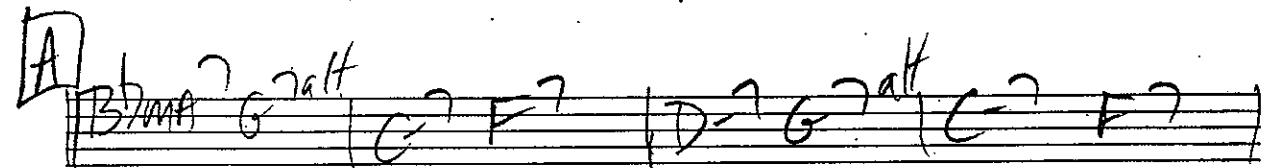
Rhythm Changes

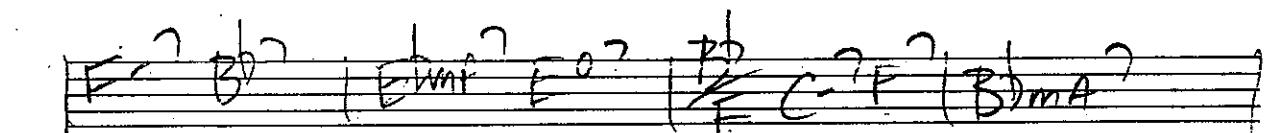
Rhythm Changes is a term coined for the chord progression of George Gershwin's, "I Got Rhythm". The progression has provided a basis for many standard bebop tunes. The most common harmonization of Rhythm Changes is:

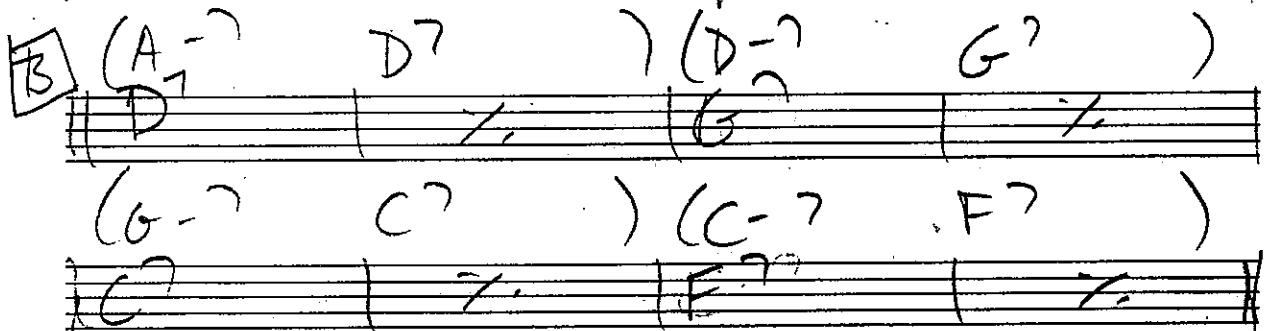
Ex. 100

A 

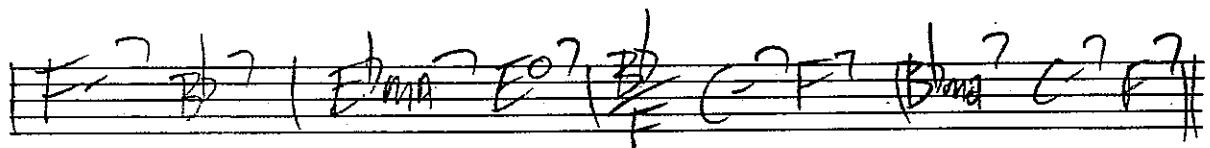
B 

C 

D 

E 

F 

G 

As you probably have noticed, the I⁷-VI⁷-ii⁷-VII⁷
 and iii⁷-VII⁷-ii⁷-IV⁷ progressions comprise
 a large portion of this harmonic progression:
 That is why this progression is commonly referred
 to as a "turnaround" progression.
 Here are some possible substitute turnarounds
 which may be employed in the first
 four bars of any [A] section in Rhythm
 Changes.

Ex. 101

	Orig.	B ^b MA ⁷	G ⁷	C- ⁷	F ⁷	B ^b MA ⁷ /D ⁷
①	B ^b MA ⁷	B ^b 7	C-7	C# ⁰⁷		
②	D-7	G ⁷	C-7	F ⁷		
③	B ^b MA ⁷	D ^b 7	G ^b 7	B ⁷		
④	B ^b MA ⁷	G ^b 7	D ^b 7	E ^b 7		
⑤	B ^b MA ⁷	G ^b 7	D ^b 7	A ^b 7		
⑥	D ^b (alt)	G ^b (alt)	C ^b (alt)	F ^b (alt)		
⑦	B ^b MA ⁷	D ^b 7	C-7	B ⁷		
⑧	D-7#5	B ^b MA ⁷ #5	F/G	A ^b MA ⁷ #5		
⑨	B ^b MA ⁷	D ^b /G	E ^b MA ⁷	A ^b MA ⁷ #5		
⑩	B ^b MA ⁷	D ^b /A ^b	E ^b	G ^b 07	B ^b	
⑪	B ^b A	A ^b D ^b 13	B ^b E	D/F		
⑫	B ^b F	B ^b E	B ^b E	A/F		
⑬	B ^b F	G ^b E	D ^b sus4/E	F ^b alt.		

original	B^b MA?	G?	C?	F?	B^b MA? (D-?)
(14)	B^b B^b/F	D^b G/F	G^b D/F	B E/F	
(15)	B^b/F	G/F	D/F	E/F	
(16)	B^b	G B^b	G B^b	F B^b	
(17)	B^b	B B^b	G B^b	A^b B^b	
(18)	G G/D	A^b B	F^b/G	E/G	
(19)	G G/D	F^b/G	G^b E^b	F D^b	
(20)	B^b B^b/F	G/F	A^b F	E/F	

Rule XXXII

When creating triad over bass note substitutes, pay particular attention to the movement and voice leading of the upper triads.

They should move in the strongest directions of resolution as if there were no bass note below.

Ex 102 m3 $\text{II} \rightarrow \text{I}(\text{II}) \rightarrow \text{I}(\text{II})$

$\text{B}^b \rightarrow \text{G} = \text{II} \text{ I}$

$\text{G}^b \rightarrow \text{B} = \text{II} \text{ I}$

strong cadence of upper triad

You should also keep in mind the relationship of the bass note to the chords and how they move in terms of cadential direction.

Ex. 103a.

The notation consists of two staves of five-line music. The top staff starts with a G major chord (B, D, G) followed by a C# major chord (C, E, G#). The bottom staff starts with a Bb major chord (D, F, Bb) followed by a G7b5b9 chord (C, E, G, Bb, D). The next measure in both staves is a C7b5b9 chord (F, A, C, E, G). The final measure in both staves is an F7b5b9 chord (A, C, E, G, Bb). Below the top staff, Roman numerals I, II?, II?, and II? are written under the chords. Below the bottom staff, Roman numerals I, bIV, bII, and II? are written under the chords. Arrows point from the Roman numerals to the corresponding chords.

b.

The notation consists of two staves of five-line music. The top staff starts with a Bb major chord (D, F, Bb) followed by a D7b5b9 chord (F, A, C, E, G). The bottom staff starts with an F7b5b9 chord (A, C, E, G, Bb) followed by a G7b5b9 chord (C, E, G, Bb, D). The next measure in both staves is a C7b5b9 chord (F, A, C, E, G). The final measure in both staves is an F7b5b9 chord (A, C, E, G, Bb). Below the top staff, Roman numerals I, bIV, bII, and II? are written under the chords. Below the bottom staff, Roman numerals I, bIV, bII, and II? are written under the chords. Arrows point from the Roman numerals to the corresponding chords.

THE BRIDGE OF RHYTHM CHANGES

The bridge of Rhythm Changes uses a simple four chord cycle pattern over eight measures.

Ex. 104

The notation shows a four-chord cycle (D7, G7, C7, F7) repeated twice over eight measures. The first measure of each cycle has a bass line consisting of eighth-note patterns on the 5th and 6th strings. The second measure of each cycle has a bass line consisting of eighth-note patterns on the 4th and 5th strings. The third measure of each cycle has a bass line consisting of eighth-note patterns on the 3rd and 4th strings. The fourth measure of each cycle has a bass line consisting of eighth-note patterns on the 2nd and 3rd strings.

Since there are many approaches to this progression I have isolated a few of the most common.

The ii^7II^7 approach

Ex. 105

A musical staff with four measures. The first measure contains an A-7 chord. The second measure contains a D7 chord. The third measure contains a D-7 chord. The fourth measure contains a G7 chord. The staff has vertical bar lines separating the measures.

A musical staff with four measures. The first measure contains a G-7 chord. The second measure contains a C7 chord. The third measure contains a C-7 chord. The fourth measure contains an F7 chord. The staff has vertical bar lines separating the measures.

also

A musical staff with four measures. The first measure contains an A-7 chord. The second measure contains an A-7 chord followed by a D7 chord. The third measure contains a G7 chord. The fourth measure contains a D-7 chord followed by a G7 chord. The staff has vertical bar lines separating the measures.

A musical staff with four measures. The first measure contains a G-7 chord. The second measure contains a C7 chord. The third measure contains another C7 chord. The fourth measure contains a C-7 chord followed by an F7 chord, which then changes to another C-7 chord followed by an F7 chord. The staff has vertical bar lines separating the measures.

You may use any combination of ii^7II^7 as long as the II^7 chord is returned to, (Rule IV).

Next is an example which uses altered dom. 7 chords.

Ex. 106
D7alt

D7alt G7 D7 G7alt

C7(b5) G7 C7alt F7(b5) F7alt(♯5)

using tritone subs.

Ex. 107

A-? D? Ab-? Db?

G-? C? F#-? B?

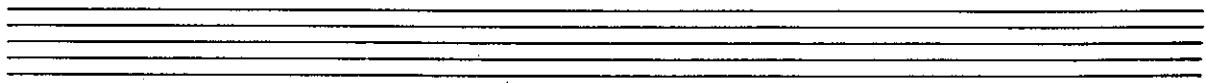
starts in same place

using the cycle

Ex. 108 D? G? C? F? B? E? Ab? Db?

tritone away from C?

Finishes in correct spot.



Any of these chords will also work

Ex 109 a.

b.

c.

Chords Mix.

Mix # II

A.H. Dom.

D 7
F#-7b5

D7b5
A - MA?

D7#5 b5
E^b - MA?

A - 7

B - 13b9

F - 13b9

CMA?

CMA7#5
E7b6

G^bMA7#5
Ab7b5

F#-9b5

B^b7b6

G#7alt.

C - 9b5

Ex 110 a.

G 7

G 7b5

G 7#5 b5

B - 7b5

D - MA?

Ab - MA?

D - 7

E - 13b9

B^b - 13b9

FMA?

FMA7#5

GMA7#5

A7b5

D7b5

B - 9b5

E^b7b6

C#7alt.

F - 9b5

It's your job to figure out the sub. changes
from the modal scales of both C⁷ and F[?]!

USING TRIADS OVER BASS NOTES

Ex. 111

The image shows a handwritten musical staff with four measures. Measure 1: Bass note D, Chord A^b. Measure 2: Bass note D, Chord B^bsus4. Measure 3: Bass note G, Chord E/G. Measure 4: Bass note F, Chord A^bb. The staff has vertical bar lines between measures and horizontal bar lines across the measures.

THE FREDERICK HARRIS MUSIC CO. LIMITED
OAKVILLE, CANADA

REHARMONIZATIONS OF STANDARD FORMS

REHARMONIZATION No. 1

sub F-7b6 Bb-7b6 C7b5 G7b5 AbMA7#5
 orig F7b6 (F-7) (Bb-7) (C7b5) (AbMA7)
 $\frac{D}{C}$ G7sus4 $\frac{G}{AB}$ A7sus4 $\frac{G}{E}$
 (D7ma7) (D7 G7) (C7ma7) (Cma7)

G-7b6 F-7b5 AbMA7b5 Ab7b5 G
 (C-7) (F-7) (B7b5) (E7ma7)

C-7b6 A-11 F#MA13 Gma7 Bb-7 Eb7
 (Abma7) (A-7 D7a11) (Gma7) (B-7 E7)

$\frac{C}{D}$ $\frac{B}{D}$ $\frac{Gma7b5}{D}$ $\frac{G}{C\#}$
 (A-7) (D7) (Gma7) (Gma7)

F#-7b6 $\frac{F}{B}$ $\frac{B}{A\#}$ C7alt.
 (F#-7) (B7) (Ema7) (Ab7#5)

F-13 Bb-7b6 $\frac{G}{E}$ Ab
 (F-7) (Bb-7) (E7) (Abma7)

$\frac{D}{C}$ $\frac{B}{C\#}$ G-7b6 $\frac{G}{AD}$
 (D7ma7) (C#-7 F#7) (C-7) (B7)

Bb-11 Bb-7b6 $\frac{G}{E}$ $\frac{G}{AB}$ G-7b5 G7b5
 (Bb-7) (E7) (Abma7) (G-7b5 C7a11)

REHARMONIZATION No. 2

subj. $B\flat MA7\#5$ A7alt $E\flat MA9$ $\frac{F\sharp sus4}{A}$
 anf. $(E-7b5)$ $(A7a\#)$ $(C-7)$ $(F7)$

$F-7$ $E\#7$ $BMA7$ $D7$ $GMA7$ $B7$ $E\flat MA7$ $A\flat 7b5$
 $(F-7)$ $(B7)$ $(E\flat MA7)$ $(A7)$

$\frac{E\flat}{D}$ $G-6$ $C7b9$ $FMA13$ $Bb-7$ $E\flat 7$
 $(B\flat MA7)$ $(E-7b5 A7a\#)$ $(D-7)$ $(B\flat -7 E\flat 7)$

~~$F\flat MA7$~~ $D7b9$ $G-7$ $\underline{G-7}$ $E\flat MA7b5$ $A\flat 13b5$
 $(FMA7 D7b9)$ $(G-7 C7)$ $(A-7b5)$ $(D7alt)$

$D7b5$ $BMA7\#5$ $E\flat MA9$ $G-7b6$
 $(G7alt \xrightarrow{\quad} \rightarrow)$ $(C-7 \xrightarrow{\quad} \rightarrow)$

$F\# MA7\#5$ \checkmark $F7sus4$ \checkmark
 $(A7b5 \xrightarrow{\quad} \rightarrow)$ $(B\flat MA7 \xrightarrow{\quad} \rightarrow)$

$E-9/\parallel$ $C\# MA7b5$ $D-11b5$ $A\flat MA7$
 $(E-7b5)$ $(A7alt)$ $(D-7b5)$ $(G7a\#)$

$F\# MA7\#11$ $E\overline{F\#}$ $\frac{B\flat}{E} \frac{B}{F}$ $A\overline{E} \frac{E\flat}{F\#}$
 $(C-7b5)$ $(F7b9)$ $(B\flat MA7 \xrightarrow{\quad} \rightarrow)$

Common Tone Reharmonization

Rule XXXII - Any melody note may be retained as a common tone (in any voice) for the purpose of reharmonization.

To demonstrate this, I have compiled a short list of possible harmonizations of the note C. Remember the note C may be in any voice.

Ex. 112

~~D^b~~ D^b MA⁷, D^b-MA⁷ C⁺, ~~D^b~~ F, ~~A^b~~, ~~C-~~, ~~F-~~, ~~C^o~~, ~~C⁺~~, Csus⁴,
~~Clyd~~, ~~Cloc~~, ~~Fsus⁴~~, ~~Gsus⁴~~, ~~Flyd~~, ~~F#lyd~~, ~~F#loc~~, ~~Gloc~~, ~~A^o~~, ~~F#lo~~

D D⁷, D-7, D-7b5, D7, G, E, A, C, F, A-, C^o, ct
 $\frac{A^o}{D}$, $\frac{E^{\#o}}{D}$, $\frac{Csus4}{D}$, $\frac{Fsus4}{D}$, $\frac{Gsus4}{D}$, $\frac{Clyd}{D}$, $\frac{Flyd}{D}$, $\frac{F\#lyd}{D}$, $\frac{F\#loc}{D}$, $\frac{Gloc}{D}$

Eb MA13, Eb-6, Eb13, Eb, F, Ab, Eb7, Eb, F, Eb, A-, Eb, C°, E
A°, Eb°, Csus4, Eb, Fsus4, Eb, Gsus4, Eb, C14d, Eb, F14d, Eb, E14d, Eb, Cloc,
Eb,
E#loc, Gloc, Eb, Eb

[E] E-7b6, E-7b5, E-7#5 C F A B C E A C D G
A E, F# E, Csus4 E, Fsus4 E, Gsus4 E, C14d E, F14d E, F#14d E, Cloc E, F#loc E, Gloc E

FMA⁷, F-⁷, F⁷, C⁷, F, Ab⁷, C⁷, A-⁷, C⁷, C⁷, A⁷, F#⁷, Csus4⁷,
Fsus4⁷, Gsus4⁷, C7bd, F7bd, G7bd, C7oc, F7oc, G7oc

F# F#_{MA} 7#11, F#-7bs, F#07, F#7bs, C
 F# Ab F# F# C- A- F-
 F# Csus9 F# sus9 Gsus9
 F# C1d F# F#1d Cloc F# Gloc F#

\boxed{G} G major sus4, G^{-II}, G^{-II b5}, G sus4 G, A^b, F, C, A, E,
 $\frac{C^o}{G}$, $\frac{A^o}{G}$, $\frac{F\#^o}{G}$, $\frac{C^+}{G}$, $\frac{\text{Csus}^4}{G}$, $\frac{\text{Fsus}^4}{G}$, G sus4, $\frac{\text{Clyd}}{G}$, $\frac{\text{Flyd}}{G}$, $\frac{F\#}{G}$
 $\frac{\text{Cm7}}{G}$, $\frac{\text{F#m7}}{G}$

[A] Ab_{ma}7, Ab7, Ab+7, C-, F-, A-, C^o, A^o, F#^o, C+
Csus⁴, Fsus⁴, Gsus⁹, Cl^{yd}, Fl^{yd}, F#^{lyd}, Cl^{loc}, F#^{loc}, Gl^{oc}
Ab, Ab

[A] A-7, A7#9, A27, A-7b5, C-, A^o, F-, C+, Csus⁴, Fsus⁴, Gsus⁹,
Cl^{yd}, Fl^{yd}, F#^{lyd}, Cl^{loc}, F#^{loc}, Gl^{oc}
A, A

[B] Bb_{ma}9, Bb-9, Bb9, Bb-9b5, Bb07, C-, F-, Ab_{BD}, C-, A-, F-, C^o, A^o,
F#^o, Cf, Csus⁴, Fsus⁴, Gsus⁹, Cl^{yd}, Fl^{yd}, F#^{lyd}, Cl^{loc},
F#^{loc}, Gl^{oc}
Bb, Bb

[B] B7b9, C-, B-7b5b9, F-, Ab, A-, C-, F-, C^o, A^o, F#^o,
C+, Csus⁴, Fsus⁴, Gsus⁹, Cl^{yd}, Fl^{yd}, F#^{lyd}, Cl^{loc}, F#^{loc}, Gl^{oc}
B, B

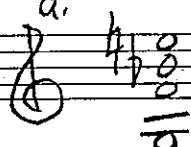
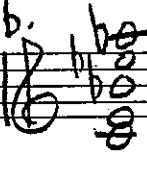
Remember, this is just a list of
easily nameable chord voicings.

As you can see, it is mind boggling
how many there are. Try to experiment
voicing each one of these chords
with the note C on top. This will give you
a greater understanding of voice leading
and increase your chord vocabulary tenfold.

MODAL HARMONY AND THEORY

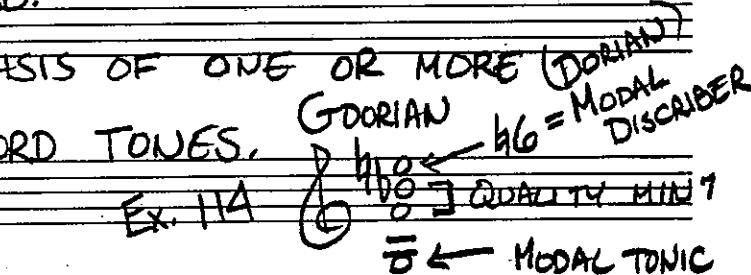
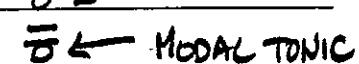
I WOULD LIKE TO BEGIN THIS SECTION ON MODAL HARMONY AND THEORY BY RECAPPING SOME POINTS ALREADY COVERED.

① IN THEORY, ANY COMBINATION OF MODAL TONES OVER ITS TONIC PRODUCES A MODAL VOICING.

Ex. 113 a.  b.  = Calt. dom. 

② THE CONSTRUCTION OF A MODAL VOICING IS DEPENDANT ON THE PRESENCE OF TWO FACTORS:

a. A CLEAR DEFINITION OF THE CHORDS QUALITY (MAJ, MIN, ETC.) INCLUDING THE SEVENTH IF DESIRED.

b. EMPHASIS OF ONE OR MORE (DORIAN) DISTINGUISHING CHORD TONES. 
Ex. 114  QUALITY MIN⁷ 

③ FOR COMPTNG PURPOSES VOICING FAMILIES SHOULD BE LEARNED HORIZONTALL ON THE FINGERBOARD.

Ex. 115

AS YOU PROBABLY NOTICED, EACH INDIVIDUAL VOICING MEMBER MOVES BY STEP UP THE MODAL SCALE.

④ LABELING CHORDS BY MODE NAME IS CONVENIENT IN THAT IT GIVES BOTH THE IMPROVISER AND ACCOMPANIST THE APPROPRIATE SCALE CHOICE WHILE PROVIDING A MORE EXACT INTERPRETATION.

Ex. 116 F#-7 LEAST SPECIFIC

F# AEOLIAN

F#-7 (AEOL)

F#-7/bb

A MAJOR
F# MOST SPECIFIC

SHARP AND FLAT DIRECTION MODAL MODULATIONS

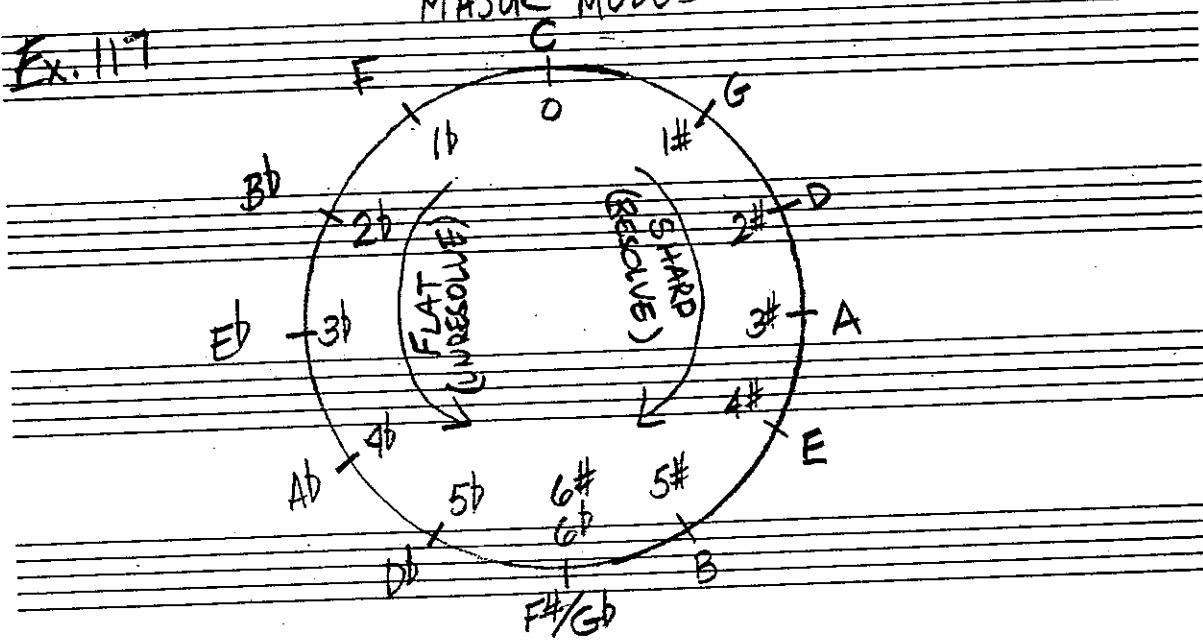
WHEN MODULATING WITHIN A SPECIFIC MODE GROUP, RESOLUTION OR NON-RESOLUTION CAN BE ACHIEVED IN THESE WAYS:

RESOLUTION - CLOCKWISE OR SHARP DIRECTION MOVEMENT OF FIVE KEYS OR LESS, PRODUCES A RESOLVING EFFECT BECAUSE OF THE LOSS OF THE UNSTABLE FOURTH SCALE DEGREE.

NON-RESOLUTION - COUNTER CLOCKWISE OR FLAT DIRECTION MOVEMENT OF FIVE KEYS OR LESS, PRODUCES A SUSPENDED EFFECT BECAUSE OF THE RETENTION OF THE FOURTH SCALE DEGREE.

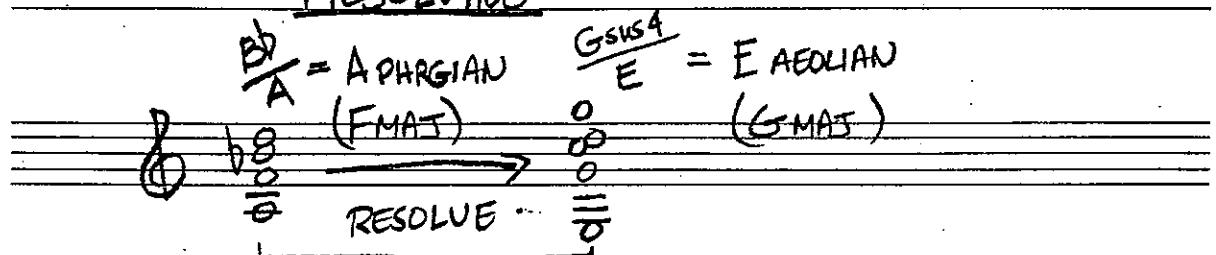
MAJOR MODES

Ex. 117

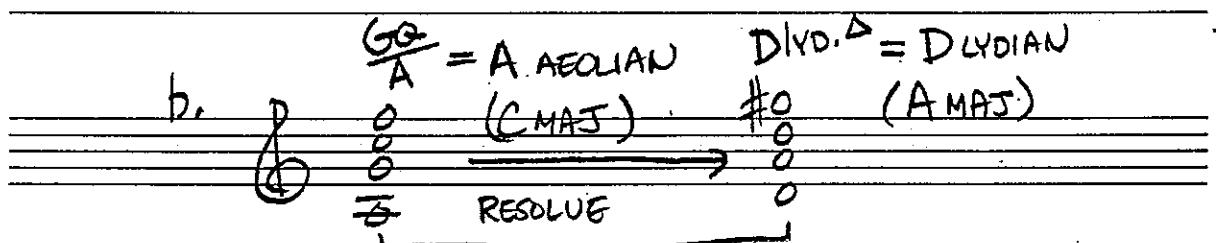
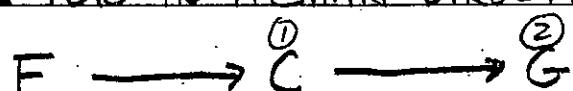


Ex. 118 a.

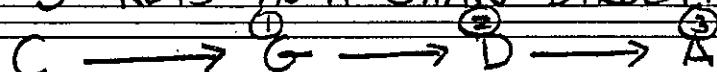
RESOLVING



2 KEYS IN A SHARP DIRECTION



3 KEYS IN A SHARP DIRECTION



IF WE TAKE THE RESOLUTION PRINCIPLE
OF A PHRYGIAN (F MAJ) TO E AEOLIAN (G MAJ)
WE CAN GENERATE MANY MORE HARMONIC
RESOLUTIONS WITHIN PARENT GROUPS.

Ex. 119

A PHR. → E AEOL.

Bb LYD. → F# LOC.

C MIX. → G ION.

D AEOL. → A DOR.

E LOC. → B PHR.

F ION. → C LYD.

G DOR. → D MIX.

ALSO ADD COMBINATION OF
LEFT TO RIGHT MOVEMENT
AS INDICATED FROM A PHR..

Non Resolution

Ex. 120 a $\frac{E\#}{F\#} = F\# A E C.$
(A MAJ)

A musical staff with five horizontal lines. On the first line, there is a circle with a '6' and a note head with a 'G'. On the second line, there is a circle with a '7' and a note head with a sharp sign '#'. On the third line, there is a circle with a '1' and a note head with a sharp sign '#'. An arrow points from the '#1' note to a note head with a sharp sign '#'. On the fourth line, there is a circle with a '2' and a note head with a sharp sign '#'. Below the staff, the text 'NON RESOLUTION' is written.

$C \text{ LYD. ADD } 9 = C \text{ LYD.}$
(G MAJ)

A musical staff with five horizontal lines. On the first line, there is a circle with a '1' and a note head with a sharp sign '#'. An arrow points from the '#1' note to a note head with a sharp sign '#'. On the second line, there is a circle with a '2' and a note head with a sharp sign '#'. Below the staff, the text 'A → D → G' is written.

2 KEYS IN A FLAT DIRECTION

$A - B = A \text{ DOR.}$

A musical staff with five horizontal lines. On the first line, there is a circle with a '6' and a note head with a sharp sign '#'. An arrow points from the '#6' note to a note head with a sharp sign '#'. On the second line, there is a circle with a '7' and a note head with a sharp sign '#'. On the third line, there is a circle with a '1' and a note head with a sharp sign '#'. An arrow points from the '#1' note to a note head with a sharp sign '#'. On the fourth line, there is a circle with a '2' and a note head with a sharp sign '#'. Below the staff, the text 'NON RESOLUTION' is written.

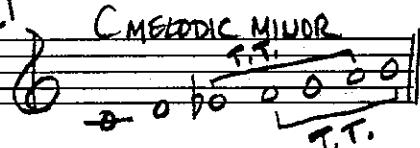
$E\flat - D = D \text{ PHR.}$

A musical staff with five horizontal lines. On the first line, there is a circle with a '1' and a note head with a sharp sign '#'. An arrow points from the '#1' note to a note head with a sharp sign '#'. On the second line, there is a circle with a '2' and a note head with a sharp sign '#'. On the third line, there is a circle with a '3' and a note head with a sharp sign '#'. Below the staff, the text 'G → C → F → B\flat' is written.

3 KEYS IN A SHARP DIRECTION

BEFORE WE GO ON, I WANT TO REMIND
YOU THAT THESE RESOLUTION TENDENCIES
ARE DEPENDANT ON CLEAR MODAL VOICINGS.

MODAL MODULATION BETWEEN MELODIC
MINOR SCALES TENDS TO BE MORE AMBIGUOUS
THAN THE MAJOR. THIS IS CAUSED BY ITS
INHERENT INTERVAL PROPERTIES, CHIEFLY
THE PAIR OF TRITONES. Ex 121, C MELODIC MINOR



RESOLUTION (MEL. MIN.)

Ex. 122 C = A LYD. AUG C^{MAJ} = C MEL. MIN.
 ① 8 8 (F MEL. MIN.) 8 (C MEL. MIN.)
 8 0 RESOLVE 8 8

1 KEY IN A SHARP DIRECTION

F MEL. MIN. → ① C MEL. MIN.

Non-Resolution

Ex. 123 B DOR. b2 D = B LYD. AUG
 ① 8 8 (A MEL. MIN.) → 8 8 (G MEL. MIN.)
 8 0 NON RESOLUTION 8 0

2 KEYS IN A FLAT DIRECTION

A MEL. MIN. → ① D MEL. MIN. → ② G MEL. MIN.

HARMONIC MINOR MODAL RESOLUTION IS
SIMILARLY AMBIGUOUS.

RESOLUTION

EX. 12A B PHR. MAJ A LYD #9 C# HARM. MIN.

3 KEYS IN A SHARP DIRECTION

E HARM. MIN. → ⁽¹⁾ B HARM. MIN. → ⁽²⁾ F# HARM. MIN. → ⁽³⁾ C# HARM. MIN.

NON RESOLUTION

EX. 125 A LYD #9 A HARM. MIN.

4 KEYS IN A FLAT DIRECTION

D HARM. MIN. → ⁽¹⁾ G HARM. MIN. → ⁽²⁾ B HARM. MIN. → ⁽³⁾ E HARM. MIN. → ⁽⁴⁾ A HARM. MIN.

RESOLUTION TENDENCIES BETWEEN MODAL GROUPS

RESOLUTION TENDENCIES BETWEEN MODAL GROUPS

(MAJOR TO MELODIC MINOR FOR EXAMPLE) DO NOT
FIT INTO A STANDARD FORMULA. THEY ARE
RELATED TO VOICELEADING RATHER THAN
THE INTERVAL STRUCTURE OF THE TWO PARENT
SCALES. TRY THESE ON THE PIANO (OR SYNTH.)

Ex. 126(a) B[#]MIN. E loc. (b) DALT. GAEOL. (c) ALD. D loc.

16th note patterns above the staff:

- (a) B major: B, G, D, F#, B, G, D, F#
- (b) D minor: D, F#, A, D, F#, A, D, F#
- (c) D major: D, F#, A, D, F#, A, D, F#

(d) C[#]MAJ. (e) A MIN. (f) F[#] MEL. MIN. E MIX.

16th note patterns above the staff:

- (d) C major: C, E, G, C, E, G, C, E
- (e) A minor: A, C, E, A, C, E, A, C
- (f) F# melodic minor: F#, A, C, E, F#, A, C, E

VOICE LEADING

VOCAL LEADING IS THE INTERVAL
MOVEMENT OF LIKE VOICES BETWEEN TWO
CHORDS. GOOD VOCAL LEADING INCLUDES
EITHER COMMON TONE OR STEPWISE MOTION
OF THE VOICES WHILE FOLLOWING NATURAL
RESOLUTION TENDENCIES.

~~SMOOTH VOICELEADING IS DIFFICULT TO ACHIEVE ON THE GUITAR BECAUSE OF THE LARGE NUMBER OF LEFT HAND CHORD FORMS INVOLVED.~~

Resolution

The term resolution implies a change from one chord to another. Half step resolution should be used whenever possible. Here is a chart of V^7 to I_{MA}^7 resolutions.

Ex. 128

V^7	I_{MA}^7
R	$\rightarrow \#5, \#4, (6)$
3	$\rightarrow R, 6$
5	$\rightarrow R, 3$
7	$\rightarrow 3, \#4$
9	$\rightarrow \#5, 7, (5)$
11	$\rightarrow 9, 7$ both weak
13	$\rightarrow 9, \#4$
b9	$\rightarrow 5, 6$
#9	$\rightarrow 7, 6$
b5	$\rightarrow R, 9$
#5	$\rightarrow 9, 3$

HERE IS A LINEAR RESOLUTION EXAMPLE:

Ex. 129 (a) G^{7b9} (PHRYGIAN MAJ)

Ex. 129 (b) G^{7alt.}

HARMONIC RESOLUTION

Ex. 130 (a) G^{7#5} b9 → C6

(b) G^{9#5} b9 → #8

RESOLUTION BY SKIP IS ALSO EFFECTIVE
 WHEN APPROACHED CORRECTLY.

Ex. 131 D-1 G^{7#5} CMA7

HARMONIC RESOLUTION BY SKIP

Ex. 132 G^{7alt.} CMA7

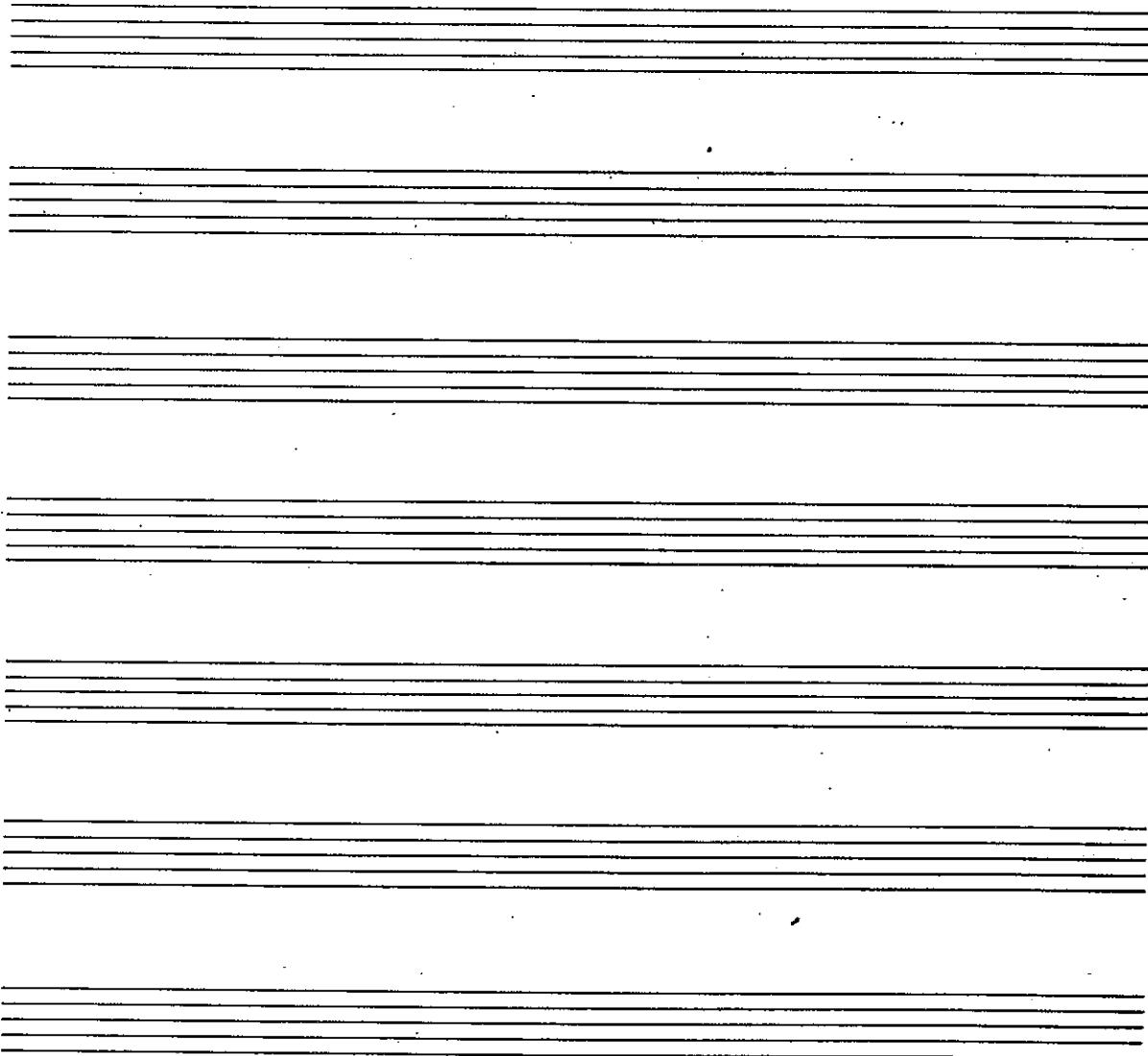
CHAPTER 2

CHORD FORMS

TRIAD (AND SUSPENSION) CHORD FORMS

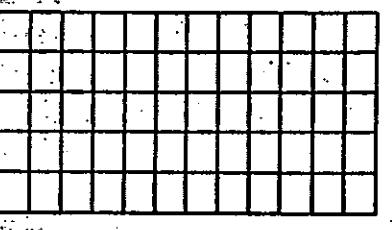
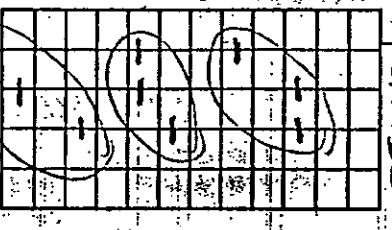
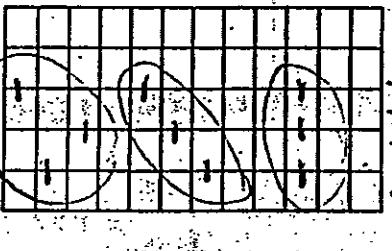
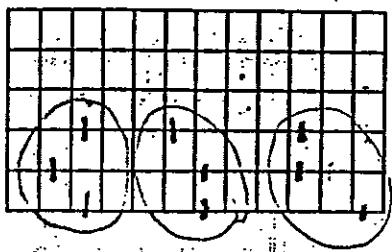
THE DIAGRAMS OF TRIADIC SHAPES IS
INTENDED FOR HARMONIC AND MELODIC USE.

PRACTICE MOVING HOROZONTALLY AND VERTICALLY
BETWEEN SHAPES. THIS WILL ACCLIMATE YOUR
LEFT HAND TO THE FRET SPACINGS OF THE
INDIVIDUAL SHAPES.



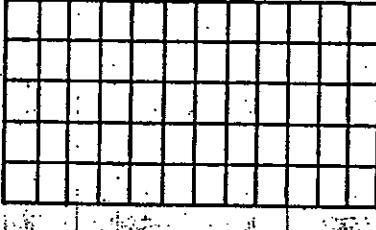
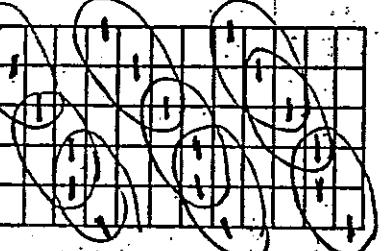
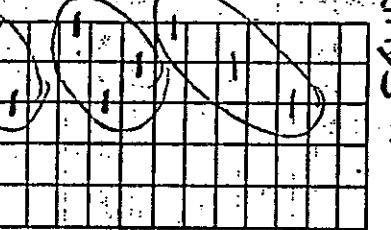
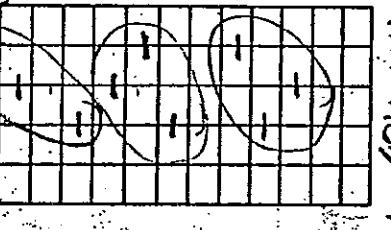
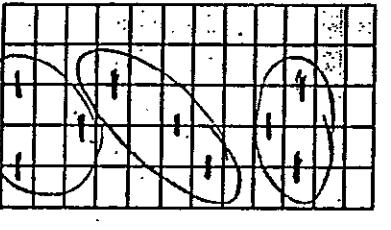
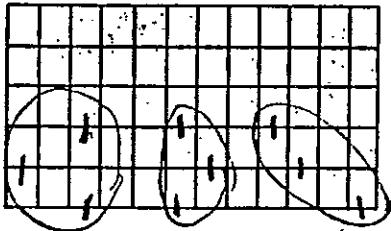
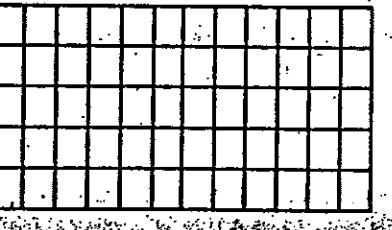
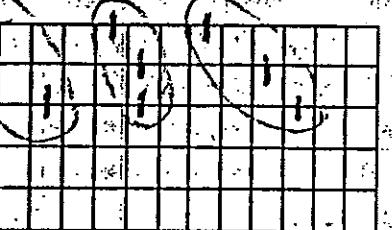
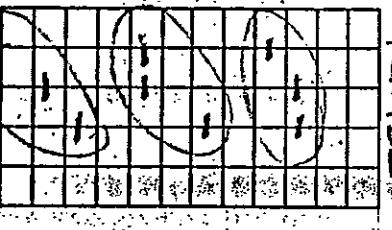
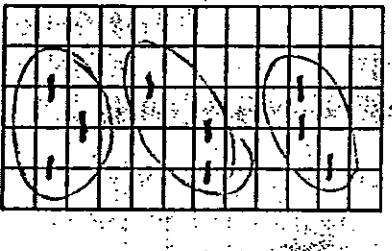
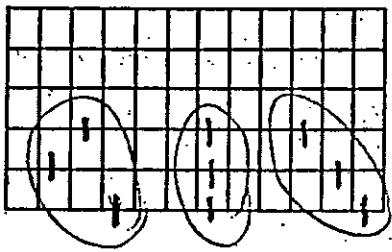
MAJOR TRIADS

MINOR TRIADS

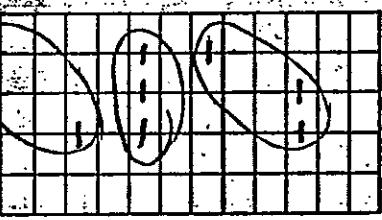
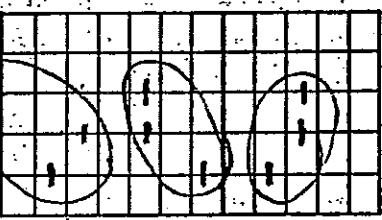
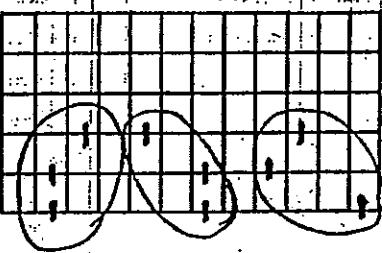


DI MINISHED TRIADS

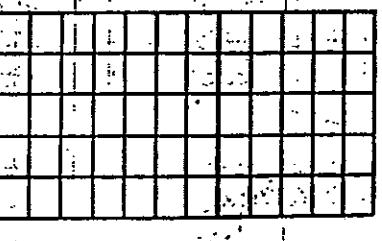
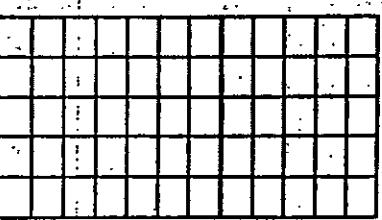
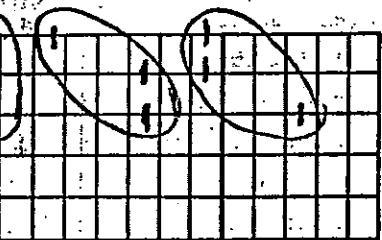
AUGMENTED TRIADS



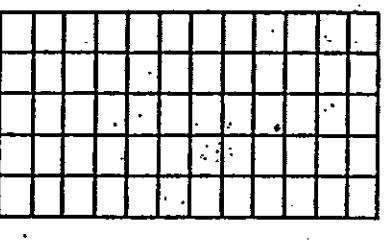
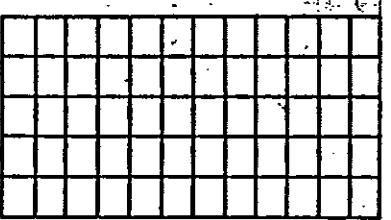
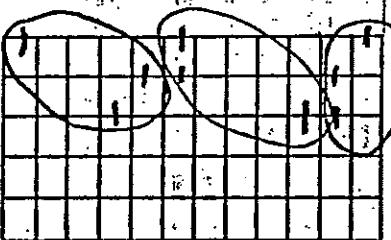
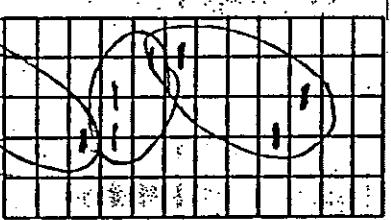
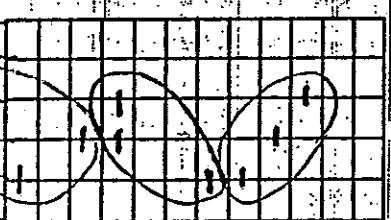
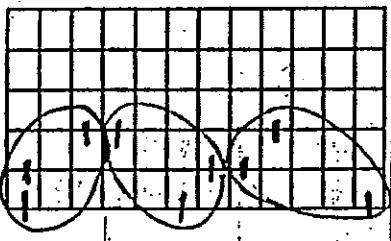
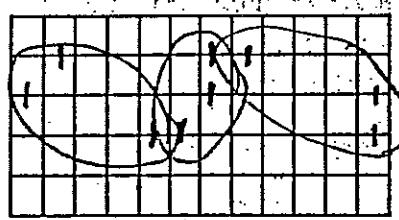
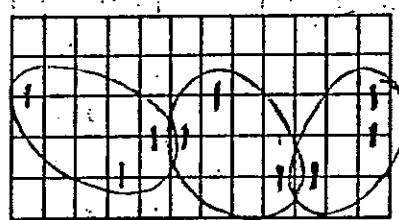
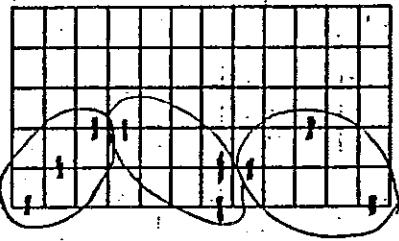
SUSPENDED TRIADS



LYDIAN TRIADS



LOCRIAN TRIADS



Drop Voicings

DROP VOICINGS ARE COMMONLY USED ON THE GUITAR BECAUSE ITS TUNING DOES NOT PERMIT EASILY REACHED FOURWAY CLOSE STRUCTURES. A DROP VOICING REORDERS THE CHORD PROVIDING A MORE USEABLE INVERSION.

EX 133 VOICINGS OF CMΔ⁷



MAJ6

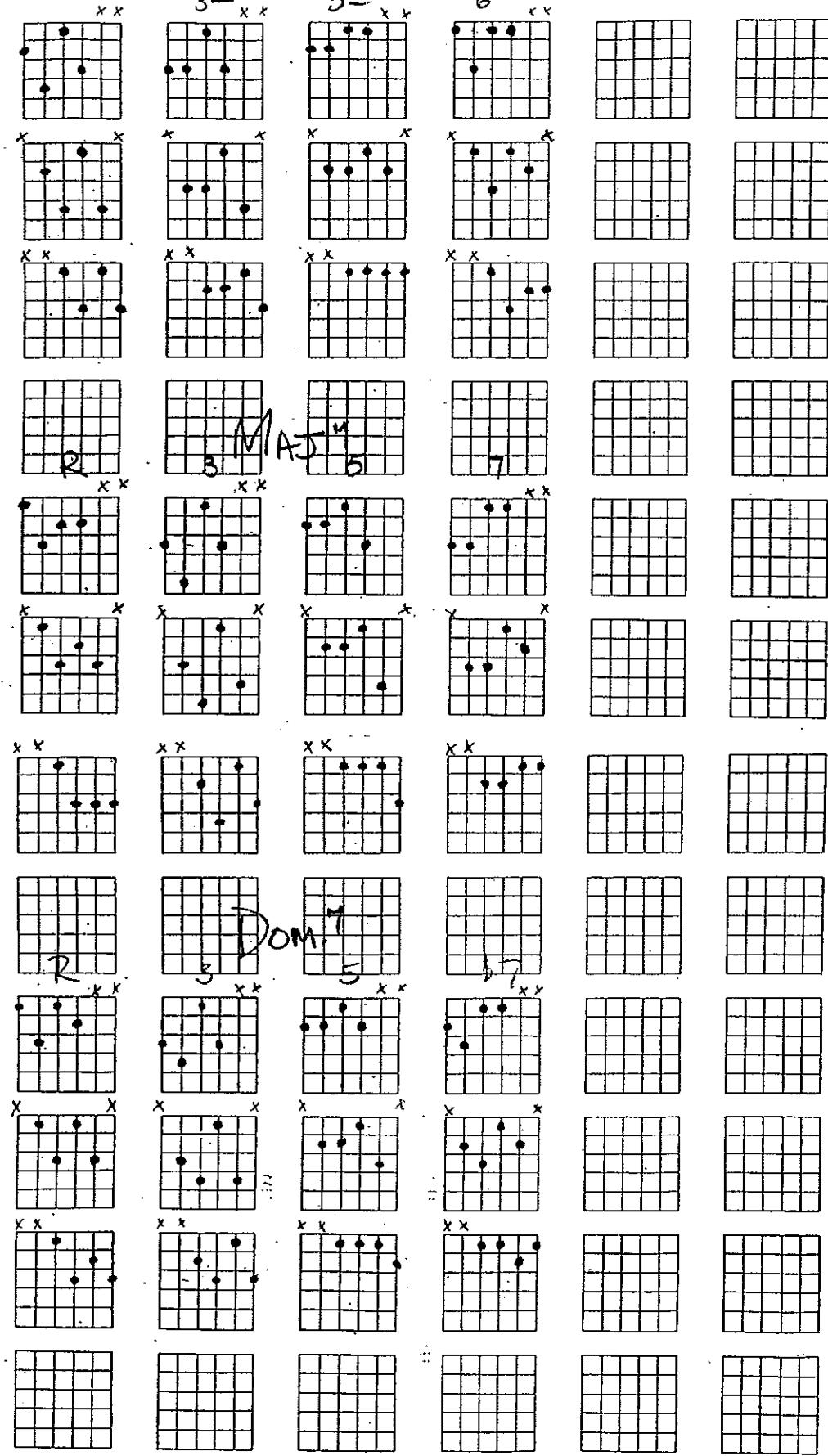
Drop 2

R

3rd

5th

6th



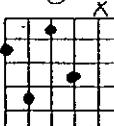
Drop 2

Min⁷

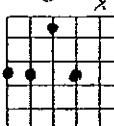
R



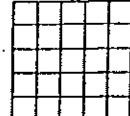
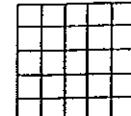
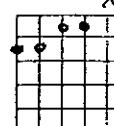
b3



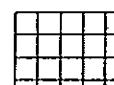
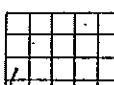
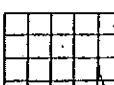
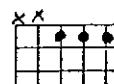
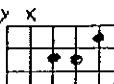
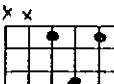
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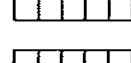
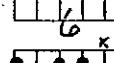
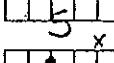
b7



x x



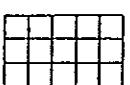
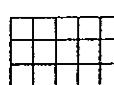
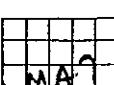
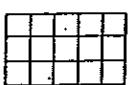
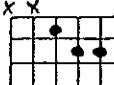
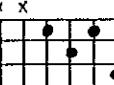
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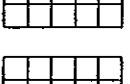
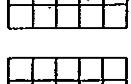
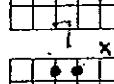
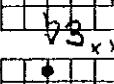
x x



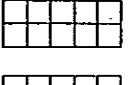
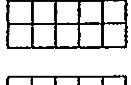
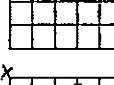
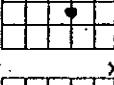
x x



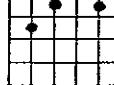
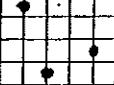
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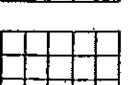
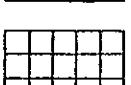
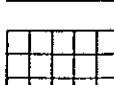
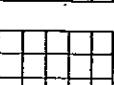
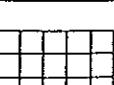
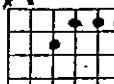
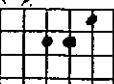
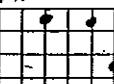
x x



x x



x x

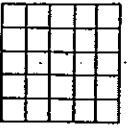
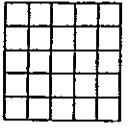
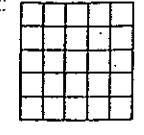
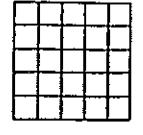
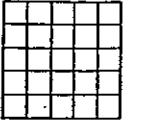
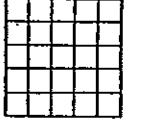
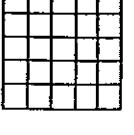
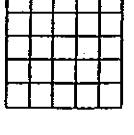
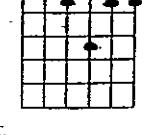
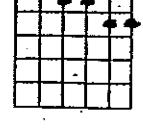
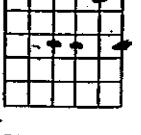
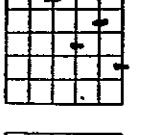
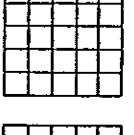
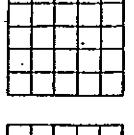
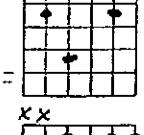
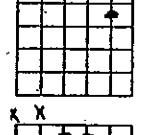
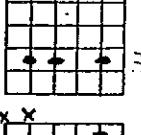
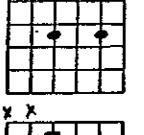
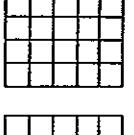
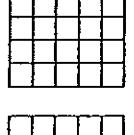
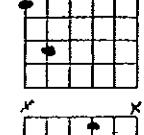
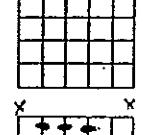
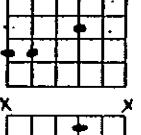
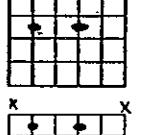
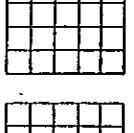
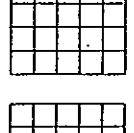
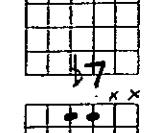
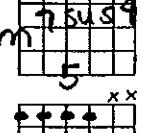
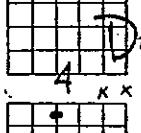
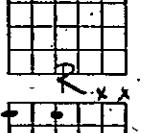
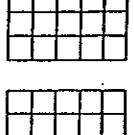
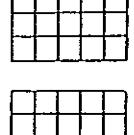
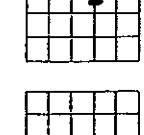
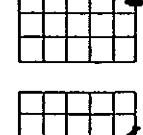
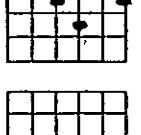
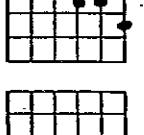
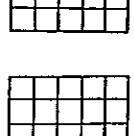
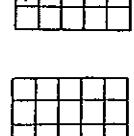
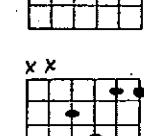
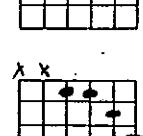
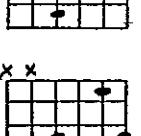
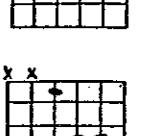
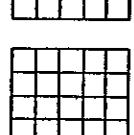
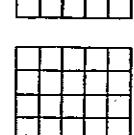
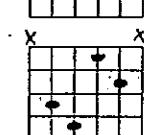
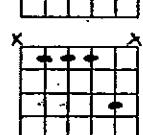
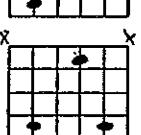
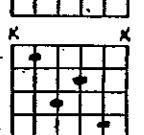
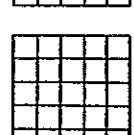
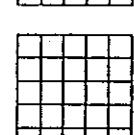
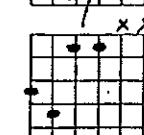
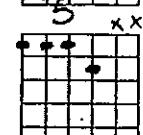
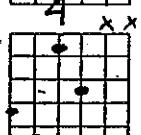
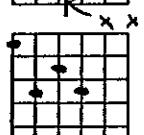
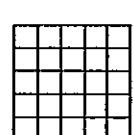
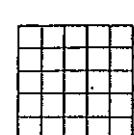
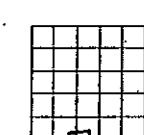
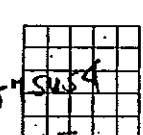
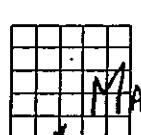
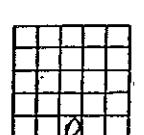
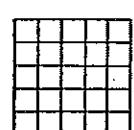
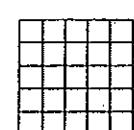
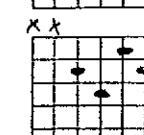
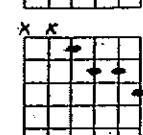
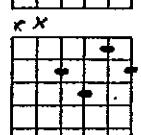
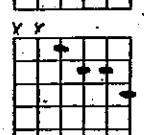
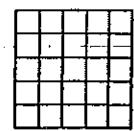
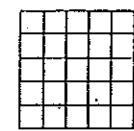
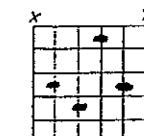
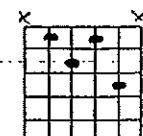
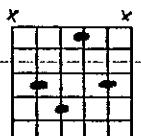
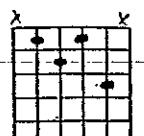
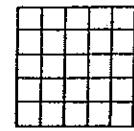
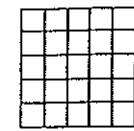
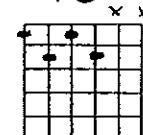
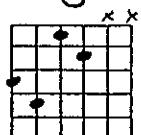
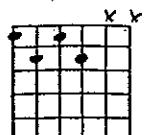


Min⁷b5 Drop 2

R	b3	b5	b7		
			<		

Dom7b5 Drop2

R



Lydian MA7 Drop 2

R	#4	5	7		
<img alt="Guitar chord diagram for					

Drop 3

Drop 3

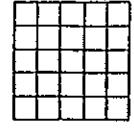
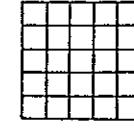
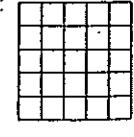
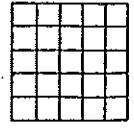
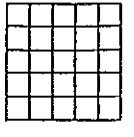
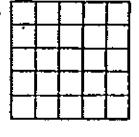
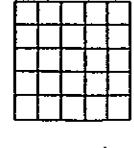
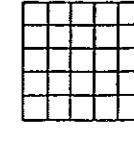
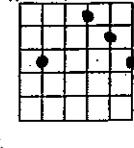
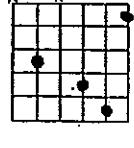
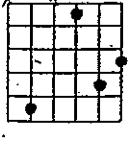
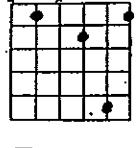
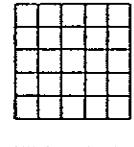
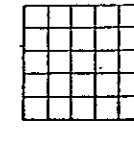
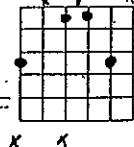
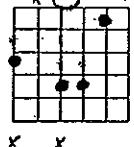
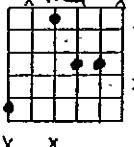
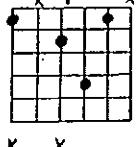
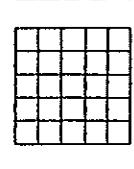
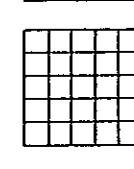
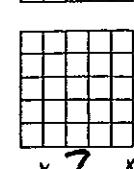
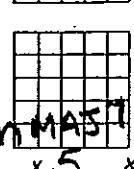
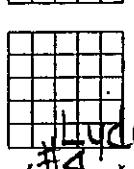
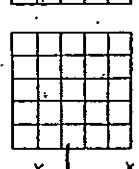
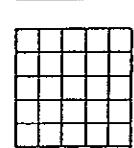
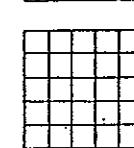
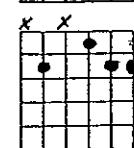
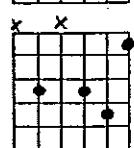
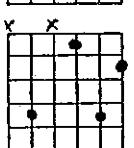
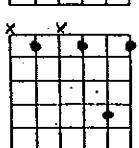
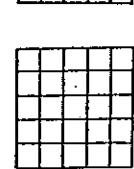
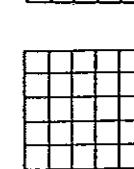
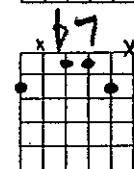
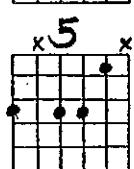
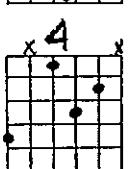
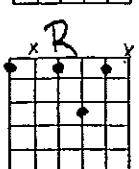
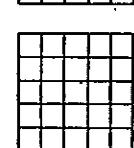
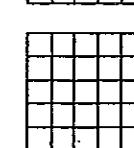
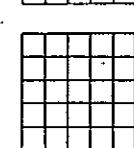
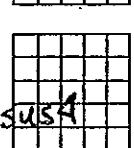
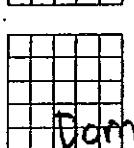
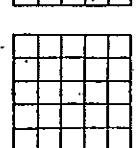
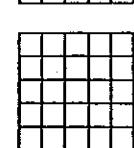
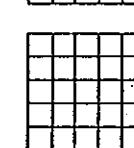
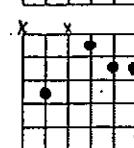
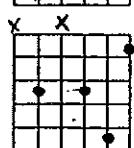
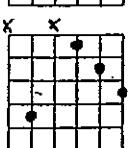
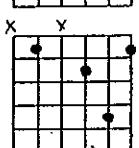
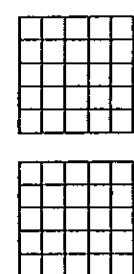
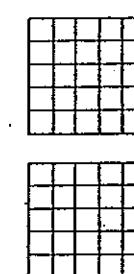
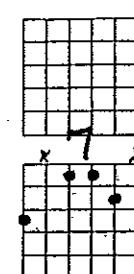
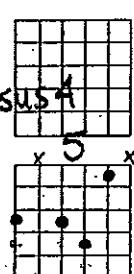
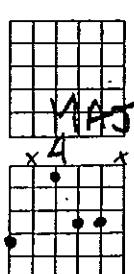
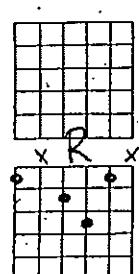
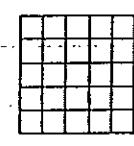
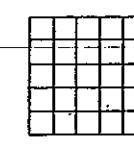
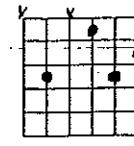
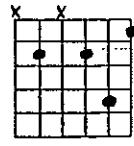
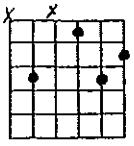
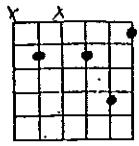
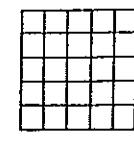
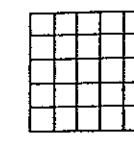
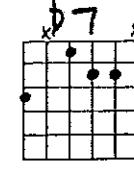
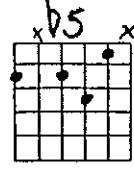
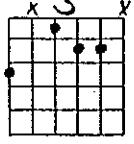
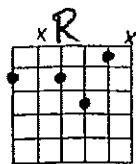
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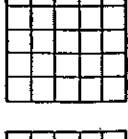
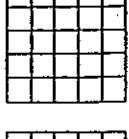
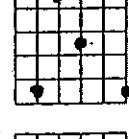
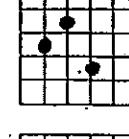
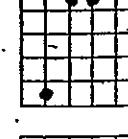
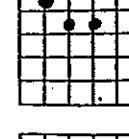
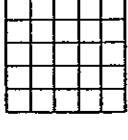
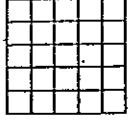
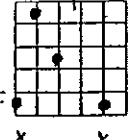
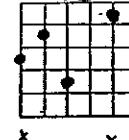
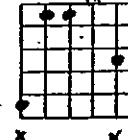
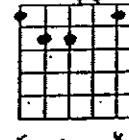
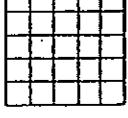
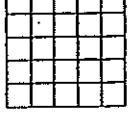
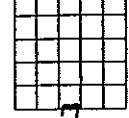
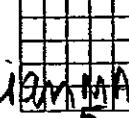
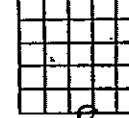
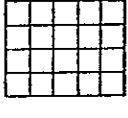
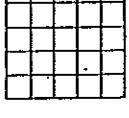
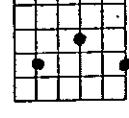
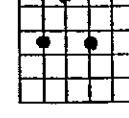
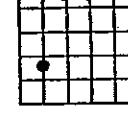
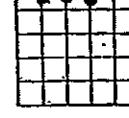
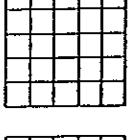
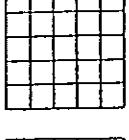
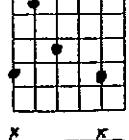
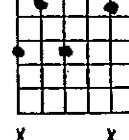
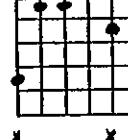
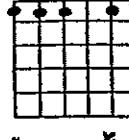
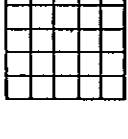
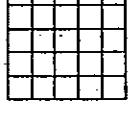
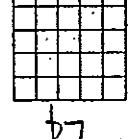
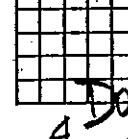
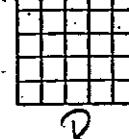
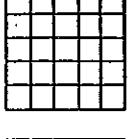
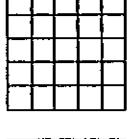
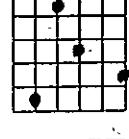
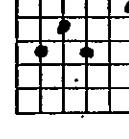
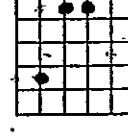
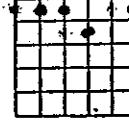
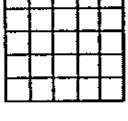
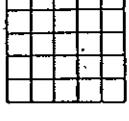
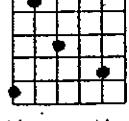
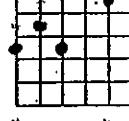
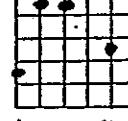
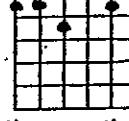
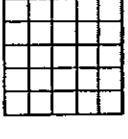
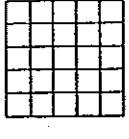
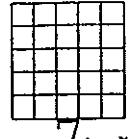
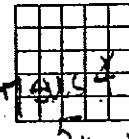
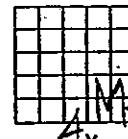
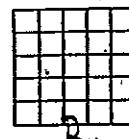
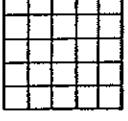
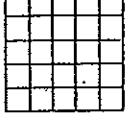
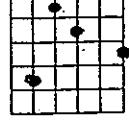
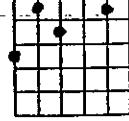
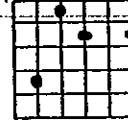
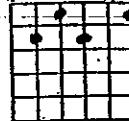
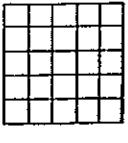
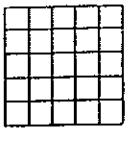
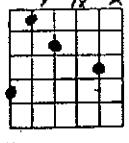
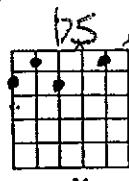
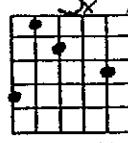
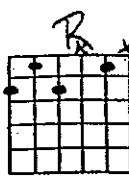
		<img alt="Guitar chord diagram for 5 in Drop 2+3 tuning. Fret 1: A, B, C, D, E, G; Fret 2: D, E, G, B, C, X; Fret 3: X, X, X, X, X, X; Fret 4: X, X			

Drop 2+3

R	b3	5	b7		
<img alt="Guitar					

Drop 2+3

Drop 2+3



Drop 2+3

Lydian Dominant

R #4 5 b7 Dm M7b3 #5 7

Drop 2+4

Maj 6

This section contains four rows of guitar chord diagrams for the Drop 2+4 tuning. The first row shows the R (root) chord, which consists of dots at the 1st, 3rd, and 5th strings. The second row shows the 3rd chord, with dots at the 2nd, 3rd, and 5th strings. The third row shows the 5th chord, with dots at the 3rd, 4th, and 5th strings. The fourth row shows the 6th chord, with dots at the 4th, 5th, and 6th strings. Each row has four diagrams, followed by four empty diagrams for practice.

7

This section contains four rows of guitar chord diagrams for the Drop 2+4 tuning. The first row shows the 2nd chord, with dots at the 1st, 3rd, and 5th strings. The second row shows the 3rd chord, with dots at the 2nd, 3rd, and 5th strings. The third row shows the 5th chord, with dots at the 3rd, 4th, and 5th strings. The fourth row shows the 7th chord, with dots at the 4th, 5th, and 6th strings. Each row has four diagrams, followed by four empty diagrams for practice.

Dom 7

This section contains four rows of guitar chord diagrams for the Drop 2+4 tuning. The first row shows the R (root) chord, which consists of dots at the 1st, 3rd, and 5th strings. The second row shows the 3rd chord, with dots at the 2nd, 3rd, and 5th strings. The third row shows the 5th chord, with dots at the 3rd, 4th, and 5th strings. The fourth row shows the 7th chord, with dots at the 4th, 5th, and 6th strings. Each row has four diagrams, followed by four empty diagrams for practice.

Min 6

This section contains four rows of guitar chord diagrams for the Drop 2+4 tuning. The first row shows the R (root) chord, which consists of dots at the 1st, 3rd, and 5th strings. The second row shows the 3rd chord, with dots at the 2nd, 3rd, and 5th strings. The third row shows the 5th chord, with dots at the 3rd, 4th, and 5th strings. The fourth row shows the 6th chord, with dots at the 4th, 5th, and 6th strings. Each row has four diagrams, followed by four empty diagrams for practice.

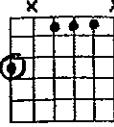
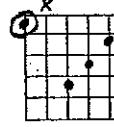
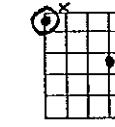
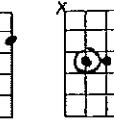
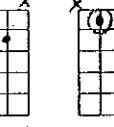
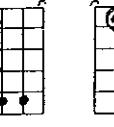
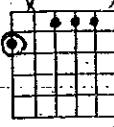
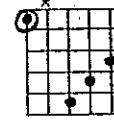
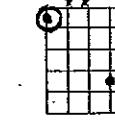
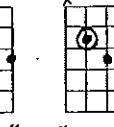
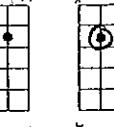
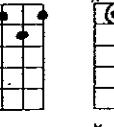
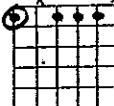
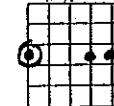
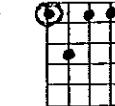
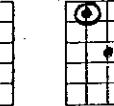
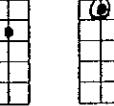
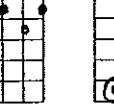
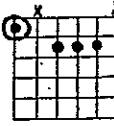
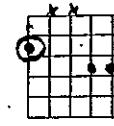
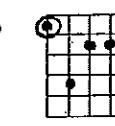
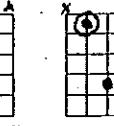
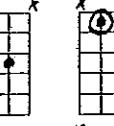
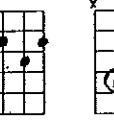
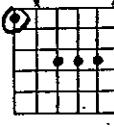
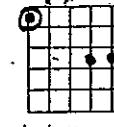
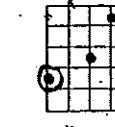
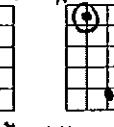
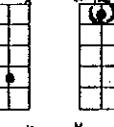
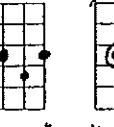
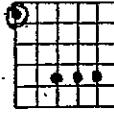
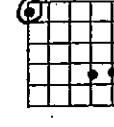
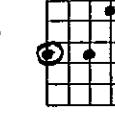
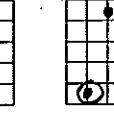
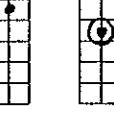
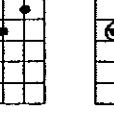
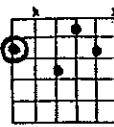
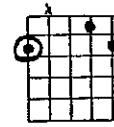
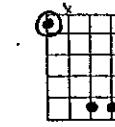
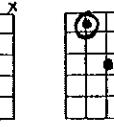
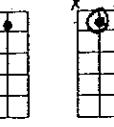
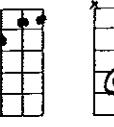
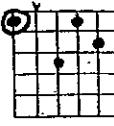
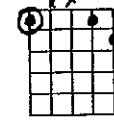
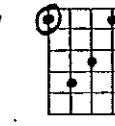
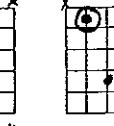
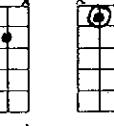
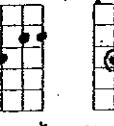
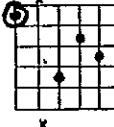
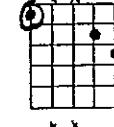
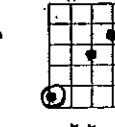
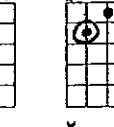
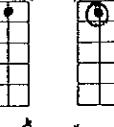
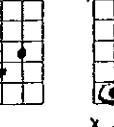
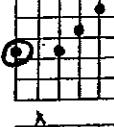
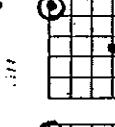
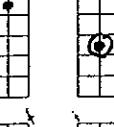
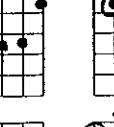
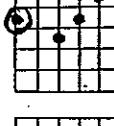
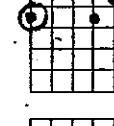
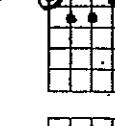
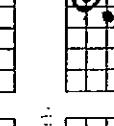
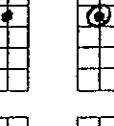
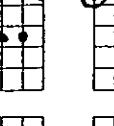
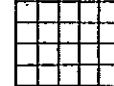
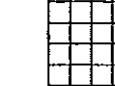
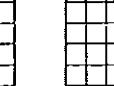
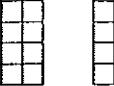
TRIADS OVER BASS NOTES

THE SUBSEQUENT CHART CONTAINS
SIX DIFFERENT FORMS OF MAJOR, MINOR, AND
SUSPENDED FOUR TRIADS OVER BASS NOTES.

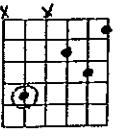
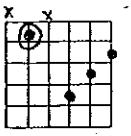
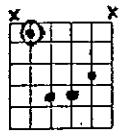
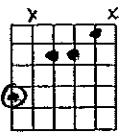
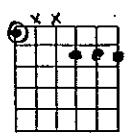
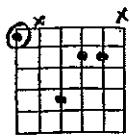
I HAVE INCLUDED THE BASS NOTE-TO-TRIAD
RELATIONSHIP IN ADDITION TO THE
COMMON CHORD LABEL.

- Ex. 13A. (a.) M A S Δ ← **MAJOR TRIAD**
4 ← WITH ITS FOURTH IN THE
BASS
OR
- (b.) C ← **C TRIAD**
F ← ITS 4th, F, IN THE BASS
- (c.) OR
F M A G NO 3rd = F C E G ← **BASS C TRIAD**
1 5 7 9

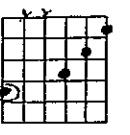
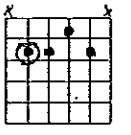
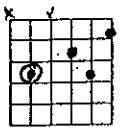
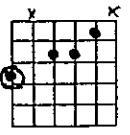
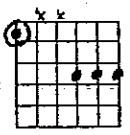
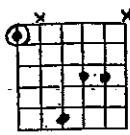
MAJ Triads
Bass Notes

						$\frac{\text{MAJ } \Delta}{7} = \text{Phrygian}$
						$\frac{\text{MAJ } \Delta}{\Delta 7} = \text{Dom } 4$
						$\frac{\text{MAJ } \Delta}{6} = \text{Min } 7$
						$\frac{\text{MAJ } \Delta}{\#5} = \text{MAJ } 7\#5$
						$\frac{\text{MAJ } \Delta}{5} = \text{MAJ } 6 5$
						$\frac{\text{MAJ } \Delta}{\#4} = \text{Dom } 7 b9 b5$
						$\frac{\text{MAJ } \Delta}{4} = \text{MAJ } 9 \text{ no } 3^{\text{rd}}$
						$\frac{\text{MAJ } \Delta}{3} = \text{MAJ } 6$
						$\frac{\text{MAJ } \Delta}{b3} = \text{Dom } 13 b9 \text{ no } 7^{\text{th}}$
						$\frac{\text{MAJ } \Delta}{9 b5} = \text{Dom } 9$
						$\frac{\text{MAJ } \Delta}{b9} = \text{Dim MAJ } 7$
						

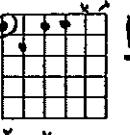
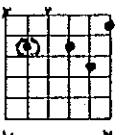
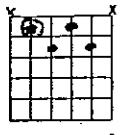
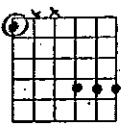
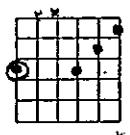
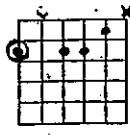
MIN Triads
Bass Notes



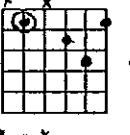
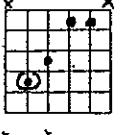
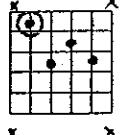
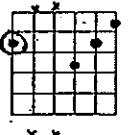
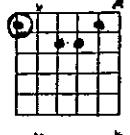
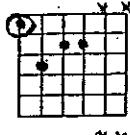
$\frac{\text{MIN} \Delta}{7} = \text{Dom}^7\#5^{b9}_{no7}$



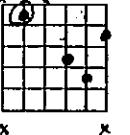
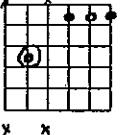
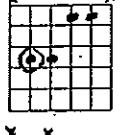
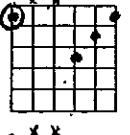
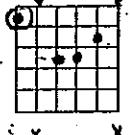
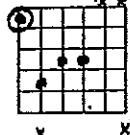
$\frac{\text{MIN} \Delta}{7} = \text{MAJ}^6_{5^{+12}}$



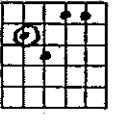
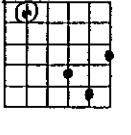
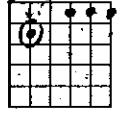
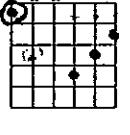
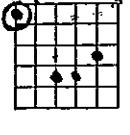
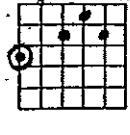
$\frac{\text{MIN} \Delta}{6} = \text{MIN}^7b5$



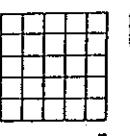
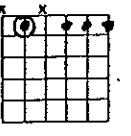
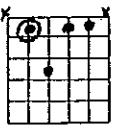
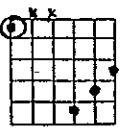
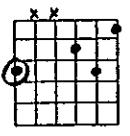
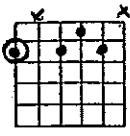
$\frac{\text{MIN} \Delta}{6} = \text{MAJ}^7$



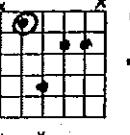
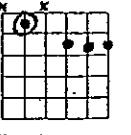
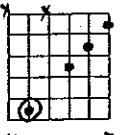
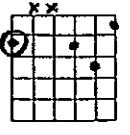
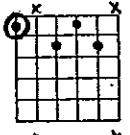
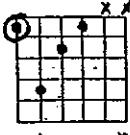
$\frac{\text{MIN} \Delta}{5} = \text{MIN}_5$



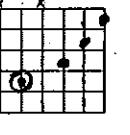
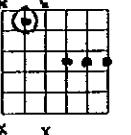
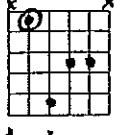
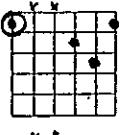
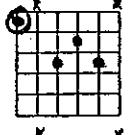
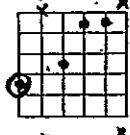
$\frac{\text{MIN} \Delta}{5} = \text{Dom}^{13b9b5}_{\#11no3^{+12}}$



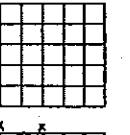
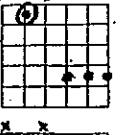
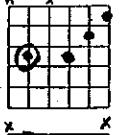
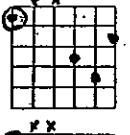
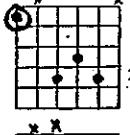
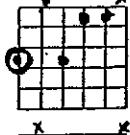
$\frac{\text{MIN} \Delta}{4} = \text{Dom}^9no3$



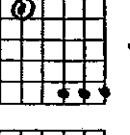
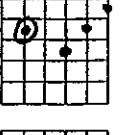
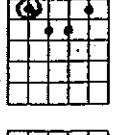
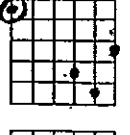
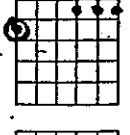
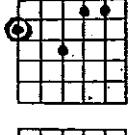
$\frac{\text{MIN} \Delta}{3} = \text{Dim MAJ}^7b13$



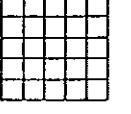
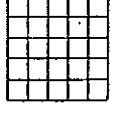
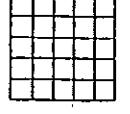
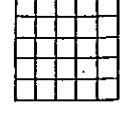
$\frac{\text{MIN} \Delta}{3} = \text{Min}_6$



$\frac{\text{MIN} \Delta}{2} = \text{Dom}^{11b9}$

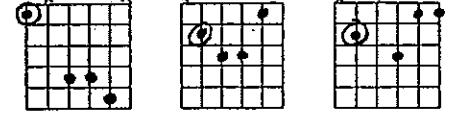
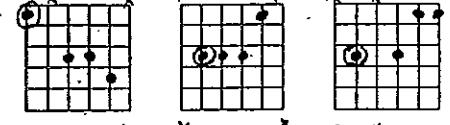
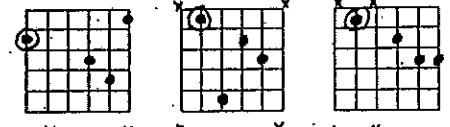
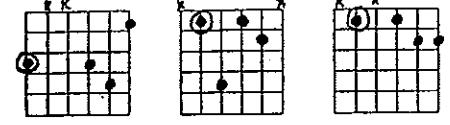
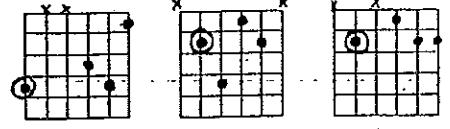
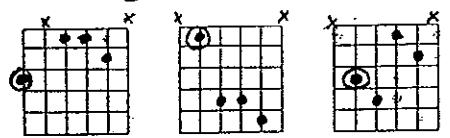
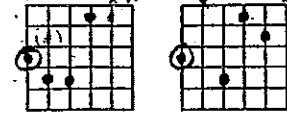
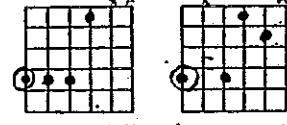
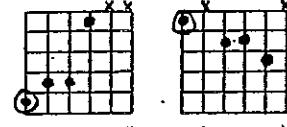
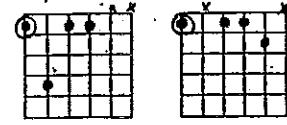
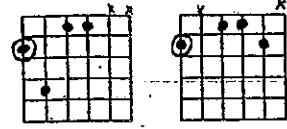
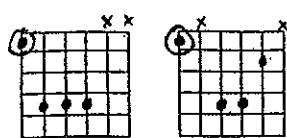


$\frac{\text{MIN} \Delta}{1} = \text{MAJ}^9\#11$



Sus4 Triads

Bass Notes



$\frac{\text{Sus}^4 \Delta}{7} = \text{Dom}^7 b9\#5$

$\frac{\text{Sus}^4 \Delta}{b7} = \text{Maj}^6$

$\frac{\text{Sus}^4 \Delta}{6} = \text{Min}^7 b6$

$\frac{\text{Sus}^4 \Delta}{b6} = \text{Maj}^13$

$\frac{\text{Sus}^4 \Delta}{5} = \text{Dom}^7 \text{sus}4$

$\frac{\text{Sus}^4 \Delta}{\#4} = \text{Twelve Tone}$

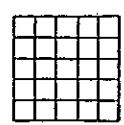
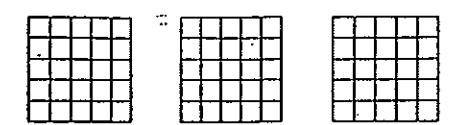
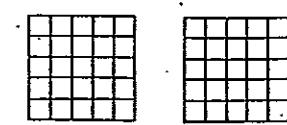
$\frac{\text{Sus}^4 \Delta}{4} = \text{Sus}2$

$\frac{\text{Sus}^4 \Delta}{3} = \text{Dom}^7 b9\#5\#9$
 $\text{Min}^7 b9\#6$

$\frac{\text{Sus}^4 \Delta}{b3} = \text{Maj}^6_9$

$\frac{\text{Sus}^4 \Delta}{9} = \text{Min}^{11}$

$\frac{\text{Sus}^4 \Delta}{b9} = \text{Maj}^7 b5$



SPREAD TRIADS OVER BASS NOTES

THE TERM SPREAD TRIAD OVER BASS NOTE IMPLIES A TRIAD IN WHICH THE MIDDLE NOTE HAS BEEN RAISED AN OCTAVE.

Ex. 135

CLOSED

$\textcircled{6}$ $\underline{\textcircled{8}}$ = CMaj

SPREAD OR OPEN

$\textcircled{6}$ $\underline{\textcircled{8}}$ = CMaj

WHENEVER POSSIBLE, THE SPREAD TRIADS OVER BASS NOTES HAVE BEEN REDUCED TO SEVENTH CHORD STRUCTURES.

Ex. 136 $\frac{E}{C} = \text{CMaj}^{\#5} = C \overline{E G\# B}$
1 3 #5 7

BECAUSE $\frac{E}{C}$ IS A TYPE OF CMajor CHORD IT WILL BE LISTED IN THE MAJOR CHORD CATALOGUE. THE VOICINGS LABELED "TWELVE TONE TYPE" ARE DERIVED FROM THE CHROMATIC SCALE. THESE ONLY INCLUDE CHORDS WITH THREE CONSECUTIVE CHROMATIC TONES, AS IN: ELYD = C $\overline{E A\# B}$

\overline{C} $\overline{E A\# B}$
 $3\frac{1}{2}$ STEP INTERVALS

MAJOR TYPESpread Triads
Bass Notes (C)

Minor Type

Spread Triad
Bass Notes (C)

			Dm C
			Em C
			F#m C
			Dm C
			Am sus4 C
			B#sus4 C
			Dsus4 C
			Asus4 C
			D#sus4 C
			Esus4 C
			Asus4 C
			A#sus4 C
			Abc C
			Dope C

Dom. 7 Type Spread Triads
Bass Notes (C)

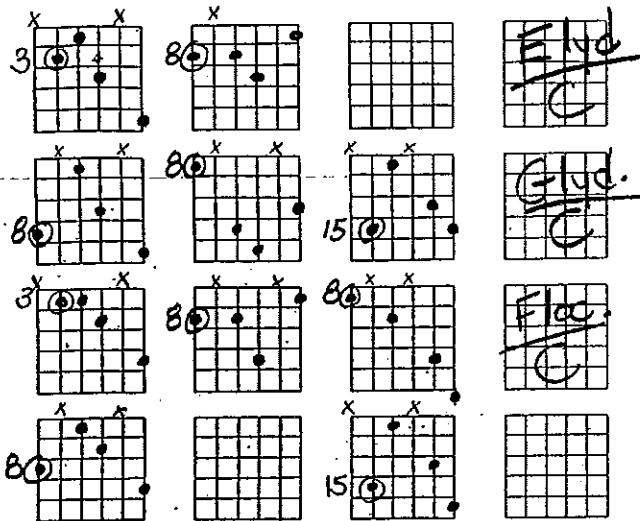
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3 (x) 8 (x) 8 (x)	8 (x) 8 (x) 8 (x)	x (x) x (x) x (x)	A (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	B (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	D (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	F# (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	D (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	G (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	B (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	D (x) G (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	E (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	G (x) C (x)
3 (x) x (x) 8 (x) x (x)	8 (x) x (x) 8 (x) x (x)	x (x) x (x) x (x)	B (x) D (x) G (x) C (x)

Dom. TypeSpread Triads
Bass Notes (C)

			D7 C
			D7 C
			D7sus4 C
			F#sus4 C
			Absus4 C
			A11th C
			Bb11th C
			D711th C
			E11th C
			Bb11thc. C
			Db11thc. C

Diminished Type Spread Triads
Bass Notes (C)

Twelve Tone Type Spread Triads
Bass Notes (C)

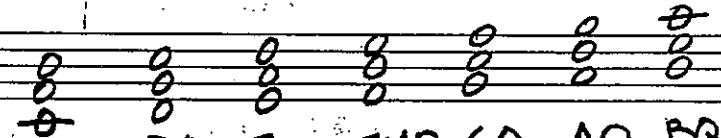


QUARTAL VOICINGS

QUARTAL VOICINGS ARE CONSTRUCTED BY THE SUPERIMPOSITION OF DIATONIC FOURTH INTERVALS. THE THREE-PART QUARTAL VOICING IS MOST COMMONLY USED BECAUSE IT FUNCTIONS NICELY IN AN UPPER-STRUCTURE CAPACITY. FOR THIS REASON THE (Q) NOMENCLATURE HAS BEEN DEVISED.

THREE PART QUARTAL VOICINGS

Ex. 137

CMAJ. 
CQ+4 DQ EQ F#AQ GQ AQ BQ

Ex. 138

(a) $F + 4Q = F \overset{+4}{\nearrow} \overset{P4}{\nearrow} B E \rightarrow 1 \ #4 \ 7$

(b) $CQ + 4 = C \overset{P4}{\nearrow} F \overset{+4}{\nearrow} B \rightarrow 1 \ 4 \ 7$

(c) $GQ = G \overset{P4}{\nearrow} C \overset{P4}{\nearrow} F \rightarrow 1 \ 4 \ b7$

FOUR, FIVE, AND SIX-PART QUARTAL VOICINGS HAVE NOT BEEN SPECIFICALLY LABELED.

3 part - Quartal Voicings MAJOR SCALE

R	2	3	4	5	6
<img alt="Guitar chord diagram for Root position R: E-A-D					

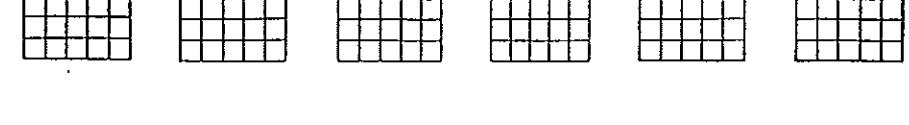
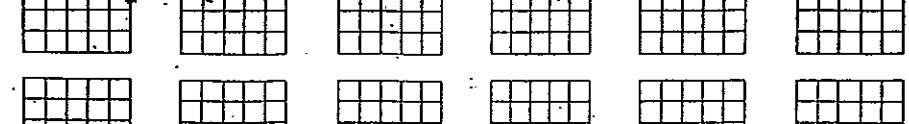
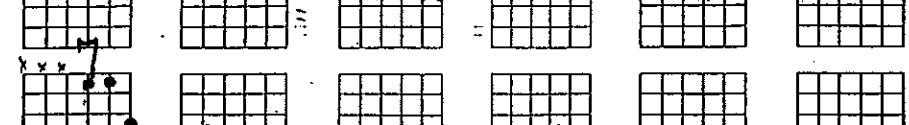
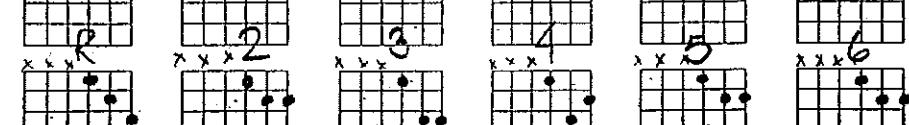
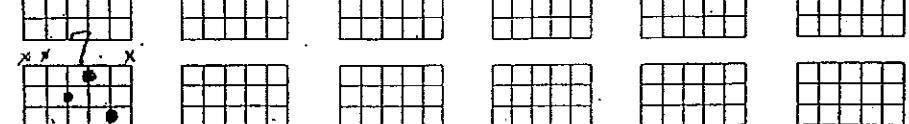
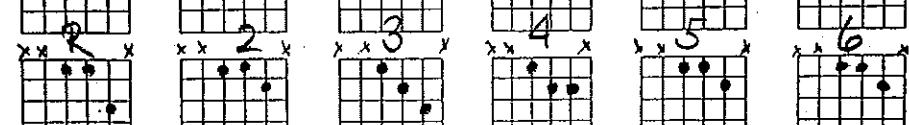
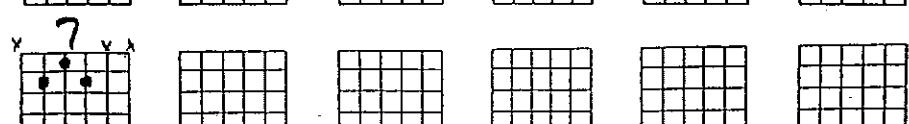
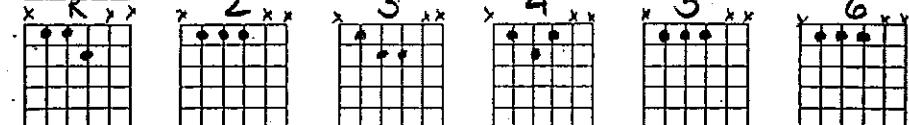
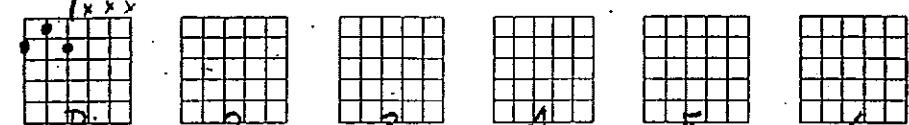
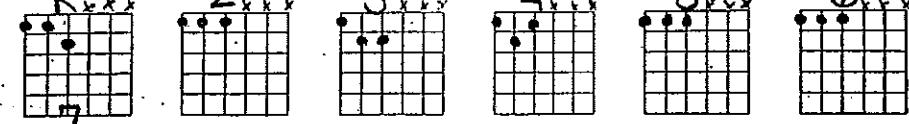
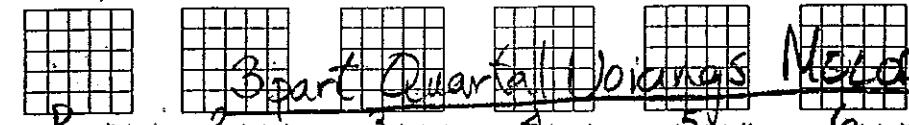
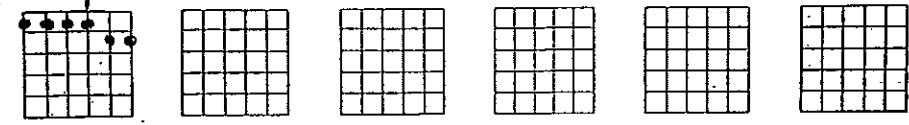
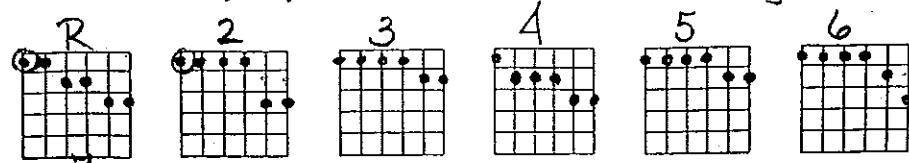
4 part - Quartal Voicings MAJOR SCALE

R	2	3	4	5	6

5 part - Quartal Voicings MAJOR SCALE

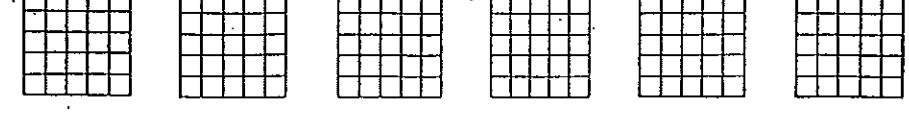
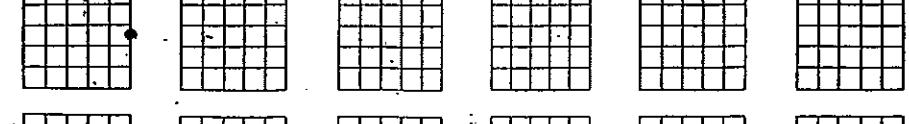
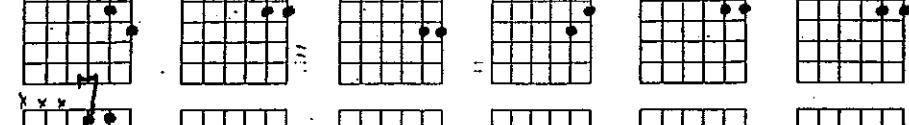
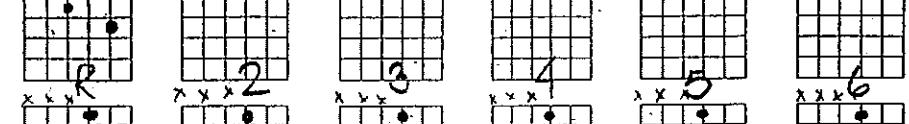
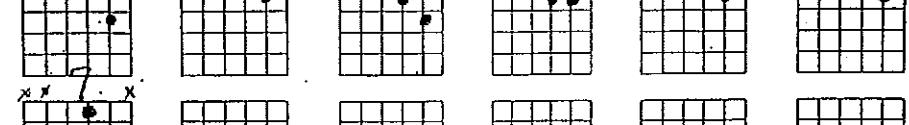
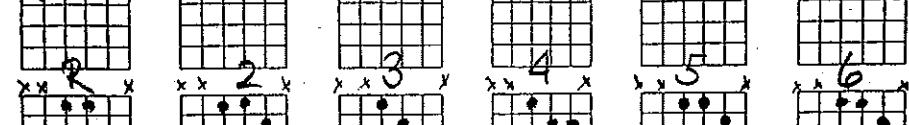
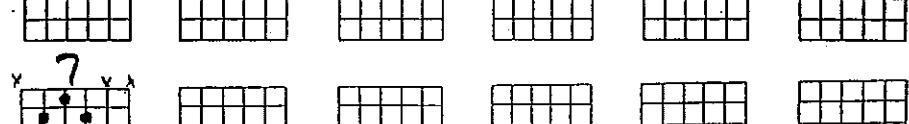
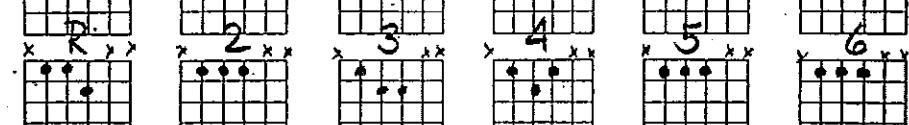
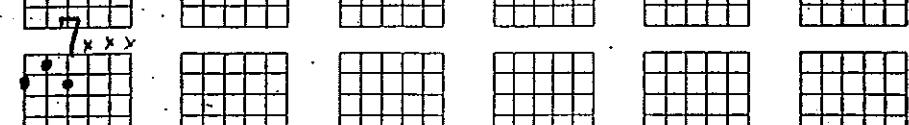
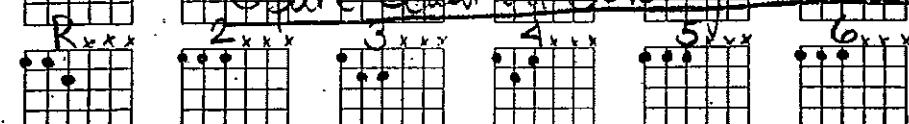
R	2	3	4	5	6

6 part - Quartal Voicings MAJOR SCALE



3 part Quartal Voicings

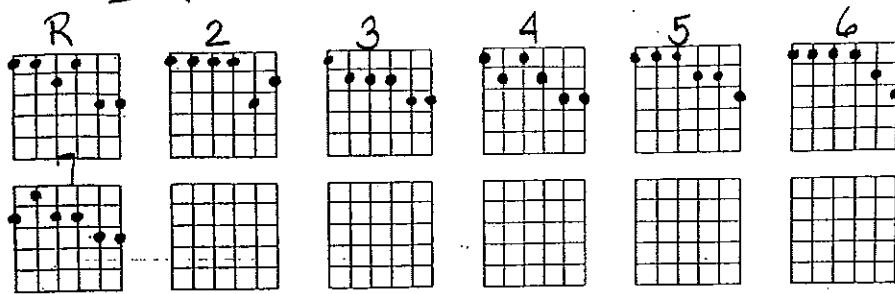
Melodic Minor Scale



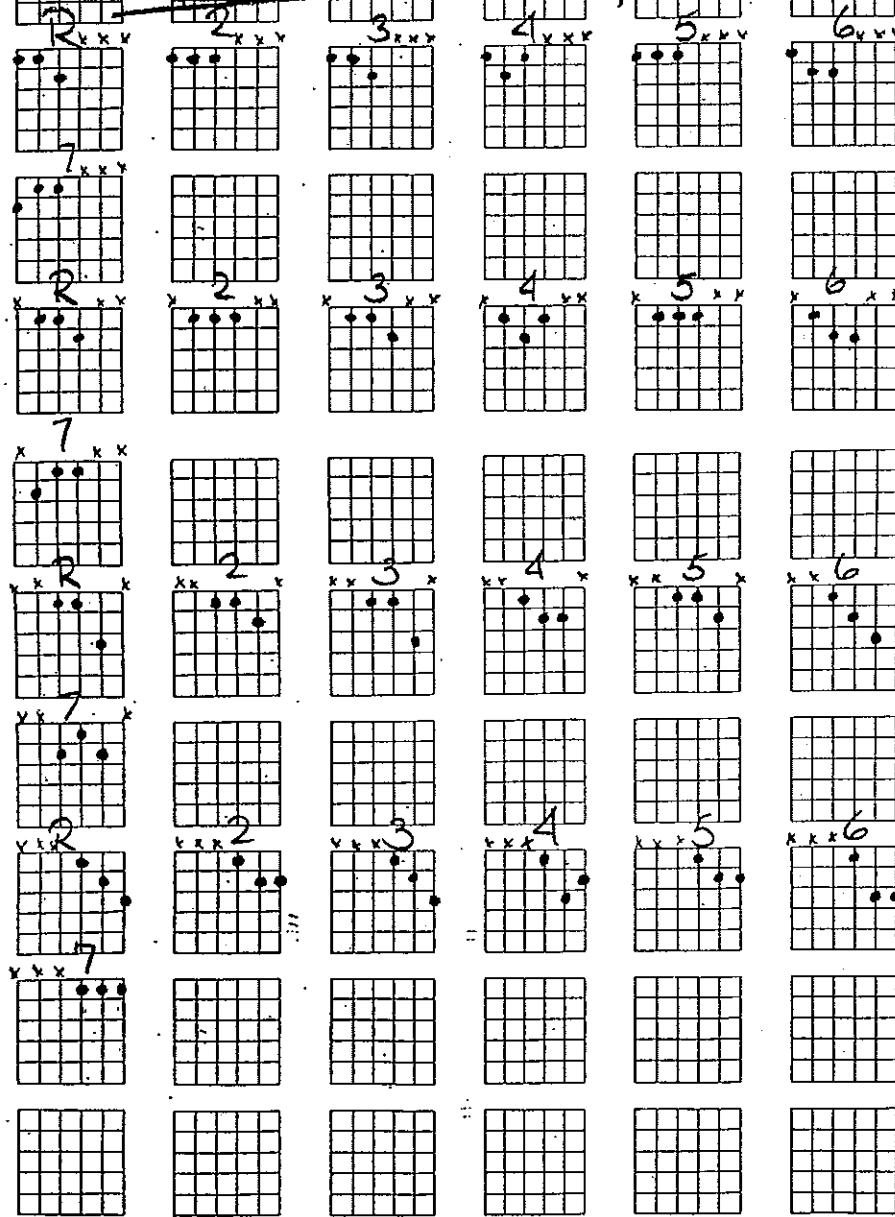
4part - Quartal Voicings Melodic Minor

R	2	3	4	5	6
		<			

6 part-Quartal Voicings Melodic Minor



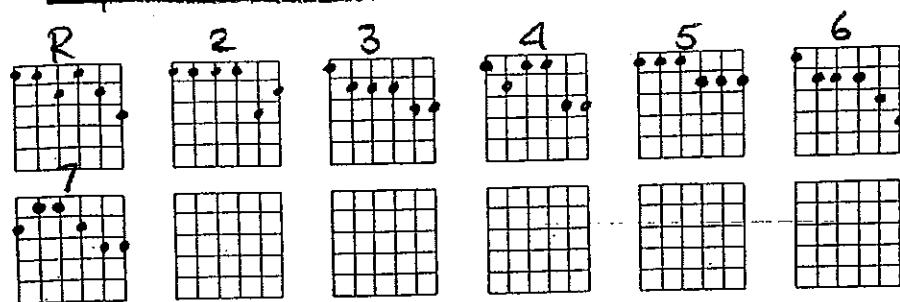
3 part-Quartal Voicings Harmonic Minor



4 Part-Quartal Voicings Harmonic Minor

R	2	3	4	5	6
	<img alt="Guitar fretboard diagram for 2 chord in Harmonic				

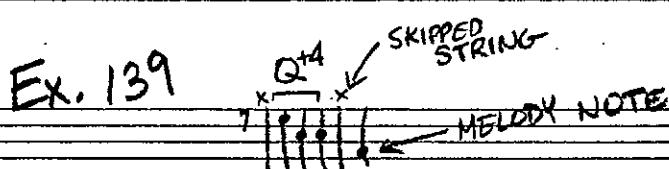
6 part Quartal Voicings Harmonic Minor



SKIPPED STRING VOICINGS

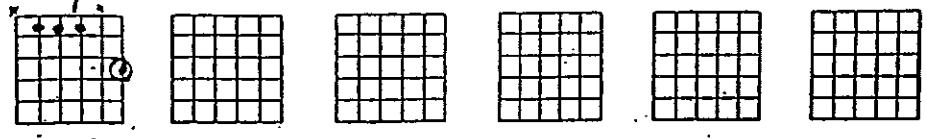
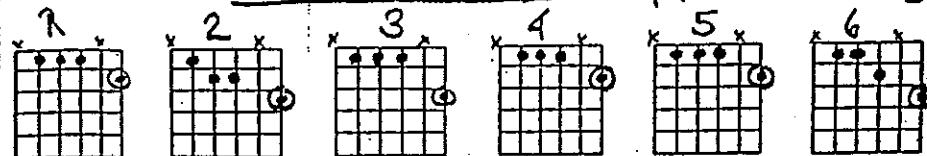
SKIPPED STRING VOICINGS ARE PARTICULARLY USEFUL ON THE GUITAR.

THEY CONSIST OF A QUARTAL TYPE VOICING ON THE E,A,D OR A,D,G STRINGS AND A MELODY NOTE TWO STRINGS ABOVE.

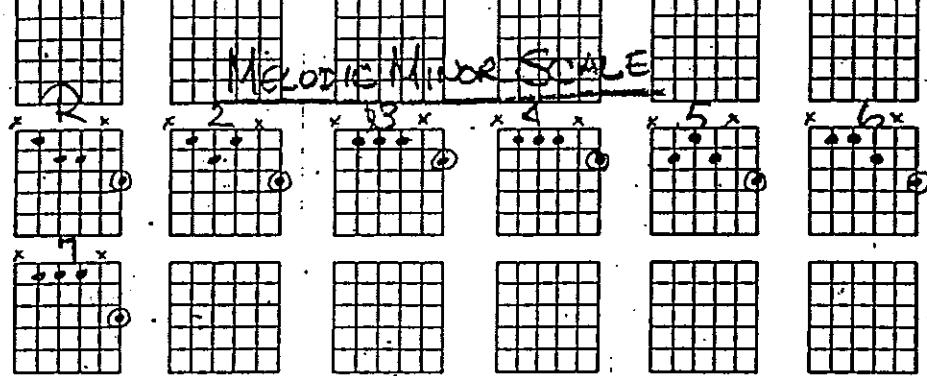


THE VOICING ABOVE IS COMPRISED OF THE NOTES E,B^b,E^b,D^b. ON ITS OWN THIS CHORD IS INCOMPLETE BUT IF PLAYED OVER CERTAIN BASS NOTES IT PRODUCES SUCH CHORDS AS : F#^{#3}, C^{7#9b9}, E^{7b9}, A^{7b5}, D^{b-6}, EMAJ^{#11#5}, G^{07b13}. TRY TO DISCOVER ALL THE SUBSTITUTION POSSIBILITIES OF EACH FORM.

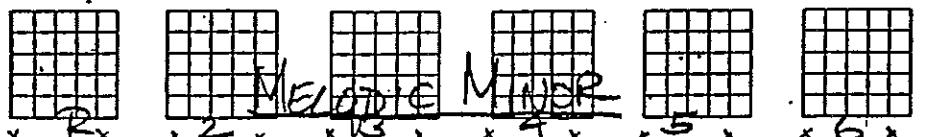
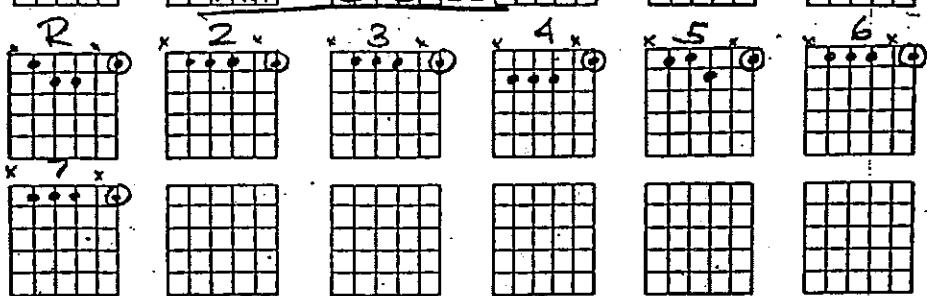
MAJOR SCALE Skipped string Voicings



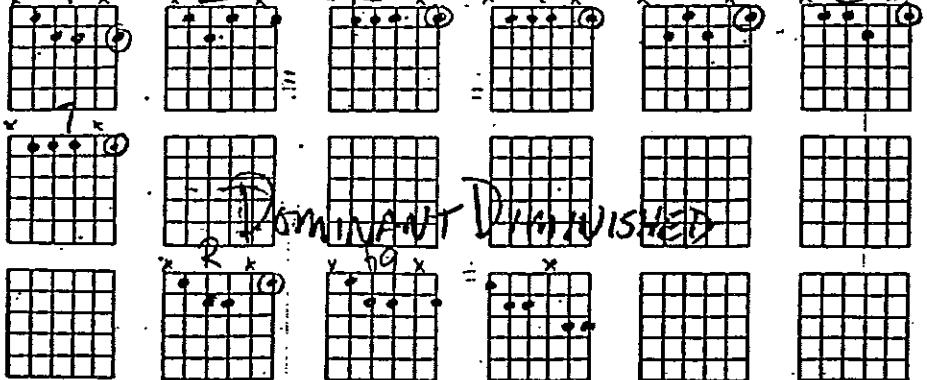
Melodic Minor Scale



Major Scale



Melodic Minor



Dominant Diminished

Skipped String Voicings

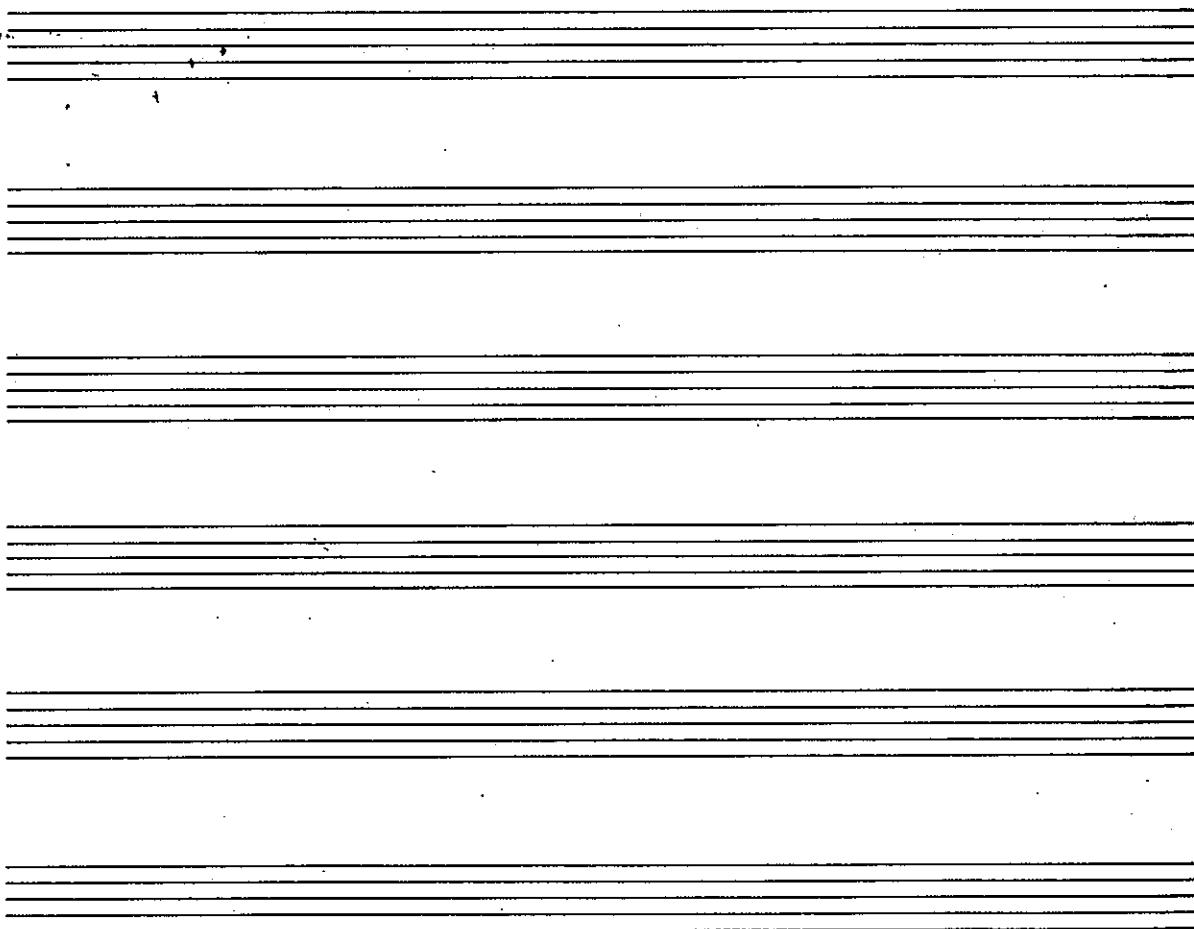
Here is an example of using skipped string quartal voicings in an F# blues.

- Beato

A handwritten musical score for guitar, consisting of six staves of sixteenth-note chords. The chords are primarily quartal voicings (four-note chords) with specific fingers indicated by numbers (1, 2, 3, 4) above or below the notes. The score includes various chord progressions such as D7, G7, C7, F#7, B7, and D7. Fingerings like '1(3)' and '2(3)' are used to indicate specific voicings. A bracket labeled 'V synth' covers several measures. The score concludes with a section labeled 'etc.' followed by six blank staves for continuation.

OPEN STRING VOICINGS

THIS SECTION INCLUDES SOME OF MY FAVORITE OPEN STRING VOICINGS. THE OPEN STRING(S) CAN OCCUR AS ANY MEMBER OF THE CHORD. PLAY THROUGH ALL THE CHORDS PUTTING A CHECK NEXT TO YOUR FAVORITES. IT IS ALSO A GOOD IDEA TO ORGANIZE THE CHORDS INTO PROGRESSIONS IN ORDER TO REMEMBER THEM.



Open String Voicings - Bass

D^{6sus9} A_MA^{9sus9} F#_Sus9/3 Ab-9 F_MA⁹ C_MA^{9#4}

 F#_Sus9/3 G_MA^{9/13#4} Ab-11b6 F#^{7/6}_Sus9 F_MA^{9#11} Esus9add8

 F#-11b6 B_b_MA^{7/6#11} D-9/11 F_MA⁷⁹ E_MA⁹ E_MA⁹

 D_MA^{7/69} D^{b7#5} E C Eb-7b6 E-add9 C#-9

 B^b-b6b2 B^{9sus9}/3 D-69 G^{9/13#11} F#-11 D/G

 D^b D^{add9} B^{b6#11} C#-9/11 D^{11add3#5} C^{9/13}

 F#^{7sus9/3} C^{#7/6sus9} C^{9#11} D^{7sus9/3} C_MA^{7/6#11} C#-9

 F^{lyd} C^{#7alt.} F_MA⁷ G^{#9b5} C-9 G-7b6

 G^{#7b6} A^{9sus9} C^{#7#5bs} C-9/11 E^{b9sus9} G^{#7b6}

D MA⁶/susA A⁹ *A add9*
 E^{b2H} B-11bs Ab lyd.
 G MA⁷/6

C⁷_{#5} A-9 F MA⁷/G E^{07MA7} Ab7bs B^{bMA7#11} E MA⁷/9

C^{b7b6} F^{b7bs} E^{7sus9/6} E^{b7alt} DMA^{-7bs} D/C[#] G/B
 C[#] D^{b7m7m} D^{dM} C^{b7alt} C^{b7alt} B^{b-11bs} A add9

D/A G D/G F MA⁷/G G^{#10} E/G D^{b7} E^{b10c}

Ab7#9 B^b C^{b-11bs} G^{b10c} D-1/9 E/F C/B

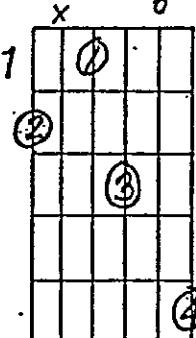
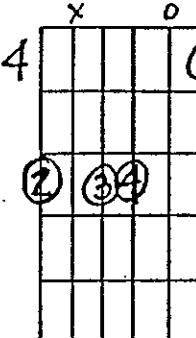
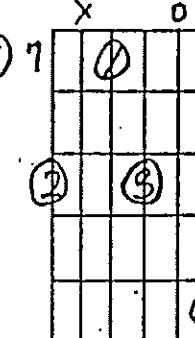
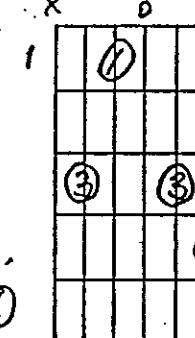
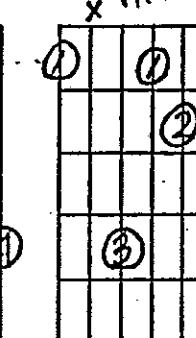
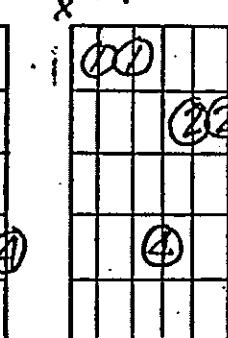
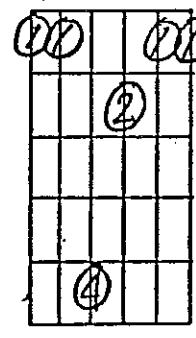
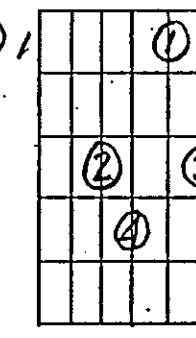
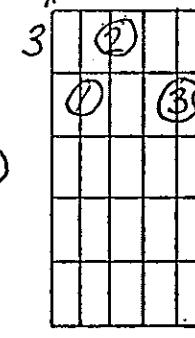
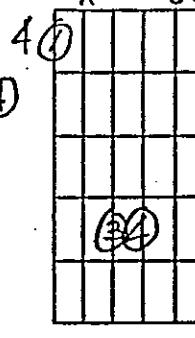
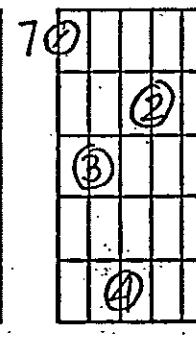
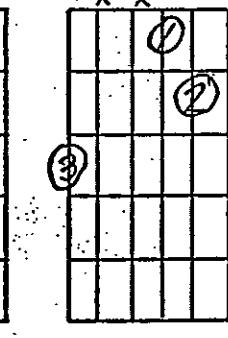
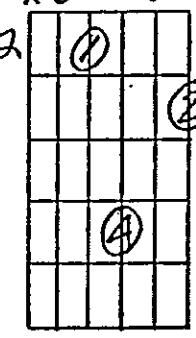
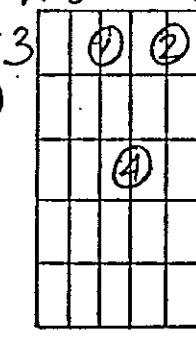
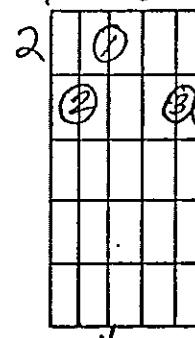
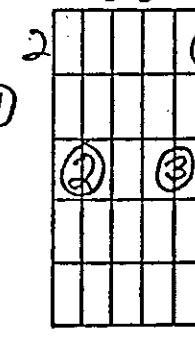
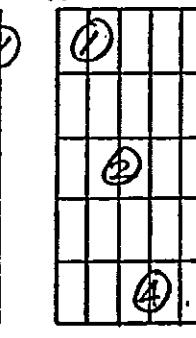
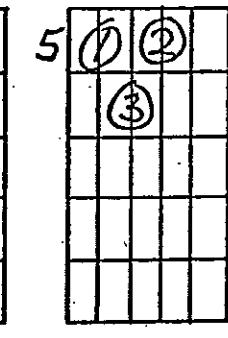
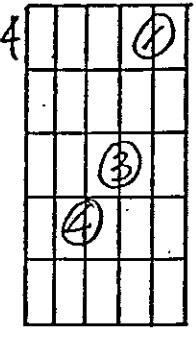
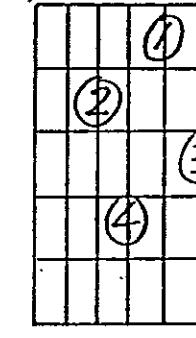
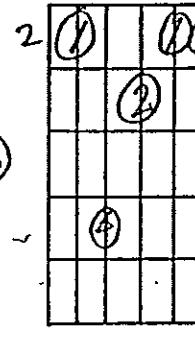
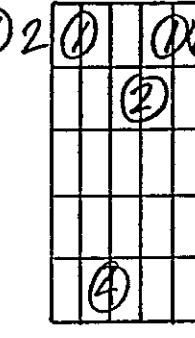
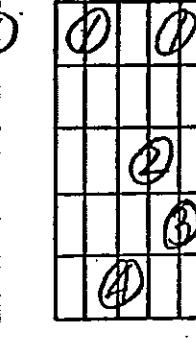
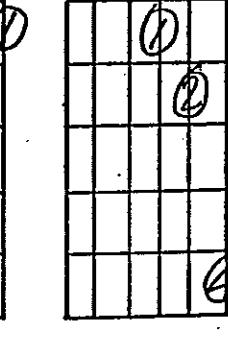
D^{b7} D^{7sus9} D^{b7alt} D^{b7} Ab MA^{6#5} F^{b7phryg} E^{b5}

D^{11bs} G MA^{13#11} A^{7alt} Ab7H C^{b-9} G sus^{9/3} E^{b7bs}

G^{Ab} G^{b10b5} D^b F^{#7b6} G^{10d} A-7b6 A sus²

G^{13b9} A lyd E add9 D/G A- B/C C^{*7b5}

Open String Voicings Cont.

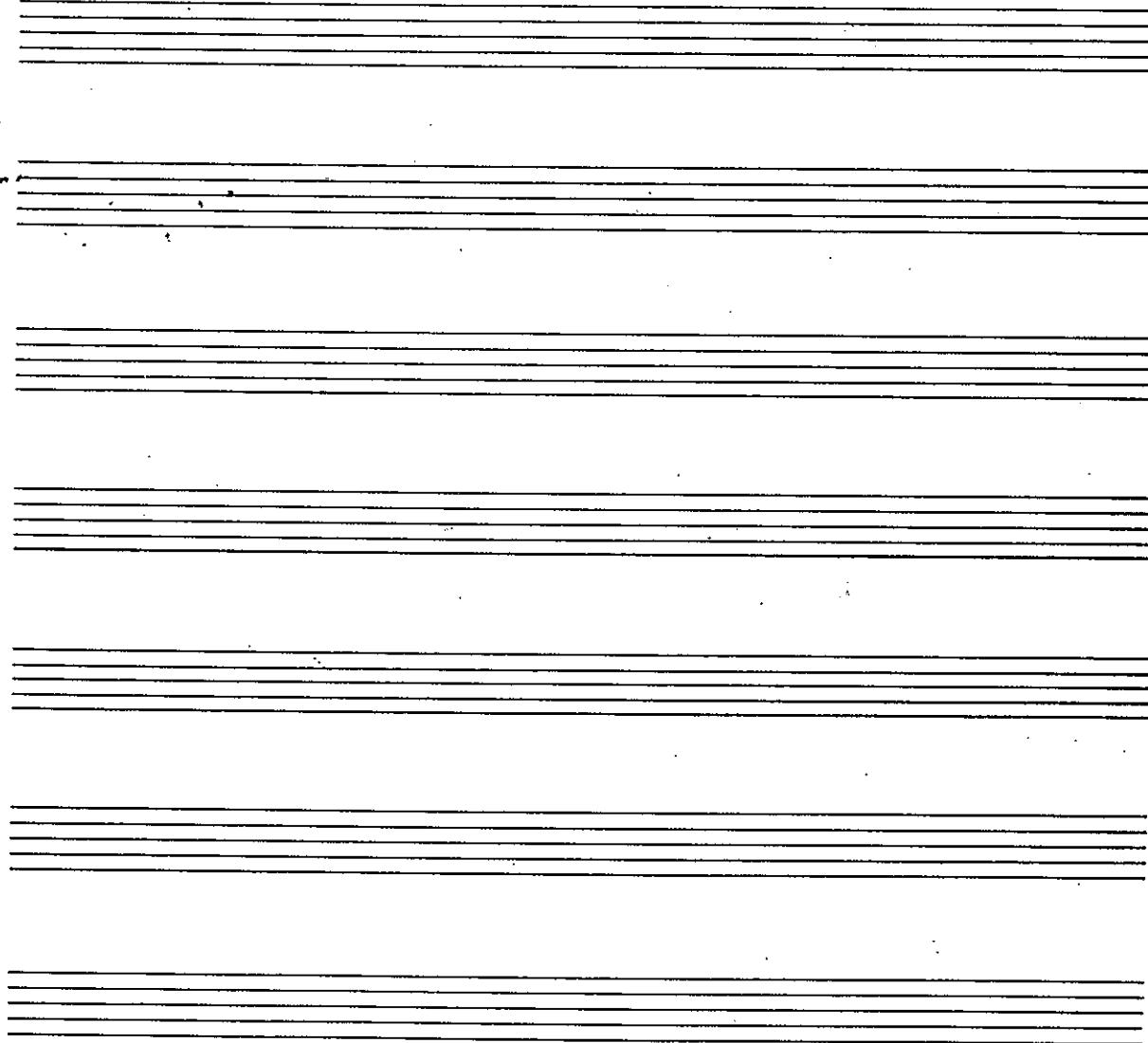
<p><i>F#13sus4/3</i></p> 	<p><i>Bb alt. dom loc.</i></p> 	<p><i>C#9b6</i></p> 	<p><i>C-9b6</i></p> 		
<p><i>x 0 0</i></p> <p>1 (1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>4 (1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>7 (1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>1 (1) (2) (3) (4)</p>		
<p><i>x Alt. Dom</i></p> 	<p><i>x Min 11b6</i></p> 				
<p><i>MAJ9sus4</i></p> 	<p><i>A-7/9b6</i></p> 	<p><i>D#Lyd.</i></p> 	<p><i>G#1oc.</i></p> 	<p><i>Bsus4/3/9</i></p> 	<p><i>Db-</i></p> <p><i>G</i></p> 
<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x x 0</i></p> <p>(1) (2) (3) (4)</p>
<p><i>A-9</i></p> 	<p><i>Aphrygian</i></p> 	<p><i>Cadd9</i></p> 	<p><i>C#Locrian</i></p> 	<p><i>E Anyfret</i></p> 	<p><i>E 7b6</i></p> 
<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>	<p><i>x 0 0</i></p> <p>(1) (2) (3) (4)</p>
<p><i>Alydian</i></p> 	<p><i>Anyfret</i></p> 	<p><i>E#- E-</i></p> 	<p><i>E Lyd.</i></p> 	<p><i>(0)(0)0</i></p> 	<p><i>(0)(0)0</i></p> 

	G	E 1alt.	G#1alt.	Alyd.	Elyd.	EMA13
2	(1) (1) 5 2 (3)(4)	(1) (2) (3)	(1) 4 (2) (3)(4)	(1) 2 (3)(4)	(1) 9 (1) (2) (3)(4)	(1) 11 (2) (3)
4	E7sus9/9 x 0 (2)(3)(4)	G13sus9/3 x 0 (2)(3) (4)	Elyd. 5 (3)(3)(4)	MAJ add 9 5 (4)	Min7b6 x (Aeolian) (1) 5 (1) (2)(3)(4)	Alt. dom 0 xx
	Minble Aeolian (1) (1) (1) (2) (3)(4)	E-9 0 0 (1) (2)(3) (4)	G13b5 0 0 (1) (2)(3) (4)	Dsus4 0 xx (1)(1) (2) (3)	Elyd. 0 (1)(1) (2) (3)	F#add9 x 0 0 (2)(3)
2	F#-11b5 x 0 0 (1) (1) (4)	B7sus9/9 x 0 (1) (2) (3) (4)	Bb MA9#5/4 x 0 (1) (2)(3) (4)	C#7sus5#9 x 0 0 (1) (2)(3) (4)	D MA7/9 x 0 0 (1) (2)(3)(4)	E- MA7/9 0 0 (1) (2) (3) (4)

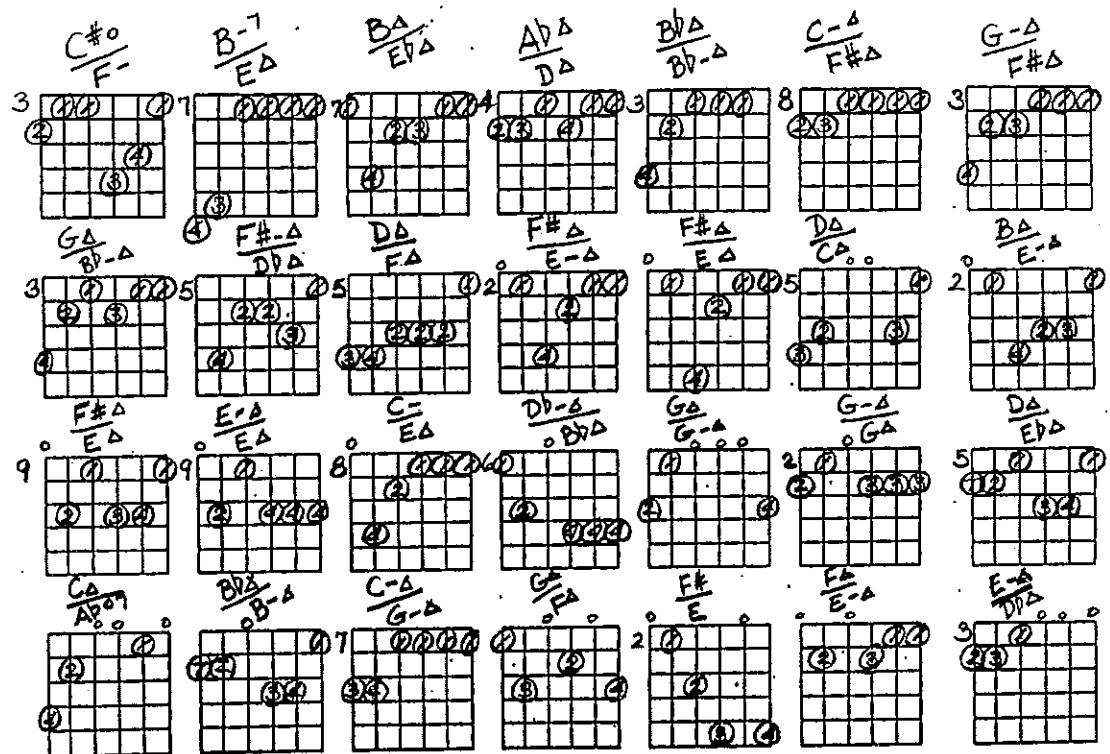
POLYCHORDS (TRIADS OVER TRIADS)

THE POLYCHORDS IN THIS SECTION
ARE MOVEABLE BUT HAVE BEEN SPECIFICALLY
TABLED FOR EASIER UNDERSTANDING.

THESE KIND OF VOICINGS WORK WELL FOR
INTRO'S AND ENDINGS WHERE THERE
IS MORE HARMONIC FREEDOM.



POLYCHORDS



USING COMPI NG VOICINGS IN NEW WAYS

THE COMPI NG VOICINGS ON THE FOLLOWING PAGE MAY BE USED IN A VARIETY OF WAYS. TO DEMONSTRATE, LET'S LOOK AT SOME POSSIBLE SUBSTITUTIONS FOR E^b7alt.

Ex. 140 (a) E^{b7#5} = 3 #5 b7 #9

Sub. G^{M7b5} = G B C# F#
= 1 3 b5 7

(b) E^{b7b9#5} = b9 3 #5 R

Sub. E^{-M7} = E G B D#
= 1 b3 5 7

(c) E^{b7b9#5} = b7 b9 3 #5
D^b F^b A^b C^b

Sub. D^b-b5 = 1 b3 b5 b7

ANY OF THESE SUBSTITUTIONS (AND THEIR INVERSIONS) WILL WORK IN PLACE OF E^b7alt. BECAUSE THEY ALL SHARE THE SAME PARENT MELODIC MINOR SCALE (E MEL. MIN.) CONSULT THE SUBSTITUTION SECTION FOR FURTHER APPLICATIONS.

Some Basic Comping Voicings + Their Inversions

R	3 rd	5 th	6 th	Extensions	

MAJ⁶

MAJ⁷

Min⁷

Dom⁷

Min^{7sus4}

Dom^{7sus4}

Dim^{MA7}

Min^{11 MA5⁷}

CONSTRUCTING CHORD SCALES

CHORD SCALES FOR COMPING AND SOLVING
MAY BE CONSTRUCTED FROM UPPER-STRING
VOICINGS. FOR DEMONSTRATION PURPOSES LET'S
USE AN F⁷ CHORD. WHAT I WOULD FIRST
DO IS DECIDE ON AN APPROPRIATE SCALE,
IN THIS CASE WE'LL USE F MIX#II. THEN,
USING THE PARENT MELODIC MINOR SCALE,
I WOULD LIST ALL OF THE CHORDS GENERATED
BY THE SCALE.

Ex. 141 C-MA⁷ D^{1554 b13} EbMA^{7#9} F^{7#11} G^{7 b13} A-^{9 b5} B^{7#11 b9}_{b5 b5}

NEXT I WOULD ISOLATE ALL OF THE CHORDS
WHOSE ROOT WAS A BASIC CHORD TONE OF
F⁷.

F⁷
1 3 5 b7

Ex. 142 F^{7#11} A-^{9 b5} C-MA⁷ EbMA^{7#9}

OUT OF THESE CHORDS I WOULD PICK
TWO, IN THIS CASE C-MA⁷ AND EbMA^{7#9},
ON WHICH THE SCALE WOULD BE BASED. BY
ALTERNATING THESE CHORDS AND THEIR

INVERSIONS AND MIXED SCALE MAY BE BUILT
IN THE TOP VOICE. THIS MAY BE DONE
BY ALTERNATING VOICINGS OR IN ANY NUMBER
OF WAYS.

EX. 143

F¹³ C^{MA7} Eb^{MA7} C^{MA7} C^{MA7} Eb^{MA7} F⁹ (A^{7b5})

REMEMBER, YOU MAY MIX TOGETHER ANY
OF THE DROP VOICING GROUPS FOR THESE
PURPOSES.

[A blank area containing ten sets of five-line music staves for practice.]

MAJOR SCALE (Bebop) Chordal Scales ①

R	2	3	4	5	6
	<img alt				

Heolian (Minor)

x x R	x x 2	x x 3	x x 4	x x 5	x x 6
		<img alt="Guitar chord diagram for Heolian mode, 3rd position, 6th			

Dom⁷ (Altered Dom)

Chord Scales ③

R	b9	#9	x x 3	#4	#5
					<img alt="Guitar chord

DIMINISHED SCALE VOICINGS

THE ACCOMPANYING DIMINISHED VOICINGS CAN BE USED IN TONIC OR DOMINANT SITUATIONS, DEPENDING ON FRET POSITION. MOST OF THE VOICINGS ARE DERIVED FROM THIS SCALE PATTERN. Ex. 144



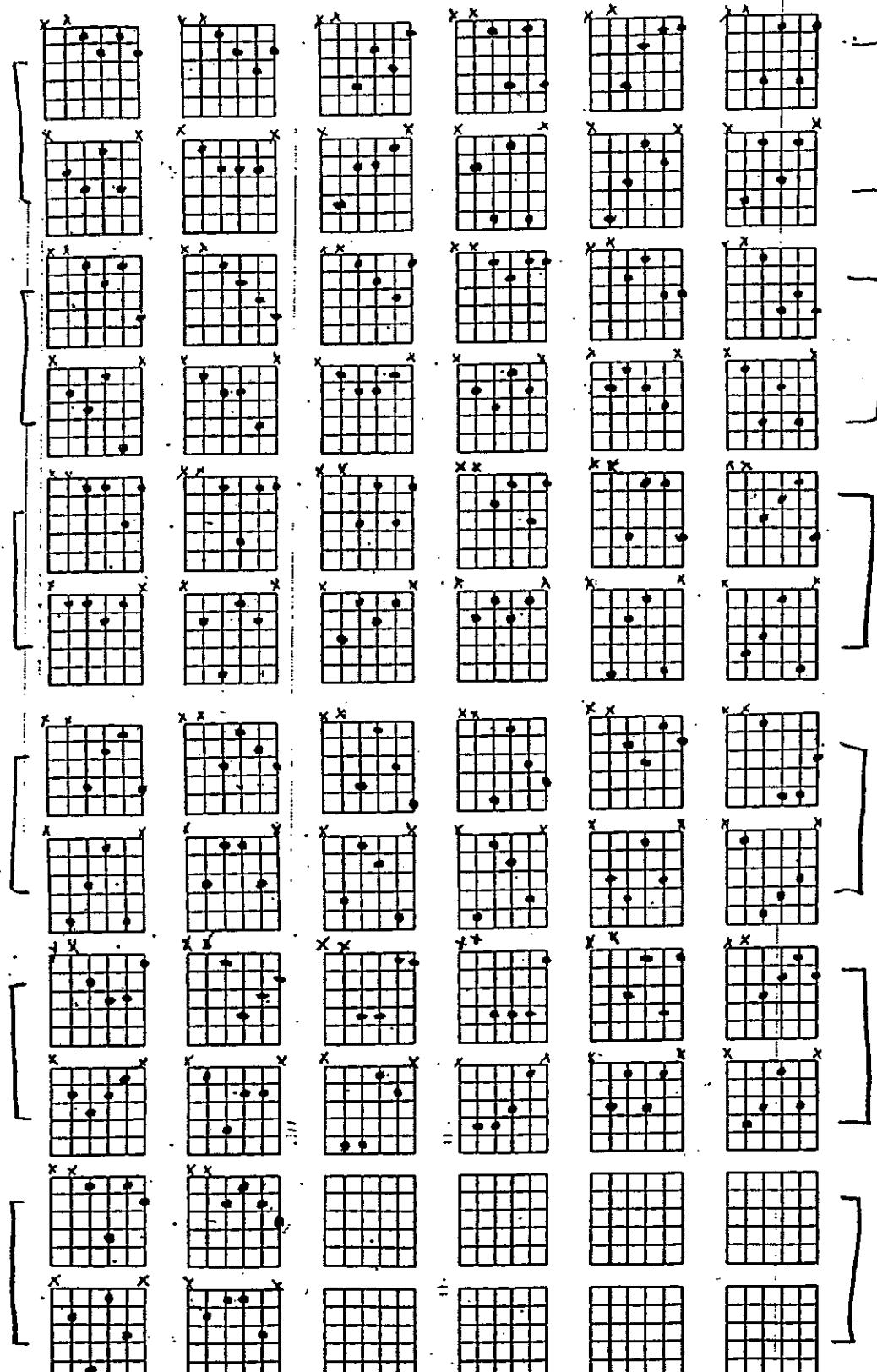
THE OPEN E AND A STRINGS WORK NICELY AS BASS NOTES FOR THESE TYPE VOICINGS. Ex. 145 (a) A⁷b⁵b⁹ (b) E⁹M⁹

THE VOICINGS ARE GROUPED IN PAIRS BECAUSE THEY ARE THE SAME SHAPES TRANSPOSED.

Ex. 146

REMEMBER, ALL OF THE VOICINGS ARE MOVEABLE BY MINOR THIRDS.

Dim⁷ Type Comping Voicings



STRETCH VOICINGS

FOR LACK OF A BETTER TERM, THE FOLLOWING HARMONIES ARE CALLED STRETCH VOICINGS. I RECOMMEND THAT YOU PRACTICE THESE VOICINGS FOR NO MORE THAN TEN MINUTES AT A TIME. THIS WILL PREVENT ANY LEFT HAND DISCOMFORT CAUSED BY THE REACHES INVOLVED. IF YOU DO EXPERIENCE SOME PAIN IT MAY SIMPLY BE RELATED TO THE STRETCHING OF THE LEFT HAND MUSCLES.

THIS PAIN HOWEVER SHOULD DIMINISH AS YOUR LEFT HAND MUSCLES BECOME MORE ACCUSTOMED TO THE STRETCHES.

I WOULD ALSO LIKE TO REMIND YOU THAT ALL OF THESE VOICINGS CAN BE MOVED MODALLY ON THE FINGERBOARD.

Ex. 147

The musical example consists of a series of six chords written on a single staff. The chords are: C major (root position), G major (root position), C major (root position), G major (root position), C major (root position), and G major (root position). Above the staff, there is a bracketed label "MODAL MOVEMENT IN C MAJ." with an arrow pointing from the first chord to the last. Below the staff, there is handwritten text: "ORIGINAL VOICING FROM KEY OF C MAJ."

STRETCH VOICINGS

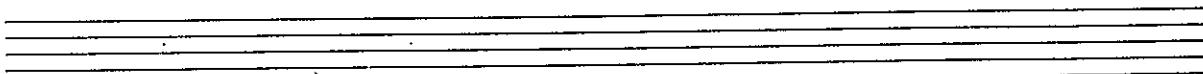
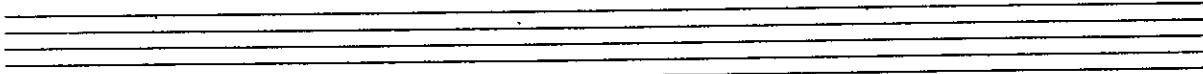
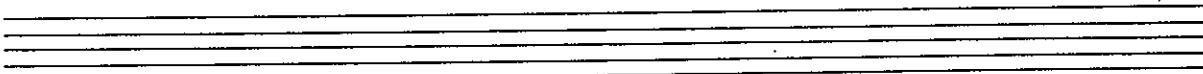
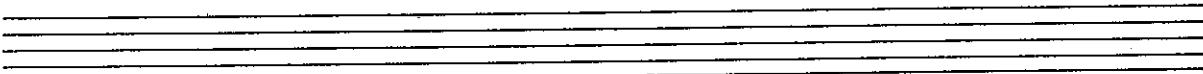
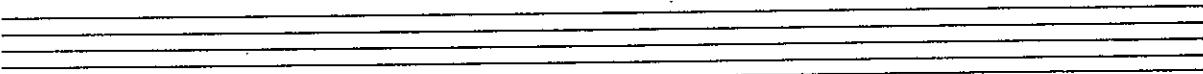
\times	$C_{MA}^{6/9}$	$C_{MA}^{8/9}$	$C_{MA}^{9/9}$	$C_{MA}^{10/9}$	$C_{MA}^{11/9}$	$C_{MA}^{12/9}$	$C_{MA}^{13/9}$
7	\times	$C_{MA}^{6/11}$	$C_{MA}^{8/11}$	$C_{MA}^{9/11}$	$C_{MA}^{10/11}$	$C_{MA}^{11/11}$	$C_{MA}^{12/11}$
3	\times	$C_{MA}^{6/7}$	$C_{MA}^{8/7}$	$C_{MA}^{9/7}$	$C_{MA}^{10/7}$	$C_{MA}^{11/7}$	$C_{MA}^{12/7}$
2	\times	$C_{MA}^{6/6}$	$C_{MA}^{8/6}$	$C_{MA}^{9/6}$	$C_{MA}^{10/6}$	$C_{MA}^{11/6}$	$C_{MA}^{12/6}$
5	\times	$C_{MA}^{6/5}$	$C_{MA}^{8/5}$	$C_{MA}^{9/5}$	$C_{MA}^{10/5}$	$C_{MA}^{11/5}$	$C_{MA}^{12/5}$
7	\times	$C_{MA}^{6/12}$	$C_{MA}^{8/12}$	$C_{MA}^{9/12}$	$C_{MA}^{10/12}$	$C_{MA}^{11/12}$	$C_{MA}^{12/12}$
12	\times	$C_{MA}^{6/12}$	$C_{MA}^{8/12}$	$C_{MA}^{9/12}$	$C_{MA}^{10/12}$	$C_{MA}^{11/12}$	$C_{MA}^{12/12}$
3	\times	$C_{MA}^{6/12}$	$C_{MA}^{8/12}$	$C_{MA}^{9/12}$	$C_{MA}^{10/12}$	$C_{MA}^{11/12}$	$C_{MA}^{12/12}$
5	\times	$C_{MA}^{6/12}$	$C_{MA}^{8/12}$	$C_{MA}^{9/12}$	$C_{MA}^{10/12}$	$C_{MA}^{11/12}$	$C_{MA}^{12/12}$
7	\times	$C_{MA}^{6/12}$	$C_{MA}^{8/12}$	$C_{MA}^{9/12}$	$C_{MA}^{10/12}$	$C_{MA}^{11/12}$	$C_{MA}^{12/12}$
12	\times	$C_{MA}^{6/12}$	$C_{MA}^{8/12}$	$C_{MA}^{9/12}$	$C_{MA}^{10/12}$	$C_{MA}^{11/12}$	$C_{MA}^{12/12}$

CHORDAL LINES (ii⁷ II⁷ I^{MA7})

HERE ARE SOME CHORDAL LINES FOR ii⁷ II⁷ I^{MA7} PROGRESSIONS. I HAVE USED SOME SINGLE NOTES FOR VARIETY.

TRY TRANSPOSING THESE TO ALL TWELVE KEYS. TRANSPOSING HELPS YOU TO BETTER UNDERSTAND THE VARIETY OF CHORD FINGERINGS ON DIFFERENT STRING GROUPS.

AFTER MASTERING THESE, WORK OUT SOME OF YOUR OWN FOR MINOR ii II's.



Ex. 148

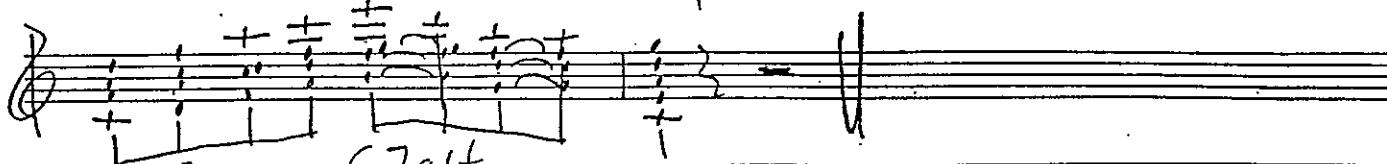
One Measure II V⁷ I MA7

G7

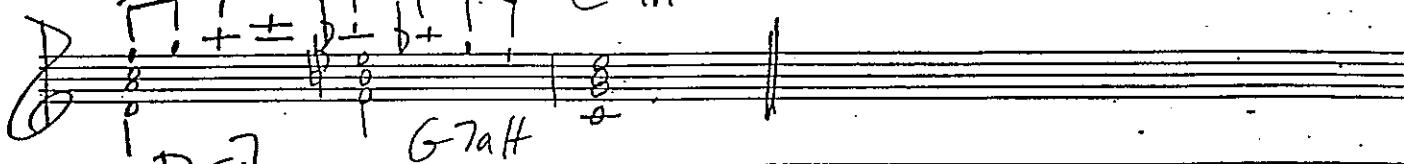
C^b9

in key of C MAJOR

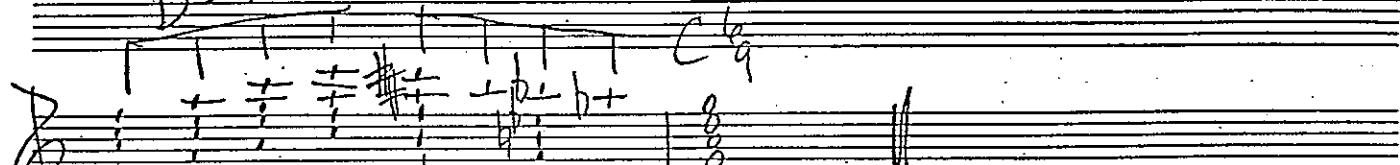
①



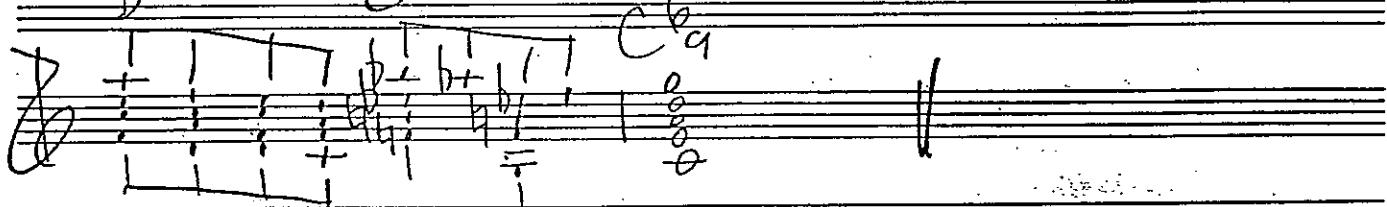
②



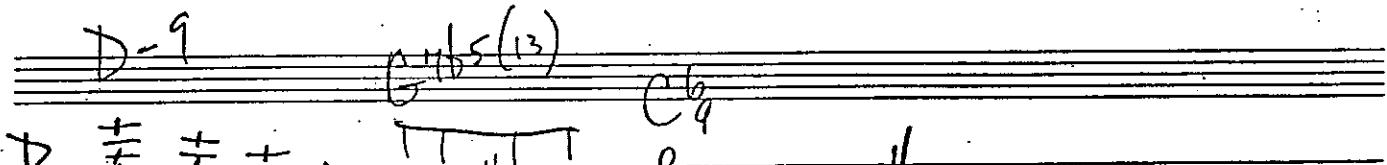
③



④



⑤



D-9

G11b5(13)

C^b9

Ex. 149

single note:

①

② parallel (same chord)

stop

③ C talk

④ C talk loco

Here are some examples of ii? D? FMA?
chord lines in the key of F major the
arrows are used to designate the use of the
same voicing.

CHAPTER 3

SCALES

AND

ARPEGGIOS

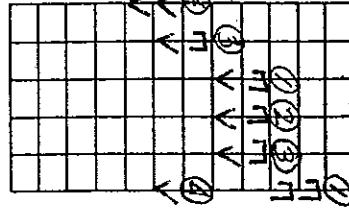
MODE(SCALE) PRACTICE

MODES SHOULD BE PRACTICED EVERY DAY TO WARM-UP THE HANDS AND DEVELOP FINGERBOARD UNDERSTANDING. THEY SHOULD BE PRACTICED TO A METRONOME IN A VARIETY OF RHYTHMS (EIGHTHS, QUARTERS, EIGHT-NOTE TRIPLETS, SIXTEENTHS, SIXTEENTH-NOTE TRIPLETS AND DOTTED RHYTHMS) PAYING PARTICULAR ATTENTION TO SOUND CLARITY. THOROUGH KNOWLEDGE OF SCALE FINGERINGS (TWO AND THREE NOTES PER STRING) WILL ENABLE YOU TO EXECUTE EVEN THE MOST DIFFICULT PASSAGES. I WOULD RECOMMEND PRACTICING ONE SCALE GROUP (MAJOR, MEL. MIN. OR HARM. MIN.) PER DAY, ISOLATING ONE MODE (FOR THE PURPOSE OF INTERVAL STUDIES). PRACTICING TOO MANY INTERVAL OR ARPEGGIO STUDIES IN ONE SITTING WILL ONLY ADD TO YOUR CONFUSION.

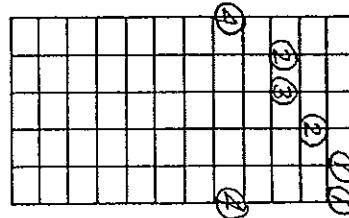
TRIADS

PICKING PATTERN
SHOULD BE USED
FOR ALL TRIADS

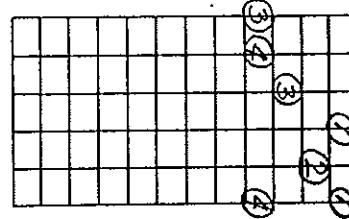
MAJOR (Root Post.)



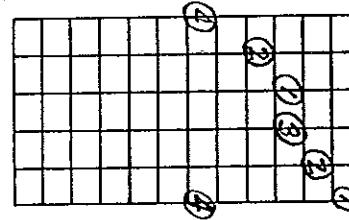
MAJ. (3rd in Bass)



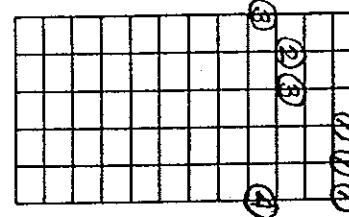
MINOR (5th in Bass)



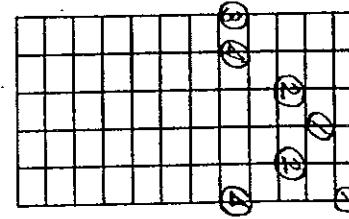
MINOR (Root Post.)



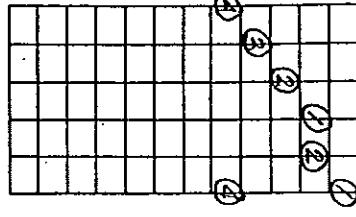
MIN. (3rd in Bass)



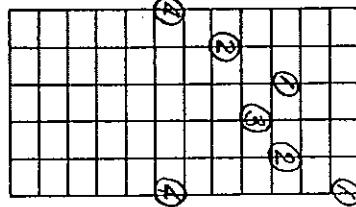
MIN. (5th, in Bass)



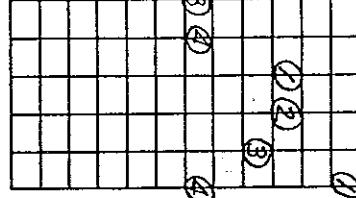
Augmented



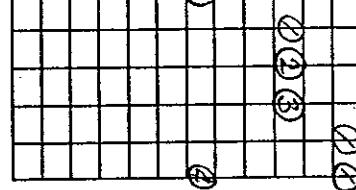
Diminished



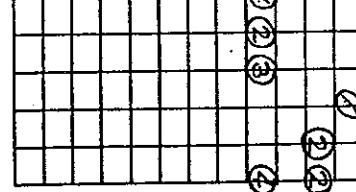
Sus 4



Sus 2

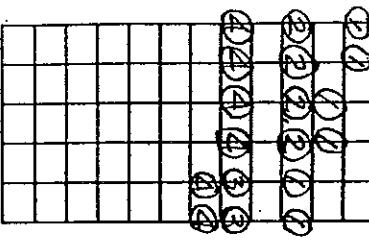


Quartal

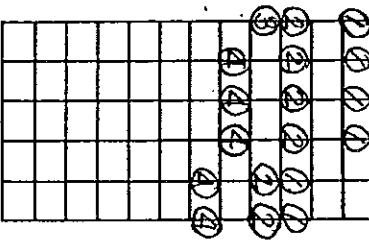


MODES OF THE MAJOR SCALE

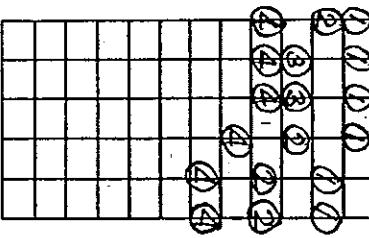
Ionian



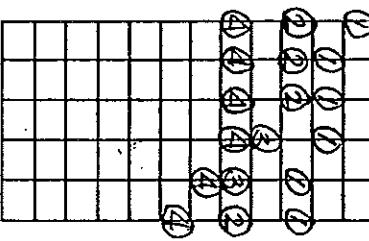
Dorian



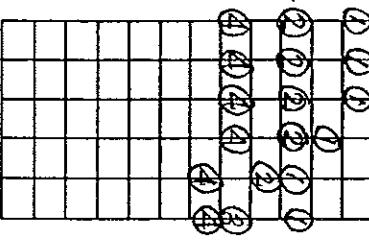
Phrygian



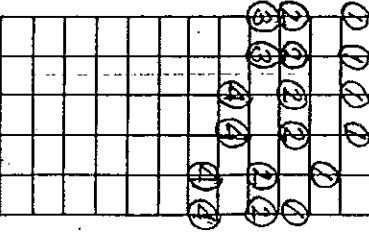
Lydian



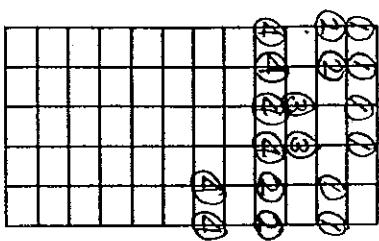
Myolidian



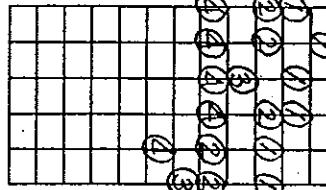
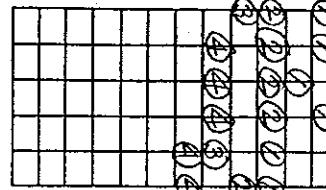
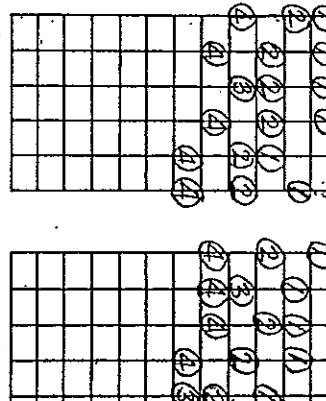
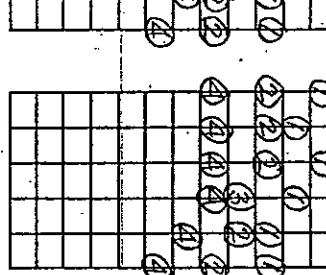
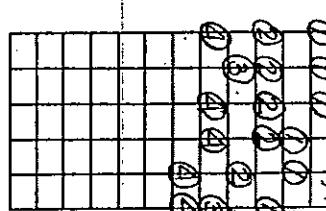
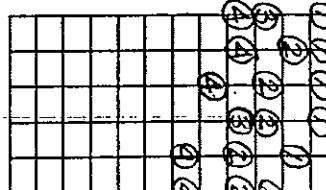
Aeolian



Locrian



MODES OF THE MELODIC MINOR SCALE

Melodic Minor	Dorian b2	Lydian Augmented	Mixolydian #11	Mixolydian b6	Locrian b2
					
Melodic Minor	Dorian b2	Lydian Augmented	Mixolydian #11	Mixolydian b6	Locrian b2

Altered Dominant

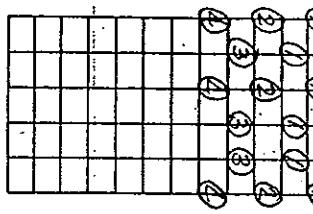
MODES OF THE HARMONIC MINOR SCALE

	Harmonic Minor	Lydian b6	Ionian Augmented	Dorian #4	Phrygian Major	Lydian #9
1	0	0	0	0	0	0
2	0	0	0	0	0	0
3	0	0	0	0	0	0
4	0	0	0	0	0	0
5	0	0	0	0	0	0
6	0	0	0	0	0	0
7	0	0	0	0	0	0
8	0	0	0	0	0	0
9	0	0	0	0	0	0
10	0	0	0	0	0	0
11	0	0	0	0	0	0
12	0	0	0	0	0	0
13	0	0	0	0	0	0
14	0	0	0	0	0	0
15	0	0	0	0	0	0
16	0	0	0	0	0	0
17	0	0	0	0	0	0
18	0	0	0	0	0	0
19	0	0	0	0	0	0
20	0	0	0	0	0	0
21	0	0	0	0	0	0
22	0	0	0	0	0	0
23	0	0	0	0	0	0
24	0	0	0	0	0	0
25	0	0	0	0	0	0
26	0	0	0	0	0	0
27	0	0	0	0	0	0
28	0	0	0	0	0	0
29	0	0	0	0	0	0
30	0	0	0	0	0	0
31	0	0	0	0	0	0
32	0	0	0	0	0	0
33	0	0	0	0	0	0
34	0	0	0	0	0	0
35	0	0	0	0	0	0
36	0	0	0	0	0	0
37	0	0	0	0	0	0
38	0	0	0	0	0	0
39	0	0	0	0	0	0
40	0	0	0	0	0	0
41	0	0	0	0	0	0
42	0	0	0	0	0	0
43	0	0	0	0	0	0
44	0	0	0	0	0	0
45	0	0	0	0	0	0
46	0	0	0	0	0	0
47	0	0	0	0	0	0
48	0	0	0	0	0	0
49	0	0	0	0	0	0
50	0	0	0	0	0	0
51	0	0	0	0	0	0
52	0	0	0	0	0	0
53	0	0	0	0	0	0
54	0	0	0	0	0	0
55	0	0	0	0	0	0
56	0	0	0	0	0	0
57	0	0	0	0	0	0
58	0	0	0	0	0	0
59	0	0	0	0	0	0
60	0	0	0	0	0	0
61	0	0	0	0	0	0
62	0	0	0	0	0	0
63	0	0	0	0	0	0
64	0	0	0	0	0	0
65	0	0	0	0	0	0
66	0	0	0	0	0	0
67	0	0	0	0	0	0
68	0	0	0	0	0	0
69	0	0	0	0	0	0
70	0	0	0	0	0	0
71	0	0	0	0	0	0
72	0	0	0	0	0	0
73	0	0	0	0	0	0
74	0	0	0	0	0	0
75	0	0	0	0	0	0
76	0	0	0	0	0	0
77	0	0	0	0	0	0
78	0	0	0	0	0	0
79	0	0	0	0	0	0
80	0	0	0	0	0	0
81	0	0	0	0	0	0
82	0	0	0	0	0	0
83	0	0	0	0	0	0
84	0	0	0	0	0	0
85	0	0	0	0	0	0
86	0	0	0	0	0	0
87	0	0	0	0	0	0
88	0	0	0	0	0	0
89	0	0	0	0	0	0
90	0	0	0	0	0	0
91	0	0	0	0	0	0
92	0	0	0	0	0	0
93	0	0	0	0	0	0
94	0	0	0	0	0	0
95	0	0	0	0	0	0
96	0	0	0	0	0	0
97	0	0	0	0	0	0
98	0	0	0	0	0	0
99	0	0	0	0	0	0
100	0	0	0	0	0	0

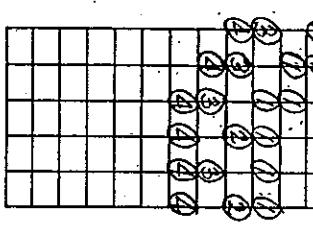
Altered Dominant bb7

MISC. SCALES

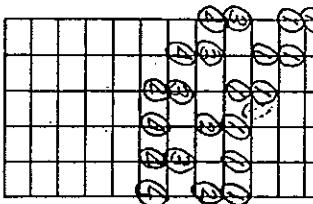
Whole Tone



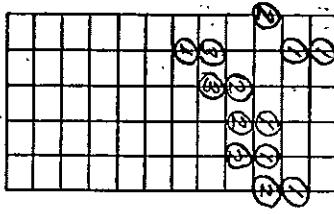
Tonic Diminished



Dominant Diminished

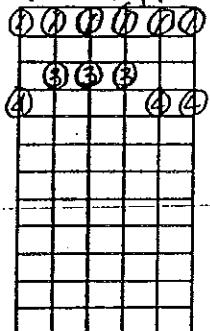


Augmented



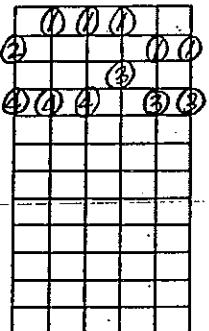
BLUES AND PENTATONIC SCALES

MAJ/Min 6/R



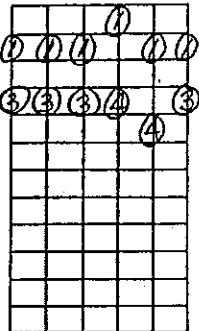
Position I

R/b3rd



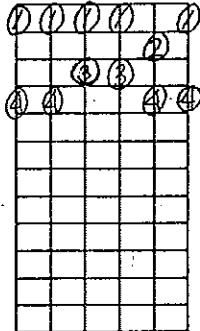
Position II

2/4th



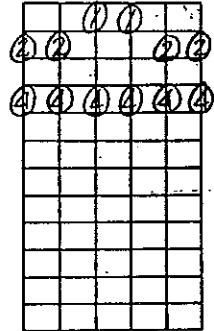
Position III

3rd/5th



Position IV

5/b7th



Position V

Pentatonic Scales

MAJ

1, 2, 3, 5, 6

MIN 1, b3, 4, 5, b7

MAJ

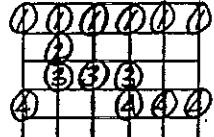
Blues Scales

1, 2, b3, 3, 5, 6

1, b3, 4, #4, 5, b7

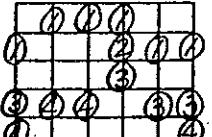
MAJ/Min

6/R



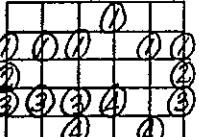
Position I

R/b3rd



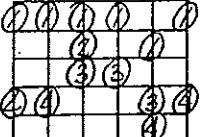
Position II

2/4th



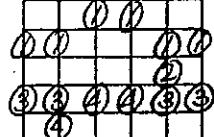
Position III

3rd/5th



Position IV

5/b7th



Position V

CLOSE POSITION FINGERINGS

CLOSE POSITION FINGERINGS WORK ON A ONE FINGER PER FRET PRINCIPLE. THIS ALLOWS THE LEFT HAND TO BE IN A COMPACT POSITION GIVING THE FINGERS GREATER STRIKING POWER. THE ADDED STRIKING POWER CREATES A PERCUSSIVE ATTACK AURALLY RESEMBLING A PICKED NOTE. IF YOU ARE ALREADY FAMILIAR WITH THESE FINGERINGS MOVE ON TO THE TWO NOTES PER STRING SCALES.

CLOSE POSITION FINGERINGS

MAJOR SCALE

IONIAN	DORIAN	PHRYGIAN	LYDIAN	MIXOLYDIAN	AEOLIAN	LOCRIAN

MELODIC MINOR SCALE

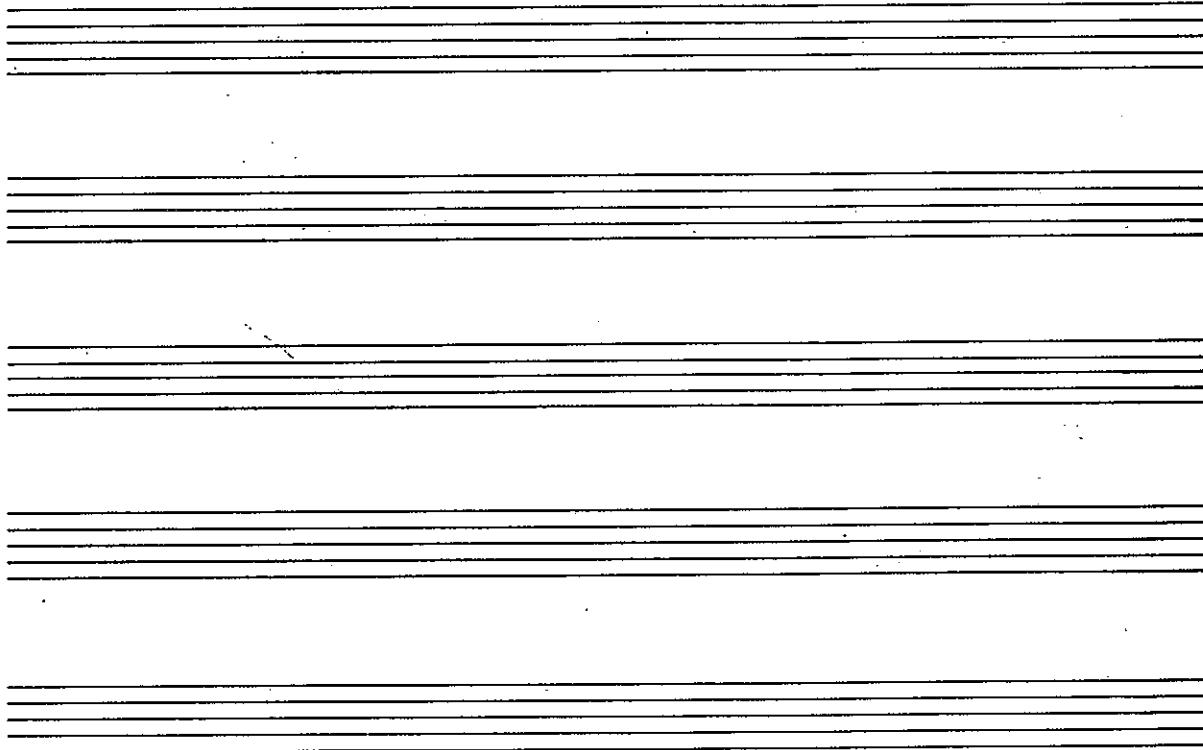
MEL. MIN.	DOR. b2	Lyd. AUG.	Mix. #11	Mix. b6	Loc. b2	ALT. DOM.

HARMONIC MINOR SCALE

HARM. MIN.	LOC. #6	ION. AUG.	DOR. #4	PHRYG. MAJ.	LYD. #9	ALT. DOM. b7

SCALES WITH TWO NOTES PER STRING

WHEN PLAYING THROUGH THE FOLLOWING SCALE EXAMPLES YOU WILL DISCOVER THAT UNLIKE MOST SCALES, THESE ASCEND IN PITCH WHILE THE LEFT HAND MOVES TOWARDS THE NUT (THIS IS GENERALLY ASSOCIATED WITH A DESCENT IN PITCH). THIS UNUSUAL MOVEMENT WILL OPEN UP YOUR FINGERING POSSIBILITIES AND LEAD YOU IN DIFFERENT DIRECTIONS WHILE IMPROVIZING. THESE FINGERINGS WORK NICELY IF YOU SLUR ON EACH STRING.



2 notes per string

Ionian Dorian Phrygian Lydian Mixolydian Aeolian

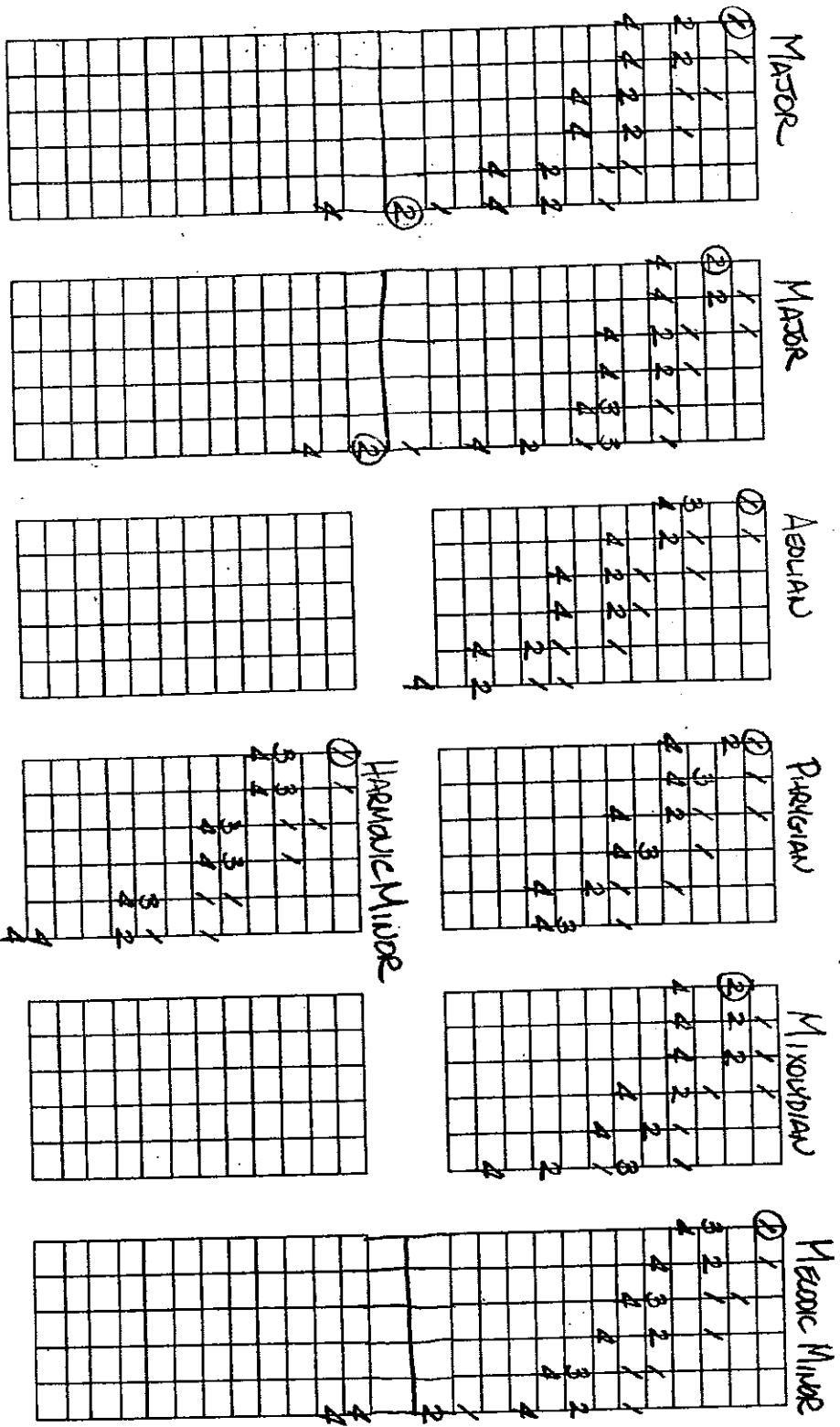
				<img alt="Fretboard diagram for	

2

2 Notes Per String

Modes of the Harmonic Minor Scale

EXAMPLES OF EXTENDED SCALE FINGERINGS



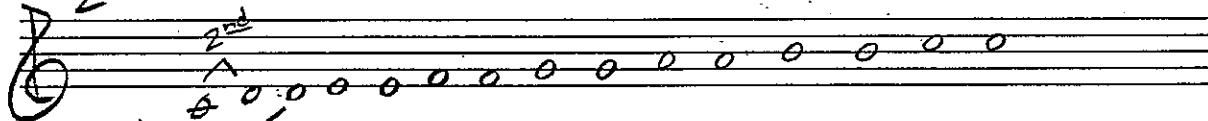
DIATONIC INTERVALS

PRACTICING SCALES IN DIATONIC INTERVAL COMBINATIONS SHOULD BE PART OF YOUR DAILY PRACTICING. IT WILL HELP YOU DEVELOP BOTH TECHNICAL AND IMPROVISATIONAL SKILLS AS WELL AS IMPROVING LEFT AND RIGHT HAND COORDINATION. HERE IS AN EXAMPLE OF THE DIATONIC INTERVALS OF A (G) MAJOR SCALE.

(a)

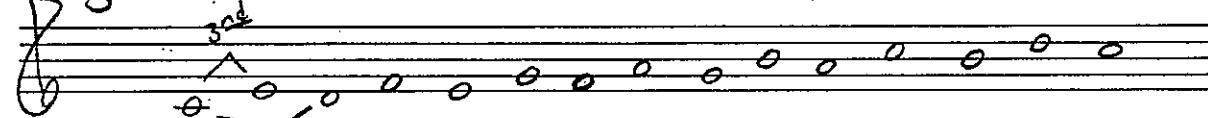
EX. 147

2^{nds}



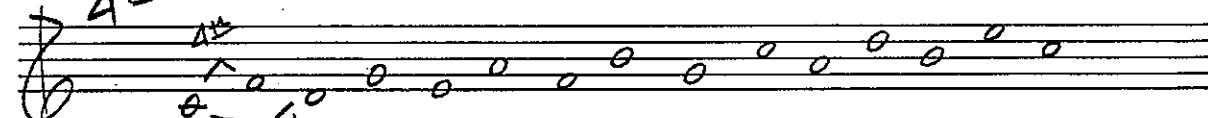
(b)

3^{rds}



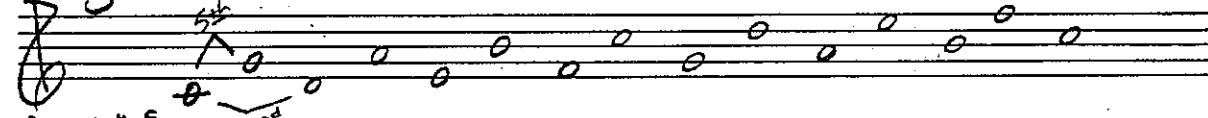
(c)

4^{ths}



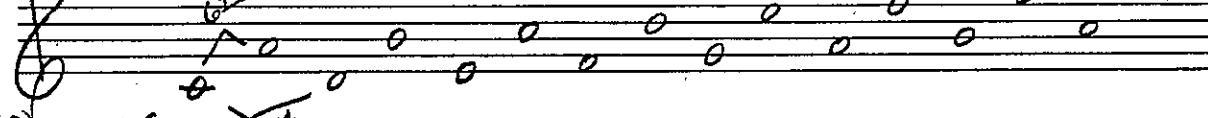
(d)

5^{ths}



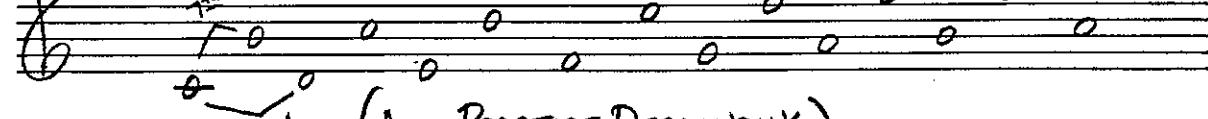
(e)

6^{ths}



(f)

7^{ths}



(ALSO PRACTICE DESCENDING)

Practise all Scales in
Intervals

C MAJOR SCALE

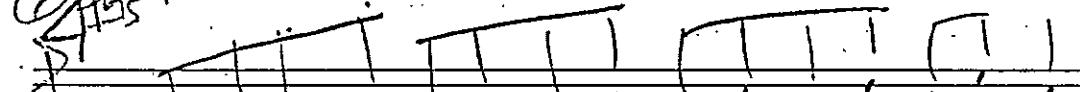
2nds



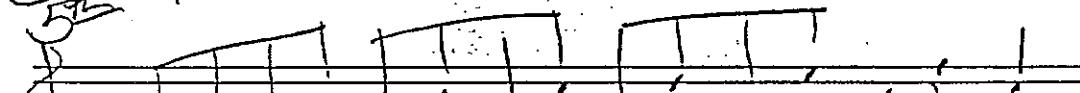
3rds



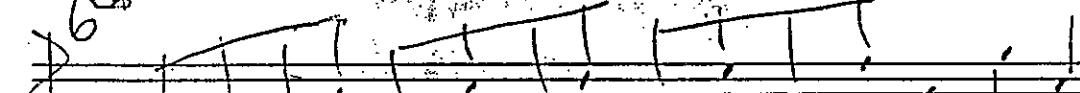
4ths



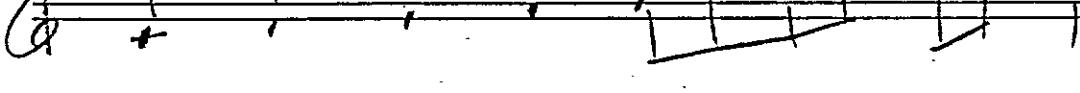
5ths



6ths



7ths



also with every other mode

including the dim. + Whole tone
scales

DIATONIC ARPEGGIOS

IN ADDITION TO INTERVALS ALL SCALES
SHOULD BE BROKEN INTO BOTH DIATONIC TRIADS
AND SEVENTH CHORDS. I SUGGEST PRACTICING
THESE WITHIN THE CLOSE (2 NOTES PER STRING)
AND OPEN (3 NOTES PER STRING) FINGERING
SYSTEMS. HERE ARE A FEW PRACTICE EXAMPLES.

TRIADS (IN C MAJOR)

EX. 150

(a) C D- E- F G A- B^o C
(b) C B^o A- G F E- D- C
(c) C D- E- F G A- B^o C
(d) C B^o A- G F E- D- C

SEVENTH CHORDS

EX. 151

(a) CMA⁷ D-7 E-7 FMA⁷ G⁷ A-7 B-7b5 CMA⁷

(b) C^{MA}? B-7^{b5} A-? G FMA? E-? D-? CMA?

(c) CMA? D-? E-? FMA? G? A-? B-7^{b5} + CMA?

(d) CMA? B-7^{b5}, A-? G? FMA? E-? D-? CMA?

TRY TO EXPERIMENT WITH AS MANY VARIATIONS OF NOTE AND CHORD ORDER AS POSSIBLE.

TRIAD VARIATION

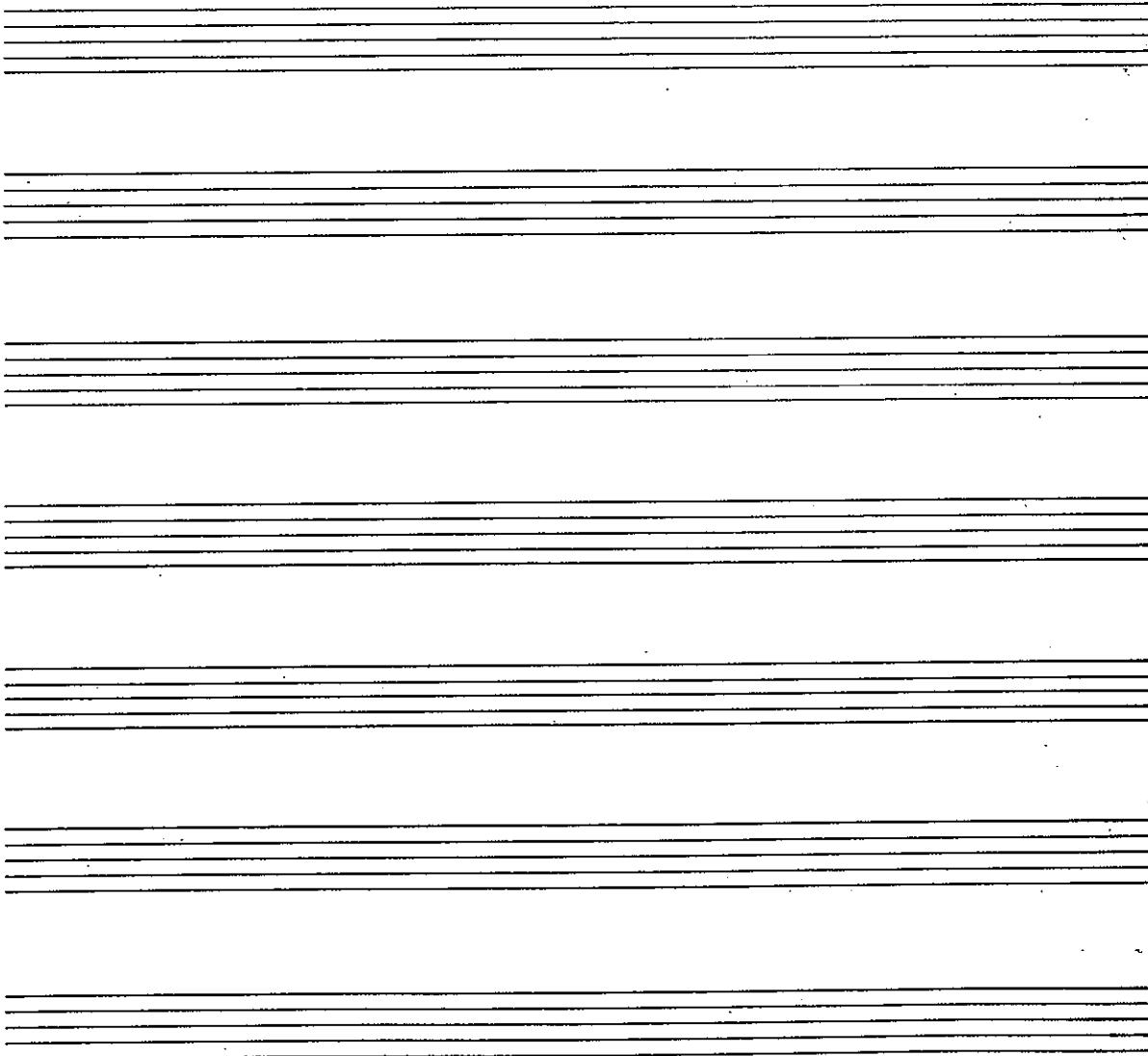
Ex. 150

Ex. 151

SEVENTH CHORD VARIATION

SEVENTH CHORD ARPEGGIOS

I HAVE COMPILED THIS CHART OF SEVENTH CHORD ARPEGGIOS BY COMBINING ALL OF THE POSSIBLE CHROMATIC ALTERATIONS OF THE BASIC CHORD TONES. THE NAMING OF ARPEGGIOS RELATES TO THE INTERVALS ABOVE THE ROOT (SEE SEVENTH CHORD FORMULA CHART).



SEVENTH CHORD FORMULAS

<u>MAJ⁷</u>	1 3 5 7	<u>MAJ^{Δ ADD9}</u>	1 4 5 $\ddot{\text{b}}\text{7}$
<u>DOM⁷</u>	1 3 5 b7	<u>MAJ^{7\text{b5sus4}}</u>	1 4 b5 7
<u>MAJ⁶</u>	1 3 5 6 ($\ddot{\text{b}}\text{7}$)	<u>DOM^{7\text{b5sus4}}</u>	1 4 b5 b7
<u>AUG MAJ⁷</u>	1 3 #5 7	<u>MAJ^{Δ \text{b9}}</u>	1 4 b5 $\text{b}\ddot{\text{b}}\text{7}$
<u>AUG⁷</u>	1 3 #5 b7	<u>MAJ^{7sus4\#5}</u>	1 4 #5 7
<u>AUG MAJ⁶</u>	1 3 #5 6 ($\ddot{\text{b}}\text{7}$)	<u>MIN^{Δ ADD9}</u>	1 4 #5 b7
<u>MIN MAJ⁷</u>	1 b3 5 7	<u>MAJ^{\#9}</u>	1 4 #5 $\text{b}\ddot{\text{b}}\text{7}$
<u>MIN⁷</u>	1 b3 5 b7	<u>MAJ^{\#9}</u>	1 4 #5 $\text{b}\ddot{\text{b}}\text{7}$
<u>MIN⁶</u>	1 b3 5 6	<u>MAJ^{7sus2}</u>	1 2 5 7
<u>TONIC DOM.</u>	1 b3 #5 7	<u>DOM^{7sus2}</u>	1 2 5 b7
<u>MAJ^{Δ ADD9}</u>	1 b3 #5 b7	<u>MAJ^{6sus2}</u>	1 2 5 6 ($\ddot{\text{b}}\text{7}$)
<u>MIN^{6\#5}</u>	1 b3 #5 6 ($\ddot{\text{b}}\text{7}$)	<u>MAJ^{7sus2\#5}</u>	1 2 #5 7
<u>MAJ^{\text{b5}}</u>	1 3 b5 7	<u>DOM^{7sus2\#5}</u>	1 2 #5 b7
<u>DOM^{7\text{b5}}</u>	1 3 b5 b7	<u>DIM^{MAJ_{\text{b5}}}</u>	1 2 #5 $\text{b}\ddot{\text{b}}\text{7}$
<u>\text{ø9}</u>	1 3 b5 $\text{b}\ddot{\text{b}}\text{7}$	<u>MAJ^{7\text{b5sus2}}</u>	1 2 b5 7
<u>DIM MAJ⁷</u>	1 b3 b5 7	<u>DOM^{7\text{b5sus2}}</u>	1 2 b5 b7
<u>MIN^{\text{b5}}</u>	1 b3 b5 b7	<u>DOM²</u>	1 2 b5 $\text{b}\ddot{\text{b}}\text{7(6)}$
<u>DIM⁷</u>	1 b3 b5 $\text{b}\ddot{\text{b}}\text{7}$	<u>MAJ^{7\text{b5sus2}}</u>	1 3 4 b7
<u>MAJ^{7sus4}</u>	1 4 5 7	<u>MAJ^{6\text{b5sus2}}</u>	1 3 4 $\text{b}\ddot{\text{b}}\text{7}$
<u>DOM^{7sus4}</u>	1 4 5 b7	<u>MIN^{MAJ_{\text{b5}}}</u>	1 b3 4 7

MIN 7**b**⁵ 1 b3 4 b7

MIN 6**b**⁵ 1 b3 4 6(b**b**7)

MAJ 7SUS²
b⁵ 1 2 4 7

DOM 7SUS²
b⁵ 1 2 4 b7

MAJ 6SUS²
b⁵ 1 2 4 6(b**b**7)

TRIADS AND SUSPENSIONS

MAJ 1 3 5 #7(8) PHRYG.Δ 1 b2 5 8

MIN 1 b3 5 8 LOC. Δ 1 b2 b5 8

DIM 1 b3 b5 8 LYD Δ 1 #4 5 8

AUG 1 3 #5 8 MAJΔ^{b5} 1 3 #4 8

Δ SUS⁴
no 5 1 3 4 8 Q⁺⁴ 1 4 7 8

Δ SUS⁴
no 5 1 b3 4 8 Q 1 4 b7 8

SUS² 1 2 5 8 +AQ 1 #4 7 8

SUS²**b**⁵ 1 2 b5 8 +4dA 1 #4 b7 8

SUS²/₄
no 5 1 2 4(b5) 8

SUS²#⁵ 1 2 #5 8

SUS⁴ 1 4 5 8

SUS⁴**b**⁵ 1 4 b5 8

SUS⁴#⁵ 1 4 #5 8

SEVENTH CHORD ARPS. ROOT 6

MAJ 7	MIN 7	DIM 7	MIN 7b5	DIM 7	AUG MAJ 7
MAJ 6	MIN 6	MIN MAJ 7	AUG 7	AUG MAJ 6	DIM MAJ 7
TANIC DIM	MIN add9 3rd	MIN 6 4 5	MAJ 7b5	DIM b5	0 4 3
MAJ 7sus4	DOM 7sus4	MAJ 7sus4	MAJ 7b5sus4	DOM 7sus4	MAJ 7add5th
MAJ 7sus4#5	MIN 7sus4#5	MAJ 7sus4#5	MAJ 7sus2	DOM 7sus2	MAJ 7sus3#5
MAJ 7sus2	DOM 7sus2#5	Dim7 MAJ 7b5	MAJ 7b5sus2	DOM 7sus2	DOM 7
MAJ 7bb5	Dom7bb5	MAJ 6bb5	Min MAJ 7b5	Min 7bb5	Min 6bb5
MAJ 7bb5b5	Dom7bb5b5	MAJ 6bb5b5	MAJ 7bb5	Dom7bb5	Dom 7
MAJ	MIN	DIM	AUG	ASUSA no5#5	-ASUSA no5#5
SUS2	SUS2bb5	SUS2bb5 no5	SUS2bb5	SUS4	SUS4bb5
SUSA#5	PHRIGIA	LOC 4	LUPA	MAJ 6b5	Q+4
0	+4G	+Add4			

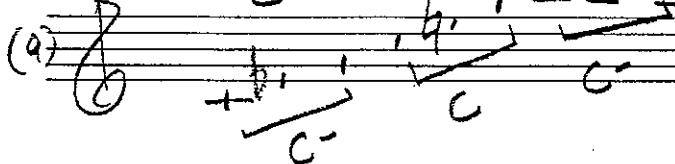
SEVENTH CHORD ARPS Root 5

MAJ ⁷	MIN ⁷	DOM ⁷	MIN ^{7b5}	DIM ⁷	AUG ^{MAJ⁷}
MAJ6	MIN6	MINMAS7	AUG7	AUGMAG	DIMMAJ7
TONICDAM	MASGARD	MIN645	MAJ7b5	DOM7b5	β_3
MAJSUSA	DOMSUS4	MASDAM	MAJ7b5sus4	DOM7b5sus4	MASDAM
MAJ7sus4HS	MINADS	MASDAM	MAJ7sus2	DOM7sus2	MAJ7sus2HS
MAJ6sus2	DOM7sus2b5	DOM7sus2b5	MAJ7b5sus2	DOM7b5sus2	Dom2
MAJ7bb5	Dom7bb5	MAJ7b5	MINMA7b5	MIN7bb5	MIN6bb5
MAJ7sus2bb5	DOM7sus2bb5	MAJ6sus2bb5			
MAS	MIN	DIM	AUG	Δsus4 NE5C	Δsus4 NO5C
Sus2	Sus2b5	Sus2/4no5b	Sus2/4#5	Sus4	Sus4b5
Sus4b5	PHRGΔ	LOCΔ	LYDΔ	MASΔ5	Q+4
Q	+4Q	+4Δ			

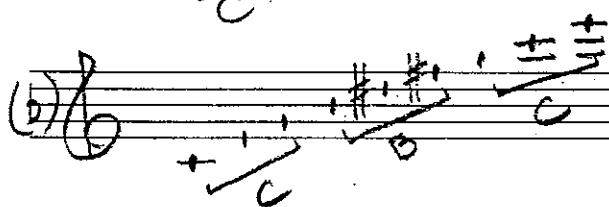
BITONAL ARPEGGIOS

THESE PARTICULAR BITONAL ARPEGGIOS
ALTERNATE BETWEEN THE BOTTOM AND
TOP TRIADS.

Ex 152 C
C-

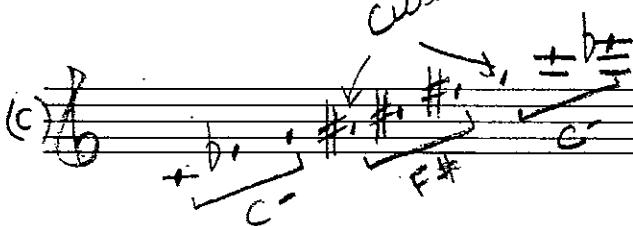


B
C



AVAILABLE CHORD TONES

CLOSEST



THE CHARTS INCLUDE ONLY MAJOR AND MINOR
TRIADS OVER MAJOR, MINOR, DIMINISHED AND
AUGMENTED TRIADS.

MAJOR + MINOR BITONAL ARPEGGIOS

$\overline{C} = 1\ 3\ 5\ \sharp 9$ $\overline{A\flat} = 1\ 3\ 5\ \sharp 5\ \sharp 9$

$\overline{D\flat} = 1\ 3\ 5\ \sharp 6\ \flat 9\ 11$ $\overline{A\flat} = 1\ 3\ 5\ \sharp 5\ 7\ \sharp 9$

$\overline{D\flat} = 1\ 3\ 5\ \sharp 6\ \flat 9$ $\overline{A} = 1\ 3\ 5\ 6\ \flat 9$

$\overline{D} = 1\ 3\ 5\ 13\ 9\ \sharp 11$

$\overline{D} = 1\ 3\ 5\ 6\ 9\ 11$ $\overline{A\flat} = 1\ 3\ 5\ 6$

$\overline{E\flat} = 1\ 3\ 5\ \flat 7\ \sharp 9$ $\overline{B\flat} = 1\ 3\ 5\ \flat 7\ 9\ 11$

$\overline{E\flat} = 1\ 3\ 5\ \flat 7\ \sharp 9\ \sharp 11$ $\overline{B\flat} = 1\ 3\ 5\ \flat 7\ \flat 9\ \text{sus4}$

$\overline{E} = 1\ 3\ 5\ \sharp 5\ 7$ $\overline{B} = 1\ 3\ 5\ 7\ \sharp 9\ \sharp 11$

$\overline{E} = 1\ 3\ 5\ 7$ $\overline{B} = 1\ 3\ 5\ 7\ 9\ \sharp 11$

$\overline{E} = 1\ 3\ 5\ 6\ 11$

$\overline{E} = 1\ 3\ 5\ \flat 6\ 11$

$\overline{E\#} = 1\ 3\ 5\ \flat 7\ \flat 9\ \sharp 11$

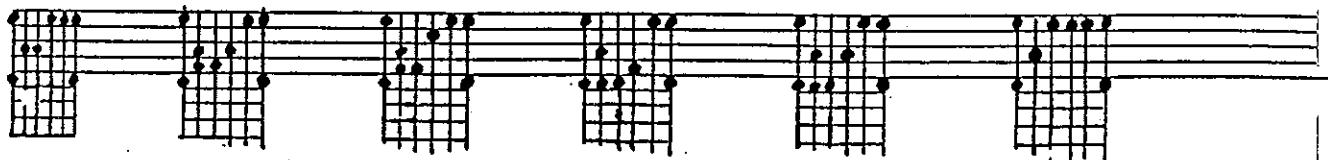
$\overline{E\#} = 1\ 3\ 5\ 13\ \flat 9\ \sharp 11$

$\overline{E} = 1\ 3\ 5\ 7\ 9$

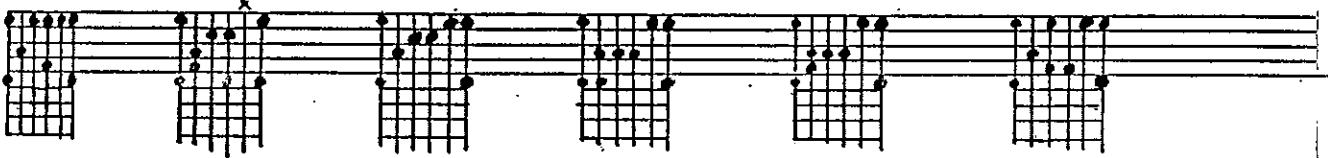
$\overline{G} = 1\ 3\ 5\ \flat 7\ 9$

MAJOR Bitonal Arpeggios (over C at 8th fret)

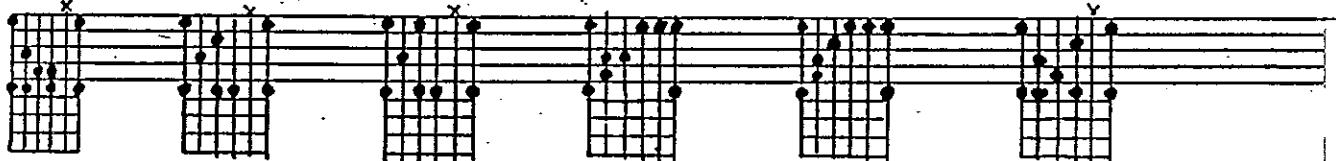
$C-$ $D\flat$ $D\flat-$ D $D-$ $E\flat$



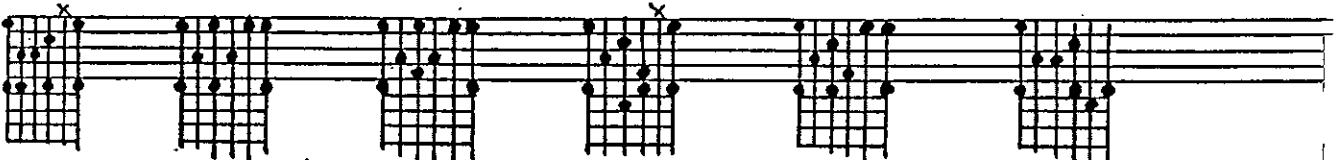
$E\flat-$ E $E-$ F $F-$ $F\sharp$



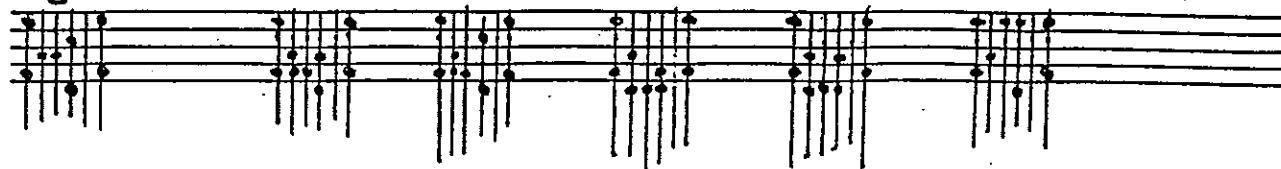
$F\sharp-$ G $G-$ $A\flat$ $A\flat-$ A

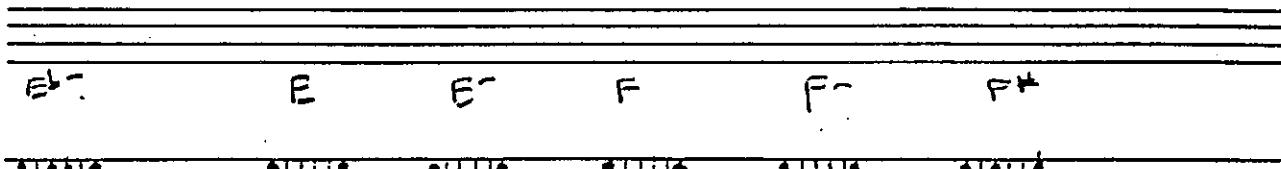


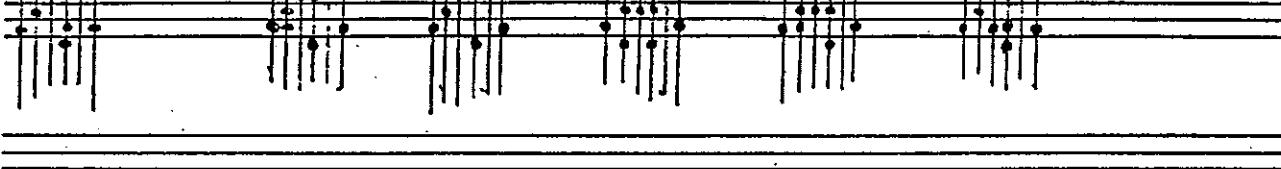
$A-$ $B\flat$ $B\flat-$ B $B-$ C

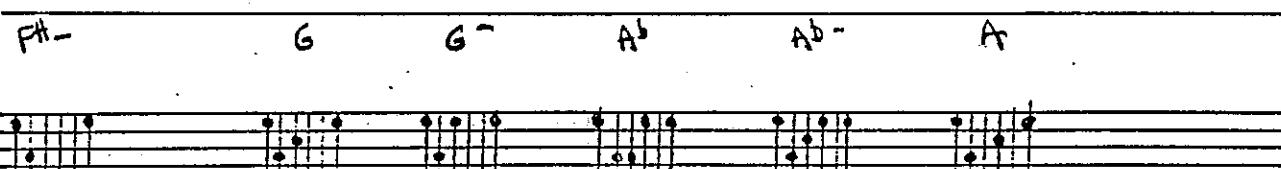


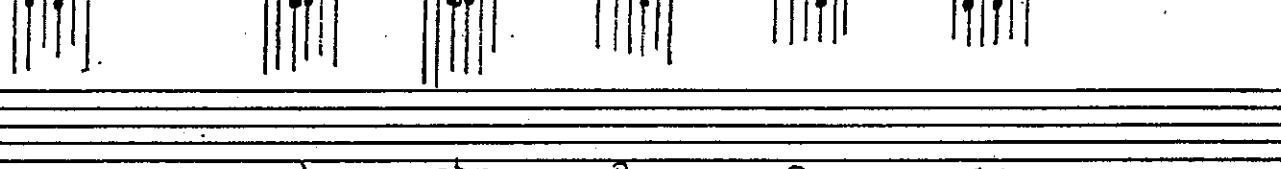
MINOR DITONAL HARPEGGIOS over C

C
 C-


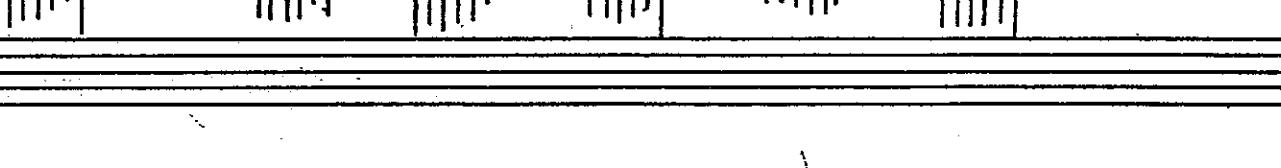
D^b
 D^b-


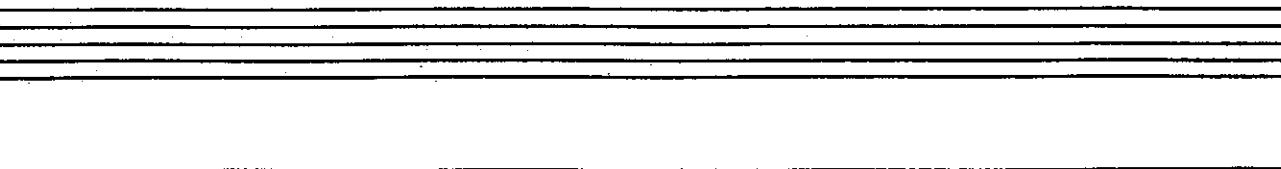
D
 D-


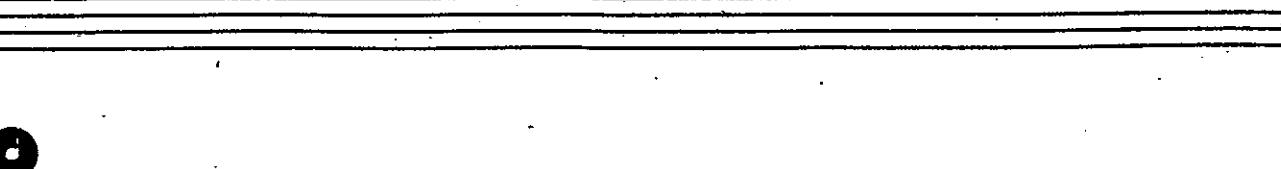
E^b
 E-
 F
 F-
 F[#]


G-
 G
 G-
 A^b
 A^b-
 A


A-
 B^b
 B^b-
 B
 B-
 C-


C
 C-


C
 C-


C
 C-


DIMINISHED BITONAL ARPEGGIOS over C°

C

D^b

D^{b-}

D

D-

E^b

E^{b-}

E

E-

F

F-

F[#]

G[#]

G

G-

A^b

A^{b-}

A

A-

B^b

B^{b-}

B

B-

C-

AUGMENTED BITONAL HARPEGGIOS over C'

C
C#

D**b**

D**b**

D

D

E**b**

E**#**

E

E-

F

F-

F#

F**b**-

G

G-

A**b**

A**b**-

A

A

B**b**

B**b**-

B

B-

C-

MORE ABOUT PRACTICING SCALES AND ARPEGGIOS

IN ORDER TO MAXIMIZE YOUR PRACTICE TIME, SCALES SHOULD BE PRACTICED IN THE COMBINATIONS IN WHICH THEY FALL IN A PARTICULAR CHORD PROGRESSION.

Ex. 153

$\frac{3}{4}$	ii ⁷	V ⁷	I MA ⁷
⑥ 4 D- ⁷	G ⁷	C MA ⁷	
Comb. ① D DORIAN	G MIXOLYDIAN	C IONIAN	
P.S. (C MAJ)	(C NAT.)	(C MAJ.)	
Comb. ② D DORIAN	G ALT. DOM.	C LYDIAN	
P.S. (C MAJ)	(ADMEL. MIN.)	(G MAJ.)	

P.S. = PARENT SCALE

THERE ARE MANY COMBINATIONS TO CHOOSE FROM IF YOU CONSIDER ALL THE POSSIBLE SCALE CHOICES FOR EACH CHORD.

Ex. 154	ii ⁷	V ⁷	I MAJ ⁷
DORIAN MEL. MIN.	MIX. MIX. #II	IONIAN LYDIAN	
ABOLIAN	WHOLE TONE	LYDIAN AUG.	
PHRYGIAN	DOMINANT DIM.	MAJ. PENT.	
MIN. PENT.	ALT. DOM.	MAJ. PENT. P5↑	
MAJ. PENT. M2↓	MAJ. PENT. T.T. ↓	MAJ. PENT. M2↑	
HARM. MIN.	PHRIG. MAJ.		

AFTER GETTING COMFORTABLE WITH THE MODE CHANGES YOU SHOULD BEGIN CONNECTING THEM BY DIATONIC INTERVAL PATTERNS.

Ex. 155

D-7 (DORIAN) G7alt. (ALT. DOM.) CMaj^{F#(11)} (LUDIAN)

(A)

(B)

3rds (in 2rds)

AS YOU CAN SEE THE INTERVAL PATTERN CONTINUES ON THE CLOSEST AVAILABLE NOTE OF THE NEXT MODE.

CHAPTER 4

LINEAR

STUDIES

ii II I PROGRESSIONS

THE MAJOR (KEY) ii II' I PROGRESSION
CAN FALL INTO A NUMBER OF DIFFERENT
CATEGORIES.

Ex. 156

(a) ii V⁷ I MAJ⁷
D-7 G⁷⁽¹³⁾ CMAJ⁷
- UNALTERED (BASIC)

(b) ii⁷ V⁷ alt. I MAJ⁷
D-7 G^{7#9} CMAJ⁷
- w/ ALTERED DOM. CHORD

(c) ii⁷ V⁷ I⁷
D-7 G⁷⁽⁹⁾ C⁷⁽³⁾
- DOM.⁷ TONIC CHORD w/ UNALTERED V⁷

(d) ii⁷ V⁷ alt. I^{7 alt.}
D-7 G^{7#9} C^{7#9b5}
- ALT. DOM.⁷ TONIC CHORD w/ ALTERED V⁷

(e) ii^{b6} V^{7 alt.} I MAJ^{7#5}
D-7^{b6} Absus⁹ CMAJ^{7#4}
- MODAL II V I

THE MINOR (KEY) ii V I PROGRESSION
CONTAINS A HALF-DIMINISHED SUPERTONIC
CHORD, AN ALTERED DOMINANT SEVENTH
CHORD AND A MINOR OR MINOR-MAJOR
SEVENTH TONIC CHORD.

Ex. 157

ii-7b5 II^{7alt.} I^{7(MAJ)}
D-7b5 G^{#5}_{b9} C-7(MAJ)

THE FOLLOWING EXAMPLES ARE IN
TWO OR FOUR BAR PHRASE LENGTHS.

THE INTERVAL RELATIONSHIP OF THE MELODY
NOTES TO THE CHORDS SHOULD BE
ANALYZED AS FOLLOWS.

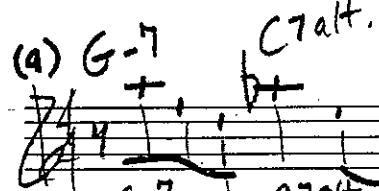
Ex. 158

G-7 C^{7(+)#13}
B4 C^{b3 5 b7} FMAJ⁷
B2 + + +
F | / / / / ||

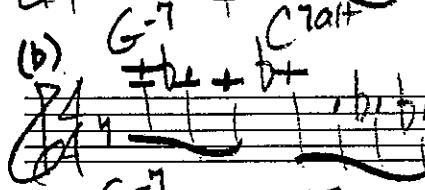
ii II's in One Measure

Ex. 159

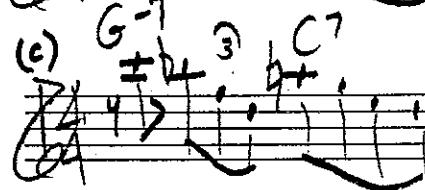
MAJOR KEYS



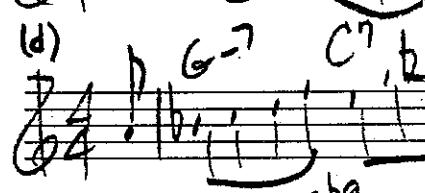
FMA⁷



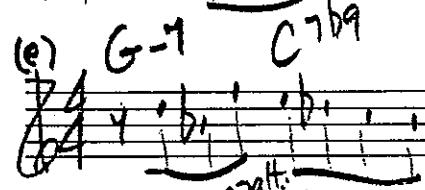
FMA⁷



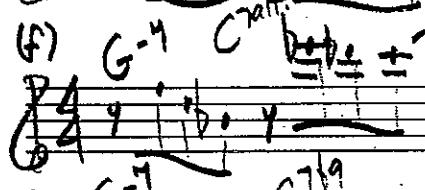
FMA⁷



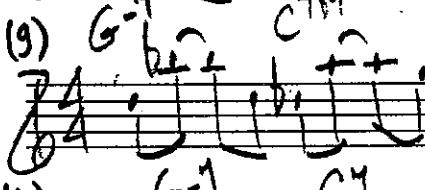
FMA⁷



FMA⁷



FMA⁷



FMA⁹



FMA⁷

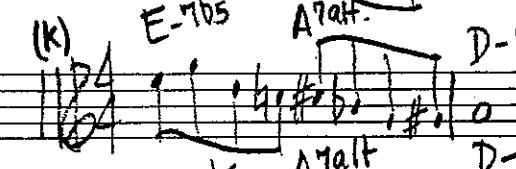


FMA⁷

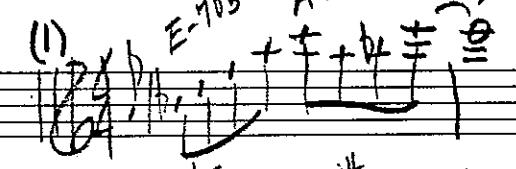
MINOR KEYS



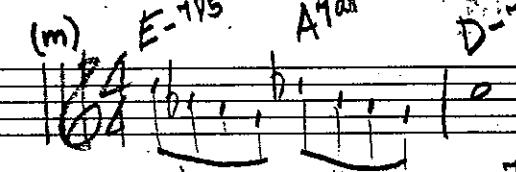
D-7



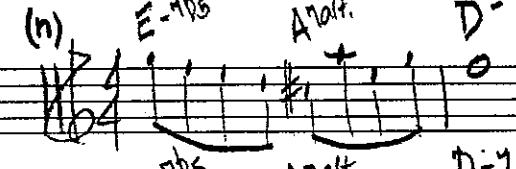
D-7



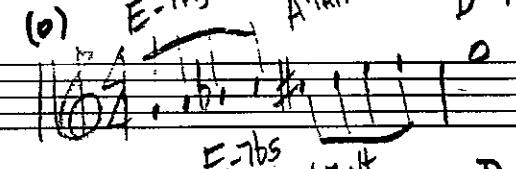
D-9



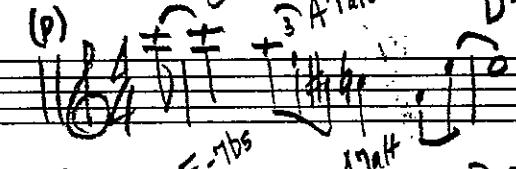
D-7



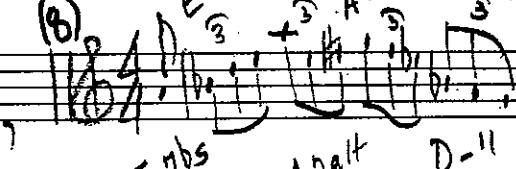
D-7



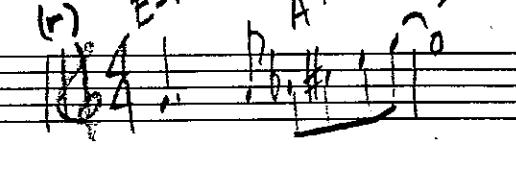
D-7



D-7



D-9



D-11

ii V's One Measure Apiece

Ex. 160

(a) A-⁷ D⁷ GMA⁷

(b) A-⁷ D⁷ GMA⁷

(c) A-⁷ D⁷ GMA⁷

(d) A-⁷ ³D⁷ ³GMA⁷

(e) A-⁷ ³D⁷ ³GMA⁷

(f) A-⁷ ³D⁷ ³GMA⁷

(g) A-¹¹ D⁷ GMA⁷

(h) A-⁷ D⁷ GMA⁷

1 2 3 4 5 6 7 8

(1) C-7

-Beato

(1) C-7
 B7 MA7

F7 alt.
 B7 alt.
 E7 alt.
 D7 alt.
 A7
 B7-7
 E7 alt.
 G7 MA7

(1) B7 MA7
 C7 alt.
 G7

(1) C7 alt.
 F7 alt.

ii II's in MINOR One Measure Apiece

Ex. 1161

(a) D-^bbs G^{natt.} C-7 ∕.

(b) D-^bbs G^{7b9} C-7 ∕.

(c) D-^bbs G^{natt.} C-7 ∕.

(d) D-^bbs G^{natt.} C-7 ∕.

(e) D-^bbs G^{natt.} C-7 ∕.

(f) D-^bbs G^{natt.} C-7 ∕.

(g) D-^bbs G^{7b9} C-7 ∕.

(h) D-^bbs G^{natt.} C-7 ∕.

G-7bs C7alt. F-7
 (i) G-7bs C7alt. F-7
 (j) G-7bs C7alt. F-7
 (k) G-7bs C7alt. F-7
 (l) G-7bs C7alt. F-7
 (m) G-7bs C7alt. F-7
 (n) G-7bs C7alt. F-7
 (o) G-7bs C7alt. F-7

This handwritten musical score for guitar consists of ten measures of music. The first measure starts with a G-7bs chord, followed by a C7alt. chord, and a F-7 chord. Measures 2 through 5 show a repeating pattern of G-7bs, C7alt., and F-7 chords. Measures 6 through 10 show a repeating pattern of G-7bs, C7alt., and F-7 chords. The score includes various strumming and picking patterns indicated by numbers and arrows above the strings.

ii⁷ V⁷ IMAJ⁷ SUBSTITUTE PATTERNS

THE SUBSTITUTIONS PRESENTED IN THIS SECTION MAY BE USED OVER THE MAJOR ii⁷ V⁷ IMAJ⁷ PROGRESSION. I HAVE INDICATED THE ROOT RELATIONSHIP OF THE FIRST SUBSTITUTE CHORD TO THE SUSTONIC CHORD TO BETTER FACILITATE THE TRANPOSITION OF THESE PROGRESSIONS.

Ex. 162 ii⁷ V⁷ IMAJ⁷ SUBS

INTERNAL RELATION	D-7	G7	CMAJ7
R	DMAJ7 F7	A♭7 B7	CMAJ7
R	DMAJ7 F7	B♭MAJ7 D♭7	"
TT↑	A♭MAJ7 B7	E MAJ7 G7	"
R	D-7 G7	A♭-7 D♭7	"
R	D-7	F-7	" (E-7)
R	D-7	D♭-7	"
M2↑	E7 A7	D7 G7	"
M3↓	B7 E7	A♭7 D♭7	"
TT↑	A♭-7 E♭-7	B-7 F-7	"
M2↑	E-7 B-7	G-7 D-7	"
R	D-7 E♭7	A♭7 D♭7	"
M3↓	B7 E7	A♭7 G7	"
m3↓	B7 G7	D-7 A-7	"
M2↑	E-7 B-7	F#-7 C#-7	"

Ex. 163 EXAMPLES OF $\text{ii}^7 \text{ V}^7 \text{ IMA}^7$ SUBS.

ORIGINAL $D-7$ $G7$ $CMAJ7$

(a) $D-7$ $Eb7$ $Ab7$ $Db7$ $CMAJ7$

(b) $D-7$ $E7$ $A7$ $D7$ $G7$ $CMAJ7$

(c) $G\#-7$ $D\#-7$ $Bb-7$ $F-7$ $CMAJ7$

TURNAROUNDS

THE TERM TURNAROUND COMMONLY REFERS TO A FOUR CHORD PROGRESSION FOUND IN THE LAST TWO MEASURES OF MOST AABA AND BLUES FORM TUNES. ITS PURPOSE IS TO RELIEVE MONOTONY AND HELP TO AURALLY DEFINE THE FORM OF A TUNE BY CREATING STRONG HARMONIC MOTION WHICH ULTIMATELY RESOLVES TO THE TONIC CHORD. THE FREQUENT USE OF TURNAROUNDS IN THE JAZZ IDIOM REQUIRES THE IMPROVISER TO HAVE A LARGE VARIETY OF HARMONIC AND MELODIC VARIATIONS FROM WHICH TO DRAW UPON.

I V^7 ii i^7 iii i^7 V^7 Exercise - Beato

Ex. 16A (iii i^7)

The musical score is a handwritten guide for a guitar exercise. It features ten staves of music, each with six horizontal lines. The music is in common time (C). The chords used include B7MA7, G7alt., C7, F7b9, D7, G4b9, C7, F7alt., D7, G7#5, C7, F7alt., D7, G7alt., C7alt., F7alt., D7b9, G7alt., C7, F7alt., B7MA7, G7alt., C7alt., F7alt., B7MA9, G7alt., C7, F7, B7MA7, G7alt., C7, F7#5, F7#5, B7MA7, G7, C7, F7alt., D7, G7alt., C7, F7, D7, G7alt., C7alt., F7alt., B7MA9, G7alt., C7, F7, B7MA7.

TURNAROUNDS OVER FOUR MEASURES

Ex. 165

HERE ARE A FEW EXAMPLES OF FOUR

(a) MEASURE TURNAROUNDS

FMA⁷

D⁷ alt.

FMA⁷

D⁷ alt. + G-7

FMA⁷

C7 alt.

FMA⁷

D⁷ alt. + G-7

FMA⁷

C7 alt.

FMA⁷

D⁷ alt. + G-7

AMA⁷

F#7 alt.

B-7

E7 alt.

AMA⁷

F#7 alt.

B-7

E7 alt.

(e)

(f)

(g)

(h)

TURNAROUND SUBSTITUTES

THE FOLLOWING EXAMPLES DEMONSTRATE THE USE OF TRIADIC SUBSTITUTIONS OVER TO TURNAROUND PROGRESSION. TRY TO COME UP WITH YOUR OWN LINES BASED ON THESE PRINCIPLES. ADDITIONAL SUBSTITUTIONS CAN BE FOUND IN THE TRIADIC SUPERIMPOSITION CHART LATER IN THIS CHAPTER.

Ex. 166

THE TRIADS ARE LABELED FOR ANALYSIS

The score consists of five staves, labeled (a) through (e), each representing a different harmonic progression over a turnaround. The tablature shows six strings (low E to high E) with vertical stems indicating note duration. Above the staff, each chord is labeled with its name and a Roman numeral (e.g., A-7, G-7). Some chords also have additional labels such as 'F(MA)7', 'D7alt.', 'G-7 add 9', 'C7 (alt.)', 'F(MA)7', 'F', 'Ab', 'Fadd9', 'C7', 'Ab', 'Fadd9', 'E67', 'Ab', 'Fadd9', 'Fa', 'F', 'Ab', 'B7', and 'F#'. The first staff (a) starts with F(MA)7 and ends with C7 (alt.). The second staff (b) starts with F and ends with C7. The third staff (c) starts with F and ends with E67. The fourth staff (d) starts with Fadd9 and ends with Fa. The fifth staff (e) starts with F and ends with B7.

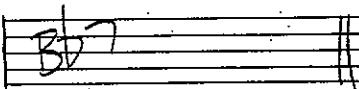
CYCLE OF FIFTHS

THE TERM CYCLE OF FIFTHS OR SIMPLY CYCLE DESCRIBES THE MOVEMENT OF DOMINANT SEVENTH CHORDS WITH A DESCENDING FIFTH OR ASCENDING FOURTH ROOT PATTERN. THE CYCLE MAY BE SUPERIMPOSED OVER ANY PROGRESSION AS LONG AS THE INTERSECTING CHORDS ROOT IS A P5 OR m2 ABOVE ITS RESOLUTION CHORD.

Ex. 167

CYCLE F#7 B7 E7 A7 D7 G7 C7 **F7**

F#7 | B7 | E7 | A7 | D7 | G7 | C7 | **F7**



WHEN IMPROVISING OVER THE CYCLE IT IS IMPORTANT TO CLEARLY OUTLINE THE CHORDS IN ORDER TO PRODUCE THE DESIRED EFFECT. THE NEXT EXAMPLES ARE OF LINEAR VARIATIONS OF THE CYCLE. I HAVE INCLUDED THE FINGERBOARD SHAPES TO HELP YOU VISUALIZE THEM ON THE GUITAR.

Cycle of 5ths (desc.) - Beats

Ex. 168

①

3rd finger on E string

All based on these shapes

②

G⁷ C⁷ F⁷ B⁷ E⁷ A⁷ etc

III pos. C⁷ the + F⁷ III B⁷ IV E⁷ etc

③

④

On top 3 strings only!

Cycle of 5^{ths} Exercise

Ex. 169

Here is an extended cycle of fifths exercise based on the chord shapes from the previous page.

Try to break up the rhythm in different ways:

Ex. 170

①

②

PENTATONIC SCALES

A Pentatonic Scale is simply a scale consisting of five notes. The two most common pentatonic scales are:

C MAJ PENT. scale degrees of C major scale

1 2 3 5 6
G B D E G

AND

A MIN. PENT. scale degrees of A natural minor scale.

1 3 4 5 7
A C D F# G

The following chart is of pentatonic scale usage over major, min, and Dom⁷ chords. They should also be grouped into progressions and used over chord changes.

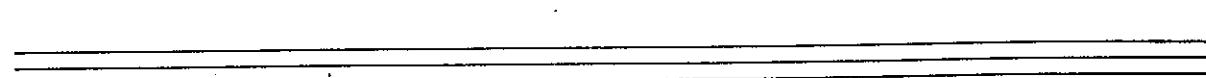
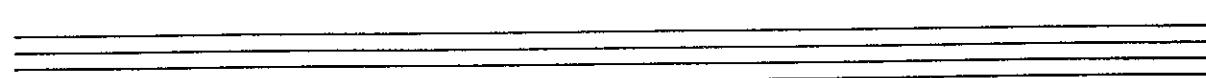
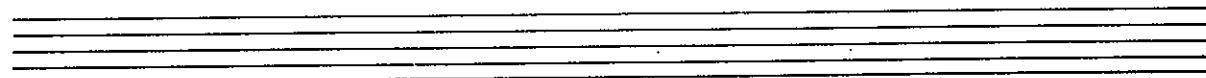
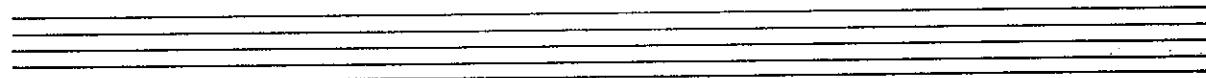
Ex. (7)

P	D-7	G7	C MAJ ⁷
(1) F MAJ PENT.	B MAJ. PENT.	G MAJ. PENT.	G MAJ. PENT.
(2) C MAJ PENT.	D MAJ. PENT.	D MAJ. PENT.	
(3) B ^b MAJ PENT	G MAJ PENT	G MAJ PENT	
(4) G MAJ PENT			

PENTATONIC USAGE OVER A ii V⁷ IMA⁷ PROGRESSION

EX. 172

A handwritten musical example for guitar. The top part shows a tablature with six strings and a neck position indicator '7'. Above the tab, 'D-7' is written. Below the tab, 'CMAJ. PENT.' is written. The middle section shows a tablature with six strings and a neck position indicator 'G7alt.'. Below it, 'D MAJ. PENT.' is written. The bottom section shows a tablature with six strings and a neck position indicator 'CMA7'. Below it, 'D MAJ. PENT.' is written again. The tablature consists of vertical stems with small horizontal dashes indicating note heads. The neck position markers indicate the 7th fret.



Pentatonic Scales

Pentatonic Scales over MAJ⁽⁴⁾ Chords

Start MAJ Pent.

on

ChordTones

Start Minor Pent. Example
MAJ/MIN
or CMA

- ① Root of Chord 1 2 3 5 6 6th of Chord G/A-
- ② 5th of Chord 5 6 7 9 3 3rd of Chord G/E-
- ③ 9th of Chord 9 3# 11 6 7 7th of Chord D/B-

Min^{7th} Chords

Start MAJ Pent

on

ChordTones

Start Min Pent

on

MAJ/MIN

Ex. C-7

- ① ♫3 of Chord ♫3 4 5 ♫7 1 R of Chord E/C-
- ② ♫4 " 4 5 6 1 9 ♫9 " F/G-
- ③ ♫6 " ♫6 ♫7 1 ♫3 4 ♫4 " ♫5 " ♫F-
- ④ ♫7 " ♫7 1 9 11 5 ♫5 " ♫9 " ♫G-

Dom 7th Chords

Start a MAJ Pent

on

Chord Tones

Start a MIN Pent

~~MAJ MIN~~

C 7 chord

- ① R of Chord — 1 2 3 5 6 — 6th of Chord — ~~C~~ —
- ② ♫3rd " — 1 ♪9 11 5 ♫7 — R " — ~~E♭~~ —
- ③ ♫3rd " — ♫9 3 ♪11 ♪5 ♫7 — ♫9 " — ~~E~~ —
- ④ ♪4th " — ♪11 ♪5 ♫7 ♫9 ♪9 — ♪9 " — ~~F♯~~ —
- ⑤ ♫7th " — ♫7 ♫9 11 5 — 5th " — ~~B~~ —
- ⑥ 6th " — 1 3, 7 ♫9 3 ♪11 ♪4th " — ~~A~~ —

— OR IN RELATION TO ONE PENT —

C MAJ PENT. — C D E G A — A MIN PENT

MAJ7	C MAJ7	1	2	3	5	6
	F MAJ7	5	6	7	9	3
	B♭ MAJ7	9	3	♯11	6	7

MIN7	A-7	—	♭3	11	5	♭7	1
	D-7	—	♭7	1	9	11	5
	E-7 b6	—	♭6	♭7	1	3	11

Dom7	C7	—	1	9	3	5	13
	A7	—	♯9	11	5	♭7	1
	D7	—	♭7	1	9	11	5
	F♯7 alt	—	♯11	♯5	♭7	♭9	♯9
	A♭7 alt	—	3	♯11	♯5	(7)	♭9
	E♭7 alt	—	13	7	♭9	3	♯11

TRIADIC SUPERIMPOSITION

TRIADIC SUPERIMPOSITION IS THE MELODIC OR HARMONIC STACKING OF TRIADS OVER EXISTING HARMONIES.

Ex. 173

(a) CSus⁴ triad

D-¹¹ G^{13#11} CMA⁹

Harmonic
Superimposition

(b)

D-¹¹ G⁹ CMA⁷
CSus⁴ A triad G triad

Melodic
Superimposition

The addition of lower chord members (3rd, 5th, 7th) in melodic and harmonic usage will keep the superimpositions from sounding detached from the harmony. (though this may be desirable in a more modern context).

The Triadic Superimposition chart is broken down into the basic chord types major, min., and dom. all with C as the tonic. I would suggest transposing these to different keys.

in order to create harmonic and melodic lines over common chord progressions.

Make a list of a few superimpositions

over ii \overline{I} I progressions and then try to improvise over one or more of the chords using triads.

(c)

	F-7	B7	E7 MA7
①	A \flat triad	E triad	Csus 4
②	F-	Bsus 4	Dsus 4
③	Absus 4 (aeolian)	G triad	F triad

The Absus 4 triad used on the F-7 chord produces an aeolian sound where a dorian sound is normally heard. This type of interchange is called modal mixture. (which will be discussed later in this chapter).

Check the scale derivation column to see if the chord function matches with the scale or not:

TRIADIC SUPERIMPOSITION CHART

Chord	Superimposed Triad	Location from the root of the chord	Note Functions of Superimposition	MODAL SOUND (Scale Derivation)
G MA7	C	Root	1 3 5	Ionian, Lydian
	C+	"	1 3 #5	Lydian Aug (Ionian Aug)
	Csus4	"	1 sus4 5	Ionian
	D	M2↑	9 #11 13	Lydian (Lydian Aug)
	D°	"	9 #11 #5	Lydian Aug
	Dsus4	"	9 5 13	Ionian, Lydian
	E	M3↑	3 #5 7	Lydian Aug
	E-	"	3 5 7	Ionian, Lydian
	E+	"	3 #5 1	Lydian Aug (Ion. Aug)
	Esus4	"	3 13 7	Ionian, Lydian
	F	P4↑	sus9 13 1	Ionian
	F-	"	sus9 #5 1	Ionian Aug
	F°	"	sus9 #5 7	Ionian Aug
	F#-	+4↓	#11 13 b9	
	F#°	"	#11 13 1	Lydian (Aug)
	F#sus4	"	#11 7 b9	
	G	P4↓ P5↑	5 7 9	Ionian, Lydian
	Gsus4		5 1 9	"
	G#-	M3↓ m6↑	#5 7 #9	
	G#°	"	#5 7 9	Lydian Aug
	A-	m3↓ M6↑	13 1 3	Ionian, Lydian
	Asus4	"	6 9 3	"
	B-	m2↓ M7↑	7 #9 #11	Lydian #9
	B-	"	7 9 #11	Lydian
	B°	"	7 9 sus4	Ionian
	Bloc.	"	7 3 sus4	Ionian
	Bsus4	"	7 3 #11	Lydian (Aug)

TRIADIC SUPERIMPOSITION CHART

(2)

Chord	Superimposed Triad	Location from the root of the chord	Note Functions of Superimpos.	Modal Sound (Scale Derivation)
C-7(b5)	C-	Root	1 b3 5	Minor (all)
	Csus4	"	1 4 5	Minor (all except Loc. typ)
	D#+	m2 ↑	b9 11 13	Dorian b2 (Dom function)
	Db/bd	"	b9 5 b6	Phrygian
	D-	M2 ↑	9 11 13	Dorian
	D+	"	9 #11 b7	Dorian #4 (Dom? also)
	D°	"	9 11 b6	Aeolian
	Dsus4	"	9 5 13	Dorian
	Dloc.	"	9 5 b6	Aeolian
	Eb	m3 ↑	b3 5 b7	Minor (all w/out b5)
	Eb-	"	b3 b5 b7	Locrian (all) Dorian #4
	Eb°	"	b3 b5 13	Loc. b6, Dor. #4
	Eb+	"	b3 5 7	Melodic + Harm. Minor
	Ebsus4	"	b3 b6 b7	Aeolian
	Eb/bd.	"	b3 13 b7	Dorian
F	P4 ↑		11 13 1	"
F-	"		11 b6 1	Aeolian, Phrygian
F+	"		11 13 b9	Dorian b2
F°	"		11 b6 7	Harmonic Minor
Fsus4	"		11 b7 1	Minor (all w/out 47)
F#°	+4 ↓		#4 13 1	Dorian #4, Locrian b6
F#+	"		b5 b7 9	Dor. #4, Locrian b2
G	P4 ↓ P5 ↑		5 7 9	Melodic + Harm. Minor
G-	"		5 b7 9	Dorian, Aeolian
G°	"		5 b7 b9	Phrygian
G+	"		5 7 b3	Melodic + Harm. Minor
Gsus4	"		5 1 9	Dorian, Aeolian
Ab	M3↑ m6↑		b6 1 b3	Aeolian, (Phrygian)
Ab-	"		b6 7 b3	Harmonic Minor
Absus4	"		b6 b9 b3	Phrygian, Locrian

TRIADIC SUPERIMPOSITION CHART

3

Chord	Superimposed Triad	Location from the root of chord	Notes/fusions of Superimposition	Modal Sound (Scale Derivation)
C-7 cont.	A ^b Lyd	M3↓ m6↑	b6 9 b3	Aeolian
	A ^o	m3↓ M6↑	13 1 b3	Dorian
	A↑	"	13 b9 11	Dorian b2
	Aloc.	"	13 9 b3	Dorian (#4)
	B↑	M2↓ m7↑	b7 9 11	Dorian, Aeolian
	Bbsus4	"	b7 b3 11	Dorian, Phryg., Aeolian

TRIADIC SUPERIMPOSITION CHART

Chord	Superimposed Triad	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
C7	C	Root	1 3 3 5	Mix.
	C-	"	1 #9 5	Dom. Dim.
	C°	"	1 #9 #11	Dom. Dim, Alt. Dom.
	C+	"	1 3 #5	Whole Tone, Alt. Dom.
	Csus4	"	1 4 5	Mix.
	C Lyd	"	1 #4 5	Mix #11, Dom. Dim.
	Db	m2 ↑	b9 11 #5	Phrygian (MAJOR)
	Db-	"	b9 3 #5	Alt. Dom., Phryg. MAJ.
	Db°	"	b9 3 5	Dom. Dim
	Db+	"	b9 11 6	Dorian b2
	Dbsus4	"	b9 #11 #5	Alt. Dom.
	Db Lyd	"	b9 5 #5	Phrygian MAJOR
	Db loc.	"	b9 #11 5	Dom. Dim.
	D	M2 ↑	9 #11 6	Mix #11
	D-	"	9 11 6	Mix
	D°	"	9 11 #5	Mix b6
	D+	"	9 #11 #7	Mix #11, Whole Tone
	Dsus4	"	9 5 13	Mix)
	Eb	m3 ↑	#9 5 b7	Dom. Dim
	Eb-	"	#9 #5/b7	Dom. Dim, Alt. Dom.
	Eb°	"	#9 #11 13	Dom. Dim
	Ebsus4	"	#9 #5 b7	Alt. Dom.
	E°	M3 ↑	3 5 b7	Mix (#11)
	E+	"	3 #5 1	Whole Tone, Alt. Dom.
	E loc.	"	3 13 b7	Mix (#11)
	F	P4 ↑	11 6 1	Mix
	F-	"	11 #5 1	Phryg. MAJ.
	F+	"	11 6 b9	Dorian b2 (Dom? function)
	Fsus4	"	11 07 1	Mix
	F#	+4 ↓	#11 b7 b9	Alt. Dom, Dom. Dim

TRIADIC SUPERIMPOSITION CHART

Chord	Superimposed Triad	Location from the root of the chord	Note Fractions of Superimposition	Modal Sounds (Scale Derivation)
C7 cont.	F#o	+4↓	#1b 6 1	Mix #"
	F#+	"	#1 b7 9	Mix #"
	F#sus4	"	#11 (7) b9	Upper Extension
	G-	P4↓ P5↑	5 b7 9	Mix.
	G°	"	5 b7 b9	Dom. Dim., Phryg. MAJ.
	A♭	M3↓ m6↑	#5 1 #9	Alt. Dom.
	A♭+	"	#5 1 3	Whole Tone, Alt. Dom
	Absus4	"	#5 b9 #9	Alt. Dom
	A	m3↓ M6↑	13 b9 3	Dom Dim, Dorian b2
	A-	"	13 1 3	Mix.
	A°	"	13 1 #9	Dom. Dim.
	A+	"	13 b9 11	Dorian b2 (Dom 7-fraction)
	Asus4	"	13 #9 3	Mix
	A1yd.	"	13 #9 3	Dom. Dim
	B♭	M2↓ m7↑	b7 9 11	Mix
	B♭-	"	b7 b9 11	Dorian b2, Phryg. MAJ.
	B♭°	"	b7 b9 3	Dom Dim, Alt. Dom
	B♭+	"	b7 b9 #11	Dom Dim, Alt. Dom
	B♭1yd.	"	b7 3 11	Mix
	B♭1oc.	"	b7 #9 3	Dom Dim, Alt. Dom

TRIADIC IMPROVISATION

Ex. 174

-Beato

G MAJOR (MAJOR TRIADS) G, B^b, D^b, E

G major

(a)

Absus4

E add9

E^b sus4

Absus4

G major

(b)

Absus4

Absus4

B^b sus4

E sus4

This one uses some added note arpeggios

(c)

D^b add9

SEVENTH CHORD SUPERIMPOSITION

Seventh Chord Superimposition works the same way as triadic superimposition. We are just stacking a seventh chords instead of triads.

Melodic Usage

Ex. 175

(a) A-7 D7alt. G^bMA7b5 GMA7

Harmonic Usage

(b) A-7 D7alt GMA7

CMA7 A7 CMA7 Ab7 basso 8va C-7b5 B-7

Once again try to group these together in progressions to facilitate the contextual integration of this concept.

Seventh Chord Superimposition

Chord	Superimposed Seventh Chord	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
CMA7	D6	M2↑	9 #11 13 7	Lydian
	D7	"	9 #11 13 1	Lyd.
	D7sus4	"	9 5 13 1	Ionian
E-7	M3↑	3 5 7 9	Ion.	
E7#5	"	3 #5 1 9	Lyd.	
E7sus4	"	3 13 7 9	Ion.	
F#-7b5	+4↓	#11 13 7 3	Lyd.	
G6	P4↑P5↑	5 7 9 3	Ion.	
G MA7	"	5 7 9 #11	Lyd.	
G MA7sus4	"	5 1 9 #11	Lyd.	
G#-7b5	M3bM6↑	#5 7 9 #11	Lyd. Aug.	
A-6	m3bM6↑	13 1 3 #11	Lyd.	
A-7	"	13 1 3 5	Ion.	
A-MA7	"	13 1 3 #5	Lyd. Aug.	
AMA7sus4	"	13 9 3 #5	Lyd. Aug.	
A7sus4	"	13 9 3 5	Ion	
B-6	m2↓M7↑	7 9 #11 #5	Lyd. Aug	
B-7	"	7 9 #11 13	Lyd.	
B7sus4	"	7 3 #11 13	Lyd.	

Seventh Chord Superimposition

Chord	Superimposed Seventh Chord	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
C-7(b5)(#7)	C-6	Root	1 b3 5 6	Dorian Types
	C-MA7	"	1 b3 5 7	Melodic + Harm. Min.
	C-7b5	"	1 b3 b5 b7	Locrian Types
	C7sus4	"	1 4 5 b7	Dorian, Aeolian, Phrygian
	C-MA7#5	"	1 b3 #5 7	Harm. Min.
	C-7#5	"	1 b3 #5 b7	Aeolian, Phrygian
	D♭MA7	m2↑	b2 11 b6 1	Phrygian
	D♭MA7b5	"	b2 11 5 1	Phryg.
	D♭MA7#5	"	b2 11 b6 1	Dor. b2
	D♭7sus4	"	b2 11 b6 7	Phryg.
	D♭MA7sus4	"	b2 b5 b6 1	Loc.
	D♭1/4dMA7	"	b2 5 b6 1	Phryg.
D-7	M2↑	9 11 6 1	Dorian	
	D-7b5	"	9 11 b6 1	Aeolian
	D7#5	"	9 b5 b7 1	Locrian
	D7b5	"	9 b5 b6 1	Dorian b2
	E♭MA6	m3↑	b3 5 b7 1	Dorian, Aeol., Phrygian
	E♭MA7	"	b3 5 b7 9	Dorian, Aeol.
	E♭7	"	b3 5 b7 b2	Phrygian
	E♭-7	"	b3 b5 b7 b2	Locrian
	E♭MA7b5	"	b3 5 6 9	Dorian
	E♭MA7#5	"	b3 5 7, 9	Mel. Min., Harm Min
	E♭1/4dMA7	"	b3 6 b7 9	Dorian
	FMA6	D4↑	11 6 1 9	Dorian, Mel. Min
	F-7	"	11 b6 1 b3	Aeolian, Phryg.
	F-6	"	11 b6 1 9	Aeolian
	F7sus4	"	11 b7 1 b3	Dorian, Aeolian, Phryg.
	Flyddom ⁷	"	11 7 1 b3	Mel. + Harm Minor
	F♯MA6	+4↑	b5 b7 b2 b3	Locrian
	F♯MA7	"	b5 b7 b2 11	Locrian

Seventh Chords Superimposition

Chord	Superimposed Seventh Chord	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
C-7 cont.	F#Maj7b5	"	b5 b7 1 11	Lydian
	F# Maj7#5	"	b5 b7 2 11	Lydian b2
	F# Maj7#5	"	b5 1 b2 11	Lydian
G7	P4 UP5↑	5 7 2 11	Mel. + Harm. Min.	
G-7b5	"	5 b7 2 11	Dorian, Acol.	
G7#5	"	5 b7 b2 11	Phryg., Dor. b2	
A7MA6	m3↓m6↑	5 7 2 11	Mel + Harm Min.	
A7ma7	"	b6 1 b3 11	Aeolian, Phryg.	
A#7	"	b6 1 b3 5	"	
A#7#5	"	b6 1 2 b5	Lydian	
A#7sus4	"	b6 b2 b3 5	Phryg. "	
A#7sus4#5	"	b6 2 b3 5	Aeolian	
A#7add9	"	b6 2 b3 b5	Dor. #4	
A-7b5	m3↓m6↑	b6 1 b3 5	Dor.	
A7sus4b5	"	b6 2 b3 5	Dor.	
B7MA6	m2↓m7↑	b7 2 11 5	Dor., Aeolian	
B7ma7	"	b7 2 11 6	Dorian	
B#7	"	b7 b2 11 b6	Phrygian	
B#6	"	b7 b2 11 5	Phrygian	
B7#5	"	b7 2 b5 b6	Lydian b2	
B#7sus4	"	b7 b3 11 6	Dorian	
B#7sus4#9	"	b7 b3 11 b6	Aeolian, Phryg.	
B#7#5	m2↓m7↑	7 b3 5 6	Mel. Min.	

Seventh Chord Superimposition

Chord	Superimposed Seventh Chord	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
C ⁷	C ^b	Root	1 3 5 6	Mixolydian
	C ⁷	"	1 3 5 b7	"
	C ⁺⁷	"	1 3 #5 b7	Whole Tone, Alt. Dom.
	C ^{7sus9}	"	1 3 b5 b7	Whole Tone, Alt. Dom., Mix #11
	C ^{b7b7}	"	1 4 5 b7	Mix
	D ^{b6}	m2↑	1 9 1 1 #5 b7	Mix #11
	D ^{bMaj7}	"	1 9 1 1 #5 1	Phryg, MAJ
	D ^{b-6}	"	b9 3 #5 b7	Alt. Dom., Phryg, MAJ
	D ^{b-MAJ7}	"	b9 3 5	"
	D ^{b7}	"	b9 3 5 #11	Dom. Dim
	D ^{bMaj7}	"	b9 3 5 1	"
	D ^{bMaj7sus9}	"	b9 b5 #5 1	Phryg, Maj.
	D ^{b7b7MAJ7}	"	b9 5 #5 1	Alt. Dom.
	D ^{b-MAJ#5}	"	b9 3 1 3 1	Phryg, MAJ
	D ^{b6}	"	1 9 1 1 #5 b7	Dom. Dim.
	D ⁷	M2↑	9 #11 13 1	Mix #11
	D ⁻⁷	"	9 1 1 13 1	Mix
	D ^{7#5}	"	9 #11 13 1	Mix #11
	D ^{7b5}	"	9 #11 #5 1	Whole Tone
	D ^{7sus9}	"	9 5 13 1	Mix
	E ^{b7}	m3↑	#9 5 b7 b9	Dom. Dim
	E ^{b-7}	"	#9 #11 b7 b9	Dom. Dim., Alt. Dom.
	E ^{b-6}	"	#9 #11 b7 1	"
	E ^{b-7b5}	"	#9 #11 13 b9	Dom. Dim.
	E ^{b7sus9}	"	#9 5 b7 b9	"
	E ^{b7b7}	"	#9 #5 b7 b9	Alt. Dom.
			#9 13 b7 b9	Dom. Dim.

Seventh Chord Superimposition

Chord	Superimposed Seventh Chord	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
C7 cont.	E-7b5	M3↑	3 5 b7 9	Mix.
	E7	"	3 5 b7 b9	Dom. Dim.
	E MAJ7	"	3 5 b7 #9	"
	E MA7#5	"	3 #5 1 #9	Alt. Dom.
	E MA7b5	"	3 #5 b7 #9	"
	E7b5	"	3 #5 b7 9	Whole Tone
	E- MA7#5	"	3 5 1 #9	Dom. Dim.
	F MA7sus4	PA↑	11 b7 1 3	Mix.
	F#6	+4↓	#11 b7 b9 #9	Dom. Dim., Alt. Dom.
	F#7	"	#11 b7 b9 3	"
	F#-7	"	#11 1 3 b9 #9	Dom. Dim.
	F#-7b5	"	#11 1 3 1 3	"
	F#7#5	"	#11 b7 9 3	Mix #11, Whole Tone
	F#7b5	"	#11 b7 1 3	"
	F#11b7	"	#11 1 b9 3	Dom. Dim., Alt. Dom.
	G-4	PA↓ P5↑	5 b7 9 11	Mix.
	G-6	"	5 b7 9 3	"
	G- MAJ	"	5 b7 9 #11	Mix #11
	G- b5s	"	5 b7 b9 11	Phryg. Maj.
	G7	"	5 b7 b9 3	Dom. Dim.
	G MA7	"	5 b7 b9 #11	"
	G MA7sus4	"	5 1 9 #11	Mix #11
	G7sus4	"	5 1 9 11	Mix
	G- MA7#5	"	5 b7 #9 #11	Dom. Dim.
	A b7	M3↓ m6↑	#5 1 #9 #11	Alt. Dom.
	A b7#5	"	#5 1 3 #11	Whole Tone
	A b7sus4	"	#5 b9 #9 #11	Alt. Dom.

Seventh Chord Superimposition

Chord	Superimposed Seventh Chord	Location from the root of the chord	Note Functions of Superimposition	Modal Sounds (Scale Derivation)
C7 cont.	A6	m3↓M6↑	13 b9 3 #11	Dom. Dim.
	A7	"	13 b9 3 5	"
	A-7	"	13 1 3 5	Mix.
	A-6	"	13 1 3 #11	Mix #11
	A-7b5	"	13 1 #9 5	Dom. Dim.
	A sus 4	"	13 9 3 5	Mix.
	Alyd. b7	"	13 #9 3 5	Dom. Dim.
	Bb6	M2↓m7↑	b7 9 11 5	Mix.
	Bbma7	"	b7 9 11 13	"
	Bb-7	"	b7 b9 11 #5	Phryg. Maj.
	Bb-10	"	b7 b9 11 5	"
	Bb-7b5	"	b7 b9 3 #5	Alt. Dom.
	Bb9	"	b7 b9 3 5	Dom. Dim.
	Bbma7	"	b7 b9 3 13	"
	Bbma7#5	"	b7 9 #11 13	Mix #11
	Bb7#5	"	b7 9 #11 #5	Whole Tone
	Bbma7b5	"	b7 9 3 13	Mix.
	Bb7b5	"	b7 9 3 #5	Whole Tone
	Bb1ydmaj7	"	b7 3 11 13	Mix.
	Bb-maj7#5	"	b7 b9 #11 13	Dom. Dim.
<u>Also from the Dom. Dim. Scale</u>				
C7	Root		1 #9 b5 13	Dom. Dim.
Eb7	m3↑		#9 b5 13 1	"
F#7	+9↓		b5 13 1 #9	"
A7	m3↓M6↑		13 1 #9 b5	"

HYBRID ARPEGGIOS

HYBRID ARPEGGIOS DO NOT FALL INTO TRIADIC OR SEVENTH CHORD CATEGORIES BUT CONTAIN PIECES OF EACH. ADDED NOTE CHORDS ARE TYPES OF HYBRID ARPEGGIOS.

EX. 176

The image shows three musical staves, each representing a different hybrid chord. Staff (a) shows a Cadd9 chord with notes 1, 3, 5, and 9. Staff (b) shows a Cadd#11 chord with notes 1, 3, #11, and 5. Staff (c) shows a Csus4/3 chord with notes 1, 3, 4, and 5. Arrows indicate the direction of the arpeggiation for each chord.

THIS NEXT CHART CONTAINS SEVERAL POSSIBLE HYBRID ARPEGGIOS OVER EACH OF THE FOUR CHORD TYPES.

[A large area of blank five-line staff paper follows.]

HYBRID ARPEGGIO CHART

CHORD	HYBRID STRUCTURE	NOTE FUNCTIONS	MODE DERIVATION
CMAJ7	Cadd9	1 9 3 5	Ion., Lyd.
	Gadd9	5 6 7 9	Ton., Lyd.
	Dadd9	9 3 #11 13	Lyd. (Aug)
	Eadd9	3 #11 #5 7	Lyd. Aug.
Cadd11	Cadd11	1 3 4 5	Ion.
	Dadd11	9 #11 5 13	Lyd.
	Eadd11	3 #5 13 7	Lyd. Aug
	Gadd11	5 7 1 9	Ion., Lyd.
Cadd#11	Cadd#11	1 3 #11 5	Lyd.
	Dadd#11	9 #11 5 13	Lyd.
	Cadd9/11	1 9 3 11 5	Ion.
	Gadd9/11	3 13 7 1 9	Ion., Lyd.
Dadd9/11	Dadd9/11	9 3 #11 5 13	Lyd.
	Cadd9/#11	1 9 3 #11 5	Lyd.
	Dadd9/#11	9 3 #11 5 13	Lyd.
	A-add9	6 7 1 3	Ion., Lyd.
B-add11	7 9 3 #11	Lyd.	
E-add9	3 #11 5 7	Lyd.	
E-add9/11	3 #11 5 13 7	Lyd.	
↓ A-add9/11	6 7 1 9 3	Ion., Lyd.	

CHORD	HYBRID STRUCTURE	NOTE FUNCTIONS	MODAL DERIVATION
C-7	Eadd ⁹	b3 11 5 b7	Dor., Aeol., Phryg.
	Fadd ⁹	11 5 13 1	Dor.
	Gadd ⁹	5 13 b7 9	Mel. Min.
	Badd ⁹	b7 1 9 11	Dor., Aeol.
	Dadd ⁹	19 b3 11 b6	Phryg.
	Eadd ¹¹	b3 5 b6 b7	Aeol.
	Fadd ¹¹	11 13 b7 1	Dor.
	Badd ¹¹	b7 9 b3 11	Dor., Aeol.
	Gadd ¹¹	5 b7 1 9	Mel. Min.
	Eadd ^{#11}	b3 5 13 b7	Dor. (b2)
	Fadd ^{#11}	11 13 b7 1	Mel. Min.
	Dadd ^{#11}	19 11 5 b6	Phryg.
	Dadd ^{9/11}	19 b3 11 5 b6	Phryg.
	Eadd ^{9/11}	b3 11 5 13 b7	Dor.
	Fadd ^{9/11}	11 5 13 b7 1	Mel. Min.



CHORD	HYBRID STRUCTURE	NOTE FUNCTIONS	MODAL DERIVATION
C-7 cont.	C-add9	1 9 b3 5	Dor., Aeol.
	G-add9	5 1 3 b7 9	Dor.
	F-add9	1 1 5 b6 1	Aeol.
	C-add9/II	1 9 b3 1 1 5	Dor., Aeol.
	F-add9/II	1 1 5 b6 b7 1	Aeol.
↓	G-add9/II	5 1 3 b7 1 9	Dor.
C-7b5	Eb-add9	b3 1 1 b5 b7	Loc.
	F#add9	b5 b6 b7 b9	Loc.
	F#add#11	b5 b7 1 b9	Loc.
	F#add9/II	b5 b6 b7 b9	Loc.
	Aflatadd11	b6 1 b9 b3	Loc.
	Eb-add9/II	b3 1 1 b5 b6 b7	Loc. (b2)
↓	Aflatadd9/II	b6 b7 1 b9 b3	Loc.
C7	Cadd9	1 9 3 5	Mix.
	Cadd11	1 3 1 1 5	Mix.
	Cadd#11	1 3 #1 1 5	Mix #11
↓	Dadd9	9 3 #1 1 1 3	Mix #11

CHORD	HYBRID STRUCTURE	NOTE FUNCTIONS	MODE DERIVATION
C ⁹ cont.	Dadd ¹¹	9 3 #11 5 13	Mix#11
	Dadd#11	9 #11 #5 13	Mix#6
	F#add9	#11 #5 b7 b9	Alt. Dom.
	F#add#11	#11 b7 1 #9	Alt. Dom.
	G#add9	#5 b7 1 #9	Alt. Dom.
	G#add11	#5 b9 1 #9	Alt. Dom.
	Aadd#11	13 b9 #9 3	Dom. Dim.
	Bbadd9	b7 1 9 -1	Mix.
	Bbadd#11	b7 9 3 11	Mix.
	Db-add9	b9 #9 3 #5	Alt. Dom.
	G-add9	5 13 b7 9	Mix.
	Cadd9/11	1 9 3 11 5	Mix.
	Cadd9/#11	1 9 3 #11 5	Mix. #11
	Fb-add9/11	b9 #9 3 #11 #5	Alt. Dom.
	Dadd9/11	9 3 #11 5 13	Mix. #11
	Dadd9/#11	9 3 #11 #5 13	Mix b6
	F#add9/11	#11 #5 b7 1 b9	Alt. Dom.
	G-add9/11	5 13 b7 1 9	Mix.
	G#add9/11	#5 b7 1 b9 #9	Alt. Dom.
✓	Bbadd9/#11	b7 1 9 3 11	Mix.

PLAYING OVER UNUSUAL RESOLUTIONS

DIM⁷ CHORDS RESOLVING DOWN BY 1/2 STEP TO MINOR

TUNES FOUND IN: ALL THE THINGS YOU ARE

WAUG

TRISTE

NIGHT AND DAY

BODY AND SOUL

HERE'S THAT RAINY DAY

THE RESOLUTION TENDENCIES ARE AS

FOLLOWS.

SCALES B⁷ (TONIC DIM.)

Ex. 177

(a)

B⁷-7 (DOR.)

WHOLE STEP

RESOLUTIONS

B⁷ b5

OK. BUT NOT AS STRONG

MAY

b13

MA9

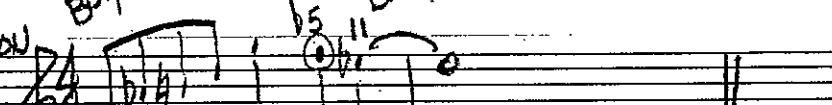
(b)

B⁷-7

1/2 STEP RESOLUTION

(c) 

WHOLE STEP RESOLUTION

(d) 

II DOM. 7 CHORDS RESOLVING UP BY WHOLE STEP

TUNES: JUST FRIENDS

YARDBIRD SUITE

THERE WILL NEVER BE ANOTHER YOU

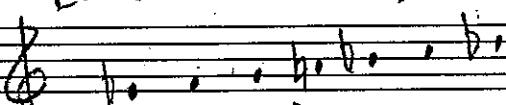
DONNA LEE

CHEROKEE

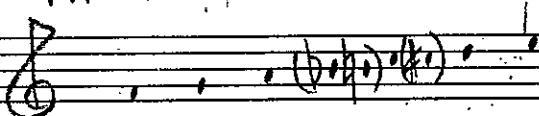
STELLA BY STARLIGHT

SCALES

E♭M (MIX #11)



F#M# (ION.) (LVD)



1/2 STEP RESOLUTIONS

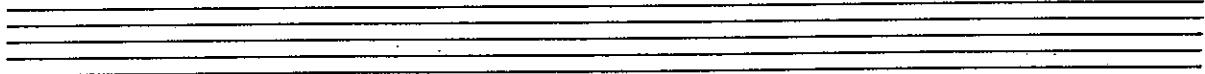
Ex. 178

E♭M

(a)

F#M#

13 7 11 5 13 7 11 5
WEAK



WHOLE STEP RESOLUTIONS

(b)

$\frac{1}{2}$ STEP RESOLUTION

(c)

WHOLE STEP RESOLUTION

(d)

THE
YOU WILL FIND $\frac{1}{2}$ WHOLE STEP RESOLUTIONS ARE
NOT AS STRONG AS HALF-STEP ONES

THE HARMONIC TENDENCIES OF $E\flat 7$ TO $F\text{maj}7$
ARE THE SAME FOR THE CHORDS

①	$E\flat 7$	$\rightarrow F\text{maj}7^4$	Ex. 179
②	$A^1\text{alt.}$	$\rightarrow D-7$	
③	$A^1\text{alt.}$	$\rightarrow B\flat\text{maj}7$	
④	$E\flat 7$	$\rightarrow B\flat\text{maj}7$	
⑤	$A^1\text{alt.}$	$\rightarrow F\text{maj}7 \text{ or } F^4$	
⑥	$E\flat 7$	$\rightarrow A-7$	
⑦	$A\text{alt.}$	$\rightarrow A-7$	

FURTHER EXPLANATION OF THIS CONCEPT CAN BE
FOUND IN THE HARMONY CHAPTER.

OTHER RESOLUTIONS TO BECOME FAMILIAR WITH:

① THIRD RELATED CHORDS (SIMILAR TYPES)

Ex. 180 CMA⁷ → EbMA⁷

F-7 → D-7

Ema⁷ → Ama⁷

B-7 → G-7

② ii V MOVING UP AND DOWN BY HALF STEPS

Ex. 181
(a) | D-7 G7 | D^b-7 G^b7 ||
OR

(b) | E-7 A7 | F-7 B^b7 ||

③ ii V int^{b5} int^{7alt.}

Ex. 182 | A-7 F^{#7b5} | B-7^{b5} E^{7alt.} ||

MANY OF THE OTHER RESOLUTION POSSIBILITIES
ARE COVERED IN THE HARMONY CHAPTER.

REMEMBER, TRY TO TAKE ADVANTAGE OF
HALF STEP RESOLUTIONS BECAUSE THEY MAKE
THE TRANSITIONS MUCH SMOOTHER.

Melodic Ideas (Studies)

A small collection of scale tones can bear a large amount of melodic material through the use of octave displacement. A four note order such as G C D E can become this.

Ex. 18A



Try this over C, C⁷, B⁷ma, F[#]7alt, E-7b6

Odd number note ideas are more interesting because they metrically overlap in the measure.

Ex. 18B



Try this over E-7b6, C⁷, F[#]7alt, D7#11

I have included some more examples like these from different scales.

Ex. 186

(a)



(b)



(c)



(d)



(e)



(f)



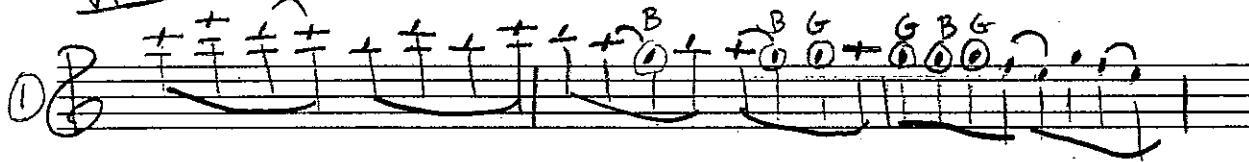
(g)



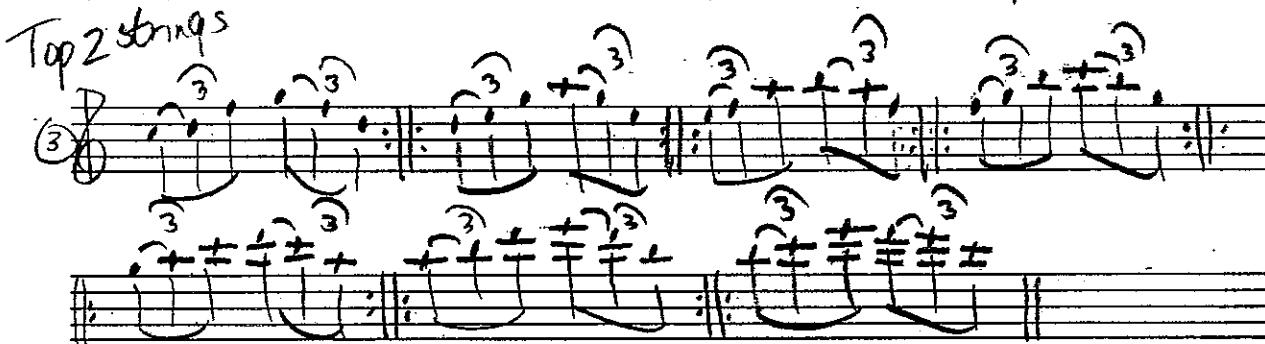
MAJOR SCALE IMPRESSIONS

Ex. 181

VII pos.



Cmaj scale



①

etc.

②

etc.

③

etc.

④

etc.

⑤

etc.

⑥

etc.

⑦

etc.

⑧

etc.

⑨

etc.

⑩

etc.

⑪

etc.

⑫

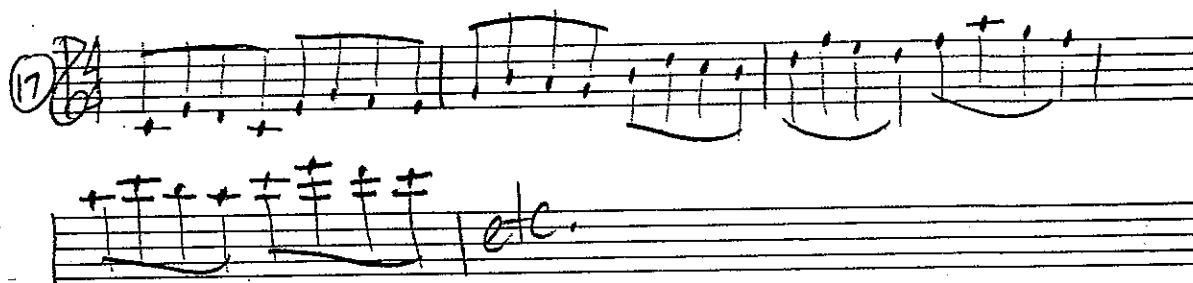
etc.

⑬

etc.

⑭

etc.



MODES: LINEAR APPROACH

THE FOLLOWING LINE STUDIES SHOULD BE PRACTICED IN ALL KEYS AND POSITIONS ON THE GUITAR. EACH STUDY CONCENTRATES ON A PARTICULAR MODE AND STRIVES TO BRING OUT ITS OWN DISTINCTIVE FLAVOR. THIS IS DONE THROUGH THE USE OF TARGET NOTES AND INTERVALIC STRUCTURES. SINCE NO HARMONIC ANALYSIS HAS BEEN PROVIDED, IT WILL BE YOUR JOB TO LOOK FOR HARMONIC STRUCTURES SUCH AS BROKEN INTERVALS, DIATONIC TRIADS, AND SEVENTH CHORDS.

Ex. 108

B^malt.

F1yd.Δ F Fadd9 D#1yd.Δ D7sus4

B+7 #9

THIS LINE CAN ALSO BE USED OVER:

E7#11, E1MA7#5, A-905, C-MAN, D7sus4 (C mel. min. chords)

BEFORE WE GO ON I WOULD LIKE TO MAKE
AN IMPORTANT POINT REGARDING PASSING-TONES.

BECAUSE OF THE ABUNDANCE OF LINEAR
POSSIBILITIES USING ONLY SCALE TONES,
I WOULD ENCOURAGE DEVELOPING LINES
WITHOUT PASSING TONES SO AS TO NOT
CLUTTER YOUR PLAYING WITH SUPERFLUOUS
NOTES. THIS IS WHY MOST OF THE EXAMPLES
CONTAIN ONLY SCALE TONES (A GREAT STARTING
PLACE FOR DEVELOPING THESE KIND OF
LINES ARE DIATONIC TRIADS AND SEVENTH
CHORDS AS COVERED IN BOTH CHAPTERS
1 + 3).

MODAL LINES (MAJOR SCALE) - BEATO

Ex. 109

C ION.

① 

A LYD.

② 

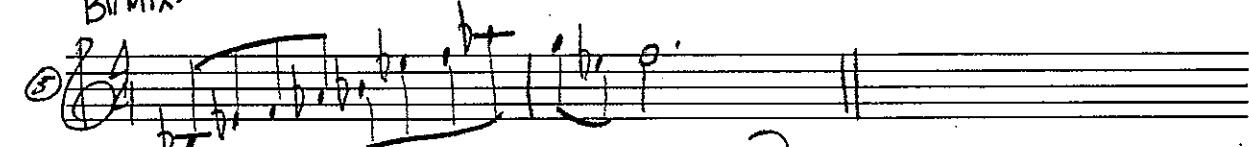
G DOR.

③ 

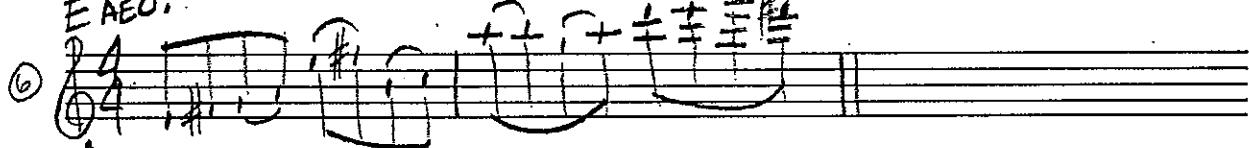
C PHRYG.

④ 

B MIX.

⑤ 

E AEO.

⑥ 

A LOC.

⑦ 

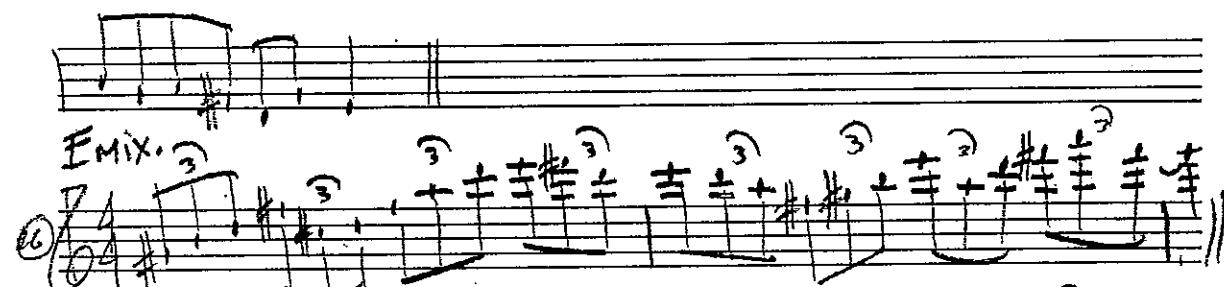
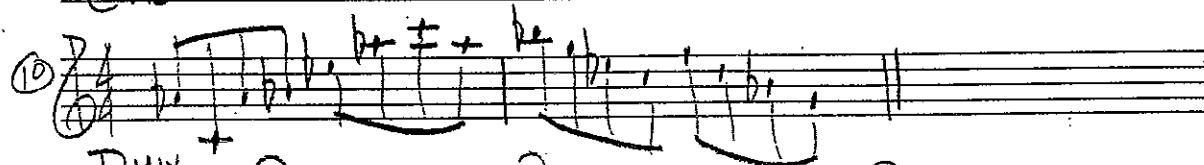
A ION.

⑧ 

G LYD.

⑨ 

C AEO.



MODAL LINES (MELODIC MINOR)

Ex. 19B

D NEL. MIN.

① 

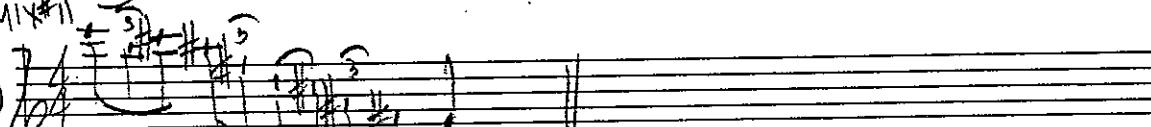
F LYD. AUG.

② 

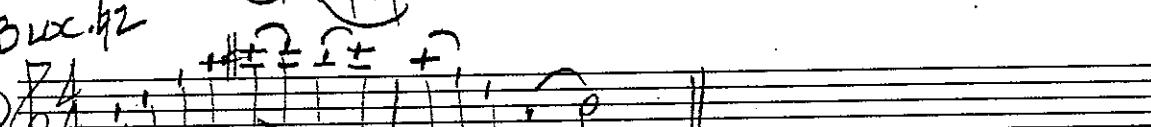
A DOR. #2

③ 

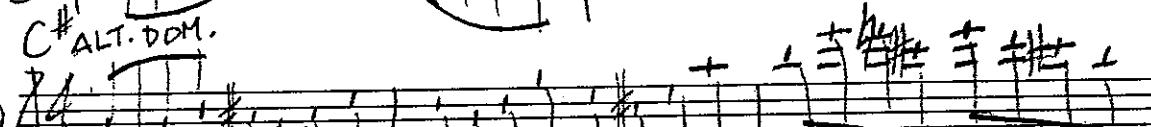
E MIX. #1

④ 

B LOC. #2

⑤ 

C# ALT. DOM.

⑥ 

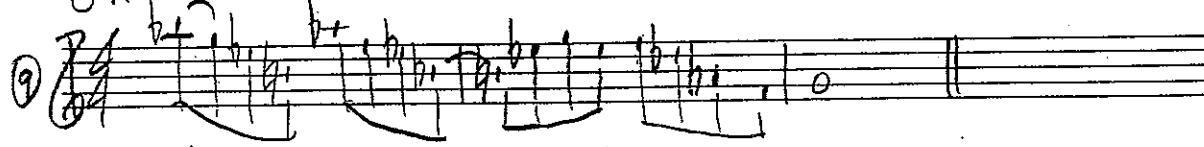
E b NEL. MIN.

⑦ 

C LYD AUG.



G ALT. DOM.



F DORTZ



E MEK. MIN.



A b LYD. AUG.



G ALT. DOM.



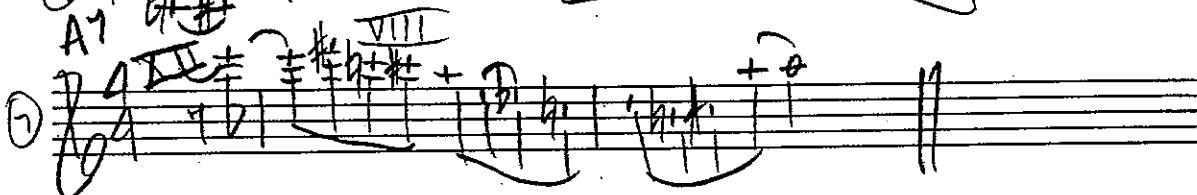
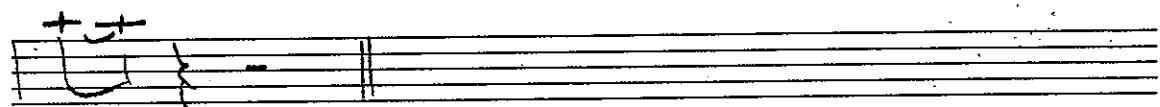
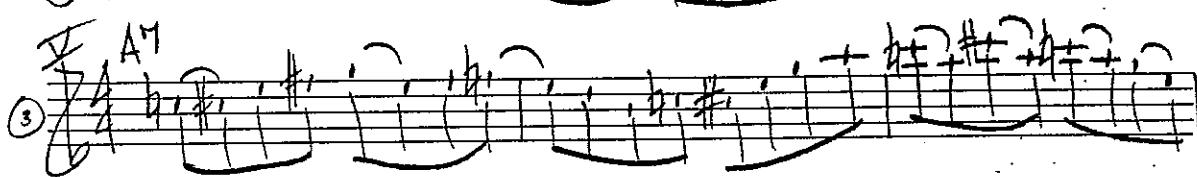
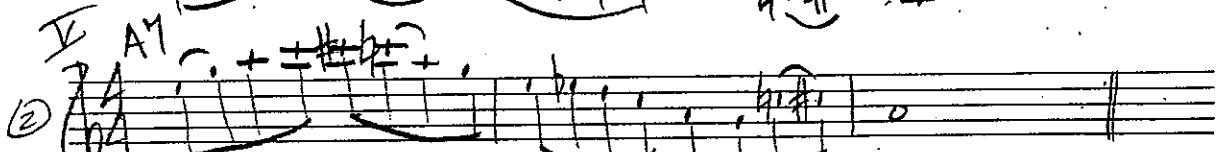
C MIX # II

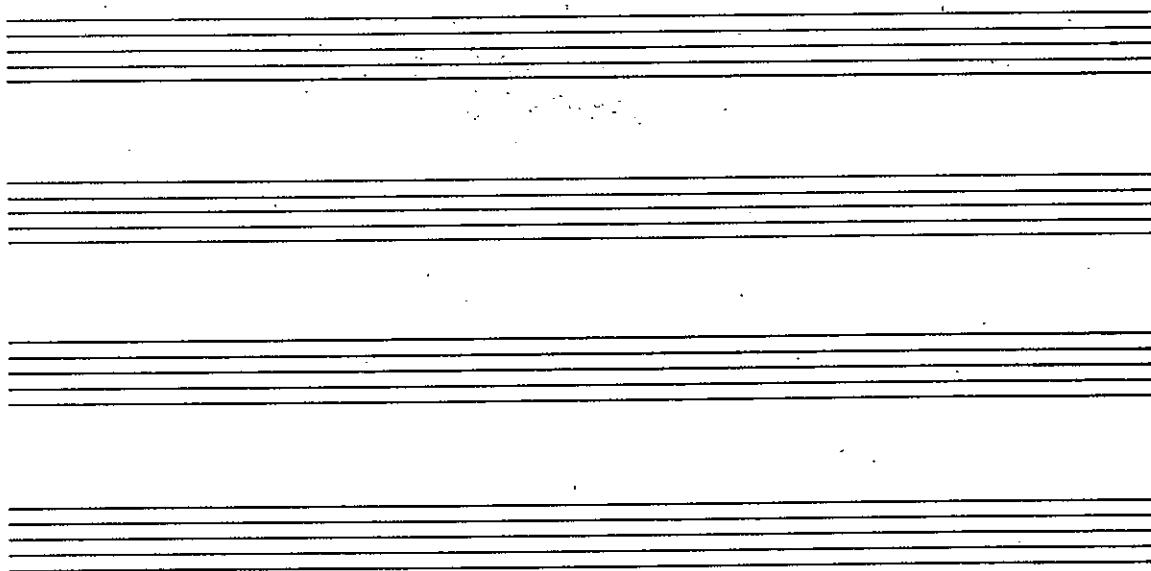
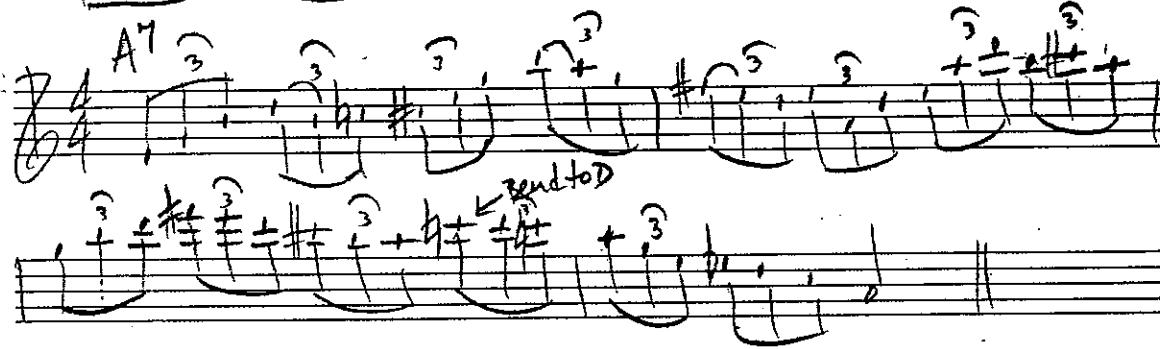
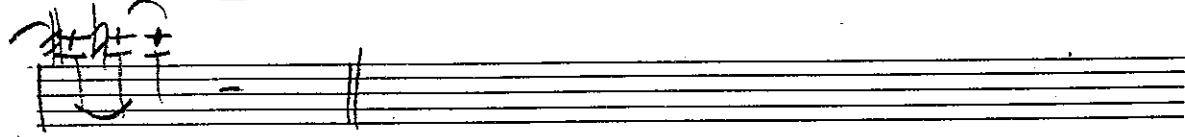
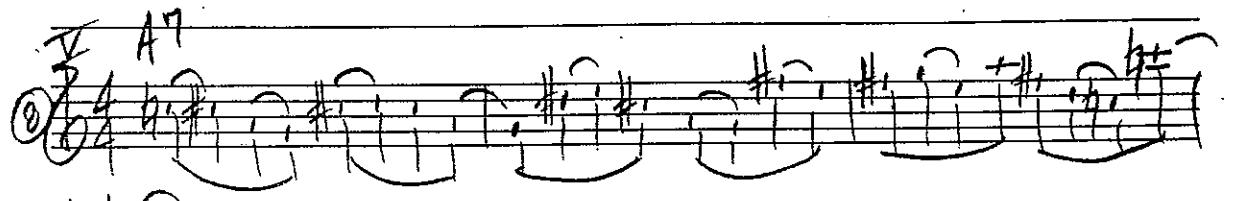


BLUES SOUNDS

EX. 191

Ixos A1





DIMINISHED SOUNDS

-BEATS

A, C, E_b, F[#] DOM. DIM. SCALES

B_b, D, E, G TONIC DIM. SCALES

Ex. 192

VIII

① 

repeat down an octave

② 

repeat down
an octave

③ 

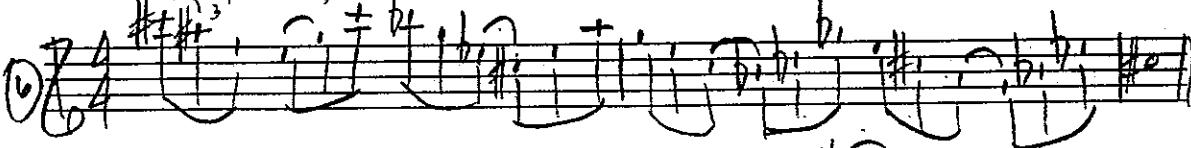
repeat down an octave

④ 

repeat down an octave

⑤ 

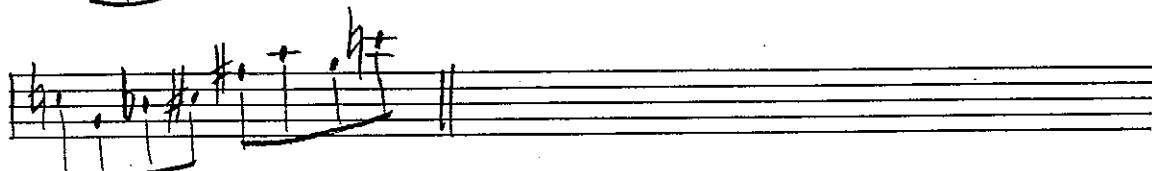
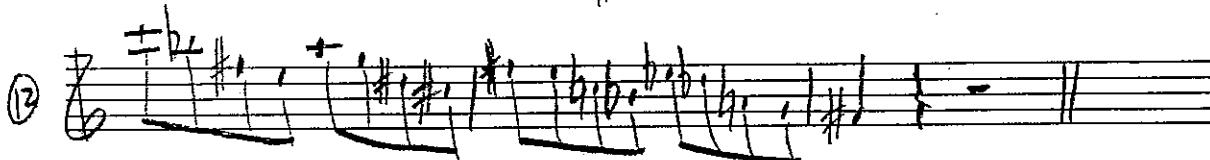
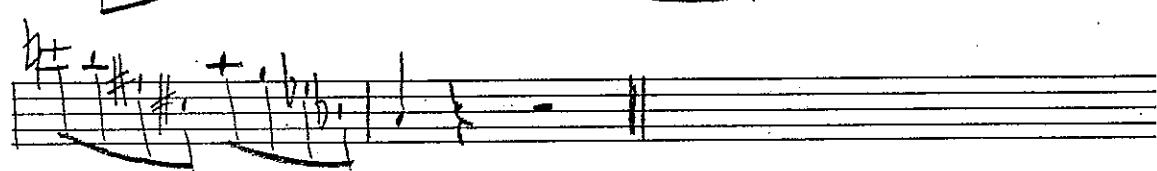
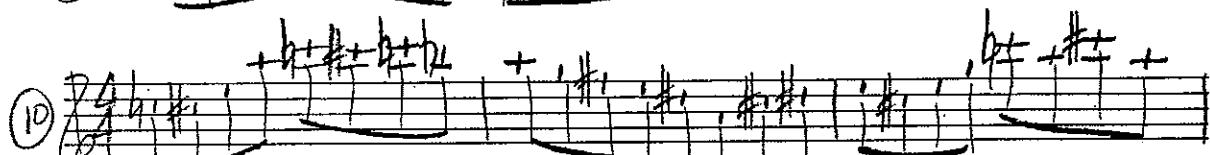
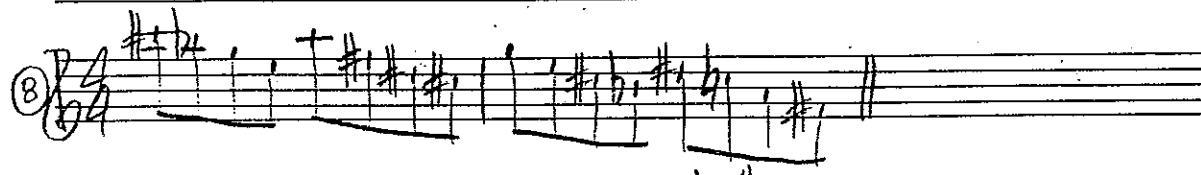
repeat down an octave

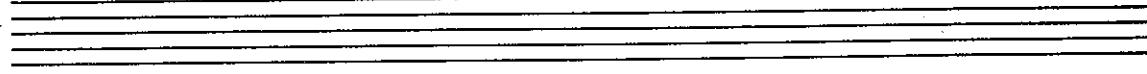
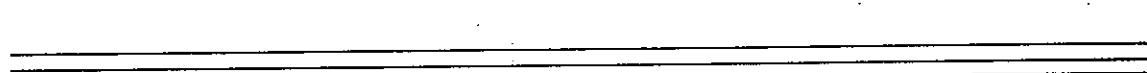
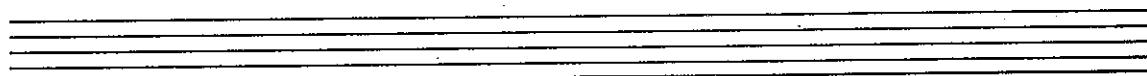
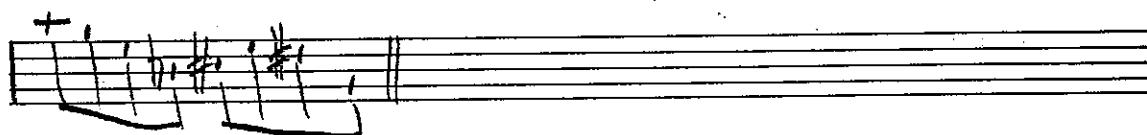
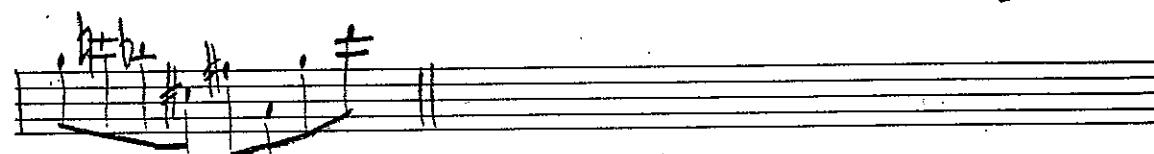
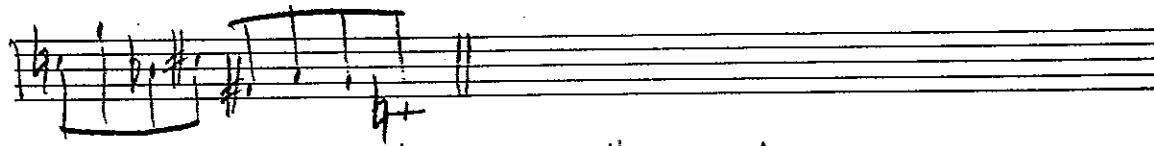
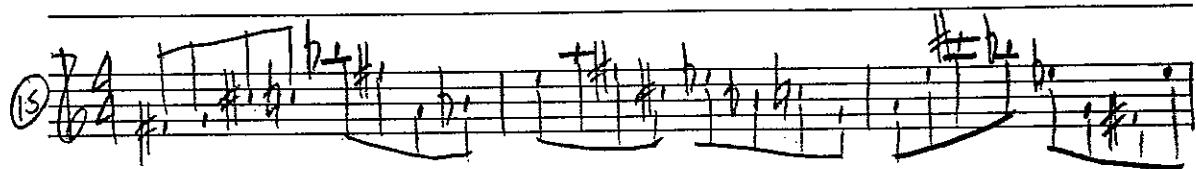
⑥ 

repeat down an octave

⑦ 

repeat down an octave



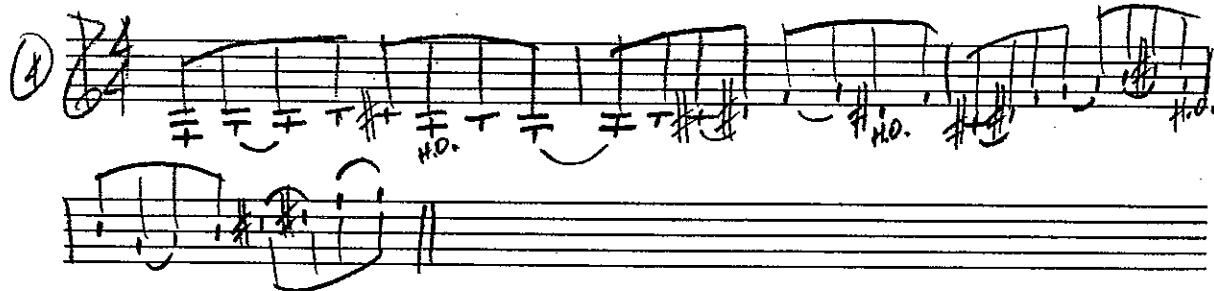
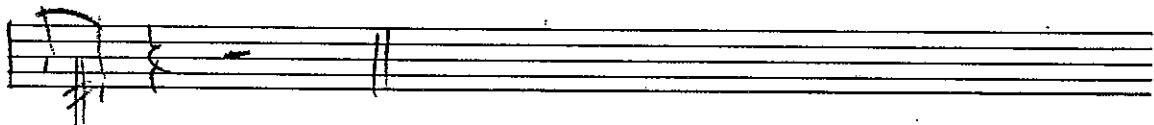
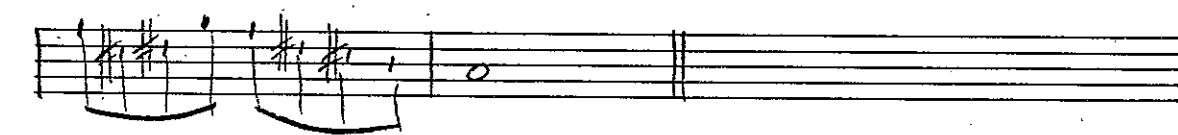


THE FREDERICK HARRIS MUSIC CO. LIMITED
DAKVILLE, CANADA

WHOLE TONE LINES

F, G, A, B, C#, D# WHOLE TONE SCALES
(D^b, E^b)

Ex. 193



MODAL MIXTURE

MODAL MIXTURE IS THE COMBINATION
OF ONE OR MORE MODAL SCALES OVER A
GIVEN CHORD CHANGE.

Ex. 194 B^bMAJ MAJOR SOUNDS

The diagram illustrates four different ways (a, b, c, d) to play modal mixture over a B^b major chord (B^b-D^b-F). Each example consists of two staves. The top staff shows a harmonic progression: B^b pentatonic, B^b Ionian, B^b Lydian, and B^b Lydian Augmented. The bottom staff shows the corresponding fingerings and note heads. The modes are labeled above each staff: (a) B^bMAJ PENT, IONIAN, LYDIAN, LYDIAN AUGMENTED; (b) B^bMAJ PENT, IONIAN; (c) B^bMAJ PENT, LYDIAN; (d) B^bMAJ PENT, LYDIAN AUGMENTED. Circled numbers indicate specific notes referred to as "color tones".

THE COLOR TONES ARE THE MOST CHARACTERISTIC
NOTES OF THE MODE. I HAVE USED THEM AS
STRUCTURAL POINTS FROM WHICH TO BUILD MY
LINES.

MINOR SOUNDS

Ex. 195

E-7

A60. PHRAG. DOR. MEL. MIN. DOR. A60.

#o #o #o #o

COUR. TONES

DOMINANT SOUNDS

Ex. 196

F7

FPENT. Mix. Mix. #II DOM. DIM. ALT. DOM

o #o #o o

USING ONE IDEA OVER MANY CHORDS

MANY OF THE GREATEST PLAYERS
HAVE BEEN THE ONES WHO LEARNED TO
INCORPORATE A LIMITED AMOUNT OF
MELODIC MATERIAL INTO THE MOST
HARMONIC SITUATIONS.

Ex. 197

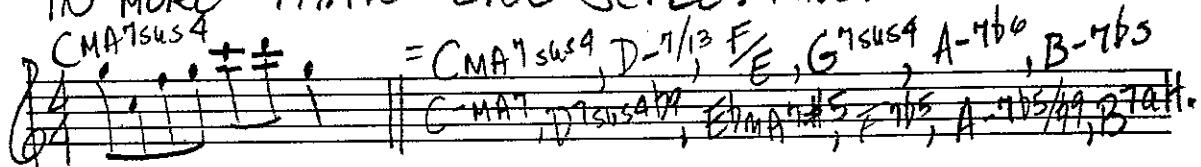


THIS PARTICULAR E sus 4/3 HYBRID STRUCTURE
COULD BE USED OVER THESE CHORDS:

E MA⁷, E sus 4, F#-7/9, A, G#, A MA⁷, B sus 4, A, C#-9b6,
D#-7b5, A-MA⁷, B7sus4b9, C MA⁷#5, D7b5, E7sus4, F#-9b5, G#-9b4.

HYBRID STRUCTURES ARE USEFULL IN THESE
INSTANCES BECAUSE MANY CAN BE FOUND

IN MORE THAN ONE SCALE. ANOTHER EXAMPLE IS:

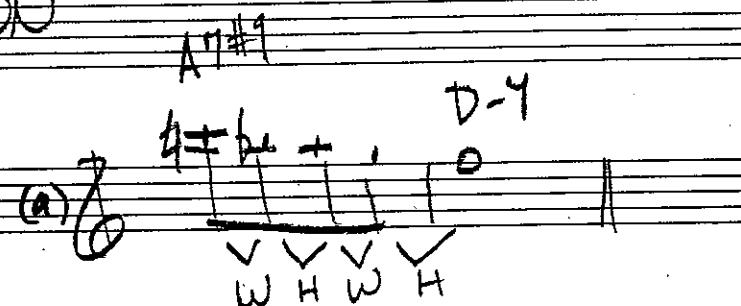


THIS CONCEPT CAN BE SIMILARLY APPLIED
BY TRANSPOSING A PARTICULAR INTERVAL
STRUCTURE OVER MANY CHORD CHANGES.

THE INTERVAL STRUCTURE USED IS
COMPRISED OF A WHOLE-STEP HALF-STEP
ALTERNATION

A7^{#9}

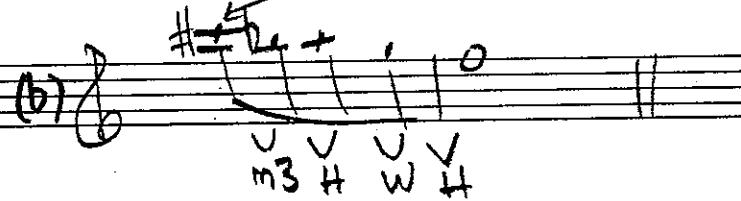
Ex. 19B

(a) 

W H W H

FOR SAKE OF VARIETY

UP 1 HALF-STEP

(b) 

H W H W

BECAUSE OF ITS INTERVAL STRUCTURE,
THIS TYPE OF IDEA CAN FUCITION
IN A VARIETY OF WAYS.

Ex. 199

(a) F⁷ alt. W H W H B⁷ MA⁷

F⁷ alt. W H W H B⁷ MA⁷

R b7 13 5 | 5

R b7 13 5 | 5

(b) B⁷-6 W H W H A-7

B⁷-6 W H W H A-7

R b7 13 5 | 3

C⁷ alt. R b7 FMA⁷

C⁷ alt. R b7 FMA⁷

Ex. 200

THIS EXAMPLE IS OVER A STANDARD PROGRESSION

E-7b5 A7 alt. #9 b9 R b7 C-7 F7

D7 -

F-7 B⁷ E-7b5 A7 alt. #9 b9 R b7 C-7 F7

F-7 B⁷ E-7b5 A7 alt. #9 b9 R b7 C-7 F7

B⁷ MA⁷ D-7 D-7/C B-7b5 B⁷-6

B⁷ MA⁷ D-7 D-7/C B-7b5 B⁷-6

A-7 D7 alt. V.A.R. G-7 C-7 V.A.R. A-7b5

A-7 D7 alt. V.A.R. G-7 C-7 V.A.R. A-7b5

D7 alt. V.A.R. G-7 C-7 V.A.R. A-7b5

D7 alt. V.A.R. G-7 C-7 V.A.R. A-7b5

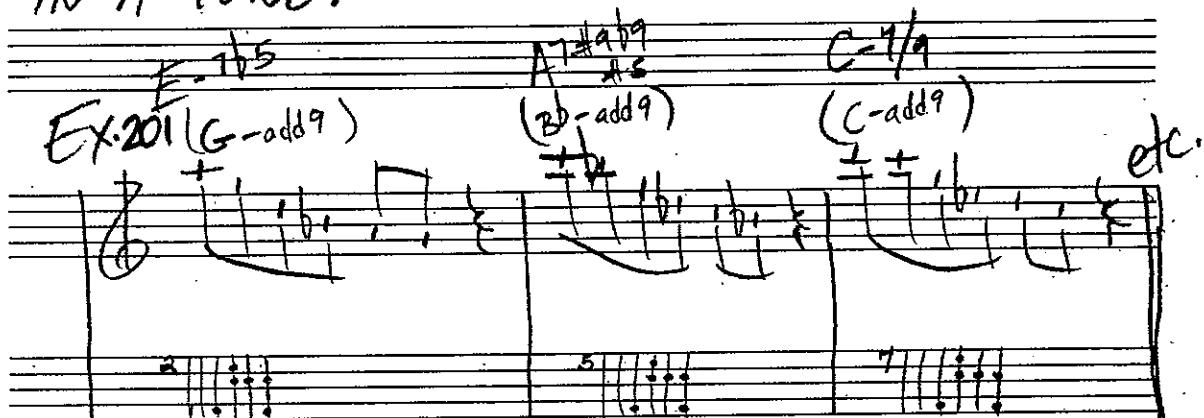
etc.

ANOTHER GREAT WAY TO PRACTICE IS

TO TAKE A PARTICULAR CHORD SHAPE (TRIAD,
SEVENTH CHORD, HYBRID STRUCTURE) AND USE IT

OVER AS MANY CHORD CHANGES AS POSSIBLE

IN A TUNE:

F.^{b5}
Ex. 201 (G-add9)


OUTSIDE PLAYING OVER ONE CHORD

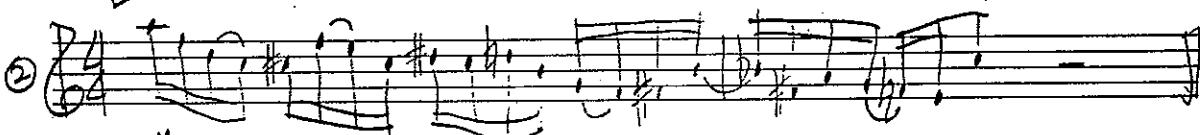
HERE ARE A FEW EXAMPLES OF OUTSIDE PLAYING APPROACHES ON ONE CHORD. YOU PROVIDE THE ANALYSIS.

Ex. 202

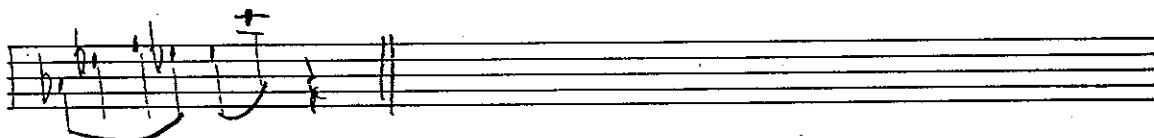
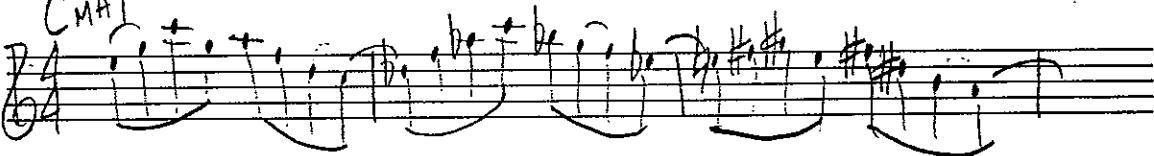
G-7



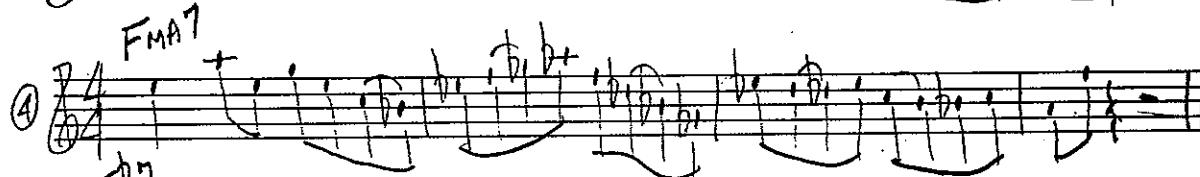
D-7



C MAJ



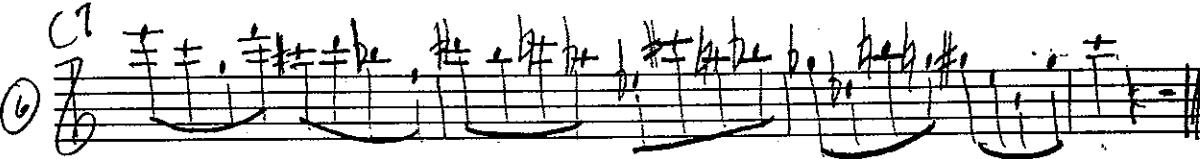
F MAJ7



E7



C7



Brett

E MA?

(7)

||

A handwritten musical score for guitar. The key signature is B major (two sharps). The time signature is common time (indicated by '4'). The tempo is marked 'EUMAY'. The score consists of two staves of six measures each. The first staff starts with a B major chord. The second staff starts with an E major chord. The music features various chords and arpeggiated patterns.

FMA7

A handwritten musical score on five-line staff paper. The first measure (measures 11) starts with a bass clef, a common time signature, and a key signature of one sharp. It contains two eighth-note chords: a G major chord followed by a C major chord. The second measure (measure 12) begins with a repeat sign and consists of a single eighth note followed by a half note.

Handwritten musical score for Eb major, 7th position, bar 10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music with various notes and rests. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains six measures of music with various notes and rests. The score is annotated with several labels: 'Bb 7th fl.' above the first measure, 'H.O.' above the second measure, 'H.O.' above the third measure, 'Eb MA' above the fourth measure, and '10' in a circle to the left of the first measure.

A handwritten musical score for a string instrument, likely violin or cello. It features two staves of music with various notes and rests. The score is divided into sections by large vertical lines, with section ① starting on the first staff.

A handwritten musical staff with a key signature of two sharps. The notes are represented by vertical strokes with horizontal stems extending to the right. The first note has a stem pointing up, the second note has a stem pointing down, and the third note has a stem pointing up. There is a short vertical line above the staff, likely indicating a repeat sign or a measure separator.

A blank musical staff consisting of five horizontal lines. In the top-left corner of the staff, there is a circled number '64'. The rest of the staff is empty.

Chromaticism & Twelve Tone Applications.

Chromaticism and twelve tone techniques are not commonly discussed in jazz improvisation books for reasons that are unclear to me. The use of chromaticism in jazz became popular during the bebop era through the use of approach notes and chromatic enclosure of chord tones.

Charlie Parker "Donna Lee"

Ex. 203

The image shows three handwritten musical examples (a), (b), and (c) illustrating chromaticism and twelve-tone applications in jazz guitar solos. Example (a) is from Charlie Parker's "Donna Lee", showing a solo over a G7 chord. Example (b) is from Lee Morgan's "Blue Train", showing a solo over a G7 chord. Example (c) is from Miles Davis' "Seven Steps to Heaven", showing a solo over an A7 chord. Each example includes a title, a key signature, and a series of sixteenth-note patterns with various slurs and grace notes.

In more recent times, jazz guitarist Pat Metheny has developed a style which is heavily based in chromaticism as can be seen in this excerpt from

his solo on "Tears Inside" by Ornette Coleman from Pat's "Rejoicing" record.

Ex. 20A

A handwritten musical score consisting of four staves of jazz-style music. The top staff starts with an A♭7 chord, followed by a D♭7 chord, a B♭7 alt. chord, an E♭7 chord, and an A♭7 chord again. The second staff begins with a D♭7 chord. The third staff starts with an A♭7 chord, followed by a D♭7 chord, and a G♭7 chord. The fourth staff starts with a D♭7 chord, followed by an F-7b5 chord, and a B♭7 alt. chord. The music is written in a rhythmic style with various note heads and stems.

Chromaticism is best used when there is a target note, preferably a lower chord member, that falls on a strong beat. Here are a few examples of common chromatic approach usage.

(the b natural is a target note from
at# while also functioning as part of a diatonic
enclosure idea. #109

A closer examination of the first bar reveals the skeleton $D^7, + \frac{1}{2} \frac{1}{2} + \frac{6}{7} + 4 b +$, etc.

Ex. 206 (i) also chromatic approach target

Chromatic usage in diatonic scale lines
(without discussing enclosure) is usually best

if confined to filling in whole steps with one chromatic passing tone. The bebop dominant scale is an example of this kind of idea.

Bebop Dominant Scale

D₇ (Dbebop dom)

Ex. 207

A handwritten musical staff for a guitar-like instrument. It starts with a 'D' bass note. The melody consists of eighth-note patterns: a descending eighth-note line from the 12th to the 5th string, followed by eighth-note pairs on the 12th and 11th strings, and then eighth-note pairs on the 10th and 9th strings. The staff ends with a vertical bar line.

You might try the same thing with both major and minor type scales as long as the passing tone falls on a weak beat.

Here is an example of an A dorian line using passing tones.

Ex. 208

A-7 (dorian)

A handwritten musical staff for a guitar-like instrument. It starts with an 'A' bass note. The melody consists of eighth-note patterns: a descending eighth-note line from the 12th to the 5th string, followed by eighth-note pairs on the 12th and 11th strings, and then eighth-note pairs on the 10th and 9th strings. The staff ends with a vertical bar line.



An example of usage on a Dom⁷ chord.

Ex. 209 D⁷

(a)

Handwritten musical notation for Example 209(a). It consists of two staves. The top staff shows a sequence of eighth and sixteenth notes with stems primarily pointing up. The bottom staff shows a sequence of eighth and sixteenth notes with stems primarily pointing down. Measure numbers 1 and 2 are indicated above the staves.

or a M7 chord

(b) GMA⁷

Handwritten musical notation for Example 209(b). It consists of two staves. The top staff shows a sequence of eighth and sixteenth notes with stems primarily pointing up. The bottom staff shows a sequence of eighth and sixteenth notes with stems primarily pointing down. Measure numbers 1 and 2 are indicated above the staves. The label "GMA⁷" is written above the first staff.

Twelve Tone Triadic Formulas

Here are some formulas for creating twelve tone rows comprised of triadic groupings. This is an incomplete list but should provide the basis for creating your own rows.

Group

I C - D - E : F#

Formula Min M2↑ Min M2↑ MAJ M2↑ MAJ TT↑

II C+ D- E+ F#-

Formula Aug M2↑ Min M2↑ Aug M2↑ Min TT↑

III C+ Eb F#- B°

Formula Aug m3↑ MAJ m3↑ Min P4↑ Dim m2↑

IV C° F° G- A

Formula Dim P4↑ Dim P4↑ Min M2↑ MAJ m3↑

V C+ D+ D+ Eb+

Formula Aug m2↑ Aug m2↑ Aug m2↑ Aug m2↑

VI Csus¹ Dsus² D Elyd.

Formula Sus⁴ m2↑ Sus² m2↑ MAJ M2↑ Lyd m6↑

Group

VII C_{sus4} D_{Lyd.} B[♭] B

Formula Sus4 M2↑ Lyd. M6↑ Dim m2↑ MAJ m2↑

VIII C_{sus4} D⁺ G^{#-} A

Formula Sus4 M2↑ Aug^{TT}↓ Min m2↑ MAJ m3↑

I have given the interval relationships between triads to facilitate transposition. The formula can be started on any of the triads and continued around the loop for example:

Group III Formulas

① Aug m3↑ MAJ m3↑ Min P4↑ Dim m2↑

② Dim m2↑ Aug m3↑ MAJ m3↑ Min P4↑

③ MAJ m3↑ Min P4↑ Dim m2↑ Aug m3↑

④ Min P4↑ Dim m2↑ Aug m3↑ MAJ m3↑

In four different keys it might look like this

① C⁺ E[♭] F[#] B[○]

② D[♭] D⁺ F A[♭]

③ E G⁻ C[○] D[♭]

④ A⁻ D[○] E[♭] F[#]

Here are a few lines to demonstrate
this concept.

Ex. 210

Handwritten musical notation for Example 210. The notation consists of two staves. The top staff starts with a C-sharp at the beginning of measure 1. The bottom staff starts with a C-sharp at the beginning of measure 2. Both staves contain various note heads and stems, some of which are grouped together by brackets labeled "Group I". The notation is highly rhythmic and melodic, with many eighth and sixteenth note patterns.

This one combines two groups as well as
a transposed group.

Ex. 211

Handwritten musical notation for Example 211. The notation consists of three staves. The top staff starts with a C-sharp at the beginning of measure 1. The middle staff starts with a C-sharp at the beginning of measure 2. The bottom staff starts with a C-sharp at the beginning of measure 3. The notation includes several groups of notes labeled "Group III", "Group I", "Group II transposed", and "Group IV transposed". The notation is complex, featuring many eighth and sixteenth note patterns and various note heads.

Resolution notes become members of other triads
and a new row is continued.

Ex. 212

Group II

Dsus4

F1/4

D7sus4

D7

D7sus2

D7sus2

Csus4

D1/4

B

B°

Group VII

Csus4

D1/4

B

B°

The line above might work over Dsus4, C7, F7alt.

G7alt, etc.

Remember it is usually a good idea to connect the triads as smoothly as possible to create a more seamless effect.

Twelve Tone Formulas Using Seventh Chords

Twelve Tone rows can also be formed by combining three seventh chords. This is an example of a twelve tone row using seventh chords:

Ex. 213

A7 Dm7

Row of 3 seventh chords Fsus4

Try to come up with your own progressions and lines from this concept.

A few thoughts about triadic and seventh chord rows.

- ① Because they are cycles (keep repeating) they can be continued as will keep producing twelve tone rows.
- ② In order to find chords that the rows work best against, try to take advantage of the cyclical nature of the formulas or more simply stated, the fact that the rows begin and end on the same triads or seventh chords. What I mean say is that if the row begins on an Eb- triad and uses Group III's formula we get C, Eb-, Ab^o, A+ triads whose harmonic rhythm may be broken down like this:

Ex. 2A

Eb- Ab^o A+ C Eb- Ab^o A+ C

This progression could be used over

an Eb⁷ chord because of the beginning
chord Eb- or on an F#7alt. chord

because the beginning chord Eb- produces an F#13 chord and the departure chord to the next measure is a C major triad which produces an F#7b5b9 chord.

Ex. 215

Ex. 215 $E^{\#7alt}$ BMA⁷ (Mia⁷)

A handwritten musical score for piano. The top staff shows a melodic line with notes and rests. The bottom staff shows harmonic chords with labels: F#13 and F#7b5b9.

The outer chords are most important because they establish the tonality and then lead you to the next tonality.

Non Tertian Twelve Tone Rows

Dodecaphonic rows can be constructed through interval systems. Grouping of thirds might look like this:

look like this

Ex. 216 (6)

A handwritten musical score on a single staff. The staff consists of five horizontal lines. There are several note heads and rests drawn with black ink. Some note heads have a sharp sign (♯) or a double sharp sign (##) placed above them. Rests are indicated by vertical dashes. Above the staff, the text "1/2 step()" is written in cursive, with a horizontal bracket underneath it spanning the width of the staff.

As we can see in the previous example the interval relationships are not necessarily strict (some may have extra intervals for linking purposes).

Ex. 217

FOURTH BASED Row

SIXTH BASED row

Non systematic rows may use many interval combinations but should avoid any harmonic structures in order to maintain the equality of each note.

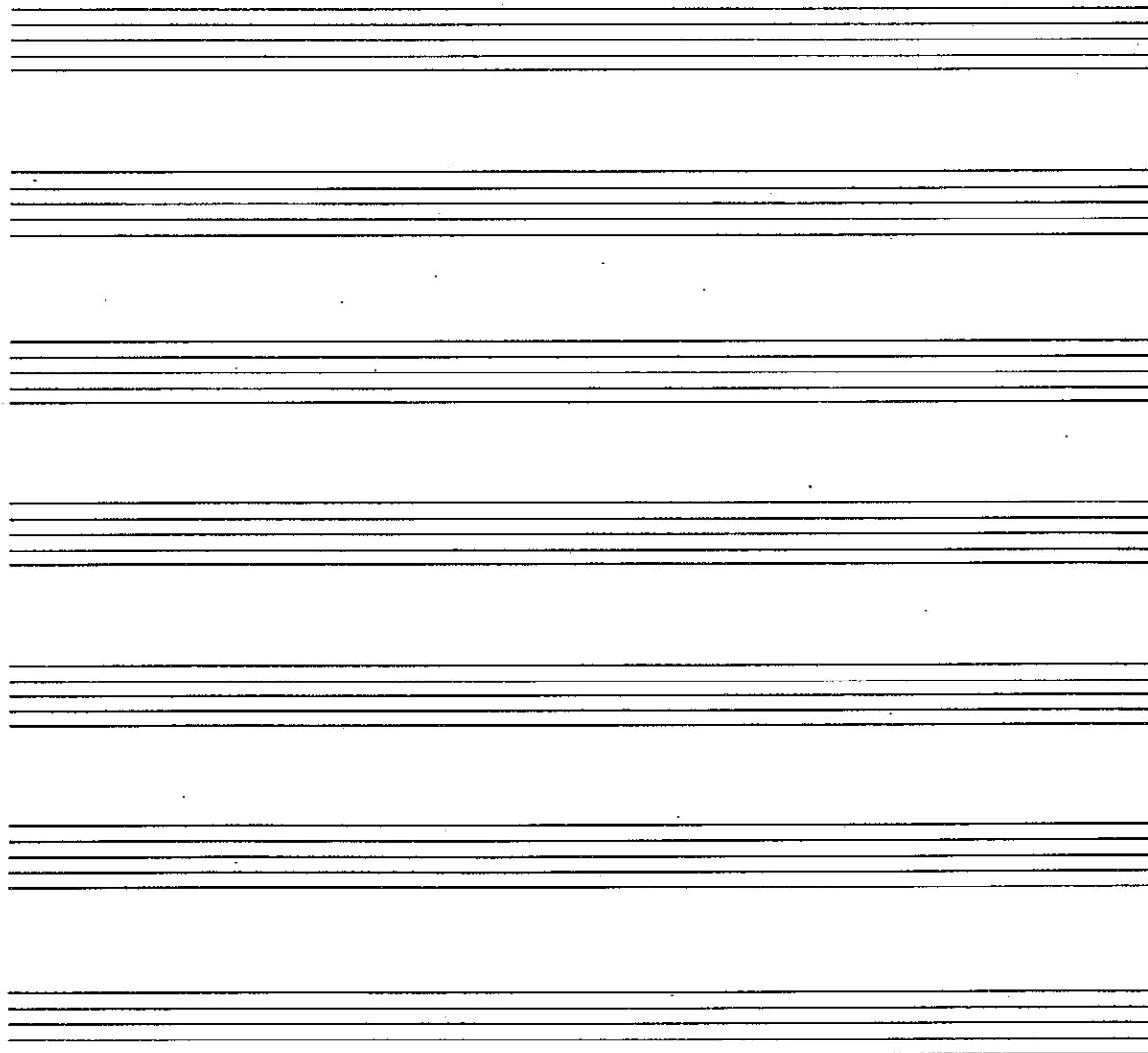
NON SYSTEMATIC Row

Ex. 218

Row 1

Row 2

THIS TYPE OF LINE WORKS EQUIVALLY WELL
OVER FREE TUNES AND CHORDS SUCH AS C7AUT.
TWELVE TONE ROWS MAY BE PLAYED IN
INVERSION (MIRROR OF INTERVALS), RETROGRADE
(BACKWARDS) AND RETROGRADE INVERSION
(MIRROR OF INTERVALS AND BACKWARDS).



MODAL SHAPES

A MODAL SHAPE IS A FINGERBOARD PATTERN WHOSE INTERVALS PRODUCE A MODAL OR CHORDAL SOUND.

Ex. 219



THIS SHAPE (Ex. 219) IF PLAYED IN AN ASCENDING MANNER WOULD LOOK LIKE THIS:

Ex. 220



THESE NOTES FORM AN E^{add9} HYBRID STRUCTURE WHICH IS DERIVED FROM THESE SCALES: E IONIAN, E LYDIAN, E MIX., EMIXb6 AND EMIX#11.

THIS SHAPE MAY ALSO BE PLAYED OVER ANY CHORDS DERIVED FROM THE PARENT SCALES: B MEL. MIN., E MAJ., B MAJ., A MAJ. AND A MEL. MIN.

Ex. 221 Bb7alt., EMA⁷, AMA^{7#11}, F#-11, E, D, C#, E7sus4, DMA^{7#11}, CMA^{7#5}, A-MA⁷, D7#11, ETC.

EXPERIMENT PLAYING THE SHAPES IN DIFFERENT
INTERVAL COMBINATIONS AS WELL AS COMBINING
THEM TOGETHER TO CREATE LONGER LINES.

Ex. 222 INTERVAL COMBINATIONS OF Eadd9

Eadd9

A handwritten musical example for guitar. It starts with a diagram of a guitar neck showing the strings and frets. Above the neck, there are several vertical tick marks with numbers and symbols like '#', '+', and '-' indicating different interval combinations. Below the neck, there are more vertical tick marks with similar symbols, connected by a curved line. The entire example is labeled 'Eadd9' at the top.

COMBINATION OF TWO HYBRID STRUCTURES

Ex. 223 EADD9 AND F#ADD9 OVER Bb7ALT.

A handwritten musical example for guitar. It features a guitar neck diagram with various chords and notes. The text 'EADD9 AND F#ADD9 OVER Bb7ALT.' is written above the neck. The neck itself has several vertical tick marks with numbers and symbols like '#', '+', and '-' indicating different intervals or notes. The example is labeled 'Ex. 223' at the top.

THESE ARE THE THREE
HYBRID STRUCTURES INVOLVED
IN THIS LINE.



NEXT IS AN EXAMPLE OF A FREE LINE USING
HARMONIC SHAPES.

Ex. 22A



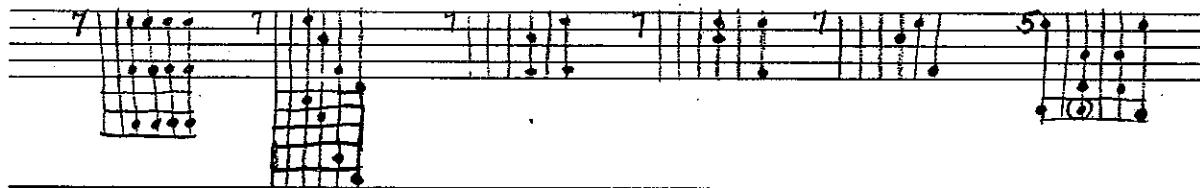
Shapes
Used

Tonic + Dominant Diminished Scale Shapes

THESE SHAPES WILL WORK OVER THE CHORDS

F#⁰⁷, A⁰⁷, C⁰⁷, E⁰⁷, F^{13b9}, D^{13b9}, B^{13b9}, A^{b13b9}

Ex. 225



HERE ARE EXAMPLES OF SOME OTHER SHAPES

Ex. 226

B-7	Aeolian	Maj add ⁹	Min add ⁹	Lydian	Alt. Dom

UNORTHODOX LEFT HAND TECHNIQUES

THIS SECTION WILL DEAL WITH MELODIC PATTERNS UTILIZING LARGE INTERVALS ON ONE STRING. THE EXECUTION OF THESE LINES WILL REQUIRE AN UNUSUALLY LARGE STRETCH OF THE LEFT HAND. BE CAREFUL NOT TO OVER-PRACTICE THESE TECHNIQUES AS THEY REQUIRE WIDE HAND STRETCHES AND MAY LEAD TO INJURY IF NOT APPROACHED WITH CAUTION.

Ex. 227

(a) III position

(b) I post.

(c) I post.

(d) 8va.

(e) XII 8va.

The musical notation consists of five staves, each with a treble clef, a key signature of one sharp, and a common time signature. The notation uses various note heads and stems to represent melodic patterns. The first staff is labeled "A string". The second staff has a "P" above it, indicating a piano dynamic. The third staff has a "P" below it. The fourth staff has a "P" above it. The fifth staff has a "P" below it. The notation includes slurs, grace notes, and various note heads (open, closed, etc.) to indicate specific left-hand techniques.

SWEEP PICKING

Sweep picking is an exciting technique because it enables the guitarist to execute ideas that are next to impossible with conventional alternate picking. The following ideas demonstrate some different arpeggio structures made possible through sweep picking.

Make sure to pay particular attention to the stroke indicated. Stride odd-even (odd number of notes on a string allow sweeping, even number allow direction change) sweep technique is not always followed. The position changes can be derived through stroke indications.

Ex. 228

The musical example consists of three staves of guitar tablature. Staff 1 starts with a position indicator 'VIII' above the first two strings, followed by a 'H.O.' (horizontal sweep) instruction. It features a sequence of eighth-note chords: A-7, G-7, C#7, and D. Staff 2 starts with a position indicator 'VI' above the first two strings, followed by a 'H.O.' instruction. It features a sequence of eighth-note chords: F#7, E7, B7, and G7. Staff 3 starts with a position indicator 'VII' above the first two strings, followed by a 'H.O.' instruction. It features a sequence of eighth-note chords: C7, G7, D7, and G7. The notation includes various pick strokes (upward and downward arrows), bar lines, and rests.

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IX B-7 or A

④ D
G

C#-7b6 F#
D
G

A MA7

⑤ D
G

B-7 or E 7sus4

⑥ D
G

E 7sus4

⑦ D
G

F#-M

(8)

(9)

(6)

MAKE SURE TO PRACTICE THE ARPEGGIOS IN
CHAPTER THREE WITH THE SWEEP ARTICULATIONS
INDICATED. THESE WILL GIVE YOU THE
TECHNIQUE AND MELODIC MATERIAL TO
DEVELOP YOUR OWN SWEEP IDEAS.

PEDAL POINTS IN SOLING

Pedal Point can be used in two different ways in soloing:

① Lower Pedal Point - the pedal note occurs at the bottom of the melodic line

Ex 229

A handwritten musical example showing a melodic line on a staff. A bass note is sustained across several measures, indicated by a bracket underneath and a circled '+' sign above it, labeled 'pedal point'.

② Upper Pedal Point - the pedal note occurs at the top of the melodic line.

Ex 230

A handwritten musical example showing a melodic line on a staff. A soprano note is sustained across several measures, indicated by a bracket underneath and a circled '+' sign above it, labeled 'pedal point'.

Try these few lines to get a feel for the use of this device.

Ex 231 C MA⁷ D-7 Eb7 E-7

Three staves of handwritten musical notation. Staff (a) starts with C MA⁷, followed by D-7, Eb7, and E-7. Staff (b) starts with D-7. Staff (c) starts with A-7. A bracket under staff (c) is labeled 'Moving pedal'.

CHAPTER 5

TECHNIQUE

AND

PRACTICING

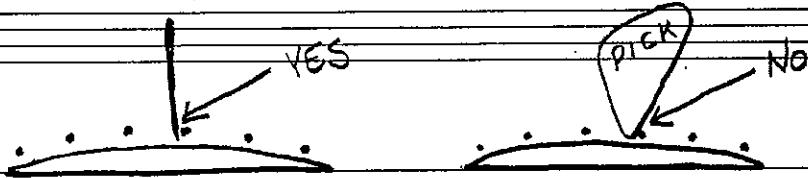
TECHNIQUE

SOME THOUGHTS ABOUT TECHNIQUE:

TONE PRODUCTION

THE MOST IMPORTANT ASPECT OF TECHNIQUE IS TONE PRODUCTION. A GOOD TONE HAS UNIFORM CONSISTANCY AND CLARITY. THIS IS ACHIEVED BY TWO THINGS:

① THE PICK SHOULD STRIKE PERPENDICULAR TO THE STRINGS TO AVOID A SCRATCHING SOUND.



② THE LEFT HAND FINGERS SHOULD FRET FIRMLY AND MUST BE IN PLACE PRIOR TO THE RIGHT HAND STROKE FOR A STRONG ATTACK.

THEY MUST BE ARCHED WITH THE THUMB BETWEEN THE MIDDLE AND INDEX FINGERS.

SWEEP PICKING (RAKING)

SWEEP PICKING IS USED IN SOME EXAMPLES TO MAKE ARPEGGIOS AND CERTAIN STRING CROSSOVERS

EASIER. A PROPER SWEEPING STROKE INVOLVES THE USE OF A REST STROKE IN BOTH DIRECTIONS. IN A PROPER REST STROKE, THE PICK SHOULD STRIKE THROUGH THE STRING, COMING TO REST ON THE NEXT ADJACENT STRING WITHOUT ANY EXCESS MOVEMENT IN THE OPPOSITE DIRECTION.

RIGHT HAND ARTICULATIONS HAVE BEEN INDICATED BY THE STANDARD M (DOWNSTROKE) AND V (UPSTROKE) SYMBOLS.

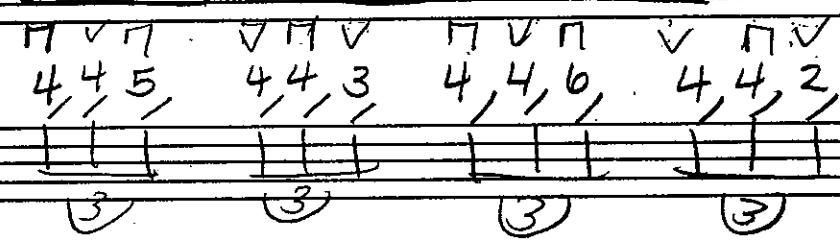
Ex. 232

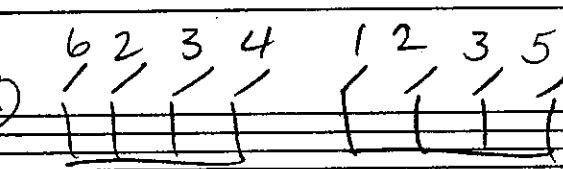
Pick Exercises

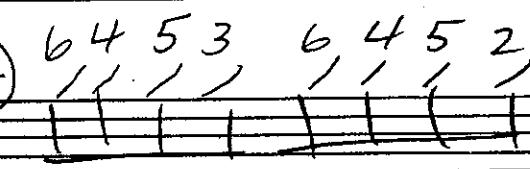
↑↓↑↓ V etc.

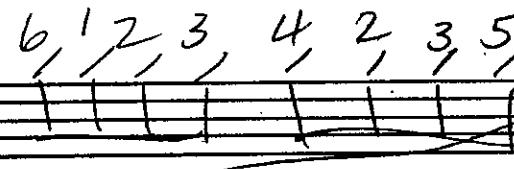
(1) 

(2) 

(3) 

(4) 

(5) 

(6) 

↑ = Downstroke
↓ = Upstroke

Before #3

practice



on any (even) (3)

String

accent the 1st note of every group

RIGHT HAND PICKING PATTERNS

Here are some picking patterns to develop dexterity and finger independence in the right hand. Practice them slowly at first so that the notes are clean and evenly spaced rhythmically. You will find that they are great accompaniment figures as well as starting points for composition.

Ex 23

P = thumb
i = index
m = middle
a = ring
String Numbers
6 = E
5 = A
4 = D
3 = G
2 = B
1 = E

(1) P i m a | a i m | //

(2) P i m a | p i m a | //

(3) P i m i | p m i m | //

(4) P p m | i p a | //

(5) P i m i p a i m | //

(6) P i p i p m i a m a i m p i p i | Villa-Lobos Etude No. 1 pattern

BOSSA NOVA COMPING

Ex. 23A

P m a 1 2 3 4 5 6

C-7 F9

Chords per bar
1 per bar
for 2 measures
2 per bar

BOSSA NOVA COMPING WITH FINGER CLICKS

THE FINGER CLICK IS A USEFUL PERCUSSIVE DEVICE FOR BOSSA NOVA COMPING. THE CLICK IS PRODUCED BY A RIGHT HAND TAPPING MOTION AGAINST THE STRINGS. THIS ACTION CAUSES THE STRINGS TO MOMENTARILY SNAP AGAINST THE FRETS GIVING THE ILLUSION OF PLAYING WITH A PERCUSSION INSTRUMENT.

"FINGER CLICK" COMPOSING PATTERNS

PATTERN 1

Ex. 235

(a)

Musical score for Pattern 1 (a) on two staves. The top staff features a rhythmic pattern of sixteenth-note-like strokes labeled "click" above them, with "P" and "a" markings below. The bottom staff shows a bassline with eighth-note-like strokes labeled "P" and "a" below them.

PATTERN 2

(b)

Musical score for Pattern 2 (b) on two staves. The top staff features a rhythmic pattern of sixteenth-note-like strokes labeled "click" above them, with "P" and "a" markings below. The bottom staff shows a bassline with eighth-note-like strokes labeled "P" and "a" below them.

PATTERN 3

(c)

Musical score for Pattern 3 (c) on two staves. The top staff features a rhythmic pattern of sixteenth-note-like strokes labeled "click" above them, with "P" and "a" markings below. The bottom staff shows a bassline with eighth-note-like strokes labeled "P" and "a" below them.

BASS LINES

A good place to begin talking about bass lines is in relation to the two most common harmonic rhythms in jazz (1) 2 chords per bar
(2) One chord per bar.

When we have two chords per bar there are three basic types of lines to choose from: Two chords per bar

(1) Roots followed by upper or lower diatonic neighbor $C\text{maj}^7$ $A-7$ $D-7$ $G7$

Ex. 236

Diatonic Neighbors

(2) Roots followed by chromatic neighbor

Ex. 237

chromatic neighbors

(3) Ascending or Descending (Inverted Movement)

Ex. 238

Inversions

Ex. 239

(1) Doubling the Root on chromatic Basslines $B\text{m}A^7 B^7 C^7 G^7 D^7$ etc.

One chord per bar (any inversion)

(1) Play the basic triad on the first three beats and an upper or lower neighbor on the last.

Ex. 240

The musical example shows a bassline with the following chords: $B\text{m}$, A^7 , B^7 , $F7b9$, and B^7 . Annotations include 'basic triad' with arrows pointing to the first three beats, 'N.T.' with an arrow pointing to the last beat, and 'triad' with an arrow pointing to the $F7b9$ chord.

(2) For chord a 5th descending apart

A. Scalar Ascending (use appropriate modes)

Ex. 241

The musical example shows a bassline with the following chords: B^7 , A^7 , D^7 , $G\text{m}^7$, and $C\text{m}^7$. Annotations include 'N.T.' with arrows pointing to the second and fourth beats.

On minor chords neighbor tone falls on the fourth beat on MAJ + Dom it falls on 3rd.

B. Scalar Descending (use appropriate modes)

Ex. 242

The musical example shows a bassline with the following chords: A^7 , D^7 , $G\text{m}^7$, and $C\text{m}^7$. Annotations include 'N.T.' with arrows pointing to the second and fourth beats.

You will notice there are no passing tones because there are five scale tones between chords.

(3) Chromatic

Ex. 243

A⁷ A-7 D⁷ Gm⁷

Neighbor (chromatic) tones.

Ex. 244

also try A⁷ A-7

There are many

A⁷ A-7

combinations

of chromatic

type lines. Use

these as a point

of departure

A⁷ A-7

A⁷ A-7

A⁷ A-7

A⁷ A-7

One Chord for two bars

In this instance we want to arrive on the
fifth if possible at the beginning of the second
measure

Ex. 245

A⁷

..

A-7

(a)

A⁷

..

A-7

(b)

A⁷

size of A7

N.T.

A-7

The second example used the F# (13th) on the A⁴ for variety sake.

Open strings in bass lines can lead to more intervalic sounds.

More intervallic sounds: AM AM

Ex. 2A6 E7 etc.

Open string Tritone sub (Bb)

Pedal Points

Pedal points are used in jazz to create excitement behind a solo. They are many times provide a springboard to more chromatic type playing and can bring a solo or ~~a~~ certain section of a tune to climax.

The most common type pedal points

Ex. 247 One, Tonic Pecas

F blues

D9 E7

F pedal

- - - - - pedal cont. - - - walk

Dominant Pedal

Ex. 248

Dominant note

Rhythm changes or Ex. 249

Break for the E dim? chord

- Pedals are best used in even phase lengths (4, 8, 12, 16 bars) when a particular rhythmic pattern is used throughout.

Rhythm Changes

Ex. 250 4/4 BΔMΔ? G? C? F? D? G? C? F?

Here is an example of a Rhythm Changes bassline.

Ex. 251 4/4 BΔMΔ? G^{flat} C-? F? D-? G^{flat} C-? F?

F-? BΔ? EΔMΔ? E⁰? BΔ? G^{flat} C-? F?

BΔMΔ? B⁰? C-? G[#]? D-? G^{flat} C-? F?

BΔ? E⁰? BΔ? C-? F? BΔMΔ?

A-? D? G? D-? G?

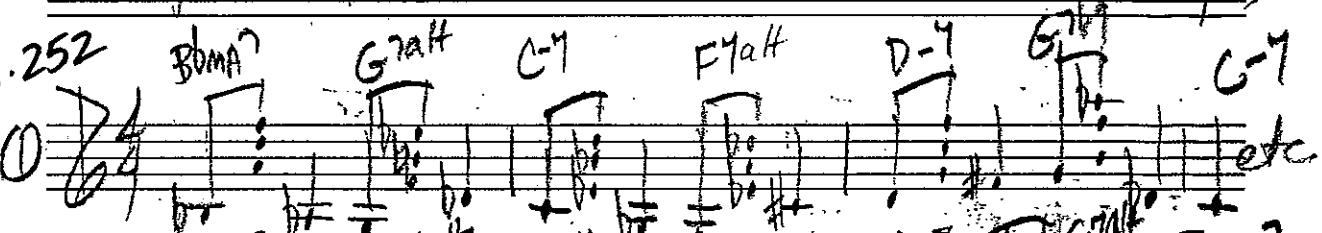
C? G-? C? F?

BΔMΔ? E[#]? G⁰? BΔ? EΔMΔ? D-? C?

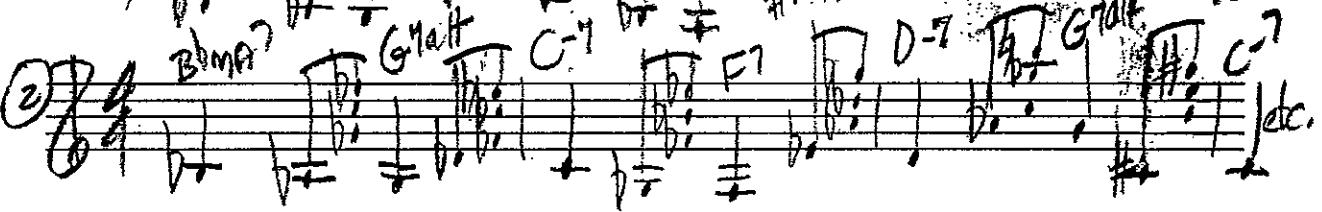
BΔ? EΔMΔ? E⁰? BΔMΔ? C? F? BΔMΔ? C? F?

When walking a bass line
 chords can be interspersed to create
 a more complete harmonic backdrop.
 (especially useful in solo + duo settings).

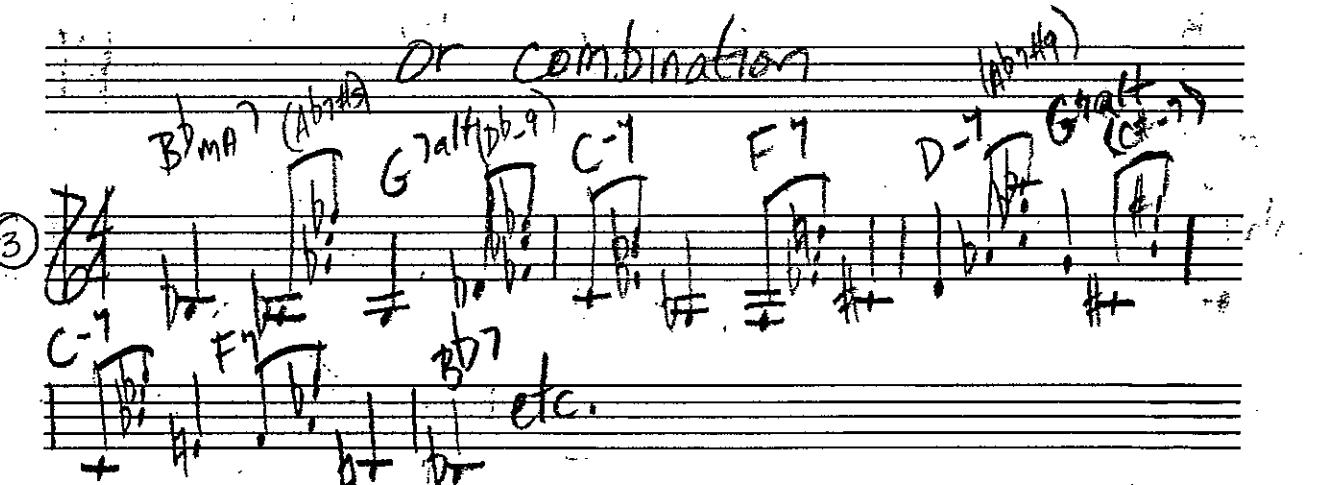
Ex. 252

① 

etc.

② 

etc.

③ 

etc.

In the last example the patterns were alternated
 by measure.

Ex. 253

Ex. 253 BASS LINE COMPIING VARIATIONS

RHYTHM PATTERN No. 1

T = THUMB
C = CHORD

PRACTICE ON ONE CHORD BEFORE MOVING ON TO PROGRESSIONS.

RHYTHM PATTERN No. 2

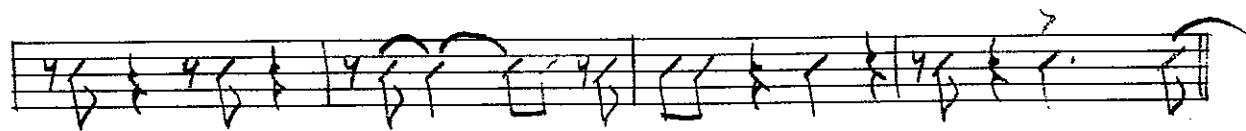
A handwritten musical score for a six-string guitar. The score consists of two measures. Measure 1 starts with a circled '64' above the staff. The first four strings play eighth-note chords (G major, C major, F major, B major). The last two strings play eighth-note chords (D major, G major). Measure 2 continues with eighth-note chords: (C major, F major), (B major, E major), (A major, D major), (G major, C major).

RHYTHM PATTERN No3 (WITH CLICKS)

COMPING RHYTHMS

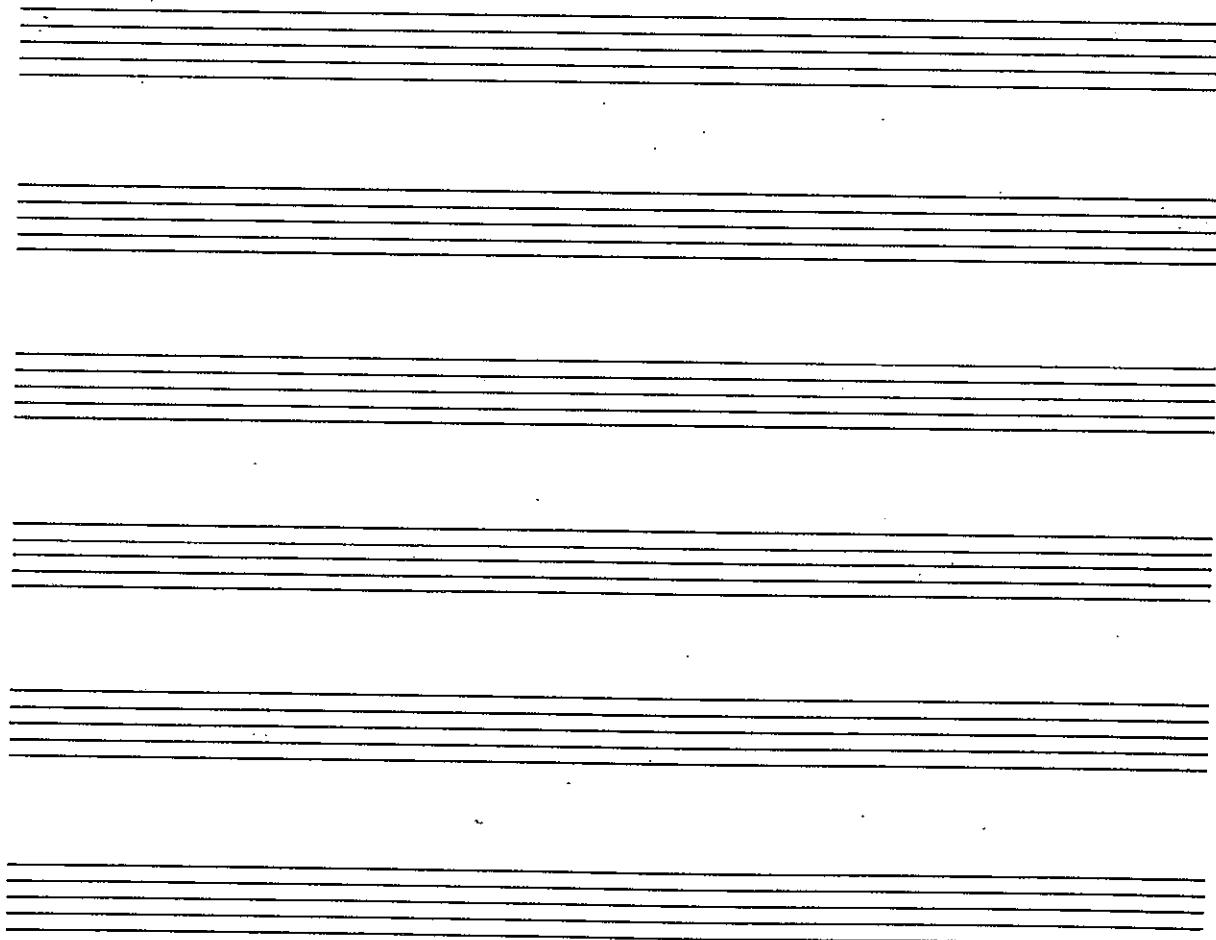
I HAVE WRITTEN SOME BASIC COMPING PATTERNS OVER A THIRTY-TWO BAR FORM.
FEEL FREE TO DIVIDE THIS INTO SHORTER PHRASES (FOUR AND EIGHT BARS) FOR YOUR OWN USE.

Ex. 254



SOLOS OVER STANDARD FORMS

I HAVE INCLUDED A FEW SOLOS
OVER STANDARD CHORD PROGRESSIONS IN ORDER
TO INCORPORATE SOME OF THE IDEAS THAT
WE HAVE LEARNED. PRACTICE THEM SLOWLY
WITH THE METRONOME ON TWO AND FOUR
TO DEVELOPE YOUR SWING FEEL. I ALSO
SUGGEST DOING YOUR OWN HARMONIC ANALYSIS
TO STUDY THE DEVICES USED.



Solo No. 1

The handwritten musical score consists of ten staves of guitar tablature. The tabs are written vertically, with each staff representing a different measure. Various chords are labeled above the staves, including:
 - Staff 1: F-7, B-7, Eb Malt., G7alt.
 - Staff 2: Ab MA7, D MA7, D-7, G7alt., C MA7
 - Staff 3: C-7, F-7, Bb9
 - Staff 4: Eb MA7, Ab MA7, A-7, D7alt.
 - Staff 5: G MA7, B-7, E7alt.
 - Staff 6: A-7, D7alt.
 - Staff 7: G MA7, F#7, C7alt.
 - Staff 8: Bb9, E MA7, F#7, Eb7b9
 - Staff 9: F-7, B-7, D MA7, D-7
 - Staff 10: Ab MA7, F#7, B-7

C-7

B7

B7-7

E7 alt.

A7MA7

G7bs

C7alt.

F-7

D7



SOLO No. 2

Handwritten musical score for Solo No. 2, consisting of ten staves of guitar tablature. The score includes various chords and markings such as E-7b5, A7b9, C-7, F7, F-7, B7, E7Maj7, A7#11, B7Maj7, E-7b5, A7alt., D-7, D-7/C, B-7b5, Bb-6, A-7, D7alt., G-7, C7, A-7b5, D7alt., G7alt., C-11, A7, E-7b5, B7Maj7, A7, D-7b5, G7alt., C-7b5, F7alt., A7alt., B7Maj7, E7b5, G-7, G-7/F.

Solo No. 3

Handwritten musical score for Solo No. 3, featuring ten staves of guitar tablature. The score includes the following chords and performance markings:

- Chords: GMAJ⁷, B♭7, E♭MAJ⁷, A♭MAJ⁷, A-7, D7ALT., GMAJ⁷, D-7, G7, C-7, F7, B♭MAJ⁷, E♭MAJ⁷, A-7, D7b9, GMAJ⁷, B♭7, E♭MAJ⁷, A-7, D7b9, A♭MAJ⁷, A-7, D7, GMAJ⁷, D-7, G7, CMAJ⁷, A-7, D7b9, B-7, B♭7, A-7, D7, GMAJ⁷, E7ALT., A-7, D7b9, GMAJ⁷.
- Performance markings: BEND TO D, TO G, BEND TO D, G7, CMAJ⁷, B-7, B♭7, A-7, D7, GMAJ⁷, E7ALT., A-7, D7b9, GMAJ⁷.

BLUES

Handwritten blues guitar tablature with six staves. The chords indicated are C7, C7(alt), F7, F#7, G7, A7 alt., D7, G7 alt., C7, F7, F#7, G7, A7 alt., D7, G7 alt., C7, F7(x), F7(#), C7, A7 alt., D7, G7 alt., C7, F7, F#7, G7, A7 alt., D7, G7 alt., C7, A7 alt., D7, G7 alt., C7.

RHYTHM CHANGES

A

B

A

B

A

B

Exercise I

I' II' iii' V

Beats

Handwritten musical score for Exercise I, featuring six staves of music for a band. The score includes various instruments such as drums, piano, and brass. Chords labeled include B7MA7, G7alt, G7, F7alt, B7, C7, F7alt, F7, B7, D7, G7, C7, F7alt, B7, G7, C7, F7, B7MA7, and E7. The score includes dynamic markings like +, -, and =, and various rhythmic patterns.

MODERN APPROACH TO RHYTHM CHANGES

PRACTICING

HERE SOME IMPORTANT POINTS FOR
PRACTICING:

- USE YOUR TIME EFFECTIVELY!

DON'T PRACTICE THINGS THAT YOU ALREADY
KNOW.

- DIVIDE YOUR PRACTICE TIME BY
PERCENTAGES.

① TECHNIQUE = 15%

② EAR TRAINING = 15%

③ REVIEW = 35 %

④ NEW MATERIAL = 35 %

100%

TECHNIQUE

INTERVALS

SCALES

ARPS

MODES

MISC.

TRIADS

SEVENTH CHORDS

HIBRID STRUCTURES

MODES

MEL. MIN.

HARM. MIN.

MISC

DIM.

PENT.

AUG.

EXOTIC

CHROMATIC

IN INTERVALS

+
DIATONIC TRIADS
AND SEVENTHS

WITH

METRO-
NAME

TRIADS — MAJ.
MIN.
DIM.
AUG.
SUS.

SEVENTH CHORDS

HYBRID STRUCTURES

(ADD 9, 11, #11 AND COMBINATIONS)

} IN ALL INTERVALS
w/ METRONOME

LEFT HAND

FINGER INDEPENDENCE DRILLS

(1, 2, 3, 4, FINGER COMBINATIONS)

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

RIGHT HAND

I w/ PICK -

- ① RHYTHMS w/ ALTERNATE PICKING
- ② SWEEP PICKING
- ③ CROSS STRING EXERCISES

II w/ FINGERS -

- ① ARP STUDIES
- ② MI ALTERNATION ON SCALES
- ③ TREMELLO STUDIES iMA

TECHNIQUE SHOULD BE BROKEN DOWN INTO OLD/NEW MATERIAL.

REVIEW MATERIAL

- CONSISTING OF THINGS PRACTICED IN THE PAST WEEK.
- TRANSCRIBED SOLOS, NEW LINES, VOICINGS, TUNES, COMPOSITIONS, ETC.
- KEEP A LOG TO PREVENT THE LOSS OF PREVIOUSLY LEARNED MATERIAL. WRITE DOWN HOW, WHEN AND WHAT WAS PRACTICED USING MUSICAL NOTATION OR CHORD DIAGRAMS WHEN NEEDED. RECORD ANY DETAILS SUCH AS FINGERINGS AND POSITION CHANGES.

NEW MATERIAL

- NEW FINGERINGS, CHORD SUBS., LINES, TRANSCRIBED SOLOS, CHORD VOICINGS, NEW TECHNIQUES, PHRASING, SIGHT READING, ETC..
- THIS BOOK!

EAR TRAINING

- TRANSCRIBE SOLOS
- HARM. AND MELODIC INTERVAL DICTATION (W/ A PARTNER OR TAPE)
- MELODIC DICTATION
- CHORD IDENTIFICATION (EX. MAJ. ^{7#5})

- MODE IDENTIFICATION (DORIAN, ALT. DOM. FOR EXAMPLE)
- TRIAD OVER BASS NOTE IDENTIFICATION (EX. TRIAD w/ b9 IN THE BASS, $\frac{G}{B}$)
- SIGHT SINGING
 - PLAY A NOTE AND SING AN INTERVAL OR SCALE ABOVE OR BELOW IT.
 - PLAY THREE NOTES AND IDENTIFY INTERVALS CONTAINED.
 - PLAY A CHORD AND SING A LINE OVER IT THEN WRITE DOWN THE INTERVALS YOU SANG.
 - TRY TO WRITE DOWN HARMONIC PROGRESSIONS OFF RECORDINGS WITH OUT YOUR INSTRUMENT (AND WITH).
 - TRY TO SING YOUR FAVORITE TUNES IN THEIR ORIGINAL KEYS WITHOUT YOUR INSTRUMENT AND THEN CHECK YOURSELF TO SEE IF YOU ARE IN THE CORRECT KEY.
 - WORK ON RECOGNIZING THE EXACT PITCH OF A NOTE (PITCH COLOR). You WILL FIND IT EASIER ON GUITAR THEN ON A FOREIGN INSTRUMENT.
- GOOD LUCK!

