

1 Intervals and Triads

We begin with the treatment of intervals as done in Walter Piston, *Harmony*.

“The basic unity of harmony is the *interval*, which describes the distance between two tones (notes). [...] .”

2 Chord Melody

Chord Melody is playing chords and melody at the same time. It is customary to play the melody on the 1st and 2nd strings. Thus it is useful for playing chord melody studying which notes play on the voicing string on most used chords.

For each of the notes of the chord (root, third, fifth and seventh) we give different chord forms that have that note on the brightest string. All forms are given for a G^{maj}7, other chords, flavors and alterations follow straightforward from these.

- With the melody note on the 1st string:

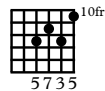
Root: - A {6432} form, moving the bass to the first string; which is equivalent to the third inversion of the D form (strings {4321}).



Third: - D form; which is equivalent to 1st inversion of the {6432} form (with the bass moved to the first string).



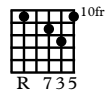
Fifth: - A form, (without root) and playing the first string.



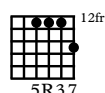
- 1st inversion of the D form; equivalent to 2nd inversion of {6432} form.



- {5321} form, which is just an A form lowering the fourth string to the first one.



Seventh: - 2nd inversion of the D form, or 3rd inversion of {6432}.



- {6321} form, which is just the {6432} form lowering the fourth string to the first one.

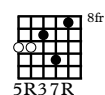
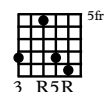


- {4321} form.

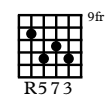


- With the melody note on the 2nd string:

Root: - 1st inversion of the {6432} form, moving the 7th to root note.
 - 2nd inversion of the {6432} form; or the C form.



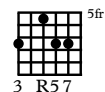
Third: - A form.



Fifth: - {6432} form.



Seventh: - 1st inversion {6432} form.



Many of these chords are obtained by taking a chord with the bass on the bass strings (6th or 5th) and moving them to the first string.