

BERKLEE SERIES • GUITAR

A MODERN
METHOD
FOR GUITAR

william leavitt

volume



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Introduction

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

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

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

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

As before, good luck and have fun.

William G. Leavitt

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

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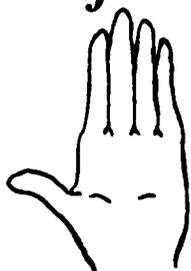
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SECTION ONE

Four Basic Major Scale Fingering Patterns



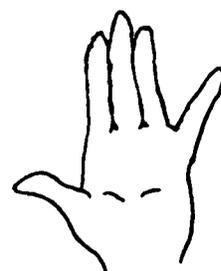
TYPE 1



TYPE 2



TYPE 3



TYPE 4

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

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

C Major

Pos. - II

TYPE 2 NO FINGER STRETCHES NECESSARY FOR SCALE TONES

G Major

II

TYPE 3 NO STRETCHES

D Major

II

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

A Major

II

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

C MAJOR - ASCENDING - 5 POSITIONS

FINGERING, TYPE 1

② 4 1 2 4 1 3 4 (s) 2 4 1 2 4 (s)

II ②

V

③ 1 3 1 (s) 3 1 4 3 1 4 3 1

V

FINGERING, TYPE 4

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

V ⑤

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

④ VII

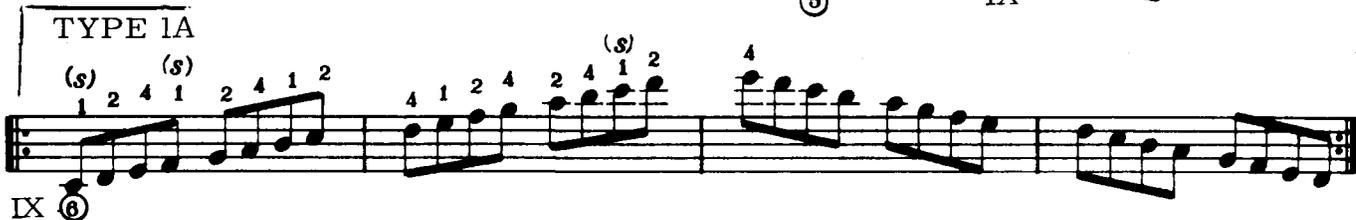
TYPE 2

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

VII ⑦

((S) = finger stretch)

(C MAJ. ASCENDING)



C MAJOR - DESCENDING - 5 POSITIONS

FINGERING TYPE 3

Musical notation for FINGERING TYPE 3, showing two staves. The first staff starts with a circled 4 and ends with a circled XII. The second staff has a circled 3, a circled IX, and a circled 1. Fingerings are indicated by numbers 1, 2, 3, 4 and slurs. A circled 3 is also present below the second staff.

TYPE 1A

Musical notation for TYPE 1A, showing two staves. The first staff has a circled IX and a circled 6. The second staff has a circled VII and a circled 7. Fingerings are indicated by numbers 1, 2, 4 and slurs. A circled 6 is also present below the first staff.

TYPE 2

Musical notation for TYPE 2, showing two staves. The first staff has a circled VII. The second staff has a circled V and a circled 2. Fingerings are indicated by numbers 1, 2, 3 and slurs. A circled 2 is also present below the second staff.

TYPE 4

Musical notation for TYPE 4, showing two staves. The first staff has a circled V. The second staff has a circled II and a circled 3. Fingerings are indicated by numbers 1, 2, 3, 4 and slurs. A circled 3 is also present below the second staff.

TYPE 1

Musical notation for TYPE 1, showing two staves. The first staff has a circled II and a circled 5. The second staff has a circled 5. Fingerings are indicated by numbers 1, 2 and slurs. A circled 5 is also present below the first staff.

Getting Up There (duet)

Moderately

4 1
V
1 3
V

Atempo

To Coda
To Coda

III V (Repeat the preceding two measures) III
IV V p₀ p₁

D.S. al coda coda
Poco Rit. - D.S. al coda Rit. - fine
(slight ritard) (s) 1-3-4 2-3-4-1

Chord Etude No. 6

Mod. Slow

1.
 III IV V
 (Observe fingering carefully)

2. Rit. -
 III V
 fine

Melodic Rhythm Study No. 2

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

(This is a notation comparison - Not a duet)

V
 count 1 & 2 & 1 & ah 2 &

1 & ah 2 a & ah 1 a & ah 2 a & ah

1 a & ah 2 & ah

(C is referred to as "Alla Breve, Cut Time or In Two")

Triads (3 Note Chords)

CONSTRUCTION—from Major Scales....

Major Scale degrees: 1 3 5. Chord degrees: 5, 3, 1.

Minor Scale degrees: 1 \flat 3 5. Chord degrees: \flat 5, 3, 1.

Diminished Scale degrees: 1 \flat 3 \flat 5. Chord degrees: \flat 5, \flat 3, 1.

Augmented Scale degrees: 1 3 \sharp 5. Chord degrees: \sharp 5, 3, 1.

INVERSIONS

Root Position (1 in bass) | First Inversion (3 in bass) | Second Inversion (5 in bass) | Rt. Pos. | 2nd Inv. | 1st Inv. | Rt. Pos.

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

C Major

C Minor

C Diminished

C Augmented

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

F MAJOR - ASCENDING - 5 POSITIONS

FINGERING TYPE 1A

(s) (s)

1 2 4 1 2 4 1 2 4 1 2 4 2 4 1 2 4

II ⑥

V

TYPE 3

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

V ⑤

V

VII

TYPE 1

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

VII ⑤

(F MAJ. ASCENDING)

③ X

TYPE 4

X ⑥

X ⑥ XII

TYPE 2

XII ⑥

F MAJOR - DESCENDING - 5 POSITIONS

FINGERING TYPE 2

Musical notation for Fingering Type 2, showing two staves with descending eighth notes and chords. The first staff starts with a circled 2 and a circled XII. The second staff has a circled X and a circled VII. Fingerings include (s) 1 2 1-1 and 3 1.

TYPE 4

Musical notation for Type 4, showing two staves with descending eighth notes and chords. The first staff has a circled 4 and a circled X. The second staff has a circled VII and a circled V. Fingerings include 3 1 3 1 and 4.

TYPE 1

Musical notation for Type 1, showing two staves with descending eighth notes and chords. The first staff has a circled 2 and a circled VII. The second staff has a circled V and a circled II. Fingerings include (s) 2 1-1 3.

TYPE 3

Musical notation for Type 3, showing two staves with descending eighth notes and chords. The first staff has a circled 4 and a circled V. The second staff has a circled II and a circled VII. Fingerings include 3 1 2 1 4 and (s) 1 4 2.

TYPE 1A

Musical notation for Type 1A, showing two staves with descending eighth notes and chords. The first staff has a circled (s) 1 and a circled II. The second staff has a circled VII. Fingerings include (s) 1 4 2.

Another Waltz for Two (duet)

Moderato

The musical score is written for two staves in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is divided into several systems. The first system shows the beginning of the piece with a 'V' chord marking. The second system includes a first ending marked '1.' and a 'To coda' instruction. The third system shows a second ending marked '2.' and a 'D.S. al coda' instruction. The fourth system continues the piece with 'D.S. al coda' and 'coda' markings. The fifth system concludes the piece with a 'Rit.' (ritardando) marking and a 'fine' ending. Chord markings (V, II, III, I, IV) and fingering numbers (1, 2, 3, 4) are provided throughout the score.

Chord Forms

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

Fm Fm(maj. 7) Fm7 Fm6 Fm Fm(maj. 7) Fm7 Fm6

(ALSO SEE PG 121 - VOL I)

Minor, Min. (+5), Min 6 (ROOT 6)	SAME SEQUENCE (ROOT 2)	SAME SEQUENCE (ROOT 5)
3 x 1 4 x x 1 2	x 1 3 x 4 x 1 2	x 1 3 x 2 x 4 4

Cm Cm(+5) Cm6 Cm(+5) Gm Gm(+5) Gm6 Gm(+5) Dm Dm(+5) Dm6 Dm(+5)

(Ab) (Ab) (Eb) (Eb) (Bb) (Bb)

Speed Study

Keep tempo constant thru-out

II
count 1 2 3 &

1 2 3 &

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

Triads

Scale (Chord) Degrees

Major Minor Diminished Augmented

(ACROSS THE FINGERBOARD..)

RT. POS.

2nd INV.

2nd INV.

1st INV.

F Major

F Minor

F Dim.

F Aug.

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

Rhythm Guitar - The Right Hand

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

NOTATION: ▣ = DOWNSTROKE ∇ = UPSTROKE

* = STRIKE MUFFLED STRINGS - FINGERS IN FORMATION

◊ = RELEASE PRESSURE - IMMEDIATELY AFTER CHORD SOUNDS

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

BASIC STROKE FOUR, FOUR AND TWO BEAT

ORCHESTRAL FOUR, FOUR

THE "CHOP"

CHORD DURATIONS MUST MATCH NOTES OF BASS VIOL.

FOR USE WITH ORGAN GROUPS AND SIMILAR SMALL COMBOS.

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

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

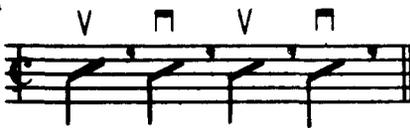
ORCHESTRAL "TWO BEAT"

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

Exercise

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

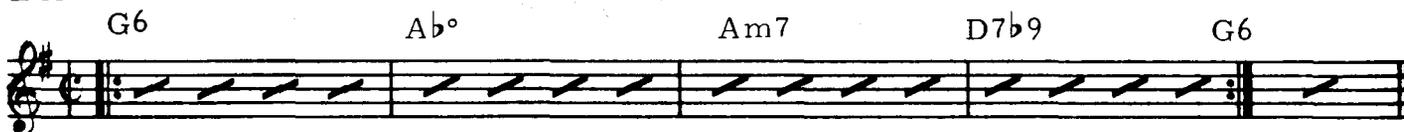
ORCHESTRAL
FAST TO
VERY FAST
"FOUR"



Tap the foot "in two"
(i. e. on beats 1 and 3)

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

Exercise



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

Chord Etude No. 7

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

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

G MAJOR - ASCENDING - 5 POSITIONS

Fingering Type 2

2 4 1

II

V

IV

1-1 2 4 1 2

4

(s) 1 4 2

TYPE 1A

(s) 1 2 4

IV

VII

1 2

1 3 1 2

3

TYPE 3

4 1 3

VII

(G Maj. Ascending)

IX

TYPE 1

IX

XII

TYPE 4

XII ⑥

G MAJOR - DESCENDING - 5 POSITIONS

Fingering Type 4

XII ③

③ IX

TYPE 1

IX ③

③ VII

TYPE 3

VII

③ IV

TYPE 1A

IV ③

③ II

TYPE 2

II

Sea - See - Si (duet)

Slowly

The musical score is written for a duet in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with chords. The second system continues the melody and accompaniment. The third system includes tempo markings: 'Rall.' (Ritardando) and 'Atempo' (Ad libitum). The fourth system features a 'Ritard-poco a poco' (Ritardando poco a poco) marking. The score concludes with a 'fine' marking. Various musical notations are present, including slurs, accents, and fingering numbers (1-4). Chord symbols (V, III, IV) are placed below the bass staff. A circled 'S' with a '4' below it appears above the treble staff in the first and fourth systems.

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

Chord Forms

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

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

C maj. 7 G9 G9(+5) Bb6 F7 Bb maj. 7 F13

III II V VI

7th (ROOT 5) 7th(+5) (ROOT 5) 7th 7th(b5) (ROOT 5) Maj 7 (ROOT 4)

D7 D7(+5) G G° D7 D7(b5) Gmaj. 7 Ab°

V VII VI V IV

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

This form has the 6th degree in the bass but usually sounds correct for any function except as a tonic chord.

This form has the 3rd in the bass and should be used only as a passing chord within a sequence for scalewise or chromatic bass motion.

Am6 Dm6 Am6 Dm6 Am6 Dm6 Am6

IV VI VII VI IV III IV

Triads

Scale (chord) Degrees

Major: 1 3 5
 Minor: 1 $\flat 3$ 5
 Diminished: 1 $\flat 3$ $\flat 5$
 Augmented: 1 3 $\sharp 5$

(ACROSS THE FINGERBOARD..)

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

G Major
 G Minor
 G Diminished
 G Augmented

Finger Stretching Exercises

VII VI V VI
 VII VI V VI

D MAJOR - ASCENDING - 5 POSITIONS

FINGERING TYPE 3

Musical notation for Type 3, showing positions II, V, and IV. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff (position II) has a circled 3 and fingerings 4, 1, 3 above the first three notes. The second staff (position V) has a circled 5 and a square symbol above the first note. The third staff (position IV) has a circled 4, a circled 5, and a circled 2 above the notes. The fourth staff (position IV) has a circled 5, a circled 4-4, and a circled 2 above the notes.

TYPE 1

Musical notation for Type 1, showing positions IV and VII. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff (position IV) has a circled 4 and fingerings 2, 4, 1 above the first three notes. The second staff (position VII) has a circled 7 and fingerings 1, 3, 1, 3, 1, 4, 3 above the notes.

TYPE 4

Musical notation for Type 4, showing position VII. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff (position VII) has a circled 7 and fingerings 4, 1, 3 above the first three notes. The second staff (position VII) has a circled 7 above the first note.

(D Maj. -Ascending)

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a melody line with various note values and rests. The bass line includes a fingering '(s) 4-4' and a '1' above a note, with the Roman numeral 'IX' below the staff.

TYPE 2

Musical notation for the second system, labeled 'TYPE 2'. It features a treble clef, a key signature of one sharp, and a melody line with a fingering '2 4 1' above the first few notes. The bass line includes a fingering '(s) 1 4 2' above the final notes and the Roman numeral 'XI' below the staff.

TYPE 1A

Musical notation for the third system, labeled 'TYPE 1A'. It features a treble clef, a key signature of one sharp, and a melody line with a fingering '(s) 1 2 4' above the first few notes. The bass line includes a fingering '(s) 1 4 2' above the final notes.

D MAJOR - DESCENDING - 5 POSITIONS

FINGERING TYPE 1A

Two staves of musical notation for Fingering Type 1A. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a descending eighth-note scale with fingerings 1, 4, and a slur over the first four notes. A circled '6' is written below the first staff. The second staff continues the scale with fingerings 2, 1-1, 4, and a slur over the last four notes. A circled '6' is written below the second staff.

TYPE 2

Two staves of musical notation for Type 2. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a descending eighth-note scale with a slur over the first four notes and a circled '6' below the first staff. The second staff continues the scale with fingerings (s), 1-1, 3, 1, (s), 4, and a slur over the last four notes. A circled '6' is written below the second staff.

TYPE 4

Two staves of musical notation for Type 4. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a descending eighth-note scale with a slur over the first four notes and a circled '6' below the first staff. The second staff continues the scale with fingerings 3, 1, 3, 1, (s), 4, and a slur over the last four notes. A circled '6' is written below the second staff.

TYPE 1

Two staves of musical notation for Type 1. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a descending eighth-note scale with a slur over the first four notes and a circled '6' below the first staff. The second staff continues the scale with fingerings 2, 1-1, 3, (s), 4, and a slur over the last four notes. A circled '6' is written below the second staff.

TYPE 3

Two staves of musical notation for Type 3. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a descending eighth-note scale with a slur over the first four notes and a circled '6' below the first staff. The second staff continues the scale with a slur over the last four notes and a circled '6' below the second staff.

Melodic Rhythm Study No. 3 (duet)

V 1 2 & 3 4 | 1 & 2 & 3 4

C (LATIN BEAT) | Am7 | Dm7 | (sus. 4) G7 G7

al coda ⊕ 1.

Dm7 | G7 | Dm7 | al coda ⊕ G7 | C | G7

2. ⊕

C C7 | F | Em7 | Dm7

C(maj. 7) | Bm7(b5) E7(b9) | Am / Am (maj. 7) Am7 | D7

coda ⊕

(b) ⊕

D.C. al coda

Dm7(b5) G7

coda ⊕

C C#

D.C. al coda

Dm7 | Dm7(b5) | G7 | G7(b9) | C6 Eb9 Dm9 Db9 | C6 9 | fine

VII 27 V III II

Intervals

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

1. Intervals (simple)

A musical staff in treble clef showing simple intervals. The notes are: C (prime), D (Maj. 2nd), E (Maj. 3rd), F (Perf. 4th), G (Perf. 5th), A (Maj. 6th), B (Maj. 7th), and C (OCTAVE UNISON). Brackets and arrows indicate the intervals between each note.

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

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

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

2.

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

A musical staff in treble clef showing various intervals. The notes are: C (prime), D (MIN. 2nd), E (MIN. 3rd), F (MIN. 6th), G (MIN. 7th), A (DIM. 5th), B (DIM. 7th), C (AUG. 4th), and D (AUG. 5th). Brackets and arrows indicate the intervals between each note.

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

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

3. Intervals (Compound)

A musical staff in treble clef showing compound intervals. The notes are: C (prime), D (9th), E (10th), F (11th), G (12th), and C (13th). Brackets and arrows indicate the intervals between each note.

Triads

Scale (Chord) Degrees

1 3 5 1 b3 5 1 b3 b5 1 3 #5

Major Minor Diminished Augmented

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

D Major

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

D Minor

D Dim.

D Aug.

A MAJOR - ASCENDING - 5 POSITIONS

Fingering Type 4

Musical notation for Fingering Type 4, showing positions II, V, and IV. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff (position II) has a circled 'II' and a circled '4' below it, with fingerings 4, 1, 3 above the first three notes. The second staff (position V) has a circled 'V' below it. The third staff (position IV) has a circled 'IV' below it, with a circled '(s)' and '4-4' above the first two notes, and a '1' above the first note of the final group.

TYPE 2

Musical notation for TYPE 2, showing positions IV and VI. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff (position IV) has a circled 'IV' below it, with fingerings 2, 4, 1 above the first three notes. The second staff (position VI) has a circled 'VI' below it, with fingerings 1-1, 2, 4, 1, 2 above the first five notes, and a circled '(s)' and '1' above the final note.

TYPE 1A

Musical notation for TYPE 1A, showing position VI. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff (position VI) has a circled 'VI' below it, with a circled '(s)' and '1, 2, 4' above the first three notes. The second staff is a continuation of the musical line.

(A Maj. -Ascending)



TYPE 3



TYPE 1



A MAJOR - DESCENDING - 5 POSITIONS

Fingering
TYPE 1

XI ⑤

IX

TYPE 3

XI

VI

TYPE 1A

VI ①

IV

TYPE 2

IV

II

TYPE 4

II

Chord Etude No. 8

Rubato

The score for Chord Etude No. 8 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a 'Rubato' instruction. The main melody consists of several measures with guitar chord diagrams: II, (V), (VII), III, and II. Below the main melody are two alternative versions, labeled '1.' and '2.', each with its own set of guitar chord diagrams and fingering. The piece concludes with a 'fine' marking.

Rhythm Guitar - The Right Hand

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

The exercise notation shows a 4/4 measure with a specific right-hand stroke pattern. Above the staff, the pattern is represented by a sequence of squares: □ □ □ □ □ □ □ □. Below the staff, the notes are grouped into triplets, with a comma after the second triplet. The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

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

Exercise (OBSERVE NOTATION)

The exercise is in 4/4 time and features the following chord changes: G6, Ab°, D7(sus. 4), D7(b5), and G6. The notation includes triplet markings under the notes. A 'simile' instruction is present, followed by '(CONTINUE IN A SIMILAR MANNER)'. The exercise ends with a diamond-shaped repeat sign.

VARIATION

The variation of the exercise shows a different right-hand stroke pattern. Above the staff, the pattern is represented by a sequence of squares: □ V □ V □ □ V □ □ V □. Below the staff, the notes are grouped into triplets, with a comma after the second triplet. The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Exercise (OBSERVE NOTATION)

The exercise is in 4/4 time and features the following chord changes: G6, Ab°, D7(sus. G), D7, D7b5, and G6. The notation includes triplet markings under the notes. The exercise ends with a diamond-shaped repeat sign.

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

Chord Forms

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

F13 F7+5 F7 F7b5 Bb6

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

F13 F9+5 F9 F9b5 Bb6

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

F13 F7b9(+5) F7b9 F7b9(b5) Bb6

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

7th(+9 +5) 9 Maj 6 A.R.

F13 F7+5 F9 F7+5 Bb ma 6

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

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

7th $\flat 5$ [A.R.] $\times 2\ 4\ 1\ 3\ \times$

7th $\flat 9$ [A.R.] $\times 2\ 4\ 1\ 3\ \times$

9th $\flat 5$ [A.R.] $\times 1\ 4\ 2\ 3\ \times$
2 1 3 1 1

7th +9 [A.R.] $\times 1\ 3\ 4\ 2\ \times$

$\flat 5$

B7($\flat 5$) B7($\flat 9$) B9($\flat 5$) B7(+9) Emaj. 7

7th +5 [A.R.] $\times 2\ 3\ 1\ 4\ \times$

7th $\flat 9$ +5 [A.R.] $\times 2\ 3\ 1\ 4\ \times$

9th +5 [A.R.] $\times 1\ 2\ 1\ 4\ \times$
1 3 2 4

7th +9 [A.R.] $\times 1\ 2\ 3\ 4\ \times$
1 2 2 4
1 3 3 4

B7(+5) B7($\flat 9$) +5 B9(+5) B7(+9) Emaj. 7

7th [A.R.] $\times 2\ 3\ 1\ 4\ \times$

7th $\flat 9$ [A.R.] $\times 2\ 3\ 1\ 4\ \times$

9th [A.R.] $\times 1\ 3\ 2\ 4\ \times$
1 3 1 4

7th +9 [A.R.] $\times 1\ 3\ 3\ 3\ \times$

B7 B7($\flat 9$) B9 B7(+9) E 9

13th [A.R.] $\times 1\ 2\ 1\ 4\ \times$

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

(+5) ($\flat 5$) 9

B13 B7($\flat 9$) B9 B7(+9) Emaj. 7

Tranquility (duet)

(SUSTAIN ALL NOTES FULL VALUE)

Slowly

First system of musical notation, measures 1-4. The piece is in 4/4 time. The right hand features a series of eighth-note chords, with a triplet of eighth notes in measure 3. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated: 3 for the first triplet, 2-1 for the second, and 4 1-1 for the final measure.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note chords, including a triplet in measure 6. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand has four measures of eighth-note chords, each marked with a 'V' (accents). The left hand continues with eighth notes. A circled '2' is placed above the final measure. The tempo marking 'Rall. -' (Ritardando) appears in the right hand.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note chords. The tempo marking 'Atempo' (Ad libitum) is written in the left hand.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note chords. The tempo marking 'Rit.' (Ritardando) is written in the left hand. The piece concludes with a final chord marked 'fine' and a fermata. Fingerings for the final chord are listed as 2, 1, 3, 4, 1, 2, 3, 1. A 'V' (accent) is placed over the final chord.

Triads

Scale (Chord) Degrees

Major Minor Diminished Augmented

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

A Major

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

A Minor

A Dim.

A Aug.

B♭ MAJOR - ASCENDING - 5 POSITIONS

FINGERING - TYPE 4

Musical notation for Type 4 fingering in B♭ major, ascending 5 positions. The notation consists of four staves. The first staff is in treble clef with a C-clef on the first line and a key signature of two flats (B♭ major). It starts with a repeat sign and a circled 6. The first staff has a '4' above the first measure and 'III' below it. The second staff has a 'V' below it. The third staff has a 'V' below it. The fourth staff has '4-4' and '1' above the last two measures and a 'V' below it.

TYPE 2

Musical notation for Type 2 fingering in B♭ major, ascending 5 positions. The notation consists of four staves. The first staff is in treble clef with a C-clef on the first line and a key signature of two flats (B♭ major). It starts with a repeat sign and a '2' above the first measure. The first staff has a 'V' below it. The second staff has a 'V' below it. The third staff has a 'V' below it. The fourth staff has '1-1 2 4 1 2' above the last four measures and '(s) 1' above the final measure, with a 'VII' below it.

TYPE 1A

Musical notation for Type 1A fingering in B♭ major, ascending 5 positions. The notation consists of two staves. The first staff is in treble clef with a C-clef on the first line and a key signature of two flats (B♭ major). It starts with a repeat sign and '(s) 1 2 4' above the first three measures. The first staff has a 'VII' below it. The second staff has a 'VII' below it.

(B \flat Maj. - Ascending)

1 2 1 3 1 2
③ X

TYPE 3

4
X ③
④ XII

TYPE 1

② XII

Bb MAJOR - DESCENDING - 5 POSITIONS

Fingering TYPE 1

XII ⑤

X

TYPE 3

X

⑦ VII

TYPE 1A

(s) 1

⑦ VII

(s) 2 1-1 4

V

TYPE 2

2

⑤ V

(s) 2 1-1 3

③ III

TYPE 4

4

③ III

Waltz in Bb (duet)

Moderate Waltz Tempo

The musical score is written for two voices (treble and bass clefs) and piano accompaniment (grand staff). It begins with a key signature of two flats (Bb) and a 3/4 time signature. The first system includes a repeat sign with first and second endings, and a 'To coda' instruction with a coda symbol. The piano part features chords marked 'III' and 'V'. The second system contains two first endings, with the second ending leading to a 'To coda' instruction. The third system continues the piano accompaniment with fingering numbers (4, 3, 1, 4) and a 'D.C. al Coda' instruction. The fourth system features two 'D.C. al Coda' instructions and two 'coda' symbols. The final system includes a 'Ritard' instruction and ends with a 'fine' marking.

Melodic Rhythm Study No. 4

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

(This is a notation comparison - Not a duet)

(TIME DURATIONS ARE RELATIVE TO TEMPO AND TIME SIGNATURES)

Finger Stretching Exercises

Triads

Scale (Chord) Degrees

1 3 5 1 b3 5 1 b3 b5 1 3 #5

Major Minor Diminished Augmented

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

Bb Major

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

Bb Minor

Bb Dim.

Bb Aug.

Pentatonic (5 Note) Scales

(A GOOD PREPARATION FOR ARPEGGIO STUDIES)

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



Tremolo Study

(QUICK REPETITION OF THE SAME NOTE)

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

EXERCISE #1

(OBSERVE PICKING !)

Musical notation for Exercise #1, consisting of four staves. The first staff shows a melodic line in 6/8 time with a 'v' pick mark above the first note. The second staff shows a similar line with a box labeled 'ABBREVIATED NOTATION' pointing to a group of notes. The third staff shows a tremolo section with a 'v' pick mark and an accent (>) above the first note. The fourth staff shows a continuation of the tremolo with a 'v' pick mark above the first note.

EXERCISE #2

(OBSERVE PICKING !)

Musical notation for Exercise #2, consisting of four staves. The first staff shows a melodic line in 2/4 time with a 'v' pick mark above the first note and a box labeled 'ABBREVIATED NOTATION' pointing to a group of notes. The second staff shows a similar line with a box labeled 'ABBR. NOT'N' pointing to a group of notes. The third staff shows a tremolo section with a 'v' pick mark and an accent (>) above the first note, and a box labeled 'ABBR. NOT'N' pointing to a group of notes. The fourth staff shows a continuation of the tremolo with a 'v' pick mark above the first note.

E♭ MAJOR - ASCENDING - 5 POSITIONS

Fingering Type 3

Musical notation for Fingering Type 3, Eb Major Ascending, 5 positions. The notation consists of five staves. The first staff is in treble clef with a common time signature (C). It begins with a circled Roman numeral III and a circled number 5. The second staff has a circled Roman numeral V above it. The fourth staff has a circled Roman numeral V below it and a circled number 5 above it. The fifth staff has a circled Roman numeral V below it and a circled number 5 above it. The notation includes various fingering numbers (1, 2, 3, 4) and a circled number 5.

TYPE 1

Musical notation for TYPE 1, Eb Major Ascending, 5 positions. The notation consists of five staves. The first staff is in bass clef with a common time signature (C). It begins with a circled Roman numeral V and a circled number 2 above it. The second staff has a circled Roman numeral V below it. The fourth staff has a circled Roman numeral VIII below it and a circled number 5 above it. The notation includes various fingering numbers (1, 2, 3, 4) and a circled number 5.

TYPE 4

Musical notation for TYPE 4, Eb Major Ascending, 5 positions. The notation consists of two staves. The first staff is in bass clef with a common time signature (C). It begins with a circled Roman numeral VIII and a circled number 6 above it. The second staff has a circled Roman numeral VIII below it. The notation includes various fingering numbers (1, 2, 3, 4) and a circled number 6.

(E♭ maj. -Ascending)

4-4 1
X

TYPE 2

2
X
1-1 2 4 1 2
XII

TYPE 1A

(s) 1 2 4
XII

E♭ MAJOR - DESCENDING - 5 POSITIONS

Fingering TYPE 1A

TYPE 2

TYPE 4

TYPE 1

TYPE 3

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

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

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

Chord Forms

DIM. 6th (ROOT 4) (Dom) 7th (ROOT 4) 7th(+5) (ROOT 4) 6th (ROOT 3) Min 6th (Root 3)

F6 F7 F7(+5) Bb6 Bbm6 F6

Maj 7 ASSUMED ROOT 9th (A.R.) 9th(+5) (A.R.) 6th (ROOT 4) Min 6th (ROOT 4)

F maj. 7 F9 F9(+5) Bb6 Bbm6 Fm

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

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

Min 7(b5) (ROOT 4) Min 7th (ROOT 2) Min 7(b5) (ROOT 2) 9th (A.R.) 7th(b9) (A.R.)

Am7(b5) C Fm7 Fm7(b5) Bb9 Bb7(b9) Ebm

Major Scale Review - Positions II, III, V

The musical score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music, each representing a different position of the major scale. The notation includes various musical symbols such as slurs, ties, and fingering numbers.

- Staff 1: Starts with a double bar line and a Roman numeral 'II'. It features a slur over a group of notes with a fingering number '4' and a circled 's' above it.
- Staff 2: Continues the scale with a slur over a group of notes.
- Staff 3: Includes a double bar line and a key signature change to D minor (two sharps and one flat). It features a slur over a group of notes with a circled 'b' below it.
- Staff 4: Continues the scale with a slur over a group of notes and a circled sharp sign below it.
- Staff 5: Continues the scale with a slur over a group of notes.
- Staff 6: Includes a double bar line and a key signature change to D major. It features a slur over a group of notes with a circled 'b' below it.
- Staff 7: Continues the scale with a slur over a group of notes.
- Staff 8: Continues the scale with a slur over a group of notes and a circled 'b' below it.
- Staff 9: Starts with a fingering number '2' above the first note. It features a slur over a group of notes with a circled 's' above it and a fingering number '1' below it.
- Staff 10: Continues the scale with a slur over a group of notes.

(Maj Scale Review Cont.)

The musical score consists of ten staves of music. The first staff is in treble clef, starting with a C major scale and ending with a G major scale. The second staff is in bass clef, starting with a C major scale and ending with a G major scale. The third staff is in bass clef, starting with a C major scale and ending with a G major scale. The fourth staff is in bass clef, starting with a C major scale and ending with a G major scale. The fifth staff is in bass clef, starting with a C major scale and ending with a G major scale. The sixth staff is in bass clef, starting with a C major scale and ending with a G major scale. The seventh staff is in treble clef, starting with a C major scale and ending with a G major scale. The eighth staff is in bass clef, starting with a C major scale and ending with a G major scale. The ninth staff is in bass clef, starting with a C major scale and ending with a G major scale. The tenth staff is in bass clef, starting with a C major scale and ending with a G major scale. The score includes various musical notations such as clefs, notes, rests, and fingerings. There are also some markings like 'III', 'IV', and 'V' on the staves, and a '(s)' marking in the first staff.

(* v. s. means turn page)

* V. S.
(QUICKLY)

(Maj. Scale Review concluded)

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

$\overbrace{2\ 2}^{\quad} \overbrace{1\ 2}^{\quad} \overbrace{2\ 2}^{\quad} \overbrace{1}^{\quad}$
 C D E F G A B C

$\overbrace{2\ 2}^{\quad} \overbrace{1\ 2}^{\quad} \overbrace{2\ 2}^{\quad} \overbrace{1}^{\quad}$
 F G A B \flat C D E F

$\overbrace{2\ 2}^{\quad} \overbrace{1\ 2}^{\quad} \overbrace{2\ 2}^{\quad} \overbrace{1}^{\quad}$
 G A B C D E F \sharp G

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

Triads

Scale (Chord) Degrees

1 3 5 1 b3 5 1 b3 b5 1 3 #5

Major Minor Diminished Augmented

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

E \flat Major

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

E \flat Minor

E \flat Dim.

E \flat Aug.

Theory... Diatonic Triads (Major Keys)

(ALL NOTES BELONGING TO THE KEY SIGNATURE)

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

one chord	two chord	three chord	four chord	five chord	six chord	seven chord
MAJOR	MINOR	MIN.	MAJ.	MAJ.	MIN.	DIM or MIN ^b 5
I	II ^m	III ^m	IV	V	VI ^m	VII ^o or VII ^m ^b 5
C	D ^m	E ^m	F	G	A ^m	B ^o or B ^m ^b 5

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

2.) The principal chords and cadences (chord sequences) in maj. keys are:

..I V I called AUTHENTIC CADENCE..... C G C (key of C)

..I IV I called PLAGAL CADENCE C F C (key of C)

..OR combined I IV V I (AUTHENTIC CADENCE)..C F G C (key of C)

In recent times the II^m chord has replaced IV in the preceding combined AUTHENTIC CADENCE....I II^m V I....C D^m G C (key of C)

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

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

	Tonic Sound			Sub-Dom. Sound		Dominant Sound	
Key of C	I	III ^m	VI ^m	II ^m	IV	V	VII ^m (^b 5)
	C	E ^m	A ^m	D ^m	F	G	B ^m (^b 5)

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

Diatonic Triads — KEY OF G MAJOR

Arpeggios and Scales

(Fingering Type 2)

G (Root Position) Am Bm C
D Em F[♯]° (or F[♯]m(b5)) G
G F[♯]° (or F[♯]m(b5)) Em D
C Bm Am G

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

(Fingering Type 3)

KEY OF F MAJOR

F(1st Inversion) Gm Am B^b
C Dm E° (or E^m(b5)) F
F E° (or E^m(b5)) Dm C
B^b Am Gm F

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

Diatonic Triads – KEY OF Bb MAJOR

(Fingering Type 4)

(Arpeggios and Scales)

Bb(Root Position) Cm Dm Eb

F Gm A°(or Am(b5)) Bb

Bb A°(or Am(b5)) Gm F

Eb Dm Cm Bb

KEY OF Eb MAJOR

(Fingering Type 1)

Eb(2nd Inversion) Fm Gm Ab

Bb Cm D°(or Dm(b5)) Eb

Eb D°(or Dm(b5)) Cm Bb

Ab Gm Fm Eb

5th Position Study (duet)

(Play  as )

F⁴ Dm7 Gm7 C7



F / Dm7 / Gm7 / C7 / Am7 / D7(b9) / Gm7 / C7(b9) /



Fm7 Bb7 Eb Cm7



Fm7 Bb7 Eb C7



F Dm7 Gm7 C7



F / Dm7 / Gm7 / C7 / F / Bbm6 / F



F7(sus. 4) F7 Bb Gm7



Cm7 F7 Bb G7



C Am7 Dm7 G7



Em7 / Am7 / Dm7 / G9 / Abmaj.7 / Dbmaj.7 / C maj. 7 //



Ritard

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

E A C E A C E
 A D F A D F A
 D G B \flat D G B \flat D
 G C E \flat G C E \flat G

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

Em Am Cm Em Am Cm Em
 Am Dm Fm Am Dm Fm Am
 Dm Gm B \flat m Dm Gm B \flat m Dm
 Gm Cm E \flat m Gm Cm E \flat m Gm

SECTION TWO

One Octave Arpeggios - Triads

(Fingering derived from scales - across the fingerboard.)

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

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

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

FAST SLIDE- NOTES IN BETWEEN MUST NOT BE HEARD...	MORE DELIBERATE SLIDE- NOTES IN BETWEEN ARE VERY BRIEFLY HEARD....
--	--

Real Melodic or Jazz Minor Scale

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

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

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

C REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED FROM TYPE 1

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

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

V

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

(3) V

FROM TYPE 4

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

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

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

(4) VII

FROM TYPE 2

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

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

IX

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

(6) (4) (5) (6)

(C Mel. Min.)

FROM TYPE IA

Musical notation for the first system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

FROM TYPE 3

Musical notation for the second system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

Musical notation for the third system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

Musical notation for the fourth system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

Musical notation for the fifth system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

Musical notation for the sixth system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

Musical notation for the seventh system, including fingerings and circled numbers. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes, and circled numbers 1-6 are placed below the staff. Some notes are marked with '(s)' for slurs. The system ends with a double bar line.

fine

Rhythm Guitar - The Right Hand

SHUFFLE RHYTHM
BASIC STROKE

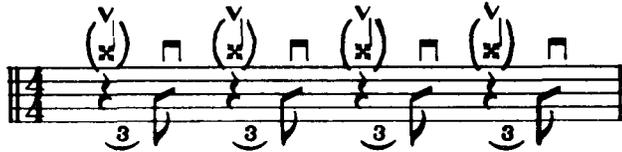


A very stable beat, but most practical with an incomplete rhythm section as all accents fall "on the beat."

Exercise (OBSERVE NOTATION)



ORCHESTRAL
SHUFFLE
RHYTHM



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

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

Exercise (OBSERVE NOTATION)



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

Speed Study

TEMPO MUST BE CONSTANT THRU-OUT



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

Melodic Rhythm Study No. 5 (duet)

V VII 1 & 2 3 4

C Dm7 Em7 Dm7 C E7^(b9) Am7D7 Gm7C7^(b9)

(LATIN BEAT OPTIONAL)

To coda



F Em7 Dm7 C Eb° Dm7 G7 Em7 Eb7 Dm7 G7^(b9)

1.

To coda



2.

C Gm7 C7^(b9) F F#° C Am7 Dm7 G7

C Bm7(b5) E7 Am7 D7^{(sus4)(b9)} D° D9 D7

D. C. alcoda coda

G7(sus. 4) G7 D. C. alcoda coda C Am7

Dm7 G7 Em7 A7+A7 Dm7Dm7 G7 G7^{(b5)(sus4)} C fine

One Octave Arpeggios - Triads

(Fingering derived from scales - across the fingerboard.)

1st Inversion 2nd Inversion Root Position

D Maj. D Min. D Dim. D Aug.

(TRANSCOPE AND PLAY IN KEY OF E \flat , F, G, A AND B \flat)

2nd Invers. Rt. Pos. 1st Invers.

C Maj. C Min. C Dim. C Aug.

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

F REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED
FROM TYPE 1A

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

II III IV V VI VII VIII IX X

FROM TYPE 3

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

II III IV V VI VII VIII IX X XI XII XIII

FROM TYPE 1

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

II III IV V VI VII VIII IX X XI XII XIII XIV XV XVI XVII XVIII XIX XX XXI XXII XXIII XXIV

FROM TYPE 4

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

II III IV V VI VII VIII IX X XI XII XIII XIV XV XVI XVII XVIII XIX XX XXI XXII XXIII XXIV XXV XXVI XXVII XXVIII XXIX XXX XXXI XXXII XXXIII XXXIV XXXV XXXVI XXXVII XXXVIII XXXIX XL XLI XLII XLIII XLIV XLV XLVI XLVII XLVIII XLIX L LI LII LIII LIV LV LVI LVII LVIII LIX LX LXI LXII LXIII LXIV LXV LXVI LXVII LXVIII LXIX LXX LXXI LXXII LXXIII LXXIV LXXV LXXVI LXXVII LXXVIII LXXIX LXXX LXXXI LXXXII LXXXIII LXXXIV LXXXV LXXXVI LXXXVII LXXXVIII LXXXIX XL

(F Mel. Min.)

FROM TYPE 2

④ XII

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

⑥ X

⑥ ③ VII

⑥ ④ V

⑥ ④ II ⑤ ⑥

⑥ (s) 1 2 3

fine

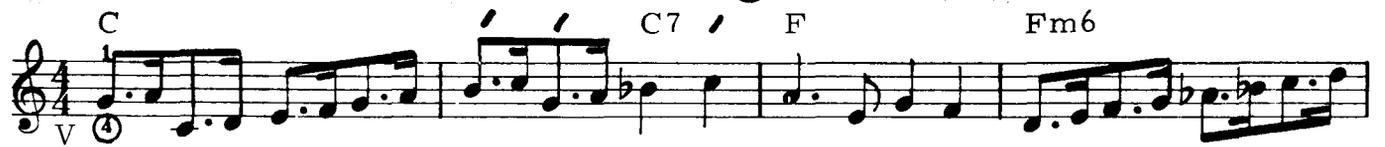
Detailed description: This musical score is for the F Melodic Minor scale, Type 2. It consists of ten staves of music. The first staff is in bass clef and contains the first six notes of the scale with various fingering and articulation markings. The second staff is labeled 'FROM TYPE 2' and contains the next six notes, with a circled '4' and 'XII' below it. The third staff continues the scale with circled numbers 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6 below the notes. The fourth staff is in bass clef and contains the next six notes. The fifth staff is in treble clef and contains the next six notes, with a circled '6' and 'X' below it. The sixth staff is in bass clef and contains the next six notes, with a circled '6' and 'VII' below it. The seventh staff is in bass clef and contains the next six notes, with a circled '6' and 'V' below it. The eighth staff is in bass clef and contains the next six notes, with a circled '6' and 'II' below it. The ninth staff is in bass clef and contains the next six notes, with a circled '6' and '(s) 1 2 3' below it. The tenth staff is in bass clef and contains the final six notes, ending with a double bar line and the word 'fine'.

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

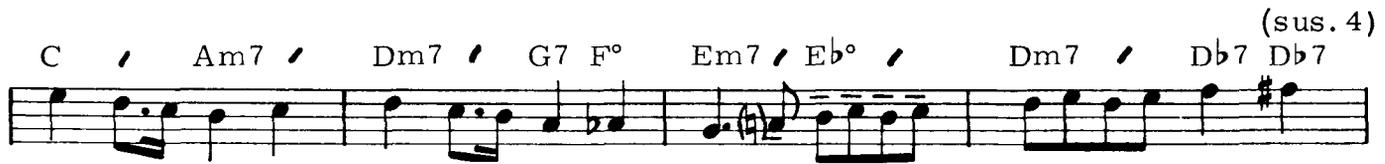
5th Position Study No. 2 (duet)

(Play  as )

C / C7 / F / Fm6



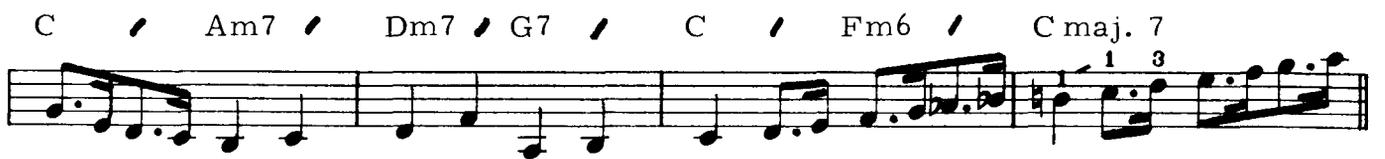
C / Am7 / Dm7 / G7 F° / Em7 / Eb° / Dm7 / Db7 Db7 (sus. 4)



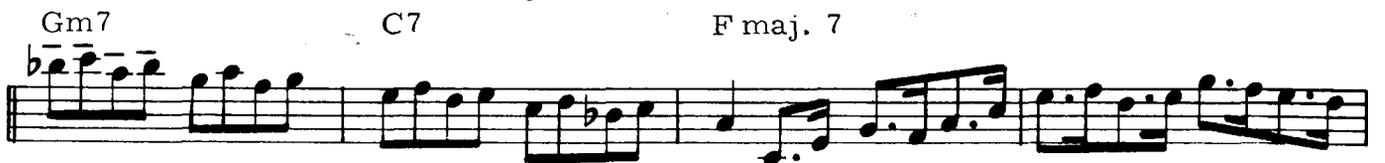
C / C7 / F / Fm6



C / Am7 / Dm7 / G7 / C / Fm6 / C maj. 7



Gm7 / C7 / F maj. 7



Cm7 / F7 / Bb maj. 7



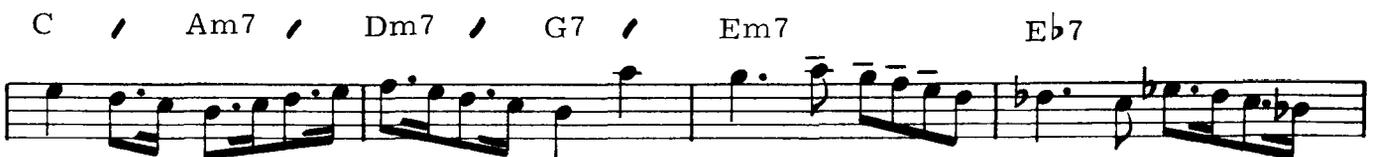
Bbm7 / Eb7 / Ab / Dm7 / G7



C / C7 / F / Fm6



C / Am7 / Dm7 / G7 / Em7 / Eb7



Dm7 / G7 / C / Bb9 / C



Ritard _____

fine

One Octave Arpeggios - Triads

(Fingering derived from scales - across the fingerboard.)

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

A Min.

A Dim

A Aug.

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

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

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

F Min.

F Dim.

F Aug.

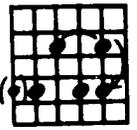
(TRANSPOSE AND PLAY IN KEY OF G, A, B \flat , C AND D.)

Chord Forms

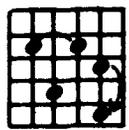
Min. 7 to 9
(Root 5)

Min. 7 to 11
(Root 5)

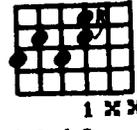
9th to b9
(ROOT 6)



x 2 1 3 1 x
4



x 1 3 1 2 x
4



3 2 4 2
1 x x

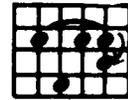
Dm7 (9) Dm7(11) G13 G13 Cma7 (Em7) Am7 (C6) Dm11 Dm9 (sus c) G7 G9 (b9) C
 III V VIII VII V III (II) I

Min. 7 to 11
(Root 6)



1 3 1 1 x x
4

Min 9 to 7
(Root 5)



x 1 3 1 1 x
2

(Min. 9 IS INCOMPLETE STRUCTURE)

C6 Cma7 Am7 Am11 Dm9 Dm7 G13 G7+5 Em11 A7 A7b9 Dm9 Dm7 G7 G7 C6
 II V VIII VII VI III

SLUR

ASCENDING... INDICATED BY A CURVED LINE OVER 2 OR MORE NOTES. PICK ONLY THE 1st NOTE AND DROP THE FINGER(S) OF THE LEFT HAND SHARPLY ON THE STRING TO PRODUCE THE REMAINING NOTE(S).
 DESCENDING... PREPARE THE ENTIRE GROUP OF NOTES WITH THE FINGERS OF THE L. H. IN PLACE. PICK ONLY THE 1st NOTE WITH THE R. H. REMOVE THE L. H. FINGERS FROM THE REMAINING NOTES OF THE SLUR, DRAWING THEM TOWARD THE PALM, SO AS TO ACTUALLY PICK THE STRING AGAIN.



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

TRILL

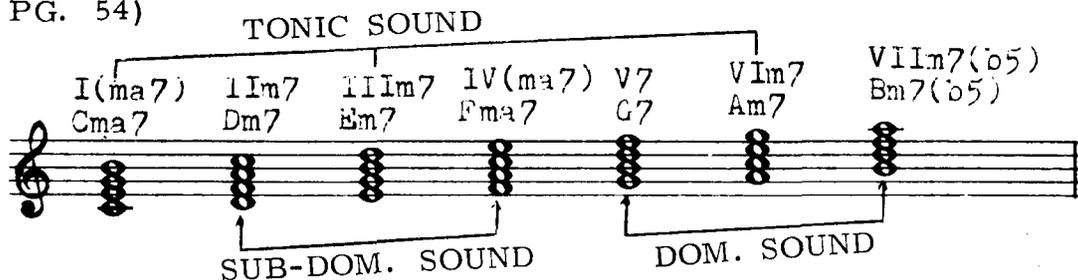
WHEN A GIVEN NOTE RAPIDLY ALTERNATES WITH THE NEXT DIATONIC NOTE ABOVE IT... PICK ONLY THE PRINCIPAL NOTE.. DROP THE FINGER FOR THE NEXT NOTE SHARPLY ON THE (SAME) STRING.. THEN DRAW IT OFF TOWARD THE PALM, (ACTUALLY PICKING WITH THE L. H. FINGER) TO KEEP THE STRING VIBRATING.



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

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

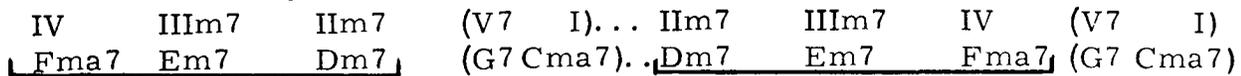
1.) BY ADDING ANOTHER NOTE A 3rd ABOVE THE DIATONIC TRIADS WE CONSTRUCT ALL FOUR PART CHORDS COMMON TO A MAJOR KEY. (SEE DIAT. TRIADS, PG. 54)



NOTE: THE VIIIm7b5 IS SOMETIMES CALLED "HALF DIMINISHED" . . (SYMBOL = \emptyset)

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

ALSO NOTE: THE IIIm7 IS OFTEN FOUND AS AN INTERMEDIATE CHORD IN A SUBDOMINANT SEQUENCE.. EXAMPLES:



2.) BECAUSE OF A CONFLICT WITH THE ROOT IN THE MELODY, THE FOUR PART STRUCTURES USED ON THE ONE (1) AND FOUR (4) ARE OFTEN 6th CHORDS.. BUILT FROM MAJOR SCALE DEGREES 1, 3, 5, 6 YOU MIGHT SAY THIS IS A RESULT OF THE SUBSTITUTION OF VIIm7 OVER THE ROOT OF THE ONE CHORD AND IIm7 OVER THE ROOT OF THE IV CHORD.. (Am7=C6 / Dm7=F6)

3.) SUBSTITUTION OF IIIIm7 OR VIIm7 FOR I, IIm7 FOR IV AND VIIIm7b5 FOR V7 ARE ESPECIALLY VALUABLE WHEN CREATING MOVING BASS LINES WITH STRONG CHORDAL DEGREES (1 & 5) SUPPORTING THE HARMONIC STRUCTURES.



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

Arpeggios-Diatonic Sevenths

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

Fingering type IA

(Root Position)

IV
C maj. 7

G maj. 7 Am7 Bm7

(1st Inversion)

Em7 F#m7(b5) Gmaj. 7

Am7 Bm7 C maj. 7 D7

Em7 F#m7(b5) Gmaj. 7

(2nd Inversion)

C maj. 7 D7 Em7

F#m7(b5) G maj. 7 Am7 Bm7

Cmaj. 7 D7 Em7

(3rd Inversion*)

C maj. 7 Bm7 Am7 Gmaj. 7

G maj. 7 F#m7(b5) Em7 D7

C maj. 7 Bm7 Am7 Gmaj. 7

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

Arpeggios-Diatonic Sevenths

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

Fingering type 4

(Root Pos.)

Am7 Bm7(b5) Cmaj.7

Dm7 Em7 Fmaj.7 G7

Am7 Bm7(b5) Cmaj.7

(1st Inv.)

Fmaj.7 G7 Am7

Bm7(b5) Cmaj.7 Dm7 Em7

Fmaj.7 G7 Am7

(2nd Inv.)

Dm7 Em7 Fmaj.7

G7 Am7 Bm7(b5) Cmaj.7

Dm7 Em7 Fmaj.7

(3rd Inv.)

Dm7 Cmaj.7 Bm7(b5)

Am7 G7 Fmaj.7 Em7

Dm7 Cmaj.7 Bm7(b5) Cmaj.7

(See bottom of pg. 55)

G REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED
FROM TYPE 2^(s)

II

FROM TYPE 1A

IV

FROM TYPE 3

IX

FROM TYPE 1

(G Mel. Min.)



FROM TYPE 4



Chord Forms

13(sus 4) 9(sus 4) 7th(b9) 7th(b9) 7th(+9) 13(b9) 9th(b5)

(ALL ROOT 5)

$\times 1 1 1 1 4$
 $2 3 3 3 4$

$\times 1 1 1 1 1$
 $2 3 3 3 3$

$\times 2 1 3 1 1$
 $\times 2 1 3 1 4$
 $\times 2 1 3 1 4$
 $\times 2 1 3 1 4$

$1 \times 2 3 4 \times$
 $3 3$

D13(sus. 4) D9(sus. 4) D7(b9) D7(+9) D13(b9) Gmaj7 D9sus4 (Am7) D9(b5) Gmaj.7

V IV III (V) IV III

9th(b5) 7th(+9) 13th(b5) 7th(+9)

(Am9) (ROOT 5) (Am7) (ROOT 5) 13th(b5) 7th(+9)

(+5) (+5) (+5) (+5)

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

$1 \times 2 3 3 4$

$\times 2 1 3 4 4$

$1 \times 2 3 3 4$

$\times 2 1 3 4 1$

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

7th 7th(b9) 9th 7th(+9) Maj7 (ROOT 5)

(ALL ROOT 6)

$3 2 4 1 \times \times$

$3 2 4 1 \times \times$

$3 1 4 2 \times \times$
 $2 1 3 1$
 $3 2 4 2$

$2 1 3 4 \times \times$
 $3 3$

$2 3 1 4 \times \times$

C7 C7(b9) C9 C7(+9) Fmaj7

V VI VII

Sequence +9 to b9

Sequence of 9th's

ROOT 6

A. R.

C7(+9) C7(b9) F C9 B9 Bb9

$2 1 3 4 \times \times$
 $3 2 4 4$

$3 2 4 1 \times \times$

$\times 1 3 2 4 \times$

$3 1 4 2 \times \times$

VII VI V VII VI V

The Wanderer (duet)

Moderately Slow

V (VII) V IV V VI III

V IV V

I II I IV VII

To coda To coda

(X) VII V III (V) IV VII

IV (VII) VI

D.C. al coda D.C. al coda

Rit. Rit.

Arpeggios-Diatonic Seventh's

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

(Fingering type 3)

(Rt. Pos.)

The musical score consists of 12 staves, each containing four measures of arpeggiated chords in 4/4 time. The chords are as follows:

- Staff 1: Am7, Bbmaj.7, C7
- Staff 2: Dm7, Em7(b5), Fmaj7, Gm7
- Staff 3: Am7, Bbmaj7, C7
- Staff 4: (1st Inv.) Fmaj7, Gm7, Am7
- Staff 5: Bbmaj7, C7, Dm7, Em7(b5)
- Staff 6: Fmaj7, Gm7, Am7
- Staff 7: (2nd Inv.) Dm7, Em7(b5), Fmaj7
- Staff 8: Gm7, Am7, Bbmaj7, C7
- Staff 9: Dm7, Em7(b5), Fmaj7
- Staff 10: (3rd Inv.) Dm7, C7, Bbmaj7
- Staff 11: Am7, Gm7, Fmaj7, Em7(b5)
- Staff 12: Dm7, C7, Bbmaj7, F

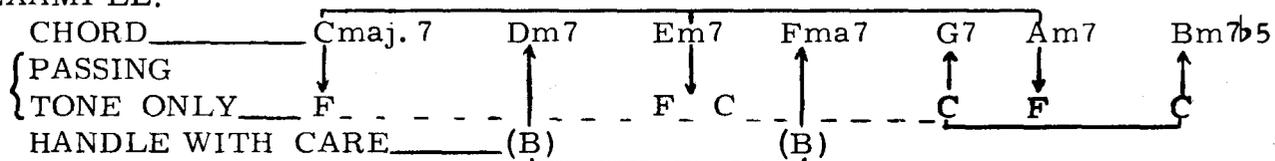
Theory... Chord - Scale Relationships

(FOR THE PURPOSE OF IMPROVISATION*)

WITH DIATONIC CHORD STRUCTURES

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

EXAMPLE:



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

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

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

Example:

(STRAIGHT MELODY)

D REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED
FROM TYPE 3

II

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

III

IV

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

FROM TYPE 1

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

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

VII

FROM TYPE 4

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

IX

4 4 3 1 4 2 (s) 1 4

FROM TYPE 2

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

(D Melodic Minor)

XI

FROM TYPE 1A

6 5 4 6 2 1 2 3 4 5 6

IX

VII

IV

II

5

fine

Chord Forms - 3rd in the Bass*

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

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

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

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

I III VI V III II I

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

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

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

Chord Etude No. 10

Rubato

VII (IX) VII VI VI V IV (III) II III IV II I III II fine

Two Octave Arpeggios

G MAJOR TRIAD FROM THE 3rd

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

The musical notation for the G Major Triad from the 3rd shows two octaves of arpeggios. It is written in treble clef with a key signature of one sharp (F#). The notation consists of three staves. The first staff contains the first octave, the second staff the second octave, and the third staff a continuation of the second octave. Each note is accompanied by a circled number indicating the finger to use. The arpeggios are played across the strings and up the fingerboard, with the first octave starting on the 3rd fret and the second octave starting on the 12th fret.

(Practice all forms in all possible keys..)

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

The musical notation for the F Major Triad from the 5th shows two octaves of arpeggios. It is written in bass clef with a key signature of one flat (Bb). The notation consists of four staves. The first staff contains the first octave, the second staff the second octave, the third staff a continuation of the second octave, and the fourth staff a further continuation. Each note is accompanied by a circled number indicating the finger to use. The arpeggios are played across the strings and up the fingerboard, with the first octave starting on the 5th fret and the second octave starting on the 12th fret.

(Practice all forms in all possible keys..)

Rhythm Guitar - The Right Hand

JAZZ WALTZ BASIC STROKE

$\square \square \vee \square (\vee)$
 Dm9 Db7(+9) C6⁹
 (x) → (bass note or muffled bass stgs)

ORCHESTRAL #1

Dm9 Db7(+9) C6⁹
 (Tap the foot in "one" . . . i. e. on the first beat of each measure.)

VARIATION

$\square \vee \square$
 Dm9 Db7(+9) C6⁹

COMBINATION

Em9 Eb7(+9) Dm9 Db7(+9) C6⁹

ORCHESTRAL #2

$(\vee) \square$
 Dm9 Db7(+9) C6⁹
 (Tap the foot in "one")

VARIATION

$\square \vee \square \vee$
 Dm9 Db7(+9) C6⁹

COMBINATION

Em9 Eb7(+9) Dm9 Db7(+9) C6⁹

Inverted MORDENT		Double	
(written)	(played)	(written)	(played)
MORDENT		Double	

Arpeggios-Diatonic Seventh's

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

Fingering
Type 2

(Rt. Pos.)

Am7(b5)

B \flat maj. 7

Cm7



Dm7

E \flat maj. 7

F7

Gm7



Am7(b5)

B \flat maj. 7

Cm7



(1st Inv.)

F7

Gm7

Am7(b5)



B \flat maj. 7

Cm7

Dm7

E \flat maj. 7



F7

Gm7

Am7(b5)



(2nd Inv.)

Dm7

E \flat maj. 7

F7



Gm7

Am7(b5)

B \flat maj. 7

Cm7



Dm7

E \flat maj. 7

F7



(3rd Inv.)

Dm7

Cm7

B \flat maj. 7



Am7(b5)

Gm7

F7

E \flat maj. 7



Dm7

Cm7

B \flat maj. 7



A REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED
FROM TYPE 4

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

V

4 — 4 3 1 4 2 (s) 1 4
④ IV

FROM TYPE 2

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

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

VI I

FROM TYPE 1A

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

1 2 1 2 4 1 4 2 1
④ IX

FROM TYPE 3

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

(A Mel. Min.)

(s) 4 — 4 3 1 4 2 (s) 1 4
③ XI

FROM TYPE 1

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

⑤ IX

4 2 1 2 1 4 (s) 1 3 2
⑤ ④ VI ⑤ ⑥

(s) 1 2 3 1-1
⑥ IV

2 1-1
⑥ II

4
⑥ fine

Chord Forms

9th(sus4) | 9th (OPT.13) | *Minor Chord / Bass Note | 7th(b9) (OPT.13b9) | 9th | 7th(b9)

(ALL ROOT 6) → (INCOMPLETE STRUCTURES) NO 3rd PRESENT

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

also: C9 C9(b5)(or 11+)
(INCOMPLETE STRUCTURES)

Two Octave Arpeggios - C MINOR TRIAD FROM THE ROOT

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

(Practice all forms
in all possible keys)

APPOGGIATURA (Grace Notes)

The unaccented appoggiatura takes its duration from the preceding beat.

The Accented Appoggiatura (usually shown with no slash thru-the hook) falls directly on the beat. It is also (and best) written out in full.

The TURN (Grupeto)

INVERTED TURN

Melodic Rhythm Study No. 6 duet

VII 1 2 3 & 4 &

G(6) Am7 Bm7 Am7 G(6) Am7Bm7 C(6) E7 E7(b5)

(LATIN BEAT OPTIONAL)

To coda

To coda
(sus4)b5

Am7 D7 Am7 D7 D7 G6 Ab° Am7 D7

2.

G C(maj. 7) Bm7 Bb7 Am7 Ab7

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

D. C. alcoda

coda

(sus4) b9 D9 D7 D. C. alcoda

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

Am7 D9 Bm7 E9 Eb7(+9) D7(b5) G6 fine

Rhythm Guitar - The Right Hand

CHA-CHA
BASIC AND
ORCHESTRAL

4/4 staff with rhythmic patterns and chords: Gm, D7, Gm.

ORCHESTRAL

4/4 staff with rhythmic patterns and chords: Gm, D7, Gm.

(Tap the foot in "two")

VARIATIONS
BASIC AND
ORCHESTRAL

Three variations of rhythmic patterns in 4/4 time.

BEGUINE
BASIC STROKE

4/4 staff with rhythmic patterns and chords: Am7(b5), D7, Gm.

VARIATIONS

Three variations of rhythmic patterns in 4/4 time.

BEGUINE
ORCHESTRAL

4/4 staff with rhythmic patterns and accents.

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

Exercise

4/4 staff with rhythmic patterns and chords: Bm7(b5), E7, Am7(b5), D7, D7, Gm.

simile -

Arpeggios-Diatonic Seventh's

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

(Fingering type 1)

(Rt. Pos.)

The musical score is organized into four systems, each representing a different inversion of the diatonic seventh chords in the key of E-flat major. Each system consists of four staves of music, with chord labels placed above and below the notes to indicate the specific chord and its inversion.

System 1: V (Root Position)

- Staff 1: A♭maj. 7, B♭7, Cm7
- Staff 2: Dm7(♭5), E♭maj. 7, Fm7, Gm7
- Staff 3: A♭maj. 7, B♭7, Cm7
- Staff 4: Fm7, Gm7, A♭ma7, E♭maj. 7

System 2: (1st Inv.)

- Staff 1: B♭7, Cm7, Dm7(♭5), E♭maj. 7
- Staff 2: Fm7, Gm7, A♭ma7, E♭ma7
- Staff 3: Dm7(♭5), E♭maj. 7, Fm7
- Staff 4: Dm7(♭5), Cm7, B♭7, E♭

System 3: (2nd Inv.)

- Staff 1: Gm7, A♭ma7, B♭7, Cm7
- Staff 2: Dm7(♭5), E♭maj. 7, Fm7, E♭ma7
- Staff 3: A♭maj. 7, Gm7, Fm7, E♭ma7
- Staff 4: Dm7(♭5), Cm7, B♭7, E♭

System 4: (3rd Inv.)

- Staff 1: A♭maj. 7, Gm7, Fm7, E♭ma7
- Staff 2: Dm7(♭5), Cm7, B♭7, E♭
- Staff 3: Dm7(♭5), Cm7, B♭7, E♭
- Staff 4: Dm7(♭5), Cm7, B♭7, E♭

Theory... Chord - Scale Relationships

(FOR THE PURPOSE OF IMPROVIZATION)

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

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

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

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

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

NON - DIATONIC MINOR 7 AND MAJOR CHORDS

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

EXAMPLE:

CHORD -	C	Cm7	Dm7	G7	Ebm7	A \flat 7	A \flat m7	D \flat 7	C
SCALE -	Cmaj	B \flat maj	Cmaj	→	D \flat maj	→	G \flat maj	→	Cmaj

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

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

EXAMPLE:

CHORD -	C	E \flat (ma7)	Dm7	G7	A \flat (ma7)	D \flat (ma7)	C
SCALE -	Cmaj	B \flat maj	Cmaj	→	E \flat maj	A \flat maj	Cmaj

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

EXAMPLE:

CHORD	—	C	E(ma7)	G 9 susC	G7	C
SCALE	—	Cmaj	E \flat maj	Cmaj	→	→

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

(Also note: Minor 7th chords are occasionally tonic chords in disguise...so don't overlook the possibility of a non-diat. min 7th chord actually being a IIIm7 or VIIm7 for I...see page 71.)

7th Position Study (duet)

Chord progression for the first staff: B \flat , G7, Cm7, F9, Dm7.

Chord progression for the second staff: Gm7, C9, F13, B \flat , G7.

Chord progression for the third staff: C7, F7, Dm7, Gm7, Cm7 / F7(b9).

Chord progression for the fourth staff: B \flat , Em7, A7, D9, D7.

Chord progression for the fifth staff: G7 (sus4), G7, C7, F7, B \flat .

Chord progression for the sixth staff: G7, Cm7, F13, Dm7, G7.

Chord progression for the seventh staff: Cm7, F7, B \flat / B $^{\circ}$, C7, F.

Chord progression for the eighth staff: D7, Gm7, C9, Am7, Dm9.

Chord progression for the ninth staff: G13, C9, F, D7, G7.

Chord progression for the tenth staff: C7, Am7, Dm7, Gm7 / C7, F.

Fingering and articulation markings include: VII, (b), 1, 4, 4-4, and 4.

Solo in G

Slowly (Rubato)

The score is written in G major, 4/4 time, and is marked "Slowly (Rubato)". It consists of ten staves of music. The first staff begins with a double bar line and a repeat sign. The chords and fingerings are as follows:

- Staff 1: G (III), V (3), Dm7, G7 (IX), Cmaj.7 (VIII)
- Staff 2: Cm6 (VII), 1. Bm7 (2), Bb7 (2), Am7 (II) (4), D7(b5) (4)
- Staff 3: 2. G (2), Em7 (1), Am7 (0), D7(b9) (0), F9 (2), F#7(b9) (2)
- Staff 4: G (VII), Gm7 (VIII), C9 (VI), C7(b9) (V), F (IV), F# (IV)
- Staff 5: Gm7 (V), C9(sus4)C9 (3), F (3), Am7 (X or V), D9 (VIII), D7(b9) (VIII)
- Staff 6: G (VII), Ab° (VI), Am7 (VII), D9(sus.4) (VII), C° (VII), Bm7(+5) (VII), Bb7(b5) (VII), A7+ (VII), D7(b9) (VII)
- Staff 7: G (VII), Dm7 (VIII), G7 (IX), Cmaj.7 (IX), Cm6 (IX)
- Staff 8: Bm7 (IX), Bb° (IX), Am7 (IX), Cm (IX), Ab7 (IX), Gma7 (IX), Fma7 (IX), Ebma7 (IX), Ab6 (IX), Gmaj.7 (IX)
- Staff 9: IX VII V III
- Staff 10: fine

B \flat REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED

FROM TYPE 4

III

V

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

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

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

④ V

Detailed description: This section shows two staves of music for Type 4. The first staff is labeled 'III' and contains a melodic line with fingerings 4 1 2 4 1 3 4 1 3 4 2 4 1 3 4 4 3 1 4 3 1. Circled numbers ⑥ through ① are placed below the notes. A circled 's' is above the first note. The second staff is labeled 'V' and contains a similar melodic line with fingerings 4 - 4 3 1 4 2 1 4. Circled numbers ④ and ⑤ are below the notes. A circled 's' is above the last note.

FROM TYPE 2

VII

X

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

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

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

⑤ ④ ③ ② ①

Detailed description: This section shows two staves of music for Type 2. The first staff is labeled 'VII' and contains a melodic line with fingerings 2 4 1 2 4 1 3 4 1 2 4 2 4 1 2 4 1. Circled numbers ⑥ through ① are below the notes. A circled 's' is above the first note. The second staff is labeled 'X' and contains a melodic line with fingerings 1 2 3 1 2 4 1 2 1 4 2 1 3 2. Circled numbers ⑤ through ① are below the notes. A circled 's' is above the last note.

FROM TYPE 1A

VII

X

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

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

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

④

Detailed description: This section shows two staves of music for Type 1A. The first staff is labeled 'VII' and contains a melodic line with fingerings (s) 1 2 3 1 2 4 1 2 4 1 2 4 2 4 1 2 3. Circled numbers ⑥ through ① are below the notes. A circled 's' is above the first note. The second staff is labeled 'X' and contains a melodic line with fingerings 1 2 1 2 4 1 4 2 1. Circled numbers ④ and ⑤ are below the notes. A circled 's' is above the last note.

FROM TYPE 3

VII

X

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

⑥ ④ ③ ② ① ② ③ ④ ⑤ ⑥

4 3 1 4 2 1 (s)

⑥ ⑤

Detailed description: This section shows two staves of music for Type 3. The first staff is labeled 'VII' and contains a melodic line with fingerings (s) 4 1 2 4 1 3 1 2 4 1 2 4 2 4 1 2 3. Circled numbers ⑥ through ① are below the notes. A circled 's' is above the first note. The second staff is labeled 'X' and contains a melodic line with fingerings 4 3 1 4 2 1. Circled numbers ⑥ and ⑤ are below the notes. A circled 's' is above the last note.

(B \flat Mel. Min.)

③ XII

FROM TYPE 1

⑤

⑤

⑤

⑤ X

⑤ VII

⑥ V

⑤ III

⑥ fine

Chord Forms - 7th in the Bass

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

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

F6 C9 Fmaj.7 C9 F6 C7(b9) F6 C7(b9) F6 C7 F6 C7

VI V III II VI V III II VI V III I

C9 (B \flat BASS) C7(b9) (B \flat BASS) C7 (B \flat BASS)

E \flat m E \flat m E \flat m6 (Cm7(b5)) F7(b5) B \flat m B \flat m7 / A \flat bass (Gm7(b5)) B \flat m6 C7(b5) Fm7

VI VII VI IV II I

OR: E \flat m7 E \flat m7 / D \flat Cm7(b5) F7(b5) B \flat m7 B \flat m7 / A \flat A \flat (b5) (b5) Gm7 C7 Fm7

(VI) III

Chord Etude No. 11

Mod. Slow

V IV III (VII)

1. (b \flat)₃ IV 2. (b \flat)₃ V RIT fine

Two Octave Arpeggios – G MINOR TRIAD FROM THE 3rd

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

(Practice all forms in all possible keys)

F MINOR TRIAD FROM THE 5th (Across and up the fingerboard.)

(practice all forms in all possible keys)

KEY SIGNATURES the order of appearance of flats and sharps.

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

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

Theory... Chord To Chord Motion

DESCRIPTIONS AND TERMS (A BRIEF DISCUSSION)

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

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

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

	one, one sharp dim.,	two, flat two-seven,	one
	I	I#°	IIIm7 bII7 I
(KEY OF C)	C	C#°	Dm7 Db7 C

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

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

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

Example: (1st 16 bars)

Bridge (or release)

E \flat REAL MELODIC MINOR - 5 POSITIONS

FINGERING DERIVED
FROM TYPE 3

III

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

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

V

Detailed description: This block shows the first two staves of musical notation for Type 3, Position III. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various intervals and slurs. Above the notes are fingerings: 4, 1, 2, 4, 1, 3, 1, 2, 4, 1, 2, 4, (s), 4, 3, 1, 4, 2, 1, (s). Below the notes are circled numbers representing fingerings: (5), (4), (3), (2), (1), (2), (3), (4), (5), (6). The second staff is in bass clef and shows the corresponding bass line with flats under the notes B-flat and E-flat.

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

(3) V

Detailed description: This block shows the continuation of the musical notation for Type 3, Position V. The first staff is in treble clef with fingerings (s), 4, 3, 1, 4, 2, 1, (s) above the notes and circled number (3) below. The second staff is in bass clef with flats under the notes B-flat and E-flat.

FROM TYPE 1

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

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

Detailed description: This block shows the first two staves of musical notation for Type 1. The first staff is in treble clef with a key signature of one flat and common time. Fingerings (s), 2, 4, 1, 2, 4, 1, 3, 4, 2, 3, 1, 2, 4, 2, 1, 4, 2, 1, (s) are written above the notes. Circled numbers (5), (4), (3), (2), (1), (2), (3), (4), (5), (6) are written below. The second staff is in bass clef with flats under the notes B-flat and E-flat.

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

(3) VIII

Detailed description: This block shows the continuation of the musical notation for Type 1, Position VIII. The first staff is in treble clef with fingerings 1, 3, 1, 4, 3, 1, 4, 2, 1, (s) above the notes and circled number (3) below. The second staff is in bass clef with flats under the notes B-flat and E-flat.

FROM TYPE 4

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

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

Detailed description: This block shows the first two staves of musical notation for Type 4. The first staff is in treble clef with a key signature of one flat and common time. Fingerings (s), 4, 1, 2, 4, 1, 3, 4, 1, 3, 4, 2, 4, 1, 3, 4, 4, 3, 1 are written above the notes. Circled numbers (6), (5), (4), (3), (2), (1), (2), (3), (4), (5), (6) are written below. The second staff is in bass clef with flats under the notes B-flat and E-flat.

4 4 3 1 4 2 1 4 (s)

(4) X

Detailed description: This block shows the continuation of the musical notation for Type 4, Position X. The first staff is in treble clef with fingerings 4, 4, 3, 1, 4, 2, 1, 4, (s) above the notes and circled number (4) below. The second staff is in bass clef with flats under the notes B-flat and E-flat.

FROM TYPE 2

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

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

Detailed description: This block shows the first two staves of musical notation for Type 2. The first staff is in treble clef with a key signature of one flat and common time. Fingerings (s), 2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 2, 4, 1, 2, 4, 1 are written above the notes. Circled numbers (6), (5), (4), (3), (2), (1), (2), (3), (4), (5), (6) are written below. The second staff is in bass clef with flats under the notes B-flat and E-flat.

(E \flat Mel. Min.)

1 — 1 2 3 (s) 1 2 4 1 2 1 4 2 1 3 2

XII

FROM TYPE 1A

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

⑥ ⑤ ④ ③ ② ① ② ③ ④ ⑤ ⑥

(s) 1 2 3 1-1 ③ X

2 ③ 1-1 VIII

4 ③ 3 1 3 1 V

2 ③ 1-1 III

4 ③ fine

Chord Forms

Diminished 7th
(with added
high degrees)



Dim. 7th chords may be named from any chord tone. High degrees (2 frets above any dim. chord tone) give you the names of the four dom. 7^b9 chords with the same sound. (G^o=A7^b9 B^b=C7^b9=D^b^o=E^b7^b9=E^o=F[#]7^b9)

G^o(also E^b7(alt. 9)) A^b₆⁹ A^o(also D7(alt. 9)) G₆

ASCENDING: DESCENDING:

↳ Dim. chord tone to high degree. ↳ High degree to dim. chord tone.

Diminished 7th
(with added high
degrees)



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

G^o(also E^b7(alt. 9)) A^bm₆(A^b)A^o(also D7(alt. 9)) D^bm₆ (D^b)

ASCENDING: DESCENDING:

↳ High degree to Dim. chord tone. ↳ Dim. chord tone to high degree.

Chord Etude No. 12

Rubato

III

To coda

D. C. al coda

coda

fine

Speed Study

TEMPO MUST BE CONSTANT THRU-OUT

II

V

V

V V

V V

V V V

V V V

V

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

Two Octave Arpeggios-C DIMINISHED TRIAD FROM THE ROOT

(Across and up the fingerboard.)

Two staves of musical notation for the C diminished triad from the root. The first staff is in treble clef and the second is in bass clef. Both staves show two octaves of arpeggiated notes (C, Bb, Ab) with fingerings (1-3-1, 2-1-3, 4, 1-3-1, 2-4-3, 4, 1-3-1, 2-3-2, 3) and fingering numbers (1, 2, 3, 4) above the notes.

G DIMINISHED TRIAD FROM THE 3rd

Two staves of musical notation for the G diminished triad from the 3rd fret. The first staff is in treble clef and the second is in bass clef. Both staves show two octaves of arpeggiated notes (G, F, Eb) with fingerings (3-4, 2-1, 2, b4, 2, 1-2-3, 1-2, 4, b2, 2, 3-1-2, 2, 4, b2) and fingering numbers (1, 2, 3, 4) above the notes.

F DIMINISHED TRIAD FROM THE 5th

Two staves of musical notation for the F diminished triad from the 5th fret. The first staff is in treble clef and the second is in bass clef. Both staves show two octaves of arpeggiated notes (F, Eb, D) with fingerings (2-4, 2, 4, b2, b4, 1-2-3, 1, 3, b1, b4, 3-4, 2, 1, 2, b1, 3) and fingering numbers (1, 2, 3, 4) above the notes.

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

Melodic Rhythm Study No. 7 (duet)

VII
D

1 2 & 3 & 4

Em7 A7 F#m7 B7(b9) Em7 A7

To coda ⊕ 1.

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

2.

D Am7D7(b9) Gmaj. 7 G6 D Bm7 Em7 A7

D Em7F° D7 Gm6 D(maj. 7) Bm7 E7 E7(b5)

D. C. al coda ⊕

A7 A7+ A13 CODA ⊕

D. C. al coda F#m7(b5) B7

Em7 A7 F#m7 B7 F9 E9 Eb9 D6 Dmaj. 7 IX fine

9 1 2 1 1 1

Whole Tone Scales - In Position

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

**Fingering
Pattern 1**

W.T.Scales F, G, A, B, C#, D#
(Db)(Eb)

Pattern 2

W.T.Scales Gb, Ab, Bb, C, D, E
(F#)(G#)(A#)

Practice as follows: Ascending and descending from each finger. (First finger stretches are the most practical, but even eventually include all possibilities.)

(Pattern 1)

(Pattern 2)

(Pattern 1)

(Pattern 2)

(Pattern 1)

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

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

Examples:

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

ADDITIONAL WHOLE TONE SCALE FINGERINGS..WITH POSITION CHANGES

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

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

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

Rhythm Guitar - The Right Hand

BOSSA NOVA #1
BASIC STROKE

Musical notation for Bossa Nova #1 Basic Stroke in 4/4 time. The notation shows a sequence of eighth notes with accents and slurs. Above the staff, there are rhythmic markings: a square box with a vertical line (V) above it, followed by a square box with a vertical line (V) above it, then a square box with a vertical line (V) above it, and finally a square box with a vertical line (V) above it. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, 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B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, 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C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, 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VARIATION
B.N. #2
ORCHESTRAL

Tap the foot in "two."

Exercise 11
Cm 7

F7

Bbmaj. 7

BOSSA NOVA #3
BASIC STROKE

(Bass note or muffled bass stgs)

Tap the foot
in "two."

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

Bb maj. 7

Gm7

Cm7

F7

Bbmaj. 7

simile

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

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

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

Chord - Scale Relationships

(FOR THE PURPOSE OF IMPROVISATION)

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

(*Unaltered in this instance means...No $b9$ +9 $b5$ or +5)

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

(..BE CAREFUL OF MIN 6th CHORDS.. BE SURE THEY ARE ACTUALLY FUNCTIONING AS Im6 OR IVm6 BEFORE EMPLOYING THE ABOVE. THEY ARE OFTEN MISNAMED MIN7 $b5$ CHORDS (THE DIATONIC VIIIm7 $b5$ OF A MAJOR KEY) OR NINTH CHORDS (V7) RENAMED TO INDICATE BASS MOTION.)

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

EXAMPLES:

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

CHORD - C	F9	C	C7	F	$Bb9$	C G7	C
SCALE - (same as above)							

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

EXAMPLE:

CHORD - C	$Eb9$	Am7	$Ab13$	$Dm9$	$Db9$	C	$Bb9$	C
SCALE - Cmaj	Bb Real Mel. Min.	Cmaj	Eb Real Mel. Min.	Cmaj	Ab Real Mel. Min.	Cmaj	F Real Mel. Min.	Cmaj



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

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



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

* * * * *

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

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

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

* * * * *

Solo In D

Slowly (Rubato)

The musical score is written in D major and 3/4 time. It consists of seven systems of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Slowly (Rubato)'. The score includes various guitar chords and fret numbers, with some chords marked with a circled 'b' for barre. The first system starts with a D chord (II) and an F# chord (VI). The second system includes an A13 +5 chord (VII) and an Am7 chord (V). The third system features a G chord (IX), a Gm7 chord (VII), a C7 (alt) chord (VIII), and an F chord (VII). The fourth system includes a D chord (IX), an F# chord (VII), an Em7 chord (VIII), and an A7 chord (VII). The fifth system features an Em7 chord (IX), an A7 +5 chord (VII), an Am7 chord (V), a D7 (alt) chord (VIII), and a G chord (VIII). The sixth system includes a Dmaj7 chord (IX), a B7 (+5) chord (VII), an Em9 chord (VII), an A7 (+5) chord (V), a D6 chord (V), a C6 chord (V), and an Em9 chord (VIII). The seventh system includes a D6 chord (VIII), a C6 chord (VIII), a D6 chord (VIII), a C6 chord (VIII), and a Dmaj7 chord (VIII). The score ends with the word 'fine'.

D F# Em7 A7

D F# Em7 A13 +5 Am7 D7 (alt)

G Gm7 C7 (alt) F E7 A7

D F# Em7 A7 D F#

Em7 A7 +5 Am7 D7 (alt) G C9

Dmaj7 (b9) B7 (+5) Em9 A7 (+5) D6 C6 Em9 A7 (b9)

IX VII V VIII VIII

IX VII V VIII VIII

2. D6 C6 Rall. D6 C6 Dmaj7 fine

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