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Part 3 - Begin to Design Solos

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Introduction to Improvisation

- **Go by Sound and Feeling First**
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- **Integrating Pitch and Time**
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GO BY SOUND AND FEELING FIRST

Begin any improvisation with a sense of the mood, genre, and the nature of the rhythm. Learn to choose the scales, chords, melodic figures and rhythms you use as means of expression. If you are thinking and feeling those elements as you learn to use them in the context of what they express, you'll build the ability to choose the appropriate elements for a song. Listen and feel. Develop your aural intuition.

Chords and scales express different emotions. Major chords and scales are happy, minor are sad, diminished are depressed. Suspended chords are heavenly. Augmented chords are tormented. Rhythms can be excited or calm, smooth or punchy.

Determine the feeling of the piece you are going to improvise on. Learn to use major and minor pentatonic scales to express happy and sad moods. Learn to play regular rhythm for calm and offbeat rhythm for provocative/on edge feeling.

rhythmic unity

We must feel the rhythm of other players and sense the regular pulse of the music along with the other musicians and with the listeners. Everybody must be on the "same page" with the beat.

harmonic unity

In general, all the musicians play in the same key at any one time. The chord sounds generally match, though some of the instruments may play darker or brighter colors, such as a soloist playing flatted notes to darked and bluesify the mood.

Musicians in an ensemble may depict the chord progression differently in progression from one main chord to another, but there is periodic agreement.

choose the scale

For melodic improv, first learn a scale fingering and improvise with it by ear. Learn the location of the chord tones for each chord you are improvising on in simple terms first, such as chord fingerings.

Determine the key. It is named after the major or minor chord that the section you are improvising on should end with, to sound complete. Usually the bass part is a good indicator. Find the note on the sixth or fifth string that sounds like the bass note the piece should end on. That note is the tone center.

Then play major and minor pentatonic with that note on the tone center to determine whether the section is basically minor or major. See [Relative Major and Minor Pentatonic Scale](#), where the tone center is a circled note, a "squared" note or a note shown on the fretboard in a black circle. Make sure you understand that the fingerings are movable and are located by the circle, square or black.

be inventive rhythmically

Strum rhythms made with [four-pulse rhythmic words](#), summarized below. Combine any two of the four-pulse words. Then shorten the strumming stroke progressively, as described below.

Start by moving your hand in the air, in evenly-timed sets of down-up-down-up. The hand should move very regularly like a metronome or pendulum. Speak the selections you intend to make of each set of four. Start by speaking “down-up-down-up”, and “1-2-3-4” alternately. Gradually touch the strings and strum a single chord.

Now repeat the procedure for gallop. Speak the selections you intend to make of each set of four. Start by speaking “down-(miss)-down-up”, and “1-um-3-4” alternately. Gradually touch the strings and strum a single chord. You should be missing the strings on the first “up”, which is “2”.

First strum the rhythm on all six muted strings, or holding a chord, as described above. Next, narrow the strumming stroke length to three strings, then one string for single-note themes.

After picking a single note theme on one string with the same down up directions as when strumming, apply play it to each note of a scale. So, you’re playing each note multiple times, playing the entire rhythmic idea (like two four-pulse rhythmic words) on a single note, then the entire rhythmic idea on the next higher or next lower note in the scale.

Next, play part of the rhythm on one note of the scale, the rest of the rhythm on the next higher or lower note in the scale. Using two four-pulse rhythmic words, you could play one four-pulse word on one note of the scale and the second four-pulse word on the next note in the scale.

Next, play the rhythmic idea (two four-pulse rhythmic words) up and down the scale, with one instance of each note in the scale. Randomize the starting point in the scale. Practice starting by going down and starting by going up the scale.

Start with these sample pairs of four-pulse rhythmic words, then make up your own combinations from “all possible four-pulse rhythmic words” that follow below.

sample pairs of four-pulse rhythmic words

all four/2-3-4

all four
1-2-3-4 2-3-4

↓ ↑ ↓ ↑ ↑ ↓ ↑
1 2 3 4 2 3 4

gallop/2-3-4

gallop
1-3-4 2-3-4

↓ ↓ ↑ ↑ ↓ ↑
1 3 4 2 3 4

jingle bells/2-4

jingle bells
1-2-3 2-4

↓ ↑ ↓ ↑ ↑
1 2 3 2 4

Creedence/gallop

Creedence gallop
1-2-4 1-3-4

↓ ↑ ↑ ↓ ↓ ↑
1 2 4 1 3 4

Creedence/24

Creedence
1-2-4 2-4

↓ ↑ ↑ ↑ ↑
1 2 4 2 4

234/Creedence

2-3-4 Creedence
1-2-4

↑ ↓ ↑ ↓ ↑ ↑
2 3 4 1 2 4

all possible four-pulse rhythmic words

nickname →

all four

jingle bells

gallop

Creedence

3 or 4 selections →

1-2-3-4

1-2-3

1-3-4

1-2-4

2-3-4

↓ ↑ ↓ ↑
1 2 3 4

↓ ↑ ↓
1 2 3

↓ ↓ ↑
1 3 4

↓ ↑ ↑
1 2 4

↑ ↓ ↑
2 3 4

two selections

1-2

1-3

1-4

2-3

2-4

3-4

↓ ↑
1 2

↓ ↓
1 3

↓ ↑
1 4

↑ ↓
2 3

↑ ↑
2 4

↓ ↑
3 4

one selection →

1

↓
1

2

↑
2

3

↓
3

4

↑
4

SING PHRASES IN YOUR MIND BEFORE PLAYING

Aural Orientation, Not Mechanical

Singers and horn players (mouthpiece instruments and reed instruments) think in terms of sound, not the mechanical process. Guitar players and keyboard players typically think in terms of graphic patterns on their instruments, which does not make a good connection with the listener.

You should develop a collective imagination between you and your listeners, playing to a large extent what they expect to hear. This must be done aurally, not mechanically. Play phrases that have a relationship to what people know. Make new variations within the range of what the listener will accept.

Train Your Hands to Follow Your Mind's Ear

sing an octave of a scale as you play it

Train your voice to sing each note in tune. It's okay to sing the scale an octave lower if that's more comfortable for you. If you have any doubt that you are singing the notes correctly, sing into a tuner that has a microphone to confirm. If you think you are tone deaf, you probably aren't. You just need training.

One student thought he was tone deaf. I asked to sing any note and retain it. Then I asked him to find that note on the fourth string. He was able to do that. Then I asked him to slide up to the note both with his voice and on the guitar, matching the sound. He was able to do that. Then I had him slide up to a note one fret lower in pitch (toward the head of the guitar), which he did. After a bit of that, he was able to play a pentatonic scale and sing each note. It was a little rough, but he did it. After repeating the process a few times during a week, he was able to sing and play a pentatonic scale.

It is common that someone isn't aware of the octave they are singing in. I suggest to them that they could sing what they play in a low, middle or high octave. They can confirm with a tuner that has a microphone and octave indications that their sung note is in the same octave as the one they are playing on the guitar. A good tuner shows the octave with a number after the letter to indicate the octave. Middle C is the middle note on a piano and is called "C4". Ascending from "C4" up to "B", each letter is followed with "4". Above "C4", the next higher octave in pitch is "C5" through "B5". Likewise, the next lower octave in pitch below "C4" is "C3" through "B3".

predict the notes by gradually muting them on the guitar

Continue to sing up and down the scale, as described above, but gradually stop sounding the notes on the guitar, muting them, then only gesturing them by touching the fretted locations and not actually picking the string.

learn to free associate a small group of notes

Beginning with only three or four consecutive notes in a pentatonic scale, sing each note as you play it. Develop the ability to think the notes in any order before you play them. For example, playing in A minor pentatonic in the fifth position, fingering 1 (see *Locating Pentatonic Scales*), sing and play various orders of “1, b3, 4), which are the notes “A, C and D”. **Be inventive rhythmically**. Repeat a note consecutively. Bounce back and fourth between two notes.

That’s free-associating. Now, expand it gradually to four notes, then five. Progressively grow the ability to free associate the entire position.

QUICKLY RECALLABLE RULES

You’re only going to have a second or two to recall many things you will use in improvising. So you have to already know the subject and be able to express it. You may understand the element, but have you practiced it in many instances, so you can “pull it out of the hat” in a performance?

Use your aural intuition first. Learn concepts about scales, chords and rhythms that you can summarize into a simple rule. So simple that you can play intuitively and recall the rule. This can broaden the possibilities of what you play and introduce more sophisticated elements in your music. To do so, you must know the rule or simple set of rules well enough to it without a lot of conscious thought, giving you the freedom to be expressive.

Rules may be regarding choice of scale, chord progression, rhythm or any element of music. They may state what particular thing to focus on or something to avoid, so it may tell you what to include or what to exclude (or both). It needs to be simple and easy to recall. Some examples follow (“listen for chord tones”, “use a rhythmic theme”).

listen for chord tones

When a note seems to harmonize with the current chord, sustain it, repeat it, end the phrase with it. Emphasize it in some manner. Using pentatonic scales, one of the two notes on each string will usually harmonize with the current chord. It may be a note in the chord or a pleasing added harmony. You will increase this ability when you learn graphically where the chord tones are and which of them are in the scale, but you can sense that by ear now. You should always use your ear (your aural sense) first, then elaborate it with your intellect.

change the rhythmic level, leave “breaths”

Especially leave “breaths” at the end of your phrases with a sustained note or silence (rest), to separate the phrase from the next. This can also be done with a device like ending your phrase with something

that sounds like a different instrumental part, with muted notes, notes in a higher or lower octave, or notes at a different rhythmic level (see below).

More often, you should vary the rhythmic level, playing some parts of phrases (or some phrases) with fast notes, some with long notes. For example, base your melody on eighth notes, two notes per beat. End your phrases with sixteenth notes (four per beat) or half notes (one note every two beats) to add diversity.

make patterns with phrase start points

Phrases are typically two bars long. They end with a period of sustain, silence, or some kind of de-emphasis. Phrases can start on the first beat, before the first beat (on the “and” of “4” in 4/4 on “4”, or earlier in the bar before the first beat), or after the first beat (on the “and” of “1”, on “2”, etc.).

Usually you should not start all your phrases in the same part of the bar. It is more interesting when there are patterns to the phrase start points. For example, an eight-bar section, containing four two-bar phrases could be patterned “before, on, before, on” in regard to phrasing.

Before The Chord Begins. Cadences or stepwise superimposed chords can suggest a succession of chords which predict the next chord. The next chord can also be previewed by playing its arpeggio and supporting scale immediately before the chord actually occurs.

At The Beginning Of The Chord. Phrases starting at the beginning of the chord are very obvious and can be boring. Be careful not to overuse them.

After The Beginning Of The Chord. Similar to using all phrases starting at the beginning of the chord, using all phrases starting after the beginning of the chord can be boring. Variety and patterning is preferred, such as a four-phrase section with the first three phrases each starting on the first beat and the last one of the section starting after the first beat to signify the end of the section. Phrases starting after the first beat allow you hear the chord being established by the accompaniment, followed by a melodic response to it.

Overlapping Phrases. Often what seem initially to be a long phrase turns out to be two phrases with connecting material. The sub phrase of a few notes that rhythmically and harmonically resolves the first phrase also serves as the beginning of the next phrase.

vary rhythms in your melody

In creating comping rhythms, you can use five elements to [vary rhythms](#) to create a seemingly infinite library of rhythms: push, pickup, add a note on an empty beat, replace a quarter with a pair of eighths and consecutive syncopations. With the default downstroke on the beat, consecutive syncopations are consecutive upstrokes. Those same elements can be applied to single-note improvisation.

flat the third in a major key for blues

In a major key blues, like a I IV V (C F G) blues in C, you can take the option of flattening the third (change “E” to “Eb” in the key of C) at any time. It’s almost mandatory that you flat the third if the chord has a flattened third, though there are exceptions.

In his uncanny manner, Charlie Parker, bebop alto saxophonist would often play a major melody with a natural three (“E” in the key of C) when the accompaniment was playing a flat three. Then, the effect is that the *accompaniment* is playing darkened tones, with the flat three. Similarly, Charlie would play harmonic minor with a natural seven when the chord had a flat seven.

flat the third on a IV chord in blues

In blues improv, you should generally flat the third of the key when making melody on a IV7 chord, since it is constructed with 4-6-1-b3 of the key. So, in the key of C, you should flat the third (change “E” to “Eb”) during the IV chord, which is “F”. The IV chord (F in the key of C) may only be major in the accompaniment, but you can suggest it is a IV7 chord (F7 in the key of C).

INTEGRATING PITCH AND TIME

Integral Improv

Integral improv is intended to isolate and master each of the elements of pitch and rhythm, so they can be used intuitively and not interrupt our expression.

Pitch Elements

note sets

Collections of two to twelve different notes are *note sets*. Pairs of different notes are called *intervals*. Groups of three or more different notes played at once are called *chords*. Chords tend to use notes of intervals of a minor third (three semi-tones, half steps or frets) or larger. Most note sets encompass an interval of an octave or less, but larger intervals and larger chords span more than an octave.

Examples of combinations of pentatonic scales, arpeggios and seven-tone (heptatonic) scales are shown in [Level 2 Improv: Pentatonics and Modes](#).

musical structures and design

Note sets are conceived in simple repeating patterns. When note sets have irregular and abstract patterns, they fall into the design category.

The consecutive order of note sets of primarily half and whole steps makeup scales. Consecutive order of note sets primarily in thirds makeup arpeggios. Major thirds are equivalent to the interval from the first to third step of a major scale, which is two whole steps, four frets or two whole tones (all equivalent). Minor thirds are a half step smaller, which is one and a half steps, three frets or one and a half tones (all equivalent).

Cells are the smallest units of melody, of three to seven notes, rarely more. A single cell is a structure, but when you combine cells or repeat a cell on different notes, you are making a design.

map the fretboard

- ✦ Strum the chord changes (the chord progression) with chord fingerings and with appropriate comping rhythms playing through with one comping example, then another.
- ✦ Begin your work on the smaller four strings, since solos are more typically performed on them.
- ✦ Attempt to retain the range as you change chords by starting the next arpeggio or scale on

the nearest chord tone, not necessarily starting on the root of the next chord. In retaining the range, orient the next arpeggio either to the first or last note you played on the previous arpeggio. Orienting to the first note is usually more straightforward. Use common tones to start each chord where possible, otherwise the nearest chord tone.

- ✦ It is preferred that you begin a chord on its root, third or fifth, not the seventh. Chord tones are preferred on all rhythmically important beats, such as the third beat in 4/4 time.
- ✦ Where the last note you would play on one chord would redundantly be the same note as the first note of the next chord, change the last note on the previous chord to an upper or lower neighbor of the first tone in the next chord. The upper or lower neighbor may be a pentatonic scale interval up to a minor third (three frets).

core melodic tones

The primary melodic tones are those in both the current key scale and in the current chord. See [Core Melody](#).

harmonic theme and variation

Establish a theme. [See Minimalist Themes](#)

decoration with slurs

Slide, hammer, pull-off, bend, release bend, tremolo pre-drop and return, tremolo flick (Greg Gillis of Night Ranger). Usually these use non-chordal tones. The non-chordal tones would usually be of shorter duration.

ornamentation with non-chordal tones

Grace notes are short decorative notes that lead into main melody notes or quickly move adjacent to main melody notes. Ornamentation includes grace notes, multiple grace notes, and the use of an arpeggio as multiple grace notes. Classical ornamentation includes the turn and mordent. In the turn, a main melody note is played, followed by a note above it, below it, then returning to the main melody note. With a mordent, the main melody note alternates rapidly with the note above it (upper mordent) or below it (lower mordent).

Bebop ornamentation is similar to baroque ornamentation, but often uses flatted versions of notes in a quick flurry, darkening the mode briefly.

Lower chromatic embellishment precedes each note with one a half step below it, especially as in jazz. These are commonly slurred and more frequently applied to chord tones.

Time Elements

choose the rhythmic elements

Using a repeating rhythm from [Melodic Rhythms](#) (especially four through seven note rhythms) for every two beats of 4/4 or for every three beats of 3/4 to play up and down one octave from each tone of each scale or arpeggio. Play up and down from any chord tone for an octave.

Tend to play chord tones on the beat, or on rhythmically emphasized parts of the beat. Whatever parts of the bar are primary accents played by the accompaniment, such as one and the and of two (the beginning beat one and the last half of beat two), you should tend to play as chord tones.

Apply rhythmic words in this straightforward manner:

- ✦ six-note rhythms for triad arpeggios
- ✦ four-note rhythms for quadrad (usually seventh chord) arpeggios
- ✦ five-note rhythms for pentatonic scales
- ✦ seven-note rhythms for major scales

pattern your phrase start points

Phrases are typically two bars long. They can start before, on or after the first beat. It is best to make patterns of your phrase start points. For example, play four two-bar phrases with the pattern on, before, on, before.

use an interesting rhythmic theme

You could strum rhythms from Four-Pulse Rhythmic Words or Six-Pulse Rhythmic Words for ideas on muted strings, followed by playing same rhythm on a scale or melodic cell. Practice strumming a melodic rhythm on muted strings, then employing it into a melodic line.

pickups and pushes

Pickups and pushes are a simple way to make your phrases more interesting. See [Push and Pickup](#).

create a story with the emotive curve

Imagine a graph of the emotive intensity in a song, showing time from left to right and intensity from bottom to top. A time-based artistic expression like a film, a song, or a play usually has peaks and ebbs

of intensity with a climax of intensity near the end. Consider different contexts of such an emotive curve: rhythmic, dynamic, textural, tonal, etc. Design the curve with its peaks and ebbs.

make your phrases breathe

Combine long and short durations or legato versus staccato. Combine calm long notes and exciting flurries of fast notes.

other chapters

See also [Rhythmic Themes and Layers](#), [Harmonic Scalar Pulse](#) and [Core Melody Built With Duality Tones](#).

USING SCALES AND CHORDS IN IMPROV

Key Scales, Parent Scales and Chord scales

key scales

A *parent scale* is a reference scale from which a scale or mode was derived. Most commonly, a major scale is used as a parent scale. Any of the modes of the major scale would refer to that major scale (which was their source) as their parent scale. Other parent scales are *major #5*, *major b3* and *major b6*, each of which have seven modes like the major scale and are simple modifications of the major scale.

C major scale uses the notes C, D, E, F, G, A, B and C. Modes are constructed on each of the tones of the C major scale. [Discovering Major Scale Modes](#) section of the [Modes](#) chapter demonstrates modes of the C major scale. Those modes all have the C major scale as their parent scale.

parent scales

Parent scales are the common major scale or simple modification of a major scale, such as melodic minor (major scale flat three) on which a mode is based. Parent scales are used as a reference and do not imply the key on the note that names the parent scale, although it can be.

A Aeolian, for example, uses a C major parent scale. An example of A Aeolian would play the C major scale from scale tone six to six, from A to A. You could be playing on a Dm chord with an A Aeolian scale using a C major scale with the tone center on A.

chord scales

Chord scales are named after the current chord and are usually used to consider the elaboration of the current chord, not to establish a permanent key on that chord.

key scales, parent scales and chord scales in practice, an example

Consider this situation: you are in the key of C (sounding as if the music should end on a C chord) and the melody is made up with C Mixolydian (a C major scale with a flat seven) while you are currently on an “Bb” chord (you’re focusing on a bar with a Bb chord). The key is C. Since C Mixolydian is a C major scale with a flattened seventh and has the same notes as F major scale, The parent scale would be F major. Since the current chord is Bb, naming the notes in use with a Bb tone center is Bb Lydian. All three scales (C Mixolydian, F major and Bb Lydian) have the same notes: C-D-E-F-G-A-Bb-C. It’s just a matter of naming them with the relevant note in the context you are considering.

prefer key scales to chord scales

In expecting what they will hear next, the listener tends to predict the next part of the melody at any point, along with the improviser. The improviser has a clearer idea of what will be played next, but the listener that has a similar background in listening to music will predict much the same thing as the improviser. Listeners are usually more oriented to vocal melody which is more related to key scales than to chord scales. Key scales are more direct for the listener, who is typically not well-trained at thinking different scales for each chord as someone might be on a mechanical instrument such as the guitar or piano where the scale relationships have a more tangible graphic and visual relationship.

emphasize chord tones within key scales

In addition to preferring key scales, emphasize notes of the current chord that are common to a key scale. I call these *core melodic tones*. See Tonal Themes And Schemes.

chord families

Chord qualities can vary within the same family. Within each chord family, the triad part of the chord is consistent and the chords in the family share a common mood. The common families are:

<u>chord family</u>	<i>variants</i>
major	major, ma7, ma9, ma9/6, ma7/6, 6, add 9, 6/9
dominant 7	major, 7, 9, 13 no 11 = 9/6, 7/6, 6, add 9, 6/9
altered dominant	augmented, major $\flat 5$, 7 (with any or all: $\flat 5$ - $\sharp 5$ - $\flat 9$ - $\sharp 9$); $9\flat 5$, $9\sharp 5$
minor	minor, minor 7, minor 9, minor 11, minor 13, m6, m add 9, m6/9
diminished	diminished, dim.7, m7 $\flat 5$, m9 $\flat 5$

elaboration and abbreviation of chord progression

Chord progressions that change within the range of a beat to two bars can be abbreviated. Common abbreviations are playing a II V change as if it were II or as if it were V. Of course, this should be done discretely. For example, in playing IIm over II and V, IIm7 works well for the II and IIm6 for the V, since IIm6 = V9 no root. Or, the IIm7 sound may work over both chords. Each situation is unique and must be auditioned in the mind and preferably by testing the sounds in playing.

pentatonic scales

Use Im pentatonic (five tone) scale during any of the chords, but especially during the Im chord. Whatever chord it is used on, you should generally emphasize the note of the current chord

optionally with the chromatic note between 4 and 5. This note has three uses:

- As a *lower chromatic embellishment*, where it is used before scale tone 5. In this case, it would be called “#4”.
- As a *passing chromatic tone* between 4 and 5, where it would be called #4 in ascending and ♭5 in descending.
- As a changed scale tone, changing the common minor pentatonic scale (m7/11) to minor 7/11♭5.

blue notes

Flatted three, five and seven in a scale can be used expressively against a chord that has the natural version of the same number. This is a mood-darkening expression, common to blues-related styles. They are commonly called *blue notes*.

major scale and Aeolian mode as key scales

Major scale includes the notes of a major chord (1, 3, 5) on its tone center (the note after which it is named). Aeolian mode (1, 2, ♭3, 4, 5, ♭6, ♭7 of a major scale) is a minor scale, since it includes the notes of a minor chord (1, ♭3, 5 of a major scale) on its tone center.

In music originated in Europe and Africa, the major scale has been the reference scale for all other scales beginning with the common practice period of classical music in Europe in 1600. For as many years, the major scale and a mode on its sixth step have been the default scales in [the relative major and minor system](#). If a song is in a major key where it is expected to end on a major chord, it has been presumed that it is based on the major scale. If in a minor key, a song has been presumed to be based on the Aeolian mode.

Mixolydian, Dorian and other modes as key scales

Other modes based on a major chord include Mixolydian which has a ♭7 and has a darker mood and Lydian mode which has a #4 with a more exotic mood. Dorian is a minor scale with a natural 6 with a brighter mood while Phrygian is a minor scale with a middle-eastern sound (1-2-♭3-4-5-♭6-♭7 of major).

Mixolydian mode can be thought of as a major scale from five to five, with the key on five (C major scale from five to five is G-A-B-C-D-E-F-G). Or, it can be a different major scale with a flatted seventh (G major scale with flat seven is G-A-B-C-D-E-F-G).

Dorian mode is used in blues-related styles as darkened version of Mixolydian. Mixolydian has a flat seven (G major scale with flat seven is G Mixolydian, G-A-B-C-D-E-F-G). Dorian has a flatted third as well, which darkens the mood further. In modal jazz, Latin rock or similar styles, Dorian can be used as a mode in its own right. Dorian examples are Afro Blue, Evil Ways, Oye Como Va, Milestones, Put It Where You Want It, Take Five, Chameleon, Soul Sauce, This Masquerade (Benson solo section), In Memory of Elizabeth Reed (Allman Brothers), I Wish.

USING ARPEGGIOS IN IMPROV

An Arpeggio for Each Chord

Arpeggios can be used to represent each chord in a chord progression. For chords that have a long duration, this works well. Duration is time-based, not beat-based. If you are playing at a very fast tempo, it may be difficult to play and hear an arpeggio for chords with a duration of two to four beats. At a slow tempo, it is easier to play and hear an arpeggio for each chord. When the duration of chords are short, consider abbreviating the chord progression and using one arpeggio over a few chords. See [“A Single Arpeggio Used to Represent a Few Chords”](#), below.

The arpeggio for a particular chord can be named after the chord, or may be substitute. You can learn about substitute chords (arpeggios are chords played one note at a time) in the chapter [Substitution](#).

A Single Arpeggio Used to Represent a Few Chords

When chords are changing quickly and it is difficult to play and hear an arpeggio for each chord, abbreviate the chord progression. Determine the temporary key sound for a few chords and play an arpeggio to represent that key. Here are some common examples.

common abbreviated chord progression

duration of all chords (one second is two beats at 120 BPM)	original chord progression		abbreviated progression	
	in letters	in numbers	in letters	in numbers
unlimited	Cma7-Fma7	Ima7-IVma7	Cma7	Ima7
unlimited	Cma7-Am7 (or C-Am)	Ima7-VIm7 (or I-VIm)	Cma7 (or C)	Ima7 (or I)
unlimited	Am7-Fma7 (or Am-F)	Im7		
two seconds or less	Cma7-Am7-Dm7-G7	Ima7-VIm7-IIIm7-V7	Cma7	Ima7
2 to 4 seconds	Cma7-Am7-Dm7-G7	Ima7-VIm7-IIIm7-V7	Cma7-Dm7	Ima7-IIIm7
two seconds or less	Am7-Am7-Bm7b5-E7	Im7-Im7-IIIm7b5-E7	Am7	Im7
2 to 4 seconds	Am7-Am7-Bm7b5-E7	Im7-Im7-IIIm7b5-E7	Am7-E7	Im7-V7
two seconds or less	Am7-G6 (or Am-G)	Im7-bVII6 (or Im-bVII)	Am7 (or Am)	Im7 (or Im)

Memorize Default Seventh Arpeggio Thoroughly

a challenge with ninth and larger arpeggios

When you ascend or descend to the tone center using a scale in improv, you can usually continue to ascend or descend, without any accomidation. When you ascend or descend a ninth or larger arpeggio to its tones that are the ninth or higher, you would need to come back to the octave to continue ascending or descending.

root b3 5 b7 9 root b3 5 b7 9 9 b7 5 b3 root 9 b7 5 b3 root

T 5 5 8 7 7 5 5 7 7 8 5 5 7 9 5 7 8 5

A 5 8 7 5 9 7 5 5 8 7 7 8 5 5 7 9 5 7 8 5

B 5 8 7 5 9 7 5 5 8 7 7 8 5 5 7 9 5 7 8 5

seventh arpeggios can continue past the root, like scales

When you ascend or descend to the chord root using seventh arpeggio in improv, you can continue to ascend or descend, without any accomidation. This makes it easier to play a fast passage. Although the ninth and larger arpeggios are more colorful, you should use seventh arpeggios when speed is the issue, since they are so much easier to recall and play. To take advantage of this, you should thoroughly memorize [Default Seventh Arpeggios](#) (in the Default Scales, Chords and Arpeggios Chapter).

MINIMALIST THEMES

Two notes alone don't make an interesting theme. They need repetition and something to make the repetitions different from one another. It's also challenging to make a theme interesting with three or four notes. But it can be done. In fact, the secret to great improvisation and composition is focusing on very few notes and use theme and variation and interesting connective material between the thematic content.

Choosing the Notes

notes of the tonic chord work best

To build a tonic chord, are built on the tone center (tone 1) of the key, most commonly with every other note, such as 1-3-5-7. The most common tonic chords are triads (three notes, 1-3-5) or quadrads (four notes, 1-3-5 7). A quadrad may also be a sixth chord with 1-3-5-6.. The best tones to emphasize are one and five (tones one and five of a major scale named after the key), 1-3 or 1-b3, 5-b7 (not so much 5-7), 3-5 or b3-5 (less common), 6-1.

Making the Repetitions Different

To vary the repetitions of the theme, use interesting rhythm, slurs, ornamentation with non-chordal tones (see [Tonal Themes and Schemes](#)), harmony (commonly [thirds and sixths](#)), [double stops](#), top-[voice leading](#), timbre. All of these are components of [Theme and Variation](#).

THE POWER OF THE FIFTH

Of all the intervals to use in improvising, the fifth is strongest. Seconds are just stepwise movement. Thirds are what build arpeggios. Both of those are well-worn in our music repertoire. Fourths have been exploited in use of pentatonic scales, since the common pentatonic builds fourths with every other note for four of its five tones. Melody works best with intervals of a fifth or smaller.

The fifth is such a strong, primal interval. Arpeggios and chords are built by default with every other tone of a seven tone scale (like the major scale). Every other arpeggio tone is a fifth.

fifths within ninth arpeggios

The musical notation is organized into three systems, each with a treble clef staff and a guitar fretboard diagram below it. The fretboard diagrams show fingerings for the thumb (T), index (A), and middle (B) fingers.

- System 1:**
 - Staff: C^{maj9} and C^9 arpeggios.
 - Fretboard: Shows fingerings for notes 8, 9, 10, 7, 8, 10, 8, 7, 9, 10, 10, 9, 11, 8, 10, 8, 11, 9, 10.
- System 2:**
 - Staff: Cm^9 and $Cm^9(b5)$ arpeggios.
 - Fretboard: Shows fingerings for notes 8, 11, 8, 10, 8, 11, 8, 8, 10, 10, 11, 8, 11, 11, 11, 11, 8, 11, 10.
- System 3:**
 - Staff: $C^7(b9)$ and $C^7(b9/5)$ arpeggios.
 - Fretboard: Shows fingerings for notes 8, 9, 11, 8, 9, 8, 11, 9, 8, 10, 10, 11, 9, 11, 11, 11, 11, 9, 11, 10.

THE MELODIC LINE

The most basic components of melody are pitch and rhythm.

Each musical note has its own pitch, or speed of vibration. Pitch needs to relate to the community of other instruments in the performance in regard to chords, which are multiple notes played simultaneously. Rhythm should relate to the other instruments regarding rhythmic themes based on a regular pulse.

The *melodic curve* or *melodic line* conceptually represents rhythm horizontally and pitch vertically on a timeline.

ORDER OF MELODIC IMPORTANCE

Tones have an order of melodic importance in relation to both the key and the current chord. The tones of the key are more important than those of the current chord, since the listener thinks primarily in terms of the key.

Consider the order of melodic importance for the tonic chord (the chord that names the key) first. Secondly, consider the order for the current chord. Tones that are common to a key scale and the current chord are the core melodic tones and are highly preferred in melody.

The order of melodic importance for the tonic chord are the root, the fifth, then the coloring tones of the chord. Coloring tones are the third, the seventh, and any other tone implied by the chord name. The weight of importance can be established by the genre or style of the song and performer. Next in the order of melodic importance are the non-chordal scale tones, notes in the scale but not the chord.

Last in the order of melodic importance are the chromatic tones, which are all the notes that are left. Last place goes to notes that are particularly out of character, such as a major third (scale tone 3 of a major scale on the chord root) on a minor chord or a major seventh on an chord that has a minor seventh.

SETUP AND TARGET TONES

Target tones are chord tones of the next chord. Setup tones are those that melodically lead to tones of the next chord. Upper and lower neighboring tones are the most common setup tones. When the first tone of the target chord will be its root, its fifth can be used immediately before it as a setup tone.

Target Tone Sequences

The core of a melody is its target tones, the notes common to the scale and arpeggio you are depicting at any moment.

The best way to progressively build your improvising ability is:

- practice the scales and arpeggios you intend on using
- determine the target tones that are common to each chord (arpeggio) and scale
- using your intuitive right brain, thinking vocally, create a sequence of target tones in long durations, roughly equal four to six fast notes
- create many melodic designs on each target tone sequence, so you become expert at connecting target tones
- become so good at creating target tone sequences that you can do it while improvising

CLEARLY ESTABLISHING THE CHORDS

The two clearest ways to establish a chord are to melodically imply a succession of chords that leads to the chord or to preview the chord by playing its arpeggio tones or scale that contains its chord tones immediately before the chord occurs.

Logical Structure Of The Melody Versus The Actual Chord Progression

It can become less important to establish a chord when the melodic content is highly structured and logical, so that it stands on its own. The melody may temporarily take on a life of its own, causing a second harmonic structure. In such a case, the melody and accompaniment each suggest their own chord progression, most often agreeing on the same one, but sometimes differing. When they differ, the melody is referred to as *outside*. Its sort of like the public speaking tact of speaking on the subject you want to be addressed, regardless of the topic.

To make outside playing more acceptable, phrases may have little to do with the current chord, but are convincing as part of a serial structure (repeated structures).

Masking The Harmonic Remoteness Of The Chords

When chords in a progression are particularly disrelated harmonically, weigh heavier on the logical structure. Grab the attention with another aspect, such as successions of notes in thirds, a fragment pattern (repeating numeric sequence of scale or arpeggio tones), wailing on the tremolo bar, a blurring fast scale or whatever. In any case, be sure to “nail” a chord tone at the beginning of the chord.

Perfect Fourth and Chromatic Cadences

Melody commonly implies cadences (short well-known chord progressions) with root movement up in perfect fourths (equal to down in perfect fifths). Dominant chords moving down chromatically to a target chord's root are flat five substitutes. See [Flat Five Substitute Chord Progression](#).

Neighbor Tone Chords

Implied chords built on the next higher or lower chord tone from the root of the target chord can be used immediately before the target chord. The tones of the neighbor chord include many of the tones *not* in the target chord, so they create to create a soft tension and resolve to the target chord.

PHRASING AND DRIVE

Phrases Start on, Before or After the First Beat

Music is so much more interesting to experience if there is some creative pattern to sequences of phrases in regard to their starting point in relation to the first beat. Phrases are typically two or four bars in length.

Try improvising a number of phrases, say four phrases, with every one starting in the same part of the bar, on the first beat for example. Now, instead play four phrases with a varied pattern, such as “before, before, before, on”. You will probably find the varied phrases start points more interesting.

That isn't to say that sets of phrases can't have the same start point. If the other elements of melodic and harmonic design are highly creative and interesting, varied start points might not be essential. But, varied start points in phrasing is an element not to miss.

Creating Drive and Movement

Plays were performed in ancient Greece with one of the players tapping their foot with a regular beat with bells on their ankle. It was used as rhythmic reference point for the cast. The bells were not audible to the audience, nor was their beat necessarily duplicated in the lines spoken by the cast members. Unfortunately, the prominence of this kind of beat developed into a strict and limiting sense of bar units in European music. Very predictable.

Fortunately, American music has counter-acted this tendency in the last hundred years or so, particularly with the colorful abstract influence of African Americans. By playing up to the first beat, but not *on* it and by generally playing a lot on the “offbeats”, music creates more tension and a greater feeling of music. It is better when the beat is less predictable.

Play sets of two or four phrases, ending *just before* the first beat on each phrase until *on the beat* in the last phrase.

Pickups are short groups of notes (or even a single note) played immediately before the first beat of a bar. They “lead into” and rhythmically anticipate the bar. It is particularly interesting to play pickups *without* playing on the first beat they predict.

Try playing consecutive pickups, *not* rhythmically resolving to the beat. The melody to Miles Davis' song *Four* does this.

Consecutive offbeats (playing on the “and” but not on the numbered beat) is an effective device to build tension. This is common to funk music such as James Brown or Tower Of Power. Practice phrases with consecutive offbeats. Funky.

Default Scales, Chords and Arpeggios

- **The Objective**
- **Introduction**
- **Default Chords**
- **Pentatonic Scales and Triad Arpeggios**
- **Default Pentatonic Scales**
- **Default Major Scale Fingerings**
- **Playing over Progressions with Pentatonic and Major Scales**
- **Full-Tertian Arpeggios**
- **Default Seventh Arpeggios**
- **Default Ninth Arpeggios**
- **Default Eleventh and Thirteenth Arpeggios**
- **Arpeggios and Their Scales**
 - **maj9, maj13#11, 9, 13#11, 7b9, 7#9, 7#5#9, m9, m9b5, m11b5b9, m9(ma7), diminished 7 arpeggio and scale, diminished half/whole scale in perfect fourths**
- **Default Harmonic Minor Scales**
- **Playing over Progressions with Harmonic Minor**
- **Default Melodic Minor Scales**
- **Playing over Progressions with Melodic Minor**
- **Altered V Chord Tones in Common**

THE OBJECTIVE

This system has a simple basis and a broad scope. In abstract harmonic music like jazz we need to be able to rapidly incorporate arpeggios and scales resourced from many keys and mold them into melodies that the listener can retain.

Default Chords

Memorize these default chords and the related rules of substitution so you can play a basic version of most chord progressions you read or are otherwise called upon to play.

Heptatonic Scales and Subset Arpeggios

We're going to use five major scale fingerings as a basis for four heptatonic scale types, fifteen modes, seven pentatonic scales and over twenty arpeggio types, all multiplied by five octave shapes. After learning each element in five octave shapes we'll use it on song progressions in a small area of the fretboard, learning to quickly identify the octave shape for each arpeggio or scale.

How can all of this be retained and applied to spontaneous composition? With a simple basis, smart organization of modes and harmonic families and with performance-oriented practice. The great jazz improvisers are proof that this can be done.

I number major scale fingerings according to the major scale number of their lowest tone. We're going to use major scale fingerings 2, 3, 4, 6 and 7, avoiding the wide double-whole step reaches in fingerings one and five. We're going to learn each mode, arpeggio cadence, pentatonic subset and melodic cell one at a time but in five octave shapes. We're going to use the three steps of performance-oriented practice to retain them:

1. work out a small family of instances, like a melodic cell applied to the root, third and fifth of a chord
2. start improvising and work them into your existing style, spending twice or more as much time as in step 1.
3. be sure to use the new elements in some kind of performance in the next few days

Pentatonic Scales

We'll use five pentatonic scale fingerings as a basis. We'll start by using each one with two possible tone centers, major and minor. Each one can be modified to produce six other types. Major pentatonic can be played with a flatted third, or with a flatted third and flatted fifth. Minor pentatonic can be played with a major third, a flatted fifth, or with sixth instead of a flatted seventh.

Scale Tone Seventh Chords

In each octave shape, we'll learn chords built on each of the seven steps of the major scale. We'll also learn the altered versions II7, III7, IV7, V7 and VI7 for secondary dominants.

INTRODUCTION

Heptatonic Major Scale Fingerings 7, 2, 3, 4 and 6 (demonstrated on video)

Definitions

MA is major scale, HM is harmonic minor, MM melodic minor and MAb6 is major flat six.

On 4 means on the fourth string. On 321 means on strings 321.

Hyphenated pairs of numbers (5-2) indicate a strict-vertical-position fingering, where the first number is the string on which the lowest tone center occurs in the bass and the second number is the fretting hand finger number.

A sidestep is a temporary change of position.

A head reach is the index finger reaching one fret out of position toward the head of the guitar.

Body reach is the little finger reaching one fret out of position toward the body of the guitar.

Each of two full tertian arpeggios span an entire in-position fingering with every-other-note of the scale, called thirds or tertian harmony.

Heptatonic Scale Reaches and Sidesteps

(five separate videos, each heptatonic with full-tertians for major)

MA fingering 7 (6-2): full tertian low 1 is 6-1 on 321. HM is 6-3 on 65. MM has a head reach on 5. MAb6 has a head reach on 4.

MA fingering 2 (4-1): both full-tertians in-position, two reaches. HM sidesteps to 6-1 on 432. MM omits a reach with "b3".

MA fingering 3 (5-4): both full-tertians in-position, no reaches. HM uses 4-2 on 65. MM head reach on 1 and 6. MAb6 head reach on 5.

MA fingering 4 has both full-tertians move to fingering 5-1 on 321. MM uses 5-2 on sixth, 5-1 on strings 5-1. MAb6 uses 5-1 on 4321.

MA fingering 6 has both full-tertians in position & one reach. HM head sidestep on 321. MAb6 head reach on 1 and 6.

Only two of ten major full-tertians change position, both with a third-finger body reach on the third string.

In harmonic minor, fingering 2 has a head sidestep on 432, fingering six on 321, both from parent “2” to “2”.

Learn These Each Octave Shape:

- ✦ The seven qualities of seventh chords with root or fifth in the bass.
- ✦ I major scale, VI harmonic minor scale.
- ✦ 7th or ninth chords for 7362514 of major.
- ✦ two major full-tertian fingerings, noting the upper and lower limits for chords, including “low six” and 7b9 allowing “4” for its b9. The lower limit for major tertian arpeggios is scale tone 2 or 5. The upper limit is 2 or 3.
- ✦ arpeggios: VIIIm11b5b9, IIIIm7, VIIm9, IIm9, V9, Ima9, IVma9
- ✦ harmonic minor VIIIm711b5b9 and III11b9b13 (b13 resolves to “5”). b9-11-b13 is a triad a half step above Phrygian major.
- ✦ melodic minor is built on flat six of the key of your target. Thinking in melodic minor, its hypothetical “3” is the target tone (up a major third). Melodic minor Im9(ma7) to IV13#11 arpeggio cadence. Im69 (= VIIm711b5 and Aeolian b5). Im9ma7 is on fifth of IV13#11.
- ✦ major flat six cadence IIm13b9 V11b13 Ima9 and super Phrygian to Aeolian “6” target, which is not in the scale.
- ✦ preview Mixolydian, Phrygian and Lydian cadence families.
- ✦ 7362514 triads and pentatonics (add I711, IIm69, III711, IV7, V711).
- ✦ fifths on root, third and fifth of VIIIm11b5b9, III7b9, VIIm9, IIm9, V9, Ima9, IVma9.
- ✦ 1235 on root, third and fifth of VIIIm11b5b9, III7b9, VIIm9, IIm9, V9, Ima9, IVma9.
- ✦ 1345 on root, third and fifth of VIIIm11b5b9, III7b9, VIIm9, IIm9, V9, Ima9, IVma9.
- ✦ an ever-expanding collection of melodic cells as shown in *Expression With Melodic Cells/ Melodic Cell Types*.

DEFAULT CHORDS

Substitution with Simpler Chords

Without a very thorough knowledge of chord fingerings, much sheet music may show chord names that you cannot yet represent with chord fingerings. Initially, that problem can be solved by substituting simpler chords.

Usually “9” or “13” in a chord name can be substituted with “7”. So “Cm9” or “Cm13” can be “Cm7”. “6” can usually be ma7. “b9” or “#9” in a chord name can be omitted. So G7b9 or G7#9 can be G7. b5 and #5 usually need to be represented. Additionally, chord names with slash bass notes (F7/Gb) can omit the bass notes. So, F7/Gb can be F7. For suspended fourth and suspended second chords with “sus4” and “sus2” in their name, “sus4” will usually work for both. “C13sus4” or “C7sus2” become “C7sus.4”. “7#5” will usually work for augmented (“aug”).

Sets of the common chords are shown below that will get you by in most of these situations. Name each chord according to its root, using the circled note on a larger string (on the left side of a diagram).

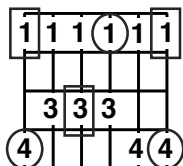
	major 7	7 (dominant)	minor 7	minor 7b5	diminished 7	7#5	7b5
root in bass							
	1 7 3 5	1 b7 3 5	1 b7 b3 5	1 b7 b3 b5	1 6 b3 b5	1 b7 3 #5	1 b7 3 b5
	major 7	7 (dominant)	minor 7	minor 7b5	diminished 7	7#5	7b5
root in bass							
	1 5 7 3	1 5 b7 3	1 5 b7 b3	1 b5 b7 b3	1 b5 6 b3	1 #5 b7 3	1 b5 b7 3
	6	6	minor 6	minor 6			
root in bass							
	1 6 3 5	1 5 6 3	1 6 b3 5	1 5 6 b3			
	7sus4	7sus4	m(ma7)	m(ma7)			
root in bass							
	1 5 b7 4 5 1	1 5 b7 4	1 5 7 b3 5	1 5 7 b3 5			

PENTATONIC SCALES AND TRIAD ARPEGGIOS

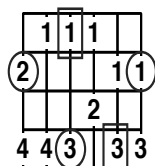
Pentatonic Scales

Squares are minor tone centers, circles are major tone centers.

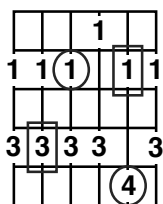
fingerings 1



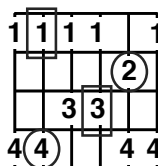
fingerings 2



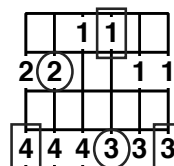
fingerings 3



fingerings 4

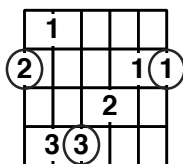


fingerings 5

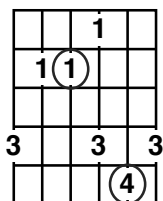


Major Arpeggios

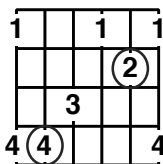
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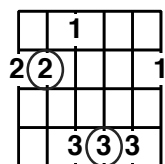
D form



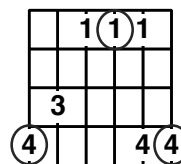
C form



A form

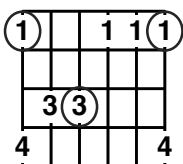


G form

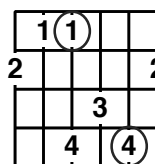


Minor Arpeggios

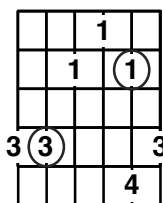
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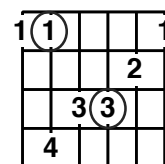
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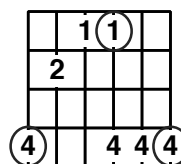
C form



A form



G form



DEFAULT PENTATONIC SCALES

Four Common Types

Memorize all four types in each octave shape.

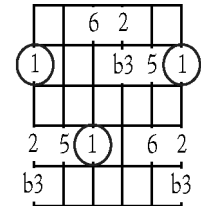
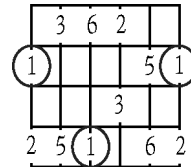
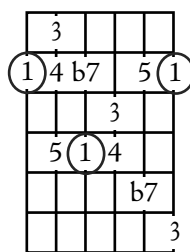
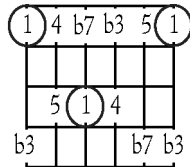
m7/11
minor pentatonic

7/11
minor pentatonic
with major 3

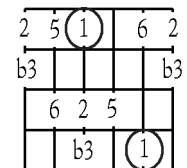
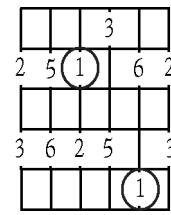
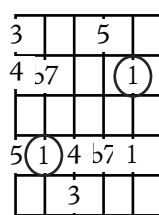
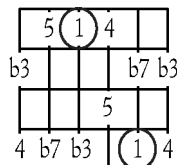
ma6/9
major pentatonic

m6/9
major pentatonic
with b3

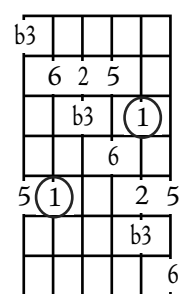
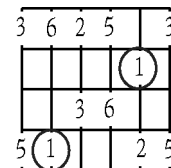
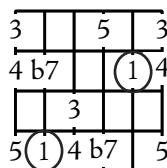
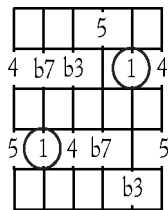
E form



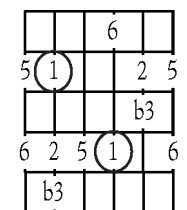
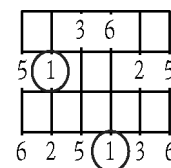
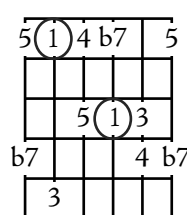
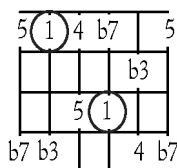
D form



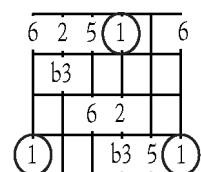
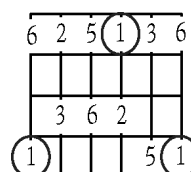
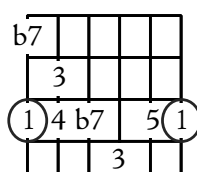
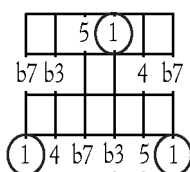
C form



A form



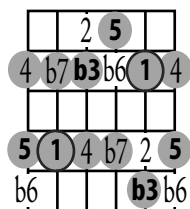
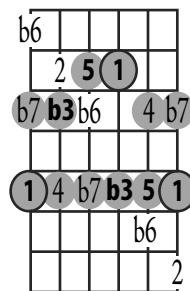
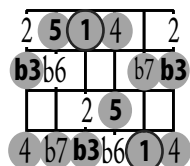
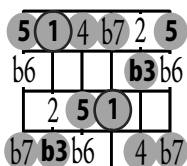
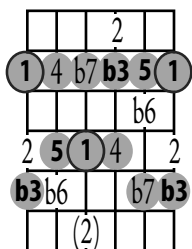
G form



Pentatonic Subsets of Major Scale Modes

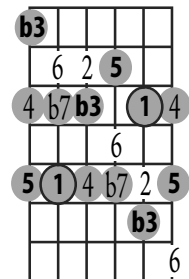
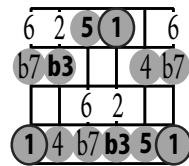
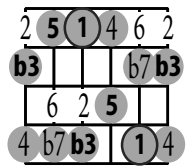
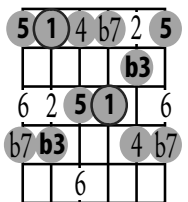
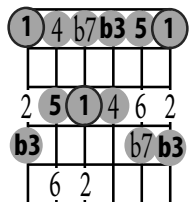
Aeolian minor 7/11 pentatonic

m7/11 E form	m7/11 A form	m7/11 D form	m7/11 G form	m7/11 C form
pentatonic fingering 1	pentatonic fingering 4	pentatonic fingering 2	pentatonic fingering 5	pentatonic fingering 3
Am7/11 V	Dm7/11 V	Gm7/11 V	Cm7/11 IV	Fm7/11 V
major fingering 6	major fingering 3	major fingering 7	major fingering 4/5	major fingering 2 (sidestep on 3 & 4)



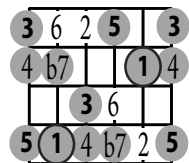
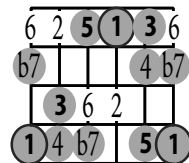
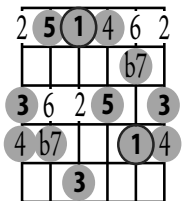
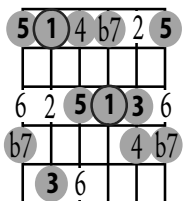
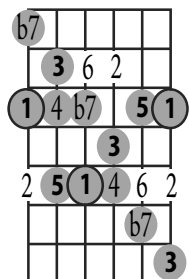
Dorian minor 7/11 pentatonic

m7/11 E form	m7/11 A form	m7/11 D form	m7/11 G form	m7/11 C form
pentatonic fingering 1	pentatonic fingering 4	pentatonic fingering 2	pentatonic fingering 5	pentatonic fingering 3
Am7/11 V	Dm7/11 V	Gm7/11 V	Cm7/11 V	Fm7/11 IV
major fingering 2	major fingering 6	major fingering 3	major fingering 7	major fingering 4/5



Mixolydian 7/11 pentatonic

7/11 E form	7/11 A form	7/11 D form	7/11 G form	7/11 C form
pentatonic fingering 1	pentatonic fingering 4	pentatonic fingering 2	pentatonic fingering 5	pentatonic fingering 3
A7/11 IV	D7/11 V	G7/11 V	C7/11 V	F7/11 V
major fingering 4/5	major fingering 2	major fingering 6	major fingering 3	major fingering 7



Mixolydian 6/9 pentatonic

6/9 E form	6/9 A form	6/9 D form	6/9 G form	6/9 C form
pentatonic fingering 2	pentatonic fingering 5	pentatonic fingering 3	pentatonic fingering 1	pentatonic fingering 4
A6/9 III	D6/9 IV	G6/9 IV	C6/9 V	F6/9 V
major fingering 4/5	major fingering 2 (sidestep on 3 & 4)	major fingering 6 (headreach on 3)	major fingering 3	major fingering 7

Dorian m6/9 pentatonic

m6/9 E form	m6/9 A form	m6/9 D form	m6/9 G form	m6/9 C form
pentatonic fingering 2	pentatonic fingering 5	pentatonic fingering 3	pentatonic fingering 1	pentatonic fingering 4
Am6/9 III	Dm6/9 IV	Gm6/9 V	Cm6/9 V	Fm6/9 IV
major fingering 2 (sidestep on 3 & 4)	major fingering 6 (headreach on 3)	major fingering 3	major fingering 7	major fingering 4/5

DEFAULT MAJOR SCALE FINGERINGS

Carefully inspect the tall, full-fretboard, movable major scale diagram below to see that all of the fingerings at its right are subsets of it. The full-fretboard diagram is located by the circled “1” notes, which are all the same note. The “1” can be placed on any note.

Played In One Key

major scale	fingering 7 G II	fingering 1/2 G III	fingering 2 G IV	fingering 3 G VII	fingering 4/5 G VIII	fingering 6 G XII

Played In Five Keys In One Area

fingering 1/2 A V	fingering 6 D VII	fingering 3 G VII	fingering 7 C VII	fingering 4/5 F VI	fingering 2 Bb VII

Major Scale Video Links

- <http://www.guitarencyclopedia.com/zzDefaultHeptaGmajorF7+Varp.mov>
- <http://www.guitarencyclopedia.com/zzDefaultHeptaGmajorF2+Varp.mov>
- <http://www.guitarencyclopedia.com/zzDefaultHeptaGmajorF3+Varp.mov>
- <http://www.guitarencyclopedia.com/zzDefaultHeptaGmajorF4+Varp.mov>
- <http://www.guitarencyclopedia.com/zzDefaultHeptaGmajorF6+Varp.mov>
- <http://www.guitarencyclopedia.com/zzDefaultHeptatonicFingeringIntro.mov>
- <http://www.guitarencyclopedia.com/zzDefaultHepta5Major.mov>
- http://www.guitarencyclopedia.com/zzDefaultHeptatonicInG_F7.mov
- http://www.guitarencyclopedia.com/zzDefaultHeptatonicInG_F2.mov
- http://www.guitarencyclopedia.com/zzDefaultHeptatonicInG_F3.mov

I, IV, V Major Triad Subsets Played in Five Keys in One Area

major scale	fingerings 2 A VII	fingerings 6 D VII	fingerings 3 G VII	fingerings 7 C VII	fingerings 4/5 F VII

I major arpeggio	A VII	D VII	G VII	C VII	C VII

IV major arpeggio	D VII	G VII	C VII	F VII	C VII

V major arpeggio	E VII	A VII	D VII	G VII	Bb VI

major scale alternate fingering	fingerings 2 sidestep on 3 & 4 A VII	fingerings 6 sidestep on 3 D VII	fingerings 3/4 G VII	fingerings 7/1 C VII	fingerings 4/5 F VI

IIIm, IIIIm, VIIm Triad Subsets Played in Five Keys in One Area

major scale	fingering 2 A VII	fingering 6 D VII	fingering 3 G VII	fingering 7 C VII	fingering 4/5 F VII

II minor arpeggio	Bm VII	Em VII	Am VII	Dm VII	Gm VII

III minor arpeggio	C#m VII	F#m VI	Bm VII	Em VII	Am VII

VI minor arpeggio	F#m VII	Bm VII	Em VII	Am VII	Dm VII

major scale alternate fingering	fingering 2 A VII	fingering 6 D VII	fingering 3/4 G VII	fingering 7/1 C VII	fingering 4/5 F VI

PLAYING OVER PROGRESSIONS WITH PENTATONIC AND MAJOR SCALES

Twelve Bar Blues - E Form in the Key of A

7/11 pentatonic to learn each seventh arpeggio (E form key)

This choice of scales is not conducive to playing in key throughout. It is intended to show the seventh arpeggios that are part of each 7/11 pentatonic scale.

bars 1-4: A7	bars 5-6: D7	bars 7-8: A7	bar 9-10: E7	bars 11-12: A7
7/11 E form	7/11 A form	7/11 E form	7/11 C form	7/11 E form
pentatonic fingering 1	pentatonic fingering 4	pentatonic fingering 1	pentatonic fingering 3	pentatonic fingering 1
A7/11 III	D7/11 V	A7/11 III	E7/11 IV	A7/11 III
major fingering 4/5	major fingering 2	major fingering 4/5	major fingering 7	major fingering 4/5

key 7/11 pentatonic scales (E form key)

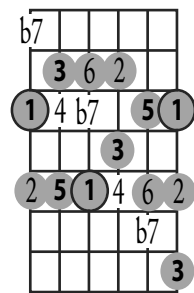
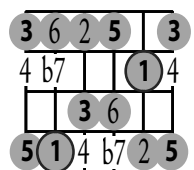
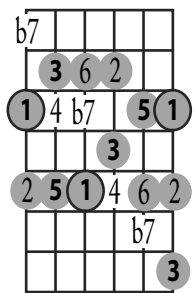
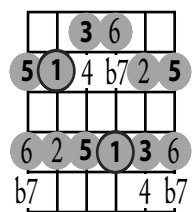
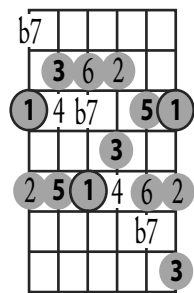
This choice of scales *is* conducive to playing in key throughout. This is the approach you should use in choosing scales for improv. The exception is using V minor pentatonic on the V chord for a temporary change of key. V and II are the most common temporary keys.

bars 1-4: A7	bars 5-6: D7	bars 7-8: A7	bar 9-10: E7	bars 11-12: A7
7/11 E form	m7/11 E form	7/11 E form	m7/11 C form	7/11 E form
pentatonic fingering 1	pentatonic fingering 1	pentatonic fingering 1	pentatonic fingering 3	pentatonic fingering 1
A7/11 III	Am7/11 V	A7/11 III	Em7/11 III	A7/11 III
major fingering 4/5	major fingering 2	major fingering 4/5	major fingering 4/5	major fingering 4/5

6/9 pentatonic to learn each sixth arpeggio (E form blues in key of A)

This choice of scales is not conducive to playing in key throughout. It is intended to show the sixth arpeggios that are part of each 6/9 pentatonic scale. Major sixth is 1-3-5-6 and minor sixth is 1-b3-5-6

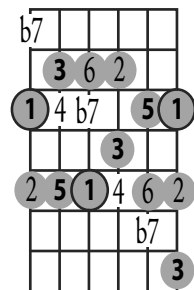
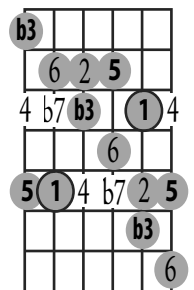
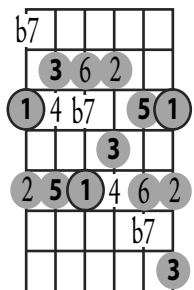
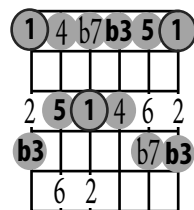
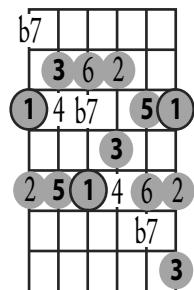
bars 1-4: A7	bars 5-6: D7	bars 7-8: A7	bar 9-10: E7	bars 11-12: A7
6/9 E form	6/9 A form	6/9 E form	6/9 C form	6/9 E form
pentatonic fingering 2	pentatonic fingering 5	pentatonic fingering 2	pentatonic fingering 4	pentatonic fingering 2
A6/9 III	D6/9 IV	A6/9 III	E6/9 IV	A6/9 III
major fingering 4/5	major fingering 2 (sidestep on 3 & 4)	major fingering 4/5	major fingering 7	major fingering 4/5



key 6/9 pentatonic scales (E form blues in the key of A)

This choice of scales *is* conducive to playing in key throughout. This is the approach you should use in choosing scales for improv. The exception is using V minor pentatonic on the V chord for a temporary change of key. V and II are the most common temporary keys. Vm69 below uses a blue note flatted third of the V chord.

bars 1-4: A7	bars 5-6: D7	bars 7-8: A7	bar 9-10: E7	bars 11-12: A7
6/9 E form	m7/11 E form	6/9 E form	m6/9 C form	6/9 E form
pentatonic fingering 2	pentatonic fingering 1	pentatonic fingering 2	pentatonic fingering 4	pentatonic fingering 2
Am6/9 III	Am6/9 V	A6/9 III	Em6/9 III	A6/9 III
major fingering 4/5	major fingering 2	major fingering 4/5	major fingering 4/5	major fingering 4/5



Twelve Bar Blues - A form in the Key of D

7/11 pentatonic to learn each seventh arpeggio (A form blues in D)

This choice of scales is not conducive to playing in key throughout. It is intended to show the seventh arpeggios that are part of each 7/11 pentatonic scale.

bars 1-4: D7	bars 5-6: G7	bars 7-8: D7	bar 9-10: A7	bars 11-12: D7
7/11 A form	7/11 D form	7/11 A form	7/11 E form	7/11 A form
pentatonic fingering 4	pentatonic fingering 2	pentatonic fingering 4	pentatonic fingering 1	pentatonic fingering 4
D7/11 V	G7/11 V	D7/11 V	A7/11 III	D7/11 V
major fingering 2	major fingering 6	major fingering 2	major fingering 4/5	major fingering 2

key 7/11 pentatonic scales (A form blues in D)

This choice of scales *is* conducive to playing in key throughout. This is the approach you should use in choosing scales for improv. The exception is using V minor pentatonic on the V chord for a temporary change of key. V and II are the most common temporary keys.

bars 1-4: D7	bars 5-6: G7	bars 7-8: D7	bar 9-10: A7	bars 11-12: D7
7/11 A form	m7/11 A form	7/11 A form	m7/11 E form	7/11 A form
pentatonic fingering 4	pentatonic fingering 4	pentatonic fingering 4	pentatonic fingering 1	pentatonic fingering 4
D7/11 V	Dm7/11 V	D7/11 V	Am7/11 V	D7/11 V
major fingering 6	major fingering 6	major fingering 6	major fingering 2	major fingering 6

6/9 pentatonic to learn each sixth arpeggio (A form blues in D)

This choice of scales is not conducive to playing in key throughout. It is intended to show the sixth arpeggios that are part of each 6/9 pentatonic scale. Major sixth is 1-3-5-6 and minor sixth is 1-b3-5-6.

bars 1-4: D7	bars 5-6: G7	bars 7-8: D7	bar 9-10: A7	bars 11-12: D7
6/9 A form	6/9 D form	6/9 A form	6/9 C form	6/9 A form
pentatonic fingering 5	pentatonic fingering 3	pentatonic fingering 5	pentatonic fingering 4	pentatonic fingering 5
D6/9 IV	G6/9 IV	D6/9 IV	E6/9 IV	D6/9 IV
major fingering 2 (sidestep on 3 & 4)	major fingering 6 (headreach on 3)	major fingering 2 (sidestep on 3 & 4)	major fingering 7	major fingering 2 (sidestep on 3 & 4)

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key 6/9 pentatonic scales (A form blues in D)

This choice of scales *is* conducive to playing in key throughout. This is the approach you should use in choosing scales for improv. The exception is using V minor pentatonic on the V chord for a temporary change of key. V and II are the most common temporary keys. Vm69 below uses a blue note flatted third of the V chord.

bars 1-4: D7	bars 5-6: G7	bars 7-8: D7	bar 9-10: A7	bars 11-12: D7
6/9 A form	m6/9 A form	6/9 A form	m6/9 E form	6/9 A form
pentatonic fingering 5	pentatonic fingering 5	pentatonic fingering 5	pentatonic fingering 2	pentatonic fingering 5
D6/9 IV	Dm6/9 IV	D6/9 IV	Am6/9 III	D6/9 IV
major fingering 2 (sidestep on 3 & 4)	major fingering 6 (headreach on 3)	major fingering 2 (sidestep on 3 & 4)	major fingering 2 (sidestep on 3 & 4)	major fingering 2 (sidestep on 3 & 4)

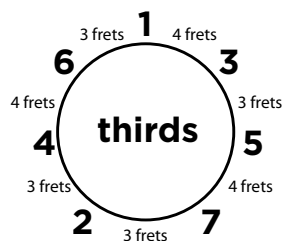
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FULL-TERTIAN ARPEGGIOS

	fingering 7	fingering 2	fingering 3	fingering 4/5	fingering 6
parent major scale by finger number					
parent major scale by scale number					
lowest full tertian	IIIm15 with "low 6"	IIIm15	V15 with "low 6"	IIIm15nr + V9	VIIm11 + IIIm7
	II	IV	VII	VIII	XII
next-lowest full tertian	VIIm11nr+IIIm9	V13 with "low"6	IIIm15nr+V7	V15+IIIm13	V15NR+IIIm13
	II	V	VII	IX	XII

Building Scale-Tone Arpeggios from Full Tertian

Ascend each of the arpeggios for fingering 7 in both "lowest full tertian" and "other full tertian with the limits shown below for each (IIIIm7 is 3-5-7-2). Notice the *parent major scale* upper limit is "2" or "3" and the lower limit is most often thought of as II or V, sometimes VI.

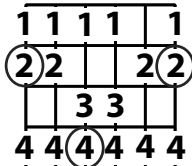


scale tone chord	numbers of parent	quantity
VIIIm7b5	7-2-4-6-(1-3)	4(6) notes
IIIIm7	3-5-7-2	4 notes
Ima9	1-3-5-7-2	5 notes
VIIm11	6-1-3-5-7-2	6 notes
IIIm13	2-4-6-1-3-5-7(-2)	7 notes
V13	5-7-2-4-6-1-3	7 notes
IVma13#11	4-6-1-3-5-7-2	7 notes

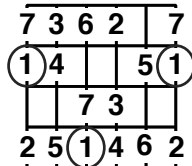
Fingering 7 Family of Chords and Arpeggios

Suggested songs: Autumn Leaves, Road Song

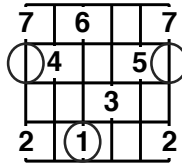
finger numbers
Bb ma. scale V



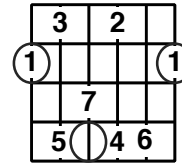
scale tones
Bb ma. scale V



low full tertian
fingering 7

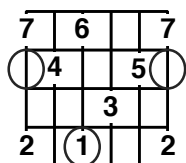


other full tertian
fingering 7

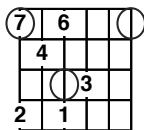


arpeggios from full tertian

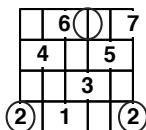
low full tertian
fingering 7 V



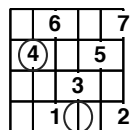
VIIIm11b5b9
Am11b5b9 V



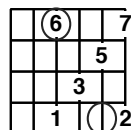
IIm15
Cm15 V



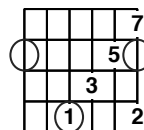
IVma7
Ebma13#11 V



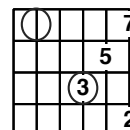
VIIm11
Gm11 V



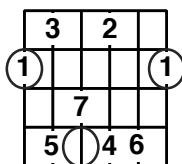
Ima9
Bbma9 V



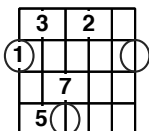
IIIIm7
Dm7 V



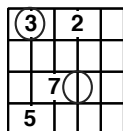
other full tertian
fingering 7 V



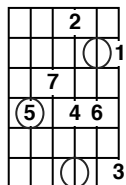
Ima9
Bbmas9 V



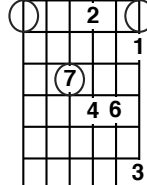
IIIIm7
Dm7 V



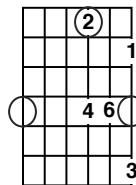
V13
F13 V



VIIIm11b5b9
Am11b5b9 V

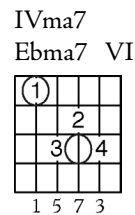
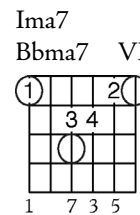
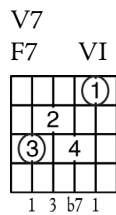
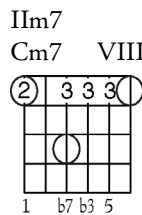
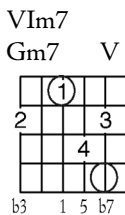
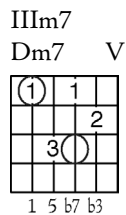
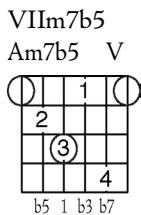


IIm7
Cm9 V

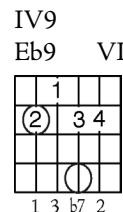
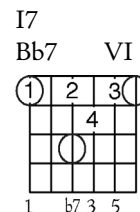
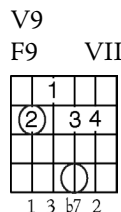
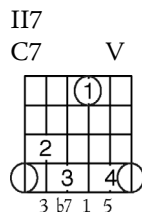
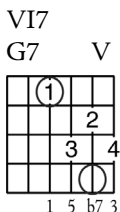
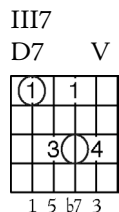


chords

scale tone
chords
with roots
progressing in
perfect fourths



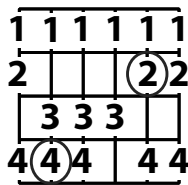
secondary
dominants



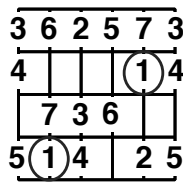
Fingering 3 Family of Chords And Arpeggios

Suggested songs: Fly Me To The Moon, Black Orpheus, Still Got The Blues

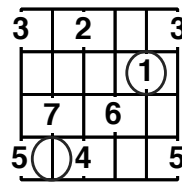
finger numbers
C ma. scale XII



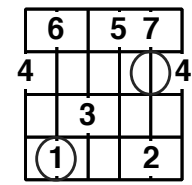
scale tones
C ma. scale XII



low full tertian
fingering 3

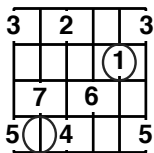


other full tertian
fingering 3

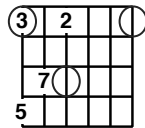


arpeggios from full tertian

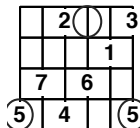
low full tertian
fingering 3 XII



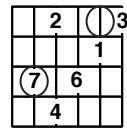
IIIIm7
Em7 XII



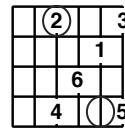
V13
G13 XII



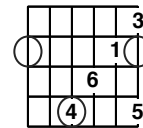
VIIIm11b5b9
Bm11b5b9 XII



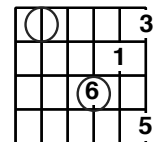
IIm11
Dm11 XII



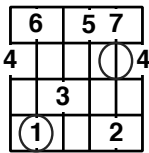
IVma9
Fma9 XII



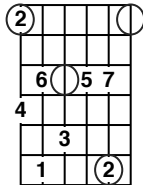
VIIm7
Am7 XII



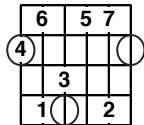
other full tertian
fingering 3 XII



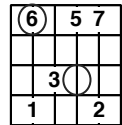
IIm15
Dm15 X



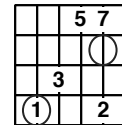
IVma13#11
Fma13#11 XII



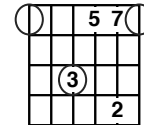
VIIm11
Am11 XII



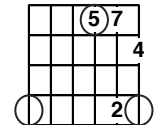
Ima9
Cma9 XII



IIIIm7
Em7 XII

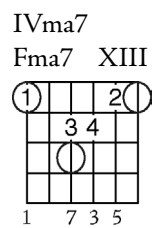
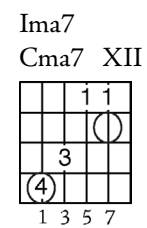
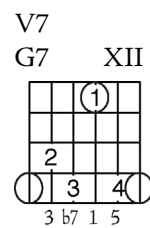
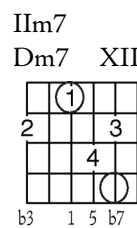
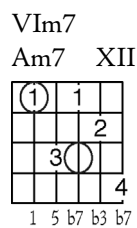
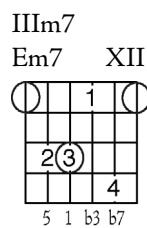
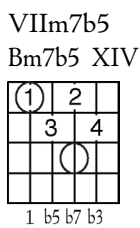


IIIIm7
G7 XII

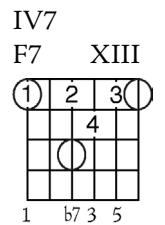
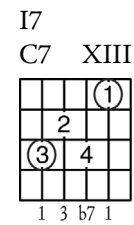
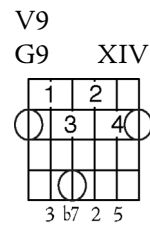
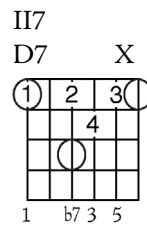
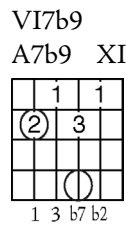
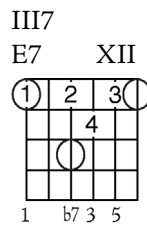


chords

scale tone
chords
with roots
progressing in
perfect fourths



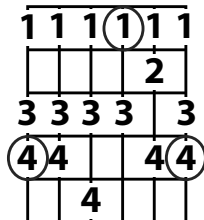
secondary
dominants



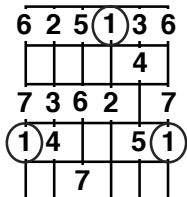
Fingering 6 Family of Chords and Arpeggios

Suggested songs: Europa, My Funny Valentine

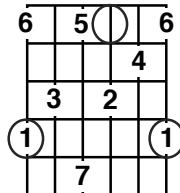
finger numbers
Eb ma. scale VIII



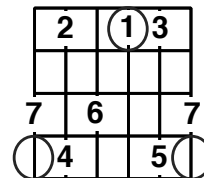
scale tones
Eb ma. scale VIII



low full tertian
fingering 6

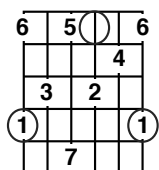


other full tertian
fingering 6

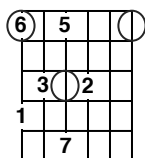


arpeggios from full tertian

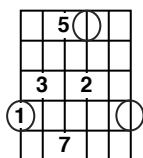
low full tertian
fingering 6



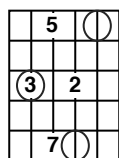
VIm11
Cm11 VIII



Ima9
Ebma9 VIII



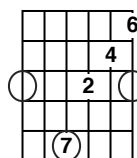
VIm11
Gm7 VIII



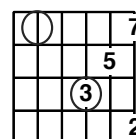
V11
Bb11 VIII



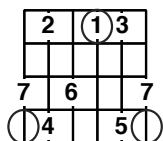
VIIIm7
Dm7b5 VIII



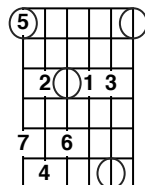
IIm7
Fm7 VIII



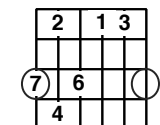
other full tertian
fingering 6 VIII



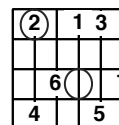
V13
Bb13 VI



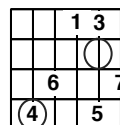
VIIIm11b5
Dm11b5b9 VIII



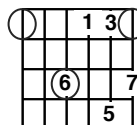
IIm13
Fm13 VIII



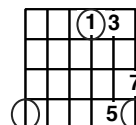
IVma9#11
Abma9#11 VIII



VIm9
Cm9 VIII



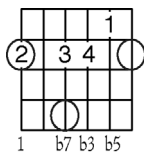
Ima7
Ebma7 VIII



chords

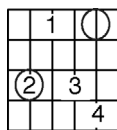
scale tone
chords
with roots
progressing in
perfect fourths

VIIIm7b5
Dm7b5 IX



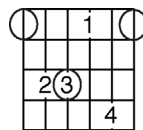
1 b7 b3 b5

IIIIm7
Gm7 VIII



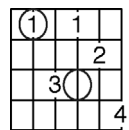
1 b3 b7 b3

VIm7
Cm7 VIII



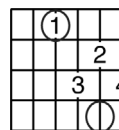
5 1 b3 b7

IIm7
Fm7 VIII



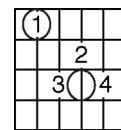
1 5 b7 b3 b7

V7
Bb7 VIII



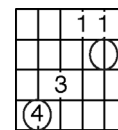
1 5 b7 3

Ima7
Ebma7 VI



1 5 7 3

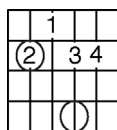
IVma7
Abma7 VIII



1 3 5 7

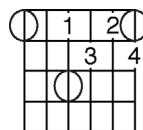
secondary
dominants

III7
G7 VII



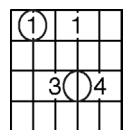
1 3 b7 2

VI7b9
C7b9 VIII



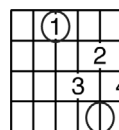
b7 3 5 b2

II7
F7 VIII



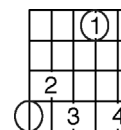
1 5 b7 3

V7
Bb7 VIII



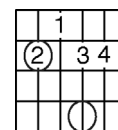
1 5 b7 3

I7
Eb7 VIII



3 b7 1 5

IV9
Ab9 X



1 3 b7 2

Fingering 2 Family of Chords and Arpeggios

Suggested songs: Oye Como Va, In Memory Of Elizabeth Reed

finger numbers G ma. scale V	scale tones G ma. scale V	low full tertian fingering 2	other full tertian fingering 2

arpeggios from full tertian

low full tertian fingering 2 V	IIm15 Am15 V	IVma7 Cma13#11 V	VIIm11 Em11 V	Ima9 Gma9 V	IIIIm7 Bm7 V	VIIm7 D7 V
other full tertian fingering 2 V	IIm15 Gma9 III	IIIIm7 Bm7 V	V13 D13 V	IIm11b5 F#Am11b5b9 V	IIm9 Am9 V	IVma7 Cma7 V

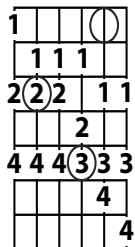
chords

scale tone chords with roots progressing in perfect fourths	VIIIm7b5 F#m7b5 IV	IIIIm7 Bm7 VII	VIIm7 Em7 V	IIm7 Am7 V	V9 D9 IV	Ima7 Gma7 V	IVma7 Cma7 VIII
	1 b5 b7 b3	1 b7 b3 5	1 b3 b7 b3	5 1 b3 b7	1 3 b7 2	3 1 5 7	1 7 3 5
secondary dominants	III7 B7 IV	VI7b9 E7b9 VI	II7 A7 V	V9 D9 IV	I7 G7 V	IV7 C7 V	
	3 b7 1 5	1 3 b7 b2	1 b7 3 5	1 3 b7 2	1 5 b7 3	3 b7 1 5	

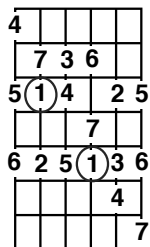
Fingering 4/5 Family of Chords and Arpeggios

Suggested songs: Put It Where You Want It, C Jam Blues

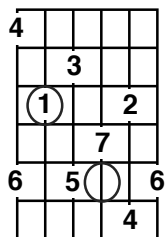
finger numbers
F ma. scale VI



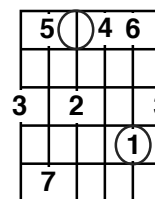
scale tones
F ma. scale VI



low full tertian
fingering 4/5

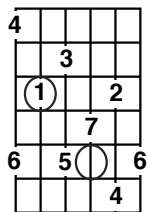


other full tertian
fingering 4/5

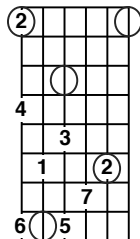


arpeggios from full tertian

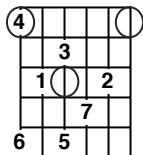
low full tertian
fingering 4/5 VI



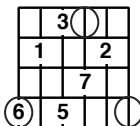
IIm15
Gm15 VI



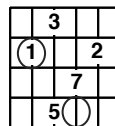
IVma7
Bbma13#11 VI



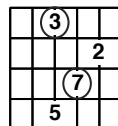
VIIm11
Dm11 VII



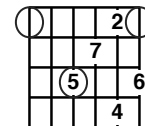
Ima9
Fma9 VII



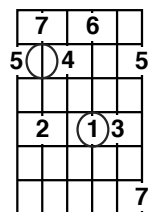
IIIIm7
Am7 VII



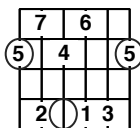
VIIm7
C9 VIII



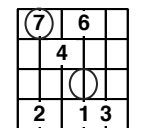
other full tertian
fingering 2 VIII



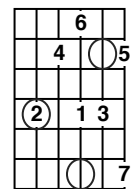
V15
C15 VII



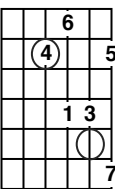
VIIIm11b5b9
Em11b5 b9 VII



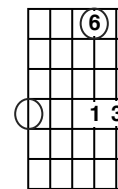
IIm13
Gm13 VII



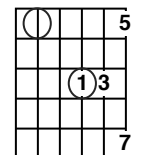
IVma9#11
Bbma9#11 VII



VIIm9
Dm9 VII

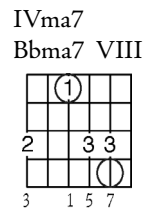
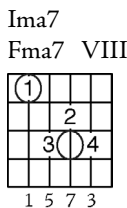
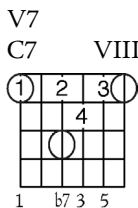
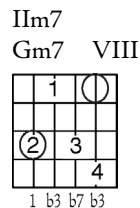
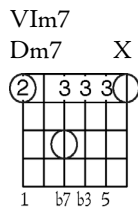
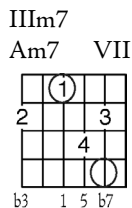
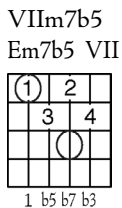


Ima7
Fma7 VIII

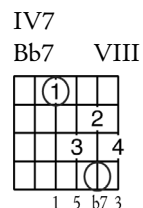
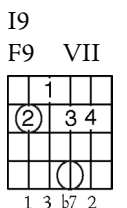
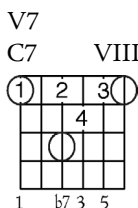
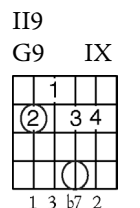
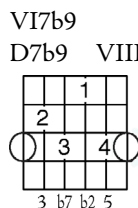
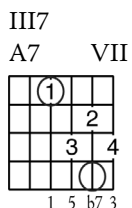


chords

scale tone
chords
with roots
progressing in
perfect fourths



secondary
dominants



Full-Tertian Arpeggios Paired in Thirds

these are particularly useful for **Chromaticizing Every Other Tertian Tone**

(two notes are played chromatically below each "grey back" note, before it ascending and after it descending)

	fingering 2 Bb VIII	fingering 6 Eb VIII	fingering 3 Ab VIII	fingering 7 C VIII	fingering 4/5 F VI
parent major scale by finger number					
LFT-LP lowest full tertian paired from lowest					
LFT-NLP lowest full tertian paired from next-lowest					
OFT-LP other full tertian paired from lowest					
OFT-NLP other full tertian paired from next-lowest					

DEFAULT SEVENTH ARPEGGIOS

families of seventh chords in each octave shape

These fingerings show the lowest complete octave of each arpeggio in black. The remaining notes shown in grey may be above, below or both above and below. Practicing the fingerings in rows allows you to more quickly memorize the fingerings. As you move to the right in each row, a sequence of flatted tones will occur: flat the seventh, flat the third, flat the fifth, double flat the seventh (“bb7” is the same tone as “6”). This same sequence is shown with chord fingerings in [Chord Archetypes/Fingering Families of Seven Seventh Chord Types](#).

	major 7	7	m7	7m7b5	dim. 7
E form					
D form					
C form					
A form					
G form					

DEFAULT NINTH ARPEGGIOS

These fingerings show the lower or middle octave with black-backed numbers and the remaining notes with grey-backed numbers. Ascend each octave in the order 1-3-5-7-2, honoring any indicated flats. Due to range limitations, the beginning of the 1-3-5-7-2 series may not be fully available in the bass (on the larger strings). Likewise, the end of the 1-3-5-7-2 series may not all be available in the treble (on the smaller strings).

Some m9ma7 arpeggios may seem impractical, but they are necessary subsets of [default melodic minor](#). Although it is an eleventh chord, 11b5b9is included since it is useful as a II type in minor II-V-I cadences. See [Fingering Modal II-V-I Cadences in Arpeggios](#).

	major 9	major 9	9	7b9	minor 9	minor 9b5	m11b5b9	m9ma7
E form								
pent.→	major F2	major F2	minor♭3 F1	minor♭3 F1	minor F1	m7/11b5 F1	m7/11b5 F1	m(ma7)11 F1
D form								
pent.→	major F3	major F3	minor♭3 F2	minor♭3 F2	minor F2	m7/11b5 F2	m7/11b5 F1	m(ma7)11 F2
C form								
pent.→	major F4		minor♭3 F3	minor♭3 F3	minor F3	m7/11b5 F3	m7/11b5 F3	m(ma7)11 F3
A form								
pent.→	major F5		minor♭3 F4	minor♭3 F4	minor F4	m7/11b5 F4	m7/11b5 F4	m(ma7)11 F4
G form								
pent.→	major F1		minor♭3 F4	minor♭3 F5	minor F5	m7/11b5 F5	m7/11b5 F45	m(ma7)11 F5

DEFAULT ELEVENTH AND THIRTEENTH ARPEGGIOS

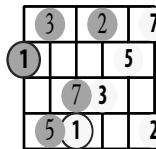
modes→	13 Mixolydian	13#11 Lydian dom.	13b9 Mixolydian b6	m13 Dorian	m11 Aeolian or Dorian	m11b5 Aeolian b5 or Dorian b5	m11b9 Phrygian	m11b5b9 Locrian
E form								
D form								
C form								
A form								
G form								

ARPEGGIOS AND THEIR SCALES

major 9

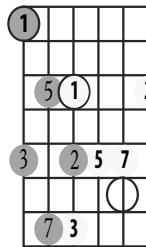
E form

Cma9 VII



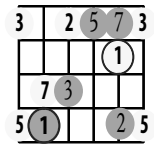
D form

Ama9 V



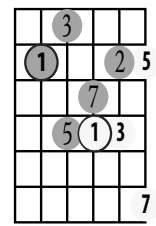
C form

Gma9 VII



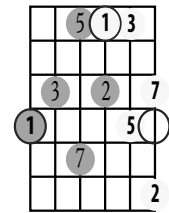
A form

Fma9 VII



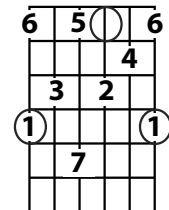
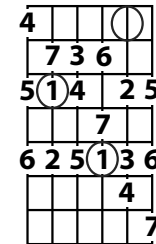
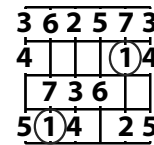
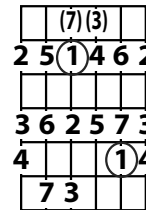
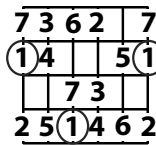
G form

Dma9 VII



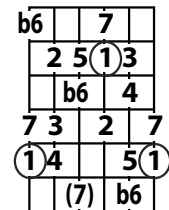
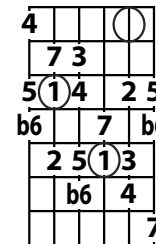
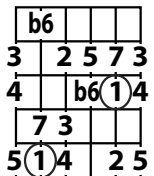
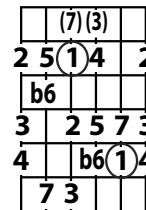
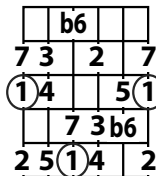
major scale

songs: Stand By Me, St. Thomas, Fly Me To The Moon, Way You Look Tonight, Have You Met Miss Jones, Stormy Weather, Anthropology, Spain, Shadow Of Your Smile, Isn't She Lovely, How High The Moon, All The Things You Are, Here's That Rainy Day, Misty, Golden Lady, Confirmation,



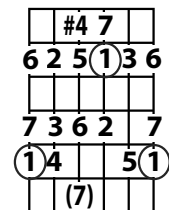
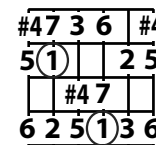
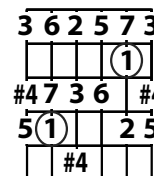
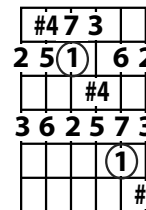
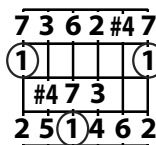
major b6 scale

songs: Night And Day, Poinciana, Sleepwalk, Afternoon In Paris (on the I chords),



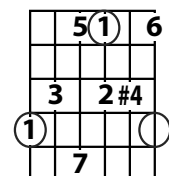
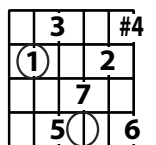
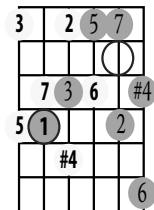
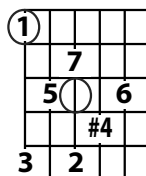
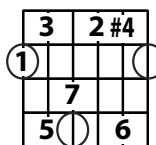
Lydian mode

songs: Eleanor Rigby (the "C" chords), Golden Lady (bars 3-4, 7-8 of chorus), Maria, Donna Lee bars 3-4 key scale (Mixo b6 chord scale),



major 13#11

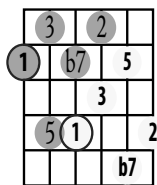
(Lydian mode)



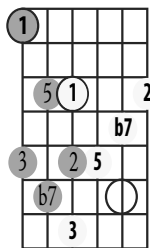
9

(dominant ninth)

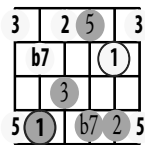
E form



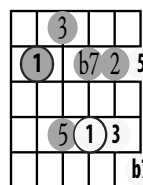
D form



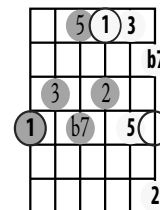
C form



A form

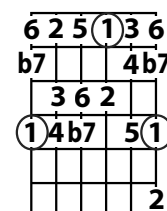
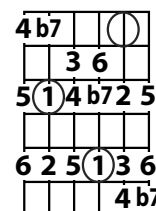
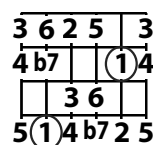
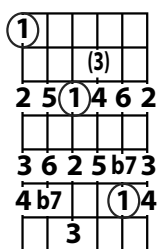
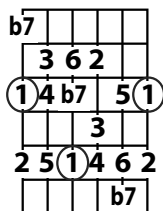


G form



Mixolydian

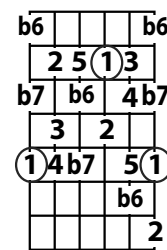
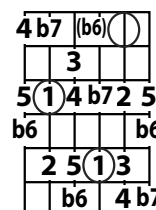
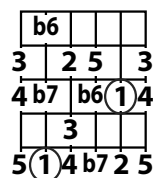
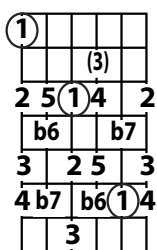
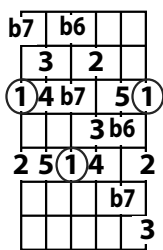
songs: most major key blues. Chitlins Con Carne, Willow Weep For Me (Mixo./Dor. maj.), The Preacher,



Aeolian dominant

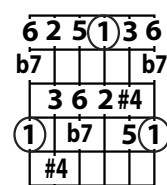
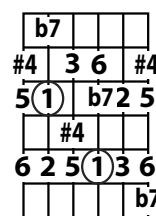
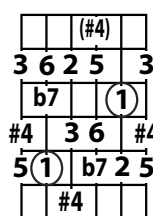
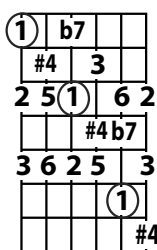
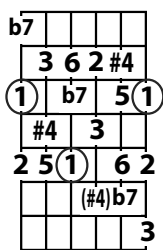
(Mixolydian b6)

songs: C Mixo. b6 on Bb13#11 of Killer Joe, Brazil (C7 Gm7b5 C7 Db6),



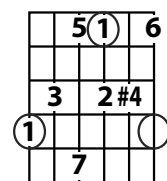
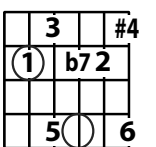
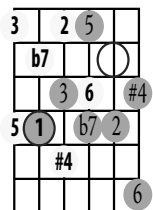
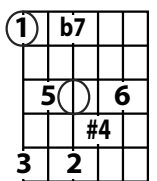
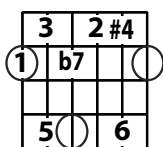
Lydian dominant

songs: 13#11 blues, Night In Tunisia, Malaguena (second chord), Sunny, Equinox, Spain, Cantaloupe Island, Only So Much Oil, Come Dancing, Smooth, Simpsons, altered blues, One Note Samba, jazz blues bars 8-11, Comin' Home Baby, see also super Locrian as b5 sub.



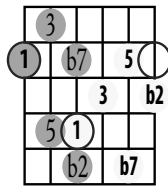
13#11

(Lydian)dominant

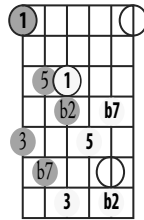


7b9

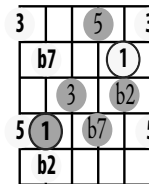
E form



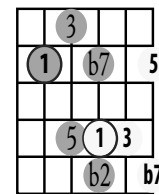
D form



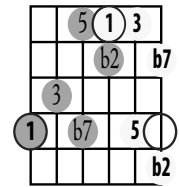
C form



A form

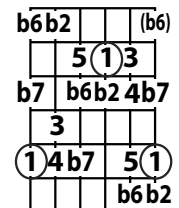
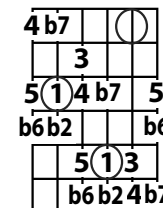
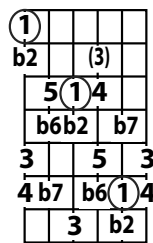
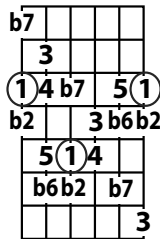


G form



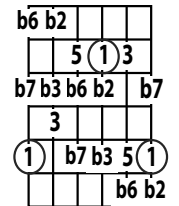
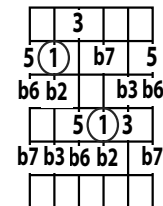
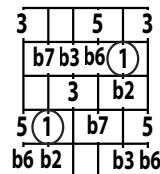
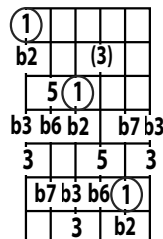
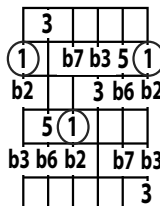
Phrygian dominant

(Phrygian major)
songs: Caravan.
Most minor key
V chords. Also
to darken a V of a
major II V.



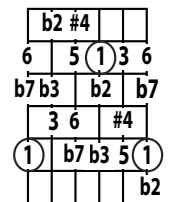
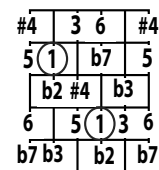
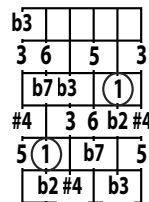
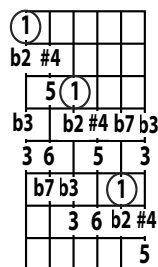
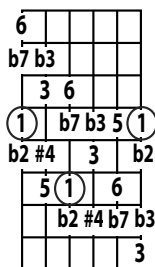
super Phrygian

(Phrygian flat four)
songs: Caravan.
Most minor key
V chords. Also
to darken a V of a
major II V.



**diminished half/
whole**

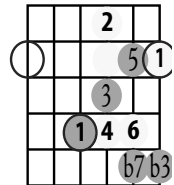
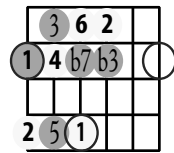
songs: Caravan.
Most minor key
V chords. Also
to darken a V of a
major II V.



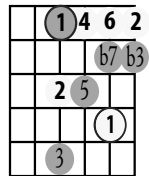
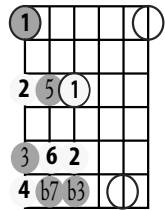
7#9

Mixolydian/Dorian (hybrid scale)
 Arpeggio notes are grey-backed. All notes make the hybrid: Mixolydian in the low octave, Dorian in the high octave. Flat three proxies as sharp nine.

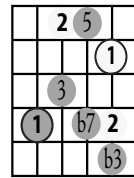
E form



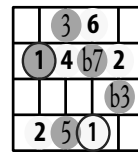
D form



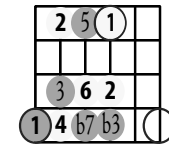
C form



A form

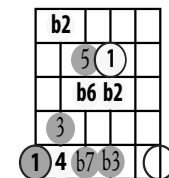
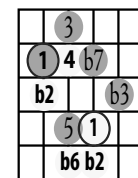
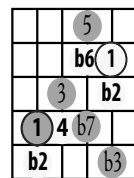
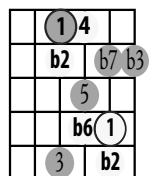
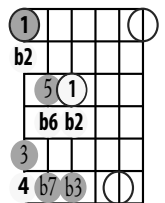
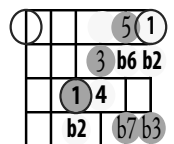
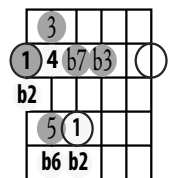


G form



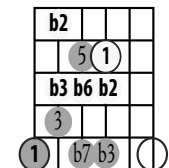
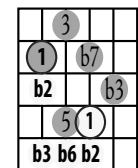
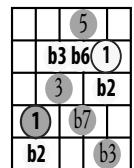
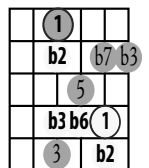
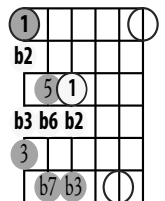
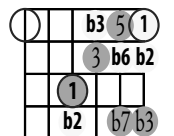
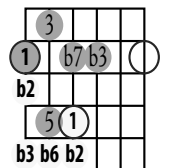
Phrygian major/minor (hybrid scale)

Arpeggio notes are grey-backed. All notes make the hybrid: Mixolydian in the low octave, Dorian in the high octave.



super Phrygian

(Phrygian flat four) songs: Caravan. Most minor key V chords. Also to darken a V of a major II V.

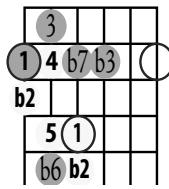


7#5#9

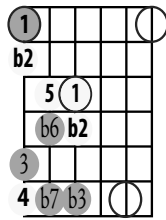
Phrygian major / minor (hybrid scale)

Arpeggio notes are grey-backed. All notes make the hybrid Phrygian major low, Phrygian minor high. Flat six proxies as sharp five.

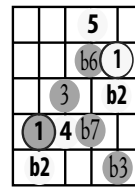
E form



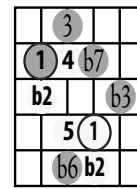
D form



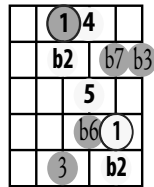
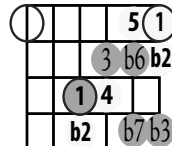
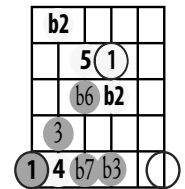
C form



A form

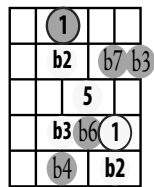
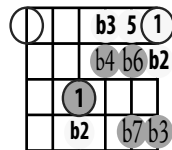
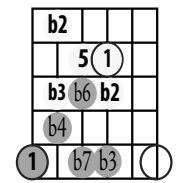
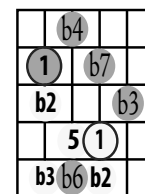
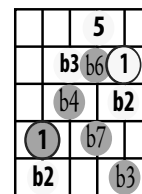
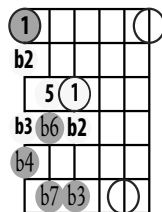
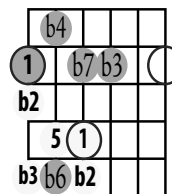


G form



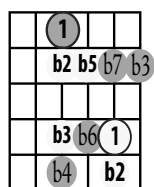
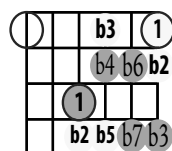
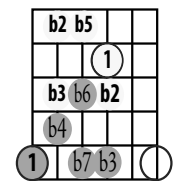
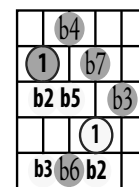
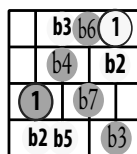
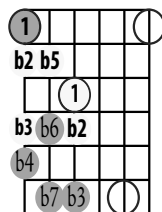
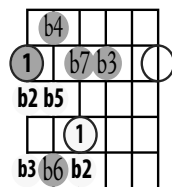
super Phrygian

Arpeggio notes are grey-backed. Flat four proxies as natural three. Flat six proxies as sharp five. Flat three proxies as sharp nine.



super Locrian

Arpeggio notes are grey-backed. Flat four proxies as natural three. Flat six proxies as sharp five. Flat three proxies as sharp nine. Caravan, Smooth, I Like It Like That



minor 9

E form	D form	C form	A form	G form

minor 11

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minor 13 (15)

“minor 15” implies the ambiguity between 13 on the top of the thirteenth arpeggio and the same note as six, a lower neighbor to “15” the high octave “1”.

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Dorian #4 (m9)

songs: key I Dorian #4 on #IVdim7 (=I dim7) as in bar 6 of a jazz blues.

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Aeolian (m9, m11)

songs: Autumn Leaves, Black Orpheus, My Funny Valentine, Summertime, Sunny, Road Song, Nature Boy, Thrill Is Gone, Hesitation Blues

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Dorian (m9, m11, m13)

songs: Afro Blue, Affirmation, Speak Low, Scapple From The Apple, Put It Where You Want It, My Favorite Things

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minor 9 flat 5

E form	D form	C form	A form	G form

minor 11 flat 5

E form	D form	C form	A form	G form

Dorian flat five (m9b 5, m11b5)

songs: use to darken Dorian. Key I Dorian b5 on #IVdim7 (=I dim7) as in bar 6 of a jazz blues.

E form	D form	C form	A form	G form

Aeolian flat five (m9b 5, m11b5)

songs: Only So Much Oil (Im11b5 on bVI7), Pawky (Im11b5 on bVI7), Angel Eyes (last half of bars 1 and 5),

E form	D form	C form	A form	G form

m11b5b9

E form	D form	C form	A form	G form

Locrian

use on the IIm7b5 of minor II V cadences.

E form	D form	C form	A form	G form

E form

D form

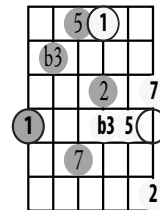
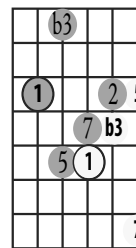
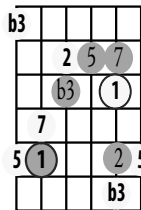
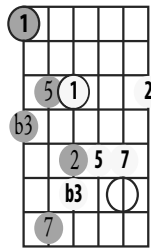
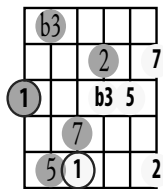
C form

A form

G form

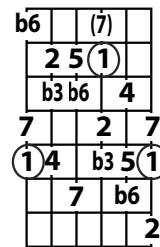
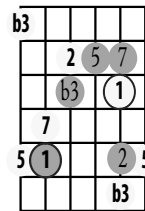
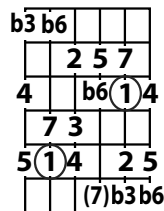
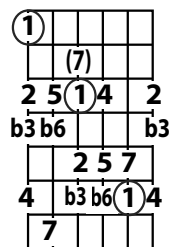
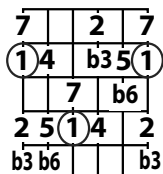
minor 9 (ma7)

minor ninth (major seventh)



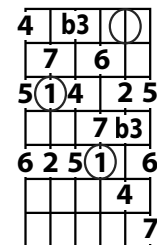
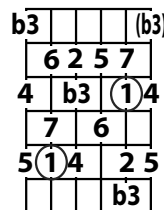
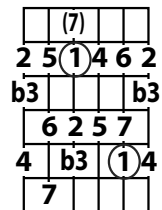
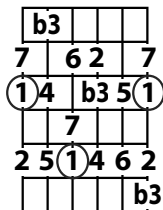
harmonic minor

Common use: the second chord in Im Im(ma7) Im7 Im6



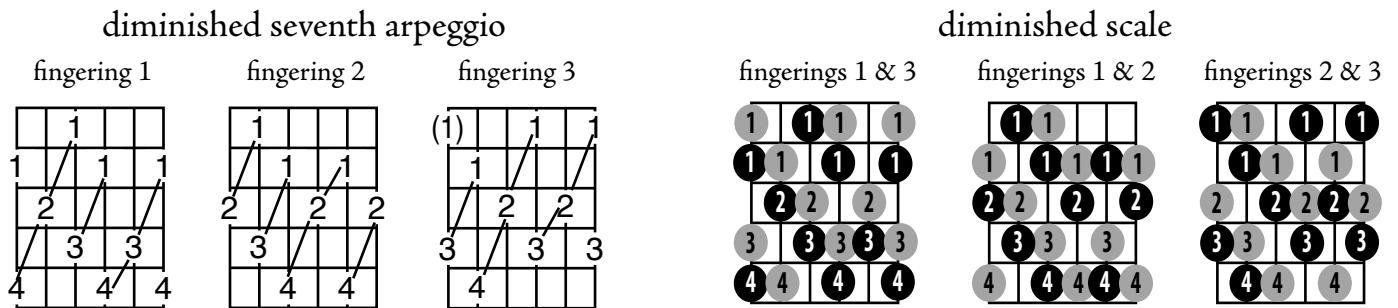
melodic minor

songs: Harlem Nocturne, a James Bond ending chord



Diminished Seventh Arpeggio and Diminished Scale

the numbers on the diagrams below are finger numbers



half/whole versus whole/half diminished scale

A half step is the smallest interval: from one fret to the next higher or lower fret. A whole step is an interval of two frets, such as the first to third frets. The “half/whole” diminished scale ascends in repeating half and whole step intervals, starting with the half step. The “whole/half” diminished scale ascends in repeating whole and half step intervals, starting with the whole step. I find it easiest to think most of the time in terms of the half/whole version of the scale and determine whether the emphasis is on the lower note or on the upper note of each chromatic pair.

ways to use the diminished scale

Think the diminished scale as a chord. C half/whole diminished scale is the notes C-Db-D#-E-F#-G-A-Bb-C. All eight notes of a C half/whole diminished scale constitute the chord C13#11b9#9, a very dissonant, eight-note chord.

Seventh flat nine chords with no root are diminished sevenths. C7b9 with no root is E dim7. The Edim7 part of the C diminished scale can represent the V7b9 chord for the key of F, where “C” is the V. Like any diminished seventh chord, any of its four chord tones (E-G-Bb-A#) can be the root. Edim7 can also be named C#dim7. As C#dim7, it can be thought of as the V7b9 chord with no root for F major’s relative minor key, D minor.

A lower chromatic embellishment to a chord tone is a note a half step (one fret) below a chord tone played immediately before the chord tone. An upper chromatic embellishment to a chord tone is a note a half step (one fret) above a chord tone played immediately before the chord tone. C half/whole diminished scale provides lower chromatic embellishments for Db diminished seventh tones and upper chromatic embellishments for C diminished seventh tones.

The most straight-forward applications of the diminished scale are to use half/whole diminished scale in either of these two ways:

- Emphasize the lower note of each chromatic pair or the upper note in each perfect fourth pair to sound Im6b5. In each case, this emphasizes the notes of I diminished seventh. By calling it Im6b5, I’m implying that you melodically use the “6” as a lower neighbor to “1” and

the “b3” as an upper neighbor of “1”. Use “b5” as an occasional blue note.

- Emphasize the upper note of each chromatic pair to sound I7b9 no root, usually used as a V type chord. This uses the notes of bII diminished seventh (I7b9 no root = bII dim7).

diminished seventh modes of harmonic minor

The important harmonic minor modes with diminished seventh are IV Dorian #4 and VII Mixolydian #1. Other diminished seventh modes of harmonic minor are II Locrian natural 6 and bVI Lydian #2.

All diminished seventh modes of major sharp five are VII Locrian natural 6, II Dorian #4, IV Lydian #2, #V Mixolydian #1.

diminished seventh modes of major flat six (harmonic major)

Diminished seventh modes of major b6 are II Dorian b5, IV Lydian b3 (Lydian diminished), bVI Aeolian b1, VII Locrian bb7. In Lydian diminished, use the “5” as an upper neighbor to #4.

Diminished Scale In Perfect Fourths

Emphasize notes most commonly by putting them on the beat, by accenting, pivot tone, etc. With pairs of perfect fourths moving in minor thirds emphasize the the upper note of each perfect fourth pair for Im6b5 and emphasize the lower note of each perfect fourth pair for V7b9. With pairs of chromatic notes moving in minor thirds, emphasize the lower note of each pair for Im6b5 and the upper note of each pair for V7b9 (ascending or descending).

Using V Diminished Half/Whole Scale As V7b9

To sound the V7b9 no root (II dim7) linearly with the V half/whole diminished scale, emphasize the upper note of each chromatic pair. In a minor key, de-emphasize the 13 of the V chord, since it is the “3” in the mi or key.

To sound the V7b9 no root (II dim7) in perfect fourth pairs moving in minor thirds, locate the scale by establishing an upper note of a perfect fourth pair as a II dim7 tone. Then play pairs of perfect fourths, ascending or descending in minor thirds and emphasize the lower note of each perfect fourth pair.

Using I Diminished Half/Whole Scale As Goodman/Christian Im6b5

This is a more vocal-oriented melodic approach. Think of the diminished half/whole scale as a I13b9#9#11 chord, particularly focusing on the Im6b5 part of it. Yes, Im6b5 is the same as I dim7, but by thinking Im6b5, you are more likely to think of the individual character of each note.

The m6b5 chord has a flat third for bluesy sounds, which can be played with a microtonal bend. The flat third uses the #9 in the I13b9#9#11 chord. It functions as an upper neighbor to the root, in terms

of a pentatonic upper neighbor. If you've heard the blues song "Spoonful" (written by Willie Dixon and recorded by Howlin' Wolf and Cream), that's the main theme, repeating flat three to one.

The m6b5 chord also has a flat five. The flat five should usually be used sparingly for a very dark, bluesy effect. We're using the #11 of the I13b9#9#11 chord as a flat five.

Arguably, the most significant swing era tone is six. The m6b5 chord has a six to get that swing color. It is the thirteenth in the I13b9#9#11 chord. Especially use the six as a lower neighbor to the root, which I call a "low six".

To sound Im6b5 no root (I dim7) linearly with the I half/whole diminished scale, emphasize the lower note of each chromatic pair. The group of lower notes of the lower notes of each chromatic pair makes I dim7.

To sound Im6b5 no root (I dim7) in perfect fourth pairs moving in minor thirds, first build your melody as described above. Next, locate the scale in perfect four pairs by establishing an upper note of a perfect fourth pair as a I dim7 tone. Then play pairs of perfect fourths, ascending or descending in minor thirds and emphasize the upper note of each perfect fourth pair. See: "Dovetailing Diminished Seventh Arpeggios In Perfect Fourths" below.

Combine Diminished Seventh Arpeggios to Make Diminished Scale

Linearly, the scale is 1-b2; b3-3; #4-5; 6-b7, which is the combination of I diminished seventh and bII diminished seventh. Pairing the notes chromatically produces these pairs separated by semi-colons (;): 1-b2; b3-3; #4-5; 6-b7.

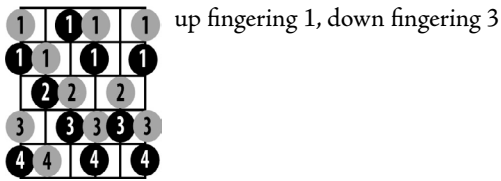
When conceiving diminished scale in pairs of notes in the interval of a perfect fourth ascending or descending in minor thirds, the group of lower-pitched tones in the perfect fourth pairs makes bII diminished seventh. The group of upper-pitched tones in the perfect fourth pairs makes I diminished seventh.

Perfect fourth pairs ascend with the cycle <b2-b5; 3-6; 5-1; b7-b3>, and descend with the cycle <1-5; 6-3; b5-b2; b3-b7>.

The group of the lower-pitched first notes of each perfect fourth pair in the ascending minor thirds sequence of perfect fourth pairs (b2-b5; 3-6; 5-1; b7-b3) makes b2-3-5-b5, which is bII diminished seventh and is also I7b9 no root. The group of the higher-pitched second notes of each perfect fourth pair in the ascending minor thirds sequence of perfect fourth pairs (b2-b5; 3-6; 5-1; b7-b3) makes 1-b3-b-6, which is I diminished seventh.

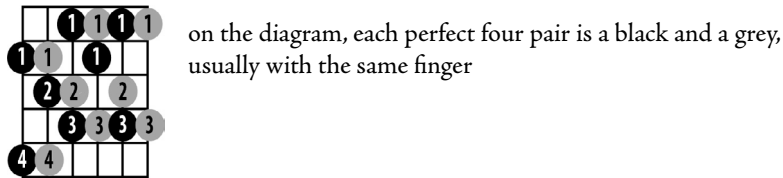
The group of the higher-pitched first notes of each perfect fourth pair in the ascending minor thirds sequence of perfect fourth pairs (1-5; 6-3; b5-b2; b3-b7) makes 1-6-b5-b3, which is I diminished seventh. The group of the lower-pitched second notes of each perfect fourth pair in the descending

minor thirds sequence of perfect fourth pairs (1-5; 6-3; b5-b2; b3-b7) makes b2-3-5-b7, which is bII diminished seventh and is also I7b9 no root.



1 G7b9nr (B°7) = Bb7b9nr (D°7) = Db7b9nr (F°7) = E7b9nr (G#°7)

5 A°7 = C°7 = Eb°7 = F#°7

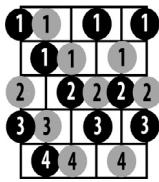


9 A°7 = C°7 = Eb°7 = F#°7

13 G7b9nr (B°7) = Bb7b9nr (D°7) = Db7b9nr (F°7) = E7b9nr (G#°7)

2

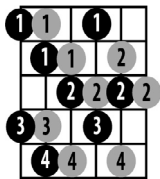
Diminished Scale Stepwise And In Fourths



up fingering 3, down fingering 2

17 G7b9nr (B°7) = Bb7b9nr (D°7) = Db7b9nr (F°7) = E7b9nr (G#°7)

21 A°7 = C°7 = Eb°7 = F#°7

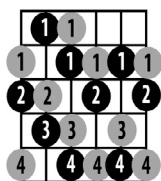


on the diagram, each perfect four pair is a black and a grey, usually with the same finger

25 A°7 = C°7 = Eb°7 = F#°7

29 G7b9nr (B°7) = Bb7b9nr (D°7) = Db7b9nr (F°7) = E7b9nr (G#°7)

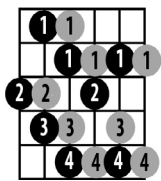
Diminished Scale Stepwise And In Fourths



up fingering 2, down fingering 1

33 G7b9nr (B°7) = Bb7b9nr (D°7) = Db7b9nr (F°7) = E7b9nr (G#°7)

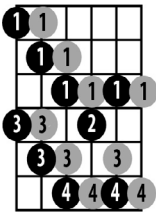
37 A°7 = C°7 = Eb°7 = F#°7



on the diagram, each perfect four pair is a black and a grey, usually with the same finger

41 A°7 = C°7 = Eb°7 = F#°7

45 G7b9nr (B°7) = Bb7b9nr (D°7) = Db7b9nr (F°7) = E7b9nr (G#°7)



on the diagram, each perfect four pair is a black and a grey, usually with the same finger

49 A^{o7} = C^{o7} = E^bo7 = F[#]o7 A^{o7}

53

diminished scale cycles with perfect fourth pairs in minor thirds

Ascending number cycles: 14; b3b6; #47; 62; repeat. 4b7; b6b2; 73; 25; repeat. 51; b7b3; b2b5; 36; repeat.

Ascending letter cycles: EA; GC; BbEb; C#F#; repeat. AD; CF; EbAb; F#B; repeat. BE; DG; FBb; G#C#; repeat.

Descending number cycles: 15; 63; b5b2; b3b7; repeat. 41; 26; 7#4; b6b3; repeat. b74; 52; 37, b2b6; repeat.

Descending letter cycles: EB; C#G#; BbF; GD; repeat. AE; F#C#; EbBb; CG; repeat. DA; BF#; AbEb; FC; repeat.

DEFAULT HARMONIC MINOR SCALES

Shown In A harmonic minor

harmonic minor scale	fingering 6 A har.m. IV	fingering 6/7 A har.m. V	fingering 1/2 A har.m. IX	fingering 2/3 A har.m. X	fingering 4/5 A har.m. XIII
V7b9 arpeggio	E7b9 IV	E7b9 VI	E7b9 IX	E7b9 XI	E7b9 XII
V7b9 no root	E7b9nr IV	E7b9nr VI	E7b9nr IX	E7b9nr XI	E7b9nr XIV
V7b9 no root = VII°7 = II°7 = IV°7 = bVI°7					
			"3" on string 2 or 3		
V7/11 pentatonic	E7/11 IV	E7/11 VI	E7/11 IX	E7/11 XI	E7/11 XIII
V minor pentatonic with major three					

Origins of A Harmonic Minor Fingerings

<p>harmonic minor scale</p>	<p> fingering 6 A har.m. IV</p>	<p> fingering 6/7 A har.m. V</p>	<p> fingering 2 A har.m. IX</p>	<p> fingering 2/3 A har.m. X</p>	<p> fingering 4/5 A har.m. I</p>
<p>default C major scale origins</p>	<p> fingering 6 C major VI</p>	<p> fingering 7 C major VI</p>	<p> fingering 2 C major VI</p>	<p> fingering 3 C major VI</p>	<p> fingering 4/5 C major VI</p>
<p>customized major scale</p>	<p> fingering 2 C major III sidestep on 123</p>	<p> fingering 6/7 C major V</p>	<p> fingering 2 C major IX sidestep on 34</p>	<p> fingering 2/3 C V</p>	<p> combines fingerings 4 & 5, as shown above</p>

Harmonic Minor Video Links

<http://www.guitarencyclopedia.com/zzDefaultHepta5HarmonicMinor.mov>

PLAYING OVER PROGRESSIONS WITH HARMONIC MINOR

Twelve Bar Jazz Blues - E Form Key

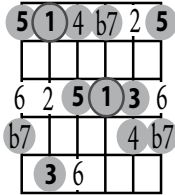
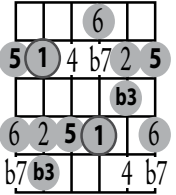
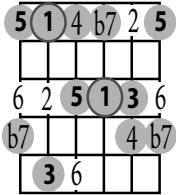
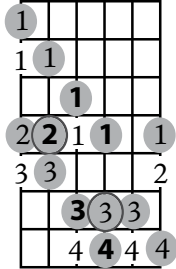
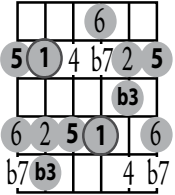
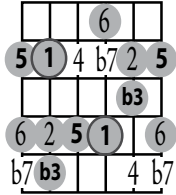
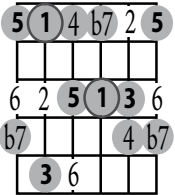
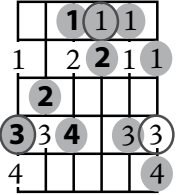
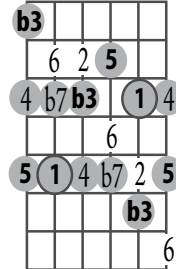
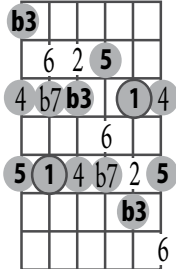
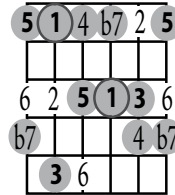
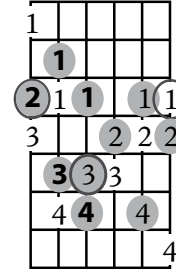
IV, II and I harmonic minor (E form key)

Bb7	Eb7	Bb7	Bb7	Eb9	Eb9
bar 1	bar 2	bar 3	bar 4	bar 5	bar 6
6/9 E form	m6/9 E form	6/9 E form	7b9 E form	m6/9 E form	m6/9 E form
pentatonic fingering 2	pentatonic fingering 1	pentatonic fingering 2		pentatonic fingering 1	pentatonic fingering 1
Bb6/9 IV	Bbm6/9 V	Bb6/9 IV	Bb7b9 IV	Bbm6/9 V	Bbm6/9 V
major fingering 4/5	major fingering 2	major fingering 4/5	Eb har. m. fing. 2/3	major fingering 2	major fingering 2

Bb7	G7	Cm7	F9	Bb7 G7	Cm7 F9
bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
6/9 E form	7b9 D form	m7/11 G form	m7/11 G form	Bb6/9 E form	7b9 C form
pentatonic fingering 2		pentatonic fingering 5	pentatonic fingering 5	pentatonic fingering 2	
Bb6/9 IV	G7b9 III	Cm7/11 V	Cm7/11 V	Bb6/9 IV	F7b9 V
major fingering 4/5	C har. M. fing. 6/7	major fingering 7	major fingering 7	major fingering 4/5	Bb har. min. fing. 6

Twelve Bar Jazz Blues - A Form Key

IV, II and I harmonic minor (A form key)

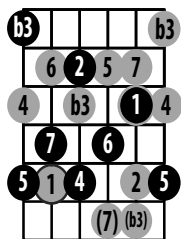
F7	Bb7	F7	F7	Bb7	Bb7
bar 1	bar 2	bar 3	bar 4	bar 5	bar 6
7/11 A form pentatonic fingering 4 F7/11 VIII major fingering 2	m6/9 A form pentatonic fingering 5 Fm6/9 VII major fingering 6 (headreach on 3)	7/11 A form pentatonic fingering 4 F7/11 VIII major fingering 2	7b9 C form F7b9 V Bb har. m. fing. 6/7	m6/9 A form pentatonic fingering 5 Fm6/9 VII major fingering 6 (headreach on 3)	m6/9 A form pentatonic fingering 5 Fm6/9 VII major fingering 6 (headreach on 3)
					
F7	D7	Gm7	C9	F7 D7	Gm7 C9
bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
7/11 A form pentatonic fingering 4 F7/11 VIII major fingering 2	7b9 D form D7b9 VII G har. min. fing. 2	m7/11 C form pentatonic fingering 4 Gm7/11 VI major fingering 4/5	m7/11 C form pentatonic fingering 4 Gm7/11 VI major fingering 4/5	7/11 A form pentatonic fingering 4 F7/11 VIII major fingering 2	7b9 C form C7b9 VI F har. m. fing. 2/3
					

DEFAULT MELODIC MINOR SCALES

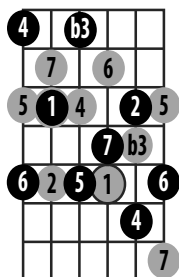
parent melodic minor scale

Arpeggios can be built with the melodic minor scale fingerings below by playing every other note in ascending or descending numerical order. One set of arpeggios is in black, another in grey vv

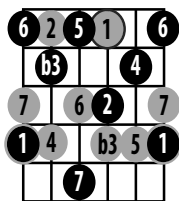
fingering 3
Ab mel.m. VII



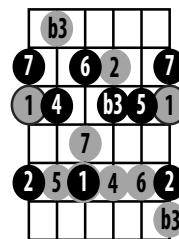
fingering 4&5
Ab mel.m. IX



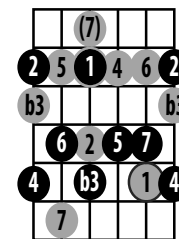
fingering 6
Ab mel.m. I



fingering 7
Ab mel.m. II



fingering 2
Ab mel.m. V



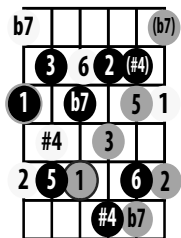
Lydian dominant is built on the fourth step of melodic minor. To build parts of the harmonized Lydian dominant scale, the 13#11 chord, use scale tone four (4) of the melodic minor scale fingerings above and play the notes in numerical order, staying on either black or on grey notes.

bII13#11 is typically used to target a chord. For a C chord target, precede it with Db13#11, or part of it, such as Db7, Db9 or Db9#11.

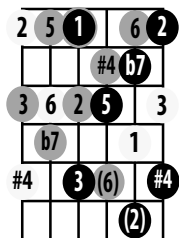
The parent melodic minor scale used to create a Lydian dominant scale (13#11) is on the flatted sixth of the target. For a C chord target, the parent melodic minor scale would be Ab melodic minor to create Db Lydian dominant as a bII of the target "C".

bII Lydian dominant of target (Db Lydian dominant to C chord target)

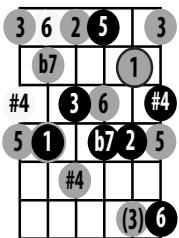
fingering 3
Db Lyd. dom. VII



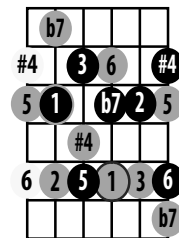
fingering 4&5
Db Lyd. dom. IX



fingering 6
Db Lyd. dom. I



fingering 7
Db Lyd. dom. II



fingering 2
Db Lyd. dom. V



Lydian dominant resolution video

www.guitarencyclopedia.com/zzDefaultHepta5LydianDominant.mov

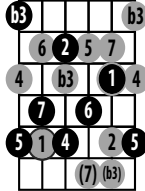
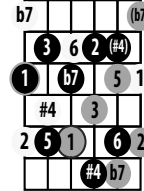
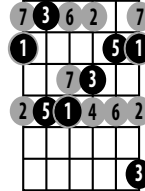
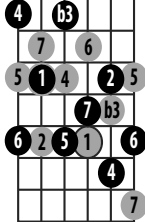
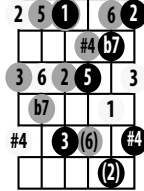
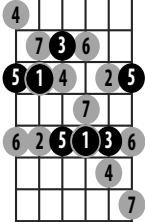
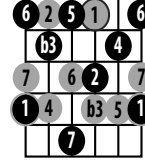
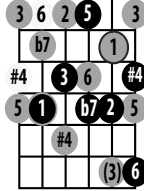
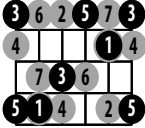
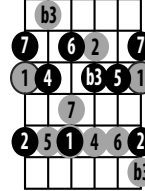
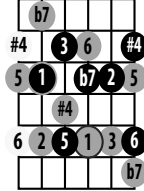
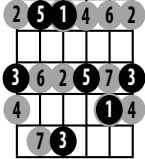
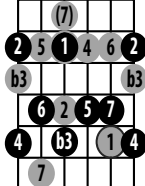

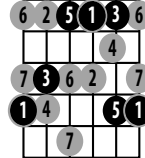
Melodic Minor Cadences

Melodic minor cadences work better to major targets. Of the minor modes, melodic minor resolves best to Phrygian, like in *Night In Tunisia*.

The best melodic resolutions use a bII triad tone (root, third or fifth of the bII of target chord), resolving to a triad tone of the target chord. When the duration is long enough to communicate this three-chord cadence, use these melodic minor “Im9(ma7)” arpeggios to “cadence to the melodic minor IV triad as a setup chord, then to the target triad (shown as major, but could be minor). If the duration is shorter, you may want to only use the bII of target (Db7 to C).

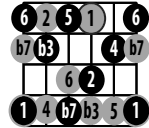
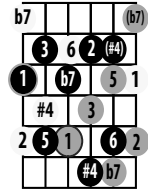
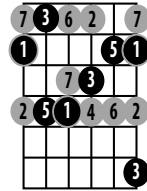
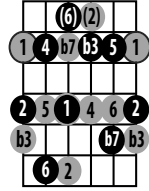
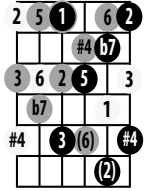
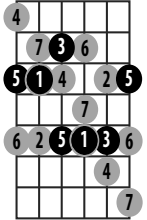
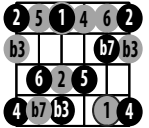
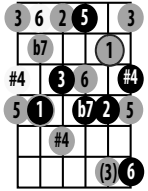
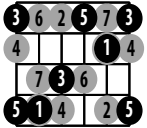
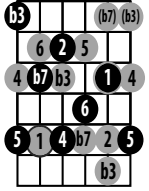
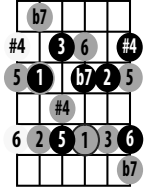
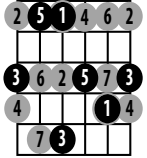
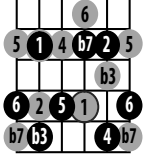
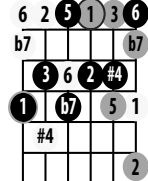
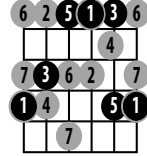
the bVIIm(ma9) bII9 I cadence

Build Abm9(ma9) arpeggios with Ab melodic minor by ascending up and down 1-b3-5-7-9 in order.
 Build Db13#11 arpeggios with Db Lydian dominant by ascending up and down 1-3-5-b7-2-#4-6 in order.

E form target	bVIIm9(ma7) of target fingering 3 Ab mel.m. VII	bII13#11 of target fingering 3 Db Lyd. dom. VII	I target resolve to black 1-3-5 C VII
			
D form target	fingering 4&5 Ab mel.m. IX	fingering 4&5 Db Lyd. dom. IX	C VIII
			
C form target	fingering 6 Ab mel.m. XIII	fingering 6 Db Lyd. dom. XIII	C XII
			
A form target	fingering 7 Ab mel.m. II	fingering 7 Db Lyd. dom. II	C II
			
G form target	fingering 2 Ab mel.m. V	fingering 2 Db Lyd. dom. V	C V
			

the bVIIm(ma9) bII9 I cadence

Build Dm13 arpeggios with D Dorian by ascending up and down 1-b3-5-b7-9-11-13 in order. Build Db13#11 arpeggios with Db Lydian dominant by ascending up and down 1-3-5-b7-2-#4-6 in order.

E form target	<p>IIm13 of target fingering 7 D Dorian VII</p>	<p>bII13#11 of target fingering 3 Db Lyd. dom. VII</p>	<p>I target resolve to black 1-3-5 C VII</p>
			
D form target	<p>fingering 2 D Dorian IX</p>	<p>fingering 4&5 Db Lyd. dom. IX</p>	<p>C VIII</p>
			
C form target	<p>fingering 3 D Dorian XII</p>	<p>fingering 6 Db Lyd. dom. XIII</p>	<p>C XII</p>
			
A form target	<p>fingering 4&5 D Dorian I</p>	<p>fingering 7 Db Lyd. dom. II</p>	<p>C II</p>
			
G form target	<p>fingering 6 D Dorian IIIV</p>	<p>fingering 2 Db Lyd. dom V</p>	<p>C V</p>
			

PLAYING OVER PROGRESSIONS WITH MELODIC MINOR

Twelve Bar Blues 1111 4411 5511 - E form Key

bVI melodic minor to produce bII Lydian dominant (E form key)

A7	A7	A7	A7	D7	D7
bar 1	bar 2	bar 3 through bar 4 beats 1-2	bar 4, beats 3-4 (superimpose Eb9)	bar 5 through bar 6 beats 1-2	bar 6, beats 3-4 (superimpose Bb9)
7/11 E form	7/11 E form	7/11 E form	ma9 A form	m7/11 E form	9 A form
pentatonic fingering 1	pentatonic fingering 1	pentatonic fingering 1	major scale fingering 7	pentatonic fingering 1	major scale fingering 3
A7/11 III	A7/11 III	A7/11 III	Eb9 IV	Am7/11 V	Bb9 IV
major fingering 4/5	major fingering 4/5	major fingering 4/5	Eb Lydian dom.	major fingering 2	Bb Lydian dom.

A7	A7	E9	E9	A7	A7
bar 7 through bar 8 beats 1-2	bar 8, beats 3-4 (superimpose Db9)	bar 9	bar 10	bar 11 through bar 12 beats 1-2	bar 12, beats 3-4 (superimpose Bb9)
7/11 E form	9 C form	m7/11 C form	m7/11 C form	7/11 E form	9 A form
pentatonic fingering 1	major scale fingering 6	pentatonic fingering 3	pentatonic fingering 3	pentatonic fingering 1	major scale fingering 3
A7/11 III	F9 V	Em7/11 IV	Em7/11 IV	A7/11 III	Bb9 V
major fingering 4/5	F Lydian dom.	major fingering 4/5	major fingering 4/5	major fingering 4/5	Bb Lydian dom.

Twelve Bar Blues 1111 4411 5511 - G form Key

bVI melodic minor to produce bII Lydian dominant (G form key)

C7

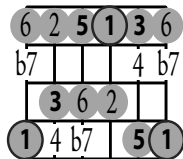
bar 1

6/9 G form

pentatonic fingering 1

C6/9 V

major fingering 3



C7

bar 2

6/9 G form

pentatonic fingering 1

C6/9 V

major fingering 3

(continue)

C7

bar 3 through
bar 4 beats 1-2

6/9 G form

pentatonic fingering 1

C6/9 V

major fingering 3

(continue)

C7

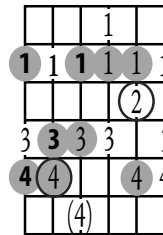
bar 4, beats 3-4
(superimpose Gb9)

9 C form

major scale fingering 6

G9 VI

Gb Lydian dom.



F7

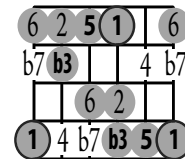
bar 5 through
bar 6 beats 1-2

m6/9 G form

pentatonic fingering 1

Cm6/9 V

major fingering 7



F7

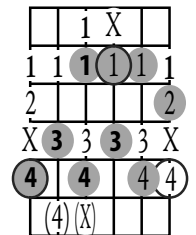
bar 6, beats 3-4
(superimpose Db9)

9 G form

major scale fingering 2

Db9 VI

Db Lydian dom.



C7

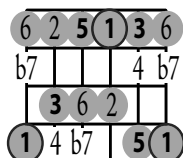
bar 7 through
bar 8 beats 1-2

6/9 G form

pentatonic fingering 1

C6/9 V

major fingering 3



C7

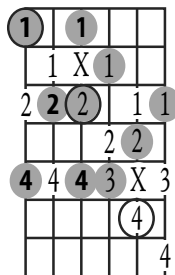
bar 8, beats 3-4
(superimpose Ab9)

9 D form

major scale fingering 4/5

Ab9 V

Ab Lydian dom.



G7

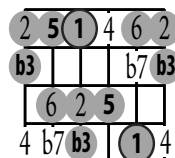
bar 9

m6/9 D form

pentatonic fingering 3

Gm6/9 V

major fingering 3



G7

bar 10

m7/11 D form

pentatonic fingering 2

Gm7/11 V

major fingering 3

(continue)

C7

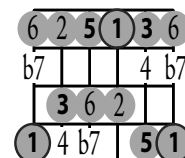
bar 11 through
bar 12 beats 1-2

6/9 G form

pentatonic fingering 1

C6/9 V

major fingering 3



C7

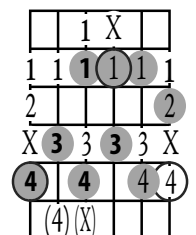
bar 12, beats 3-4
(superimpose Db9)

9 G form

major scale fingering 2

Db9 VI

Db Lydian dom.

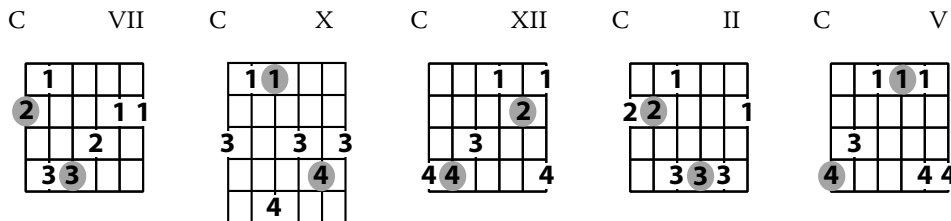


ALTERED V CHORD TONES IN COMMON

All of these scales have b6 - 5 - 4 - b3 in the target key (I). Each of the three scales shown add three notes in the target key to make a seven tone scale based on "5" of the target and each implying types of V chords that lead to a I chord target. Harmonic minor adds 7 - 1 - 2. Phrygian flat one adds b1 (7) - b7 - 2. Aeolian flat one adds b7-b1 (7)-2. See the [Scale Ambiguity](#) chapter to apply each of these as V type setup chords for a I target chord. All the diagrams below are numbered in terms of the target key, except for the target key row, which shows finger numbers. The examples use a "C" target chord, so the circled note is always "C".

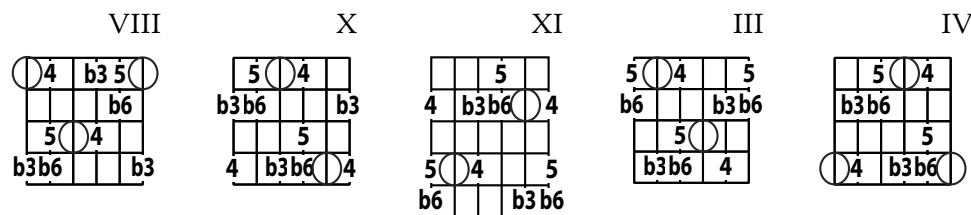
target key

"Grey back" notes in this row show the root of the target triad.



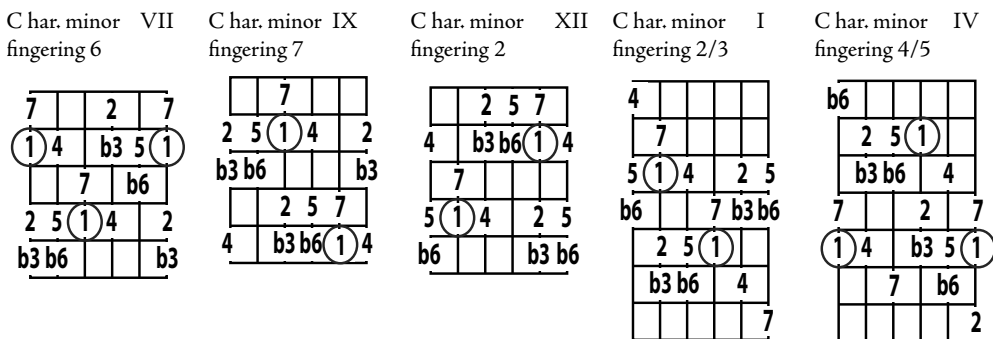
b3, 4, 5, b6 common

numbered in the target key of C



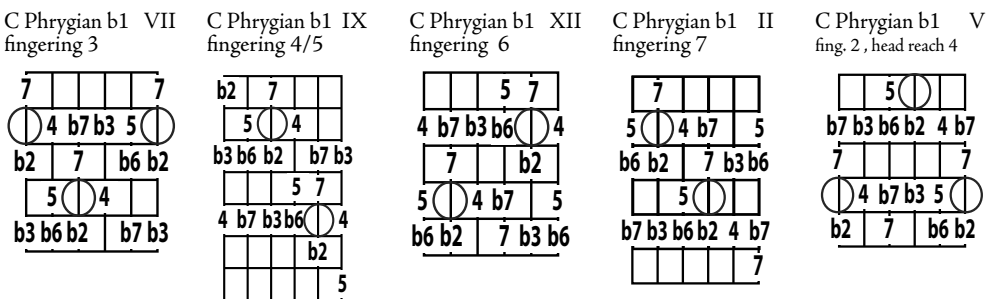
G Phrygian major

= Eb major #5
= C harmonic minor



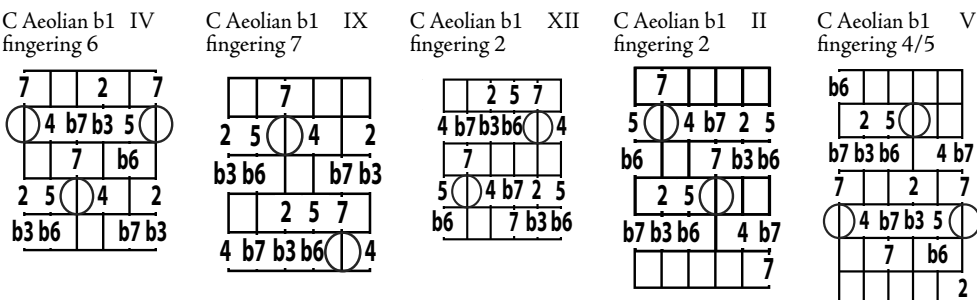
G super Locrian

= Ab (bVI) melodic minor
= C Phrygian flat one
= G Locrian b4



G super Phrygian

= Eb major b6
= C Aeolian b1
= G Phrygian b4



Scales for Songs in All Keys



- **Parent Scale**
- **Spontaneous Melody and Jazz Arpeggios**
- **Master Song List**
- **Order of Study for Each Major Family**
- **C Major/A Minor**
- **Bb Major/G Minor**
- **F Major/D Minor**
- **G major/E Minor**
- **Eb Major/C Minor**
- **Ab Major/F Minor**
- **D Major/B Minor**
- **A Major/F# Minor**
- **E Major/C# Minor**
- **B Major/G# Minor**
- **Db Major/Bb Minor**
- **Gb Major/Eb Minor**
- **F# Major/D# Minor**
- **Songs w/ Multiple Parent Major Scales**

PARENT SCALE

A *parent scale* is a reference scale from which a scale or mode was derived. Most commonly, a major scale is used as a parent scale. Any of the modes of the major scale would refer to that major scale (which was their source) as their parent scale. Other parent scales are *major #5*, *major b3* and *major b6*, each of which have seven modes like the major scale and are simple modifications of the major scale.

C major scale uses the notes C, D, E, F, G, A, B and C. Modes are constructed on each of the tones of the C major scale. [Discovering Major Scale Modes](#) section of the [Modes](#) chapter demonstrates modes of the C major scale. Those modes all have the C major scale as their parent scale.

In the example below, play the C major scale from the sixth string to the first string. It will be the parent major scale. Now play the notes from "D" to "D", followed by the D minor triad (three-note chord), to emphasize the chosen note as a focal point or main note. This establishes a new scale, "D Dorian".

Follow the same procedure with "E" to "E" for E Phrygian, "F" to "F" for F Lydian, and so on. You have now experienced all the modes of the C major parent scale.

C major parent scale

D Dorian mode on "2" of the parent C major scale Dm E Phrygian mode on "2" of the parent C major scale Em

F Lydian mode on "4" of the parent C major scale F G Mixolydian mode on "5" of the parent C major scale G

A Aeolian mode on "6" of the parent C major scale Am B Locrian mode on "7" of the parent C major scale Bdim.

The image shows four rows of musical notation. Each row represents a mode of the C major scale. The first row is the C major parent scale. The second row shows the D Dorian mode (D-F-A triad), E Phrygian mode (E-G-B triad), and F Lydian mode (F-A-C triad). The third row shows the G Mixolydian mode (G-B-D triad). The fourth row shows the A Aeolian mode (A-C-E triad) and the B Locrian mode (B-D-F triad). Each mode is shown with a scale run on a treble clef staff and a corresponding guitar fretboard diagram on a six-string staff below it. The fretboard diagrams use numbers 1-8 to indicate fingerings on the strings.

SPONTANEOUS MELODY AND JAZZ ARPEGGIOS

Sing As You Play Pentatonic

Practice singing as you play minor pentatonic on the first four strings until you can only gesture the notes (finger the notes without actually sounding them in air guitar fashion) and sing the right notes. Make sure you are singing the same pitch you are playing. Gradually play the notes softer and mute them until you are only gesturing them, vocally predicting their sound. Experiment and let your imagination tell you which notes to choose to elaborate the two bar melodic rhythm.

Learn the Jazz Arpeggios for Each Chord

In the [Default Major Scale-Tone Jazz Chords And Arpeggios](#) section of the Default Scales, Arpeggios and Chords chapter, memorize [IIm15 and V13 arpeggios in five octave shapes](#). IIm15 (two minor fifteenth, a hypothetical chord) is most important.

As you ascend each IIm15 arpeggio, the third note is the root of a VIm11 arpeggio. So, by omitting the two lowest tones of IIm15, you have IIm11.

vVIm and I type arpeggios are very interchangeable. Most importantly, learn VIm11 and use it as a basis of to establish the minor key on VI or the major key on I. IIm and IV type arpeggios are very interchangeable also, so next learn IIm15 and use it on IIm type and IV type chords; IIm type arpeggios are largely usable on V type chords, but make the V sound sound suspended.

Five Modes Based on Each Default Major Scale Fingering

patterns in darkening and brightening

By playing a major scale from any particular numbered tone up and down an octave, a mode is created. "Modus" means "mood" in Greek. From two to two is Dorian, for example. Music is commonly composed in the modes on steps one, two, five and six. In each case, the piece of music is composed in such a manner that it sounds as if the piece would sound complete ending on a chord named after the chosen tone, such as a Dm chord with the C major scale establishing D Dorian.

The modes have various degrees of dark and bright moods. The order of modes in brightening order is 7-3-6-2-5-1-4. You would compare the modes in the same key, so "C", for example is on "7" of one particular parent major scale (Db) would be compared to "C" on "3" of another parent major scale (Ab) and "6" of another (Eb) and so on.

As you progress through the brightening order of modes, some interesting patterns happen. To change each parent major scale to the next in the series, its fourth step would be sharpened. In regard to major scale fingerings (“4/5” is called “5” here), the brightening sequence is 7-3-6-2-5. See [Default Scales, Chord And Arpeggios/The Five Default Major Scale Fingerings](#).

The sequence of major scales for brightening modes is the cycle of fifths: F-C-G-D-A-E-B, or more completely Cb-Gb-Db-Ab-Eb-Bb-F-C-G-D-A-E-B-F#-C#.

In progressing through the darkening order of modes, each parent major scale changes to the next in the series by flattening its seventh step. In regard to major scale fingerings (“4/5” is called “5” here), the darkening sequence is 5-2-6-3-7. The sequence of major scales for darkening modes is the cycle of fourths (fifths in reverse order): C#-F#-B-E-A-D-G-C-F-Bb-Eb-Ab-Db-Gb-Cb.

parallel modes on VI of parent major: VI Aeolian, VI Dorian, VI Mixolydian

Play from the sixth step to the sixth step of a major scale, such as from “G” to “G” in a Bb major scale. This will produce Aeolian mode (G Aeolian on the sixth of Bb major). Play some songs that use that mode.

on the sixth of the parent major scale, change Aeolian to Dorian

In relation to a G major scale, G Aeolian has flat three, flat six and flat seven. In any key, Aeolian has flat three, flat six and flat seven. Dorian has a natural six. In G Aeolian, the flat six is “Eb”. By changing the “Eb” to “E” natural (not flat), the scale is changed to G Dorian.

next, change Dorian to Mixolydian

Compared to “G” major, G Aeolian has b3-b6-b7. G Dorian has b3-b7. G Mixolydian has only flat seven. G Aeolian has its tone center on the sixth of Bb major, which has Bb and Eb, otherwise all natural notes. G Dorian has its tone center on the second step of F major, which has only Bb. G Mixolydian has its tone center on the fifth step of C major, which has no sharps or flats.

parallel modes on I of parent major: I major, I Mixolydian, I Dorian

On the first step of the parent major scale, change major to Mixolydian by flattening the seventh. This would change Bb major (Bb-C-D-Eb-F-G-A-Bb) to Bb Mixolydian (Bb-C-D-Eb-F-G-Ab-Bb), with “Ab” being the flatted seventh.

To further change the parent major scale to Dorian, you would flat the third as well. Bb major is Bb-C-D-Eb-F-G-A-Bb. Bb Mixolydian has a flatted seventh (Ab): Bb-C-D-Eb-F-G-Ab-Bb. Bb Dorian has a flatted seventh (Ab) and a flatted third (Db): Bb-C-Db-Eb-F-G-Ab-Bb.

MASTER SONG LIST

KEY

C major family

order of study: Am in V position, Am and C in VII position, C in V position, Am and C in XII position

A minor (A Aeolian)

PARENT SCALE (S)

C major

TITLE

Summertime
 All Along The Watchtower (Dylan)
 Sunny
 House Of The Rising Sun
 While My Guitar Gently Weeps
 Otherside
 Stolen Dance
 Baja Nights
 Unchain My Heart
 Californication
 Hurricane
 Cowgirl In The Sand
 Hesitation Blues
 Ghost Riders In The Sky
 Walk Don't Run (Johnny A)
 Walk Don't Run (Chet Atkins)
 Still Got The Blues
 Pegao
 Black Orpheus
 On Every Page
 Jam Man
 Topsy in Am
 Kid Charlemagne
 Little Black Submarines
 Moondance
 I Want You
 From The Beginning
 In Memory Of Elizabeth Reed
 John Barleycorn
 Pretzel Logic
 Killing Floor
 Crossroads

A Dorian

G major

A Dorian/A Aeolian

G major/C major

A Dorian/A Mixolydian

major/major

A Mixolydian		Key To The Highway
C major	C major	Life By The Drop
		Johnny B. Goode in A
		Beck's Bolero
		Cocaine blues
		Stand By Me in C
		Imagine
		Wildwood Flower
		Don't Worry, Be Happy
		Last Date
		Heart And Soul
		St. Thomas
		Bell Bottom Blues verse (see A major for chorus)
		Fly Me To The Moon
		Take The "A" Train
C major/Cmajor flat six	C major/Cmajor flat six	Sleepwalk
C Mixolydian/C Dorian	F major/Bb major	C Jam Blues
		From Four Until Late
		Chitlins Con Carne
		Mary Ann
		I'm Tore Down
C Mixolydian/C Dorian/C major	F major/Bb major/C major	Don't Think Twice, It's Alright
		The Preacher in C
C Mixolydian/C Dorian/A Aeolian	F major/Bb major/C major	Can't Buy Me Love
C major/A Major	C major/A major	You Are The Sunshine Of My Life
C major/C Mixolydian/D Aeolian/E Aeolian	C major/Fmajor/F major/G major	Nobody Knows You When You're Down And Out
		Yardbird Suite

Bb major family

order of study: Gm in III position, Gm and Bb in V position, Bb in III position, Gm and Bb in X position

G minor (G Aeolian)	Bb major	Equinox in Gm (originally in Cm)
		I Shot The Sheriff
		Road Song
G Aeolian/G Aeolian b5/G Dorian	Bb major/Bb melodic minor/F major	Only So Much Oil
G Dorian/G Mixolydian	F major/C major	Grinnin' In Your Face
		All Blues

		Stormy Monday
		The Thumb
		Willow Weep For Me
G Dorian/G Mixolydian/Bb Mixolydian	F major/C major/Eb major	Don't Give It Up
Bb Major	Bb major	Autumn Leaves
		I Got Rhythm
		Anthropology
		Flintstones
		One Note Samba
		Stella By Starlight
		Rocket Man
Bb Mixolydian/Bb Dorian	Bb major	Chameleon
		Freddie Freeloader
		Blues By Five
		Sonny Moon For Two
		Tenor Madness
		Straight No Chaser
		One For Daddy 'O
		Gibson Creek Shuffle
		Excuse My Blues
		Everyday I Have The Blues
		Bloomdido
		Blues For Alice

F major family

order of study: Dm and F in V, then X position, then XII position

D minor (D Aeolian)	F major	Sultans Of Swing
		California Dreaming
		Caravan
		Nature Boy
		Night In Tunisia
		Walk Don't Run (Johnny Smith)
D Aeolian/D Aeolian b5	F major/F melodic minor	Pawky
D Dorian	C major	Come Together
D Dorian/D Mixolydian	C major/G major	Someday After A While
F major	F major	The Way You Look Tonight
		Since I Fell For You
		A Foggy Day

F Mixolydian/F Dorian	Bb major/Eb major	Speak Low Have You Met Miss Jones? Witchcraft Georgia On My Mind Scrapple From The Apple The Days Of Wind And Roses Tequila Bags' Groove Au Privave Now's The Time Well You Needn't Billie's Bounce
F Mixolydian/F Dorian/F major	Bb major/Eb major/F major	The Preacher in F

G major family

order of study: Em and G in VII, then XII, then II position

Em minor (E Aeolian)	G major	Paint It Black Me And My Uncle Baja Nights Little Wing Eleanor Rigby Take Five in Em Mediterranean Sundance/Rio Ancho
E Dorian E Dorian/E Aeolian	D major D major/G major	Man Of Constant Sorrow in E Superstition Higher Ground Affirmation Valdez In The Country
E Dorian/E Aeolian/E major E Dorian/E Mixolydian	D major/G major/E major D major/A major	My Favorite Things Boom Boom Hideaway Need Your Love I Saw Her Standing There The Stumble
G major	G major	Hallelujah (capo V)

		All The Things You Are, section C. See Ab major for section A and see Eb major for section B. Revelation (Robben Ford) Do Nothing 'Til You Hear From Me Stormy Weather Beck's Bolero Grinnin' In Your Face All Blues Stormy Monday The Thumb Willow Weep For Me How High The Moon Ornithology
G Mixolydian/G Dorian	C major/F major	
G major/F major/Eb major/G Aeolian	G major/F major/Eb major/Bb major	

Eb major family

order of study: Cm and Eb in VIII, then III, then X position

C minor (C Aeolian)	Eb major	Equinox in Cm Sugar Footprints Mister Magic My Funny Valentine Europa Chopin Waltz, Op. 64 #2 in Cm
C Dorian	Bb major	
C Dorian/C Mixolydian	Bb major/F major	C Jam Blues Chitlins Con Carne Mary Ann I'm Tore Down Blue Moon Four There Will Never Be Another You
Eb major	Eb major	
Eb Mixolydian/Eb Dorian	Ab major/Db major	
Eb major/Ab major	Eb major/Ab major	Misty

Ab major family

order of study: Fm and Ab in I or XIII, then VIII, then III position

F minor (Aeolian)	Ab major	Song For My Father
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F Dorian/F Aeolian	Eb major/Ab major	The Work Song Lullaby Of Birdland Coming Home Baby Afro Blue
F Dorian/F Aeolian b5/F major	Eb major/Ab melodic minor/F major	Canteloupe Island
F Dorian/F Mixolydian	Eb major/Bb major	Tequilla Bags' Groove Au Privave Now's The Time Billie's Bounce
Ab major	Ab major	Killing Me Softly With His Song All The Things You Are, section A. See Eb major for section B and see G major for section C Ceora Donna Lee
Ab Mixolydian/Ab Dorian	Db major/Gb major	

D major family

order of study: Bm and D in II or XIV, then VII, then IX position

B minor (B Aeolian)	D major	Same Old Blues
B Aeolian/B Dorian	D major/A major	Hotel California
B Dorian/B Mixolydian	A major/E major	Red House
D major	D major	Breezin' Spain
D Mixolydian/D Dorian	G major/C major	Badge Someday After A While
D Mixolydian/D Dorian/B Aeolian	G major/C major/D major	The In Crowd

A major family

order of study: F#m and A in II or XIV, then IX, then IV position

F#m minor (Aeolian)	A major	The Way
F# Dorian/F# Mixolydian	E major/B major	
A major	A major	Stand By Me Bell Bottom Blues chorus (see C major for verse) I've Been Loving You Too Long Mister Sandman

A Mixolydian/A Dorian	D major/G major	Killing Floor Crossroads Key To The Highway Life By The Drop Johnny B. Goode in A Need Your Love
A major, A Mixolydian/A Dorian	A major/D major/G major	Mercy, Mercy, Mercy

E major family

order of study: C#m and E in IX, then IV, then XI position

C# minor (C# Aeolian)	E major	All Along The Watchtower
C# Dorian/C# Mixolydian	B major/F# major	
E major	E major	Santeria Under The Bridge (verse and bridge) Isn't She Lovely Monkey Man
E Mixolydian/E Dorian	A major/D major	What'd I Say Boom Boom Hideaway
E major/E Mixolydian/E Dorian	E major/A major/D major	The Stumble

B major family

order of study: G#m and B in VI, then XI, then IV position

G#m minor (G# Aeolian)	B major	
B major	B major	
B Mixolydian/B Dorian	E major/A major	Red House

Db major family

order of study: Bbm and Db in I or XIII, then VI, then VIII position

Bb minor (Bb Aeolian)	Db major	
Bb Dorian/Bb Mixolydian	Ab major/Eb major	
Db major	Db major	
C# Mixolydian/C# Dorian	F# major/B major	

Gb major family

order of study: Ebm and Gb in VI, then I or XIII, then XI position

Eb minor (Bb Aeolian)	Gb major	Take Five in Ebm
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Eb Dorian/Bb Mixolydian	Db major/Eb major
Gb major	Gb major
F# Mixolydian/F# Dorian	B major/E major

F# major family

order of study: D#m and F# in VI, then I or XIII, then XI position

D# minor (Aeolian)	F# major
Eb Dorian/Eb Mixolydian	Db major/Ab major
F# major	F# major
F# Mixolydian/F# Dorian	B major/E major

ORDER OF STUDY FOR EACH MAJOR FAMILY

Examples are given for the C major family below, in parenthesis. For each major scale (C) family, play songs in the order listed below. See [Default Major Scale-Tone Jazz Chords And Arpeggios](#) section of the [Default Scales, Chords and Arpeggios](#) chapter.

- ✦ Play songs in Aeolian (A) relative minor, based on VI_m (A_m) pentatonic and the VI_m11 (A_m11) arpeggio.
- ✦ In the same key as the Aeolian (A), play songs in Dorian (A Dorian), based on minor pentatonic and the VI_m13 arpeggio.
- ✦ In the same key as the Aeolian (A), play songs in Mixolydian (A Mixolydian), based on minor pentatonic with a major third and the VI13 arpeggio.
- ✦ Play songs in major (C major), based on I (C) major pentatonic and the VI_m11 (A_m11) arpeggio (I_ma9/6).
- ✦ In the same key as the major mode (C major), play songs in Mixolydian (C Mixolydian), based on major pentatonic and the I13 (C13) arpeggio.
- ^ In the same key as the major mode (C major), play songs in Dorian (C Dorian).

Relative Major and Minor Scales with Tertian and Pentatonic Subsets

the pentatonic basis

Determine whether you want major or minor pentatonic. Major is happy, minor sad. You will then need to qualify the rest of the seven-tone (heptatonic) scale.

the heptatonic scale elaboration

A parent major scale is the major scale that is being used as a resource to build another scale. Roman numerals (VI and I, etc.) in this discussion refer to the step of the parent major scale on which a mode (such as VI Aeolian) is built.

VI Minor pentatonic may be elaborated to VI Aeolian or VI Dorian. Particularly in blues-based music like rock, blues and jazz, Dorian is typically used as a darkening of Mixolydian in blues, making a major chord sound minor. See [Modes/Modes On I IV V Blues](#). By changing the flat of the minor pentatonic to natural three, you can change the minor pentatonic to dominant 7/11 pentatonic, a subset of Mixolydian mode. This is commonly used in blues, typically preceding three with flat three and including instances of flat three in the phrase to keep it bluesy.

Major (major 6/9) pentatonic can be elaborated to major (Ionian) mode or Mixolydian mode. By flattening the third, it can be changed to minor 6/9 pentatonic, which is a subset of Dorian.

fingering for relative major and minor scales with pentatonic subsets

This shows the layout of the relative major and minor families, starting in two pages with C major and A Aeolian. Notice the option (b3) blues option in dominant 7/11 with Mixolydian.

		minor pentatonic basis			major pentatonic basis		
		Aeolian	Dorian	Mixolydian	major	Mixolydian	Dorian
		minor pentatonic subset	minor pentatonic subset	minor pent. natural 3 subset	major pentatonic subset	I major 6/9 pentatonic subset	major pent. b3 subset
pentatonic fingering 1 subset fingerings	fingering 1						
	parent major scale						
pentatonic fingering 2 subset fingerings							
	parent major scale						
pentatonic fingering 4 subset fingerings	fingering 4						
	parent major scale						

the last column on the right is III Phrygian major

It is the V chord in the key of VI Aeolian. A Aeolian is the key built on the sixth step of the C major scale. Thinking in the key of A Aeolian, III Phrygian major (III of C) is the V chord of A Aeolian.

This complicates the tables a bit, but the III Phrygian major is important to pair with the VI Aeolian as its V chord. Notice the option (b3) blues option in dominant 7/11 with Phrygian major.

		minor pentatonic basis			major pentatonic basis			III Phrygian major (I major #5)
		Aeolian	Dorian	Mixolydian	major	Mixolydian	Dorian	
pentatonic fingering 1 subset fingerings	fingering 1							III 7/11 fingering 3
	parent major scale							I maj #5 fingering 6
pentatonic fingering 2 subset fingerings	fingering 2							III 7/11 fingering 4
	parent major scale							I maj #5 fingering 7
pentatonic fingering 4 subset fingerings	fingering 4							III 7/11 fingering 1
	parent major scale							I maj #5 fingering 3

C MAJOR and A MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	A Aeolian	A Dorian	A Mixolydian	C major	Mixolydian	Dorian	E Phrygian maj.
	A minor 7/11 pentatonic subset	A minor 7/11 pentatonic subset	A dom. 7/11 pentatonic subset	C major 6/9 pentatonic subset	C major 6/9 pentatonic subset	C minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 V	fingering 2 V	fingering 5 IV	fingering 6 V	fingering 3 V	fingering 7 V	C maj #5 F6 IV
pentatonic fingering 1 subsets:	Am711 IV	Am711 IV	A711 III	Cma69 V	Cma69 V	Cm69 V	E7/11 F3 IV
	E form						
	A minor, 2 5(1)4 2	2 5(1)4 6 2	3 6 2	6 2 5(1)3 6	6 2 5(1)3 6	6 2 5(1) 6	5 3
	G form			7 3 6 2 7	7 3 6 2 7	7 3 6 2 7	4 b7(b3)b6(1)4
	C major			1 4 5 1	1 4 b7 5 1	1 4 b7 b3 5 1	3 b2
							5(1)4 b7 5
							b6 b2 (b3)b6
							3
major scales	fingering 7 VII	fingering 3 VII	fingering 6 VII	fingering 7 VII	fingering 5 VII	fingering 2 VIII	C maj #5 F7 VI
pentatonic fingering 2 subsets:	Am711 VII	Am711 VII	A711 VII	Cma69 VII	Cma69 VI	Cm69 VI	E7/11 F4 VI
	D form						
	A minor, 4 b7 b3 b6(1)4	2 5(1)4 6 2	2 5(1)4 6 2	7 3 6 2 7	b7	(b3)	3
		6 2 5	3 6 2 5 3	1 4 5 1	1 4 b7 5 1	1 4 b7 b3 5 1	5(1)4 b7 5
		4 b7 b3(1)4	4 b7(b3)(1)4	2 5(1)4 6 2	2 5(1)4 6 2	2 5(1)4 6 2	b6 b2 (b3)b6
							5(1)3
							b7(b3)b6 b2 4 b7
							(3)
major scales	fingering 3 XII	fingering 6 XII	fing. 1 & 2 X	fingering 3 XII	fingering 7 XII	fingering 5 XII	C maj #5 F3 XI
pentatonic fingering 4 subsets:	Am711 XII	Am711 XII	A711 X	Cma69 XII	Cma69 XII	Cm69 XI	E7/11 F1 XII
	A form						
	A minor, b6 2 5(1) b3 b6	5(1)4 b7 2 5	4 b7(b3)	3 6 2 5 7 3	3 6 2 5 3	b3	1 4 b7(b3) 5(1)
	C form			4 1 4	4 b7 1 4	4 b7 b3(1)4	b2 3 b6 b2
	C major			5(1)4 2 5	5(1)4 b7 2 5	5(1)4 b7 2 5	5(1)4
							(b3)b6 b2 b7(b3)
							3

Songs in A Minor Modes

Sunny chords in Am

bar 1 Am7 V 1 b7 b3 5 C major scale	bar 2 C7 VIII 1 b7 3 5 C Mixolydian	bar 3 Fma7 V 1 3 5 7 C major scale	bar 4 E7 V 1 3 b7 1 C maj. (opt. #5)	bar 5 Am7 V 1 b7 b3 5 C major scale	bar 6 C7 VIII 1 b7 3 5 C Mixolydian	bar 7 Fma7 V 1 3 5 7 (opt. C mel. min.)	bar 8 E7 V 1 3 b7 1 C maj. (opt. #5)
bar 9 Am7 V 1 b7 b3 5 C major scale	bar 10 C7/G III 5 1 5 b7 3 C Mixolydian	bar 11 Fma7 I 1 7 3 5 7 F major scale	bar 12 Bb9#11 V 1 3 b7 2#4 F mel. min.	bar 13 Bm711b5 V 1 b7 b3 4 C maj. (opt. #5)	bar 14 E7 V 1 3 b7 1 C major scale	bar 15 Am7 V 1 b7 b3 5 C major scale	bar 16 E7 V 1 3 b7 1 C maj. (opt. #5)

House Of The Rising Sun chords (jazzy) in Am

(use the last 4 bars as an intro). Base your improv on A minor pentatonic.

bar 1 Am7 V 1 b7 b3 5 C major scale	beat 3 C7 VIII 1 b7 3 5	bar 2 D9 IV 1 3 b7 2	beat 3 F9 VII 1 3 b7 2	bar 3 Am7 V 1 b7 b3 5 C major scale	beat 3 C7 VIII 1 b7 3 5	bar 4 E7#9 VI 1 3 b7 #9	beat 3 E7#9 VI 1 3 b7 #9 C maj. (opt. #5)
bar 5 Am7 V 1 b7 b3 5 C major scale	beat 3 C7 VIII 1 b7 3 5	bar 6 D9 IV 1 3 b7 2	beat 3 F9 VII 1 3 b7 2 (opt. b5)	bar 7 Am7 V 1 b7 b3 5 C major scale	beat 3 E7 V 1 3 b7 1 C maj. (opt. #5)	bar 8 Am7 V 1 b7 b3 5 C major scale	beat 3 C7 VIII 1 b7 3 5
bar 9 D9 IV 1 3 b7 2 C major scale	beat 3 F9 VII 1 3 b7 2 Cmaj (opt. b5)	bar 1 Am7 V 1 b7 b3 5 C major scale	beat 3 E7#9 VI 1 3 b7 #9 C maj. (opt. #5)	bar 7 Am7 V 1 b7 b3 5 C major scale	beat 3 E7#9 VI 1 3 b7 #9 C maj. (opt. #5)		

Summertime chords in Am

Base your improv on A minor pentatonic.

bar 1	beat 3	bar 2	beat 3	bar 3	beat 3	bar 4	beat 3
Am6 IV	E9/B VI	Am7 VII	E9/B VI	Am6 IV	E9/B VI	Am7 VII	E9/B VI
1 6 b3 5	5 3 b7 2	b3 1 5 b7	5 3 b7 2	1 6 b3 5	5 3 b7 2	b3 1 5 b7	5 3 b7 2

C major scale

bar 5	bar 6	beat 3	bar 7	beat 3	bar 8
Dm7 V	F9 VII		E7 V	B7#5 VII	E7 V
1 5 b7 b3 5	1 3 b7 2		1 3 b7 1	1 b7 3 #5	1 3 b7 1

C major scale

C major scale (option #5)

bar 9	beat 3	bar 101	beat 3	bar 11	beat 3	bar 2	beat 3
Am6 IV	E9/B VI	Am7 VII	E9/B VI	Am6 IV	E9/B VI	Am7 VII	D9 IV
1 6 b3 5	5 3 b7 2	b3 1 5 b7	5 3 b7 2	1 6 b3 5	5 3 b7 2	b3 1 5 b7	1 3 b7 2

C major scale

bar 13	beat 3	bar 14	beat 3	bar 15	beat 3	bar 16	beat 3
Cma7 VIII	Am7 V	Dm7 V	E7#9#9 VI	Am6 IV	E9/B VI	Am7 VII	E9/B VI
1 6 b3 5	5 3 b7 2	1 5 b7 b3 5	1 3 b7 #2 #5	1 6 b3 5	5 3 b7 2	b3 1 5 b7	5 3 b7 2

C major scale

C major scale (option #5)

C major scale

Key To The Highway chords in A - see Modes On I IV V Blues

Base your improv on A minor pentatonic. Optionally, use A major pentatonic on A7 and E7 and optionally use E minor pentatonic with a major third on E7.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7-8	beat 3
A7 V	E7 V	D9 IV	D9 IV	A7 V	E7 V	A7 V	E7 V
1 5 b7 3 5 1	1 3 b7 1	1 3 b7 2	1 3 b7 2	1 5 b7 3 5 1	1 3 b7 1	1 5 b7 3 5 1	1 3 b7 1

G major scale

Crossroads chords in A - see Modes On I IV V Blues

Base your improv on A minor pentatonic.

bar 1 A7 V 1 5 b7 3 5 1	bar 2 D9 IV 1 3 b7 2	bar 3 A7 V 1 5 b7 3 5 1	bar 4 A7 V 1 5 b7 3 5 1	bar 5 D9 IV 1 3 b7 2	bar 6 D9 IV 1 3 b7 2	bar 7 A7 V 1 5 b7 3 5 1	bar 8 A7 V 1 5 b7 3 5 1
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G major scale

bar 9 E7 V 1 3 b7 1	bar 10 D9 IV 1 3 b7 2	bar 11 A7 V 1 5 b7 3 5 1	bar 12 A7 V 1 5 b7 3 5 1	beat 3 E7#9 VI 1 3 b7 #9	(end on A7)
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Hesitation Blues chords in Am (blues in C with first four bars Am)

Base your improv on C major pentatonic. Flat the third (use Eb) on the F7 chord.

bar 1 Am V 1 5 1 b3 5 1	beat 3 E7 V 1 3 b7 1	bar 2 Am V 1 5 1 b3 5 1	beat 3 E7 V 1 3 b7 1	bar 3 Am V 1 5 1 b3 5 1	beat 3 E7 V 1 3 b7 1	bar 4 Am V 1 5 1 b3 5 1	beat 3 C7 VIII 1 b7 3 5
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C major scale

bar 5 F7 VI 1 3 b7 1	bar 6 F7 VI 1 3 b7 1	beat 3 F#dim7 VII b5 b3 6 1	bar 7 C7 VIII 1 b7 3 5	bar 8 C7 VIII 1 b7 3 5	bar 9 G7 VIII 1 3 b7 1	bar 10 Dm7 X 1 b7 b3 5	beat 3 G7 VIII 1 3 b7 1
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C major scale

bar 11 C VIII 1 5 1 3 5 1	beat 2 C7 VIII 1 5 3 b7	beat 3 F VIII 1 5 1 3	beat 4 Fm VIII 1 5 1 b3	bar 12 C7 VIII 1 b7 3 5	beat 3 G7 VIII 1 3 b7 1	(end on C7)
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C major scale

Songs In C Major Modes

Life By The Drop chords - see [Modes On I IV V Blues](#)

Base your improv on A minor pentatonic.

bar 1 A I 	bar 2 E I 	bar 3 F#m II 	bar 4 D I 	bar 5 A I 	bar 6 E I 	bar 7 F#m II 	bar 8 D I
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D major scale

G major scale

D major scale

G major scale

bar 9 F#m II 	bar 10 D I 	beat 3 E I 	bar 11 F#m II 	bar 12 D I 	beat 3 E I
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D major scale

G major scale

D major scale

bar 13 F#m II 	bar 14 (2 beats) D7 I 	bar 15 A I 	bar 16 A I
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D major scale

G major scale

D major scale

Don't Worry, Be Happy chords in C - Base your improv on C major pentatonic.

bar 1 C I 	bar 2 C I 	bar 3 Dm I 	bar 4 Dm I 	bar 5 F I 	bar 6 F I 	bar 7 C I 	bar 8 C I
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C major scale

From Four Until Late chords in C - see Modes On I IV V Blues

Base your improv on C major pentatonic. Flat the third (Eb instead of E) during the F and F#dim7.

bar 1 C7 I 1 3 b7 1	bar 2 F I 5 1 3 5	bar 3 C7 I 1 3 b7 1	bar 4 C7 I 1 3 b7 1	bar 5 F I 5 1 3 5	bar 6 F#dim7 II b5 1 b3 6	bar 7 C7 I 1 3 b7 1	bar 8 A7 I 1 5 b7 3 5
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C major scale

bar 9 D7 I 1 3 b7 1	bar 10 G7 III 1 b7 3 5	bar 11 C I 1 3 5 1 3	beat 2 C7 I 1 3 b7 1	beat 3 F I 5 1 3 5	beat 4 Fm I 5 1 b3 5	bar 12 C7 I 1 3 b7 1	beat 3 G7 III 1 b7 3 5
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End on C7.

St. Thomas chords in C - Base your improv on C major pentatonic.

bar 1 C6 VII 1 6 3 5	bar 2 Em7 V 1 b3 b7 b3	beat 3 A7 VI 5 1 3 b7	bar 3 Dm7 X 1 b7 b3 5	beat 3 G7 VIII 1 3 b7 1	beat 4 C6 VII 1 3 b7 1	bar 4 C6 VII 1 3 b7 1	repeat bars 1-4
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C major scale

(opt. C Mixo. #1)

C major scale

bar 9 Em7b5 V 1 b5 b7 b3	beat 3 Bb7 VI 1 b7 3 5	beat 4 A7 V 1 b7 3 5	bar 10 A7 V 1 b7 3 5	bar 11 Dm7 X 1 b7 b3 5	beat 3 G7 VIII 1 3 b7 1	beat 4 C6 VII 1 6 3 5	bar 12 C6 VII 1 6 3 5
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C major scale

F maj. (opt. #5)

C major scale

bar 13 C6 VII 1 6 3 5	beat 3 C7 VIII 1 b7 3 5	bar 14 F6 VII 1 5 6 3	beat 3 F#dim7 VIII 1 b5 6 b3	bar 15 Dm7 X 1 b7 b3 5	beat 3 G7 VIII 1 3 b7 1	beat 4 C6 VII 1 6 3 5	bar 16 C6 VII 1 6 3 5
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C major scale

F maj. (opt. #5)

C Dori. (opt. b5)

C major scale

Don't Think Twice, It's Alright chords in C

Base your improv on C major pentatonic. Flat the third (Eb instead of E) during the F and F#dim7.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
C I	G I	Am I	Am/G I	F I	F I	C I	G I
1 3 5 1 3	1 3 5 1 5 1	1 5 1 b3 5	b7 5 1 3	5 1 3 5	5 1 3 5	1 3 5 1 3	1 3 5 1 5 1

C major scale

bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
C I	G I	Am I	Am/G I	F I	F I	D7 I	G I
1 3 5 1 3	1 3 5 1 5 1	1 5 1 b3 5	b7 5 1 3	5 1 3 5	5 1 3 5	1 5 b7 3	1 3 5 1 5 1

C major scale

bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
C I	C I	C7 I	C7 I	F I	F I	D7 I	D7 I
1 3 5 1 3	1 3 5 1 3	1 3 b7 1	1 3 b7 1	5 1 3 5	5 1 3 5	1 5 b7 3	1 5 b7 3

F major scale

C major scale

bar 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
C I	G/B I	Am I	F I	C I	F I	C I	C I
1 3 5 1 3	3 5 1 5 1	1 5 1 b3 5	5 1 3 5	1 3 5 1 3	5 1 3 5	1 3 5 1 3	1 3 5 1 3

C major scale

End on C.

Bb MAJOR and G MINOR

Fingering With Subsets

	minor pentatonic basis			major pentatonic basis			
	G Aeolian	G Dorian	G Mixolydian	Bb major	Bb Mixolydian	Bb Dorian	D Phryg. major
	G minor 7/11 pentatonic subset	G minor 7/11 pentatonic subset	G dom. 7/11 pentatonic subset	Bb major 6/9 pentatonic subset	Bb major 6/9 pentatonic subset	Bb minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 III	fingering 2 III	fingering 5 II	fingering 6 III	fingering 3 III	fingering 7 III	Bb maj #5 F6 II
pentatonic fingering 1 subsets:	Gm711 II	Gm711 II	G711 I	Bbma69 III	Bbma69 III	Bbm69 III	D7/11 F3 II
E form							
G minor, G form							
Bb major							
major scales	fingering 7 V	fingering 3 V	fingering 6 V	fingering 7 V	fingering 5 V	fingering 2 VI	Bb maj #5 F7 IV
pentatonic fingering 2 subsets:	Gm711 VII	Gm711 VII	G711 VII	Bbma69 V	Bbma69 IV	Bbm69 IV	D7/11 F4 IV
D form							
G minor, E form							
Bb major							
major scales	fingering 3 X	fingering 6 X	fing. 1 & 2 VIII	fingering 3 X	fingering 7 X	fingering 5 XII	Bb maj #5 F3 IX
pentatonic fingering 4 subsets:	Gm711 X	Gm711 X	G711 VIII	Bbma69 X	Bbma69 X	Bbm69 IX	D7/11 F1 X
A form							
G minor, C form							
Bb major							

Songs n G Minor Modes

Equinox chords in Gm Base your improv on G minor pentatonic and Bb major scale.

bars 1-4 Gm7 III 1 b7 b3 5 Bb major	bars 5-6 Cm7 III 1 5 b7 b3 Bb major	bars 7-8 Gm7 III 1 b7 b3 5 Bb major	bar 9 Eb9 V 1 3 b7 2 Bb major b3	bar 10 D7#9 IV 1 3 b7 #9 Bb major	bars 11-12 Gm7 III 1 b7 b3 5 Bb major
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I Shot The Sheriff chords in Gm Base your improv on G minor pentatonic and Bb major scale.

bar 1 Gm III 1 5 1 b3 5 1	bar 2 Cm III 1 5 1 b3 5	bar 3 Gm III 1 5 1 b3 5 1	bar 4 Gm III 1 5 1 b3 5 1	bar 5 Gm III 1 5 1 b3 5 1	bar 6 Cm III 1 5 1 b3 5	bar 7 Gm III 1 5 1 b3 5 1	bar 8 Gm III 1 5 1 b3 5 1
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play the next two bars five times

bar 1 Cm III 1 5 1 b3 5	beat 3 Gm III 1 5 1 b3 5 1	bar 2 Gm III 1 5 1 b3 5 1
--	---	--

copy the six-beat theme by ear from the original recording

Gm III 1 5 1 b3 5 1

let the last note of the theme sustain four beats more

Stormy Monday chords in G (Allman Brothers version) - see [Modes On I IV V Blues](#)

Base improv on G min. pent. and Bb major scale. Use an optional major third (B) during G7, Am7, Bm7.

bar 1 G7 III 1 b7 3 5	bar 2 C9 II 1 3 b7 2	bar 3 G7 III 1 b7 3 5	bar 4 G7 III 1 b7 3 5	bar 5 C9 II 1 3 b7 2	bar 6 C9 II 1 3 b7 2	bar 7 G7 III 1 b7 3 5	beat 3 Am7 V 1 5 1 b3 5 1
bar 8 Bm7 VII 1 b7 b3 5	beat 3 Bb7 III 1 b7 3 5	bar 9 Am7 V 1 5 1 b3 5 1	bar 10 Abma7 IV 1 7 3 5	bar 5 G7 III 1 b7 3 5	beat 3 C9 II 1 3 b7 2	bar 6 G7 III 1 b7 3 5	beat 3 Daug III 1 3 #5 1

Songs in Bb Major Modes

I Got Rhythm, section A chords in Bb Base your improv on Bb major pentatonic.

bar 1	beat 3	bar 2	beat 3	bar 3	beat 3	bar 4	beat 3
Bbma7 VI	Gm7 V	Cm7 VIII	F9 VII	Bbma7 VI	Gm7 V	Cm7 VIII	F9 VII
1 7 3 5	b3 1 5 b7	1 b7 b3 5	1 3 b7 2	1 7 3 5	b3 1 5 b7	1 b7 b3 5	1 3 b7 2

Bb major scale

bar 5	beat 3	bar 6	beat 3	bar 7	beat 2	bar 8	beat 3	bar 9	beat 4
Bbma7 VI	Bb7 VI	Eb6 V	Edim7 VI	Dm7 X	G9 IX	Cm7 VIII	F9 VII		
1 7 3 5	1 b7 3 5	1 5 6 3	1 b5 6 b3	1 b7 b3 5	1 3 b7 2	1 b7 b3 5	1 3 b7 2		

Bb major scale

Bb Mixolydian

Bb major scale

Bb major scale

bar 8

Bbma7 VI

1 7 3 5

Bb major scale

I Got Rhythm, section B chords in Bb

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Am7 X	D7 X	Dm7 X	G7 VIII	Gm7 VIII	C7 VIII	Cm7 X	F9 VII
1 3 b7 1	1 b7 3 5	1 b7 b3 5	1 3 b7 1	1 3 b7 1	1 b7 3 5	1 b7 b3 5	1 3 b7 2

G major scale

C major scale

F major scale

Bb major scale

repeat bars 1-6 of section A

I Got Rhythm chords in Bb, ending chords (end of last section A)

bar 7	bar 8	bar 9	beat 3	bar 10
Bbma7 VI	G7 IV	Cm7 X	F9 VII	Bbma7 VI
1 7 3 5	5 1 3 b7	1 b7 b3 5	1 3 b7 2	1 7 3 5

Bb major scale

Bb Mixo. #1

Bb major scale

Autumn Leaves chords in Bb

Base your improv on Bb major pentatonic. To darken the mood, think of it as Gm pentatonic.

bar 1 Cm7 VIII 1 b7 b3 5	bar 2 F9 VII 1 3 b7 2	bar 3 Bbma7 VI 1 7 3 5	bar 4 Gm7 V b3 1 5 b7	bar 5 Am7b5 V b5 1 b3 b7	bar 6 D7 V 1 5 b7 3	bar 7 Gm III 1 5 1 b3 5 1	bar 8 Gm III 1 5 1 b3 5 1
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Bb major

Bb major (opt. #5)

Bb major

repeat bars 1-8 for 9-16

bar 17 Am7b5 V b5 1 b3 b7	bar 18 D7 V 1 5 b7 3	bar 19 Gm III 1 5 1 b3 5 1	bar 20 Gm III 1 5 1 b3 5 1	bar 21 Cm7 VIII 1 b7 b3 5	bar 22 F9 VII 1 3 b7 2	bar 23 Bbma7 VI 1 7 3 5	bar 24 Ebma7 VI 1 5 7 3
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Bb major (opt. #5)

Bb major

bar 25 Am7b5 V b5 1 b3 b7	bar 26 D7 V 1 5 b7 3	bar 27 Gm7 III 1 b7 b3 5	bar 28 Gm7 III 1 b7 b3 5	bar 29 Cm7 VIII 1 b7 b3 5	bar 30 F9 VII 1 3 b7 2	bar 31 Bbma7 VI 1 7 3 5	bar 32 Ebma7 VI 1 5 7 3
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Bb major (opt. #5)

Bb major

bar 25 Cm7 VIII 1 b7 b3 5	bar 26 F9 VII 1 3 b7 2	bar 27 Gm7 X 1 5 b7 b3	beat 3 Gb7 IX 1 5 b7 3	bar 28 Fm7 VIII 1 5 b7 b3	beat 3 E7 VI 1 5 b7 3	bar 29 Am7b5 V b5 1 b3 b7	bar 30 D7 V 1 5 b7 3
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Ab major

Bb major (opt. #5)

bar 25 Gm7 III 1 b7 b3 5	bar 26 Gm7 III 1 b7 b3 5
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Bb major

end on Gm7

F MAJOR and D MINOR

Fingering With Subsets

	minor pentatonic basis			major pentatonic basis			
	D Aeolian	D Dorian	D Mixolydian	F major	F Mixolydian	F Dorian	A Phrygian maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 X	fingering 2 X	fingering 5 IX	fingering 6 X	fingering 3 X	fingering 7 X	F maj #5 F6 IX
pentatonic fingering 1 subsets:	Dm711 IX	Dm711 IX	D711 VIII	Fma69 X	Fma69 X	Fm69 X	A7/11 F3 IX
E form							
D minor,							
G form							
F major							
major scales	fingering 7 XII	fingering 3 XII	fingering 6 XII	fingering 7 XII	fingering 5 XII	fingering 2 XIII	F maj #5 F7 XI
pentatonic fingering 2 subsets:	Dm711 XII	Dm711 XII	D711 XII	Fma69 XII	Fma69 XI	Fm69 XI	A7/11 F4 XI
D form							
D minor,							
E form							
F major							
major scales	fingering 3 V	fingering 6 V	fing. 1 & 2 III	fingering 3 V	fingering 7 V	fingering 5 IV	F maj #5 F3 IV
pentatonic fingering 4 subsets:	Dm711 V	Dm711 V	D711 III	Fma69 V	Fma69 V	Fm69 IV	A7/11 F1 V
A form							
D minor,							
C form							
F major							

Songs in D Minor Modes

Sultans Of Swing chords In Dm Base your improv on D minor pentatonic.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Dm	C Bb	A	A	Dm	C Bb	A	A
F major scale		F major (opt. #5)	F major scale	F major scale		F major (opt. #5)	
bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
F	F	C	C	Bb	Bb	Dm	Dm Bb
F major scale	F major scale				F major scale		
bar 17	bar 18	bar 19	bar 20	bar 21	"3 and" bar 22	bar 23	bar 24
C	C Bb	C	C	Dm	C Bb	C	C
F major scale					F major scale		
bar 25	"3 and" bar 26	bar 27	bar 28	end on Dm			
Dm	C Bb	C	C				
	F major scale						

Caravan chords in Dm Base your improv on D minor pentatonic, except section B.

section A

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
A Bb	A Bb	A Bb	A Bb	A Bb	A Bb	A Bb	A Bb
F major (opt. #5)							
bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
A Bb	A Bb	A Bb	A Bb	Dm	Dm	Dm	Dm
F major (opt. #5)				F major			

section B

bars 1-4	bars 5-8	bars 9-12	bar 13	bar 14	bar 15	bar 16
F7	Bb7	Eb7	Ab6	Ab6	G7#9b5	Db7
Bb major	Eb major	Ab major				Ab major b3

Songs in F Major Modes

Au Privave chords or Now's The Time chords in F - see [Modes On I IV V Blues](#)

Base your improv on F minor pentatonic or F major pentatonic. When using F major pentatonic on Bb7 or Bdim7, it should have a flatted third (Ab).

bar 1	bar 2	bars 3	bar 4	bar 5	bar 6	bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
F7	Bb7	F7	F7	Bb7	Bdim7	F7	Am7 D7	Gm7	C7	Am7 D7	Gm7 C7
Bb maj. scale	Eb maj. scale	Bb maj. scale		Eb maj. scale		Bb maj. scale	F major scale				

The Preacher chords in F - see [Modes On I IV V Blues](#)

Base your improv on F minor pentatonic or F major pentatonic. When using F major pentatonic on Bb7 or Bdim7, it should have a flatted third (Ab).

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
F6	F6	Bb9 B°7	F6	F6	F6	G7	C7
Bb major scale		Eb ma scale		Bb major scale		F major scale	

bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 6	bar 7	bar 8
F6	F6	Bb9	Bdim7	F6	F6	F6	G7	C7
Bb major scale		Eb major scale		Bb major scale		F major scale		

The Way You Look Tonight chords in F

section A

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Fma7	Dm7	Gm7	C7	Fma7	D7	Gm7	C7
F major scale							

bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Cm7	F7	Bbma7	Gm7 C7	Fma7 D7	Gm7 C7	Fma7 D7	Gm7 C7
Bb major scale				F major scale			

repeat bars 1-14 for 15-30	bar 3	bar 4
	Bbm7	Eb7

section B

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Abma7	F7	Bbm7	Eb7	Abma7	Fm7	Bbm7	Eb7

Ab major scale Ab maj (opt. #5) Ab major scale

bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Abma7	F7	Bbm7	Eb7	Abma7	Dbma7	Gm7	C7

F major scale Ab maj (opt. #5) Ab major scale F major scale

repeat section A bars 1-16, end on Fma7

Have You Meet Miss Jones? chords i n F

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Fma7	D7	Gm7	C7	Am7	Dm7	Gm7	C7

F major scale Bb major scale F major scale

bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Fma7	D7	Gm7	C7	Am7	Dm7	Cm7	F7

F major scale Bb major scale F major scale Bb major scale

bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Bbma7	Abm7 Db7	Gbma7	Em7 A7	Dma7	Abm7 Db7	Gbma7	Gm7 C7

Bb major scale Gb major scale D major scale Gb major scale F major scale

bar 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Fma7	D7	Gm7	C7	Am7	Dm7	Fma7	Fma7

F major scale Bb major scale F major scale F major scale

G MAJOR and E MINOR

Fingering With Subsets

	minor pentatonic basis			major pentatonic basis			
	E Aeolian	E Dorian	E Mixolydian	G major	G Mixolydian	G Dorian	B Phrygian maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 XII	fingering 2 XII	fingering 5 XI	fingering 6 XII	fingering 3 XII	fingering 7 XII	G maj #5 F6 XI
pentatonic fingering 1 subsets: E form E minor, G form G major	Em711 XI 	Em711 XI 	E711 X 	Gma69 XII 	Gma69 XII 	Gm69 XII 	B7/11 F3 XI
major scales	fingering 7 II	fingering 3 II	fingering 6 II	fingering 7 II	fingering 5 II	fingering 2 III	G maj #5 F7 I
pentatonic fingering 2 subsets: D form E minor, E form G major	Em711 II 	Em711 II 	E711 II 	Gma69 II 	Gma69 I 	Gm69 I 	B7/11 F4 I
major scales	fingering 3 VII	fingering 6 VII	fing. 1 & 2 V	fingering 3 VII	fingering 7 VII	fingering 5 VI	G maj #5 F3 VI
pentatonic fingering 4 subsets: A form E minor, C form G major	Em711 VII 	Em711 VII 	E711 V 	Gma69 VII 	Gma69 VII 	Gm69 VI 	B7/11 F1 VII

Songs in E Minor Modes

Little Wing chords in Em

Base your improv on E minor pentatonic.

bar 1 4/4	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8 2/4
Em	G	Am	Em	Bm	Am C	G F	C
G major scale						F major scale	

bars 9 4/4	bar 10	end on Em
D	D	
G major scale		

Paint It Black chords in Em

Base your improv on E minor pentatonic and G major scale.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Em	B7	Em	B7	Em	B7	Em	B7
bar 9	bar 10	bar 11	bar 13	bar 13	bar 14	bar 15	bar 16
Em D	G D	Em	Em	Em D	G D	A	B7

Eleanor Rigby chords in Em

Base your improv on E minor pentatonic and G major scale.

Play each section twice.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
C VIII	Cma7#11 VII	Em7 VII	Em7 VII	C VIII	Cma7#11 VII	Em7 VII	Em7 VII
1 5 1 3 5	1 3 7 2 #4	1 5 b7 b3 5	1 5 b7 b3 5	1 5 1 3 5	1 3 7 2 #4	1 5 b7 b3 5	1 5 b7 b3 5

bar 1	bar 2	beat 3 (and of 2)	bar 3 (and of 4)	beat 3 (and of 2)	bar 4	bar 5	beat 3 (and of 2)
Em VII	Em VII	Em7/D VIII	Em6/C# VIII	Em/B VII	Cma7 V	Cma7 V	Em VII
1 5 1 b3	1 5 1 b3	b7 5 1 b3	6 5 1 b3	5 1 5 1 b3	1 7 3 5	1 7 3 5	1 5 1 b3

bar 1	bar 2	bar 3	bar 4
Em11 VII	Em6 VI	Cma7/E VIII	Em VII
1 5 b7 4	1 5 6 b3	3 7 1 5	1 5 1 b3

Songs in G Major Modes

Stormy Weather chords in G

bars 1 bar 2 bar 3 bar 4 bar 5 bar 6 bar 7 bar 8
 Gma7 G#°7 Am7 D7 Gma7 G#°7 Am7 D7 Gma7 G#°7 Am7 D7#5 Gma7 E7#9 Am7 D7

G major scale

bars 9 bar 10 bar 11 bar 12 bar 13 bar 14 bar 15 bar 16
 Gma7 G#°7 Am7 D7 Gma7 G#°7 Am7 D7 Gma7 G#°7 Am7 D7#5 Gma7 C9 Bm7 G#°7

G major scale

bar 17 bar 18
 Am7 D7#5 G6 G7

section B. Begin improv with G major pentatonic with b3 (Bb).

bars 1 bar 2 bar 3 bar 4 bar 5 bar 6 bar 7 bar 8
 C6 C#°7 G6/D G7 C6 C#°7 G6/D G7 C6 C#°7 G6/D E7 G6/D D#°7 E7#9 Am7 D7
 C major scale G maj. scale

repeat bars 9-18 of section A. end at the beginning of bar 18.

Willow Weep For Me chords in G - see [Modes On I IV V Blues](#)

bars 1 bar 2 bar 3 bar 4 bar 5 bar 6 bar 7 bar 8
 G6 C9 G6 C9 Gma7 Am7 D7 G6 Am7 Bb°7 G6/B C9 Am7b5 D7 G6 C7 G6 D7#5

G major scale (opt. b3, opt. b7)

bars 9 bar 10 bar 11 bar 12 bar 13 bar 14 bar 15 bar 16
 G6 C9 G6 C9 Gma7 Am7 D7 G6 Am7 Bb°7 G6/B C9 Am7b5 D7 G6 C7 G6 Dm7 G7

G major scale (opt. b3)

bars 17 bar 18 bar 19 bar 20 bar 21 bar 22 bar 23 bar 24
 Cm Cm6 Gm G7 Cm7 Bb7 Ab7 G7 Cm Cm6 Gm G7 Cm7 Bb7 Ab7 Am7 D7#5

G major scale with b3 (opt. b7)

repeat section A, end on G6

Eb MAJOR and C MINOR

Fingering with Subsets

minor pentatonic basis			major pentatonic basis				
C Aeolian	C Dorian	C Mixolydian	Eb major	Eb Mixolydian	Eb Dorian	G Phrygian maj.	
VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset	
major scales	fingering 6 VIII	fingering 2 VIII	fingering 5 VIII	fingering 6 VIII	fingering 3 VIII	fingering 7 VIII	Eb maj #5 F6 VII
pentatonic fingering 1 subsets:	Cm711 VII	Cm711 VII	C711 VI	Ebma69 VIII	Ebma69 VIII	Ebm69 VIII	G7/11 F3 VII
E form							
C minor,							
G form							
Eb major							
major scales	fingering 7 X	fingering 3 X	fingering 6 X	fingering 7 X	fingering 5 X	fingering 2 XI	Eb maj #5 F7 IX
pentatonic fingering 2 subsets:	Cm711 X	Cm711 X	C711 X	Ebma69 X	Ebma69 IX	Ebm69 IX	G7/11 F4 IX
D form							
C minor,							
E form							
Eb major							
major scales	fingering 3 III	fingering 6 III	fing. 1 & 2 I	fingering 3 III	fingering 7 III	fingering 5 II	Eb maj #5 F3 II
pentatonic fingering 4 subsets:	Cm711 III	Cm711 III	C711 I	Ebma69 III	Ebma69 III	Ebm69 II	G7/11 F1 III
A form							
C minor,							
C form							
Eb major							

Songs in C Minor Modes

Equinox chords in Cm Base your improv on C minor pentatonic and Eb major scale.

bars 1-4	bars 5-6	bars 7-8	bar 9	bar 10	bars 11-12
Cm7 VIII	Fm7 VIII	Cm7 VIII	Ab9 X	G7#9 IX	Cm7 VIII

Sugar chords in Cm Base your improv on C minor pentatonic.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Cm7	Dm7b5 G7#5	Cm7	G7#5	Cm7	Cm7	Dm7b5	G7#5
Eb major scale	(opt. #5)	Eb major scale	(opt. #5)	Eb major scale			(opt. #5)
bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Cm7	Gb7	Fm7	Eb7	Dm7b5	G7#5	Ab7	G7#5
Eb major scale	Db maj. b3	Eb major scale	(opt. b3)		(opt. #5)	Eb major b3	Eb maj. (opt. #5)
repeat bars 1-14 with this alternate ending		bar 15	bar 16				
		Cm7	Cm7				
		Eb major scale					

Songs in Eb Major Modes

There Will Never Be Another You chords in Eb Eb major pent., except Ab ma. pent. bars 9-10.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Ebma7	Ebma7	Dm7b5	G7#5	Cm7	Cm7	Bbm9	Eb13
Eb major scale			(opt. #5)	Eb major scale		Ab major	
bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Abma7	Db9#11	Ebma7	Cm7	F9	F9	Fm7	Bb7
Ab major scale	Ab maj. b3	Eb major scale		Bb major scale		Eb major scale	
bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Ebma7	Ebma7	Dm7b5	G7#5	Cm7	Cm7	Bbm9	Eb13
Eb major scale			(opt. #5)	Eb major scale		Ab major	
bar 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Abma7	Db9#11	Ebma7	F13	Eb6 Ab9	Gm7 C7	Fm7 Bb7	Eb6
Ab major scale	Ab maj. b3	Eb major scale	Eb Mixo. #1	Eb major scale			

Ab MAJOR and F MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	F Aeolian	F Dorian	F Mixolydian	Ab major	Ab Mixolydian	Ab Dorian	C Phrygian maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 XIII	fingering 2 XIII	fingering 5 XII	fingering 6 XIII	fingering 3 XIII	fingering 7 XIII	Ab maj #5 F6 XII
pentatonic fingering 1 subsets:	Fm711 XII	Fm711 XII	F711 XI	Abma69 XIII	Abma69 XIII	Abm69 XIII	C7/11 F3 XII
E form							
F minor,							
G form							
Ab major							
major scales	fingering 7 III	fingering 3 III	fingering 6 III	fingering 7 III	fingering 5 III	fingering 2 III	Ab maj #5 F7 II
pentatonic fingering 2 subsets:	Fm711 III	Fm711 III	F711 III	Abma69 III	Abma69 II	Abm69 II	C7/11 F4 II
D form							
F minor,							
E form							
Ab major							
major scales	fingering 3 VIII	fingering 6 VIII	fing. 1 & 2 VI	fingering 3 VIII	fingering 7 VIII	fingering 5 IX	Ab maj #5 F3 VII
pentatonic fingering 4 subsets:	Fm711 VIII	Fm711 VIII	F711 VI	Abma69 VIII	Abma69 VIII	Abm69 VII	C7/11 F1 VIII
A form							
F minor,							
C form							
Ab major							

Songs in F Minor Modes

Song For My Father chords in Fm

Base your improv on F minor pentatonic.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Fm9	Fm9	Eb9	Eb9	Db9	C7sus4	Fm9	Fm9
Ab major scale				Ab maj, b3		Ab major	

repeat bars 1-8 for 9-16

bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Eb9	Eb9	Fm9	Fm9	Db9	C7sus4	Fm9	Fm9
Ab major scale	Ab maj, b3	Eb major scale	Eb Mixo. #1	Ab maj, b3		Ab major	

repeat bars 1-8

Afro Blue chords in Fm (3/4 time, or every two bars as 6/8)

Base your improv on F minor pentatonic.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Fm7	Gm7	AbΔ7 Gm7	Fm7	Fm7	Gm7	AbΔ7 Gm7	Fm7
Ab major scale							

bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Eb	Eb	Db Eb	Fm7	Eb	Eb	Db Eb	Fm7
Ab major scale							

Bags' chords in F (3/4 time, or every two bars as 6/8) - see [Modes On I IV V Blues](#)

Base your improv on F minor pentatonic.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
F7	Bb7 B°7	F7	F7	Bb7	Bb7 B°7	F7	F7 D7
Bb major scale (optional b7: Ab)							
bar 9	bar 10	bar 11	bar 12	end on F7			
Gm7	C7	F7 D7	Gm7 C7				

Songs in Ab Major Modes

Killing Me Softly With His Song chords in Ab

Base your improv on Ab major pentatonic (Fm to darken), except Gb major pentatonic on Gbma7.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Bbm7	Eb9	Ab	Dbma7	Bbm7	Eb9	Fm7	Fm7
Ab major scale							
bar 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Bbm7	Eb9	Ab	C7	Fm7	Bbm7	Eb	Ab
Ab major scale			Ab maj. (opt. #5)	Ab major scale			
bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Fm	Bb/D	Eb	Db	Ab	Db	Gbma7	Gbma7
Ab major scale	Eb major	Ab major scale					
bar 25	bar 26						
F	F						
Db major scale with #5 (A)							

Donna Lee chords in Ab

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Abma7	F7	Bb7	Bb7	Bbm7	Eb7	Abma7	Ebm7 Ab7
Ab major scale		Eb major scale		Ab major scale		Db major scale	
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Dbma7	Gb7	Abma7	F7	Bb7	Bb7	Bbm7	Eb7
Db major scale	B major scale	Ab major scale		Eb major scale		Ab major scale	
bars 17	bar 19	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Abma7	F7	Bb7	Bb7	Gm7b5	C7	Fm	C7
Ab major scale		Eb major scale		Eb major scale			
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Fm	C7	Fm	Bdim7	Cm7 F7	Bbm7 Eb7	Abma7	Bbm7 Eb7
Ab major scale			Eb major scale	Bb major scale	Ab major scale		

D MAJOR and B MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	B Aeolian	B Dorian	B Mixolydian	D major	D Mixolydian	D Dorian	F# Phryg. maj.
	B minor 7/11 pentatonic subset	B minor 7/11 pentatonic subset	B dom. 7/11 pentatonic subset	D major 6/9 pentatonic subset	D major 6/9 pentatonic subset	D minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 VII 	fingering 2 VII 	fingering 5 VII 	fingering 6 VII 	fingering 3 VII 	fingering 7 VII 	D maj #5 F6 VI
pentatonic fingering 1 subsets: E form B minor, G form D major	Bm711 VI 	Bm711 VI 	B711 V 	Dma69 VII 	Dma69 VII 	Dm69 VII 	F#7/11 F3 VI
major scales	fingering 7 IX 	fingering 3 IX 	fingering 6 IX 	fingering 7 IX 	fingering 5 IX 	fingering 2 X 	D maj #5 F7 VIII
pentatonic fingering 2 subsets: D form B minor, E form D major	Bm711 IX 	Bm711 IX 	B711 IX 	Dma69 IX 	Dma69 VIII 	Dm69 VIII 	F#7/11 F4 VIII
major scales	fingering 3 II 	fingering 6 II 	fing. 1 & 2 II 	fingering 3 II 	fingering 7 II 	fingering 5 I 	D maj #5 F3 I
pentatonic fingering 4 subsets: A form B minor, C form D major	Bm711 II 	Bm711 II 	B711 II 	Dma69 II 	Dma69 II 	Dm69 I 	F#7/11 F1 II

Songs in B Minor Modes

Same Old Blues chords in B minor - see [Modes](#) (related to D major)

bar 1	beat 3	bar 2		bar 3	beat 3	bar 4	beat 3	beat 4
D	F#7	Bm7		D	F#7	Bm7	Am7	D7
G major				D maj			G major	
bar 5	beat 3	bar 6	beat 2	beat 3	bar 7	beat 3	bar 8	beat 3
G	G#°7	D7	C7/A	B7	Em7	A7	D	A7
G major					D major			

Songs in D Major Modes

Breezin' chords in D major

bar 1	bar 1	bar 3	bar 4
Dma7	Bm7	Em7	A9sus4
D major			

Someday After A While chords in D major - see [Modes On I IV V Blues](#)

bar 1		bar 2		bar 3		bar 4		
D7		D7		G		G#°7		
G major				C major				
bar 5	beat 3	bar 6	beat 3	bar 7	beat 3	beat 4	bar 8	beat 3
D7	B7	Em7	A7	D7	G7	G#°7	D7	A7
G major					C major		G major	D msjot

The In Crowd chords in D - see [Modes On I IV V Blues](#)

bars 1-8	bars 9-12	bar 13-16	bar 17-18	bars 19-20	bars 21-22	bars 23-24	bars 25-26
D7	G7	D7	F#7	Bm7	E7	A	C
G major scale	D major scale	G major scale	D major scale		A major scale	D major scale	G major scale

A MAJOR and F# MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	F# Aeolian	F# Dorian	F# Mixolydian	A major	A Mixolydian	A Dorian	C# Phryg. maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 II	fingering 2 II	fingering 5 I	fingering 6 II	fingering 3 II	fingering 7 XIII	A maj #5 F6 I
pentatonic fingering 1 subsets:	F#m711 I	F#m711 I	F#711 I	Ama69 II	Ama69 II	Am69 II	C#7/11 F3 I
E form							
F# minor, G form							
A major							
major scales	fingering 7 IV	fingering 3 II	fingering 6 IV	fingering 7 IV	fingering 5 IV	fingering 2 II	A maj #5 F7 III
pentatonic fingering 2 subsets:	F#m711 IV	F#m711 II	F#711 IV	Ama69 IV	Ama69 III	Am69 III	C#7/11 F4 III
D form							
F# minor, E form							
A major							
major scales	fingering 3 IX	fingering 6 IX	fing. 1 & 2 VII	fingering 3 IX	fingering 7 IX	fingering 5 IX	A maj #5 F3 VIII
pentatonic fingering 4 subsets:	F#m711 IX	F#m711 IX	F#711 VII	Ama69 IX	Ama69 IX	Am69 VIII	C#7/11 F1 IX
A form							
F# minor, C form							
A major							

Songs in A Major Modes

Stand By Me chords in A major

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
A		F#m7		D	E	A	
A major							

Crossroads chords in A major

Key to the Highway chords in A major

E MAJOR and C# MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	C# Aeolian	C# Dorian	C# Mixolydian	E major	E Mixolydian	E Dorian	G# Phry. maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 IX	fingering 2 IX	fingering 5 IX	fingering 6 IX	fingering 3 IX	fingering 7 IX	maj #5 F6 VIII
pentatonic fingering 1 subsets:	C#m711 VIII	C#m711 VIII	C#711 VII	Ema69 IX	Ema69 IX	Em69 IX	G#7/11 F3 VIII
	E form						
	C# minor,						
	G form						
	E major						
major scales	fingering 7 XI	fingering 3 XI	fingering 6 XI	fingering 7 XI	fingering 5 XI	fingering 2 XII	maj #5 F7 X
pentatonic fingering 2 subsets:	C#m711 XI	C#m711 XI	C#711 XI	Ema69 XI	Ema69 X	Em69 X	G#7/11 F4 X
	D form						
	C# minor,						
	E form						
	E major						
major scales	fingering 3 IV	fingering 6 IV	fing. 1 & 2 II	fingering 3 IV	fingering 7 IV	fingering 5 III	maj #5 F3 III
pentatonic fingering 4 subsets:	C#m711 IV	C#m711 IV	C#711 II	Ema69 IV	Ema69 IV	Em69 III	G#7/11 F1 IV
	A form						
	C# minor,						
	C form						
	E major						

Songs in C# Minor Modes

All Along The Watchtower chords in C# minor

Base your improv on C# minor pentatonic. Optionally, add a "2" (D#). Elaborate with the E major scale.

bar 1	beat 3	bar 2	beat 3
C#m	B	A	B

Songs in E Major Modes

Santeria chords in E major - base your improv on E major pentatonic and E major scale.

Section A

bar 1	bar 2	bar 3	bar 4
E	G#	C#m	B7
E major	E major sharp 5	R major	

Section B

bars, 1,3,5	beat 3	bars	beat 2	beat 3	bar 7	beat 3
A	B	E	D#m	C#m	A	B
E major						

Isn't She Lovely chords in E major - base your improv on E major pentatonic and E major scale.

bars 1, 5	bars 2, 6	bars 3, 7	bars 4, 8	bar 9	bar 10	bar 11	bar 12	bars 13-14	bars 15-16
C#m9	F#7	B7sus4	Emaj7	A	G#7	F#7	C#m7	B7sus4	Emaj7
E major					E ma. #5		E major		

Hideaway chords in E major - see [Modes On I IV V Blues](#)

Base your improv on E major and E minor pentatonic. Be sure to use either E major pentatonic with a flatted third or E minor pentatonic on A7. E minor pentatonic on E7 and B7 is bluesy.

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
E9 VI	E9 VI	E9 VI	E9 VI	A7 V	A7 V	E9 VI	E9 VI
1 3 b7 2	1 3 b7 2	1 3 b7 2	1 3 b7 2	1 5 b7 3 5 1	1 5 b7 3 5 1	1 3 b7 2	1 3 b7 2
bar 9	bar 10	bar 11	bar 12	beat 3	(end on B7)		
B7 VII	A7 V	E9 VI	E9 VI	B7 VII			
1 5 b7 3 5 1	1 5 b7 3 5 1	1 3 b7 2	1 3 b7 2	1 5 b7 3 5 1			

B MAJOR and G# MINOR

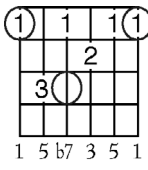
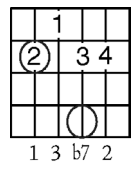
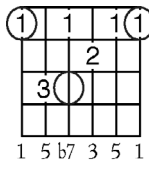
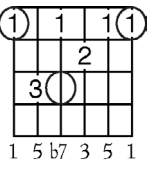
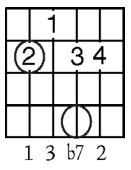
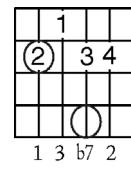
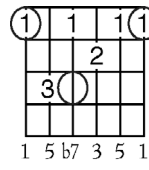
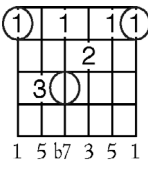
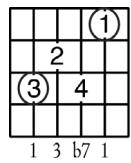
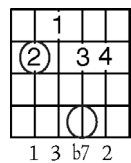
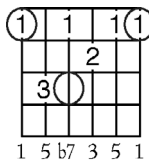
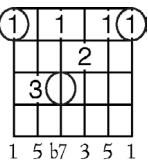
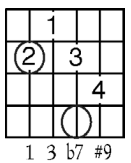
Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	G# Aeolian	G# Dorian	G# Mixolydian	B major	B Mixolydian	B Dorian	D# Phry. major
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 IV	fingering 2 IV	fingering 5 IV	fingering 6 IV	fingering 3 IV	fingering 7 IV	B maj #5 F6 III
pentatonic fingering 1 subsets:	G#m711 III	G#m711 III	G#711 II	Bma69 IV	Bma69 IV	Bm69 IV	D#7/11 F3 III
E form							
G# minor, G form							
B major							
major scales	fingering 7 VI	fingering 3 VI	fingering 6 VI	fingering 7 VI	fingering 5 VI	fingering 2 VI	B maj #5 F7 V
pentatonic fingering 2 subsets:	G#m711 VI	G#m711 VI	G#711 VI	Bma69 VI	Bma69 V	Bm69 V	D#7/11 F4 V
D form							
G# minor, E form							
B major							
major scales	fingering 3 XI	fingering 6 XI	fing. 1 & 2 IX	fingering 3 XI	fingering 7 XI	fingering 5 X	B maj #5 F3 X
pentatonic fingering 4 subsets:	G#m711 XI	G#m711 XI	G#711 IX	Bma69 XI	Bma69 XI	Bm69 X	D#7/11 F1 XI
A form							
G# minor, C form							
B major							

Songs in B Major Modes

Red House chords in B - see Modes On I IV V Blues

Base your improv on B minor pentatonic. Optionally, use B major pentatonic on B7 and F#7 and optionally use F# minor pentatonic with a major third on F#7.

bar 1 B7 VII 	bar 2 E9 VI 	bar 3 B7 VII 	bar 4 B7 VII 	bar 5 E9 VI 	bar 6 E9 VI 	bar 7 B7 VII 	bar 8 B7 VII 
bar 9 F#7 VII 	bar 10 E9 VI 	bar 11 B7 VII 	bar 12 B7 VII 	beat 3 F#-7#9 VI 	(end on B7)		

Db MAJOR and Bb MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	Bb Aeolian	Bb Dorian	Bb Mixolydian	Db major	Db Mixolydian	Db Dorian	F Phryg. maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 VI	fingering 2 VI	fingering 5 VI	fingering 6 VI	fingering 3 VI	fingering 7 VI	Db maj #5 F6 V
pentatonic fingering 1 subsets:	Bbm711 V	Bbm711 V	Bb711 IV	Dbma69 VI	Dbma69 VI	Dbm69 VI	F7/11 F3 V
	E form						
	Bb minor,						
	G form						
	Db major						
major scales	fingering 7 VIII	fingering 3 VIII	fingering 6 VIII	fingering 7 VIII	fingering 5 VIII	fingering 2 IX	Db maj #5 F7 VII
pentatonic fingering 2 subsets:	Bbm711 VIII	Bbm711 VIII	Bb711 VIII	Dbma69 VIII	Dbma69 VII	Dbm69 VII	F7/11 F4 VII
	D form						
	Bb minor,						
	E form						
	Db major						
major scales	fingering 3 XIII	fingering 6 XIII	fing. 1 & 2 XI	fingering 3 XIII	fingering 7 XIII	fingering 5 XII	Db maj #5 F3 XII
pentatonic fingering 4 subsets:	Bbm711 XIII	Bbm711 XIII	Bb711 XI	Dbma69 XIII	Dbma69 XIII	Dbm69 XII	F7/11 F1 XIII
	A form						
	Bb minor,						
	C form						
	Db major						

Gb MAJOR and Eb MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	Eb Aeolian	Eb Dorian	Eb Mixolydian	Gbmajor	Gb Mixolydian	Gb Dorian	Bb Phryg. maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 XI	fingering 2 XI	fingering 5 XI	fingering 6 XI	fingering 3 XI	fingering 7 XI	Gb maj #5 F6 X
pentatonic fingering 1 subsets:	Eb711 X	Eb711 X	Eb711 XI	Gbma69 XI	Gbma69 XI	Gbm69 XI	Bb7/11 F3 X
E form							
Eb minor,							
G form							
Gb major							
major scales	fingering 7 XIII	fingering 3 XIII	fingering 6 XIII	fingering 7 XIII	fingering 5 XIII	fingering 2 XIV	Gb maj #5 F7 XII
pentatonic fingering 2 subsets:	Eb711 XIII	Eb711 XIII	Eb711 XIII	Gbma69 XIII	Gbma69 XII	Gbm69 XII	Bb7/11 F4 XII
D form							
Eb minor,							
E form							
Gb major							
major scales	fingering 3 VI	fingering 6 VI	fing. 1 & 2 IV	fingering 3 VI	fingering 7 VI	fingering 5 V	G maj #5 F3 V
pentatonic fingering 4 subsets:	Eb711 VI	Eb711 VI	Eb711 IV	Gbma69 VI	Gbma69 VI	Gbm69 V	Bb7/11 F1 VI
A form							
Eb minor,							
C form							
Gb major							

F# MAJOR and D# MINOR

Fingering with Subsets

	minor pentatonic basis			major pentatonic basis			
	D# Aeolian	D# Dorian	D# Mixolydian	F# major	F# Mixolydian	F# Dorian	A# Phryg. maj.
	VI minor 7/11 pentatonic subset	VI minor 7/11 pentatonic subset	VI dom. 7/11 pentatonic subset	I major 6/9 pentatonic subset	I major 6/9 pentatonic subset	I minor 6/9 pentatonic subset	III 7/11 pentatonic subset
major scales	fingering 6 XI	fingering 2 XI	fingering 5 XI	fingering 6 XI	fingering 3 XI	fingering 7 XI	F# maj #5 F6 X
pentatonic fingering 1 subsets:	D#m711 X	D#m711 X	D#711 XI	F#ma69 XI	F#ma69 XI	F#m69 XI	A#7/11 F3 X
	E form						
	D# minor,						
	G form						
	F# major						
major scales	fingering 7 XIII	fingering 3 XIII	fingering 6 XIII	fingering 7 XIII	fingering 5 XIII	fingering 2 XIV	F# maj #5 F7 XII
pentatonic fingering 2 subsets:	D#m711 XIII	D#m711 XIII	D#711 XIII	F#ma69 XIII	F#ma69 XII	F#m69 XII	A#7/11 F4 XII
	D form						
	D# minor,						
	E form						
	F# major						
major scales	fingering 3 VI	fingering 6 VI	fing. 1 & 2 IV	fingering 3 VI	fingering 7 VI	fingering 5 V	F# maj #5 F3 V
pentatonic fingering 4 subsets:	D#m711 VI	D#m711 VI	D#711 IV	F#ma69 VI	F#ma69 VI	F#m69 V	A#7/11 F1 VI
	A form						
	D# minor,						
	C form						
	F# major						

SONGS WITH MULTIPLE PARENT MAJOR SCALES

How High The Moon

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Gma7	Gma7	Gm7	C7	Fma7	Fma7	Fm7	Bb7
G major scale		F major scale					Bb major scale
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Ebma7	Am7b5 D7	Gm7	Am7b5 D7	Gma7	Em7	Bm7 Bb7	Am7 D7
G major scale		F major scale		G major scale		Bb major scale	
bar 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Gma7	Gma7	Gm7	C7	Fma7	Fma7	Fm7	Bb7
G major scale		F major scale					Bb major scale
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Ebma7	Am7b5 D7	Gma7	Am7 D7	Bm7 E7	Am7 D7	Gma7	Am7 D7
Eb major scale	Bb. maj. (opt. #5)	G major scale		G major scale		G major scale	

Ornithology chords

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Gma7	Gma7	Gm7	C7	Fma7	Fma7	Fm7	Bb7
G major scale		F major scale					Eb major scale
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Ebma7	Am7b5 D7	Gm7	Am7b5 D7	Bm7	Em7	Am7	D7
Eb major scale	Bb major scale		G major scale				
bars 17	bar 19	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Gma7	Gma7	Gm7	C7	Fma7	Fma7	Fm7	Bb7
G major scale		F major scale					Eb major scale
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Ebma7	Am7b5 D7	Gma7	Am7 D7	Bm7 E7	Am7 D7	G6	Am7 D7
Eb major scale	Bb major scale	G major scale					

Tune Up chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Em7	A7	Dma7	Dma7	Dm7	G7	Cma7	Cma7
D major scale				C major scale			
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Cm7	F7	Bbma7	Gm7	Em7	F7	Bbma7	A7
G major scale		F major scale		D major scale	Bb major scale		D major scale
bars 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Em7	A7	Dma7	Dma7	Dm7	G7	Cma7	Cma7
D major scale				C major scale			
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Cm7	F7	Bbma7	Gm7	Em7	A7	Dma7	Dma7
G major scale		F major scale		D major scale			

Poinciana chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8	
G7sus	G7sus	G7sus	G7sus	G7sus	G7sus	C6	C6	
F major scale						C major scale		
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16	
Cma9	Cma9	Cm7	F7	Bb9sus4	Bb9	C6	C6	
G major scale		Bb major scale		Eb major scale		C major scale		
bars 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24	
Fm9	Fm9	G	Gsus	G	Fm9	Fm9	Dm7	G7
C major scale		Bb major scale		G major scale		C major scale		

repeat bars 1-8

Bluesette chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Bbma7	Bbma7	Am7b5	D7	Gm7	C7	Fm7	Bb7
Bb major scale				F major scale		Eb major scale	
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Ebma7	Ebma7	Ebm7	Ab7	Dbma7	Dbma7	C#m7	F#7
Eb major scale		Db major scale		B major scale			
bars 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Bma7	Bma7	Cm7	F7	Dm7	G7	Cm7	f7
B major scale		Bb major scale		C major scale		Bb major scale	

Afternoon In Paris, bars 1-8 chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Cma7	Cm7 F7	Bbma7	Bbm7 Eb7	Abma7	Dm7 G7	Cma7	Dm7 G7
C major scale	Bb major scale		Ab major scale		C major scale		

All The Things You Are chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Fm7	Bbm7	Eb7	Abma7	Dbma7	Dm7 G7	Cma7	Cma7
Ab major scale					C major scale		
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Cm7	F7	Bb7	Ebma7	Abma7	Am7 D7	Gma7	Gma7
Eb major scale					G major scale		
bars 17	bar 19	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Am7	D7	Gma7	Gma7	F#m7b5	B7	Ema7	C7
G major scale						E major scale	Ab major scale
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Fm7	Bbm7	Eb7	Abma7	Dbma7	Dbm7	Cm7	Bdim7
Ab major scale					Cb major scale	Eb major scale	
bars 31	bar 32	bar 33	bar 34				
Bbm7	Eb7	Abma7	Gm7b5 C7				
Ab major scale							

Yardbird Suite chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
C6	Fm7 Bb7	C7 Bb7	A7	D7	G7	Em7 A7	Dm7 G7
F major	Eb major	F maj. b3	F maj. (opt.#5)	C major scale			
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
C6	Fm7 Bb7	C7 Bb7	A7	D7	G7	C6	F#m7b5 B7b9
Bb major scale	F major scale		Ab major scale	F major scale		G maj. (opt.#5)	
bars 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Em7	F#m7b5 B7b9	Em7	A7	Dm7	Em7b5 B7b9	D7	Dm7 G7
G major	G maj. (opt.#5)	G major scale	F maj. (opt.#5)	F major scale		C major scale	
bars 25	bar 26	bar 27	bar 12	bar 13	bar 14	bar 15	bar 16
C6	Fm7 Bb7	C7 Bb7	A7	D7	G7	C6	F#m7b5 B7b9
Bb major scale	F major scale		Ab major scale	F major scale		G maj. (opt.#5)	

Here's That Rainy Day chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Gma7	Fm7 Bb7	Ebma7	Abma7	Am7	D7	Gma7	Dm7 C7
G major scale	Eb major scale		G major scale			F major scale	
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Cm7	F7	Bbma7	Ebma7	Am7	D7	Gma7 Em7	Am7 D7
F major scale	Bb major scale	F major scale		G major scale			
bars 17	bar 19	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
Gma7	Fm7 Bb7	Ebma7	Abma7	Am7	D7	Gma7	Dm7 C7
G major scale	Eb major scale		G major scale			F major scale	
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Cma7	Am7 D7	Bm7 Em7	A7	Am7	D7	Gma7 Em7	Am7 D7
C major scale	G major scale		D major scale	G major scale			

But Not For Me chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
G7	Gm7 C7	Fma7	D7	G7	Gm7 C7	Fma7	Cm7 F7
C major scale	F major scale			C major scale	F major scale		Bb major scale
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Bbma7	Bbm7 Eb7	Fma7	Dm7	G7	G7	Gm7	C7
Bb major scale	Ab major scale	F major scale		C major scale		F major scale	
bars 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
G7	Gm7 C7	Fma7	D7	G7	Gm7 C7	Fma7	Cm7 F7
C major scale	F major scale			C major scale	F major scale		Bb major scale
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Bbma7	Bbm7 Eb7	Fma7	Dm7	Gm7	C7	F6	F6
Bb major scale	Ab major scale	F major scale					

Stella By Starlight chords

bars 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
Em7b5	A7b9	Cm7	F7	Fm7	Bb7	Eb6/9	Ab13#11
F maj. #5		Bb major scale		Eb major scale			Eb major b3
bars 9	bar 10	bar 11	bar 12	bar 13	bar 14	bar 15	bar 16
Bbma7	Em7b5 A7b9	Dm7	Bbm7 Eb7	Fma7	Gm7 C9	Am7b5	D7b9
Bb major scale	F major scale		Ab major scale	F major scale		Bb major scale (opt. #5)	
bars 17	bar 18	bar 19	bar 20	bar 21	bar 22	bar 23	bar 24
G7b13		Cm7		Ab13#11		Bbma7	
C major b6 scale		Eb major scale		Eb major b3 (target Gm)		Bb major scale	
bars 25	bar 26	bar 27	bar 28	bar 29	bar 30	bar 31	bar 32
Em7b5	A7b9	Dm7b5	G7b9	Gm7	C7	F6	F6
F maj. #5		F major scale					

Scale-Tone Arpeggios & Pentatonics

- **Open Position Major Scales and Triad Arpeggios**
- **Major Scale-Tone Tertian Triad Arpeggios**
- **Major Scale-Tone Tertian Seventh Arpeggios**
- **Major Scale-Tone Tertian Ninth Arpeggios**
- **Major Scale-Tone Full Tertian Arpeggios**
- **Major Scale-Tone Pentatonic Scales**
- **Modal Pentatonic Scales**
- **Building Triad Arcs**
- **Master Scale Patterns**
- **Minor Pentatonic to Five Ninth Arpeggio Types**
(study in order:) minor 9, dominant 9, major 9, 7b9, minor 9b5
- **Major Pentatonic to Two Ninth Arpeggio Types**
(study in order:) major 6, ma7 and dominant 7, major ninth, dominant ninth
- **Stepwise Scale-Tone Seventh and Ninth Arpeggios**
- **Scale-Tone Seventh and Ninth Arpeggios in Fourths**
- **Major, Harmonic Minor and Melodic Minor**

OPEN POSITION SCALES AND TRIAD ARPEGGIOS

C major scale

fingers 3 0 2 3 0 2 0 1 0 2 0 3 2 0 3 2 0 3 1 0 1 3 0 2
 scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 7 6 5 4 3 4 5 6 7

T A B
 3 0 2 3 2 2 0 1 0 2 0 3 2 0 3 2 0 3 1 0 1 3 0 2

fingers 3 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0 2 0 3 2 0 3 2 3
 scale tones 1 2 3 4 5 6 7 1 2 3 4 5 4 3 2 1 7 6 5 4 3 2 1 7 1

T A B
 3 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0 2 0 3 2 0 3 2 3

14 A harmonic minor scale (C major sharp five)

fingers 0 2 3 0 2 3 1 2 0 1 3 0 1 3 4 3
 scale tones 1 2 b3 4 5 b6 7 1 2 b3 4 5 b6 7 1 7

T A B
 0 2 3 0 2 3 1 2 0 1 3 0 1 4 5 4

18

fingers 1 0 3 1 0 2 1 3 2 0 3 2 0 4 1 0 1 b6 4 1
 scale tones b6 5 4 b3 2 1 7 b6 5 4 b3 2 1 7 b6 5 b6 7 1

T A B
 1 0 3 1 0 2 1 3 2 0 3 2 0 4 1 0 1 4 0

23

fingers 1 0 3 0 1 0 2 3 1 5 1 3 2 3 0 0 1 0 0
 scale tones b6 5 4 b3 2 1 7 b6 5 4 b3 2 1 7 b6 5 b6 7 1

T A B
 3 2 0 1 0 3 0 1 0 2 3 3 0 3 3 0 3 2 3 1 5 1 3 2 3 0 0 0 1 0 0

2

27 Em E (A harmonic minor)

TAB: 0 3 2 2 0 0 3 | 0 0 0 2 2 3 0 | 0 3 2 2 1 0 0 4 | 0 0 1 2 2 4 0

31 F (C major scale)

TAB: 1 0 3 3 2 1 1 5 | 1 1 2 3 3 0 1

33 G Am

TAB: 3 2 0 0 0 3 3 3 | 0 0 0 2 3 | 0 3 2 2 1 0 5 0 | 1 2 2 3 0 0

37 Bdim C

TAB: 2 0 3 0 3 1 3 0 | 3 0 2 1 2 | 3 2 0 1 0 3 0 1 | 0 2 3 3 0 3 3

41 G major scale

fingers 3 0 2 3 0 2 4 0 2 0 1 3 0 2 3 2 0 3 1 0 3 0 4 2 0 3 2 0 3
 scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

TAB: 3 0 2 3 | 0 2 4 0 | 2 0 1 3 | 0 2 3 2 | 0 3 1 0 | 2 0 4 2 | 0 3 2 0 | 3

49 E harmonic minor scale (G major scale sharp five)

fingers 0 2 3 0 2 3 0 2 4 0 2 0 1 3 0 2 3 2 0 3 1 0 3 0 4 2 0 3 2 0 3
 scale tones 1 2 b3 4 5 b6 7 1 2 b3 4 5 b6 7 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

TAB: 0 2 3 0 | 2 3 1 2 | 4 0 2 0 | 1 4 0 2

53

3 2 0 3 1 0 3 0 4 2 0 3 2 0 3 2 0
 b3 2 1 7 b6 5 4 b3 2 1 7 b6 5 4 b3 2 1

TAB: 3 2 0 4 | 1 0 2 0 | 4 2 1 3 | 2 0 3 2 | 0

58 G Am

TAB: 3 2 0 0 0 3 3 3 | 0 0 0 2 3 | 0 3 2 2 1 0 5 0 | 1 2 2 3 0 0

62 Bm B (E harmonic minor)

2 2 1 3 3 3 1 3 3 3 1 2 2 2
 2 2 1 3 3 3 1 3 3 3 1 2 2 2

TAB: 0 3 2 3 | 0 4 0 2 2 2 | 2 2 1 4 4 4 4 4 | 4 4 1 2 2 2

66 C (G major scale)

T
A
B 3 2 0 1 0 3 0 1 | 0 2 3 3 0 3 3

68 D Em

T
A
B 0 4 2 3 2 5 2 3 | 2 4 0 0 2 0 0 | 0 3 2 2 0 0 0 3 | 0 0 0 2 2 3 0

72 F#dim G

T
A
B 1 4 2 3 1 4 1 4 | 1 4 1 3 2 4 1 3 | 2 5 | 2 | 5 2 4 3 5 2 | 3 2 0 0 0 3 3 3 | 0 0 0 2 3

76 D major scale

fingers 0 1 3 0 1 3 1 2 0 2 3 4 3 2 0 3 1 3 1 0 3 1 0 3 1 0 2 1 2 0 1 3 0
 scale tones 1 2 3 4 5 6 7 1 2 3 4 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 4 5 6 7 1

B harmonic minor scale (D major scale sharp five)

fingers 1 3 0 1 3 0 2 3 1 2 0 2 0 3 1 3 2 0 3 1 0 3 1 1 3 2 3 1 1
 scale tones 1 2 b3 4 5 b6 7 1 2 b3 4 5 4 b3 2 1 7 b6 5 4 b3 2 1 7 b6 5 b6 7 1

D Em

fingers 2 5 2 3 2 4 0 0 2 0 0 0 3 2 2 0 0 0 2 2 2 3 0

F#m F# (B harmonic minor)

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

G A

fingers 3 3 0 0 0 3 3 7 3 3 0 0 0 0 2 3 0 4 2 2 2 0 5 0 2 2 2 4 0 0

Bm C#dim D

fingers 4 2 1 2 0 4 0 2 1 2 4 4 0 4 4 0 3 1 2 1 4 1 2 1 3 0 0 1 0 0

A major scale

fingers 0 1 3 0 1 3 1 1 0 1 2 4 1 3 4 3 1 4 2 1
scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5

TAB: 0 2 4 0 2 4 1 2 0 2 3 0 2 4 5 4 2 0 3 2

0 1 1 3 1 0 3 1 0 3 1 0 1 3 0
2 1 7 6 5 4 3 2 1 7 6 5 6 7 1

TAB: 0 2 1 4 2 0 4 2 0 4 2 0 2 4 0

A Bm

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

TAB: 0 4 2 2 2 0 5 0 2 2 2 4 0 0 2 5 4 4 3 2 7 2 3 4 4 5 2 2 2

C#m C# (F# harmonic minor)

4 2 1 2 0 4 0 2 1 2 4 4 0 4 4 4 3 1 2 1 4 1 2 1 3 4 4 1 4 1

TAB: 4 2 1 2 0 4 0 2 1 2 4 4 0 4 4 4 3 1 2 1 4 1 2 1 3 4 4 1 4 1

D E

0 4 1 2 1 4 1 2 1 3 0 0 1 0 0 0 4 2 2 1 0 0 4 0 0 1 2 2 2 4 0

TAB: 0 4 2 3 2 5 2 3 2 4 0 0 2 0 0 0 4 2 2 1 0 0 4 0 0 1 2 2 2 4 0

F#m G#dim A

1 4 3 3 1 1 1 4 1 1 1 3 3 3 4 1 4 2 1 1 0 3 4 3 0 1 0 2 4 0 3 1 1 1 4 4 4 1 1 1 3 0 0 0

TAB: 2 5 4 4 2 2 5 2 2 2 4 4 4 5 2 4 2 0 1 0 3 4 3 0 1 0 2 4 0 4 2 2 5 5 2 2 2 4 0 0

E major scale

fingers 0 2 4 0 2 4 1 2 4 1 2 0 2 4 0 4 2 0 2 1 4 2 1 4 2 4 2 1 0
 scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

E F#m

G#m G# (C# harmonic minor)

A

B C#m

D#dim E

F major scale

fingers 3 0 1 3 0 3 4 0 3 4 1 3 0 1 0 3 1 3 2 0 3 2 0 3 1 0 3 1
scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

TAB: 1 3 0 1 3 0 2 3 0 2 3 1 3 0 1 0 3 1 3 2 0 3 2 0 3 1 0 3 1

F Gm

TAB: 1 0 3 3 2 1 1 5 1 1 2 3 3 0 1 3 1 0 0 3 3 3 3 3 0 0 1 3

Am A (D harmonic minor)

TAB: 0 3 2 2 1 0 5 0 1 2 2 3 0 0 0 0 3 2 2 1 0 5 0 1 2 2 3 0 0 0

B^b

TAB: 1 0 3 3 3 1 6 1 3 3 3 0 1 1 1

C Dm

TAB: 3 2 0 1 0 3 0 1 0 2 3 3 0 3 3 0 3 2 3 1 5 1 3 2 3 0 0 1 0 0

Edim F

TAB: 0 3 1 2 0 3 0 3 0 2 1 3 0 1 0 3 3 2 1 1 5 1 1 2 3 3 0 1

MAJOR SCALE-TONE TERTIAN TRIAD ARPEGGIOS

	1	1/2	2	2/3	3	3/4	4
major scale fingerings							
I major triad arpeggio							
II minor triad arpeggio							
III minor triad arpeggio							
IV major triad arpeggio							
V major triad arpeggio							
VI minor triad arpeggio							
VII diminished triad arpeggio							

	4/5	5	5/6	6	6/7	7	7/1
major scale fingerings	<p>4 </p> <p>7 3 6</p> <p>5 (1) 4 2 5</p> <p> 7 </p> <p>6 2 5 (1) 3 6</p> <p> 4 </p>	<p>5 (1) 4 5</p> <p> 7 </p> <p>6 2 5 (1) 3 6</p> <p> 4 </p> <p>7 3 6 2 7</p>	<p>5 (1) 4 </p> <p> 7 </p> <p>6 2 5 (1) 3 6</p> <p> 4 </p> <p>7 3 6 2 7</p> <p> 5 (1)</p>	<p>6 2 5 (1) 3 6</p> <p> 4 </p> <p>7 3 6 2 7</p> <p>(1) 4 5 (1)</p> <p> 7 </p>	<p>6 2 5 (1) </p> <p> 4 </p> <p>7 3 6 2 7</p> <p>(1) 4 5 (1)</p> <p> 7 3 </p> <p> (1) 6 2</p>	<p>7 3 6 2 7</p> <p>(1) 4 5 (1)</p> <p> 7 3 </p> <p>2 5 (1) 4 6 2</p>	<p>7 3 6 2 7</p> <p>(1) 4 5 (1)</p> <p> 7 3 </p> <p>2 5 (1) 4 6 2</p> <p> 7 3</p>
I major triad arpeggio	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>	<p>1 (1) 1</p> <p> </p> <p>3 (3) 3</p> <p>4</p> <p>5 1 5 1 3 5</p> <p>3 1</p>	<p> </p> <p> </p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>5 1 b3 b3 5</p> <p>5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) </p> <p>4</p> <p>5 1 5 1 b3 5</p> <p>b3</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>5 1 b3 b3 5</p> <p>5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4</p> <p>5 1 5 1 b3 5</p> <p>b3</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>1 3 1 3 5 1</p> <p>5</p>
II minor triad arpeggio	<p>1 (1) </p> <p>2 1</p> <p> 2 </p> <p>3 (3)</p> <p>b3 5 1 5 1 b3</p> <p>b3</p>	<p>1 1</p> <p> 1 </p> <p>2 (2)</p> <p>4 (4) 4</p> <p>b3 1 b3 5 1 b3</p> <p>5 5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>5 1 b3 b3 5</p> <p>5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>5 1 b3 b3 5</p> <p>5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4</p> <p>5 1 5 1 b3 5</p> <p>b3</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4 (4) 4</p> <p>3 1 3 5 1 3</p> <p>5 5</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>
III minor triad arpeggio	<p>1 (1) </p> <p>2 1</p> <p> 2 </p> <p>3 (3)</p> <p>b3 5 1 5 1 b3</p> <p>b3</p>	<p>1 1</p> <p> 1 </p> <p>2 (2)</p> <p>4 (4) 4</p> <p>b3 1 b3 5 1 b3</p> <p>5 5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>5 1 b3 b3 5</p> <p>5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>5 1 b3 b3 5</p> <p>5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4</p> <p>5 1 5 1 b3 5</p> <p>b3</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4 (4) 4</p> <p>3 1 3 5 1 3</p> <p>5 5</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>
IV major triad arpeggio	<p> 1 </p> <p>(2) 1 (1)</p> <p> 2 </p> <p>3 (3) </p> <p>1 3 1 3 5 1</p> <p>5</p>	<p>(1) 1 (1)</p> <p> 2 </p> <p>3 (3) </p> <p>4 4</p> <p>1 5 1 3 5 1</p> <p>3 3</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>3 5 1 5 1 3</p> <p>5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>3 5 1 5 1 3</p> <p>5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4 (4) 4</p> <p>3 1 3 5 1 3</p> <p>5 5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4 (4) 4</p> <p>3 1 3 5 1 3</p> <p>5 5</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>
V major triad arpeggio	<p> 1 </p> <p>(2) 1 (1)</p> <p> 2 </p> <p>3 (3) </p> <p>1 3 1 3 5 1</p> <p>5</p>	<p>(1) 1 (1)</p> <p> 2 </p> <p>3 (3) </p> <p>4 4</p> <p>1 5 1 3 5 1</p> <p>3 3</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>3 5 1 5 1 3</p> <p>5</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>3 5 1 5 1 3</p> <p>5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4 (4) 4</p> <p>3 1 3 5 1 3</p> <p>5 5</p>	<p>1 (1) 1</p> <p> 2</p> <p>3 (3) </p> <p>4 (4) 4</p> <p>3 1 3 5 1 3</p> <p>5 5</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>
VI minor triad arpeggio	<p> 1 (1) </p> <p>2 </p> <p>(4) 3 3 (3)</p> <p>1 b3 5 1 5 1</p> <p>b3</p>	<p>(1) 1 (1)</p> <p> 2 </p> <p>3 (3) </p> <p>4 4</p> <p>1 5 1 3 5 1</p> <p>3 3</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>4 (1)</p> <p>1 5 1 b3 5 1</p> <p>b3 b3</p>	<p>(1) 1 1 (1)</p> <p> 2</p> <p>3 (3) </p> <p>4 4</p> <p>1 5 1 b3 5 1</p> <p>b3 b3</p>	<p>1 (1) 1</p> <p>2 1</p> <p> 2 </p> <p>3 (3)</p> <p>b3 5 1 5 1 b3</p> <p>b3</p>	<p>1 (1) 1</p> <p>2 1</p> <p> 2 </p> <p>3 (3)</p> <p>b3 5 1 5 1 b3</p> <p>b3</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>
VII diminished triad arpeggio	<p>(1) </p> <p> 1 1</p> <p> (2)</p> <p>3 </p> <p> 4</p> <p>1 b5 1 b3</p> <p>b3 b5</p>	<p>(1) 1 (1)</p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>1 b3 1 b3</p> <p>b5 1</p>	<p> 1 (1) </p> <p> 2</p> <p>3 (3) 3</p> <p> 4 </p> <p>1 b3 1 b3</p> <p>b5 1</p>	<p>(1) 1 1 (1)</p> <p> 2</p> <p>3 (3) </p> <p>4 4</p> <p>1 b3 1 b3</p> <p>b5 1</p>	<p>1 (1) 1</p> <p>2 1</p> <p> 2 </p> <p>3 (3)</p> <p>1 b5 1 b3 1</p> <p>b3 b5 b3</p>	<p>1 (1) 1</p> <p>2 1</p> <p> 2 </p> <p>3 (3)</p> <p>1 b5 1 b3 1</p> <p>b3 b5 b3</p>	<p> 1 </p> <p>2 (2) 1</p> <p> </p> <p>3 (3) 3</p> <p>5 1 3 1 3 5</p> <p>5</p>

MAJOR SCALE-TONE TERTIAN SEVENTH ARPEGGIOS

	1	1/2	2	2/3	3	3/4	4
major scale fingerings	<pre> 1 4 1 --- --- 7 3 2 5 1 4 6 2 --- --- 3 6 2 5 7 3 </pre>	<pre> 1 4 1 --- --- 7 3 2 5 1 4 6 2 --- --- 3 6 2 5 7 3 </pre>	<pre> 2 5 1 4 6 2 --- --- 3 6 2 5 7 3 4 1 4 --- --- 7 3 </pre>	<pre> 2 5 1 4 --- --- 3 6 2 5 7 3 4 1 4 --- --- 7 3 6 </pre>	<pre> 3 6 2 5 7 3 --- --- 4 1 4 7 3 6 5 1 4 2 5 --- --- </pre>	<pre> 3 6 2 5 --- --- 4 1 4 7 3 6 5 1 4 2 5 --- --- </pre>	<pre> 4 1 4 --- --- 7 3 6 5 1 4 2 5 --- --- 6 2 5 1 3 6 </pre>
I ma7 arpeggio			<pre> 1 1 --- --- 2 2 2 --- --- 4 4 --- --- 3 5 1 5 7 3 7 3 1 </pre>	<pre> 1 1 1 1 --- --- 3 3 --- --- 4 4 --- --- 3 5 1 5 7 3 7 3 1 </pre>	<pre> 1 1 1 1 --- --- 3 3 --- --- 4 4 --- --- 3 7 3 5 7 3 5 1 1 5 </pre>		
II m7 arpeggio			<pre> 1 1 1 1 --- --- 3 3 --- --- 4 4 4 --- --- 1 5 b7 b3 5 1 b3 1 b7 b3 </pre>	<pre> 1 1 --- --- 2 2 2 --- --- 4 4 --- --- b3 5 1 5 b7 b3 b7 b3 1 </pre>	<pre> 1 1 --- --- 2 1 1 --- --- 3 3 --- --- b3 5 1 5 b7 b3 b7 b3 1 5 </pre>	<pre> 1 1 --- --- 2 1 --- --- 2 2 --- --- 4 4 4 4 --- --- b3 b7 b3 5 1 b3 5 1 b7 5 </pre>	
III m7 arpeggio	<pre> 1 1 --- --- 2 2 --- --- 4 3 3 3 --- --- b7 b3 5 1 5 b7 1 b7 b3 1 </pre>	<pre> 1 1 --- --- 2 2 2 2 --- --- 4 4 --- --- 1 b3 b7 b3 5 5 7 5 1 1 </pre>	<pre> 1 1 1 1 --- --- 3 3 --- --- 4 4 4 --- --- 1 5 b7 b3 5 1 b3 1 b7 b3 </pre>				
IV ma7 arpeggio			<pre> 1 1 --- --- 3 3 --- --- 4 4 4 --- --- 7 3 5 1 3 7 1 7 5 1 </pre>	<pre> 1 1 1 --- --- 2 2 2 --- --- 4 4 --- --- 7 3 7 3 5 7 1 5 1 1 </pre>			
V7 arpeggio	<pre> 1 1 --- --- 2 2 1 1 --- --- 3 3 3 --- --- 4 --- --- 5 b7 3 b7 3 5 1 5 1 b7 </pre>	<pre> 1 1 --- --- 3 3 3 --- --- 4 4 --- --- 3 5 1 5 b7 3 b7 3 1 </pre>	<pre> 1 1 1 --- --- 2 2 2 --- --- 3 --- --- 4 4 4 4 --- --- b7 3 5 1 3 b7 1 b7 5 1 </pre>				
VI m7 arpeggio	<pre> 1 --- --- 1 --- --- 2 2 1 --- --- 4 4 3 3 --- --- b3 b7 b3 5 1 5 5 1 b7 b3 </pre>	<pre> 1 1 1 --- --- 3 3 3 3 --- --- 4 4 --- --- 5 b7 b3 b7 1 5 1 5 b3 </pre>	<pre> 1 1 1 --- --- 2 --- --- 3 3 --- --- 4 4 1 4 --- --- 5 1 5 b7 b3 5 b7 b3 1 b7 </pre>				
VII m7b5 arpeggio			<pre> 1 --- --- 1 1 1 --- --- 3 3 --- --- 4 4 --- --- b3 b7 1 b5 b7 b3 b5 b3 1 b5 </pre>	<pre> 1 1 1 --- --- 2 2 2 --- --- 3 3 --- --- 4 4 --- --- b5 b7 b3 b7 1 b5 1 b5 b3 </pre>	<pre> 1 --- --- 1 1 --- --- 2 1 --- --- 4 4 3 --- --- b5 1 b5 b7 b3 b7 b7 b3 1 b5 </pre>		

	4/5	5	5/6	6	6/7	7	7/1
major scale fingerings	<p>4/5</p>	<p>5</p>	<p>5/6</p>	<p>6</p>	<p>6/7</p>	<p>7</p>	<p>7/1</p>
I ma7 arpeggio	<p>5 7 3 7 3 5 1 5 1 7</p>	<p>7 3 5 1 3 7 1 7 5 1</p>	<p>7 3 5 1 3 7 1 7 5 1</p>	<p>7 3 5 1 3 7 1 7 5 1</p>	<p>7 3 5 1 3 7 1 7 5 1</p>	<p>7 3 5 1 3 7 1 7 5 1</p>	<p>7 3 5 1 3 7 1 7 5 1</p>
II m7 arpeggio	<p>b7 b3 5 1 5 b7 b3 b7 b3 1 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>
III m7 arpeggio	<p>b3 5 1 5 b7 b3 b7 b3 1 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>	<p>b3 b7 b3 5 1 b3 5 1 b7 5</p>
IV ma7 arpeggio	<p>3 5 1 5 7 3 7 3 1</p>	<p>3 5 1 5 7 3 7 3 1</p>	<p>3 5 1 5 7 3 7 3 1</p>	<p>3 5 1 5 7 3 7 3 1</p>	<p>3 5 1 5 7 3 7 3 1</p>	<p>3 5 1 5 7 3 7 3 1</p>	<p>3 5 1 5 7 3 7 3 1</p>
V 7 arpeggio	<p>b7 3 b7 3 5 1 1 5 1 b7</p>	<p>b7 3 b7 3 5 1 1 5 1 b7</p>	<p>b7 3 b7 3 5 1 1 5 1 b7</p>	<p>b7 3 b7 3 5 1 1 5 1 b7</p>	<p>b7 3 b7 3 5 1 1 5 1 b7</p>	<p>b7 3 b7 3 5 1 1 5 1 b7</p>	<p>b7 3 b7 3 5 1 1 5 1 b7</p>
VI m7 arpeggio	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>	<p>b7 b3 5 1 5 b7 1 b7 b3 1</p>
VII m7b5 arpeggio	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>	<p>b7 b3 b7 1 b5 b7 1 b5 b3 1</p>

Major Scale-Tone Seventh Arpeggios in Perfect Fourths

See Modal II-V-I Cadences/[Major Scale Tone Seventh Arpeggios in Perfect Fourths](#) for parent scale numbering.

form	major scale	VIIIm7b5	IIIIm7	VIIm7	IIIm7	V7	IIm7	IVma7
E form								
D form								
C form								
A form								
G form								

MAJOR SCALE-TONE TERTIAN NINTH ARPEGGIOS

Major Scale-Tone Ninth Arpeggios in Perfect Fourths

form	VII ^m 11b5b9	III ^m 11b9	VI ^m 9	II ^m 9	V9	I ^m a9	IV ^m a9
E form parent							
D form parent							
C form parent							
A form parent							
G form parent							

Full-Fretboard Major Scale-Tone Ninth Arpeggios

	1	1/2	2	2/3	3	3/4	4
major scale fingerings							
I ma9 arpeggio							
II m9 arpeggio							
III 7b9 arpeggio with #5 of parent (3,#5,7,2,4)							
IV ma9 arpeggio							
V 9 arpeggio							
VI m9 arpeggio							
VII m11b5b9 arpeggio with # of parent (7,2,4,6,1)							

	4/5	5	5/6	6	6/7	7	7/1
major scale fingerings	<p>4 </p> <p>7 3 6 </p> <p>5(1) 4 2 5</p> <p> 7 </p> <p>6 2 5(1) 3 6</p> <p> 4 </p> <p> 7</p>	<p>5(1) 4 5</p> <p> 7 </p> <p>6 2 5(1) 3 6</p> <p> 4 </p> <p>7 3 6 2 7</p>	<p>5(1) 4 </p> <p> 7 </p> <p>6 2 5(1) 3 6</p> <p> 4 </p> <p>7 3 6 2 7</p> <p> 5(1)</p>	<p>6 2 5(1) 3 6</p> <p> 4 </p> <p>7 3 6 2 7</p> <p>(1) 4 5(1)</p> <p> 7 </p>	<p>6 2 5(1) </p> <p> 4 </p> <p>7 3 6 2 7</p> <p>(1) 4 5(1)</p> <p> 7 3 </p> <p> (1) 6 2</p>	<p>7 3 6 2 7</p> <p>(1) 4 5(1)</p> <p> 7 3 </p> <p>2 5(1) 4 6 2</p>	<p>7 3 6 2 5(1)</p> <p>(1) 4 7 3 </p> <p>2 5(1) 4 6 2</p> <p> 7 3</p>
I ma9 arpeggio	<p> </p> <p>1 1 1 </p> <p>2(2) 2 1 1</p> <p> 2 </p> <p>4 4 3(3) 3 3</p> <p> 4 </p> <p> 4</p>			<p> 1 1(1) 1 </p> <p> 2 </p> <p>3 3 3 3 3</p> <p>4 4 4 4</p> <p> 4 </p>		<p> 1 1 1 1 </p> <p>2 2 2 2</p> <p> 3 3 </p> <p>4 4 4 4 4 4</p>	
II m9 arpeggio	<p>(1) </p> <p>1 1 1 </p> <p>2 2 2 (1) 1</p> <p> 2 </p> <p>4(4) 4 3 3 3</p> <p> 4 </p> <p> 4</p>			<p>(1) 1 1 1 1 </p> <p> 2 </p> <p>3 3 3(3) 3</p> <p>4 4 4 4</p> <p> 4 </p>		<p>(1) 1 1(1) </p> <p>2 2 1 1</p> <p> 3 3 </p> <p>4 4 4 3 3 4</p> <p> 4 4</p>	
III 7b9 arpeggio with #5 of parent (3,#5,7,2,4)	<p>(1) </p> <p>1 1 1 </p> <p>2 2 1 1</p> <p>3 2 2</p> <p>4 4 3(3) 3</p> <p> 4 4 </p>			<p>(1) 1 1 1 </p> <p>1 1 1 1 </p> <p> 2 2 </p> <p>3 3 3 3 3</p> <p>4 4 4 4</p>		<p>(1) 1 1 1 1 </p> <p>2 2 2 2</p> <p> 3 3 3 </p> <p>4 4 4 4 4</p>	
IV ma9 arpeggio	<p>(1) </p> <p>1 1 1 </p> <p>2 2(2) 1 1</p> <p> 2 </p> <p>4 4 4 3(3) 3</p> <p> 4 </p> <p> 4</p>			<p>(1) 1 1 1 1 1 </p> <p> 2 </p> <p>3 3 3 3 3</p> <p>4 4 4 4</p> <p> 4 </p>		<p>(1) 1 1 1 1 </p> <p>2 2 1 1</p> <p> 2 2 </p> <p>4 4 3(3) 3</p> <p> 4 4</p>	
V9 arpeggio	<p>(1) </p> <p>1 1 1 </p> <p>2 2 2 1 1</p> <p> 2 </p> <p>4 4 3 3 3 3</p> <p> 4 </p>			<p>(1) 1 1 1 1 1 </p> <p> 2 </p> <p>3 3 3 3 3</p> <p>4 4 4 4</p> <p> 4 </p>		<p>(1) 1 1 1 1 </p> <p>2 2 2 2</p> <p> 3 3 </p> <p>4 4 4 4 4 4</p>	
VI m9 arpeggio	<p> </p> <p>1 1 1 1 </p> <p>2 2 2 1 1</p> <p> 3 </p> <p>4 4 4 3 3 4</p> <p> 4 </p> <p> 4</p>			<p>(1) 1 1 1 1 1 </p> <p> 2 </p> <p>3 3 3 3 3</p> <p>4 4 4 4</p> <p> 4 </p>		<p>(1) 1 1 1 1 </p> <p>2 2 2 2</p> <p> 3 3 </p> <p>4 4 4 4 4 4</p>	
VII m11b5b9 arpeggio with # of parent (7,2,4,6,1)	<p>(1) </p> <p>(1) 1 1 </p> <p>2 2 1 </p> <p>3 2 2</p> <p>4 4 3 3 3</p> <p> 4 4 </p>			<p> (1) (1)</p> <p>(1) 1 1 1 1 </p> <p> 2 2 </p> <p>3 3 3 3 3</p> <p>4 4 4 4</p> <p> 4</p>		<p> 1 </p> <p>(1) 1 1 1 1 </p> <p>2 2 2 2</p> <p> 3 3 3 </p> <p>4 4 4 4 4 4</p>	

MAJOR SCALE-TONE FULL TERTIAN ARPEGGIOS

major scale fingerings

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

LOWEST full tertian

LOWEST triplet chromatic

NEXT-LOWEST full tertian

NEXT-LOWEST triplet chromatic

	4/5	5	5/6	6	6/7	7	7/1																																																																																																																																																																																																																																																				
major scale fingerings	<table border="1"> <tr><td>4</td><td></td><td></td><td></td></tr> <tr><td>7</td><td>3</td><td>6</td><td></td></tr> <tr><td>5</td><td>(1)4</td><td>2</td><td>5</td></tr> <tr><td></td><td></td><td>7</td><td></td></tr> <tr><td>6</td><td>2</td><td>5</td><td>(1)3</td></tr> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> </table>	4				7	3	6		5	(1)4	2	5			7		6	2	5	(1)3	7	3	6	2				7				4				7	<table border="1"> <tr><td>5</td><td>(1)4</td><td></td><td>5</td></tr> <tr><td></td><td></td><td>7</td><td></td></tr> <tr><td>6</td><td>2</td><td>5</td><td>(1)3</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> </table>	5	(1)4		5			7		6	2	5	(1)3				4	7	3	6	2				7	<table border="1"> <tr><td>5</td><td>(1)4</td><td></td><td></td></tr> <tr><td></td><td></td><td>7</td><td></td></tr> <tr><td>6</td><td>2</td><td>5</td><td>(1)3</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>5</td></tr> <tr><td></td><td></td><td></td><td>(1)</td></tr> </table>	5	(1)4					7		6	2	5	(1)3				4	7	3	6	2				7				5				(1)	<table border="1"> <tr><td>6</td><td>2</td><td>5</td><td>(1)3</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td>(1)4</td><td></td><td></td><td>5</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> </table>	6	2	5	(1)3				4	7	3	6	2				7	(1)4			5				7	<table border="1"> <tr><td>6</td><td>2</td><td>5</td><td>(1)</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td>(1)4</td><td></td><td></td><td>5</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>(1)</td></tr> <tr><td></td><td></td><td></td><td>6</td></tr> </table>	6	2	5	(1)				4	7	3	6	2				7	(1)4			5				7				(1)				6	<table border="1"> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td>(1)4</td><td></td><td></td><td>5</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td>2</td><td>5</td><td>(1)4</td><td>6</td></tr> <tr><td></td><td></td><td></td><td>2</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td></td><td></td><td></td><td>6</td></tr> <tr><td></td><td></td><td></td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>3</td></tr> </table>	7	3	6	2				7	(1)4			5				7				7	2	5	(1)4	6				2				4				6				2				7				3	<table border="1"> <tr><td>7</td><td>3</td><td>6</td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td>(1)4</td><td></td><td></td><td>5</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td>2</td><td>5</td><td>(1)4</td><td>6</td></tr> <tr><td></td><td></td><td></td><td>2</td></tr> <tr><td></td><td></td><td></td><td>4</td></tr> <tr><td></td><td></td><td></td><td>6</td></tr> <tr><td></td><td></td><td></td><td>2</td></tr> <tr><td></td><td></td><td></td><td>7</td></tr> <tr><td></td><td></td><td></td><td>3</td></tr> </table>	7	3	6	2				7	(1)4			5				7				7	2	5	(1)4	6				2				4				6				2				7				3
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Full-Tertian Arpeggio Summary

	1/2	3	4/5	6	7	7/1
major scale fingerings						
lowest full tertian						
lowest triplet chromatic						
second lowest full tertian						
second lowest triplet chromatic						

Modal Series of Full-Tertian Arpeggios

uniform, optimized for in-position major scale fingerings (not three-note-per-string)

Each fingering progresses to the next at its right sharpening the fourth, equivalent to adding a sharp or removing a flat from the its signature. This goes through the modal series: 7-3-6-2-5-1-4; which is respectively Locrian, Phrygian, Aeolian, Dorian, Mixolydian, Ionian (major) and Lydian.

Each fingering progresses to the next at its left flattening the seventh, equivalent to adding a flat or removing a sharp from its key signature. This goes through the modal series: 4-1-5-2-6-3-7; , which is respectively Lydian, Ionian (major), Mixolydian, Dorian, Aeolian, Phrygian and Locrian.

Using the circled note as a reference point for Ionian (major scale), any fingering can be used for any mode and progress through the series. At either end of a row, it can continue from the opposite end.

	7	3	6	2	5	1	4
major scale fingerings							
lowest full tertian							
lowest triplet chromatic							
second lowest full tertian							
second lowest triplet chromatic							

MAJOR SCALE-TONE PENTATONIC SCALES

	1	1/2	2	2/3	3	3/4	4
major scale fingerings							
I ma 6/9 pentatonic tones 1-2-3-5-6							
VI m7/11 pentatonic tones 6-1-2-3-5-							
IV ma 6/9 pentatonic tones 4-5-6-1-2							
II m7/11 pentatonic tones 2-4-5-6-1							
V ma 6/9 pentatonic tones 5-6-7-2-3							
III m7/11 pentatonic tones 3-5-6-7-2							
II m6/9 pentatonic tones 23467							
VII m7/11b5 pentatonic tones 72346							

	4/5	5	5/6	6	6/7	7	7/11
major scale fingerings							
I ma 6/9 pentatonic tones 1-2-3-5-6							
VI m7/11 pentatonic tones 6-1-2-3-5							
IV ma 6/9 pentatonic tones 4-5-6-1-2							
II m7/11 pentatonic tones 4-5-6-1-2							
V ma 6/9 pentatonic tones 5-6-7-2-3							
III m7/11 pentatonic tones 3-5-6-7-2							
II m6/9 pentatonic tones 2-3-4-6-7							
VII m7/11b5 pentatonic tones 7-2-3-4-6							

MODAL PENTATONIC SCALES

Pentatonic Subsets

Pentatonic (five-tone) scales can be subsets of (part of) many heptatonic (seven-tone) scales. As you can see in the previous section, [Major Scale-Tone Pentatonic Scales](#), minor pentatonic scale occurs in the major scale on steps two, three and six. Major pentatonic scale occurs in the major scale on steps one, four and five. Pentatonic scales can also be subset of either of the three usable modified major scales, major sharp five (with harmonic minor by putting the tone center on its sixth step), melodic minor and major flat six (also called harmonic major).

Choosing the Mode

The accompaniment part on which you are improvising or composing a part for will suggest which mode should be used. The modes used for the accompaniment and for the melody don't have to match. They are commonly mis-matched for bluesy or exotic purposes. See the chapters [Substitution](#), [Scale Ambiguity](#), [Modes](#) and [Melodically Superimposed Cadences](#).

Naming Pentatonic Scales with Chord Names

These pentatonic scales can establish chord sounds within a heptatonic scale, since pentatonic scales are a form of arpeggio and all notes of a pentatonic scale can be played at once to make a chord. In this sense, the pentatonic scales can use chord names, as I've done since the 1970's. Major pentatonic is major 6/9, minor pentatonic is minor 6/9, and so on. I will use chord name-style pentatonic names in the tables below.

Black-Backed and Grey-Backed Numbers on the Diagrams

In the diagrams in this section, the black-backed notes are triad tones. In most cases, they show the notes of the major or minor chord on which the pentatonic scale is based. The grey-backed notes show the two additional notes in each octave that complete the pentatonic scale. The remaining notes complete a mode of the major scale or a mode of another seven-tone scale.

Movable Scale Fingerings

The diagrams in this section (Modal Pentatonic Scales) are movable. That allows them to be played in any key. For the "[Major Scale Fingerings Used in This Section](#)" page, the circled notes on each diagram are octaves of the same note (in that diagram). Use the circled note on the largest string available to locate the note on the fretboard that you want to be the key. If you want to play the G major scale, make sure the circled note is on "G". The remaining pages in this section have black-backed and grey-backed fingerings, as explained above. Place the number "1" on the desired tone center. To play a G minor 7/11 pentatonic scale elaborated to G Aeolian, you would place the number "1" on "G" on the fretboard.

Major Scale Fingerings Used in This Section

see also [Modal Pentatonic Scales by Numbered Tone](#)

The modal fingerings in this section primarily use the major scale and altered major scale fingerings shown below on this page. The common altered major scales are melodic minor (major flat three) and major sharp five. The mode on the sixth step of major sharp five is harmonic minor.

The numbers on the diagrams below on this page are all *finger numbers*, not scale-tone numbers. For each of the various modes each of the fingerings below are applied, a particular note is used as the tone center and is shown circled, not necessarily the same circled note shown below on this page.

in-position fingerings

major scale fingering 1	major scale fingering 2	major scale fingering 3	major scale fingering 4	major scale fingering 5	major scale fingering 6	major scale fingering 7

three-note-per-string fingerings

The numbers in parenthesis indicate the string on which the position is changed.

major scale fingering 1/2(2)	major scale fingering 2/3(3)	major scale fingering 3/4(2)	major scale fingering 4/5(2)	major scale fingering 5/6(2)	major scale fingering 6/7(2)	major scale fingering 7/1(2)
major scale fingering 1/2(5)	major scale fingering 2/3(4)	major scale fingering 3/4	major scale fingering 4/5	major scale fingering 5/6(5)	major scale fingering 6/7(4)	major scale fingering 7/1

Modal Pentatonic Scales by Numbered Tone

major 6/9 pentatonic (triad tones black, remaining pentatonic grey)

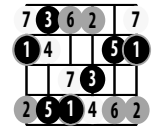
pentatonic subset of heptatonic



major 6/9 major scale

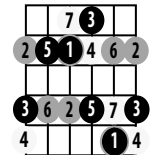
E form fingering 2

maj. scale fing. 7



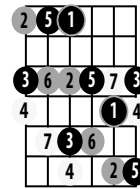
D form fingering 3

maj. scale fing. 2



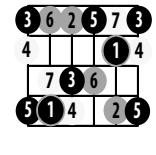
D/C form fingering 3/4

maj. sc. 2/3(4)



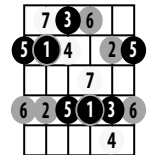
C form fingering 4

maj. scale fing. 3



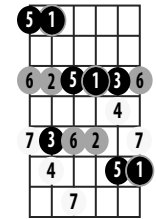
A form fingering 5

maj. scale fing. 4



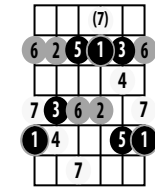
G/E form fingering 5/1

maj. sc. 5/6(5)



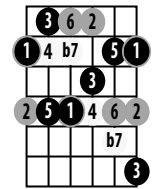
G form fingering 1

maj. scale fing. 6

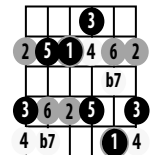


major 6/9 Mixolydian (major scale mode V)

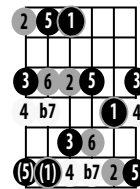
maj. sc. 4/5(2)



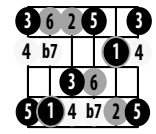
maj. scale fing. 6



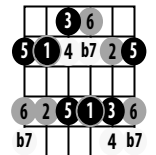
maj. sc. 6/7(4)



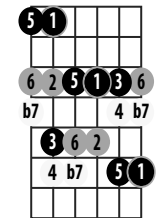
maj. scale fing. 7



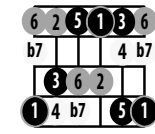
maj. sc. fing. 2



maj. sc. 2/3(5)

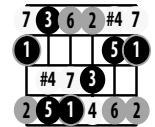


maj. scale fing. 3

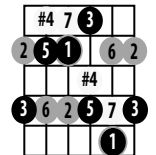


major 6/9 Lydian (major scale mode IV)

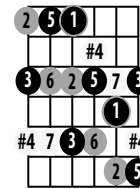
maj. scale fing. 3



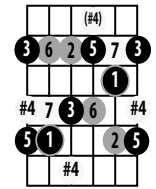
maj. sc. 4/5(2)



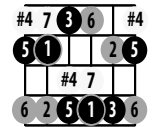
maj. sc. 5/6(2)



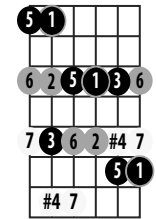
maj. scale fing. 6



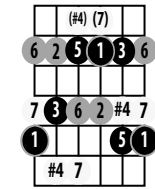
maj. sc. fing. 7



maj. sc. 1/2(5)

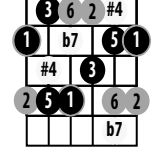


maj. scale fing. 2

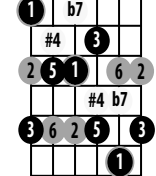


major 6/9 Lydian dominant (m.m. scale mode IV)

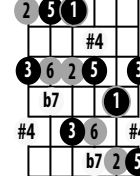
m.m. scale fing. 3



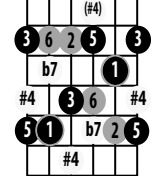
m.m. sc. 4/5(2)



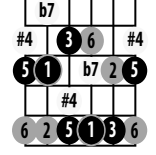
m.m. sc. 5/6(3)



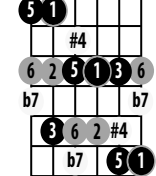
m.m. scale fing. 6



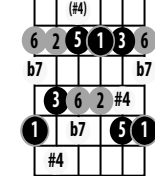
m.m. sc. fing. 7



m.m. sc. 1/2(5)



m.m. scale fing. 2



minor 6/9 pentatonic (triad tones black, remaining pentatonic grey)

pentatonic subset of heptatonic



minor6/9 Dorian

E form fingering 2	D form fingering 3	C form fingering 4	A form fingering 5	G form fingering 1

minor6/9 melodic minor

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minor6/9 Dorian #4 (major sharp five mode II = harmonic minor mode IV)

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minor6/9 Lydian diminished (Lydian flat three = major flat six mode IV)

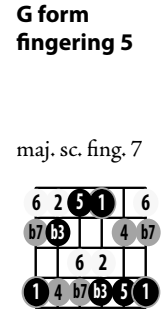
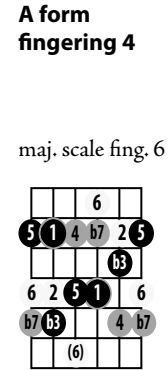
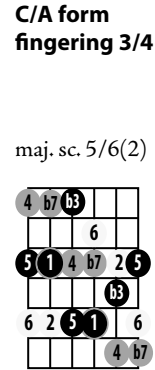
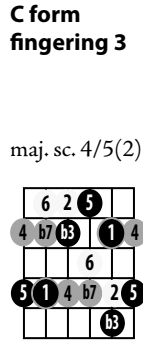
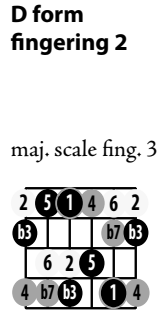
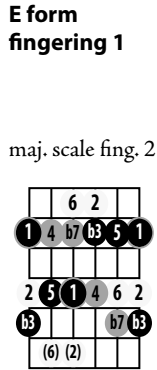
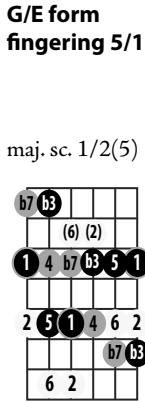
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minor 7/11 pentatonic (triad tones black, remaining pentatonic grey)

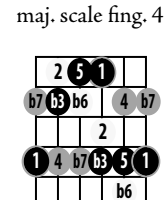
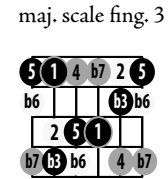
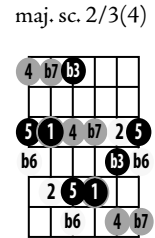
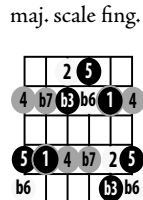
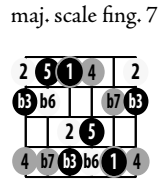
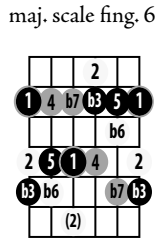
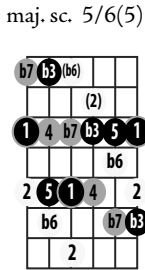
pentatonic subset of heptatonic



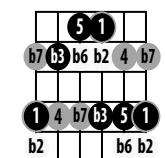
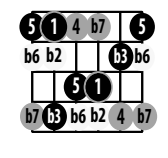
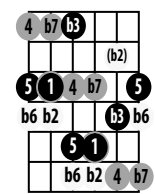
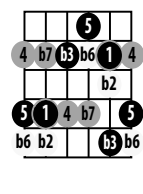
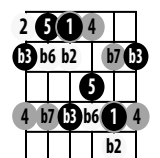
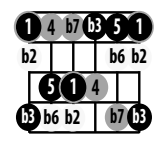
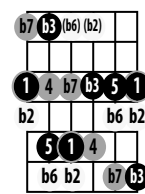
minor 7/11 Dorian
(major scale mode II)



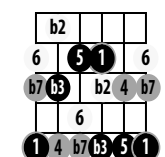
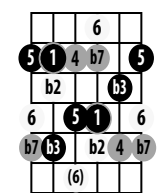
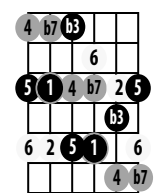
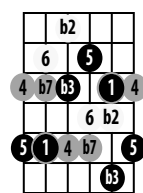
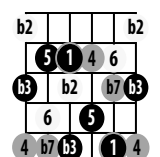
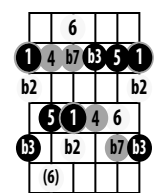
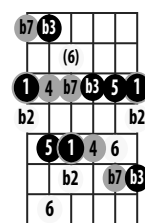
minor 7/11 Aeolian
(major scale mode VI)



minor 7/11 Phrygian
(major scale mode III)



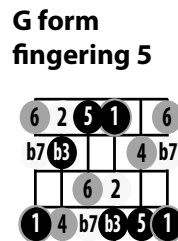
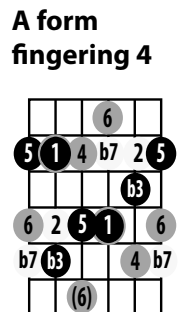
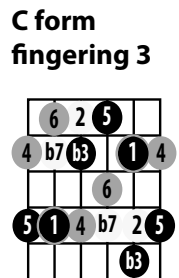
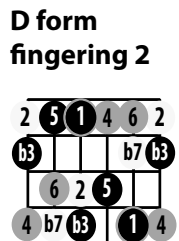
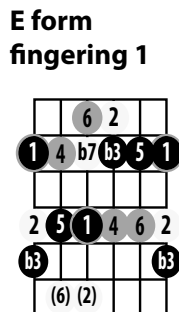
minor 7/11 Dorian b2
(m.m. scale mode II)



minor 6/11 pentatonic (triad tones black, remaining pentatonic grey)

pentatonic subset of heptatonic

minor 6/11 Dorian



dominant 7/11 pentatonic (triad tones black, remaining pentatonic grey. b3 can precede 3)

pentatonic subset of heptatonic

E form fingering 1

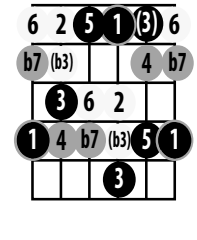
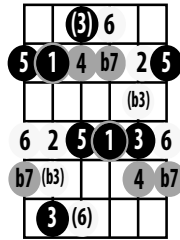
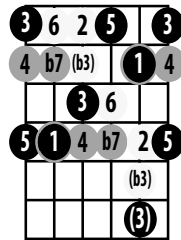
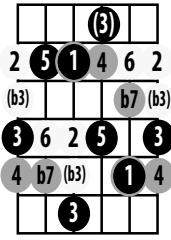
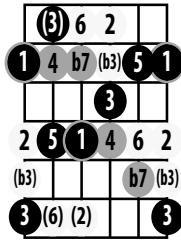
D form fingering 2

C form fingering 3

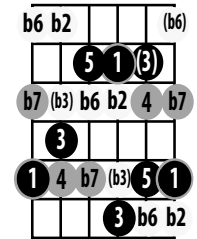
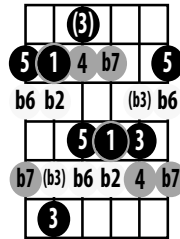
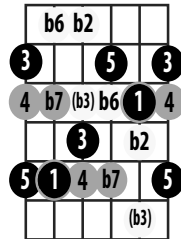
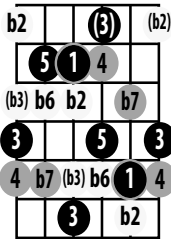
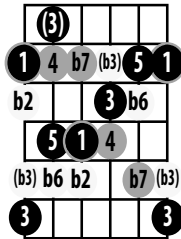
A form fingering 4

G form fingering 5

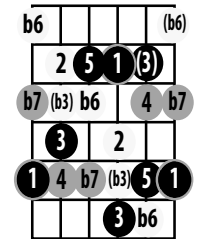
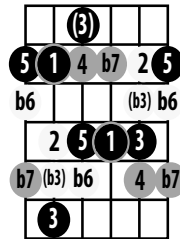
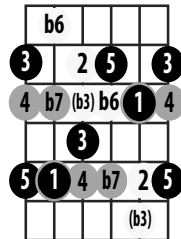
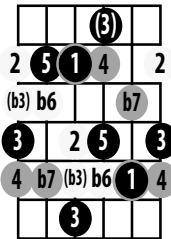
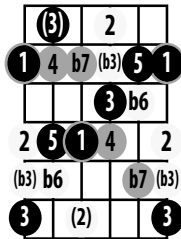
dominant 7/11 Mixolydian



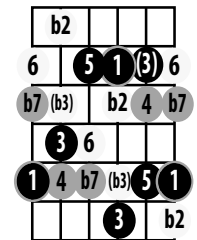
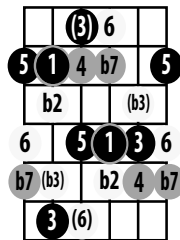
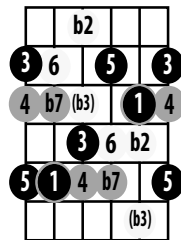
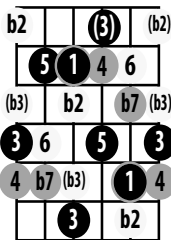
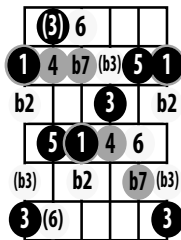
dominant 7/11 Phrygian dominant scale (also called Phrygian major, mode III of harmonic minor)



dominant 7/11 Aeolian dominant scale (also called Aeolian major or Mixolydian b6, mode V of melodic minor)



dominant 7/11 Mixolydian b2 (mode II of major flat six)



minor 7/11b5 pentatonic (triad tones black, remaining pentatonic grey)

pentatonic subset of heptatonic

E form fingering 1

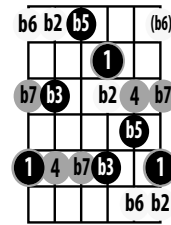
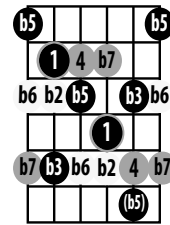
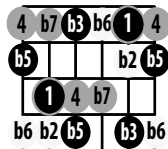
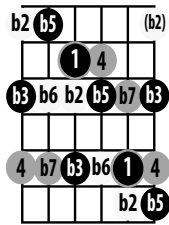
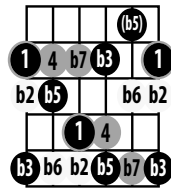
D form fingering 2

C form fingering 3

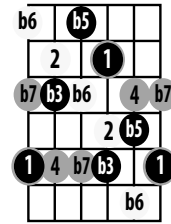
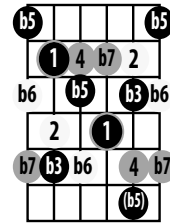
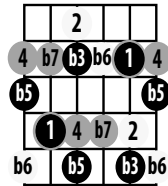
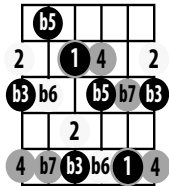
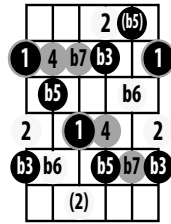
A form fingering 4

G form fingering 5

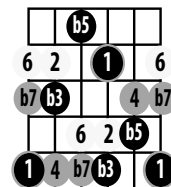
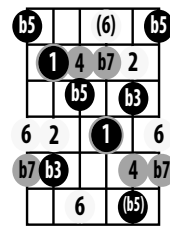
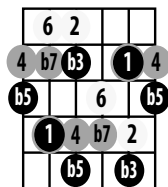
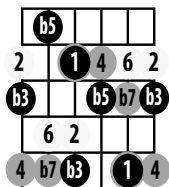
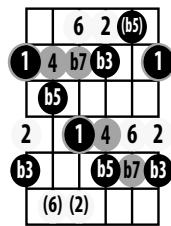
minor 7/11b5
Locrian



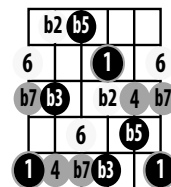
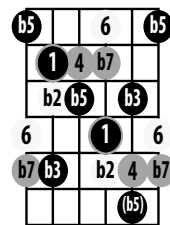
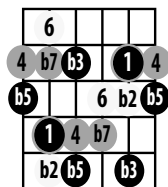
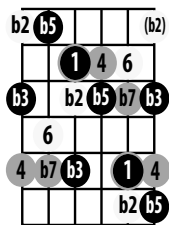
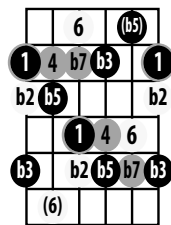
minor 7/11b5
Aeolian flat five
(mode VI of melodic minor)



minor 7/11b5
Dorian flat five
(mode II of major flat six)



minor 7/11b5
Locrian natural six
(mode VII of major sharp five)



BUILDING TRIAD ARCS

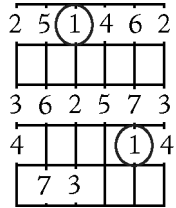
In the arcs, “i” indicates a note gestured or fretted with the picking hand index finger and “m” indicates a note gestured or fretted with the picking hand middle finger. Notes can be fretted with both hands, then simultaneously strummed with the picking hand thumbnail.

Major Scale Fingering 1

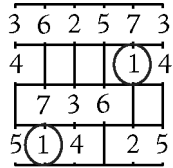
main scale		extend scale		E form		A form		C form					
F major I		F major III		F I		Bb I		Dm I					
1 4 7 3 2 5 1 4 6 2 3 6 2 5 7 3		2 5 1 4 6 2 3 6 2 5 7 3 4 1 4 7 3		1 5 1 3 5 1		1 5 1 3		b3 5 1 b3					
F I		F I		F I		F III		F arc I					
1 5 1 3 5 1 3		3 5 1		1 3 5		3 5 1		i 3 5 1 3 5 1					
Bb I		Bb I		Bb III		Bb III		Bb arc I					
5 1 5 1 3 5 3 1		1 3 5		5 1 3		3 5 1		4 1 3 5					
Bb arc I		Dm I		Dm I		Dm II		Dm II		Dm III		Dm arc I	
i 1 3 5 1 3 5		5 1 b3		b3 5 1		1 b3 5		5 1 b3		i (m) 5 1 b3 5 1 b3		5 1 b3 5 1 b3	

Major Scale Fingering 2

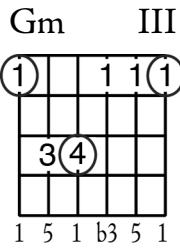
main scale
F major III



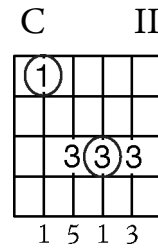
extend scale
F major V



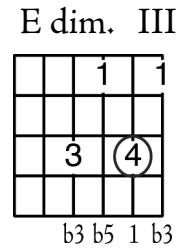
E form



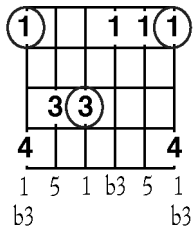
A form



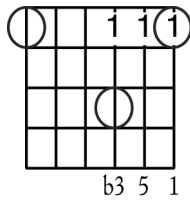
C form



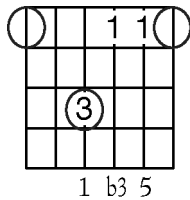
Gm III



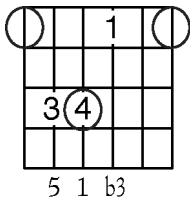
Gm III



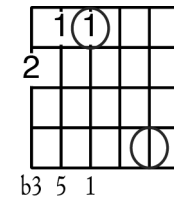
Gm III



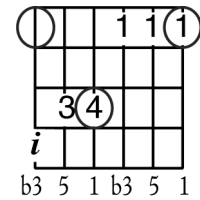
Gm III



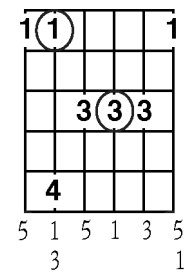
Gm V



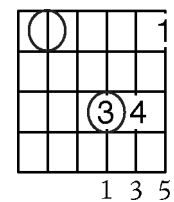
Gm arc III



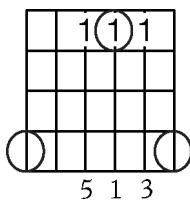
C III



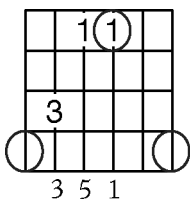
C III



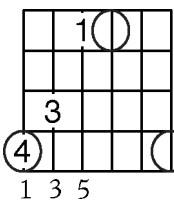
C V



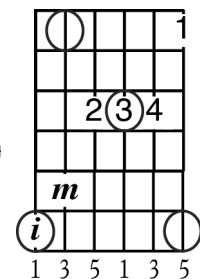
C V



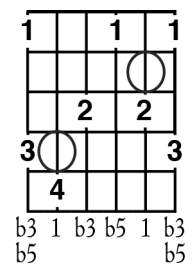
C V



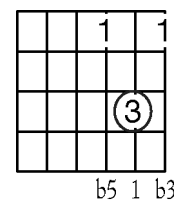
C arc III



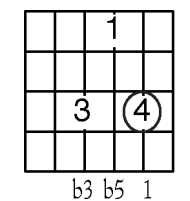
E dim. III



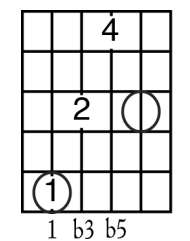
E dim. III



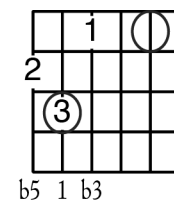
E dim. III



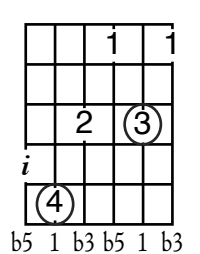
E dim. III



E dim. V

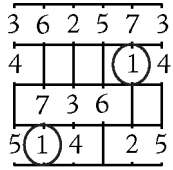


E dim. arc III

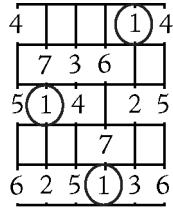


Major Scale Fingering 3

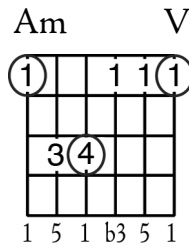
main scale
F major V



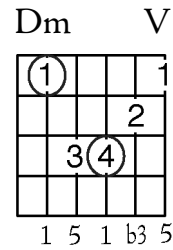
extend scale
F major VI



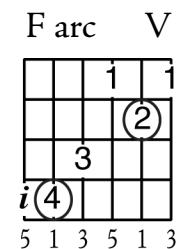
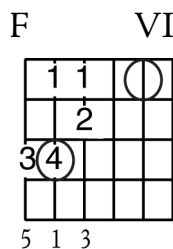
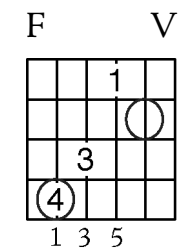
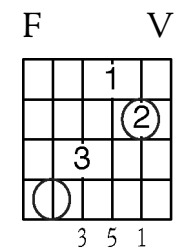
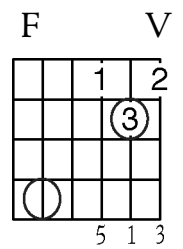
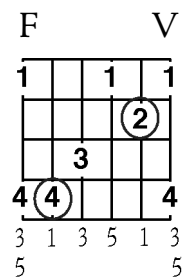
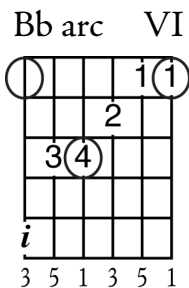
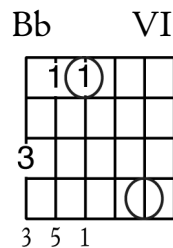
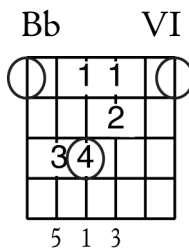
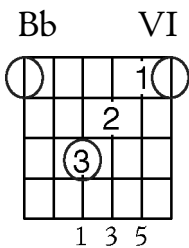
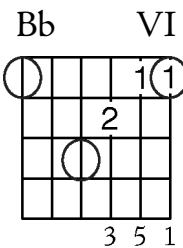
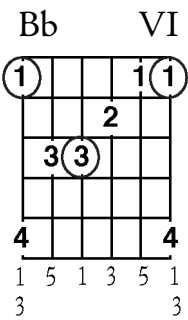
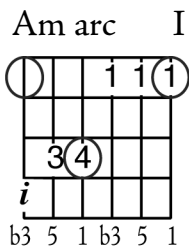
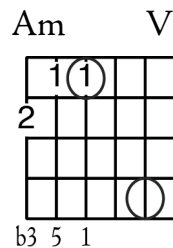
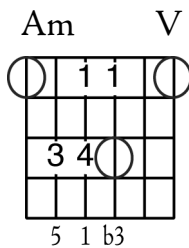
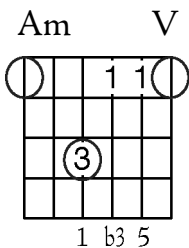
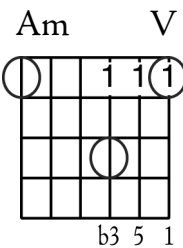
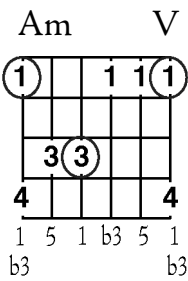
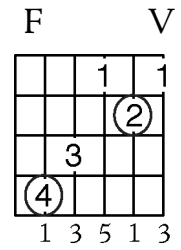
E form



A form

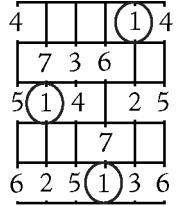


C form

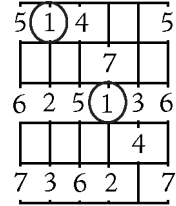


Major Scale Fingering 4

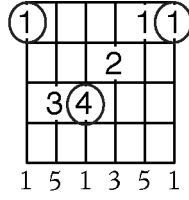
main scale
F major VI



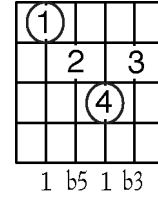
extend scale
F major VIII



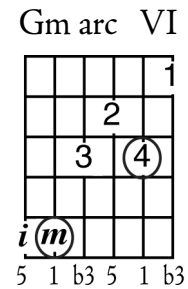
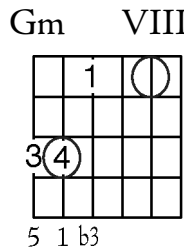
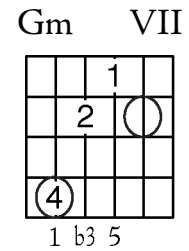
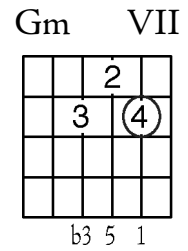
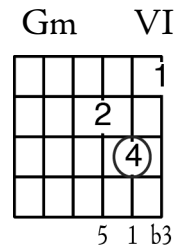
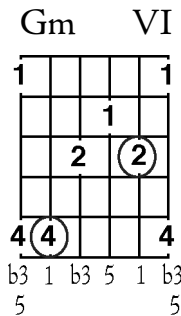
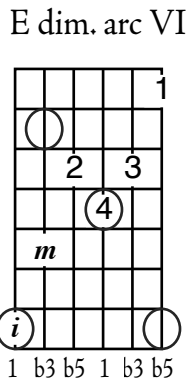
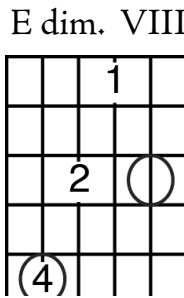
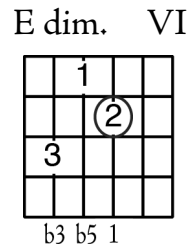
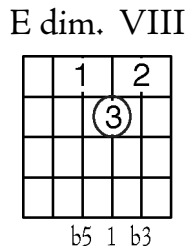
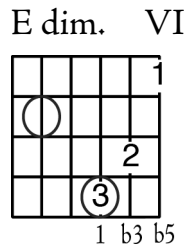
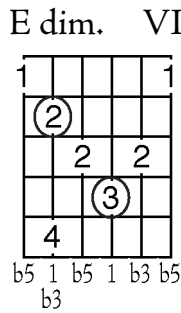
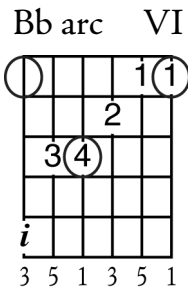
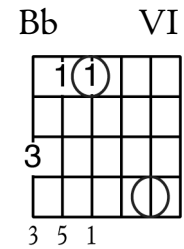
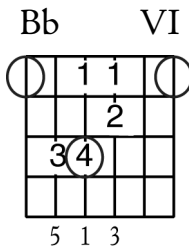
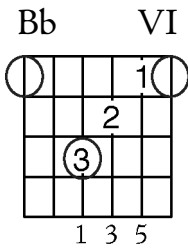
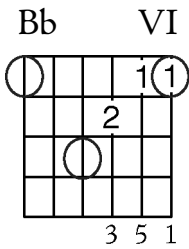
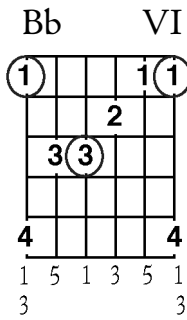
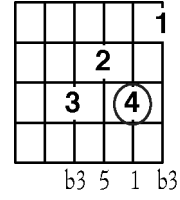
E form
Bb VI



A form
Edim. VII



C form
Gm VI



Major Scale Fingering 5

main scale F major VIII	extend scale F major X	E form C VIII	A form F VIII	C form Am VIII
C VIII	C VIII	C VIII	C VIII	C X
C arc VIII	F VIII	F VIII	F X	F X
F arc VIII	F VIII	F VIII	F X	F X
Am VIII	Am VIII	Am IX	Am IX	Am X
Am arc VIII	Am VIII	Am IX	Am IX	Am X

Major Scale Fingering 6

main scale
F major X

extend scale
F major XII

E form
Dm X

A form
Gm X

C form
Bb X

Dm X

Dm X

Dm X

Dm X

Dm XII

Dm arc X

Gm X

Gm X

Gm XI

Gm XII

Gm XII

Gm arc X

Bb X

Bb X

Bb X

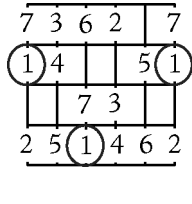
Bb X

Bb XII

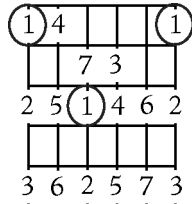
Bb arc X

Major Scale Fingering 7

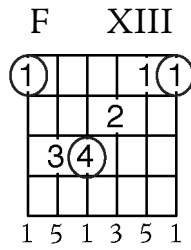
main scale
F major XII



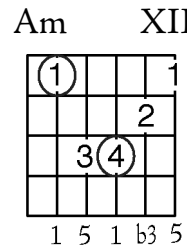
extend scale
F major XIII



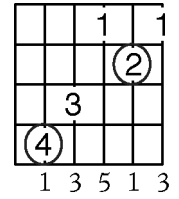
E form



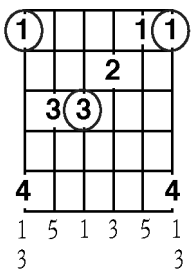
A form



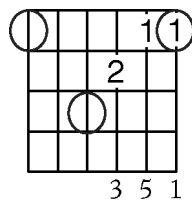
C form



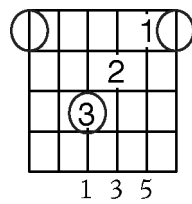
F XIII



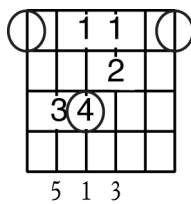
F XIII



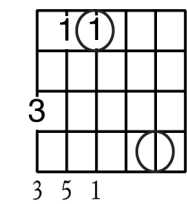
F XIII



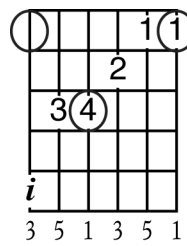
F XIII



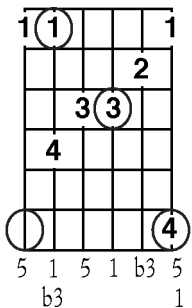
F XV



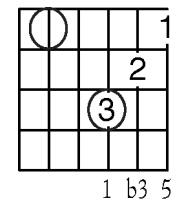
F arc XIII



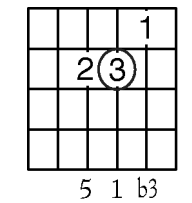
Am XII



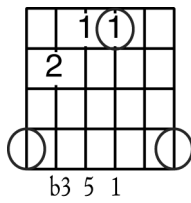
Am XII



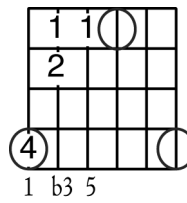
Am XIII



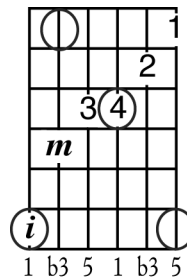
Am XIV



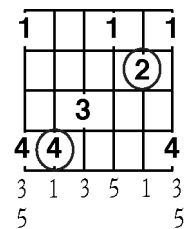
Am XIV



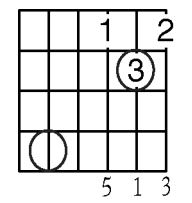
Am XII



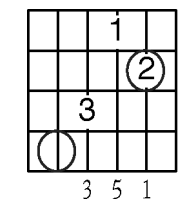
C XII



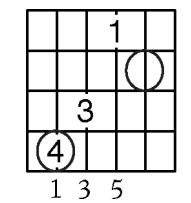
C XII



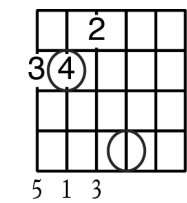
C XII



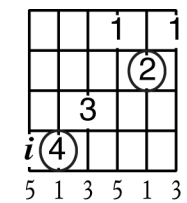
C XII



C XIV



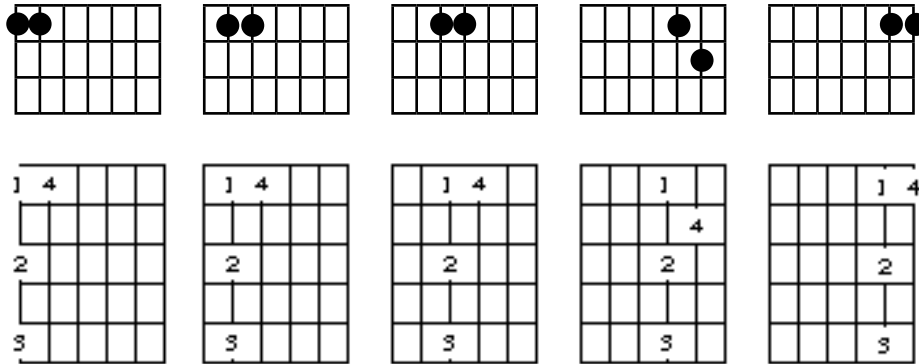
C arc XII



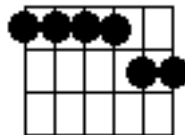
MASTER SCALE PATTERNS

Imagine Tuning the Guitar in Fourths

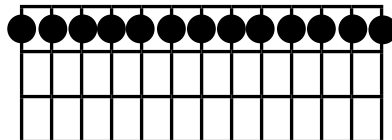
A *perfect fourth* is an interval equal to that between the first and fourth notes of a major scale. The interval looks graphically the same on all adjacent pairs of strings except the second and third string. The lower row of diagrams illustrate perfect fourths spanning major scale steps "1" through "4".



Stacked perfect fourths are successive perfect fourths. They occur on the fretboard in this shape:

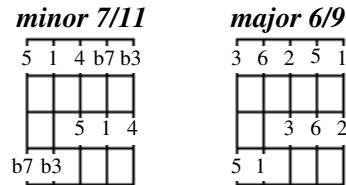


Scale fingering on the guitar would be greatly simplified if it were tuned entirely in perfect fourths. Chords, however, would be difficult to finger. The diagram below is a hypothetical fourteen-string guitar, tuned entirely in perfect fourths. The dots indicate stacked fourths.

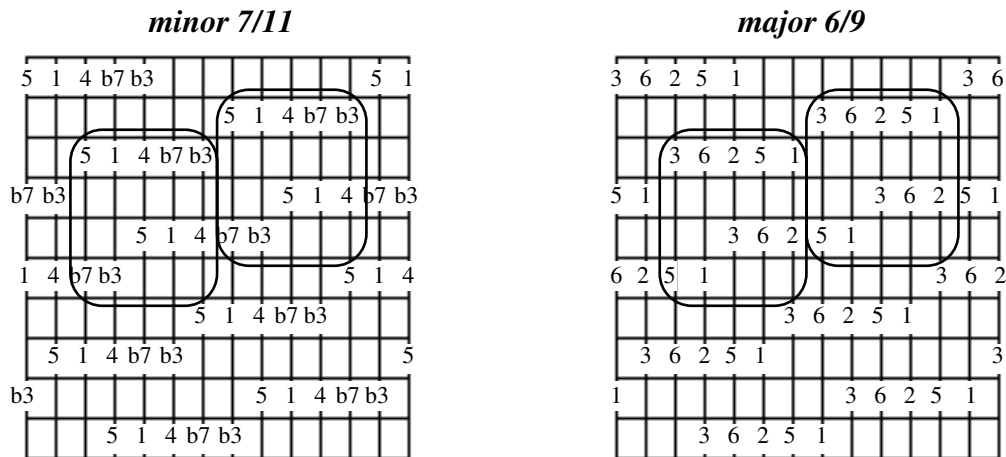


The Master Pentatonic Scale Pattern

The master pattern for the common pentatonic scale occurs on five strings tuned in perfect fourths. The common pentatonic scale is the minor 7/11 and major 6/9 pentatonic scale, depending on which note is assigned as the tone center.

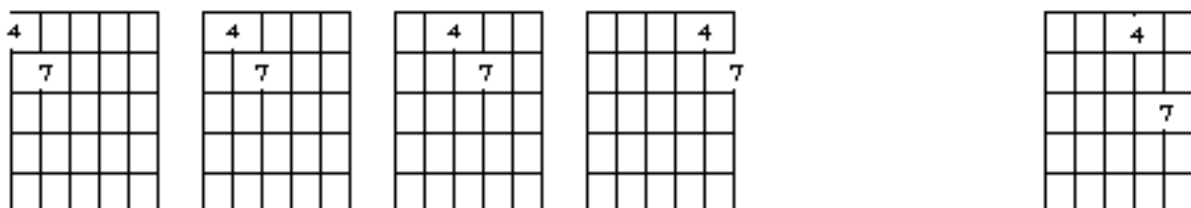


Here is the master pentatonic scale pattern as it would occur on a fourteen string guitar tuned in perfect fourths. Notice that where the pattern repeats on smaller strings (to the right on each diagram below), it repeats one fret lower.

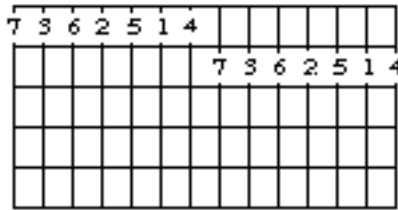


The Master Major Scale Pattern

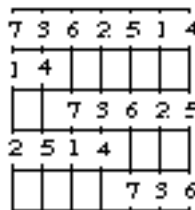
The major scale tone sequence “7-3-6-2-5-1-4” forms stacked perfect fourths. The scale tone which is a fourth above major scale tone “4” is major scale tone “7”. The interval from major scale tone “4” to major scale tone “7” is an augmented fourth. The interval fingerings for scale steps “4” to “7” on a standard-tuned guitar are shown below. On all adjacent pairs of strings tuned in perfect fourths, the interval shapes are the same. On the second and third strings (which are *not* tuned in perfect fourths), major scale-tone “4” to “7” looks like this:



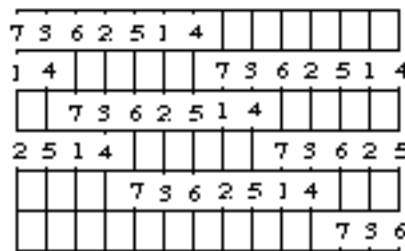
Here is the fourteen-string “perfect fourth” guitar with major scale tones “7-3-6-2-5-1,-4” in stacked fourths. Notice the interval shape from major scale-tones “4” to “7”. The 7-3-6-2-5-1-4 number series is all on one fret, then repeats up one fret at the diagonal intersection between major scale tones.



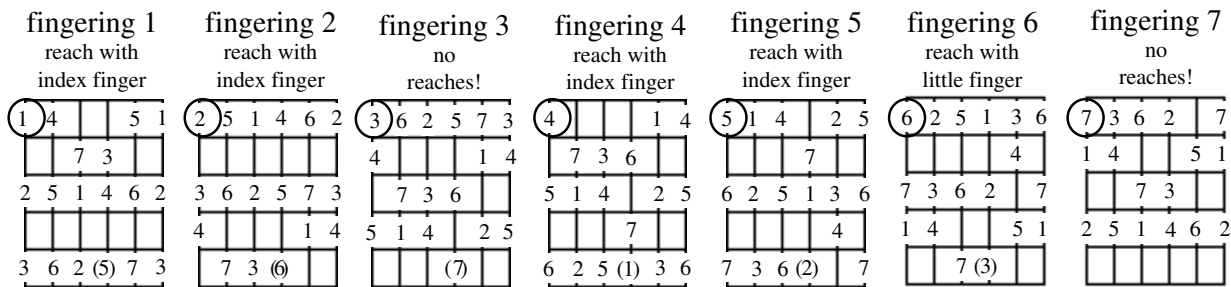
Here is the master major scale pattern. Notice the index finger notes “7-3-6-2-5-1-4”.



On this fourteen string, “perfect-fourth-tuned” guitar, notice how the pattern repeats up one fret.



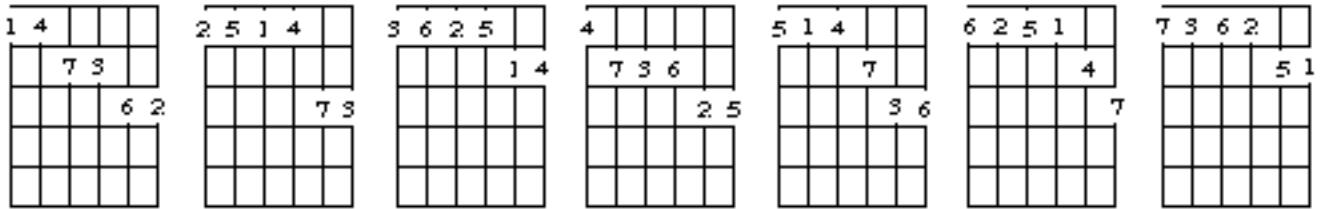
On a standard-tuned six-string guitar, each of the seven major scale three-note-per-string fingering patterns use six consecutive strings from the fourteen-string guitar, *with notes moved up one fret on the first and second strings*.



With standard guitar tuning, the 7-3-6-2-5-1-4 pattern occurs on one fret *except* where an interval spans the second and third strings.

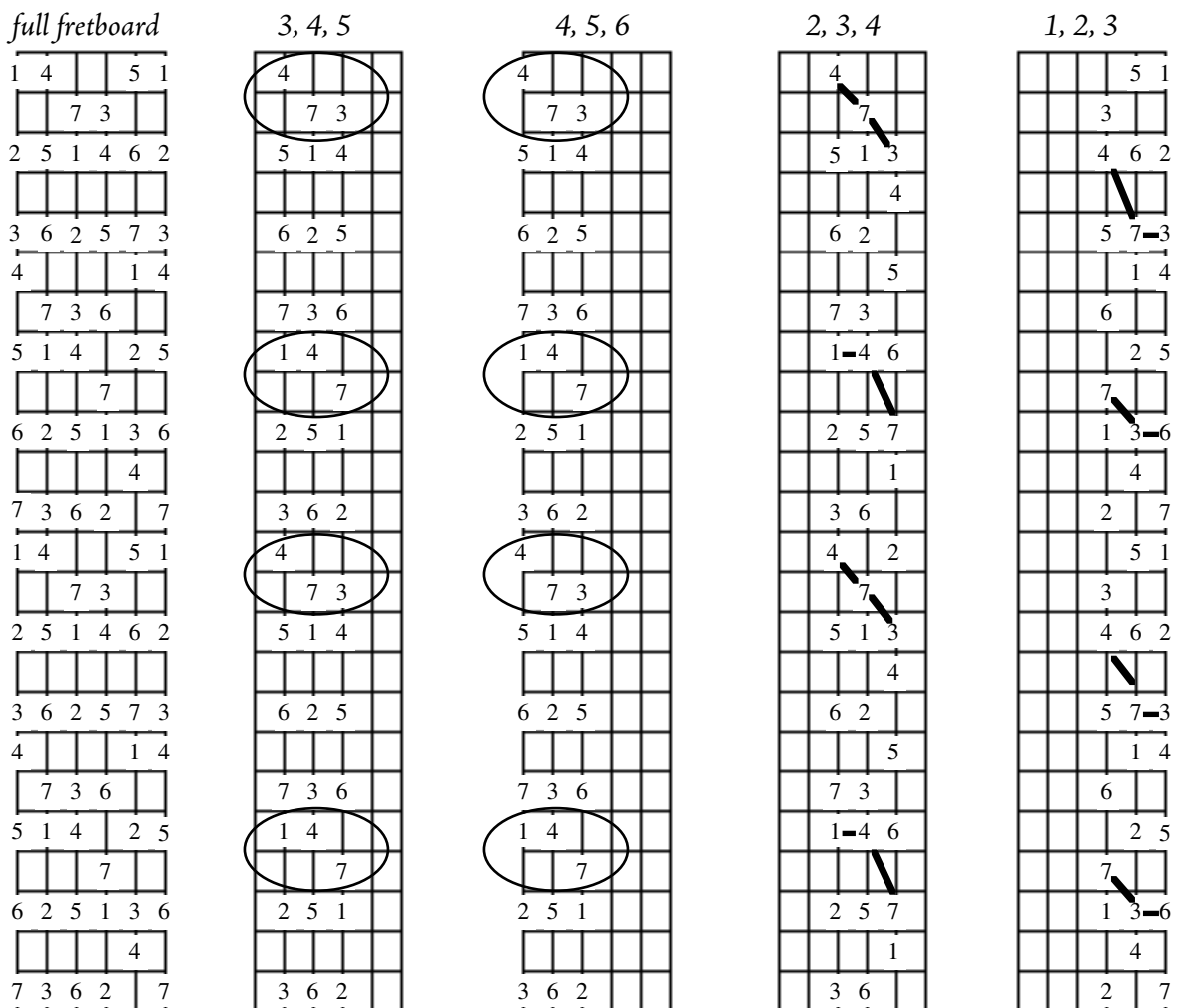
So, there are two factors which cause major scale-tone intervals of a fourth to form a diagonal shape, rather than occurring on the same fret:

- When the interval from major scale-tones “4” to “7” is involved.
- When the interval of a fourth is played on strings two and three.



movable full-fretboard major scale

The diagram at the far left below shows a movable full-fretboard view of the major scale. By viewing the stacked perfect fourths on the third, fourth and fifth strings, the information is simple enough to be easily memorized.

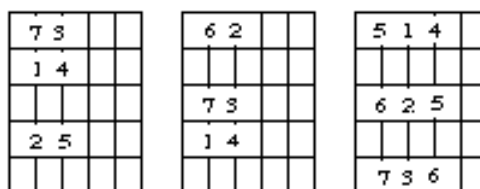


Similarities in Three-Note-Per-String Fingerings

When playing the major scale in a three-note-per-string fashion, fingering patterns repeat as follows:

- (1) Major scale tones "7-1-2" form the same pattern as "3-4-5": half step (1 fret) then whole step (2 frets).
- (2) Major scale tones "6-7-1" form the same pattern as "2-3-4": whole step (2 frets) then half step (1 fret).
- (3) Major scale tones "1-2-3" form the same pattern as "4-5-6" or "5-6-7": whole step (2 frets) then half step (1 fret).

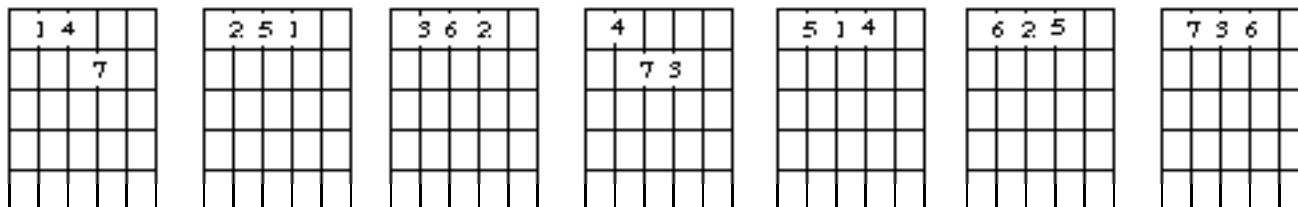
View these similarities on the diagrams below:



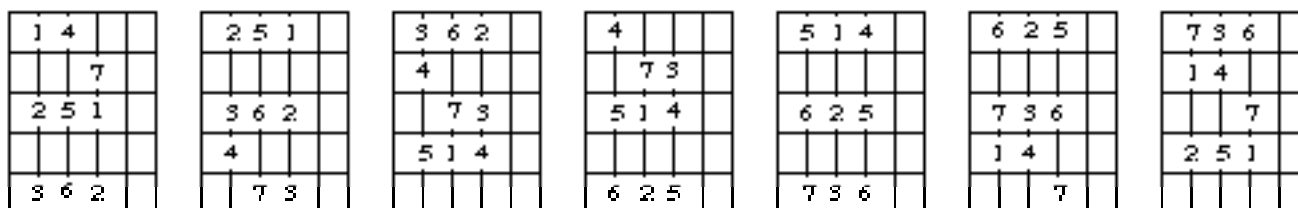
Memorizing the Major Scale Full-Fretboard Pattern in Eight Steps.

fifth, fourth and third strings

Step 1. Strum the major scale on the fifth, fourth and third strings in "chords" of stacked fourths:

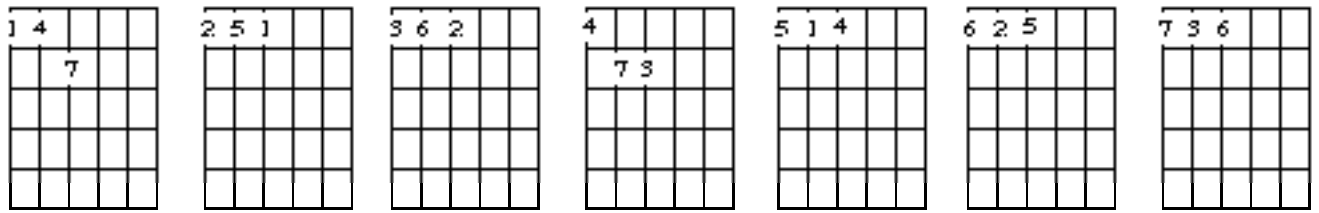


Step 2. Next, play each of the nine-note groups (below) as a scale from lowest pitch to highest pitch and back:

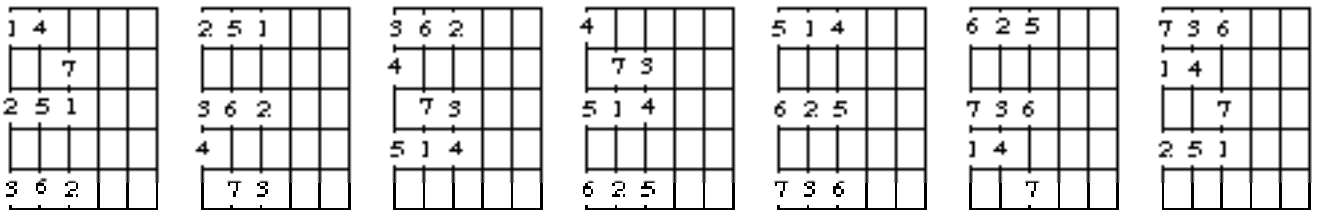


sixth, fifth and fourth strings

Step 3. Play the “chords” of stacked fourths five frets toward the bridge on the sixth, fifth and fourth strings.

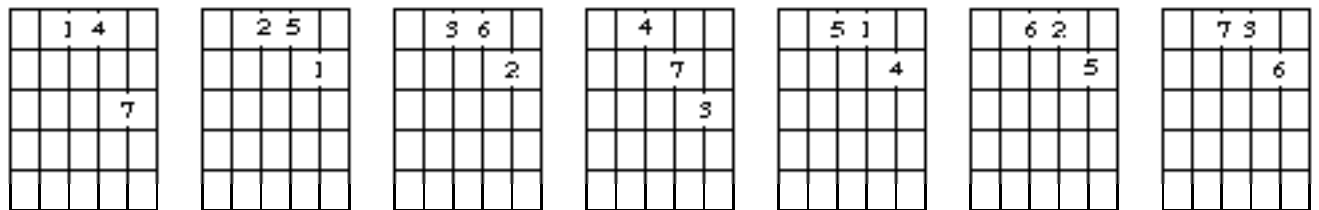


Step 4. Next, play each of the nine-note groups (below) from lowest pitch to highest pitch and back:

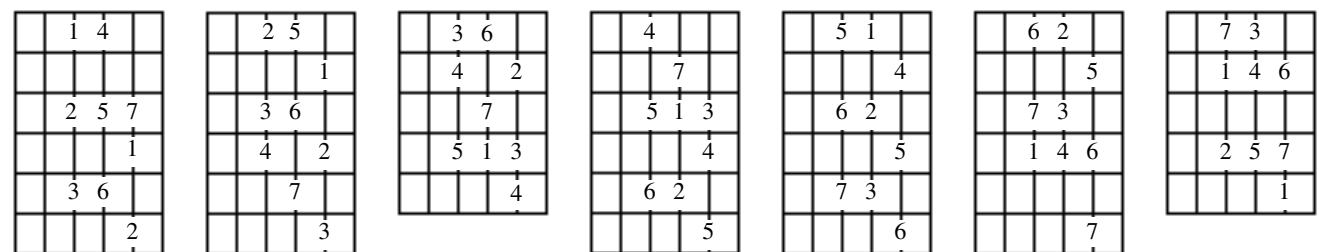


fourth, third and second strings

Step 5. Play the “chords” of stacked fourths which you played in step 3 above two frets toward the bridge on the fourth, third and second strings *except* move all notes on the second string up one additional fret:

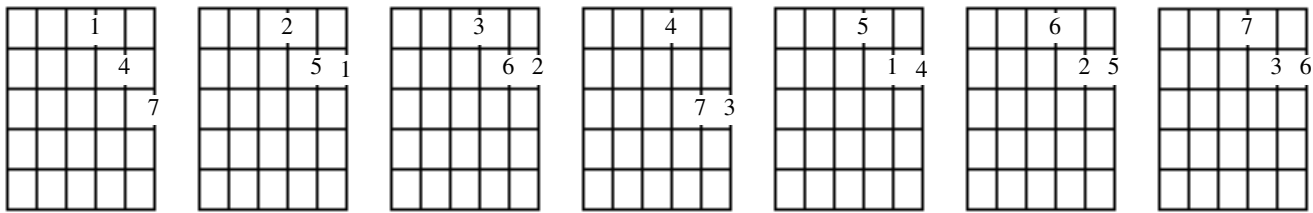


Step 6. Next, play each of the nine-note groups (below) from lowest pitch to highest pitch and back.

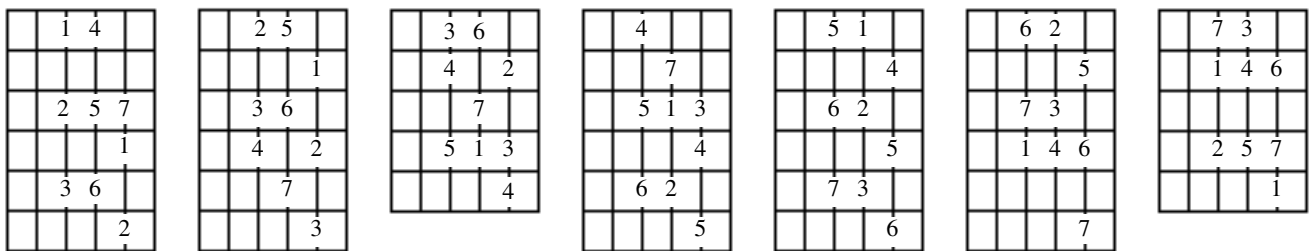


third, second and first strings

Step 7. Play the “chords” of stacked fourths from step 1 above two frets toward the bridge on the second, third and fourth strings *except* move all notes on the second string up one additional fret:



Step 8. Finally, play each of the nine-note groups (below) from lowest pitch to highest pitch and back.



Three-Note-Per-String Major Scale Fingerings from the Master Pattern

By playing groups of six strings, you can make three-note-per-string fingerings, if you move the notes on the first two strings up one fret.

The diagrams illustrate four different three-note-per-string major scale fingering patterns, each consisting of a full six-string fretboard with a circled pattern and a corresponding six-string diagram with notes written in the boxes.

- Pattern 1:** Circled notes on strings 1-2 (frets 1, 4) and strings 3-4 (frets 2, 5). Six-string diagram: String 1 (1, 4), String 2 (7, 3), String 3 (2, 5), String 4 (1, 4), String 5 (6, 2), String 6 (5, 1).
- Pattern 2:** Circled notes on strings 1-2 (frets 2, 5) and strings 3-4 (frets 1, 4). Six-string diagram: String 1 (2, 5), String 2 (1, 4), String 3 (3, 6), String 4 (2, 5), String 5 (7, 3), String 6 (6, 2).
- Pattern 3:** Circled notes on strings 1-2 (frets 3, 6) and strings 3-4 (frets 2, 5). Six-string diagram: String 1 (3, 6), String 2 (2, 5), String 3 (4, 1), String 4 (7, 3), String 5 (6, 2), String 6 (5, 1).
- Pattern 4:** Circled notes on strings 1-2 (frets 4, 7) and strings 3-4 (frets 3, 6). Six-string diagram: String 1 (4, 7), String 2 (3, 6), String 3 (5, 1), String 4 (2, 5), String 5 (7, 3), String 6 (6, 2).

7	3	6	2	5	1	4							
1	4						7	3	6	2	5	1	4
		7	3	6	2	5	1	4					
2	5	1	4						7	3	6	2	5
				7	3	6	2	5	1	4			
											7	3	6

5	1	4											
			7										
6	2	5	1	3	6								
				4									
7	3	6	2								7		
											5	1	

7	3	6	2	5	1	4							
1	4						7	3	6	2	5	1	4
		7	3	6	2	5	1	4					
2	5	1	4						7	3	6	2	5
				7	3	6	2	5	1	4			
											7	3	6

6	2	5	1										
				4									
7	3	6	2								7		
1	4			5	1								
		7	3										
											6	2	

7	3	6	2	5	1	4							
1	4						7	3	6	2	5	1	4
		7	3	6	2	5	1	4					
2	5	1	4						7	3	6	2	5
				7	3	6	2	5	1	4			
											7	3	6

7	3	6	2										
1	4			5	1								
		7	3										
2	5	1	4	6	2								
											7	3	

MINOR PENTATONIC TO FIVE NINTH ARPEGGIO TYPES

Minor Ninth Arpeggio from Minor Pentatonic Scale

	E form	D form	C form	A form	G form
minor 7/11 pentatonic scale fingers					
minor 7 part of m7/11 pentatonic					
lower octave minor ninth			(see below)		
upper octave minor ninth			(see below)		
over-lapping minor ninth arpeggios					

Dominant Ninth Arpeggio from Minor Ninth

over-lapping
minor ninth
arpeggios

E form	D form	C form	A form	G form
1 5 b7 b3 5 2 b3 1 b7 2	b3 5 1 5 b7 2 b7 2 b3	1 b3 5 2 b7	1 5 b7 2 5 b3 1 b3 b7	1 b3 5 1 5 b7 b7 2 2 b3

lower octave
dominant
ninth

1 5 b7 3 2	1 5 2 b3 b7	1 3 5 1 b7	1 5 b7 2 3	1 3 5 2 b7

alternate
fingerings,
moving the hard-
to-reach note to
the next smaller
string

	(n/a)	(see below)		(n/a)
1 3 b7 2 5			1 3 b7 2 5	

upper octave
dominant
ninth

		(see below)		
1 3 5 2 b7	1 5 b7 2 3		1 3 5 b7	1 3 b7 5 2

over-lapping
dominant
ninth arpeggios

1 3 b7 2 5 2 5 1 3 b7	3 5 1 5 b7 2 b7 2 3	1 3 5 2 b7	1 3 b7 2 5 5 1 3 b7	1 3 5 1 3 b7 b7 2 5 2

Major Ninth Arpeggio from Dominant Ninth

over-lapping
dominant
ninth arpeggios

E form	D form	C form	A form	G form
1 3 b7 2 5 2 5 1 3 b7	3 5 1 5 b7 2 b7 2 3	1 3 5 2 b7	1 3 b7 2 5 5 1 3 b7	1 3 5 1 3 b7 b7 2 5 2

lower octave
major ninth
arpeggio

1 3 7 2 5	3 5 7 2	1 3 5 7 2	1 3 7 2 5	1 3 5 2 7

upper octave
major ninth
arpeggio

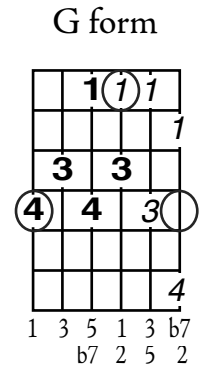
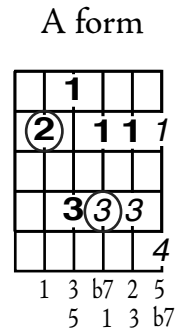
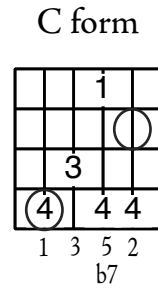
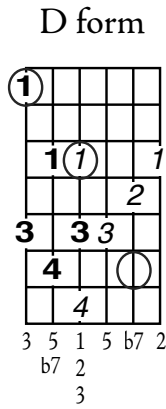
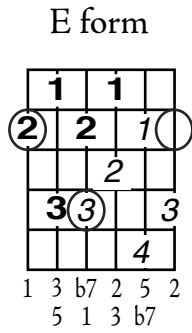
		(n/a)		
1 3 5 7 2	3 5 7 3 7 2 1 5 2		1 3 5 7	1 3 7 5 2

over-lapping
major ninth
arpeggios

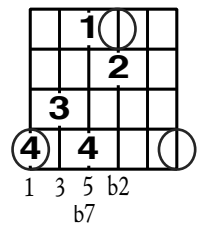
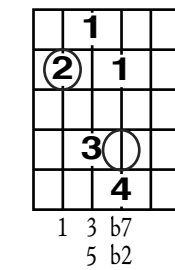
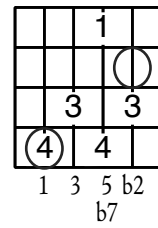
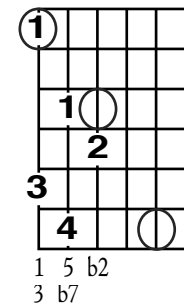
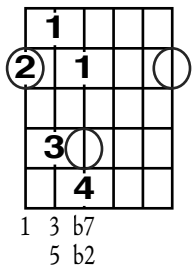
1 3 7 2 5 2 5 1 3 7	3 5 7 3 7 2 1 5 2	1 3 5 7 2	1 3 7 2 5 5 1 3 7	1 3 5 1 3 7 7 2 5 2

Seven Flat Nine Arpeggio from Dominant Ninth

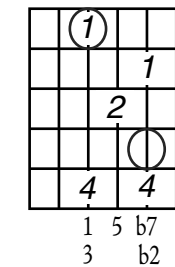
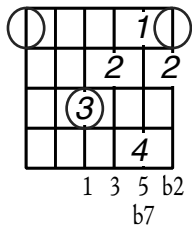
over-lapping
dominant
ninth arpeggios



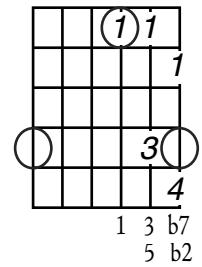
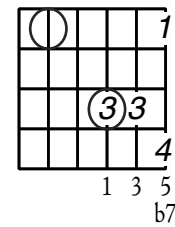
lower octave
sevenflat nine
arpeggio



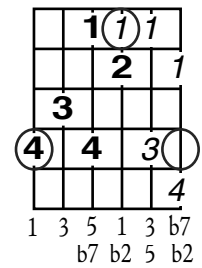
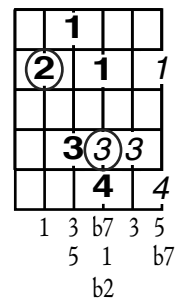
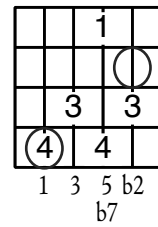
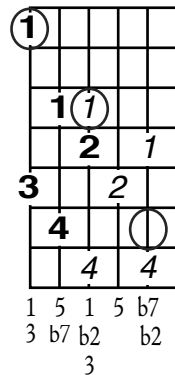
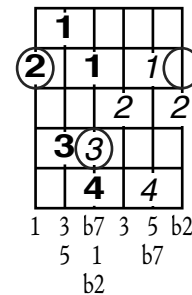
upper octave
sevenflat nine
arpeggio



(n/a)

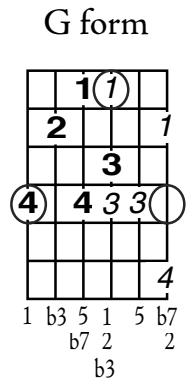
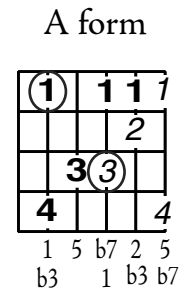
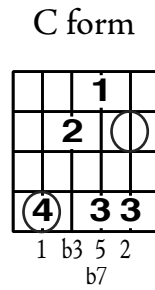
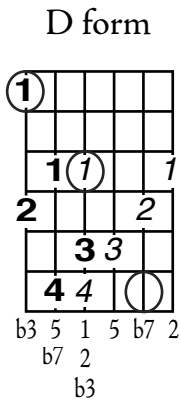
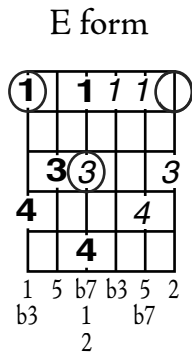


over-lapping
sevenflat nine
arpeggio

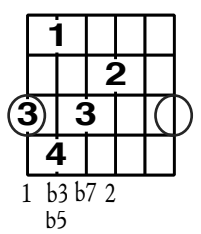
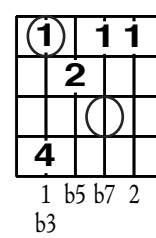
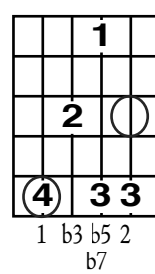
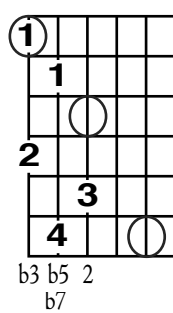
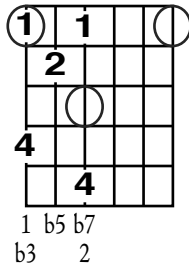


Minor Ninth Flat Five Arpeggio from Minor Ninth

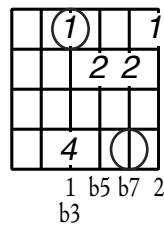
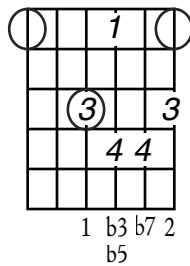
over-lapping
minor ninth
arpeggios



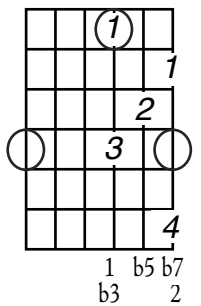
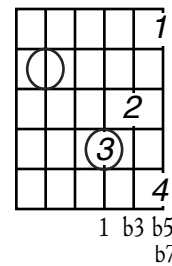
lower octave
minor ninth
flat five
arpeggio



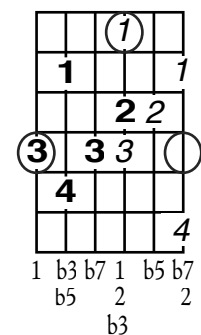
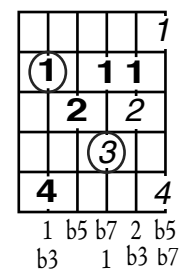
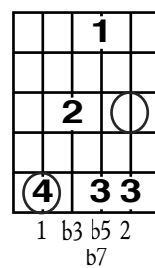
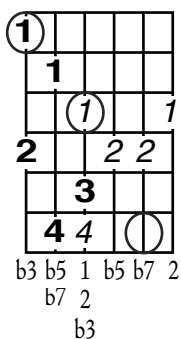
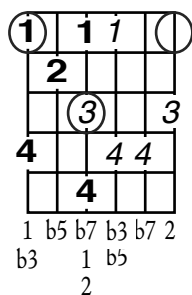
upper octave
minor ninth
flat five
arpeggio



(n/a)



over-lapping
minor ninth
flat five
arpeggio



MAJOR PENTATONIC TO TWO NINTH ARPEGGIO TYPES

Major Sixth, Major Seventh and Dominant Seventh Arpeggio from Major Pentatonic Scale

	E form	D form	C form	A form	G form
major 6/9 pentatonic scale fingers					
major sixth part of ma6/9 pentatonic					
major seventh arpeggio					
dominant seventh arpeggio					

Major Ninth Arpeggio from Major Seventh

major seventh arpeggio (see the previous page)

E form	D form	C form	A form	G form
1 3 7 3 5 1 5 1 7 3	3 5 7 3 7 3 1 5 1	3 7 3 5 7 3 5 1 1 5	5 7 3 7 3 5 1 5 1 7	7 3 5 1 3 7 1 7 5 1

lower octave major ninth arpeggio

1 3 7 2 5	3 5 7 2	1 3 5 7 2	1 3 7 2 5	1 3 5 2 7

upper octave major ninth arpeggio

		(n/a)		
1 3 5 7 2	3 5 7 3 7 2 1 5 2		1 3 5 7	1 3 7 5 2

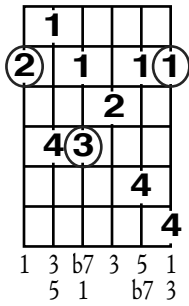
over-lapping major ninth arpeggios

1 3 7 2 5 2 5 1 3 7	3 5 7 3 7 2 1 5 2	1 3 5 7 2	1 3 7 2 5 5 1 3 7	1 3 5 1 3 7 7 2 5 2

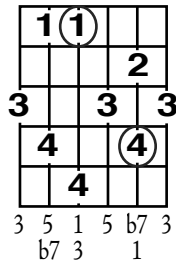
Dominant Ninth Arpeggio from Dominant Seventh

dominant seventh arpeggio (see [major sixth from major 6/9 pentatonic](#))

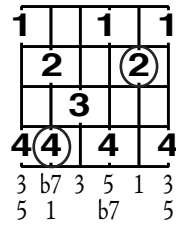
E form



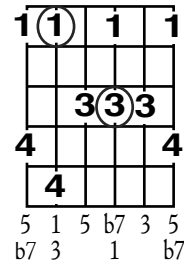
D form



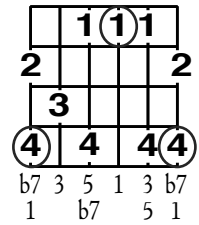
C form



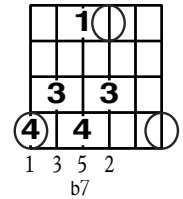
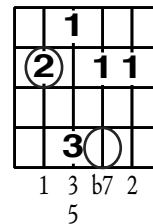
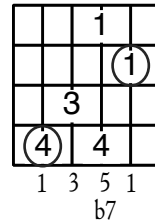
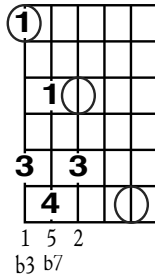
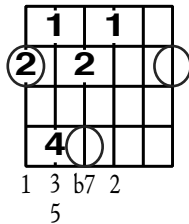
A form



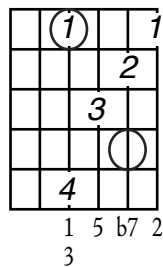
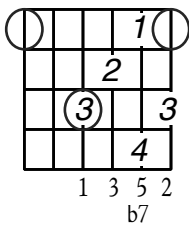
G form



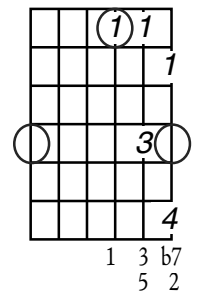
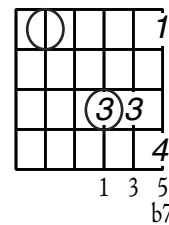
lower octave dominant ninth arpeggio



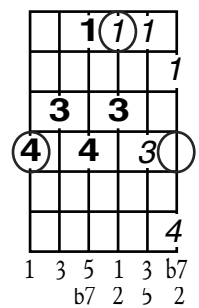
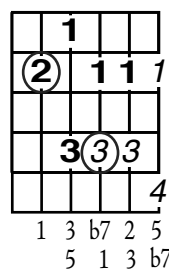
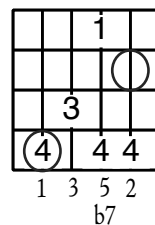
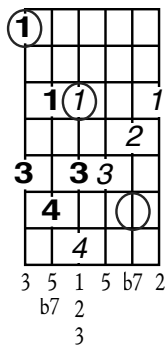
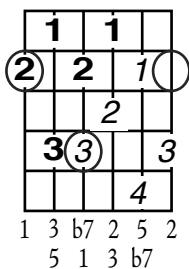
upper octave dominant ninth arpeggio



(see below)



over-lapping dominant ninth arpeggios



STEPWISE SCALE TONE SEVENTH AND NINTH ARPEGGIOS

I^{ma}9

II^m9

III^m7

IV^{ma}9

V⁹

VI^m9

VII^m7b5

Major Scale Fingerings 1 and 1/2

major scale fingerings 3

Major Scale Fingering 4/5

Major Scale Fingering 6

Major Scale Fingerings 7 and 7/1

SCALE TONE NINTH ARPEGGIOS IN PERFECT FOURTHS

VII^m7b5

III7b9

VI^m9

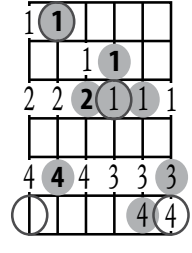
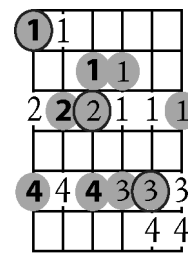
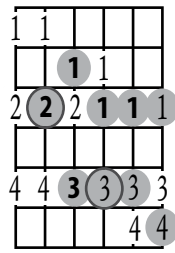
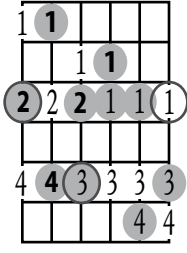
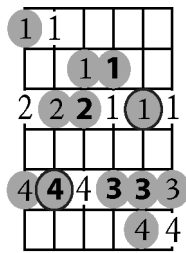
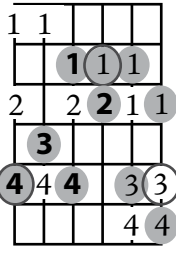
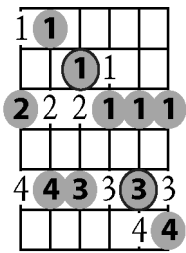
II^m9

V9

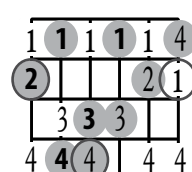
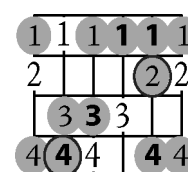
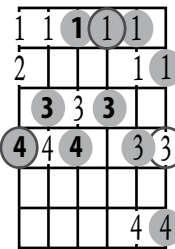
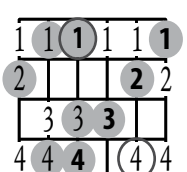
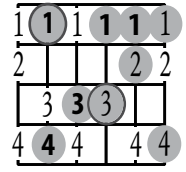
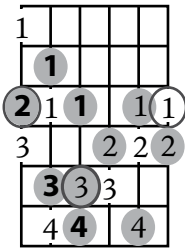
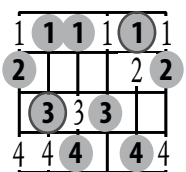
I^ma9

IV^ma9

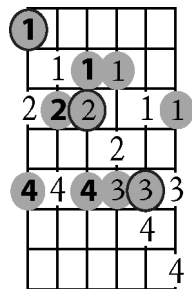
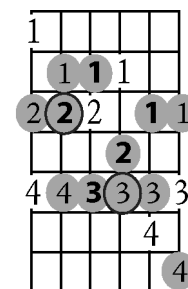
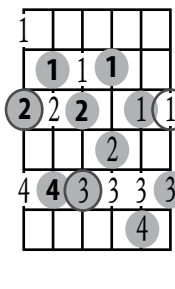
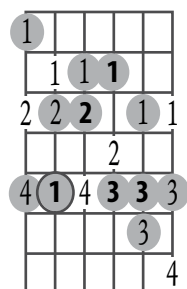
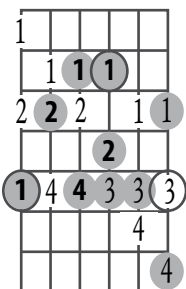
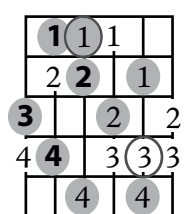
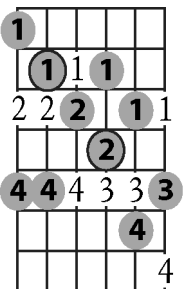
Major Scale Fingerings 1 and 1/2



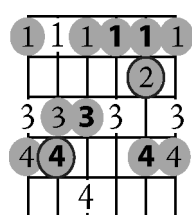
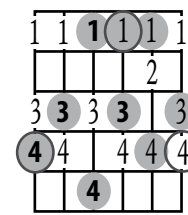
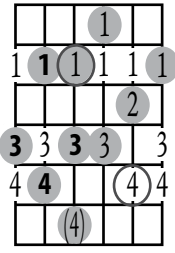
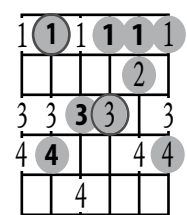
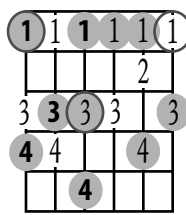
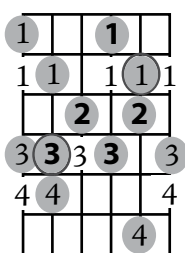
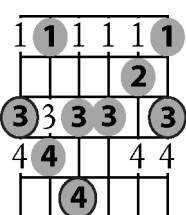
Major Scale Fingerings 2/3 and 3



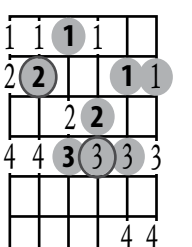
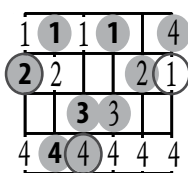
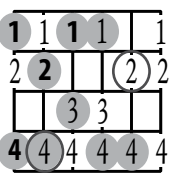
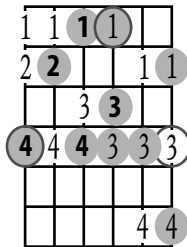
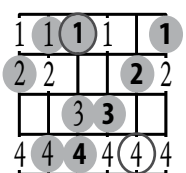
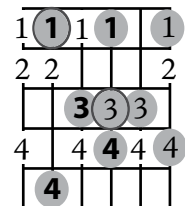
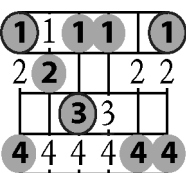
Major Scale Fingering 4/5



Major Scale Fingering 6



Major Scale Fingerings 7 and 7/1



MAJOR, HARMONIC MINOR AND MELODIC MINOR

By sharpening the fifth of a major scale and putting the tone center on the sixth, you create a harmonic minor scale with any major scale fingering. C major sharp five creates A harmonic minor. Please read [Application Of Harmonic Minor](#).

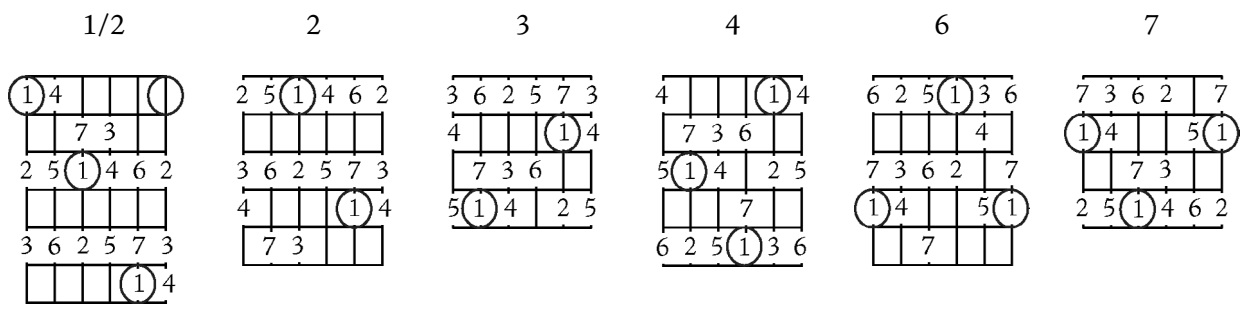
By flattening the third, any major scale fingering can be made into melodic minor. Be sure to read [Application Of Melodic Minor](#).

Read [Modes/Modes of Four Heptatonic Scales](#).

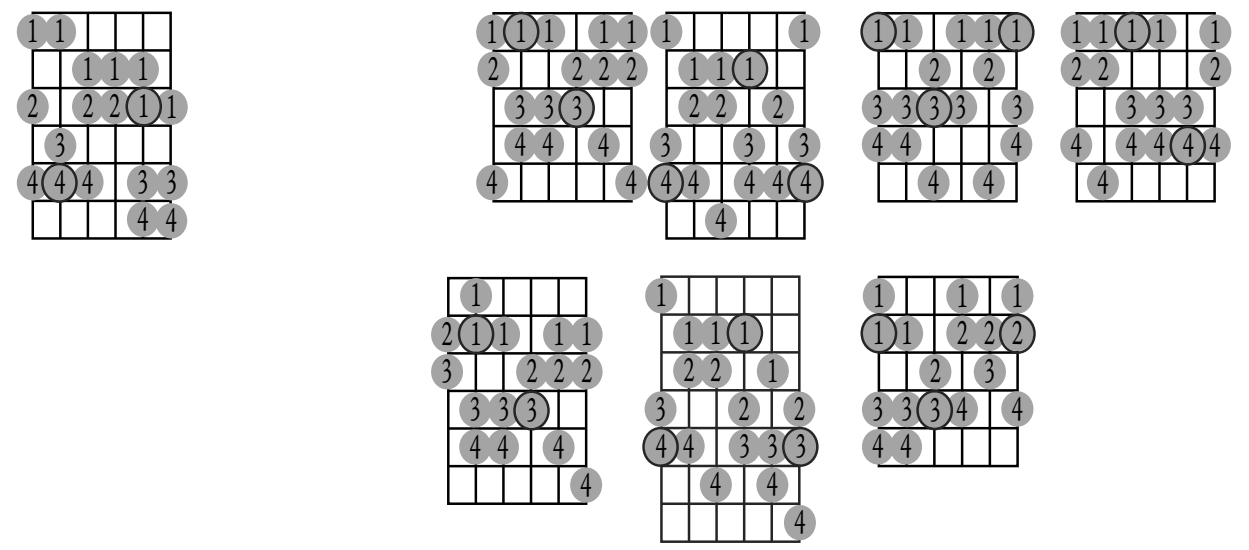
Major Scale Modified for Harmonic and Melodic Minor

fingering
number →

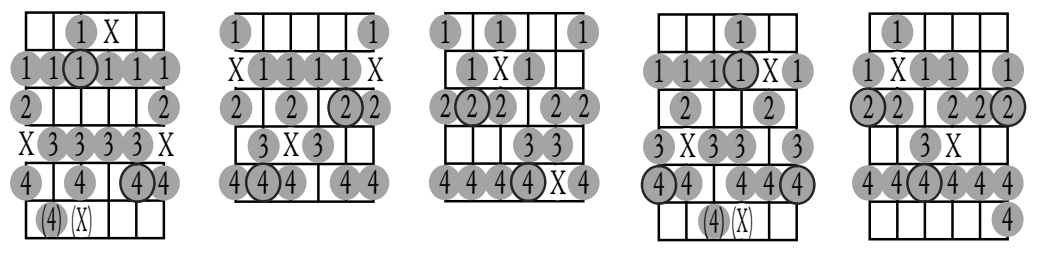
major scale



harmonic
minor
(major #5)



melodic
minor
(major b3)
"X" is target



Modes IV, VI and VII of melodic minor are used in jazz, rather than melodic minor mode I. C melodic minor is typically not used in jazz in the key of C minor, but for the key of "E" where C is the flat six.

In playing major key blues, you typically flat the third on the IV chord, since IV7 used 4-6-1-b3 of the key scale. In common blues styles, you need to additionally flat the key scale seven for the IV chord to produce the familiar Dorian mode (b3 and b7), rather than the exotic jazz melodic minor with only flat three.

Initially, the most useful melodic minor mode is mode VI (Aeolian b5), applied as IV Aeolian b5 of the target chord.

Application of Harmonic Minor

First play harmonic minor in the key of the target. Just before C7, Cm7 or Cma7 (any target with a perfect fifth, not a flatted or sharped fifth) play C harmonic minor (same key as target). Once you are comfortable with that, start forming arpeggiated harmonic minor IIm7b5 V7b9 cadences (Dm7b5 G7b9 to C7, Cm7 or Cma7) with the scale and abstracting decorating the arpeggios with the scale.

Application of Melodic Minor

The mode on the sixth step of melodic minor is Aeolian flat five. Trust that for your target chord, IV Aeolian flat five works as a setup chord sound (F Aeolian flat five before C7, Cm7 or Cma7). This produces a familiar dark blues mood. Try it.

Get Aeolian flat five by playing a major scale with flat three and putting the tone center on six. They apply it as IV Aeolian flat five of your target chord (G Aeolian b5 for D7, Dm7 or Dma7, because G Aeolian b5 is IV Aeolian b5 of D).

Once you are comfortable using Aeolian flat five on the IV of your target, start thinking in other modes of melodic minor. The jazz basis of melodic minor is super Locrian as a super-altered setup chord on V of the target. Read [Melodically Superimposed Cadences/Melodic Minor Cadences](#).

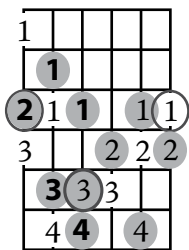
Ninth Subsets of Harmonic Minor and Melodic Minor

Since ninths span more than an octave it can “overlap” a ninth arpeggio in another octave. One ninth arpeggio is shown in bold numbers, another in plain numbers, but all in gray-backed notes. The remaining numbers without grey backs are scale tones not in the arpeggio.

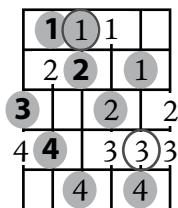
Phrygian major subset arpeggios (harmonic minor)

In using these as a setup chord, put the circled note on the fifth of the target chord (G7b9 for a C target). See [Target Chords and Setup Chords](#).

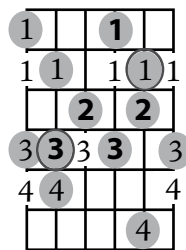
V7b9 in E form



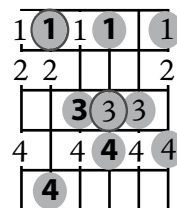
V7b9 in D form



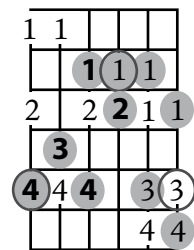
V7b9 in C form



V7b9 in A form



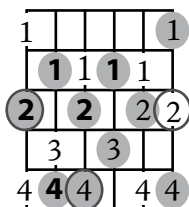
V7b9 in G form



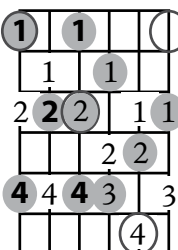
Lydian dominant subset arpeggios (melodic minor IV)

In using these as a setup chord, put the circled note on the “b2” of the target chord (Db9 for a C target). See [Target Chords and Setup Chords](#). The first row is ninth arpeggios. The bottom row is thirteenth sharp eleven arpeggios. Both are subsets of Lydian dominant, which is mode IV of melodic minor. See [Modes/Modes of Four Heptatonic Scales](#) and [Melodic Minor Cadences](#).

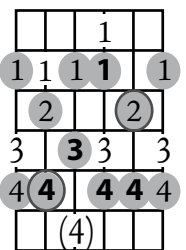
bII in E form



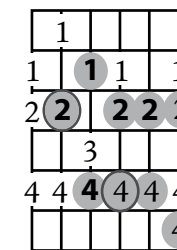
bII in E/D form



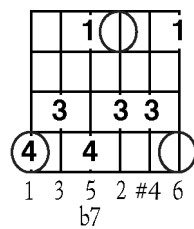
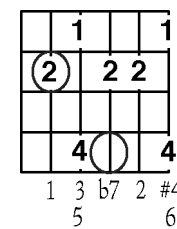
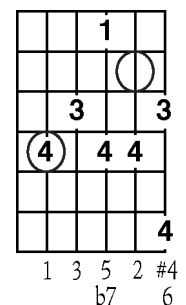
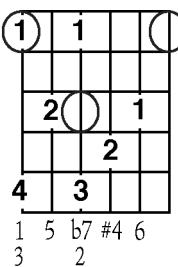
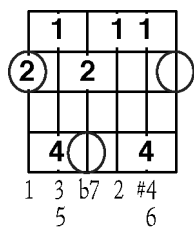
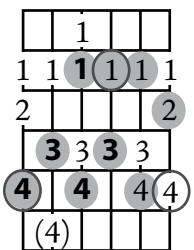
bII in C form



bII in A form



bII in G form



Full Fretboard Chord Tones

- **Definitions of Terms**
- **Fifths, The Foundation of Chords**
- **Triads**
- **Tertian Quadrads**
- **Preferred Chord Tones**

- **Close-Voiced Three-Note Triads**
- **Open-Voiced Three-Note Triads**
- **Close-Voiced Triad Examples**

- **Root Position Open Voicing Options**
- **First Inversion Open Voicing Options**
- **Second Inversion Open Voicing Options**
- **Open-Voiced Triad Inversion Sequences**
- **Open-Voiced Triad Examples**

- **Major Scale-Tone Triads Constructed in Thirds**
- **Expanding Triads into Progressions**

DEFINITIONS OF TERMS

The Major and Minor Chord Tone Arcs

A major scale is a repeating seven-note sequence, where the eighth note is given the same numbered or lettered name as the first note. In the key of "C", the major scale is C-D-E-F-G-A-B-C-D-E, etc. Each note in a major scale is two frets from the next (leaving an "empty" fret between them), except the third to fourth notes are one fret apart, and the seventh to eighth notes are one fret apart.

A major chord consists of the first, third and fifth steps of a major scale, played together. The notes of a chord may be repeated. A major chord can have two or more of each note. They also can be in lower or upper octaves. There are ways to specify the order of notes, which we will cover here.

Note structures repeat on the guitar every twelve frets. Major chord tones and minor chord tones can each be conceived in terms of three groups of notes, which I call *arcs*. With some difficulty, it is possible to fret each of the three arcs. They provide a quick visualization of the basis of chords, the major triad.

By flattening the third in the major chord tone arcs, the minor chord tone arcs are created.

major chord tone arcs

minor chord tone arcs

The diagrams illustrate the following chord forms and their arcs:

- Major Chord Tone Arcs:**
 - C form:** Shows notes 1, 2, 3, 4, 5, 1, 3, 5, 1, 3 on the fretboard.
 - E form:** Shows notes 1, 2, 3, 4, 5, 1, 3, 5, 1, 3.
 - A/G form:** Shows notes 1, 2, 3, 4, 5, 1, 3, 5, 1, 3.
- Minor Chord Tone Arcs:**
 - C/D form:** Shows notes 1, 2, 3, 4, 5, 1, 3, 5, 1, 3.
 - E form:** Shows notes 1, 2, 3, 4, 5, 1, 3, 5, 1, 3.
 - A/G form:** Shows notes 1, 2, 3, 4, 5, 1, 3, 5, 1, 3.

Visualize Notes, Then Finger

Rather than jumping back and forth with your focus, visualize where the notes of a chord are, then decide on the fingers, as two separate activities. In the long run, this take much less time.

This is especially effective when fingering chord progressions such as I IV I7 no third, where the root remains and the other two notes ascend twice in tandem. Another triad progression is the “six nine” voicing: I6/9 no fifth to I9 no root/no third, which is equivalent to VI minor to V minor (a minor chord built on the sixth step of a major scale down a whole step to a minor chord on the fifth step of a major scale).

Chord Inversions

Chord inversions are named according to which note is lowest in pitch. If the root is in the bass (the lowest pitch), a chord is in *root position*. If the third is in the bass, it is *first inversion*. The fifth in the bass is *second inversion*. With four note seventh chords, which have a root, third, fifth and seventh, the inversion names are the same but adding the *third inversion*, where the seventh is in the bass.

String Sets

A series of chords can often be played where many consecutive chords are played on the same strings. Often a rules of harmony can keep the notes on the same strings, such as four note seventh chords descending their fifths and sevenths while their root name ascends up a fourth from each chord to the next.

Another useful sequence can facilitate practicing the five common seventh chord types by staying on the same strings and making this sequence of alterations: begin with major seventh (1 3 5 7), flat the seven (7: 1-3-5-b7), also flat the third (m7: 1-b3-5-b7), also flat the fifth (m7b5: 1-b3-b5-b7), double flat the seventh (1-b3-b5-6).

Close and Open Voicing

With close voicing, the notes are as close together as possible in pitch. With three note triads, the three possibilities are (in ascending order) 1-3-5, 3-5-1 and 5-1-3. For open voiced chords on the guitar, modify each close voiced chord by moving the middle note up or down an octave. This produces another three possibilities (the same as the close voiced ones in reverse order) 1-5-3, 3-1-5 and 5-3-1.

FIFTHS, THE FOUNDATION OF CHORDS

perfect fifth

diminished fifth

augmented fifth

TRIADS

major

minor

diminished

augmented

suspended 4

suspended 2

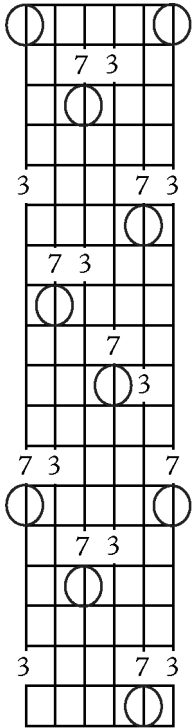
TERTIAN QUADRADS ("SEVENTH CHORDS")

<p>major 7</p>	<p>dominant 7</p>	<p>minor 7</p>	<p>minor 7b5</p>	<p>diminished seventh</p>	<p>minor (ma7)</p>
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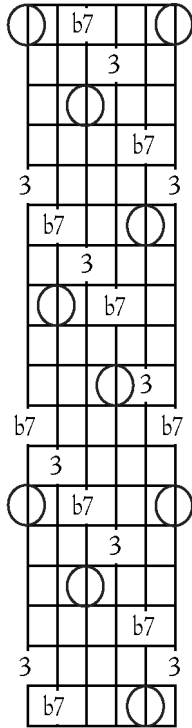
<p>7 sus. 4</p>	<p>7 sus. 2</p>	<p>7b5</p>	<p>7#5</p>	<p>ma7b5</p>	<p>ma7#5</p>
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PREFERRED CHORD TONES

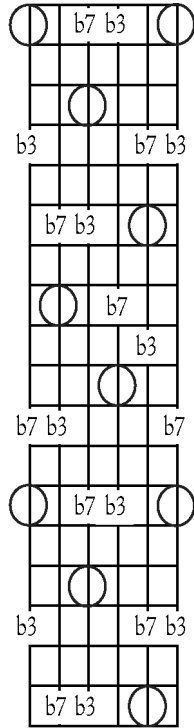
major 7
III: P5, VII: P4



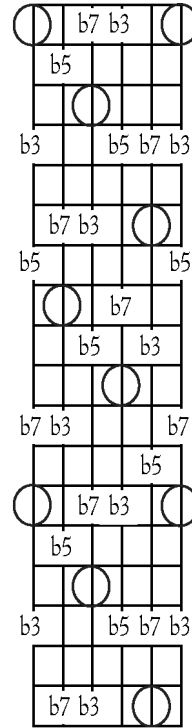
dominant 7
III: b^7 , b^7 VII: $\#4$



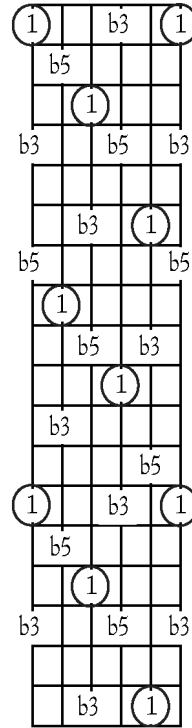
minor 7
 b^b III: P5, b^b VII: P4



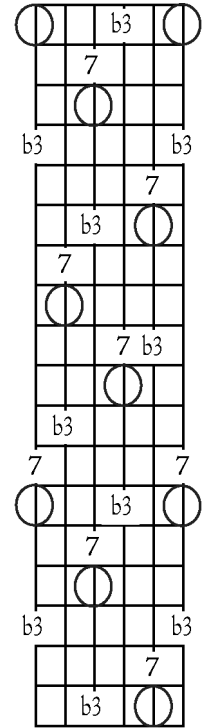
minor 7 b^b
= b^b III m



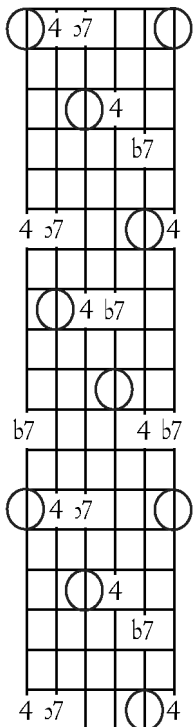
diminished seventh
= I diminished



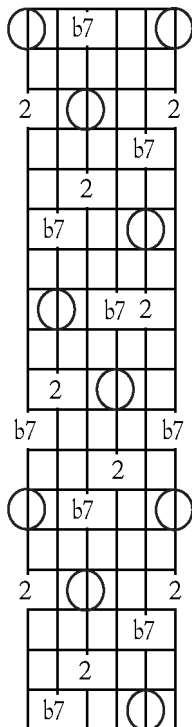
minor (ma7)
VII major third



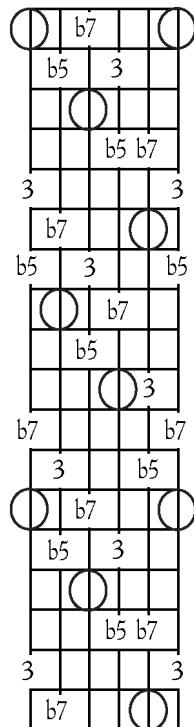
7 sus. 4
IV: P4, b^b VII: P5



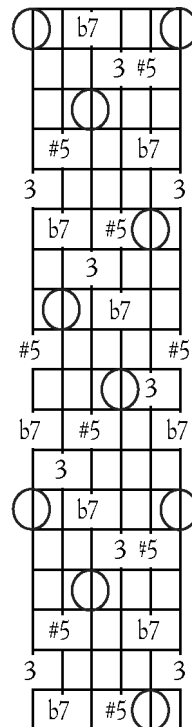
7 sus. 2
 b^b VII maj. 3



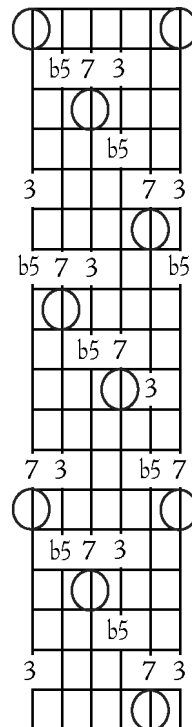
7 b^b
 b^b V7 no 5



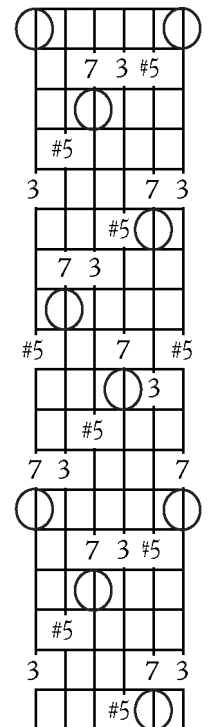
7 $\#5$
III m a b^b



ma7 b^b
 b^b V: stack of 3 P4



ma7 $\#5$
III major



CLOSE-VOICED 3-NOTE TRIADS

inversion sequences by rows and by column

				major
A V 	A V 	A VI 	A VII 	
A IX 	A IX 	A IX 	A XI 	
A XII 	A XIV 	A XIV 	A XIV 	
				minor
Am V 	Am V 	Am V 	Am VII 	
Am VIII 	Am IX 	Am IX 	Am X 	
Am XII 	Am XIII 	Am XIV 	Am XIV 	

CLOSE-VOICED TRIAD EXAMPLES

Good Lovin'

repeat these two bars through the verse

D G A G

The diagram shows four columns of fretboard diagrams for chords D, G, A, and G. Each column contains four different fingerings for that chord, with numbers 1-4 indicating finger placement on the strings.

chorus

5 D G D G D E A

The diagram shows six columns of fretboard diagrams for chords D, G, D, G, D, E, and A. Each column contains four different fingerings for that chord, with numbers 1-4 indicating finger placement on the strings.

Summertime Blues

13 E A B E

OPEN-VOICED 3-NOTE TRIADS

inversion sequences by position in rows and by bass string in columns

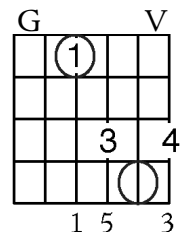
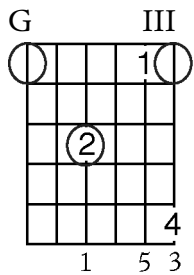
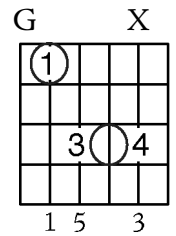
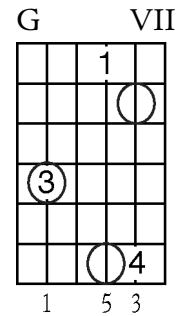
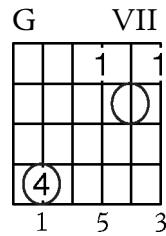
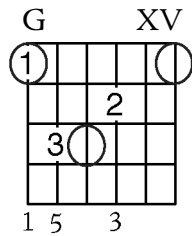
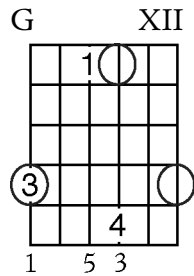
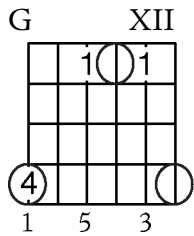
major

minor

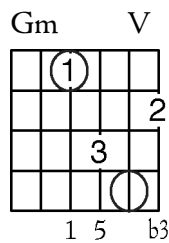
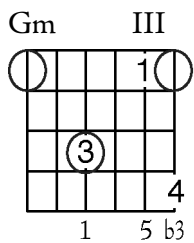
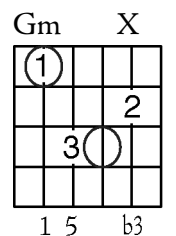
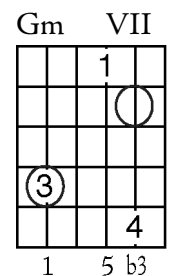
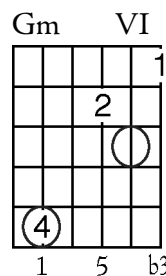
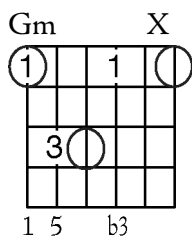
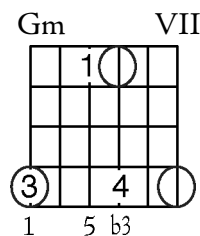
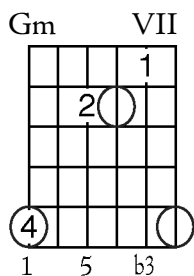
ROOT POSITION OPEN VOICING OPTIONS

(root in the bass)

MAJOR



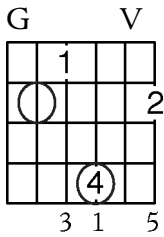
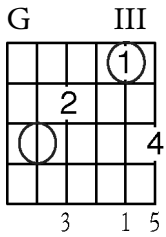
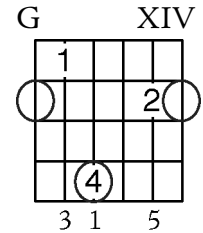
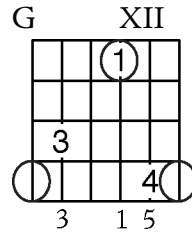
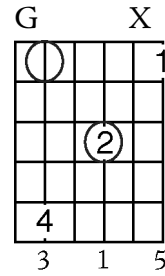
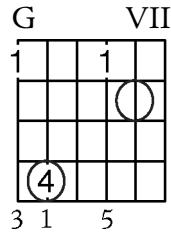
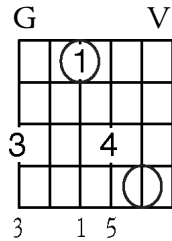
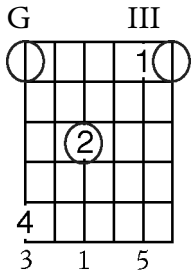
MINOR



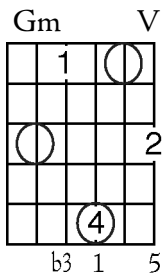
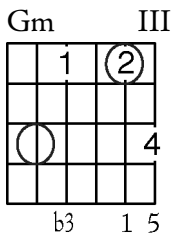
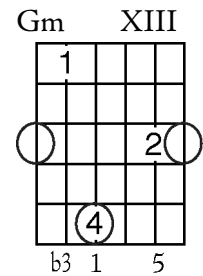
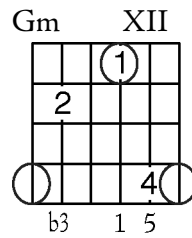
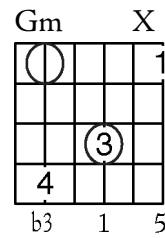
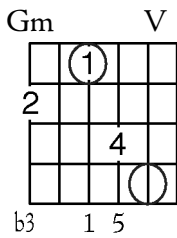
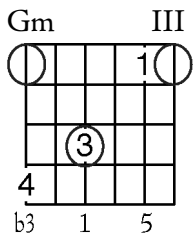
FIRST INVERSION OPEN VOICING OPTIONS

(third in the bass)

MAJOR



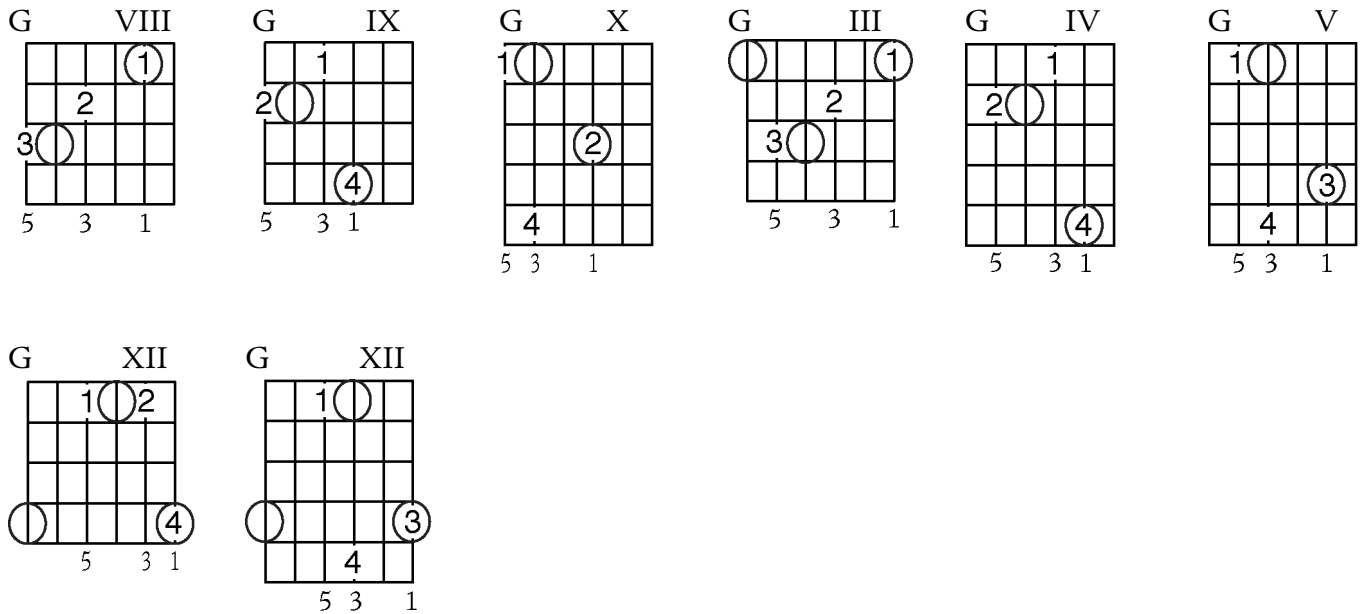
MINOR



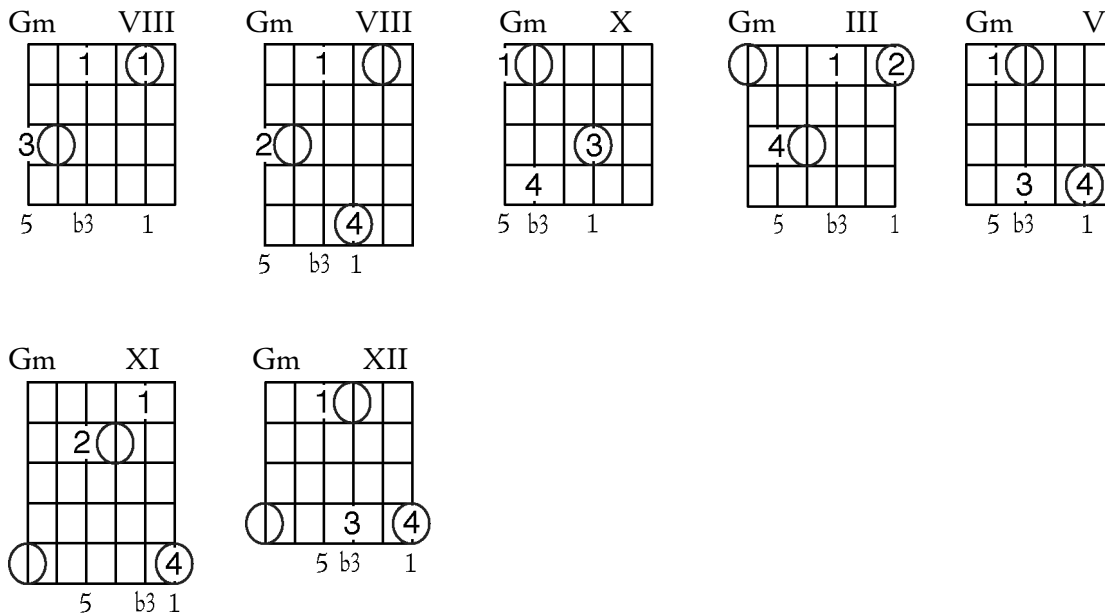
SECOND INVERSION OPEN VOICING OPTIONS

(fifth in the bass)

MAJOR



MINOR

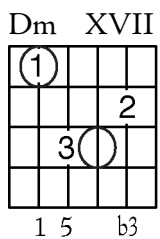
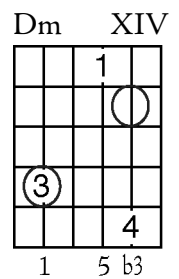
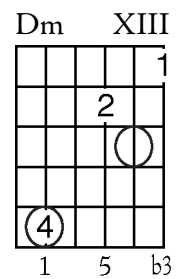
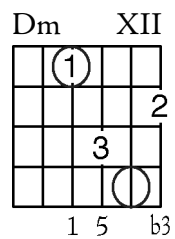
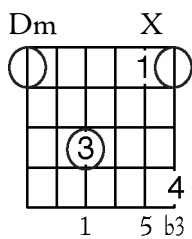
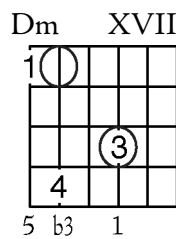
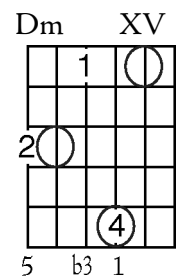
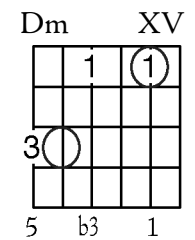
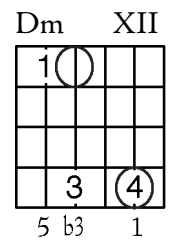
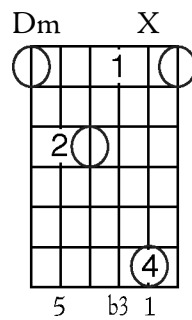
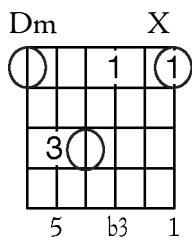
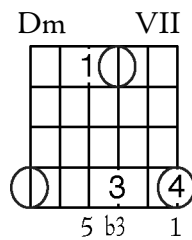
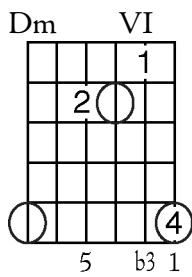
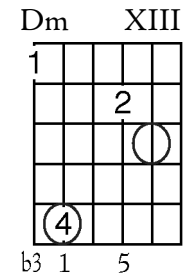
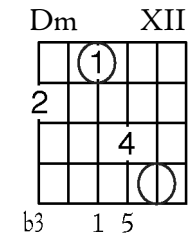
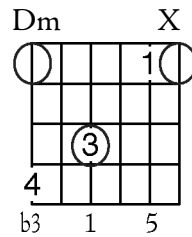
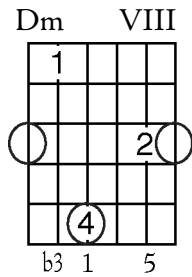
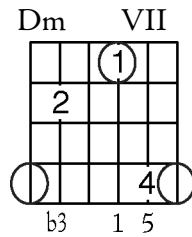
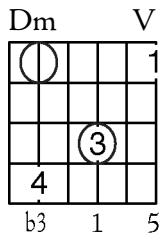
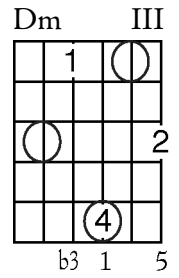
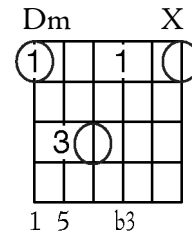
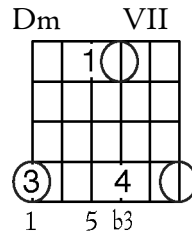
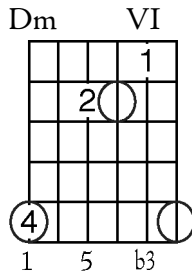
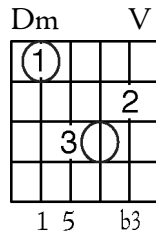
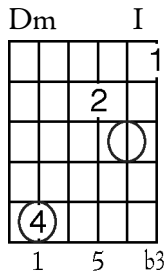


OPEN-VOICED TRIAD INVERSION SEQUENCES

Major Ascending from Root

<p>D II</p>	<p>D V</p>	<p>D VII</p>	<p>D VII</p>	<p>D X</p>	<p>D IV</p>
<p>D V</p>	<p>D VII</p>	<p>D IX</p>	<p>D X</p>	<p>D XII</p>	<p>D XIV</p>
<p>D VII</p>	<p>D VII</p>	<p>D X</p>	<p>D XI</p>	<p>D XII</p>	<p>D XV</p>
<p>D XVI</p>	<p>D XVII</p>	<p>D X</p>	<p>D XII</p>	<p>D XIV</p>	<p>D XIV</p>
<p>D XVII</p>					

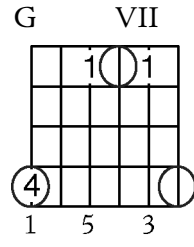
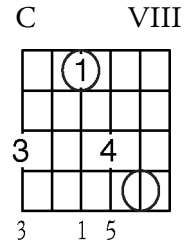
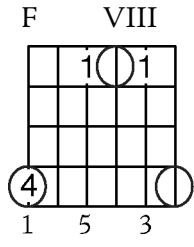
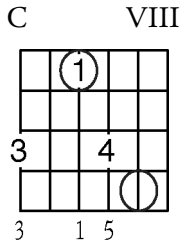
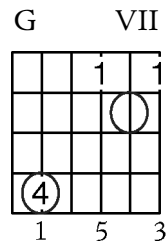
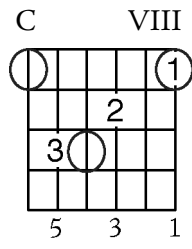
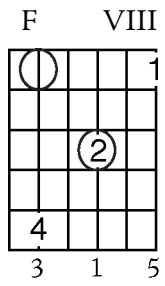
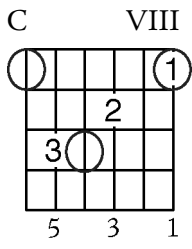
Minor Ascending from Root



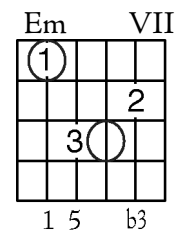
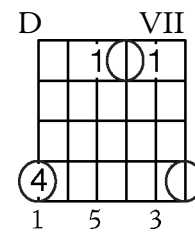
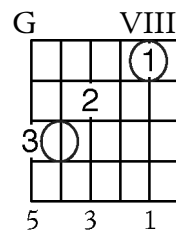
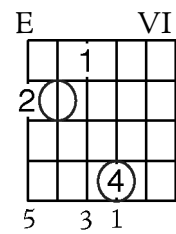
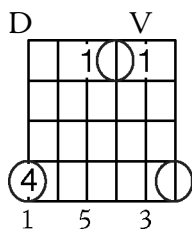
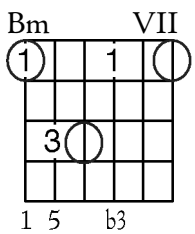
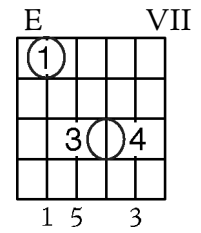
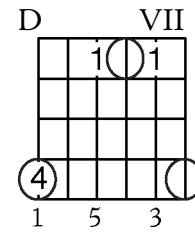
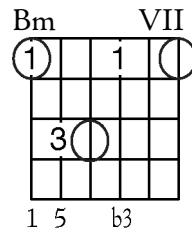
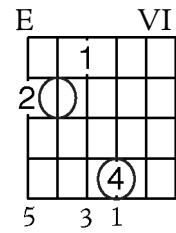
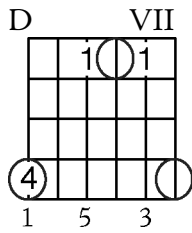
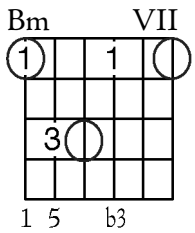
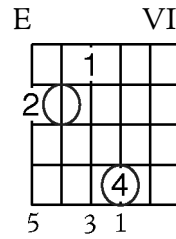
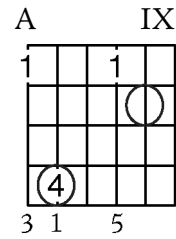
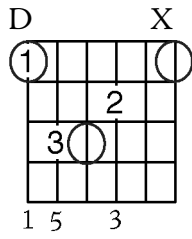
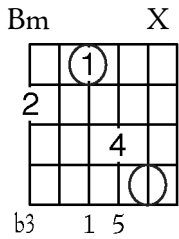
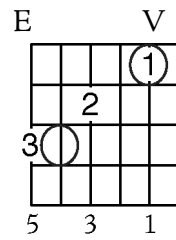
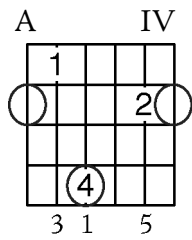
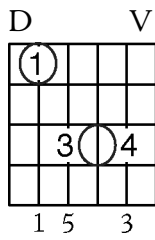
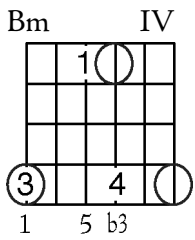
OPEN-VOICED TRIAD EXAMPLES

IIVIV

C	V	F	VI	C	G	V				
C	V	F	V	C	V	G	III			
C	V	F	VI	C	V	G	V			
C	VIII	F	VII	OR	F	VIII	C	V	G	VII
C	VII	F	VIII	C	VIII	G	VIII			



Back On Terra Firma



HOTEL CALIFORNIA

verse

Bm VII Bm VII Bm VII

1 5 b3 b3 1 5 5 b3 1

F# VI F# VII F# VI

3 1 5 5 3 1 1 5 3

A VI A VII A VII

1 5 3 3 1 5 5 3 1

E IV E V E IV

3 1 5 5 3 1 1 5 3

G III G II G III

1 5 3 3 1 5 5 3 1

D II D III D II

3 1 5 5 3 1 1 5 3

Em V Em IV Em V

5 b3 1 1 5 b3 b3 1 5

F# VI F# VII F# VI

3 1 5 5 3 1 1 5 3

chorus (copy voicings from above)

G D Em Bm G D Em F#

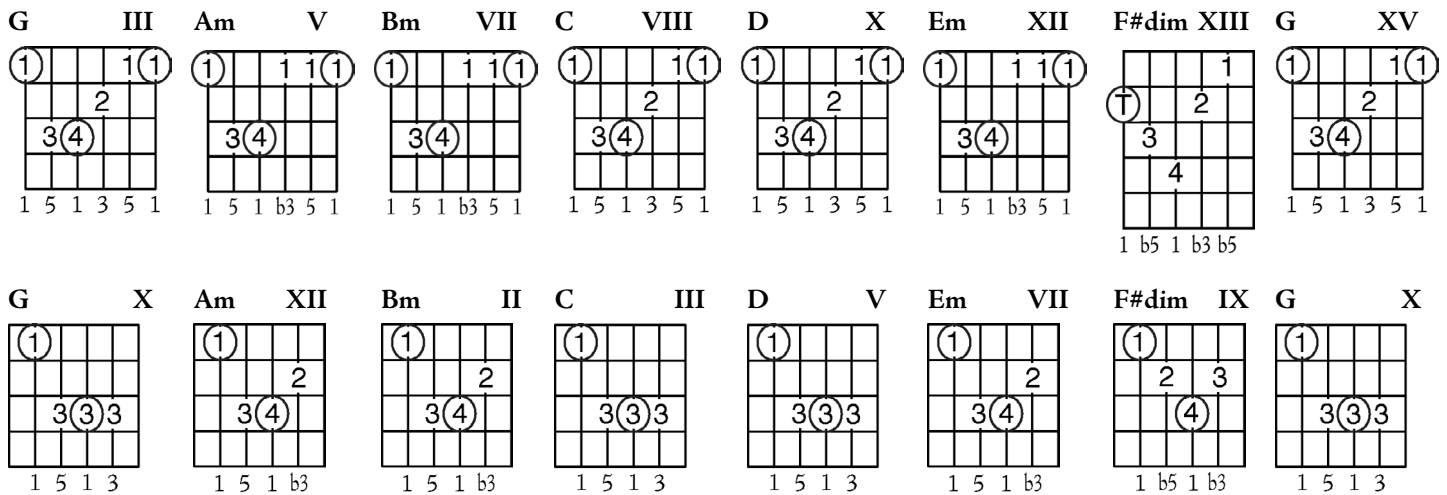
Afro Blue

<p>Fm III</p> <p>1 5 b3</p>	<p>Gm V</p> <p>1 5 b3</p>	<p>Ab VI</p> <p>1 5 3</p>	<p>Fm VI</p> <p>b3 1 5</p>	<p>Ab VI</p> <p>1 5 3</p>	<p>Gm V</p> <p>1 5 b3</p>
<p>Fm VI</p> <p>b3 1 5</p>	<p>Gm VIII</p> <p>b3 1 5</p>	<p>Ab IX</p> <p>3 1 5</p>	<p>Fm IX</p> <p>5 b3 1</p>	<p>Ab IX</p> <p>3 1 5</p>	<p>Gm VIII</p> <p>b3 1 5</p>
<p>Fm I</p> <p>5 b3 1</p>	<p>Gm III</p> <p>5 b3 1</p>	<p>Ab IV</p> <p>5 3 1</p>	<p>Fm III</p> <p>1 5 b3</p>	<p>Ab IV</p> <p>5 3 1</p>	<p>Gm III</p> <p>5 b3 1</p>
<p>Eb III</p> <p>1 3 5</p>	<p>Eb III</p> <p>3 5 1</p>	<p>Db VI</p> <p>5 1 3</p>	<p>Db I</p> <p>3 5 1</p>	<p>Eb III</p> <p>3 5 1</p>	<p>Fm V</p> <p>b3 5 1</p>
<p>Eb VIII</p> <p>3 5 1</p>	<p>Eb VIII</p> <p>5 1 3</p>	<p>Db IX</p> <p>1 3 5</p>	<p>Db VI</p> <p>5 1 3</p>	<p>Eb VIII</p> <p>5 1 3</p>	<p>Fm IX</p> <p>5 1 b3</p>
<p>Eb XI</p> <p>5 1 3</p>	<p>Eb XI</p> <p>1 3 5</p>	<p>Db XIII</p> <p>3 5 1</p>	<p>Db IX</p> <p>1 3 5</p>	<p>Eb VIII</p> <p>1 3 5</p>	<p>Fm XIII</p> <p>1 b3 5</p>

MAJOR SCALE-TONE TRIADS CONSTRUCTED IN THIRDS

By default, chords are built with an every other note pattern, using the cycle of thirds: 1 3 5 7 2 4 6 1 3 5 etc. Three note chords, called triads use the following numbers:

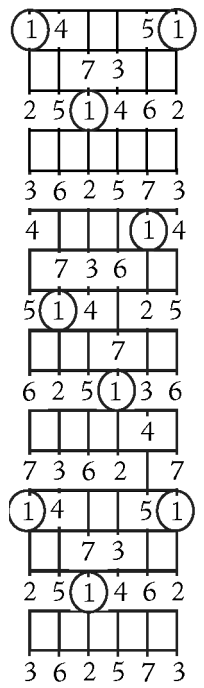
roman name	I	IIm	IIIIm	IV	V	VIIm	VIIIdim
scale tones	1-3-5	2-4-6	3-5-7	4-6-1	5-7-2	6-1-3	7-2-4
letter name	G	Am	Bm	C	D	Em	F#dim.



Numbers below each diagram below are in the key of the chord, not in the key of "G", except of course for the "G" chord. The numbers in the second row of the table above, labeled "scale tones" are numbers in the key of "G".

In each case, a chord has the numbers as specified above in the row labeled "scale tones". In the first diagram in the first row of diagrams above, the first chord is "G" at the third fret. Look for 1-3-5 on the diagram at the right, where the circled note on the sixth string is "1". You will find a collection of the numbered tones 1-3-5 in the same configuration. From the sixth to first string (left to right), they read "1-5-1-3-5-1".

Then find 2-4-6 as shown for Am as in the second diagram in the first row above, rooted also on 6. You should find it on the diagram at the right where "2" is on the sixth string, reading "2-6-2-4-6-2" from left to right.



EXPANDING TRIADS INTO PROGRESSIONS

Once you establish a set of [voice leading](#) rules for a triad, you can apply it to any triad. For example, if the third and fifth of any chord are raised one scale tone, it becomes the chord up a fourth.

I is 1-3-5, IV is 4-6-1. Conservative [voice leading](#) (preferring smaller interval movement) of this root movement up a fourth (I to IV) involves the third and the fifth moving up a scale tone:

I 1-3-5

IV 1-4-6

Each of the twelve instances of close-voiced three-note major triads and each of the eighteen open-voiced three-note major triads can be expanded into the I IV I7 progression, shown below.

I IV I7: 3-5, 4-6, 5-7 thirds with Pedal Point "1"

"I IV I7" indicates a I chord, IV chord, then I chord of a seventh quality (I7). Based on a major scale named after the root of the I chord, the chords use the following scale tones: I is 1-3-5, IV is 4-6-1 and I7 is 1-3-5-b7. It is typical in voicings (choices of notes to play) for this chord progression that the I7 chord is played without a third, making I7(no third), which can be written as I7n3.

Orient the fingerings below by keeping "1" on the same note.

Three moves to four, then to five. Five moves to six, then to flat seven.

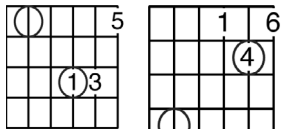
Read down the page through the sets of three chords in "root in bass versions".

Read down the page through the sets of three chords in "third in bass versions".

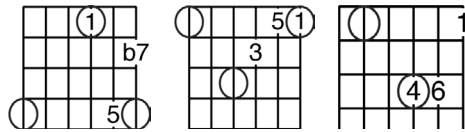
Read down the page through the sets of three chords in "fifth in bass versions".

string set 3-2-1

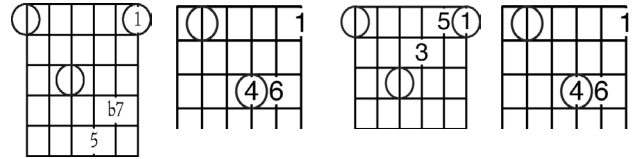
root in bass



third in bass

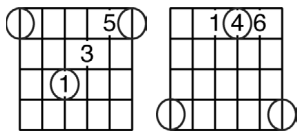


fifth in bass

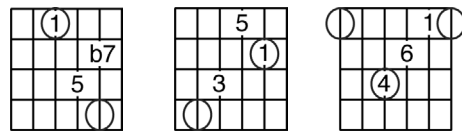


string set 4-3-2

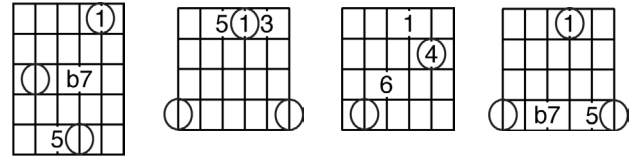
root in bass



third in bass

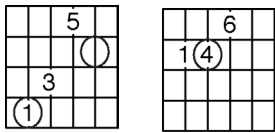


fifth in bass

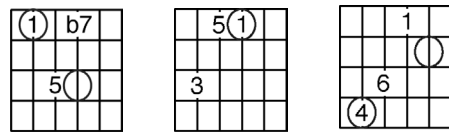


string set 5-4-3

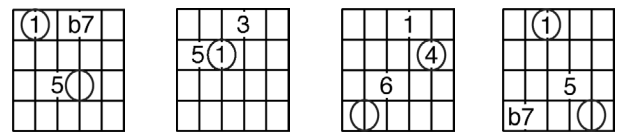
root in bass



third in bass

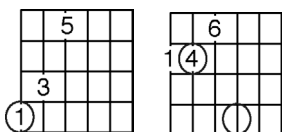


fifth in bass

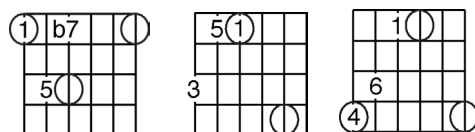


string set 6-5-4

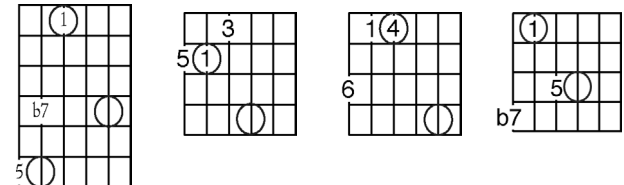
root in bass



third in bass



fifth in bass



The typical [voice leading](#) for this progression retains the root, moves the third and fifth up a step to the fourth and sixth, making a IV chord (IV is 4, 6, and 1). Next, the fourth and sixth each move up another step to the fifth and seventh, making a I7(no third) chord. The I7(no third) chord uses scale tones 1, 5 and 7.

The third and fifth are move parallel in thirds. It is effectively two notes harmonized in thirds over a pedal point. With inversions, the interval between the third and fifth may be a sixth or tenth.

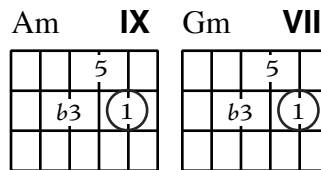
The I IV I7 progression may be based on each of many seven tone scales. Each scale may use different versions of the numbers, such as $\flat 7$ for Mixolydian, but the numbers remain the same. It is very useful to note the *changes of intervals* in the I IV I7 progression particular to each scale. In Mixolydian, for example (I IV I7), the two moving notes change interval each time they ascend. They change from I to IV. They change again from IV to I7n3. In Dorian mode, they stay the same from Im to IV, then change from IV to Im7n3. Phrygian and Aeolian are identical, since the I, IV, I7 progression does not use scale tone two. Phrygian major is commonly usable, harmonic minor is not.

<u>mode</u>	<u>progression</u>	<u>movement of thirds in parent scale</u>
major (Ionian)	I, IV, Ima7n3	3 minor, 4 major, 5 major
Dorian	Im, IV, Im7n3	4 major, 5 major, 6 minor
Phrygian (same as Aeolian)	Im, IVm, Im7n3	5 major, 6 minor, 7 minor
Lydian	I, IV diminished, Ima7n3	6 minor, 7 minor, 1 major
Mixolydian	I, IV, I7n3	7 minor, 1 major, 2 minor
Aeolian (same as Phrygian)	Im, IVm, Im7n3	1 major, 2 minor, 3 minor
Locrian	I diminished, IVm, Im7 \flat 5n3	2 minor, 3 minor, 4 major
Phrygian major	I, IVm, I7n3	5 major, \flat 6 major, \flat 7 major

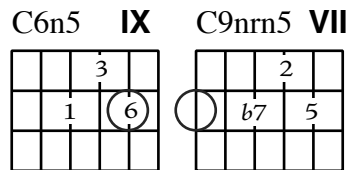
Six Nine: Vim Vm Triads with Pedal Point "1"

six nine: Vim, Vm over one

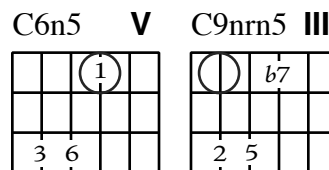
This becomes a sixth to ninth chord change, since VIm equals I6 no fifth and Vm equals I9 no root, no third. During a C7 chord, the two chord progression C6n5 to C9nrn3 can be represented by playing Am Gm.



C6n5 and C9nrn3 are respectively synonyms for Am and Gm.



Don't voice the note that is the ninth of the I9nrn3 too low. The voicing for the second chord in the example below doesn't do a good job of sounding a ninth chord.



Expressive Rhythm



- **Expressive Division of Time**
- **Rubato**
- **Degrees of Swing**
- **Slicing**
- **Loudness by Duration**
- **Tempo Fluxuations**
- **Articulations**

EXPRESSIVE DIVISION OF TIME

Division of time can be equal, by degree (percentage) of swing or on a time curve. As intervals of time, phrases, bars, beats and divisions of beats can be regularly or irregularly spaced. The bars and phrases may be of different durations.

By Section

Most commonly, songs are at the same tempo, in theory. When we depend on humans to keep the time regular, there are always at least slight deviations. Those deviations are not bad. With skilled musicians, the deviations in tempo usually have a dramatic purpose.

If a recording is made to a “click track”, it should be very consistent as to the tempo. Even click tracks, with modern software, can accelerate, decelerate or abruptly change the tempo. Most performances keep a static tempo. Some accelerate or decelerate the tempo.

Unlike classical music, pop music usually keeps a regular tempo and only makes changes at a two to one ratio. The song may double the tempo, predicting it by playing two notes per beat before the tempo change, then converting those half beats to whole beats. Conversely, a song may halve the tempo, predicting it by accenting the first of every two beats, then converting those accents to beats at half the original tempo.

By Bar

Tempos don't change much bar to bar, but gradual change of tempos sequences of bars can be gauged by noting a certain tempo at one particular bar and a gradual change to a different tempo at another particular bar. Usually such changes are linear or regular. They can be more “logarithmic” changes, where the *change* of tempo is progressively faster or slower. Changing tempo during four bars and making the change happen more toward the end of the four bars builds excitement, for example.

By Beat and Beat Division

Beats are usually evenly spaced. Exceptionally, continuous sequences of faster notes, two or more divisions per beat are often compressed in time, played faster toward the beginning of the period in which they occur, leaving a phrase gap before the next group. This is most often done when the notes are slurred together and/or played legato (“in one breath”). Eight notes during a bar, would evenly divide to 12.5% if a bar per. They might be played faster to leave a 5% “phrase break” at the end. This is done all the time, but not everyone is aware of it.

Dividing the beat into two parts is called “straight” (straight eighths when an eighth note is half a beat) when divided precisely in half. Dividing the beat to a long note of two-thirds of a beat and a short note of one-third of a beat is called “regular swing”. See [Degrees of Swing](#), below.

RUBATO

Rubato is rhythmic independence between melody and accompaniment. It can use a phrase curve, bar curve, beat curve or combinations. Curves can accelerate, decelerate or be free-form with “drawn” acceleration and/or deceleration. Imagine a tempo accelerator pedal. Based on it’s latin root *rubato* time is *stolen* time.

During a beat, the overall period of time may remain the same as other beats, yet some of the notes may conceptually accelerate or decelerate, giving or borrowing time from the remainder of the beat. You could also say part of the beat is compressed and part of the beat is expanded yet still totaling one beat.

Compressed Beat Divisions

See [By Beat and Beat Division](#) in the previous section.

Groups of Short Durations

Like slurred groups, pairs of sixteenths or other groups of short durations at the end of a beat are compressed. Again, this is done to provide a tiny break before the next beat.

DEGREES OF SWING

Most of us have heard of swing eighths. Maybe “light swing” and “heavy swing”. These all refer to the division of a beat into two unequal parts. We are not machines.

We may intend on dividing each beat into one note of two-thirds of a beat and another of one-third of a beat. If we recorded the performance with that intended “regular swing” of two-thirds and one-third and viewed the waveform in a timeline from left to right on a computer screen with vertical lines showing the beginning of each beat, we would find some irregularities. If you zoomed in far enough, you would see that every note has a unique duration and that the intended two-thirds and one-third didn’t exactly happen. If most listeners would perceive the beat division as two-thirds and one-third, we did fine. That’s what matters, the listener’s perception not the scientific precision.

Swing can divide the beat into two parts with the first part anywhere from over 50% to 75% of the beat. If you are aware of this variability of swing and human imperfection, you can adjust what you play to match what bandmates are playing and what listeners expect. It is a great subject to keep in mind.

The only metronome I found that can express from 50% to 75% swing is Dr. Betotte TC 3.0, for iPhone or iPad.

SLICING

Slicing occurs when one instrument plays before or after the beat established by another instrument, usually creating the effect of notes with a delayed envelope. In the *Comping Strategies* chapter, slicing is noted as having been used by many of the guitarists in the *Jaaz Guitar And Piano Commentary* section, read about [Oscar Moore’s](#) slicing.

Like with degrees of swing, just being aware of the concept of slicing can make you much more effective in interacting with other musicians. If you consistently hear someone play about three percent of a beat early, it is likely intentional and has a positive effect.

LOUDNESS BY DURATION

Long durations are louder, short durations softer. This strengthens the effect of the longer notes, which are more important and conversely de-emphasizes the less important shorter notes. Exceptions are staccato syncopated notes (particularly at the end of a phrase) that give the music punch.

[link to video](#) (“>” is an accent mark)

Swing Eighths 



TEMPO FLUCTUATIONS

Sections with short note durations are often faster in tempo, with adjoining sections with long note durations slower in tempo with a pause between. Beethoven: “sensitivity has its own pulse”.

ARTICULATIONS

[link to video](#)

The image shows three staves of musical notation in treble clef, illustrating various articulations:

- Staff 1:** Shows four measures. The first measure is labeled "staccato" and contains four quarter notes with dots above them. The second measure is labeled "tenuto" and contains four quarter notes with short horizontal lines above them. The third measure is labeled "legato" and contains a series of eighth notes connected by a slur. The fourth measure is labeled "portato" and contains a series of eighth notes with dots above them, also connected by a slur.
- Staff 2:** Starts with a measure labeled "5 portato" containing eighth notes with dots above them. This is followed by three empty measures, each containing a single horizontal line on the staff.
- Staff 3:** Starts with a measure labeled "9" containing a quarter rest and a quarter note. The next measure is labeled "fermata" and contains a quarter note with a fermata symbol above it. The following two measures are labeled "short fermata" and "long fermata" respectively, each containing a quarter note with a fermata symbol above it. The final two measures are labeled "accent" and "marcato" respectively, each containing a quarter note with an accent (>) and marcato (^) symbol above it.

Duration

staccato

Notes written with a dot above or below the note head are played approximately half their written value.

tenuto

Notes written with a short horizontal line above or below the note head are played for their full value, or even longer, where a note can borrow time from the note after it and thus shorten the duration note that follows. This is what swing does, for example, it lengthens the note on the beat and shortens the note on the offbeat.

legato

Legato should not be confused with tenuto. Legato is indicated with the word, not a mark.

portato (mezzo staccato)

Is legato with the notes slightly detached. They are played one breath, but with articulation of each note. They can be:

a group of staccato notes embraced by a slur, or
marked with both tenuto (horizontal line above or below) and staccato (dot above or below)

fermata

A note with a half circle and inner dot written above or below its note heads is played for a long duration, at the discretion of the performer or conductor.

Accent

accent

Indicated with a right angle bracket (>) above or below their note heads are accented notes to be played more loudly.

marcato

A note with a wedge (^) above or below its note head has a strong accent.

Metric Phrasing

- **Meter and Phrasing**
- **Phrase Start Points**
- **Rhythmic Displacement**
- **Serial Anti-Metric Note Grouping**
- **Beat Obscuring**

METER AND PHRASING

Meter

Meter is the measurement of time. It is the conceptual division of time into regular periods, so they can be counted and so the beginnings of the periods can be predicted by groups of musicians and listeners. The periods are sections, phrases, bars, beats and the divisions of beats.

One of the cast members in Greek plays is said to have established a regular pulse by stomping his foot with a anklet of bells, loud enough so the cast could hear it to establish regular intervals in the lines of speech they were reciting in the plays. This became the “beat” in modern music. The beats are usually grouped regularly, most commonly in sets of four beats, but frequently also in three, six or twelve.

The groups of beats are called bars. Beats can be divided into regular parts, usually into two, three or four parts per beat. On the micro scale, bars are usually grouped in multiples of two, making phrases of two or four beats. On the larger scale, bars are grouped into larger sections like verses, and choruses in multiples of four beats, making eight, twelve, sixteen, twenty-four or thirty-two bar sections.

Phrasing

After establishing the mood, story and feel of a piece of music, you should divide the sections into phrases. This will help you to deliver the music to the listener in understandable parts. Rhythmically, your phrasing shows a relationship to the accompaniment, but doesn't have to match it exactly. In fact its independence from the accompaniment can give the music depth and character. See [Expressive Rhythm](#) and [Building Sections With Phrases](#).

PHRASE START POINTS

Phrases can start before, on or after the first beat of a bar. When they start before, they can be thought of as a pickup. When they start after the first beat of a bar, they usually have the effect of responding to an event on the first beat of the bar, in statement and response fashion.

Vary Phrase Start Points

A common flaw in the phrasing of a novice improviser is to start all the phrases the same way. Every phrase starting before the beat, or every phrase starting after the beat. It's understandable. If not coached on the subject, they are focusing on the other aspects of their improv and don't necessarily anticipate the monotony of starting all the phrases in the same manner.

pattern the phrase start points

Divide your sections into phrases, such as dividing a twelve-bar blues into three four bar phrases. Next, decide on a pattern of phrase start points, such as “before, before, on”, meaning start the first two four bar phrases each before the first beat of their first bar, then starting the last phrase on the first beat of its first bar.

This makes the music more interesting and can do things like bringing attention to the end of the twelve-bar section by changing the phrase start point of the last phrase.

Pickups: Starting the Phrase Before the First Beat

push versions

A *push* starts on the last division of the last beat before beat one, such as the “and of four”. It can also occur before other beats, or even before an upbeat with a sixteenth note on the second quarter of the beat before the third quarter. See [Rhythmic Words and Comping/Hearing Pickups and Pushes](#) and [Rhythmic Words and Comping/Comping Rhythms/Varying Rhythm/push](#).

one eighth-note pickup

A⁹(sus4) Dmaj⁷ Bm⁷ Em⁷ A⁹(sus4) Dmaj⁷
 with a push
 T
A
B
7 7 7

two eighth-note pickup

with a push

three eighth-note pickup

with a push

four eighth-note pickup

with a push

five eighth-note pickup

with a push

six eighth-note pickup

A⁹(sus4) Dmaj7 Bm⁷ Em⁷ A⁹(sus4) Dmaj7

with a push

seven eighth-note pickup

A⁹(sus4) Dmaj7 Bm⁷ Em⁷ A⁹(sus4) Dmaj7

with a push

pickups with irregular rhythm

A⁹(sus4) Dmaj7 Bm⁷ Em⁷ A⁹(sus4) Dmaj7

with a push

RHYTHMIC DISPLACEMENT

By conceiving a phrase with a particular start point, then moving the entire phrase earlier or later in time without changing the durations of the individual notes (nor the entire phrase), you are rhythmically displacing the phrase. Imagine a phrase written on a computer with software, where you can “cut and paste” the content. Write a phrase in the software that starts on the first beat. Copy it to the “clipboard”. Paste it to a new “blank” region on the *fourth* beat, instead. Play the phrase both ways with some clear indication of where first beat is, like an accented chord on the first beat. Usually the phrase will sound quite different.

Beat Groups

As music listeners, we are very conditioned to hear a series of continuous notes in beat groups. If we take the same group of notes and displace it so a different note is on the beat, we will hear the result as a new melody of sorts. This is fascinating to me. We have to train ourselves to hear a phrase as the same thing, regardless of its rhythmic displacement. Likewise, we have to conceive the new melody created by displacing a phrase.

When there are pauses between groups of notes, we tend to think of the beginning of each cluster of notes as the “beginning”, even when it is not on the beat.

Rhythmically Displaced Fragment Patterns

displacing a 1-2-3-4 pentatonic scale fragment pattern

A fragment pattern is a series of notes that can be expressed generically in numbers. “1-2-3-4” represents four ascending consecutive notes in a scale or arpeggio. With the A minor pentatonic scale (A-C-D-E-G-A, etc.), it would represent A-C-D-E starting on the “A” note or C-D-E-G starting on the “C” note. With an A major scale (A-B-C#-D-E-F#-G#-A, etc.), it would be A-B-C#-D starting on the “A” note or B-C#-D-E starting on the “B” note. With an A minor arpeggio (A-C-E-A-C, etc.) “1-2-3-4” would represent A-C-E-A. Whatever the note set, 1-2-3-4 would represent four consecutive notes. 1-2-3-5 would represent three consecutive notes (1-2-3), then skipping a note (4 is skipped) and going on to “5”.

original 1-2-3-4 fragment pattern

Musical notation for the original 1-2-3-4 fragment pattern in 4/4 time. The melody starts on the first beat. The guitar tablature below shows the fret numbers: 5 8 5 7 8 5 7 5 | 5 7 5 7 7 5 7 5.

1-2-3-4 fragment pattern displace a half beat earlier so the second note is on beat one

Musical notation for the 1-2-3-4 fragment pattern displaced by a half beat. The melody starts with a half rest on beat 1, then begins on beat 1.5. The guitar tablature below shows the fret numbers: 5 8 5 7 8 5 7 5 | 7 5 7 7 5 7 5.

1-2-3-4 fragment pattern displace two half beats earlier so the third note is on beat one

Musical notation for the 1-2-3-4 fragment pattern displaced by two half beats. The melody starts with a whole rest on beat 1, then begins on beat 2. The guitar tablature below shows the fret numbers: 5 8 5 7 8 5 7 5 | 5 7 7 5 7 5.

1-2-3-4 fragment pattern displace three half beats earlier so the fourth note is on beat one

Musical notation for the 1-2-3-4 fragment pattern displaced by three half beats. The melody starts with a 3/4 rest on beat 1, then begins on beat 2.5. The guitar tablature below shows the fret numbers: 5 8 5 7 8 5 7 5 | 7 7 5 7 5.

portable displacement

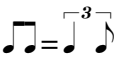
Once you learn a fragment pattern and its rhythmic displacement, your mind learns the *process* and can apply it to other scales or to arpeggios. We learn the displacement as a treatment that can be applied to other sets of notes. The mind is amazing in this way, as it is in creative free association, which can be very complex upon analysis. Compare the two examples below and you'll hear that they use the same treatment.

1-2-3-4 fragment pattern displace two half beats earlier so the third note is on beat one

C7 arpeggio: 1-2-3-4 fragment pattern displace two half beats earlier, third note on beat one

RHCP Style Rhythmic Displacement Example

Rhythmic Displacement on Blues in G

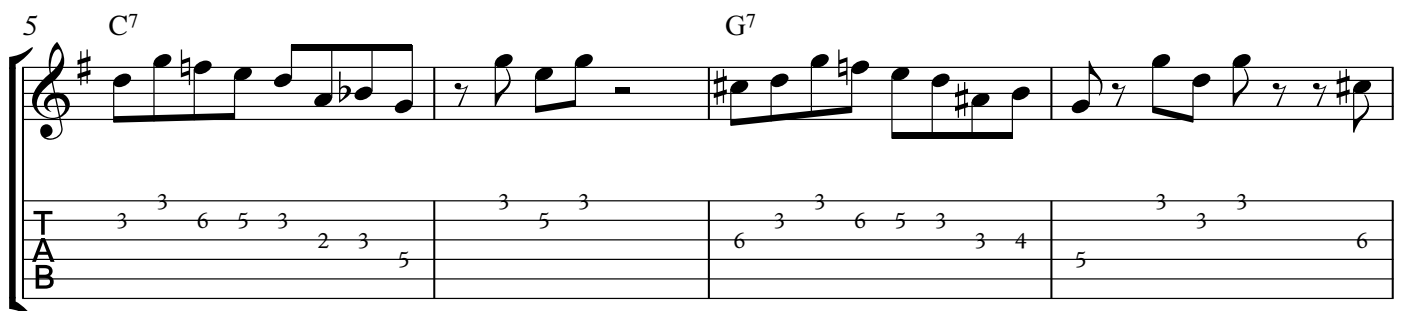
Swing Eighths 

G7



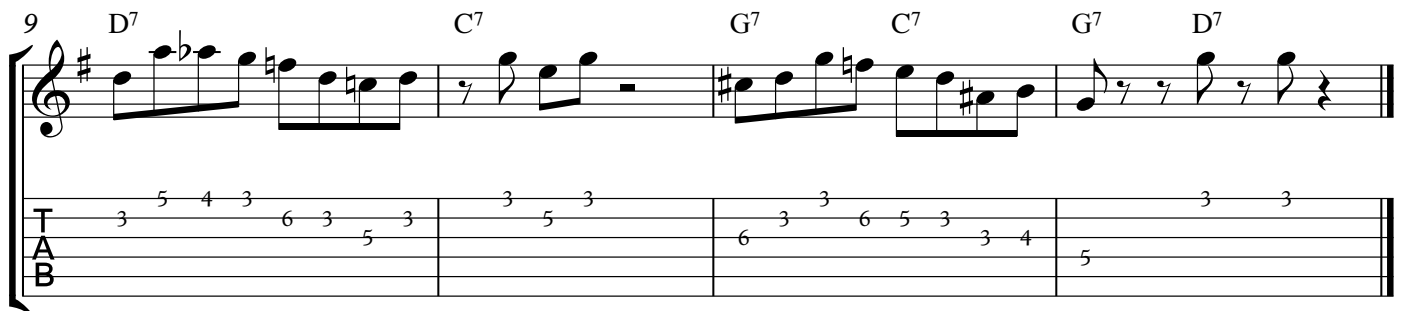
TAB 6 3 3 6 5 3 3 4 5 3 3 3 6 3 3 6 5 3 3 4 3 3 3 5 6

5 C7 G7



TAB 3 3 6 5 3 2 3 5 3 5 3 6 3 3 6 5 3 3 4 3 3 3 5 6

9 D7 C7 G7 C7 G7 D7



TAB 3 5 4 3 6 3 5 3 3 5 3 6 3 3 6 5 3 3 4 3 3 5

SERIAL ANTI-METRIC NOTE GROUPING

A repeated pattern of notes doesn't have to occur with each instance starting on a beat. In fact, it can make the music more interesting if it does not.

Dividing Time with Anti-Metric Grouping

A Three-Note Fragment Pattern in Triplets Versus Sixteenths

The image displays two musical examples in 4/4 time, each consisting of a treble clef staff and a guitar tablature staff. The first example features a treble staff with a sequence of notes grouped into triplets. The first four triplets each contain three notes, and the next four triplets each contain two notes. The guitar tablature below shows the corresponding fret numbers: 8 5 8 5 8 5 7 5, 7 5 7 5 7 5 7 5, and 7 5 3 5 3 5 3 5 3 0. The second example features a treble staff with a sequence of notes grouped into sixteenth notes. The first four groups each contain three notes, and the next four groups each contain two notes. The guitar tablature below shows the corresponding fret numbers: 8 5 8 5 8 5 7 5, 7 5 7 5 7 5 7 5, and 7 5 3 5 3 5 3 5 3 0.

The pitch grouping in the example above is by every three notes. It is a 3-2-1 fragment pattern, implying that it descends three notes in a row on any scale or arpeggio. When played in triplets, the pitch grouping matched the metric grouping. When played in sixteenths, the pitch order is exactly the same, but the listener hears a new melody of sorts by interpreting what happens on each beat.

A new pattern of twelve notes is born. Once you learn the “treatment” of playing a repeating pitch group with one scale, it is relatively easy to then apply it to another scale or arpeggio.

A Four-Note Fragment Pattern in Sixteenths Versus Triplets

The image shows two musical examples in 4/4 time. The first example features a melody of eighth notes grouped in pairs of four, with a guitar tab below it showing fret numbers: 5 8 5 7 8 5 7 5 5 7 5 7 7 5 7 5. The second example features a melody of eighth notes grouped in triplets of three, with a guitar tab below it showing fret numbers: 5 8 5 7 8 5 7 5 5 7 5 7 7 5 7 7 5 7 5.

The pitch grouping in the example above is the fragment pattern 1-2-3-4, a repeating pattern of four notes in a row ascending a scale or arpeggio. When played in sixteenths, the pitch grouping matched the metric grouping. When played in triplets, the listener hears a new melody, interpreting what happens on each beat. Learn the twelve-note “treatment” and apply it to another scale or arpeggio.

Anti-Metric Grouping, Chuck Berry Style

This example groups eighth notes (a half beat each) in threes, where the meter groups them in twos, with two to a beat.

The image shows a musical example in 4/4 time with a key signature of two sharps (F# and C#). The melody consists of eighth notes grouped in threes. A bracketed annotation reads: "four groups of three eighth notes (twelve), plus four eighth notes makes sixteen eighths during two bars". The guitar tab below the staff shows fret numbers: 6 5 7 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 8 5 7 5 7 5 5 7 5 7 5 5 7 5 5 7 5 5 8 5 7 5 7 5 5 7 5. The staff is marked with 'A' and 'D' above it.

Anti-Metric Grouping With Three-Note Linear Chromatics

A musical score in 4/4 time, key of A major. The melody consists of four groups of three sixteenth notes (twelve) plus four sixteenth notes, totaling sixteen sixteenth notes over two bars. The notes are: A9, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. The guitar tablature below shows the fretting for each note: 7 6 5 | 8 7 6 | 9 8 7 | 10 9 8 7 7 | 10 7 | 5 5 | 7 5 7 5 5 7 5 | 5 6 7 8 5 5.

Four Notes, One Rest in Sixteenths

A musical score in 4/4 time. The melody consists of four groups of four sixteenth notes with one sixteenth rest, totaling sixteen sixteenth notes over two bars. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. The guitar tablature below shows the fretting: 5 8 5 7 | 8 5 7 5 | 5 7 5 7 | 5 | 7 5 7 | 7 5 7 5 | 5 7 5 8 | 7 5 | 3 3 | 5 3 0.

Three Notes, One Rest in Triplets

A musical score in 4/4 time. The melody consists of two groups of three eighth notes with one eighth rest, totaling eight eighth notes over two bars. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. The guitar tablature below shows the fretting: 7 5 5 | 8 7 5 | 7 5 7 | 5 8 5 | 8 7 5 | 7 5 7.

Four Sixteenths, One of Them a Rest, Sequentially Earlier

A musical score in 4/4 time. The melody consists of four groups of four sixteenth notes with one sixteenth rest, totaling sixteen sixteenth notes over two bars. The notes are: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. The guitar tablature below shows the fretting: 7 5 7 | 7 5 7 | 7 5 7 | 5 7 7 5 7 | 7 5 7 | 5 7 5 | 5 7 5 5 | 7 5 5 7 5.

A Triplet, One of Them a Rest, Sequentially Earlier

Musical notation for a triplet exercise in 3/4 time. The top staff shows a melodic line with three groups of triplets, each starting on a different beat (1, 2, 3). The bottom staff shows the corresponding fretboard positions for the guitar.

Metric Flexibility

high flexibility

Musical notation for a high flexibility exercise in 4/4 time. The top staff shows a melodic line with a Cm9 chord indicated. The bottom staff shows the corresponding fretboard positions for the guitar.

low flexibility

Some of these notes don't work against the chord when they're on the beat, so this rhythmic displacement is not desirable. To be safe, use melodic figures that allow any note on the beat.

Musical notation for a low flexibility exercise in 4/4 time. The top staff shows a melodic line with a Cm9 chord indicated. Annotations point to notes on the beat that are not ideal for a minor chord: "flat six on the beat: not good for a minor chord" and "natural 3 on the beat: not good for a minor chord". The bottom staff shows the corresponding fretboard positions for the guitar.

BEAT OBSCURING

anti-metric seven-note group

Musical notation for an anti-metric seven-note group. The top staff shows a melodic line in 4/4 time with a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bottom staff shows the corresponding guitar fretboard with fingerings: 8, 10, 8, 10, 11, 8, 8, 10, 8, 10, 11, 8, 8, 10, 8, 10, 11, 8, 11. The word "full" is written above the fretboard with arrows pointing to the 11th fret on strings 1, 2, 3, 4, and 5.

anti-metric six-note group

Musical notation for an anti-metric six-note group (first system). The top staff shows a melodic line in 4/4 time with notes: G4, A4, Bb4, C5, Bb4, A4. The bottom staff shows the corresponding guitar fretboard with fingerings: 11, 8, 11, 10, 8, 11, 10, 8, 10, 10. The word "full" is written above the fretboard with arrows pointing to the 11th fret on strings 1 and 2.

Musical notation for an anti-metric six-note group (second system). The top staff shows a melodic line in 4/4 time with notes: G4, A4, Bb4, C5, Bb4, A4. The bottom staff shows the corresponding guitar fretboard with fingerings: 11, 8, 11, 10, 8, 11, 10, 8, 10, 10. The word "full" is written above the fretboard with arrows pointing to the 11th fret on strings 1 and 2.

anti-metric five-note group

Musical notation for an anti-metric five-note group (first system). The top staff shows a melodic line in 4/4 time with notes: G4, A4, Bb4, C5, Bb4. The bottom staff shows the corresponding guitar fretboard with fingerings: 11, 8, 11, 10, 8, 11, 10, 8, 10, 10. The word "full" is written above the fretboard with arrows pointing to the 11th fret on strings 1 and 2.

Musical notation for an anti-metric five-note group (second system). The top staff shows a melodic line in 4/4 time with notes: G4, A4, Bb4, C5, Bb4. The bottom staff shows the corresponding guitar fretboard with fingerings: 11, 8, 11, 10, 8, 11, 10, 8, 10, 10. The word "full" is written above the fretboard with arrows pointing to the 11th fret on strings 1 and 2.

anti-metric four-note group

chromaticized arpeggios in anti-metric five-note groups

triads with two chromatics below their third or fifth

Where the cells below don't start on the beat, it causes "beat obscuring", which is useful in abstract improvisation.

triads with two chromatics below their third or fifth

triads with two chromatics below their third or fifth

Where the cells below don't start on the beat, it causes "beat obscuring", which is useful in abstract improvisation.

triads with two chromatics below their third or fifth

Also see [Beat Obscuring Blues Example](#) and [Johnson-Bonamassa Style Blues Example](#) in Level 2 Improv.

Setup and Target Phrases

- **Three Steps to Virtuosoic Improv**
- **Resonating a Single Chord**
- **Setup Tones and Target Tones**
- **Melodically Super-Imposed Cadences**
- **Setup and Target Phrase Examples**
- **Modal Globalization of Phrases**
- **Rhythmic Globalization of Phrases**
- **Setup Phrase Examples**
- **Target Phrase Examples**

THREE STEPS TO VIRTUOSIC IMPROV

1. Make a Phrase Deliverable

Have a clear auditory image of each phrase and practice its components until you can deliver it clearly.

2. Globalize the Phrase

See the section on [Globalizing Musical Structure And Design](#). Globalize the phrases modally, rhythmically and in other ways. With every instance, make it as deliverable as the original phrase. The more you practice globalizing, the faster you will get at it. It will start taking much less time to globalize a new phrase.

3. Live Globalizing

When you get expert at globalizing you can actually start doing it *while improvising*, which is what all the great improvisers can (could) do: Bach, Mozart, Beethoven, Bartok, Chopin, Art Tatum, Charlie Parker, Charlie Christian, Wes Montgomery, Pat Martino, Joe Pass, Pat Metheny and so on.

Don't learn more than a few phrases before going on to learn to globalize them in the next step. Learn on which chords and in which styles you can use it. Incorporate it into your improvisation so you'll remember it. Periodically review it.

Three or More Design Elements

As you study these exercises, don't think of them as the finished melody. They are a concrete beginning that will be abstracted with various harmonic and melodic designs until accumulatively you have a great melody. Typically that will take four, five or more design elements. The design elements may include theme and variation, rhythmic displacement, beat-obscuring, chromaticizing, melodic cells, and so on.

MELODICALLY SUPERIMPOSED CADENCES

The accompaniment is a harmonic (chordal) backdrop for the melody. Accompaniment and melody don't have to consistently agree harmonically. I use a two-second rule that states the melody and accompaniment can disagree for up to two seconds, with out the listener having a problem with it. After two seconds, the listener may become aware of harmonic mis-matching of the melody and harmony.

In under two seconds, the melody and accompaniment may each progress to an upcoming target chord with a different chord progression. When the melody is out of context briefly, it is said to be "outside". We commonly hear this in music, where the various music parts periodically get a little chaotic and out of context, then join back together, "singing on the same chords". See [Melodically Superimposed Cadences](#).

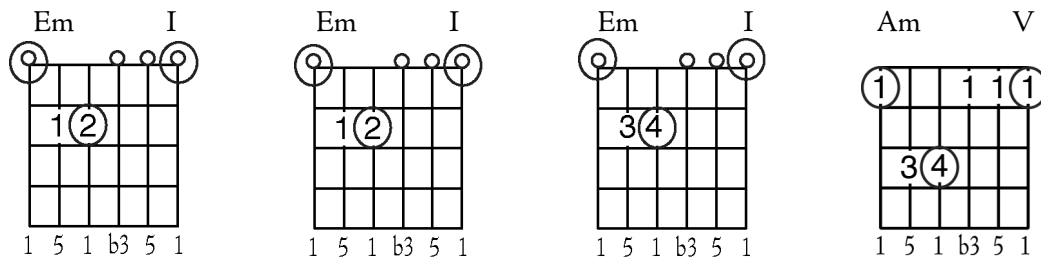
RESONATING A SINGLE CHORD

Learn the First Arpeggio and Scale

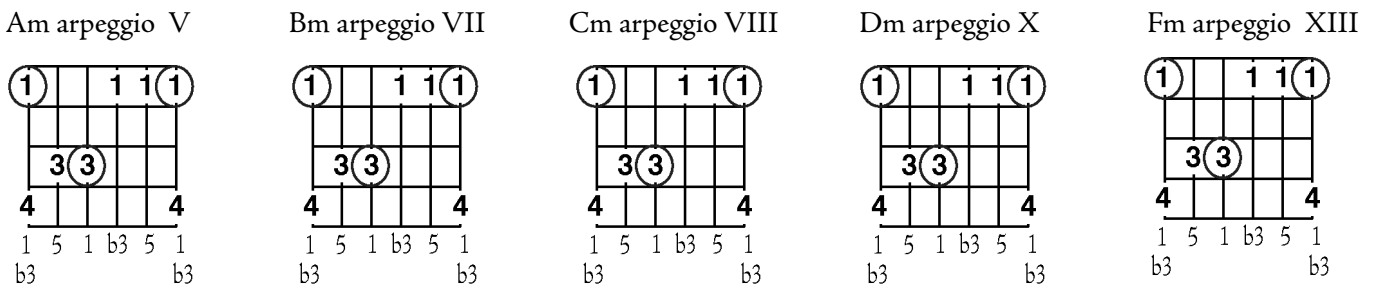
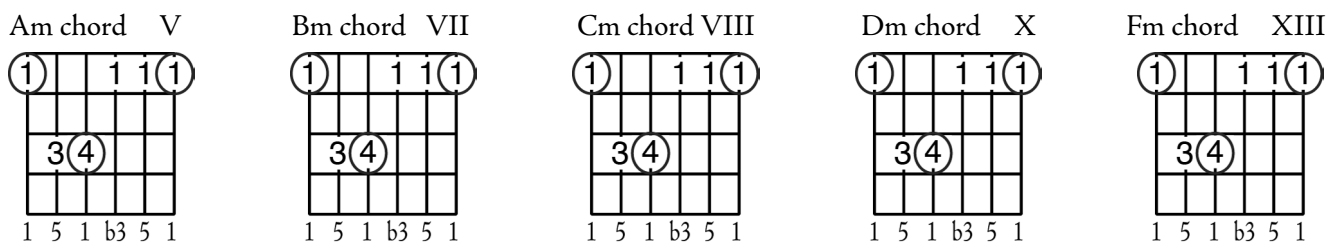
learn the E minor form barre chord

The first two Em chord fingering below use one of the standard fingerings. The third one, fretted with the third and fourth fingers, is intended to prepare you for the fourth and last chord, the Am (“A” minor). The Am chord uses a six string barre with the first (index) finger.

The Am barre chord below is said to be in “Em form” because it is based on the open Em chord shown in the first three diagrams.



elaborate the E minor form barre chord into an arpeggio



learn the E minor form pentatonic scale, called “pentatonic fingering 1”

The diagrams below show the open position Em pentatonic scale. Open position implies that a fingering includes open strings. I give it the full name “Em7/11 pentatonic” scale, which exactly specifies the notes using generally accepted chord-naming conventions. In its movable form the key is named after the note fretted with the index finger on the sixth string.

Em7/11 pent. I fingers	Em7/11 pent. I formula	movable m7/11 pent. fingers	movable m7/11 pent. formula
1 4 b7 b3 5 1 b3 5 1 4 b7 b3			

transposing the Em7/11 pentatonic fingering

Each arpeggio adds notes to the chord shown above it. The notes are added on the first and sixth string. The arpeggio plays every “1, b3 and 5” tone within reach, while the chord plays only one note per string. The minor 7/11 pentatonic scale adds “4” and “b7” to the arpeggio, in every octave (throughout).

Em chord I 1 5 1 b3 5 1	Am chord V 1 5 1 b3 5 1	Bm chord VII 1 5 1 b3 5 1	Cm chord VIII 1 5 1 b3 5 1	Dm chord X 1 5 1 b3 5 1	Fm chord XIII 1 5 1 b3 5 1
Em arpeggio I 1 5 1 b3 5 1 b3	Am arpeggio V 1 5 1 b3 5 1 b3	Bm arpeggio VII 1 5 1 b3 5 1 b3	Cm arpeggio VIII 1 5 1 b3 5 1 b3	Dm arpeggio X 1 5 1 b3 5 1 b3	Fm arpeggio XIII 1 5 1 b3 5 1 b3
Em7/11 pent. I	Am7/11 pent. V	Bm7/11 pent. VII	Cm7/11 pent. VIII	Dm7/11 pent. X	Fm7/11 pent. XIII

1 4 b7 b3 5 1
b3 5 1 4 b7 b3

Minor Chord Tone Melodic Examples

First improvise on a single minor chord or a chord progression that would be compatible with a minor chord . Improvise with another musician or with a rhythm track. You can use a recording of a popular song, but that is not ideal, since other melody is likely to be played while you are improvising.

Play each individual tone of the minor chord against the rhythm track. The tones of the minor chord are “1, b3 and 5” of the pentatonic scale named after it.

Bob Marley style example in Em

Em

Bob Marley style example in Em with slide options

Em

Jeff Beck style example in Am

Musical notation for Jeff Beck style example in Am. The piece is in 4/4 time and features an A5 chord. The melody is written in a treble clef and includes several triplet markings. The guitar tablature below the staff shows fret numbers for strings T, A, and B, with a 7th fret used for the bass line.

Jeff Beck style example in Am with bend options

Musical notation for Jeff Beck style example in Am with bend options. This version includes 'full' bend markings with arrows pointing to the notes on the treble staff, indicating where to perform a full bend. The guitar tablature remains the same as in the first example.

SETUP TONES AND TARGET TONES

Chord Tones Are Target Tones

The backbone of melody is chord tones. Prepare for improvising by learning where the chord tones are for each chord in the fretboard area where you are planning to improvise. Play many versions of the chords in the area, then arpeggios. Develop exercises that play the arpeggios rhythmically.

melodic and harmonic agreement

Melody suggests chords. Usually, a melody does so by emphasizing one or more of the notes in the chord played in the accompaniment. The chords suggested by the accompaniment and the chords suggested by the melody don't have to match exactly. Either the melody or the accompaniment may express incidental chords that the other doesn't represent. However, the chords suggested by melody and accompaniment usually show a strong correspondence.

target tones common to the scale and the chord

Generally, the more chord tones that are common with the scale you are using it on, the better the scale works melodically. However, it is also preferred to use certain scales more appropriate to the style you are playing. If, for example, you are playing to a traditional blues audience, they may prefer hearing key minor pentatonic during a IV9 chord, even though minor 6/11 pentatonic (minor pentatonic with a "6" instead of a "b7") has the exact same notes as a IV9 chord.

cell, motif and phrase

A *phrase* is what someone might sing or blow on a mouthpiece instrument in one breath. In spoken language, phrases of words are separated by commas and periods. Similarly in music, phrases are separated by a lack of activity in the form of a silence or sustain.

Rhythmic words are derived from groups of three, four or six regular pulses. Four pulse rhythmic words, for example can choose attacks on any combination of four regular pulses during a period of time. A phrase designed with many rhythmic words.

A *motif* is a single idea within a phrase. It has enough design element that it is thematic. Therefore, motifs commonly repeat, with or without variation.

A *cell* is the smallest melodic unit. They don't have enough detail to constitute a notable idea, such as a motif would. Cells would commonly have few notes, say four notes or less. To have more than four notes and not be a motif, they would have to be of an incidental design such as consecutive scale tones or a regular sequence of every other scale tone.

metric emphasis

Exercises in this chapter train you to target a chord tone on the first beat of the bar. Preceding the target tone, one two or three consecutive scale tones will lead up or down to the target. To spice it up a bit, we'll also abstractly back up the notes in the cell so the target tone is "pushed" and comes in a half beat early. This creates a cool syncopated rhythm, where the focus is intentionally on the offbeat (the last half of the beat), instead of on the beat.

Once you develop a facility to emphasize chord tones on the first beat of a bar, you can apply the same principle to the beat halfway through the bar, typically the third beat in four beat bars or the fourth beat in six beat bars.

upper and lower neighboring tones

Neighboring tones are one scale tone above or below a chord tone. In seven tone scales (heptatonic scales) such as the major scale, these notes are a whole step (two frets) or a half step (one fret) away from the chord tone. With common pentatonic scales, neighboring tones are a whole step or a step and a half (three frets) away from chord tones.

scalar setup tones

With scalar setup tones, one or more consecutive scale tones is (are) played immediately before a chord tone. The movement to the chord tone following the consecutive scale tones can be in the same direction they were moving or can change direction.

SETUP AND TARGET PHRASE EXAMPLES

See [Rhythmic Globalization Of Phrases](#).

example 1 - modal globalization of ex. 1, abbreviate the beginning of setup phrase,

Example 1 musical notation showing a setup phrase (flipping tertian) and a target phrase (root beat-obscuring pentatonic) in C minor (Cm7).

example 2 - modal globalization of ex. 2, abbreviate the beginning of setup phrase, displace setup earlier

Example 2 musical notation showing a setup phrase (flipping tertian) and a target phrase (fifth every-other tertian chromatics) in C minor (Cm7).

example 3 - setup with irregular rhythm, target with pivot tone, target with triplet pivot tones

Example 3 musical notation showing a setup phrase (flipping tertian) and a target phrase (third pivot tone with heptatonic scale) in C minor (Cm7).

example 4

Example 4 musical notation showing a setup phrase (dim 7) and a target phrase (root two passing chromatics) in C minor (Cm7).

example 5

Example 5 musical notation and fretboard diagram. The melodic line is in G minor. The fretboard diagram shows the following fingerings:
 Measure 1: 11 10 8 7 9
 Measure 2: 11 8 10 9 8 11 10 9
 Measure 3: 8 10 10
 Annotations: "half-whole-half & dim 7" (measures 1-2), "seventh linear chromatics" (measures 2-3).

example 6

Example 6 musical notation and fretboard diagram. The melodic line is in G minor. The fretboard diagram shows the following fingerings:
 Measure 1: 9 10 9 7 11
 Measure 2: 10 9 8 12 11 8 10 9
 Measure 3: 8 10 8 10 8 8 10 8
 Annotations: "LC" (measure 1), "UN" (measure 2), "ninth" (measure 2), "seventh" (measure 2), "fifth" (measure 3), "half-whole-half & dim 7" (measures 1-2), "linear chromatics" (measures 2-3), "beat obscuring pentatonic" (measure 3).

example 7

Example 7 musical notation and fretboard diagram. The melodic line is in G minor. The fretboard diagram shows the following fingerings:
 Measure 1: 8 9 8 9 8 10 7 9 10 7
 Measure 2: 8 9 10 11 8 11 8 9
 Measure 3: 10 8 11 8 10 8 10
 Annotations: "Dm7(b5)" (measure 1), "G7(b9)" (measure 2), "Cm9" (measure 3), "harmonic minor II V arpeggio cadence" (measure 1), "third linear chromatics" (measure 2), "fifth every-other tertian chromatics" (measure 2), "ninth pentatonic scale" (measure 3).

example 8

Example 8 musical notation and fretboard diagram. The melodic line is in G minor. The fretboard diagram shows the following fingerings:
 Measure 1: 11 8 9 8 11 8 10 9
 Measure 2: 8 8 10 11 10 8 8
 Measure 3: 8 10
 Annotations: "Abm(maj7)" (measure 1), "Db7" (measure 2), "Cm" (measure 3), "melodic minor I-IV arpeggio cadence" (measure 1), "fifth I minor 9 arpeggio" (measures 2-3).

example 9

A♭m(maj7) D♭7 Cm⁹
 melodic minor I-IV arpeggio cadence..... root I minor 9 arpeggio.....
 T 11 7 9 7 11 9 9 11 9 10 8 8 8 10 8 7 8 10 10 8 10 11 8

example 10

Fm^{7(b5)} B♭m⁷ Cm⁹
 Aeolian b5 Dorian b2 I minor 9 arpeggio.....
 melodic minor VIIm IIIm arpeggio cadence with 1235..... linear chromatics.....
 T 8 10 11 9 8 9 11 10 8 9 10 11 8 11 9 10 11 10 11 8 8 10 7 10

MODAL GLOBALIZATION OF PHRASES

Jazz Blues Rules

Jazz blues is a great chord progression to study for improv. It has I, IV, V, like the standard twelve-bar blues progression, but it also has I, VI, II^m, V, the most common four-chord progression in jazz. I-VI-II-V is often called “rhythm changes” both because it is in many connecting sections (vamps) or turn-arounds (ending cadences) in jazz and because it is the basis of the chord progression for George Gershwin’s *I Got Rhythm* from his musical score *Porgy And Bess*.

Follow the rules below for improvising on a jazz blues and you’ll learn a lot about improv in general, harmonically (what notes to play on each chord).

- **pentatonic and arpeggio** Base your themes on pentatonic scales and arpeggios. Find pentatonic scales and arpeggios that work on a number of consecutive chords.
- **three versus flat three** Play major or minor pentatonic and arpeggios throughout with both key scale natural three and flat three. Use more flat three to keep it bluesy. In bars two, five and six, during the IV⁷ type chords, you must play flat three.
- **play key scale 4, 5 and b7 during V7** Use minor pentatonic tones that are in versions of the V chord. “4” and “5” are in the V⁷ chord (key scale 5-7-2-4). “b7” of the key is the sharp nine in a V⁷#9 chord.
- **reinforce IV with “6”** Reinforce the IV chord by sometimes changing a flat seven or five to a key scale six, or by inserting a key scale six. The triad basis of the IV chord is 4-6-1, so six strengthens the relationship to IV. Key scale four is good also, but the good thing about six is that it is ambiguous: key scale six can be an added harmony to *every* chord in a jazz blues.
- **assign tones** Assign associations of certain key scale tones to certain chords. For example, establish in your melody that six refers to the IV chord by using it more on IV and less on other chords. Or assign the flat third to the I and V chords and the natural third to the II and V chords. This is arbitrary. You could assign six to the IV chord in one improvised section and assign it to the I chord in another.
- **play II^m on II V** Bars 9, 10, 12 as II^m. In bars nine, ten and twelve, treat the II^m V progression as II^m by playing the same kind of melody you would play on the IV chord with key scale I minor (Dorian), but play in II minor with II minor pentatonic, II^m6⁹ pentatonic (major pentatonic with a flat three), elaborating either of those to II Dorian (Dorian in the key of II).
- **play V on II V** Bars 9, 10, 12 as V. As stated above, you play key scales natural three and flat three throughout, except on the IV chord and generously use the flat third to keep it bluesy.

Likewise, play in the key of V with natural and flat third

- **key flat five on I dim7 (=IVdim7)** Use the option of flattening the fifth of the key in bar six. Minor pentatonic with a flat five and key scale Dorian flat five work well for this.
- **key sharp one on VI7** Use the option of sharpening key scale one in bar eight. This is very effective with key scale Mixolydian sharp one, by establishing a key scale Mixolydian phrase earlier in the progression (ideally in bar seven), then restating the theme with key scale sharp one in bar eight. This creates II harmonic minor and gives the impression that you are going to the key of II minor in bar nine. With an *Escherian cadence*, you actually will go to II Dorian in bar nine.

With each of many simple one or two bar phrases, repeat it through the jazz blues progression and adapt it according to the rules below.

Twelve-Bar Jazz Blues (parenthesis example in Bb)

bar 1 I 7(Bb7, 9, 6 or 13) key scales with 3 or b3	bar 2 IV7 (Eb7, 9, 6 or 13) key scales with b3	bar 3 I 7(Bb7, 9, 6 or 13) key scales with 3 or b3	bar 4
bar 5 IV7 (Eb7, 9, 6 or 13) key scales with b3	bar 6 #IV diminished 7 key scales with b3, b5 option	bar 7 I 7(Bb7, 9, 6 or 13) key scales with 3 or b3	bar 8 VI7 (G7b9) key 3 or b3, #1 option
bar 9 IIIm7 key scales featuring key scale tones 4, 5 and b7 II Dorian with IIIm711 or IIIm69 pentatonic subsets or V Mixolydian with I711 or Ima69 pentatonic subsets or V Dorian with Vm711 or Vm69 pentatonic subsets	bar 10 V7 (F7, 9, 13 or 7#9)	bar 11 I7 (Bb7) same as bar 1 VI7 (G7) same as bar 1. Get in key scale #1, if you can	bar 12 IIIm7 (Cm7) V7 (F7) same as bars 9 and 10

Basics: Adapting a Phase for I7, IV7, V9, IIIm7, III7, VI7 and Chords

In a jazz blues setting, modal adaptation is not too detailed. In summary, the IV7 has a flat three, the I7 has a natural three and the VI7 has a natural three and a sharp one (all in terms of the key scale). In jazz blues, all of these would have a key scale flat seven.

I typically write a theme for minor seventh or dominant seventh first. The minor seventh would have a flatted third and the dominant seven a major third.

I minor and IV: flat third

For a I minor or a IV chord, the phrase should have a flatted third and a flatted seventh. A flatted seventh in the original phrase for a I7 chord could optionally be changed to a six, to correspond with the key scale 4-6-1-b3 tones that makeup the IV7.

I major: natural third

For a I chord, the phrase can have a natural third or a bluesy flatted third (and a flatted seventh). Authentic blues melodic sensibility doesn't overuse the major third. It's supposed to be sad (minor). So, typically include many flatted thirds in your phrases.

IIm7 or V9: flat third in the key of II

For a IIm7 chord or for a V9 chord, play the phrase should have a flatted third and a flatted seventh in the key of II.

V7 and Vm7

Most of a melody is usually in the overall key, sometimes using many types of key scales (I Mixolydian, I Dorian, etc.). The most common second key is V. The five chord can be played in the key of V, but don't overdo it. Like with the I major in blues, a phrase on a V major chord should usually include flatted thirds. If the V chord is minor, you must use only flatted third in the key of five, no natural thirds.

VI major (or VI7): natural third and sharp one

For a VI7 chord (chord scale 1-3-5-b7, key scale 6-#1-3-5), the phrase should have a key scale sharp one or a natural one for a bluesy flatted third in the key of the chord root. On a VI7 chord, key scale one can be played with a microtonal bend, typically about 25% of a half step (fret) toward the key scale #1.

It is usually important to not use the I7 (C7) with #1 (C7 with C# is C#dim7) for the entire duration of the VI7 chord (A7), but to mix it with playing bluesy licks in the key of VI.

Songs with two or more bars of VI major are: Monkey Man (bars 3-4 and 7-8 of verse), Scapple From the Apple (section B, bars three and four), I Got Rhythm (section B, bars three and four), Sweet Georgia Brown (first four bars), Flintstones (section B, bars three and four), Stella By Starlight (first two bars of section B), Caravan section B (4 bars of VI), Brazil (the first 12 bars of section B).

Songs with one bar of VI are: jazz blues (bar eight), Yardbird Suite (bar four), Days of Wine and Roses (bar four), Try a Little Tenderness, Donna Lee (bar two), Fly Me to the Moon (section B, bar 12), Autumn Leaves (last bar of section C), Lullaby Of Birdland (section B, bars one and five), Wave (section A, bar eight), Alice's Restaurant, Dock of the Bay, Kodachrome (section B, bar 2).

III7

Songs with two bars of III7 (E7, V of Am with C major [parent scale](#)) are: Spain (bars 5-8 and 19-20), Sumertime (bars seven and eight), I Got Rhythm (section B, bars one and two), Scapple from the Apple (section B, bars one and two), Sugar (bars seven and eight), Flintstones (section B, bars one and two), Sultans of Swing (verse bars three and four), Santeria (verse bars three and four), Cocaine Blues (section B, bars one and two), How Insensitive (bars three and four), Road Song (section A bars 3-4 and section B, bar 8), Nature Boy (section B, bars 1-2 and 7-8), I Want You (the last four bars of the verse), Paint It Black (verse bars 3-4 and 7-8), You've Got a Friend (section A bars 6, 15-16; section B bars 7-8 and 14).

Songs with one bar of III7 (E7, V of Am with C major [parent scale](#)) are: Georgia on My Mind (bar two), Sunny (bars 4, 8, 14 and 16), The Way You Look Tonight (section A bar five and section B bars two and ten), Equinox (bar ten), Mr. P.C. (bar ten), Black Orpheus (E7 is III7 of C and V7 of the key of Am), Blue Bossa (bar seven), Donna Lee (bars six, eight and ten), Killing Me Softly (bar 12), Moanin' (section B, bar eight), The Preacher (bar 12), 'Round Midnight (section A bar eight and section B bars two and four), Song for My Father (section A bar seven and section B bar 7), Wave (section A, bar seven), Hotel California (verse bars two and eight), House of the Rising Sun (bar four), Angie (verse bar two), Hurricane (the last bar), Superstition (section B bar four), While My Guitar Gently Weeps (bar eight).

III^m7

In many situations, III^m7 can be treated as a I chord. For example, the III^m-VI-II^m-V progression often replaces I-VI-II^m-V. The listener can usually imagine the III^m as I with its third in the bass.

Frequently also, III^m7 can be treated as III7 (see above), when it progresses to VI^m or is expected to progress to VI^m). See [Melodically Superimposed Cadences/Escherian Cadence](#).

7217, m711 5 down, 7 down - phrases for IV7, I7, V7 and IIIm7 - video tab

Swing Eighthths $\text{♩} = \text{♩}^3$

same pickup for IV7, I7, VI7

phrase for IV7

same pickup for IV7, I7, VI7

phrase for I7

same pickup for IV7, I7, VI7

phrase for VI7

pickup for IIIm7

phrase for IIIm7

7217, m711 5 down, 7 down blues no. 1 - video tab

Swing Eighths

1 Bb^{13}

phrase for I7

Eb^7 $E^{\circ 7}$ Bb^{13} G^7

phrase for IV7 pickup omitted first bar of phrase for I7 end of phrase for VI7 shortened pickup

Cm^7 F^7 Bb^{13} G^7 Cm^7 $F^7(\#9)$

phrase for IIIm7 (using IIIm7 during Cm7 and F7)

7217, m711 5 down, 7 down blues no. 2 - video tab

Swing Eighths

dim. 7 setup, bluesy 7, chromaticized m9 - phrases for I7, IV7, VI7, II7


-videotab

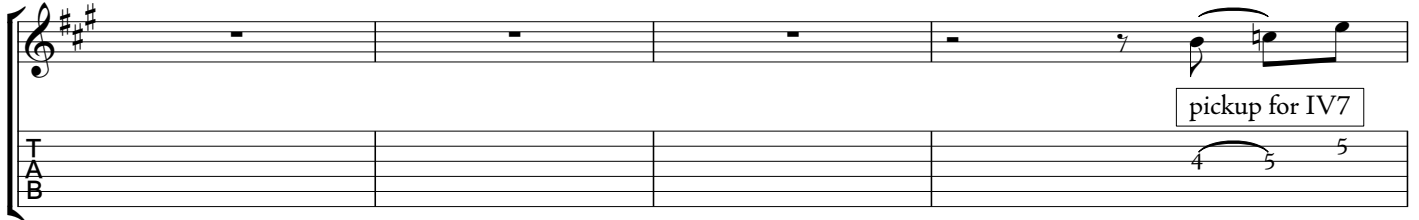
Swing Eighths

dim. 7 setup, bluesy 7, chromaticized m9 blues no. 2 - video tab

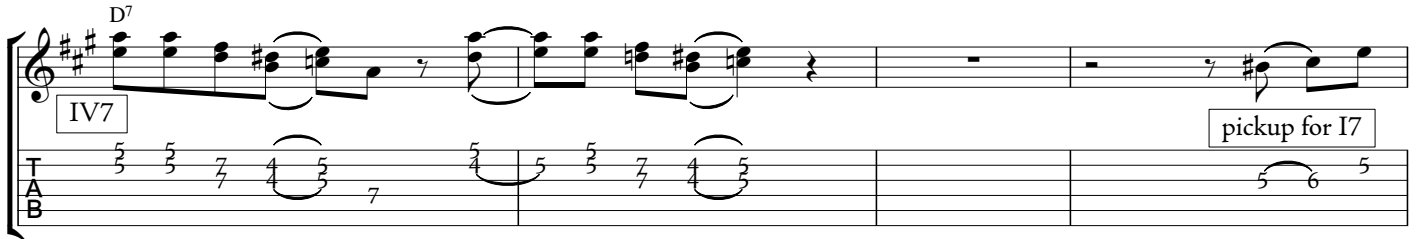
Swing Eighthths

Chuck Berry IV I cadence with thirds - phrases for I7, IV7, V7, VI7 - videotab

Swing Eighths 

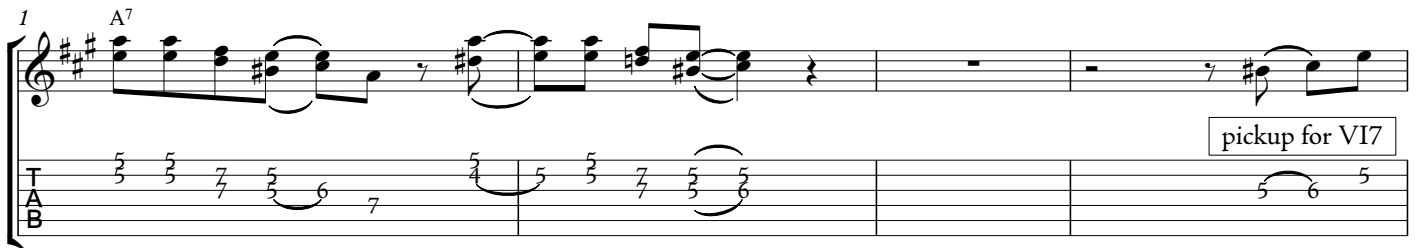


pickup for IV7



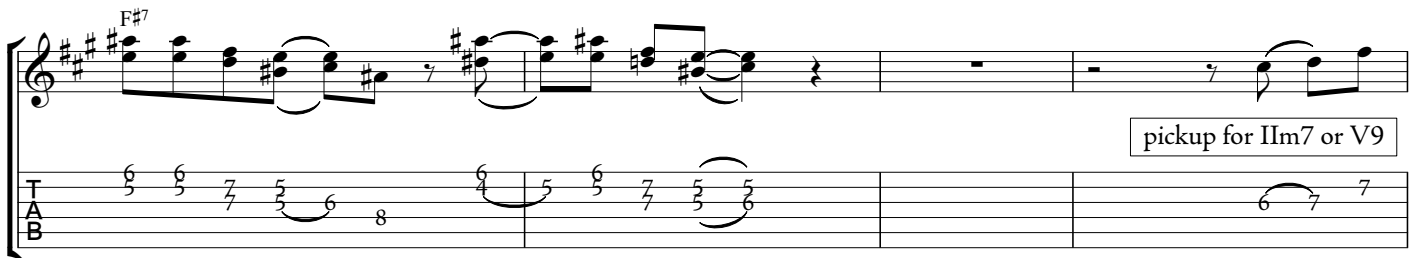
IV7

pickup for I7



A7

pickup for VI7



F#7


pickup for IIIm7 or V9

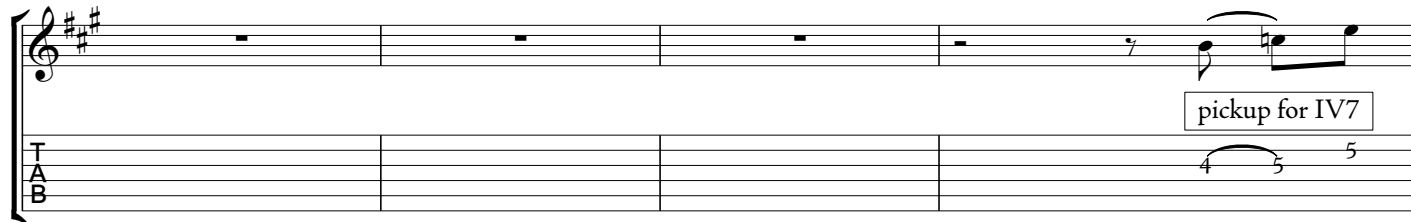
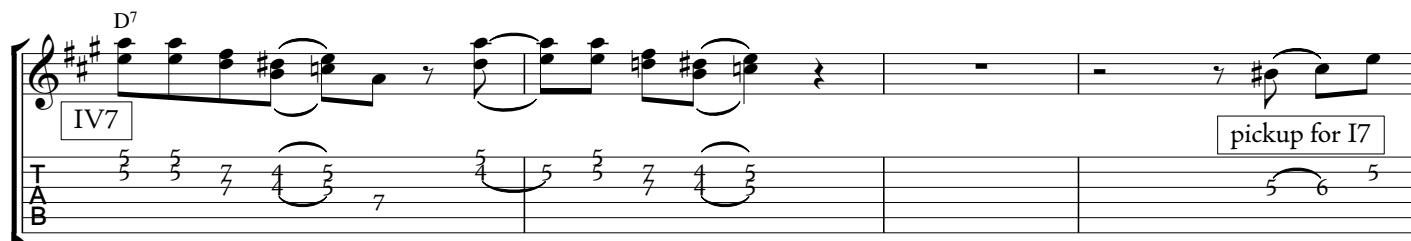


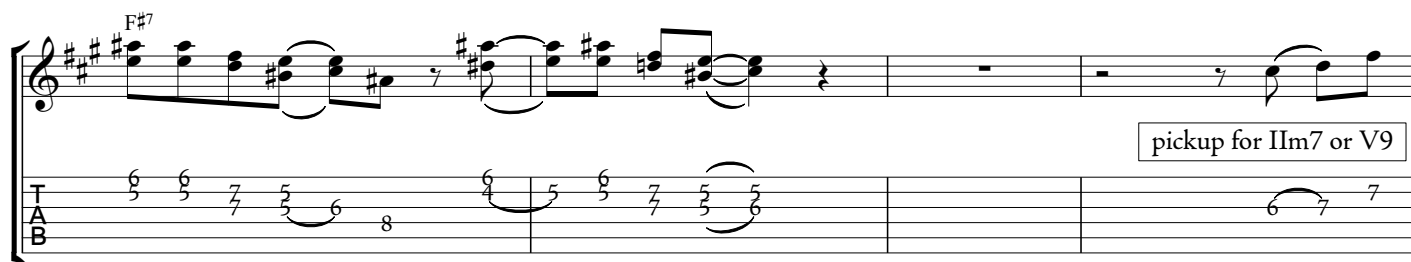
Bm7 or E9

IIIm7 or V9

Chuck Berry IV I cadence with thirds - 12 bar blues - video tab

Swing Eighthths 



Adapating Ima7, IVma7

Both Ima7 and IVma7 need the natural seventh of the key. It's the seventh of the Ima7 and the third of the IVma7. The flatted seventh could be used for a blues expression on either Ima7 or IVma7. Where possible, the key scale seventh in a phrase should be changed to key scale six (unless there is already a six) to correspond more to the tones of the IVma7 chord (key scale 4-6-1-3).

Both Ima7 and IVma7 need the natural seventh of the key. It's the seventh of the Ima7 and the third of the IVma7. The flatted seventh could be used for a blues expression on either Ima7 or IVma7. Where possible, the key scale seventh in a phrase can be changed to key scale six (unless there is already a six) to correspond with the major pentatonic and sixth chord basis of the major and Lydian modes. See the chapter on [Modes](#).

Substitution and Modal Globalizing

Globalize each phrase modally by converting and adapting it to every usable mode of major, harmonic minor and melodic minor. Start with the three minor modes of major: Dorian, Aeolian and Phrygian.

the categories of substitution are:

[shared thirds](#) (secondary roots on 6, 1, 3 or 5)

[darkening](#) (substituting a chord that has b7, b7-b3, or b7-b3-b5)

[secondary dominants](#)

[flat five \(tritone\) substitute](#), using bII instead of V

[interchangeable II and V](#)

practice this short list on Autumn Leaves section A:

Use Cm7 on Ebma7, F7 (high). Use Cm6 on Am7b5

Use Dm7 on Fma7, Bbma7 or Gm7 (high)

Use Gm7 on Bbma7, Ebma7 or Cm7.

in Bb, these are the substitutes for each chord:

For Bbma7, use Gm7, Dm7 or (high range) F6

For Cm7, use Am7b5, Ebma7 or Gm7 (high). If immediately followed by F7, substitute F7.

For Dm7, use F6

For Ebma7, use Cm7, Gm7 or Bbma7

For F7, use Dm7, Am7b5, Cm7 or Fm7 (F Dorian, Eb major parent scale)

For Gm7, use Bbma7 or Dm7 (high)

For Am7b5, use Cm6. If immediately followed by D7, substitute D7.

in Bb, these show the application of each chord:

Use Bbma7 on Gm7 or Ebma7 (high)

Use Cm7 on Ebma7, F7 (high). Use Cm6 on Am7b5

Use Dm7 on Fma7, Bbma7 or Gm7 (high)

Use Ebma7 on Cm7, Abm7b5 (de-emphasize Bb note)

Use F6 on Dm7 or Bbma7. If immediately preceded by Cm7, use on Cm7.

Use Gm7 on Bbma7, Ebma7 or Cm7.

Use Am7b5 on Cm7, Ebma7 (de-emphasize Bb note)

Modal Globalization, Example 1 - E form

C Dorian Cm7

flipping tertian----- root
beat-obscuring C minor pentatonic-----

T 11 10 8 11 | 8 11 8 10 8 11 8 10 | 8 10 8 10
A
B

G Aeolian Gm7

flipping tertian----- root
beat-obscuring G minor pentatonic-----

T 6 5 3 6 | 3 6 3 5 3 6 3 5 | 3 5 3 5
A
B

D Phrygian Dm7

flipping tertian----- root
beat-obscuring D minor pentatonic-----

T 13 11 10 13 | 10 13 10 12 10 13 10 12 | 10 12 10 12
A
B

D Phrygian on D7

flipping tertian----- root bluesy b3 F# suggests G harmonic minor
beat-obscuring D minor pentatonic-----

T 13 11 10 13 | 10 13 10 12 10 13 10 12 | 11 12 10 12
A
B

Bb major (Ionian) Bbmaj7

flipping tertian----- root
beat-obscuring Bb major pentatonic-----

T 5 8 6 5 | 6 8 6 7 5 8 6 7 | 5 8 5 8
A
B

E \flat Lydian

flipping tertian-----

10 13 11 10

E \flat maj7

root

beat obscuring E \flat major pentatonic-----

11 13 11 12 10 13 11 12

10 13 10 13

F Mixolydian

flipping tertian-----

16 15 13 16

F7

root

beat obscuring F major pentatonic-----

13 15 13 14 12 15 13 14

12 15 12 15

flipping tertian-----

16 15 13 16

F7

root

beat obscuring F dominant seven eleven pentatonic-----

13 16 13 15 14 16 13 15

14 15 13 15

A Locrian

flipping tertian-----

3 6 5 3

A m 7(b5)

root

beat obscuring A minor 7/11b5 pentatonic-----

5 8 8 7 5 8 8 7

5 7 5 6

Modal Globalization, Example 2 - E Form

C Dorian

Cm⁷

fifth

flipping tertian-----

every-other tertian chromatics-----

T 10 10 8 10 | 8 11 8 9 10 9 8 11 | 8 11 10 8 10

A

B

G Aeolian

Gm⁷

fifth

flipping tertian-----

every-other tertian chromatics-----

T 5 4 3 5 | 3 6 3 4 5 4 3 6 | 3 6 5 3 5

A

B

D Phrygian

Dm⁷

fifth

replace #2-3-b3 with b3-4-b3

flipping tertian-----

every-other tertian chromatics-----

T 12 11 10 12 | 10 13 10 11 13 11 10 13 | 10 13 12 10 12

A

B

D Phrygian on D7

D⁷

fifth

replace #2-3-b3 with b3-4-b3 for a bluesy b3

F# suggests G harmonic minor

flipping tertian-----

every-other tertian chromatics-----

T 12 11 13 12 | 10 13 10 11 13 11 10 13 | 10 13 12 11 12

A

B

Bb major (Ionian)

Bbm⁷

fifth

flipping tertian-----

every-other tertian chromatics-----

this lower chromatic embellishment is preferred to descending 3 to 1

T 8 8 10 8 | 6 10 6 7 8 7 6 10 | 10 9 8 6 7

A

B

E \flat Lydian

E \flat maj7

F Mixolydian

Fmaj7

A Locrian

globalizing to this mode is often so problematic that you should not use its version

A m ^{7(b5)}

RHYTHMIC GLOBALIZATION OF PHRASES

Generally you shouldn't elaborate nor abbreviate the region from the end of a setup phrase through the beginning of the target phrase.

Metric Flexibility

Metric flexibility of a phrases regards the success of placing any of the notes on the beat. Some notes should not be emphasized and should not be placed on the beat. Some common note sets for a metrically flexible phrase are a minor pentatonic scale with a chromatic between four and five (#4/b5) and a major pentatonic with a chromatic between two and three (#2/b3). In either of those cases, the chromatic tone (#4/b5 or #2/b3) can work on the beat as a blue note. Also, a lower chromatic embellishment can work on the beat as an *appoggiatura*.

Setup Phrases

You generally wouldn't elaborate nor abbreviate the end of a setup phrase because it needs to connect to the target phrase. Globalize setup phrases rhythmically by abbreviating or elaborating the beginning of the setup phrase with pickups before it, progressively one, two and more pickups of equal duration. Keep these elaborations simple, so you can think and employ them "on the fly".

abbreviate the beginning of the setup phrase

Globalize each setup phrase rhythmically by omitting notes from their beginning. This abbreviation works, unless the first remaining note is dependent on the note before it (that you've omitted). For example, if the original was 9-b9-1-b7, omitting the "9" wouldn't show the function of "b9" as a passing chromatic between 9 and 1.

Example 1 in C Dorian - original

Example 1 in C Dorian - abbreviate the beginning of the setup phrase

Example 2 in C Dorian - original

Example 2 in C Dorian - abbreviate the beginning of the setup phrase

elaborate the beginning of the setup phrase

We can add notes before the beginning of a setup phrase, leaving it intact. Since the setup phrase itself is usually a pickup to the target phrase, additional notes make it a longer pickup. In the 12 bar blues example below, imagine the original setup was conceived as a four-note pickup. By adding a note before it each four-note setup phrase, each becomes a five-note pickup.

Blues With Five-Note Setup Phrases - video tab: [single note, with chords](#)

rhythmically displace the setup phrase

If the setup phrase is metrically flexible (meaning any of its notes could be on the beat), rhythmically displace the pickup phrase one beat division (eighths if its made of eighths) earlier and play the first note of the target phrase early. This “pushes” the first beat of the target chord, creating an interesting syncopation.

Example 2 in C Dorian - original

flipping tertian----- fifth
 every-other tertian chromatics-----

TAB: 10 10 8 10 | 11 8 9 10 9 8 11 8 | 8 11 10 8 10

Example 2 in C Dorian - rhythmically displace the setup phrase earlier

flipping tertian----- fifth
 every-other tertian chromatics-----

TAB: 10 10 8 10 8 | 11 8 9 10 9 8 11 8 | 8 11 10 8 10

setup phrases with irregular rhythm

Later, add pickups of irregular rhythm before the setup phrase. Like rhythmic displacement above, this can add syncopation.

Example 3 in C Dorian - original

flipping tertian----- third
 pivot tone with heptatonic scale-----

TAB: 7 10 8 7 | 8 8 10 8 8 8 10 8 | 11 8 8 10

Example 3 in C Dorian - using a setup phrase with irregular rhythm

flipping tertian----- third
 pivot tone with heptatonic scale-----

TAB: 7 10 8 7 | 8 8 10 8 8 8 10 8 | 11 8 8 10

Target Phrases

If you are using a setup phrase before the target phrase, you would usually not abbreviate the beginning of the target phrase. Elaborate the end of the target phrase by continuing the last structure or adding something to the end.

elaborate or abbreviate the end of the target phrase

In the target phrase, make the rhythm irregular, where the examples are usually first given here with all notes of the same duration (all eighth notes or all sixteenths). Move a note intended to be on a beat, earlier in time to replace the note off the beat before it (don't change the rest of the phrase). For a funky aggressive feeling, leave a rest on the beat to produce a rest push. For a smoother syncopation, like bossa nova sustain the note onto its original place on the beat.

use anti-metric note grouping

In Setup And Target Phrase Example 3 - Pivot Target, a **pivot tone** was used in the target phrase. **Anti-metric note grouping** is a form of **beat-obscuring**. Pivot tone figures commonly occur in pairs of notes, with every other note staying on the same note (the "pivot") and the alternate (every-other) notes go up or down a scale or arpeggio. In Example 3 - Pivot Target, the changing notes in the target phrase were on the beats and the repeating pivot tone was on the offbeats. By playing the changing notes to the offbeat in the example below, the emphasis is reversed and the phrase sounds syncopated. This is anti-metric.

By changing the rhythm from sixteenths to triplets, the changing notes are obscure the beat in a different way. Now there are three notes every beat, but every other note is emphasized, making a three against two rhythm.

Example 3 in C Dorian - original

Cm⁷

flipping tertian----- third
pivot tone with changing note on the beat-----

T
A
B

7 10 8 7 | 8 8 10 8 8 8 10 8 | 11 8 8 10

Example 3 in C Dorian - Target Ascending Pivot Tones On The Beat, Descending Off The Beat

Cm⁷

flipping tertian----- fifth
pivot tone with changing notes on the beat----- pivot tone with changing notes off the beat (minor pentatonic with b5)-----

T
A
B

7 10 8 7 | 8 8 10 8 8 8 11 8 | 8 8 8 11 10 8

Example 3 in C Dorian - Pivot Tones In Triplets

flipping tertian----- pivot tone with changing notes on the beat-----

T
A
B

7 10 8 7 | 8 8 10 8 8 8 11 8 8 8 11 | 10 8 10

delay a note within the target phrase

By delaying a note in the target phrase, without omitting notes, the phrase becomes longer in time. This is okay, unless that places unwanted notes on the beat. To be safe, do this with [metrically flexible](#) phrases.

A lower chromatic embellishment usually works better in the last beat division before the beat, (the last half, third or quarter of the beat), leading into a note on the beat following it that it strengthens. A lower chromatic embellishment also works on the second quarter of the beat to strengthen the note on the third quarter of the beat. Likewise, passing chromatics work better if they are inconspicuously *not* on the beat.

If the target phrase is [metrically flexible](#), use rests or sustains in some places, without omitting notes. If you leave a rest or silence at the beginning of the beat, it creates a syncopation. These syncopations have been called “pushes”. When a note at the end of a beat is followed by a silence (rest) on the beat, a “rest push” occurs and the rhythmic feel is funky and punchy. Sustaining a note at the end of the beat onto the next creates a “sustain push” and produces a softer, cooler, samba-like rhythmic feel.

Be aware of the metric flexibility of the notes in the target phrase and don't use a push in such a way that an unwanted note is on the beat. To some degree, a note on the beat implies it is part of a chord. If that implied chord sound is not acceptable, you should de-emphasize the note by avoiding putting it on the beat.

SETUP PHRASE EXAMPLES

Flipping Tertian Melodic Cells

These four-note melodic cells change the first note on one beat to a note beginning the next beat that is up or down one heptatonic (seven-tone) scale tone. Movement to the target from the last setup tone can be up to a minor third interval. You need to visualize the arpeggio you are progressing to.

1321 and 1231

1321 Cm root

1231 Cm root

TAB

11 10 8 11 | 8

11 8 10 11 | 8

1321 Cm third

1231 Cm third

TAB

7 10 8 7 | 8

7 8 10 7 | 8

1321 Cm fifth

1231 Cm fifth

TAB

10 10 8 10 | 8

10 8 10 10 | 8

1321 Cm⁷ seventh

1231 Cm⁷ seventh

TAB

8 11 10 8 | 11

8 10 11 8 | 11

1321 Cm⁹ ninth

1231 Cm⁹ ninth

TAB

8 11 10 8 | 10

8 10 11 8 | 10

1671 and 1761

1671 Cm root 1761 Cm root

TAB 10 11 8 10 8 10 11 8 10 8

1671 Cm third 1761 Cm third

TAB 7 8 10 7 8 7 10 8 7 8

1671 Cm fifth 1761 Cm fifth

TAB 10 7 8 10 8 10 8 7 10 8

1671 Cm seventh 1761 Cm seventh

TAB 8 10 11 8 11 8 11 10 8 11

1671 Cm ninth 1761 Cm ninth

TAB 8 10 11 8 10 8 11 10 8 10

12167 and 12132

12167 ("7" shows that it resolves down from "1")

12132 ("2" shows that it resolves up from "1")

Cm Cm

root root

TAB 7 8 7 8 | 10 8 10 8 7 | 10

12167 Cm 12132 Cm

third third

TAB 10 8 10 7 | 8 7 8 7 10 | 8

12167 Cm 12132 Cm

fifth fifth

TAB 10 11 10 10 | 8 10 8 10 10 | 8

12167 Cm 12132 Cm

seventh seventh

TAB 8 10 8 10 | 11 10 11 10 8 | 11

12167 Cm 12132 Cm

ninth ninth

TAB 11 8 11 10 | 11 8 10 8 11 | 10

17167 and 17132

17167 ("7" shows that it resolves down from "1")

17132 ("2" shows that it resolves up from "1")

Musical notation for the root notes of 17167 and 17132. The first staff shows the melodic line in C minor, with notes G4, F4, E4, D4, C4. The second staff shows the guitar fretboard with fingerings: 10 8 10 11 8 for 17167 and 11 10 11 10 8 for 17132. The chord Cm is indicated above the notes.

Musical notation for the third notes of 17167 and 17132. The first staff shows the melodic line in C minor, with notes Bb4, A4, G4, F4, E4. The second staff shows the guitar fretboard with fingerings: 10 8 10 7 8 for 17167 and 7 10 7 10 8 for 17132. The chord Cm is indicated above the notes.

Musical notation for the fifth notes of 17167 and 17132. The first staff shows the melodic line in C minor, with notes C5, Bb4, A4, G4, F4. The second staff shows the guitar fretboard with fingerings: 10 8 10 10 8 for 17167 and 10 8 10 10 8 for 17132. The chord Cm is indicated above the notes.

Musical notation for the seventh notes of 17167 and 17132. The first staff shows the melodic line in C minor, with notes Eb5, D5, C5, Bb4, A4. The second staff shows the guitar fretboard with fingerings: 8 11 8 10 11 for 17167 and 10 8 10 8 11 for 17132. The chord Cm is indicated above the notes.

Musical notation for the ninth notes of 17167 and 17132. The first staff shows the melodic line in C minor, with notes F5, Eb5, D5, C5, Bb4. The second staff shows the guitar fretboard with fingerings: 11 10 11 8 10 for 17167 and 8 11 8 11 10 for 17132. The chord Cm is indicated above the notes.

Half-Whole-Half Melodic Cells

(LC = lower chromatic, UC = upper chromatic, UN = upper neighbor)

(G7b9 no root = Bdim7) Cm

root UC root

TAB

(G7b9 no root = Bdim7) Cm

LC LC third

(G7b9 no root = Bdim7) Cm

third

TAB

(G7b9 no root = Bdim7) Cm

LC fifth

(G7b9 no root = Bdim7) Cm

UC UC fifth

TAB

(G7b9 no root = Bdim7) Cm

LC LC UN seventh

(G7b9 no root = Bdim7) Cm

UC UC seventh

TAB

Cm

LC UN ninth

TAB

Melodic Minor bVI Setup Phrases

bVI bII of target with V super Locrian of target
(LN = lower neighbor, UN = upper neighbor)

Abm(maj7) Db7 Cm Abm(maj7) Db7 Cm

1235 (reverse) root V Super Locrian root

Abm(maj7) Db7 Cm Abm(maj7) Db7 Cm

V Super Locrian third third

Abm(maj7) Db7 Cm Abm(maj7) Db7 Cm

fifth fifth

Abm(maj7) Db7 Cm Abm(maj7) Db7 Cm

seventh seventh

Abm(maj7) Db7 Cm

TARGET PHRASE EXAMPLES

Beat-Obscuring

C minor pentatonic from root

C minor pentatonic from third

C minor pentatonic from fifth

from the fifth of Cm

Cm⁷ F⁹

Every-Other Tertian Chromatics

Cm⁹ Cm⁹

root fifth ninth fifth root root fifth ninth fifth root

Rhythmic Themes and Layers

- **Rhythmic Layers and Levels**
- **Components of Rhythm**
- **Rhythmic Theme and Variation**
- **Rhythmic Composites and Ensemble Rhythms**

RHYTHMIC LAYERS

Rhythmic Levels

simple relationships

In two or more musical parts, each part can be at a different rhythmic level, twice as fast as another, three times as fast as another. The parts may have a more complex fractional relationship than two to one, three to one or four to one.

polytonal rhythm

The beat (or other time period) may be simultaneously divided into three parts and into two parts. It may be simultaneously divided into four parts and into three parts.

two or more parts is conceptual: they can be on a single instrument

Polytonal instruments like the guitar or piano can simultaneously sound two or more notes at once. Music is commonly played on polytonal instruments that has two or more parts.

harmonic types of music

Monophonic music has a single melody line. Homophonic music has two or more melody lines, with all of the lines moving in parallel rhythmically, that is with no rhythmic individuality. Each part in homophonic music has the same number of notes as another part, each note occurring at the same time as a note in each of the other parts. Polyphonic music has rhythmic individuality for each of the parts, with some occurrences of a note in one part not accompanied by notes in all of the other parts.

counterpoint

Counterpoint is the study of note against note in a multi-voiced arrangement. The term comes from the Latin expression *punctus contra punctus*, which means point against point. Think of each note head in music notation as a point. The five species of counterpoint:

1. first species counterpoint: note against note.
2. second species counterpoint: two or three notes to one.
3. third species counterpoint: four or six notes to one.
4. fourth species counterpoint: two notes per melody note with syncopation.
5. fifth species (also called free or “florid” counterpoint): combination of the other species.

Themes in Rhythmic Layers

As with the tonal aspect of music, rhythm is layered. Think of each rhythmic level as a layer, usually with the slowest level conceptually closest to you. Not only is each rhythmic level at a different ratio to another, but each level has its own thematic character.

Each section of music uses rhythmic themes. The simplest thematic rhythms involve the fewest accents during a bar or two, while the more complex layers add more to the simple layers.

For each bar of three or four beats, there are usually two or three main accents. These are the primary layer. Simultaneously, there are more layers. The next layer adds less important accents. A third layer can add still less important accents (usually at a faster rhythmic level), and/or adds more detail through variation during multiple bars.

Two or Three Significant Parts

The listener can only process two or three significant musical parts at once. If you overburden the listener with too many different rhythmic or harmonic ideas at once, they won't understand your music and probably won't like it. See also [Theme And Variation](#).

some parts are just background

Some musical parts don't require the attention of the listener and are part of the textural background. These parts tend to be more regular and just "keep time".

notable parts need to be distinctly the same or distinctly different

Musical parts that stand out to the listener should be few in number. If there are more than two or three notable parts, some of them should be made similar enough to be considered a single idea to lessen the number of different notable ideas.

Compatibility of Parts

Musical parts need to be rhythmically compatible. Each added part needs to be discernible to the listener as one of three things:

- [Theme and variation](#): a duplication, elaboration or abbreviation of an existing part.
- An [ensemble part](#) which can be combined in a "gear-like" or "dovetail" manner to create an ensemble.
- A part at a faster or slower [rhythmic level](#) (by a simple ratio such as doubling, halving or tripling) that is comprehensible at the same time as the other parts. The relationship between the parts shouldn't be too complex. Four parts per beat in one part and three in another are challenging to hear at once, but can work if simple enough otherwise.

COMPONENTS OF RHYTHM

Pulse and Subdivision

the rhythmic grid

Musical rhythm is performed in relation to continuous pulses or clicks. The novice musician should develop accuracy in playing rhythm by playing with a metronome or drum machine. These devices sound an evenly-spaced, repeating click or percussion sound. These metronomic sounds can be thought of in groups of twos, threes or fours.

rhythmic selection from a continuous pulse

Fundamental pieces of music are based on two, three or four parts per beat. If a piece of music is based on two parts per beat, every note would begin precisely on either the first half or the second half of the beat. Similarly, pieces of music based on three or four parts per beat can be accurately performed by thinking of the correct number of subdivisions per beat, being relaxed and well-practiced on the techniques involved in performing the notes and executing each note precisely on the correct subdivision of the beat.

This may be harder than it sounds. It is very important that you use economical movement with the tip of the pick, choice of direction in picking, economical movement with the fretting fingers and good form. Any distraction caused by wasted motion can throw your rhythm off. You have to not only imagine the note being performed on the right part of the beat, you have to make it sound at the right time.

rhythmic selection applied as metronomic strumming

When rhythms are generally continuous, they can usually be strummed with a continuous down-up motion. The strings are contacted necessary to sound a chord and missed when a rest (silence) is desired.

duple rhythm (also see [Rhythmic Words and Comping](#) / [Rhythmic Words](#))

Duple rhythm subdivides the beat into two equal parts. The two parts can be counted with a number and the syllable “and,” like this: “[one, and, two and, three and, four, and.](#)” Practice strumming these combinations of two parts per beat:

quarter notes 1 + 2 + 3 + 4 + ↓ ↓ ↓ ↓	eighth notes 1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑	gallop 1 + 2 + 3 + 4 + ↓ ↓ ↑ ↓ ↓ ↑	jingle bells 1 + 2 + 3 + 4 + ↓ ↑ ↓ ↓ ↑ ↓
Creedence 1 + 2 + 3 + 4 + ↓ ↑ ↑ ↓ ↑ ↑	2-3-4 of 4 1 + 2 + 3 + 4 + ↑ ↓ ↑ ↑ ↓ ↑	miss 3 and 4 1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↑ ↑	miss 2, 3 and 4 1 + 2 + 3 + 4 + ↓ ↑ ↑ ↑ ↑

triple rhythm

Triple rhythm subdivides the beat into three equal parts. The three parts can be counted with a number and the syllables “trip” and “let,” like this: “one-trip-let, two-trip-let, three-trip-let, four-trip-let.” Practice strumming these combinations of three parts per beat (“t” represents “trip” and “l” represents “let”):

<p>triplet</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑</p>	<p>swing eighths</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑</p>	<p>Afro-Cuban</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑</p>
<p>waltz</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓</p>	<p>triplet/swing eighth</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↑ ↓ ↑ ↑ ↓ ↑ ↓ ↑ ↑</p>	<p>swing eighth/triplet</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↑</p>
<p>swing eighth/Afro-Cuban</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑</p>	<p>Afro-Cuban/swing eighth</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑</p>	<p>Afro-Cuban/triplet</p> <p>1 t l 2 t l 3 t l 4 t l</p> <p>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓</p>

four parts per beat

Four parts per beat can be considered duple time, since it is subdividing the halves of the beat into quarters (by a divisor of two). Four parts can be counted with a number and the syllables “e,” “and” “uh,” like this: “one, e, and, a, two, e, and, a” and so on. These syllables are symbolized with 1e+a2e+a.” Practice strumming these combinations of four parts per beat:

<p>all four</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑</p>	<p>gallop</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑</p>
<p>jingle bells</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑</p>	<p>Creedence</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑</p>
<p>gallop/jingle bells</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↑</p>	<p>jingle bells/gallop</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑</p>
<p>gallop/Creedence</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↓ ↑ ↓ ↑ ↑ ↓ ↓ ↑ ↓ ↑ ↑</p>	<p>Creedence/gallop</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↑ ↓ ↓ ↑ ↓ ↑ ↑ ↓ ↓ ↑</p>
<p>all ups (“e” and “a”) after “1” and after “3”</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↓ ↑ ↑ ↑ ↑ ↑ ↑ ↑</p>	<p>all ups (“e” and “a”) after “1”</p> <p>1 e + a 2 e + a 3 e + a 4 e + a</p> <p>↓ ↑ ↑ ↓ ↓ ↑ ↓ ↑ ↑ ↓ ↓ ↑</p>

Accents

Greek plays

In performing plays on stage in ancient Greece, one cast member would gently stomp his foot at a regular frequency, sporting an anklet with bells. This would provide a regular meter for the players to speak their lines, such as became the tradition for poetry in the millennia to follow.

Here's an example from Aristophanes' *The Acharnians*. Imagine how the bell anklet helped to coordinate the chorus (multiple cast members) speaking lines together.

[Greek play](#)

Ode To Joy

The metering of rhythm in Greek plays became a model for music in Europe. By the time Beethoven wrote his ninth symphony in 1824, the sense of rhythm in European music had become very regimented. There has since been talk of the "tyranny of the bar line", where the bars which divide music into equal numbers of beats had made the music too regular and too predictable.

The default accents in bars of four beats are on beats one and three. Beat one is the beginning of the bar and beat three begins the last half. You can hear this in *Ode To Joy*, from Beethoven's ninth symphony:

[Ode To Joy](#)

African influence

African music is sophisticated rhythmically. It contradicts the implied accents with ones on normally unaccented beats (or normally unaccented parts of beats). This contradiction is called syncopation.

In counting two subdivisions (parts) per beat verbally, the traditional counting syllables is "and" after each number: "1, and, 2, and, 3, and, 4, and". This is usually written in an abbreviated form: "1 + 2 + 3 + 4 +".

[counting 2 parts per beat](#)

[straight, march-like rhythm](#)

[syncopated rhythm](#)

backbeat

When the default accent in four beat bars on beats one and three is contradicted by accenting beats two and four, it is nicknamed the backbeat.

accents on beats 1 and 3backbeat on beats 2 and 4**push and pickup**

When a note or chord is played a half beat early, on the “and” before the numbered beat, it is called a push. This is where, for example, a chord would be played on the “and” of 2 before three, instead of on “3”, not additionally on “3”. If the chord was played on the “and” of 2 and on “3” as well, it would be called a pickup. So a pickup for beat “2” would play on the “and” of 1 and also on “2”, while a “push” for beat two would only play on the “and” of 1 and not on “2”.

accent on 3push 3pickup to threepickup to onebackbeat accent on 2 and 4backbeat, with a push to 4common eighth accents

Accent is emphasis of a note or chord. Periodic accented notes can form a secondary melody. There are four common types of accent: dynamic, tonic, timbrel and agogic. Other types can be created by using another device to emphasize notes, such as a light flashing simultaneously with the playing of a note.

dynamic accent

Dynamic accent is performed by playing a note or chord louder than the ones surrounding it (Examples 1 and 2).

Example 1 employs accents on the beat (on 1, 2, 3 and 4). The accented notes in Example 2 are syncopated, since they are on the offbeat (on the “&’s” after each beat). The accented notes in Example 4 are also syncopated, since they are on the second or third of three parts per beat.

The first part of each beat is counted with a whole number (1, 2, 3, 4, etc.). *Syncopated* notes are those *not* on the first part of the beat. If there are no notes on the beat, any notes on the offbeat would have the effect of being accented (*Example 3*).

this accent mark indicates the notes should be played louder

Ex. 1 Ex. 2 Ex. 3

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

this accent mark indicates the notes should be played louder

Ex. 4

Ex. 5

1 trip let 2 trip let 3 trip let 4 trip let 1 trip let 2 trip let 3 trip let 4 trip let

tonic accent

Tonic accent is performed by playing a periodic series of notes higher or lower in pitch, by periodic repetition of a particular note, or periodic repetition of a group of notes. In tonic accent, some of the notes in the secondary melodies may not be syncopated (on the “&” part of the beat).

timbral accent

Timbral accent is performed by playing a note with a noticeably different tone quality.

* = down on wah pedal

agogic accent

Agogic accent is performed by increasing the duration of a note or chord.

- ← This *staccato* mark indicates notes played half as long as written, with the remainder of the note value silent
- ← This *legato* mark indicates notes played as long as possible within their time value, minimizing the pause before the next note.

This melody was implied by the legato notes above

this study will primarily involve dynamic accent

Syncopation

Traditionally, the accent is on the beat. Previous to Blues, Jazz and Rock, notes were normally played stronger on the beat. Notes on the beat were usually played slightly louder and slightly accented.

Metric syncopation is the accenting of offbeat notes. When notes are played on subdivisions of the beat other than the beginning, they are called syncopated notes, since they are synchronized, but not on the beat. Accenting the offbeats can be done three ways (this symbol ">" indicates accent):

rest syncopation

When an offbeat note is followed by a rest (a silence):

sustain syncopation

When an offbeat note is sustained onto the next beat:

dynamic syncopation

When an offbeat note is followed by a lesser accent on the next beat:

compound syncopation

Compound syncopation employs accents on parts of the beat other than at the beginning of a compound subdivision. Compound syncopation occurs *only* in compound subdivision, where the normal dynamic accents are on each subdivision.

- In *duple subdivision*, there are two equally spaced dynamic accents. Here is an example of compound syncopation on duple subdivision:

The image shows two musical staves in 2/4 time. The first staff, labeled 'normal duple accents', shows a sequence of eighth notes with accents on the first and third eighth notes of each beat. Below the staff are counts: 1 e & a, 2 e & a, 3 e & a, 4 e & a. The second staff, labeled 'compound syncopation on duple subdivision', shows a sequence of eighth notes with accents on the second and fourth eighth notes of each beat. Below the staff are counts: 1 e & a, 2 e & a, 3 e & a, 4 e & a.

- In *triple subdivision*, there are three equally spaced dynamic accents. Here is an example of compound syncopation on triple subdivision:

The image shows a musical staff in 3/4 time with a sequence of eighth notes. Brackets above the staff group the notes into sets of six, representing the six parts of each beat. Accents are placed on the second, fourth, and sixth parts of each beat. Below the staff are counts: 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6. A note below the counts reads: (the six parts of each beat are counted with 1, 2, 3, 4, 5, 6)

Rhythmic Displacement

A *theme* (or *hook*) is a musical idea that is a main subject in a composition. Themes usually repeat throughout a piece of music and can be used with variations.

An *accompaniment part* is the musical background for a vocalist, instrumental soloist or group of instrumental soloists. A rhythm guitar part, for example, is an accompaniment part.

A *rhythmic theme* is solely the rhythmic element in a theme or accompaniment part. It does not involve pitch. See the examples below:

(a) Theme (with pitch): A musical staff showing a melodic line with a specific rhythm. Rhythmic theme (without pitch): A rhythmic pattern represented by stems and flags without pitch.

(b) Accompaniment part: A musical staff showing a rhythmic accompaniment pattern. Rhythmic theme (without pitch): A rhythmic pattern represented by stems and flags without pitch.

Each note in a rhythmic theme is a *thematic accent*. Thematic accents do not necessarily occur on the beat. They express the characteristic rhythmic themes of a song (without pitch).

Rhythmic displacement is where a note or series of notes is moved in time so it starts earlier or later than the original version. In rhythmic displacement, note values are not changed.

Musical time is divided into regular segments called *beats*. Each beat is indicated by (1) the regular “pulsing” heard within a piece of music, (2) the downward movement of the foot in keeping time to a piece of music, or (3) the downward movement of a conductor’s hand. Beats are usually counted with whole numbers: “one-two-three”, “one-two-three-four”, or “one-two”, etc., depending on the grouping.

Offbeat notes are those not played on the beat. In European Classical (or “Art”) music offbeat notes are generally played weaker (slightly softer, unaccented or both) than notes on the beat. Offbeat notes played with stronger emphasis are **syncopated**. Rock music incorporates much syncopation.

Phrasing

phrase defined

A *phrase* is a section of a melody. Poetry and speech are given form by subdivisions. When someone speaks without pauses and punctuation, it sounds like babbling. Melody also must have form. Just as letters make syllables and syllables make words in speech, notes make motifs (“riffs” or “licks”), and motifs make phrases.

There is usually a pause between phrases, either a rest or a sustained note. A phrase can start on any part of a measure. To sound resolved, a phrase often ends on a note of the current chord. If it does not, it can suggest a need for resolution.

beginning the phrase on, before or after the first beat

Each phrase of a melody begins in relation to the rhythm of the accompaniment. The melodic phrase may begin on the first beat of a chord, before, or after. This diversity gives the music texture and makes it more interesting for the listener.

On the first beat of the chord. In this case, the first note is most often a chord tone. If the first note is not a chord tone, it is almost always short and resolves by playing a chord tone of equal or longer length immediately afterwards.

Anticipated: before the first beat of the chord. When a phrase begins before the first beat of a chord, it anticipates (or leads into) the chord. The anticipated phrase may either (a) introduce the sound of the chord immediately before the chord actually begins or (b) play tones that create a dissonance (not in the upcoming chord) to be resolved in consonance when the chord begins.

Delayed: *after the first beat of the chord.* When a phrase starts after the chord has already begun, it usually produces an effect of *statement and response*; the chord makes a statement when it begins and the phrase follows by answering. This melodic pause on the first beat of the chord could be thought of as an *accented rest*: melody conspicuous in its absence.

To reinforce the statement and response effect, the chord may be played with a particular rhythmic theme followed by the same rhythmic theme (or a variation in the same rhythmic theme) played at the beginning of the delayed phrase.

ending the phrase and connecting phrases

Phrases also end in relation to the chord in the accompaniment. It may end on a chord tone, an added chord tone, or a non-chordal tone. This diversity gives the music color.

On a chord tone. Ending the phrase on a chord tone produces the most resolved sound.

On a non-chordal tone. A non-chordal tone is a melody note which is not one of the chord tones being played by the accompaniment.

- ♦ *Ending on a dissonant non-chordal tone* produces the feeling of irresolution and calls for an immediate chordal tone.
- ♦ *Ending on an added harmony of the chord.* Some ending notes harmonize (sound consonant or resolved) when added to a chord, even though they are not actually played by the accompanying instruments. These ending notes are colorful. Different added harmonies are appropriate to each style in which they are used. Heavy Metal tends to use simple added harmonies, (like adding a 9th to a major or minor chord), while Jazz uses added upper harmonies such as, 11ths, 13ths and uncommon altered tones.

Phrase-end concealment. You can conceal the end of a phrase by playing a short motif (riff) to connect the end of one phrase to the beginning of another, leaving no break between them. This short connecting motif may be employed in three ways:

- ♦ *Destroying the end of the first phrase* by changing the melodic structure (somewhat drastically) and leading into the next phrase. In this case, the connecting motif is not part of the next phrase. The end of the first phrase should sound as if it were abandoned before it could finish, then the second phrase should start immediately so as to not lose the melodic continuity.
- ♦ *By phrase linkage*, where the boundary between phrases is bridged with a note or motif that is relevant to the melodic structure of both phrases. To bridge the boundary in this manner, the end of the former phrase and the beginning of the next phrase must have similar melodic structure. The connecting note or motif should sound like it could belong to either phrase.

- ♦ *By phrase overlapping*, where a different instrument picks up the melody at the second phrase. The second soloist would simultaneously play the last few notes of the first soloists phrase and use those notes as the beginning of a new phrase. Thus, both soloists play the overlapping notes. The overlapping notes should sound like they belong to either phrase.

melodic contour and drive

If you were to write a melody down on the staff and connect the note heads with a continuous line, you would recognize what is referred to as the “melodic line” or “melodic curve”. This line has an architecture, or contour.

Horizontal and vertical basis. Horizontally (in time), melody tends to use rhythms based on the accompaniment but at a faster level. Therefore, it is good to study the rhythmic activity in the accompaniment parts.

Vertically (in reference to pitch), melody elaborates on the chordal structure of the accompaniment. It is very useful to study arpeggios representing the chord progression in each area of the fretboard you wish to solo.

Primary melodic tones. If a melody were reduced to its most basic component, this would be the sustained and/or emphasized chord tones. They are the “backbone” of any melody in homophonic music (melody with a chordal accompaniment).

Connecting tones. The second most basic components in a melody are the non-chordal tones which connect the chordal tones.

Repetition of single notes or motifs (riffs or themes). Repeated notes are similar in effect to sustained notes. The primary difference between repeating a note and sustaining it is in the rhythmic effect.

Association (artistic expression regarding the rest of life) is a basic component of art, especially since the age of perspective born in the Renaissance. Since music is not very capable of relating to the rest of the world (except by lyrics, which are only associated with the music), repeating a motif is one of the most common musical solutions.

Music without repetition is extremely rare and generally unliked. Music with little repetition is very hard for most people to listen to. In homophonic music, repetition is achieved through theme and variations. In Polyphony (including Counterpoint), repetition is derived through imitation. A common form of imitation in improvised solos is theme and variations, where a theme is introduced and then elaborated upon.

Ornamentation is improvised combination of the other three components. It generally decorates a melody with quick notes, whereas the other components are the melody. Once the main scheme of the melody has been established by the three components above, ornamentation may be added which goes

beyond what is necessary to connect the chord tones and provide enough repetition to sustain interest for the listener.

elements of tension and their effect on the melodic line or curve

Tension is a fundamental force in the “drive” or lifeblood of a melody. Like a great wave, a melody moves toward a goal, attains the goal in a climax and recedes. Increase the tension to build the emotive effect of the melody, climax it to drive the point of the melody home and decrease the tension at the end to provide contrast to the climax.

Melodies are not always culminated. Sometimes they are intentionally interrupted by the entry of another melody or section. At other times they begin half way through, as they interrupt another melody or section of music.

A simple melody tends to have a visually simple curve and a complex melody a complex curve. A single melodic curve can continue through two or more sections of accompaniment, but is less likely to do so if the accompaniment sections are vastly different.

Certain notes may be very effective in the melody, particularly the highest note to be used. Overuse of any note, however, can bore the listener and render the note impotent.

Ascent and descent. Generally, upward movement in the pitch of a melody increases tension and downward movement decreases tension. The lower range of an instrument can increase tension in special cases where the instrument is very noticeable due to a conspicuously different timbre in that range or the lack of other instruments in the same range.

The ascent and descent usually occur with a curve or curves involving scale runs. Connecting the note heads on the staff, as suggested previously, would make these curves apparent.

Filling in involves an ascending skip followed by a descent or a descending skip followed by an ascent. When higher or lower range is desired with few notes, skips are not filled in. Running up or down an arpeggio will produce a series of skips.

If a melody begins too high, it has no room to develop unless the instrument is capable of tension in the low range. A melody usually doesn't end on its highest note, unless the melody was intentionally interrupted. It should climax, then drop off at the end.

Change of rhythm can also increase tension. Diversity of rhythms is generally good: changing from eighth notes to eighth note triplets to dotted eighths, etc. However, too much diversity can disrupt the rhythmic continuity of the solo. Generally, less diversity of rhythms is used at faster tempos and more at slower tempos.

The rhythmic element in a solo is the heart of a solo and unifies the other elements, but it should not be expected to stand alone: the other elements must also have content.

Change of timbre or dynamics can increase tension, especially in Rock guitar music. Bright, harsh timbre and high volume are characteristic of Rock music, but are useless unless they are presented in contrast to soft timbre and low volume. Don't start your solo with screeching treble and with the volume "cranked to the max" or you won't have any room for contrast.

Longer phrases or less separation between phrases can intensify the solo if not overused. Longer phrases must have interesting phrasing, rhythmic vitality, and fresh ideas to sustain the listener's attention. Less separation between phrases can be effective only if each phrase is creating enough excitement that the listener is anxious to hear the next one.

More dissonant skips, chord sounds or scale sounds can all be effective in building tension in the solo, but they must be appropriate to the style and played in such a way that they contribute to the movement of the melodic line.

Change of accompaniment. The following changes in the accompaniment parts can, by contrast, build tension in the solo.

- ♦ **Faster tempo builds tension**, but slower tempo can build tension if the dynamics become stronger through louder and/or more accented accompaniment.
- ♦ **Thickness of the harmonic texture builds tension** if it doesn't overpower the melody. Thicker texture is created by the accompaniment when it employs more notes and/or dissonance. Thinner harmonic texture can build tension if the dynamics become stronger.
- ♦ **The relationship between melodic rhythm, harmonic rhythm and meter** can also build tension.

Meter is the basic pulse (or beat) of the music. It refers to the grouping of beats as indicated by the time signature, such as four quarter notes per measure in 4/4 time.

Melodic rhythm is the character of the rhythm set down by the soloist in relation to the meter. *Harmonic rhythm* is the character of the rhythm set down by the accompanists in relation to the meter.

Melodic rhythm, harmonic rhythm and meter in rhythmic unison is usually used for special emphasis in expressing a short rhythmic theme. Overuse of this can be boring.

When the harmonic rhythm and the meter are the same and the melodic rhythm is different, the melody is freer to express without distraction. This is the most common configuration of these three rhythmic elements.

Melodic and harmonic rhythm are sometimes joined together against the meter to play a short syncopated (or otherwise rhythmically abnormal) theme.

Melodic rhythm and meter are occasionally the same, while a different rhythm in the accompaniment is used. In this case, the melody “takes the back seat” rhythmically, allowing the accompaniment to make a rhythmic statement. This technique of arrangement is often overlooked, but very useful for diversity.

Internal Accent and Secondary Meter

In duple time, where notes of equal time value are metrically (according to the beat) grouped by twos and fours, play three-note groups. If you start a sequence of three note groups on the beat in duple time, the three note group will begin on the beat every twelve notes. In a sense, this creates a secondary meter.

In triple time, where the notes of equal time value are metrically (according to the beat) grouped by threes, play four-note groups. If you start a sequence of four-note groups on the beat in triple time, the four note group will begin on the beat every twelve notes.

Similarly, a five-note group (of equal time value) in triple time will start on the same part of the beat every fifteen notes. A seven-note group in triple time, every twenty-one notes. The formula is: multiply the parts per beat by the notes in the group.

Internal accent may also be applied by playing short themes of equal length. Each repeated theme needs to be two and one half beats long or three beats long, etc. It helps greatly if the repeated themes are identical rhythmically.

Polyrhythm

secondary meter by internal accent

Polyrhythms can be simultaneous different subdivisions which are not multiples of one another, such as two subdivisions per beat for one instrument and three subdivisions for another. These create ratios like “three against two” and “three against four.”

Look at the second bar below. The instrument on the top staff plays three notes during every two beats, while the instrument on the bottom staff plays two notes every two beats. This creates a three against two ratio.

The image shows two staves of music in 4/4 time. The top staff features a melodic line with four groups of three eighth notes, each group spanning two beats. The bottom staff features a bass line with four groups of two eighth notes, each group also spanning two beats. This creates a 3:2 polyrhythm. The first bar shows the start of these patterns, and the second bar shows them continuing.

simultaneous multiple time signatures

Polyrhythm can be multiple time signatures with commonality in pulse.

RHYTHMIC THEME AND VARIATION

The Rhythmic Theme

While a melodic curve has the two components of pitch and time. Rhythmic themes may seem simpler, but they do have many subtle components. Rhythmic themes have a relation to the meter (beat). They involve selection from a regular pulse, rhythmic words and rhythmic concepts, such as syncopation, pickups and polyrhythm.

Metric Placement And Beat Subdivision

Rhythmic themes are placed in time in relation to the beat. Meter is the regular structure of beats in units, such as four beats to the measure (bar and measure mean the same thing). You, the other musicians and the audience all need to be imagining the same regular pulse and its subdivisions. In duple time, beats are subdivided into two parts: there are two equally spaced pulses on each beat called the downbeat and upbeat. In triple time, beats are subdivided into three parts: there are three equally spaced pulses on each beat. In swing time, there are three parts per beat conceptually, but you focus on hearing the first and third parts of each beat.

Rhythmic Selection From A Regular Pulse

Rhythms are traditionally selected from a regular pulse that represents the beat.

Rhythmic Words

Conceived primarily in terms of three or four pulses per beat, rhythmic words constitute all of the possible selections from those parts of the beat. All of these should be progressively memorized, beginning with those rhythmic words that have no rests (silences). There are eight four pulse rhythmic words without silences and four three-pulse rhythmic words without silences.

Syncopation

Syncopation is the emphasis of notes not on the beat, followed by either a sustain onto the next beat (most often written with a tie), or a silence on the next beat (a rest). Sustain syncopation sustains onto the next beat, while rest syncopation is followed by a rest on the next beat.

Pickups

Pickups involve groups of notes rhythmically located immediately before the first beat of a chord (most commonly where the first beat of the chord is on the first beat of the bar). They can be regular, such as four sixteenth notes, or irregular, such as a combination of eighth and sixteenth notes. In common time (4/4), sixteenth notes are a quarter beat each and eighth notes are a half beat each.

Polyrhythm

Polyrhythm is two or more simultaneous subdivisions of the beat. It is common to African and Afro-Latin music.

Rhythmic Displacement

Rhythmic displacement retains the relative spacing between notes in a rhythmic theme, but moves in forward or backward in time.

RHYTHMIC COMPOSITES AND ENSEMBLE RHYTHMS

Rhythmic composites and ensemble rhythms both combine parts. Rhythmic composites combine existing rhythms, while ensemble rhythms are composed or improvised, intentionally planning the parts to go together.

Rhythmic Composites

When you take the existing parts of an arrangement and figure out how to put them together, such as listening to the snare and kick drums on a song and representing them on you guitar (with thumb bass and index strum, for example), you are compositing the rhythms together.

Ensemble Rhythms

When you thoughtfully compose parts so they fit together, some of the beats or parts of beats designated to one part (or one instrument) and other beats or parts of beats designated to another instrument, you are creating ensemble rhythms.

An Afro-Latin percussion ensemble is a great example of this.

Improv Level 3: Pentatonics and Modes

- **Progressive Improv Study**
- **One Pentatonic Type in a Single Key**
- **Learn To Play in Five Octave Shapes**
- **Mixed Pentatonic Types in a Phrase**
- **Blues Lick Elements**
- **“Rock a Berry”**
- **Minor Pentatonic Add Two**
- **Major Pentatonic Add Four**
- **Major Scale Modes**
- **Harmonic Minor Modes**
- **Melodic Minor Modes**
- **Major Flat Six Modes**
- **Solo Examples**

PROGRESSIVE IMPROV STUDY

Decide which scale, arpeggio or melodic cell you want to use. Those can be called note sets.

Determine the available time, usually in beats.

Anticipate the number of notes you can play, given how many notes per beat are practical.

Determine a melodic rhythm, usually starting with a regular pulse.

As you progress, you usually want to make the rhythm and starting point for the note set more abstract, such as not starting on the beat and not starting on the root.

Work with pickups of one or more notes. Pickups should be of equal value first (or swing eighths), then more complex, using rhythmic words. Pickups don't have to lead into the first beat. They can lead into any beat, though it's usually best to start studying them in relation to the first beat.

Work with starting notes (notes that start the phrase). Starting on a non-chordal tone creates tension and is usually effective. For example, start with a one note pickup to beat two (starting on the "and" of one, which is the "and" after one) with a lower chromatic embellishment to a chord tone. On a Cma7 chord, start on the "and" of one with a D#, a half step below the "E" chord tone.

Start with one element like a scale, arpeggio or a single type of melodic cell before progressively mixing them.

Usually end your phrase on a chord tone. So, learn which current chord tones are in the scale (or note set).

ONE PENTATONIC TYPE IN A SINGLE KEY

The most common approach to using scales in blues and rock is to use a single pentatonic scale type in a single key. We need to represent the sound of the key and the sound of most chords. Many chords can be represented with the key major or key minor pentatonic.

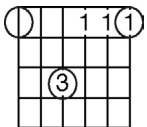
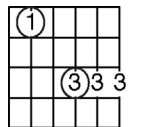
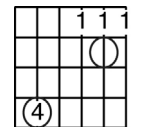
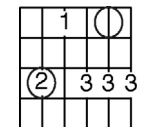
Music Happens over Time

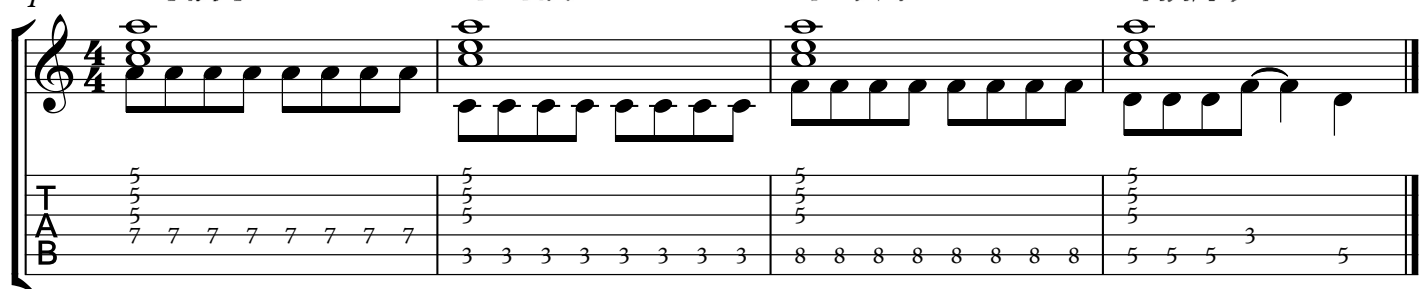
The melody does not have to harmonize perfectly with the chords on every beat. It would be too predictable and boring if it did. Music just has to make sense over time. If you were to take an audio "snapshot" of certain beats during a melody, there might be an awful dissonance. But, this is not a problem if you hear where the melody is going. Where a chord does not harmonize, it may be predicting the sound of the *next* chord.

The Key Major or Minor Triad Added to Other Chords

The major or minor triad that is the basis of the pentatonic scale can sound along with many of the chords in the progression to suggest a more colorful version of each chord.

an A minor triad as part of three other chords

Am V	C ⁶ III	Fmaj ⁷ V	Dm ⁹ III
			
1 b3 5 1	1 1 b3 6	1 5 7 3	1 b3 b7 2 5



Transitional Chords Not Represented

Some chords in a progression can be ignored and can function as connecting chords. For example, in the chord progression Cm Bb Ab Bb (two beats each), the Cm chord can be sounded during the Ab to suggest Ab major 7 (which includes the notes of Cm). The “Bb” chord can be ignored and considered to connect the other chords. In the Hendrix style solo example linked below, the main source of notes is the C minor pentatonic scale. The notes of the Bb chord are played as a group only in bars 37, 39 and 41.

[Hendrix style solo example](#) (in the last section of this chapter)

LEARN TO PLAY IN FIVE OCTAVE SHAPES

Why Study Pentatonic in Five Octave Shapes?

Links To Video Examples

[Why Study Pentatonic in Five Octave Shapes](#)

[A minor Pentatonic: Open Position and Five Fingerings](#)

[C major Pentatonic: Open Position and Five Fingerings](#)

To be able to play fluently in one key all over the fretboard and to play fluently in multiple keys in one position, you need to know pentatonic scale fingerings and be able to improvise with them in all five octave shapes. See [Pentatonic Scales and Octave Shapes](#).

Video Preview Blues Improv In A By Octave Shape (form)

[Am711 Blues Improv, E form](#)

[Ama69 Blues Improv, E form](#)

[A711 Blues Improv, Eform](#)

[Am69 BluesImprov, E form](#)

[Am711 Blues Improv, A form](#)

[Ama69 Blues Improv, A form](#)

[A711 Blues Improv, A form](#)

[Am69 Blues Improv, A form](#)

Learn To Play Different Pentatonic Types

The focus should be on key scale improv, but the type of key scale can change to make your improv more colorful. Buy Ireal Pro, if you don't already have it. It is an essential study tool that shows chord progression and plays an accompaniment to jam to with variable tempo and variable key. I especially like turning off the bass and chording instruments, just using the drums and the real time chord chart along with live rhythm guitar. See [Default Pentatonic, Scales](#) (in the Default Scales, Chords And Arpeggios chapter).

MIXED PENTATONIC TYPES IN A PHRASE

Blues and rock melody commonly mixes major and minor pentatonic, add their variants. This is the basis of T-Bone Walker's and of B.B. King's melodic style which was passed on to Eric Clapton, Mike Bloomfield, Peter Green Duke Robillard and then to Neal Schon, Angus Young, Brian Setzer. It also developed in sax improv, like Shotgun and in blues rock and R & B vocals like Purple Haze, Duke Robillard calls the B.B. King variety "uptown blues".

Its interesting that some guitarists rarely mixed major and minor pentatonic. Albert King only used minor pentatonic in his guitar solos. Hendrix used minor pentatonic most of the time in his guitar solos, and occasionally used major pentatonic (Wind Cries Mary, May This Be Love). Jimi mixed them on Red House, probably channeling some B.B. King and T.Bone Walker.

major and minor pentatonic blues example in C

Swing Eighths $\text{♩} = \text{♩}^3$

The image shows a guitar solo in C major, 4/4 time, with a swing eighth feel. The solo is divided into three systems of notation, each with a treble clef staff and a guitar tablature staff. The tablature staff is divided into three lanes: Treble (T), Middle (A), and Bass (B). The solo starts with a C7 chord and features a mix of major and minor pentatonic scales. The first system (measures 1-4) includes a triplet of eighth notes (3) and several 'full' bends. The second system (measures 5-8) includes an F7 chord and more 'full' bends. The third system (measures 9-12) includes G7 and F7 chords and features a half-note triplet (1/2 3) and a half-note triplet (1/2 3). The solo concludes with a final G7 chord.

MINOR PENTATONIC ADD TWO

In the first complete bar of the [Hendrix style solo example](#) (in the solo examples section at the end of this chapter), a note is bent four times. The example is primarily using the C minor pentatonic scale, but adds “D”, the second tone of a D major scale to the pentatonic. Minor pentatonic has tones 1-b3-4-5-b7. Colorful blues rock artists like Hendrix and Santana have heard the added second in jazz and adapted it to their music.

Melody in popular songs typically adds the second to a minor pentatonic scale, in the Red Hot Chili Pepper’s songs, for example.

[link to video](#)

1

Am⁷ Fmaj⁷ E⁷

5 1 2 b3 2 1 1 full b7 5 — b3 2 b3 2 1 b3 2 b7 5 — b3 5

5 5 7 8 7 5 8 8 5 5 8 7 8 7 5 8 7 8 5 5 8 7

T
A
B

MAJOR PENTATONIC ADD FOUR

As with adding two to minor pentatonic, when four is added to major pentatonic it is usually not treated as a scale tone, but four is used as a neighboring to the adjacent tones five or three. If a scale is ascended or descended quickly, it does not include “four”. Here is a swing blues example, with the scale tones numbered below the notes:

[link to video](#)

Swing Eighths

A⁷ A⁹/C[#] D⁹ D^{#o7} A⁷ A⁹/C[#] D⁹ A⁷/E D⁹

6 3 5 2 1 4 1 b3 2 1 4 3 5 4 3 5

7 6 5 4 7 4 7 5 4 7 7 6 5 7 6 7

T
A
B

BLUES LICK ELEMENTS

In preparing to write an introduction to blues phrases, it was difficult to find a way to summarize them. There are so many blues licks. How does a guitarist build their improv with meaningful phrases that aren't just fast scales or the same worn-out licks? It occurred to me that there are archetypal elements to blues phrases. What are the categories?

I created this list by listening to classic blues rock guitar solos and describing categories of what I heard. Once I got up to eight elements, phrases of every additional solo. I listened to could be described with one of these elements.

1. [interesting rhythm and phrasing](#)
2. [major and minor arpeggio tones with bends](#) (also chords with b7)
3. [pentatonic scales with bends, resolving to chord tones](#)
4. [elaborating pentatonic scales with chromatics or heptatonic tones](#)
5. [cadences \(IV-I, V-I, bVI-V\)](#)
6. [slurred minor third](#): slur to b3 or three while sounding 5, slur 4 to 5 while sounding b7
7. [pivot tone](#) (usually a chord tone with a well-chosen "anchor" finger)
8. [turn with bend](#) (bend, release, pull off hammer between two fretted notes)

Interesting Rhythm and Phrasing

rhythm is more important than pitch

In American improvisational music (blues, folk, jazz, rock), rhythm is more important than pitch. It is a good strategy to think a good melodic rhythm first, then fill it with an appropriate pitch structure.

using rhythmic strumming to conceive melodic rhythm

Study the chapter on [Rhythmic Words and Comping](#) and these melodic rhythms: [triplet & 16th, 2-5 note, 6 note](#). Develop the ability to strum a rhythm on a chord or muted chord, then progressively narrow your strumming stroke until you are applying it to a single string. Finally move the rhythmic through the notes of a scale or arpeggio.

rhythmic displacement

Learn a phrase of regularly-pulsed notes like all eighth notes (two per beat), all triplets (three per beat) or sixteenths (four per beat). Then re-learn the phrase played earlier in time so the second note is on

the first beat. Then again so the third note is on the first beat, then the fourth note. This will develop your ability to play phrases with *pickups*, notes before the first beat.

Also practice playing phrases of regularly-pulsed notes where the first note is on the second division of the first beat of a bar, then on the third division, and so on.

The listener tends to hear what the groups that happen on each beat, so rhythmic displacement creates a melodic variation, a new melody of sorts.

pitch grouping versus metric grouping

Pitch grouping can be defined by groups of notes that linearly ascend or descend, like a “1-2-3-4” fragment pattern played from each ascending scale tone or a “4-3-2-1” fragment played from each descending scale tone. If a four-note fragment like 1-2-3-4 is played on each beat with four divisions per beat, it is very predictable and potentially not stimulating to hear. If instead to play the four note fragment (like 1-2-3-4) in triplets, where each beat is divided into three parts, it will create a new melody for the listener. As with rhythmic displacement, the listener tends to hear what the groups that happen on each beat.

Major And Minor Arpeggio Tones with Bends

archetypal blues licks are based on chord tones

The most fundamental blues licks heavily use five and one, sometimes flat three or three. These are understandable to the widest audience and you must know them. Be inventive rhythmically to compensate for the simple pitch basis.

With minor pentatonic on minor chords, bend flat seven to one, one to flat three and four to five. With major pentatonic on major chords, bend two to three, four to five, flat seven to one. To retain the major pentatonic scale, play the four or flat seven as a grace note, playing each briefly and immediately bending up to the respective chord tone five or one above it. Four is commonly added to the major pentatonic as a neighboring tone.

bends to chord tones with pentatonic scales - video tab

1 A minor pentatonic scale, fingering 1

1 b3 5 5 1 1 b3 1 1 5 5 b3 1

7 5 7 5 8 5 8 5 8 5 7 5 7

5 A minor pentatonic scale, fingering 2

1 b3 5 5 1 1 b3 b3 5 5 b3 b3 1 1 5 5 b3 1

7 10 7 9 8 10 10 8 10 12 8 10 10 8 9 7 10 7

9 A minor pentatonic scale, fingering 4

1 b3 4 5 b7 1 1 b3 b3 5 5 1 1 5 5 b3 b3 1 1 b7 5 4 b3 1

12 15 12 14 12 12 14 14 13 15 12 15 17 12 15 13 14 14 12 12 14 12 15 12

13 A major pentatonic scale, fingering 1 (uses b7 only to bend to 1; uses 4 to bend to 5; 4 is commonly used as a neighboring tone)

1 3 3 5 5 1 1 1 1 5 5 3 3 1

2 4 2 3 5 3 5 3 5 3 2 4 2

17 A major pentatonic scale, fingering 2 (uses b7 only to bend to 1; uses 4 to bend to 5; 4 is commonly used as a neighboring tone)

1 3 3 5 5 1 1 3 3 1 1 5 5 3 3 1

7 4 6 7 5 8 5 9 7 5 8 5 7 6 4 7

21 A major pentatonic scale, fingering 4 (uses b7 only to bend to 1; uses 4 to bend to 5; 4 is commonly used as a neighboring tone)

1 2 3 3 5 5 1 1 3 3 5 5 3 3 1 1 5 5 3 3 1

7 9 9 11 7 9 8 10 9 7 10 12 9 7 10 8 9 7 11 9 7

the howl or cry of a minor third

Dominant seventh and minor seventh chords are often used in blues, each having a flat seven. Use the fifth of the minor pentatonic to bend to the flattened seventh. The large minor third interval emotes a cry or howl. Likewise, bending one to flat three is a crying minor third.

Pentatonic Scales with Bends Resolving to Chord Tones





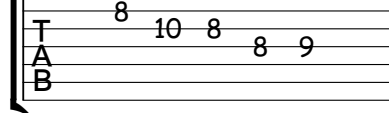

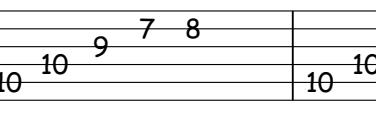
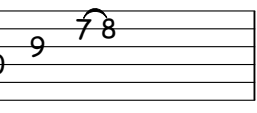
Scale runs are used in blues with bends to the same chord tones discussed in the previous section [Minor and Major Arpeggios with Bends](#). Bends can also be made to any scale tone, but non-chordal scale tones should generally be given a short duration and be otherwise un-emphasized.




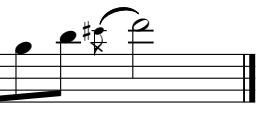
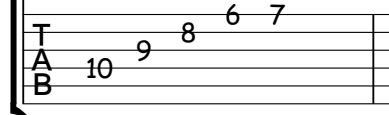
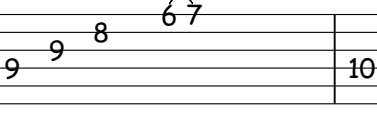
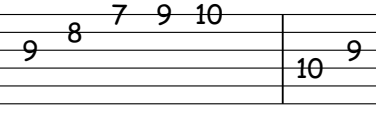
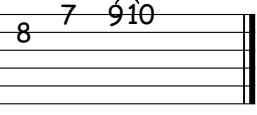
Elaborating Pentatonic Scales with Chromatics and Heptatonic

lower chromatic embellishment of 3, 5, 6 and 9 (2)

Precede 3, 5, 6 or 9 with a note a half step below it, called a lower chromatic embellishment. In the ragtime era, the lower chromatic was commonly given a duration to the note it preceded. It has become more fashionable in modern blues to play the lower chromatic briefly, also (for guitarists) to slur it to the note by hammering or bending.

[link to video](#)

sharp two ragtime lower chromatic of 3	sharp two modern lower chromatic of 3	sharp five modern lower chromatic of 5	sharp five modern lower chromatic of 5
			
LC 3	3	LC 5	LC 5
			

sharp two ragtime lower chromatic of 3	sharp two modern lower chromatic of 3	sharp five modern lower chromatic of 5	sharp five modern lower chromatic of 5
			
LC 7	LC 7	LC 5	LC 9
			

a single passing chromatic

These include “#1/b2” between one and two (or the octave root and nine), “#2/b3” between two and three, “#4/b5” between four and five, “#5/b6” between five and six, “7” between flat seven and one. These are generally not used with grace notes (see the next paragraph).

[link to video](#)

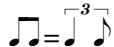
<p>C⁹ #1 passing chromatic</p> <p>1 #1 2(9) b7 5 3</p> <p>TAB: 5 6 7 8 5 7</p>	<p>C⁹ b2 passing chromatic</p> <p>2 b2 1(8) b7 5 3</p> <p>TAB: 7 6 5 8 5 7</p>
<p>C⁹ #2 passing chromatic</p> <p>1 2 #2 3</p> <p>TAB: 5 7 8 5</p>	<p>C⁹ b3 passing chromatic</p> <p>5 3 b3 2 1 3</p> <p>TAB: 8 9 8 7 5</p>
<p>Cm⁹ #4 passing chromatic</p> <p>b3 4 #4 5</p> <p>TAB: 8 10 11 8</p>	<p>Cm⁹ b5 passing chromatic</p> <p>b7 5 b5 4 b3</p> <p>TAB: 11 8 11 10 8</p>
<p>C⁶ #5 passing chromatic</p> <p>3 5 #5 6</p> <p>TAB: 9 8 9 10</p>	<p>C⁶ b6 passing chromatic</p> <p>1 6 b6 5 3</p> <p>TAB: 8 10 9 8 9</p>
<p>Cm⁷</p> <p>5 b7 7 1</p> <p>TAB: 8 11 7 8</p>	<p>Cm⁷</p> <p>1 7 b7 5 b3</p> <p>TAB: 8 12 11 8 8</p>

A grace note duration for a note chromatically between a whole step would not be a passing chromatic, but rather a lower or upper chromatic embellishment. With grace note durations, chromatics between a whole step would be used in ascending, unless for a diminished seventh. In descending chromatically, diminished seventh is the only chord (so far) which the listener can understand an “upper chromatic embellishment”.

two or three passing chromatics

These include three to five (3-4-#4-5 or 5-b5-4-3), flat three to five (#2-3-4-#4-5 or 5-b5-4-#2-3), five to flat seven (5-#5-6-b7 or b7-6-b6-5) and rarely six to one (6-#6-7-1 or 2-7-n7-6). Traditionally, when descending chromatically from five to three, it is preferred to play sharp two before three.

[link to video](#)

Swing Eighths 

	Cm ⁷ passing chromatics b3 to 5				C ⁷ passing chromatics #2 to 5					
Melody										
Fingering	b3	3	4	#4	5	#2	3	4	#4	5
T	8	9	10	11	8	8	9	10	11	8
A										
B										

	C ⁷ passing chromatics 5 to 3				C ⁷ passing chromatics 5 to 3, #2 before 3				
Melody									
Fingering	5	b5	4	3	5	b5	4	#2	3
T	8	11	10	9	8	11	10	8	9
A									
B									

chromatically lowered tones

In addition to being a passing chromatic between three and two, flat three can also be used in place of three to darken the mood. Usually by changes the chord sound from major to minor. Flat five can be a darkened version of five. Flat five is usually part of a minor seventh flat five or diminished chord, but is sometimes a major seventh flat five.

Cadences Emulated with Pentatonic Scales

IV I - video tab

This melody emulates a IV I chord cadence (chord progression from IV to I in C).

original chord

ff *full*

emulated chords

pp

V I with all I minor pentatonic - video tab

The best tones to emulate the V7 chord (G7) with I minor pentatonic (C minor pentatonic) are 4, 5 and b7. They are part of the V7#9 chord (G7#9).

Swing Eighths $\text{♩} = \text{♩}^3$

5 b7 5 4 b3 1 5 b7 1 5 b3 1

bVI V (to Im) - video tab

Slurred Minor Third

Two common slurred minor thirds four to five while sustaining flat seven and flat seven to one while sustaining flat three.

[video tab](#)

Pivot Tone

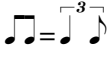
Pivot tone involves the repeated return to a particular note. See [Melodic Cells/Pivot Tone with Scalar or Chromatic Movement to Chord Tones](#).

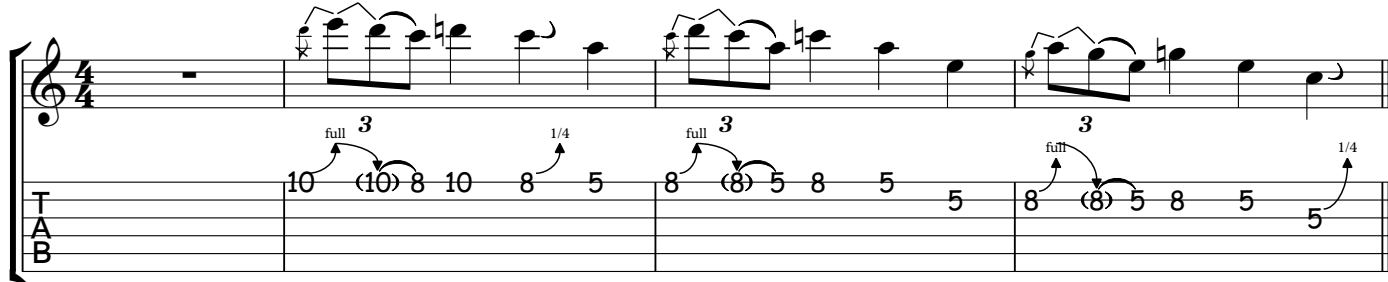
[video tab](#)

Turn with Bend

This common ornamentation involves in this order: bend, release, pull off hammer between two fretted notes.

[link to video](#)

Swing Eighths 



T
A
B

"ROCK A BERRY"

Categories of Chuck Berry Licks

IV I cadence in thirds with lower chromatic embellishments - video tab

TAB

Im6/11 licks - video tab

TAB

TAB

TAB

TAB

I IV I7 in thirds - video tab

The first system features an A7 chord with a triplet of eighth notes in the treble clef. The guitar tab below shows the fretting: 8 8 8 8 8 7 5-5 on the top string and 7 7 7 7 7 7 5-5 on the bottom string. The second system features a D7 chord with a triplet of eighth notes in the treble clef. The guitar tab shows: 8 8 8 8 8 7 5 on the top string and 7 7 7 7 7 7 5 on the bottom string.

descending diminished in thirds or sixths - video tab

The notation shows a sequence of chords: A, A7, A°7, Dm, A, E7, E, D, A, A7, A°7, Dm, A, A6. The guitar tab shows the fretting for each chord: A (5 8), A7 (5 9), A°7 (7 8), Dm (5 6), A (5 7), E7 (5 7), E (9 9), D (7 7), A (9 9), A7 (8 8), A°7 (8 7), Dm (6 7), A (6 7), A6 (9 9).

descending scalar thirds - video tab

The notation shows A7 and D7 chords with descending scalar thirds in the treble clef. The guitar tab shows the fretting for each chord and the scalar thirds: A7 (1 1 1, 2 2 2, 12 12 12), D7 (1 1 1, 2 2 2, 13 13 13).

descending scalar sixths - video tab

A7

D7

1 b7 6 5 - video tab

A7 D7

#2 3 4 #4 5 - video tab

big ending - video tab

The first system of the video tab consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is written in eighth notes with various accidentals. Below the staff is a guitar tablature with six lines labeled T (top), A (middle), and B (bottom). The fret numbers are: 5 5, 5 5, 8/10 5, 8/10 5, 5, 7 (7) 5, 7 (7) 5, 5 5, 8/10 5, 8/10 5, 5, 8 5, 7 5, 7 5, 5 4. There are two '1/2' annotations above the fret numbers 7 (7) 5, indicating a half-note duration for those notes.

The second system of the video tab continues the melody from the first system. The treble clef staff shows the continuation of the eighth-note melody. The guitar tablature continues with fret numbers: 5 5, 8/10 5, 8/10 5, 5, 7 (7) 5, 7 12, 10 8 5, 8 7 5, 7, 0, 0, 7 6 5 4. There are two '1/2' annotations above the fret numbers 7 (7) 5 and 7, and one '1/4' annotation above the fret number 7. The system ends with a double bar line.

MAJOR SCALE MODES

Four Common Modes

Major, Dorian, Mixolydian and Aeolian are the four commonly used modes of the major scale. Major is the major scale with the tone center on “1”, and is also called Ionian.

Mixolydian can be produced by playing the major scale from “5” to “5”, so “G” to “G” in a C major scale produces G Mixolydian. G Mixolydian can also be produced by flattening the seventh of a G major scale.

Dorian can be produced by playing the major scale from “2” to “2”, so “D” to “D” in a C major scale produces D Dorian. D Dorian is also a D major scale with flat three and flat seven. Rather than a true minor mode, Dorian is used more commonly as a darkening of the major triad based Mixolydian mode, using the bluesy flattened third as well as the flattened seventh.

Aeolian is a true minor mode, also called natural minor. It is freely interchanged with harmonic minor which only differs with its natural seventh. Aeolian can be produced by playing the major scale from “6” to “6”, so “A” to “A” in a C major scale produces A Aeolian. A Aeolian is also an A major scale with flat three, flat six and flat seven.

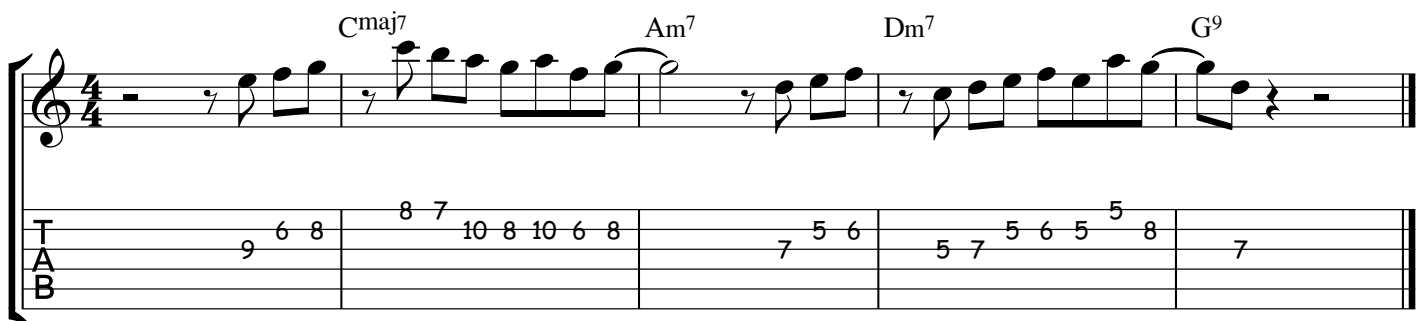
Modes as Chord Scales

Without distracting too much from the key scale, briefly play a scale named after the current chord, such as a D Dorian scale on a Dm chord while in the key of A minor. It’s great when the chord scale is ambiguously the same notes as the key scale, suggesting the chord scale by incorporating an arpeggio of the current chord.

The Major Modes

major - [link to video](#)

Swing Eighths 



Mixolydian - [link to video](#) This is an ostinato (repeating) bass theme.

Swing Eighth $\text{♩} = \text{♩}$ G fingering 7

Lydian - [link to video](#)

The Minor Modes

Aeolian - [link to video](#)

Dorian - [link to video](#)

Phrygian - [link to video](#)

The image shows a musical score for the Phrygian mode. It consists of a treble clef staff with a key signature of one flat (B-flat) and a guitar tab below it. The chord symbols are Em7/11, Fmaj7, Bm7(b5), Em, and Bm7(b5). The guitar tab includes fret numbers (0, 1, 3, 5, 7, 8, 9, 10) and a '3' indicating a triplet. The notation includes a repeat sign at the beginning and end of the phrase.

Locrian, the Diminished Mode - [link to video](#)

Locrian is rarely a key scale. It is very dark emotively.

The image shows a musical score for the Locrian mode. It consists of a treble clef staff with a key signature of two flats (B-flat and E-flat) and a guitar tab below it. The chord symbol is Bm7(b5). The guitar tab includes fret numbers (7, 8, 7, 7, 8, 7, 7, 9, 10, 8, 5, 7, 8, 7, 7, 8, 7, 7, 9, 10, 7, 9, 7, 5, 7, 8) and a '3' indicating a triplet. The notation includes a repeat sign at the beginning and end of the phrase.

HARMONIC MINOR MODES

Harmonic Minor - [link to video](#)

“A” harmonic minor is built on the sixth step of its parent C major scale, but with the fifth step of the C major scale sharpened. Compared to Aeolian, harmonic minor has a natural seven. Aeolian mode has flat three, flat six and flat seven, while harmonic minor has only flat three and flat six.

Am E7 Dm7 G#^o7 Am Bm^{7(b5)} E7

5 7 8 5 4 6 5 5 7 8 5 4 6 5 7 4

Phrygian Major- [link to video](#)

Phrygian major is the mode on the fifth step of harmonic minor. E Phrygian major is built on the fifth step of A harmonic minor, which uses the C major parent scale with a sharp five. In terms of its parent major scale, E Phrygian major is the mode on the third step of C major sharp five. E Phrygian major mode has a major third as opposed to the minor third in E Phrygian mode.

♩ = 125

E F Dm E7

5 4 7 5 4 7 8 7 5 7 5 6 5 6 7 5

MELODIC MINOR MODES

Melodic Minor

Melodic minor is occasionally used as a key scale. It has ascending (upward in pitch) and descending (downward in pitch) versions. In J.S. Bach's Bouree in Em it is used in its ascending and descending versions.

In jazz, melodic minor is used in its ascending form. What would be the descending form is thought of as Aeolian (natural minor), which is the same thing.

E melodic minor

numbered tones in relation to E major scale

ascending version: 1 2 b3 4 5 6 7 1

descending version: 1 b7 b6 5 4 b3 2 1

TAB: 2 4 0 2 0 2 4 0 | 0 3 1 0 2 0 4 2

Bouree in E minor

ascending version: 1 2 b3 4 5 6 7 1

descending version: 1 b7 b6 5 4 b3 2 1

TAB: 0 2 | 3 2 0 4 0 2 | 0 2 4 0 3 1 | 0

Melodic Minor in Jazz

In jazz, melodic minor is used in the key of flat six. It is used to setup a chord progression to a target chord, where it is a V of the target chord (G7 is V7 of C). As the V of target, melodic minor makes a very dissonant V chord. I call it the "Swiss Army" seventh chord, since it has *all* the alterations of its fifth and ninth. It has sharp five, flat five, sharp nine and flat nine. The complete, seven-note V chord is V7b9#9b5#5.

To make the Swiss Army seventh chord (V7b9#9b5#5), we use the mode on the seventh step of melodic minor.

chord synonyms

Chord synonyms are two or more chord names for the same notes, each using a different note as a root. The flat five substitute is a harmonic basis of bebop and modern jazz. It uses the synonyms V7b9#9b5#5 and bII13#11. The basis of these synonyms are V7b5 (of target) and bII7b5 (of target). V7b5 is part of V7b9#9b5#5 and bII7b5 is part of bII13#11.

In the key of C, V7b5 is G7b5, spelled G-B-Db-F. "G, B, Db, F" are 1-3-b5-b7 in the key of "G", the chord root. Also in the key of C, bII7 Db7b5, spelled Db-F-Ab-Cb ("Cb" is the same note as "B").

G7 III	Db7 II	G7b5	Db7b5 II
1 b7 3 5	5 3 b7 1	1 b7 3 b5	b5 3 b7 1
G-B-D-F	Ab-F-Cb-Db	G-B-Db-F	G (Abb)-F-B (Cb)-Db

other synonyms that are subsets of G7b9#9b5#5 and Db13#11

G7#9#5 IX	Db13#11 IX	G7b9#5 III	Db9#11 III
1 3 b7 #2 #5	b5 b7 3 6 2	1 b7 3 #5 b9	#4 3 b7 2 5
G-B-D-A#-D#	G (Abb)-F-Cb-Db	G-F-B-D#-Ab	G -F-Cb-Eb-Ab

Lydian Dominant (Melodic Minor Mode IV)

This mode is built on bII of a target chord. So, Db7 (or any part of Db13#11) can be used immediately before a C major or C minor type chord, to “set it up” and lead into it. Charlie Parker, Dizzy Gillespie and Thelonius Monk (especially Charlie) figured this out in the 1940’s when they were playing at Minton’s Playhouse (and Monroe’s Uptown House) in Harlem, New York. Charlie Christian was a very influential guitar player at Minton’s and was an important musician responsible for the forming of the bebop style.

Minton’s Lingo, below uses melodic minor in the BeBop Style.. It features B melodic minor before Eb7, which is E Lydian dominant (E is bII of the Eb target). Also, it features F# melodic minor before Bb7, which is B Lydian dominant (B is bII of the Bb target).

Minton’s Lingo - [link to video](#)

♩ = 90
Swing Eighth

The score consists of three systems of music. Each system has a treble clef staff with a melodic line and a bass clef staff with a guitar/bass line. Chord progressions are indicated above the treble staff. The first system covers measures 1-4, the second covers measures 5-8, and the third covers measures 9-12. The bass line includes fret numbers and techniques like triplets and slurs. The melodic line includes slurs, accents, and a triplet in measure 4.

Chord progressions shown: Bb7, Eb7, Bb7, (E9#11), Eb7, Eo7, (B7#11), Bb7, G7, Cm7, F7, Bb7, G7, Cm7, F7(#9).

Annotations: B melodic minor on bVI of Eb; F# melodic minor on bVI of Bb.

Mixolydian Flat Six (Melodic Minor Mode V) - [link to video](#)

This mode on the fifth step of melodic minor has a flat seven like Mixolydian, but also has a flatted six.

Swing Eighth

Chords: G7, F7, G7

Fingerings (T, A, B strings):

5	3 4 2	3	4	4 3 4 6	4 3 1 3	3
		6 5 2		5 4 5 7	5 4 2 4	

Aeolian Flat Five (Melodic Minor Mode VI) - [link to video](#)

Built on the sixth step of melodic minor, this mode has four flatted numbers in its formula: flat three, flat five, flat six and flat seven. Its great for a $bVI7$ chord in a minor key, like F7 in the key of A minor.

Swing Eighth

Chords: Am7(b5), G7(#5), F13, Am7(b5)

Fingerings (T, A, B strings):

5	8	5 7	4	3	1	0
	8		3	1		0

Super Locrian (Melodic Minor Mode VII) - [link to video](#)

Built on the seventh step of melodic minor, this is a super-altered five chord of target, like G7#9b9#5b5 progressing to a C target chord. It is a synonym of $bII13\#11$ on bII of the target ($Db13\#11$ to C).

Swing Eighth

Chords: G7(#9), C13

Labels: G super Locrian, C Mixolydian

Fingerings (T, A, B strings):

5	4 4 3	6 4 3 4 3	6 4 3	5 4	5

MAJOR FLAT SIX MODES

Major Flat Six - [link to video](#)

This is the “Sleepwalk” mode. It can be used during the IVm chord in Sleepwalk (Fm in the key of C).

Cmaj7 Am7 Fm(maj7) G13

C major flat six

8 9 8 10 9 5 5 5 8 9 10 6 7

Dorian Flat Five (Major Flat Six Mode II) - [link to video](#)

A great elaboration of a I diminished seventh. For example, bar six of a jazz blues is often #IV diminished seventh, which is a synonym of I diminished seventh. The key scale I Dorian flat five works well in this situation.

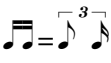
1 D9 D#o7 A9

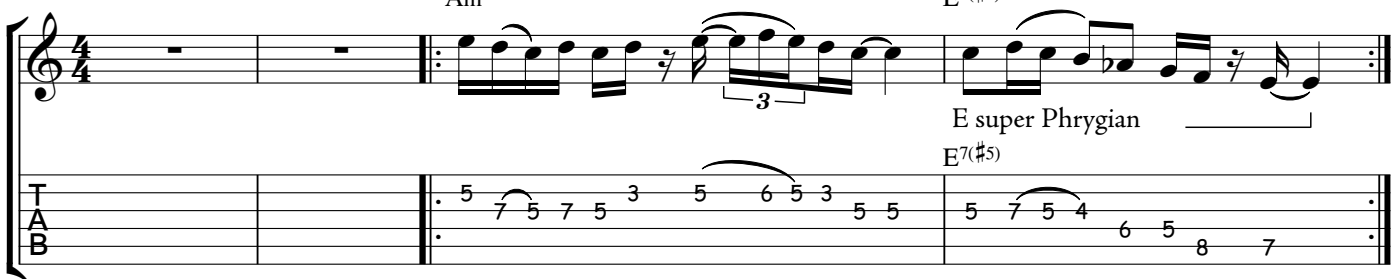
A Dorian flat five

5 5 7 8 7 7 8 7 7 8 7 5 8 7 8 7 7 8 8 8 7 5 5 5 5 10 8 10 8 10 5 10 8 10 9 10

Super Phrygian (Major Flat Six Mode III) - [link to video](#)

This is an amazing mode. I'm surprised it is not used more in jazz. It's like Phrygian mode, but has a "proxy" natural three in the form of a flat four. Phrygian major has the tones of a seventh chord with a half step above the root, third and fifth. By comparison, this mode has the notes of a minor seventh with half steps above the root third and fifth.

Swing Sixteenths 



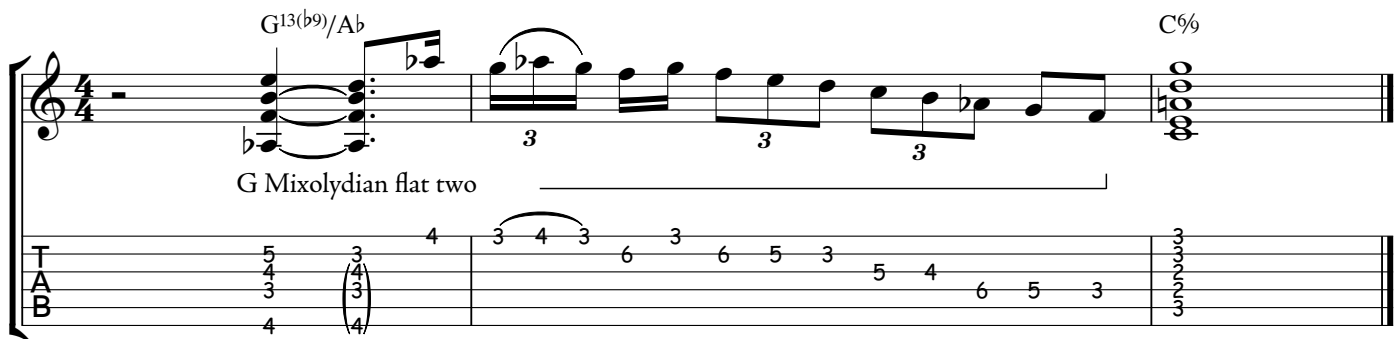
Am7 E7(#5)

E super Phrygian E7(#5)

TAB: 5 7 5 7 5 3 5 6 5 3 5 5 5 7 5 4 6 5 8 7

Mixolydian Flat Two (Major Flat Six Mode V) - [link to video](#)

For 13b9 chords, which are often mis-named as diminished seventh with the flat nine is in the bass. The only common situation where a ninth can be in the bass.



G^{13(b9)/Ab} C%

G Mixolydian flat two

TAB: 5 4 3 4 3 6 3 6 5 3 5 4 6 5 3

SOLO EXAMPLES

B.B. King style solo example - [play video](#)

♩ = 150

Swing Eighths ♩ = $\frac{3}{4}$

Empty musical staff and guitar TAB for the solo example.

1 G⁶ C⁷ G⁶

Musical notation and guitar TAB for measures 1-4. Includes fret numbers and fingering.

5 C⁷ G⁶

Musical notation and guitar TAB for measures 5-8. Includes triplets and fingering.

9 D⁷ C⁷ G⁷

Musical notation and guitar TAB for measures 9-12. Includes triplets and fingering.

13 G⁶ C⁷ G⁷

Dm9

Musical notation and guitar TAB for measures 13-16. Includes triplets and fingering.

17 *C*⁷ *G*⁶

TAB: 10 8 9 | 8 11 8 8 8 9 | 8 8 8 | 5 3 3 4 5 5

21 *D*⁷ *C*⁷ *G*⁷

TAB: 2 5 5 3 5 | 3 5 5 5 3 5 3 5 | 3 3 | 10 10

25 *G*⁶ *C*⁷ *G*⁶

TAB: 10 | 9 8 9 | 8 | 10 | 10 | 10 | (10) 8 10 | 8 | 11

29 *C*⁷ *G*⁶

TAB: 11 10 8 9 8 8 10 11 | 9 | 8 | 8 6 8 6 7 8 7 | 8 7 5 7 3 4 5

33 *D*⁷ *C*⁷ *G*⁷

TAB: 3 4 5 3 5 3 3 | 5 5 8 6 8 8 | 6 | 3 3 3 1 3 | 8 8 8 8 10

Hendrix Style Solo Example

intro Cm Bb Ab Bb Cm Bb Ab Bb

2 2 1 3 full 3 full 3 full 3 full full 3 1 3 full 3 3 3 3 3 1 3 3 full 3 3 full 3 full 1 3 1 3 1 1 3 full 3 full S

T
A
B

solo 1 (0:52) Cm Bb Ab Bb Cm Bb Ab Bb

3 full full 3 3 1 1 3 3 full 3 1 e + a 2 e + a 3 e + a 4 e + a 3 1 2 2 1 3 full full 3 1 3 full 3 1/2 1 1/2

T
A
B

9 Cm Bb Ab Bb Cm Ab

3 1 1/2 3 1 1/2 3 full 1 3 3 1 3 full 1 1 3 full 1 4 1 3 full 1 1 4 1 3 full 3 1 3 3 full 1 S

T
A
B

economy picking: in the direction of the next string

solo 2 (1:43) Bb Ab Cm Bb Ab Bb

1 e + a 2 e + a 3 e + a 4 1 2 3 e + a 4 e + a 3 3 3 3 3 3 full 3 3 full full 3 full 3 full 3 full 3 full 3 full 3 full 3 full 1 3 1 3 full 3 full 3 full 3 1 3 full 1

T
A
B

17 1 e + a 2 e + a 3 e + a 4 e + a

1 3 1 3 3 full 3 full 1 3 full 3 2 full 2 3 1 3 full full 3 full 3 3 full 3 full 3 3 1

T
A
B

solo 3 (2:00)

21 Cm B \flat A \flat B \flat Cm B \flat A \flat B \flat

T 13 13 7/8 13 11 13 16 16 18 16
 A 13 13 4/5 10 8 10 13 13 15 13
 B

25 Cm B \flat A \flat B \flat Cm B \flat A \flat B \flat

T 13 13 16 16 18 18 20 18 16 18
 A 10 14 17 13 15 15 17 15 13 15
 B

solo 4 (2:16)

29 Cm B \flat A \flat B \flat Cm B \flat A \flat B \flat

with wah-wah

T 11 11 11 11 13 13 13 15 15 15 18 18 18 18 18 18 10 8 8 8 11 10 8 8 11 8 10 8 10 8 10 8 10 10 8 11
 A 8 8 8 8 10 10 10 12 12 12 15 15 15 15 15 15 10 8 10 11 10 8 11 8 10 10 8 10 8 10 8 10 10 8
 B

33 Cm B \flat A \flat B \flat

T 1 4 1 3 1 1 4 1 3 1 1 4 1 3 1 1 4 full 1 4 1 3 full 1 1 4 1 3 full 3 1
 A 8 11 8 10 8 8 11 8 10 8 8 11 8 10 8 8 11 8 11 10 8 8 11 8 10 8 10 8 10 8 10 8
 B

35 Cm B \flat A \flat B \flat Cm B \flat A \flat B \flat

T 3 full 1 3 full 1 full 10 8 8 8 8 6 8 6 6 6 4 6 7 7 7 7 9 9 9 9 0
 A 11 8 11 8 8 8 8 8 8 6 6 6 6 3/5 4 6 7 7 7 7 9 9 9 9 0
 B 10 10 10 10 10 5/7 6 6 6 6 3/5 4 6 7 7 7 7 9 9 9 9 0

39 Cm Bb Ab Bb Cm Bb Ab Bb

T
A
B

43 Cm Bb Ab Bb

full full full full full

T
A
B

Full-Fretboard Blues Example

T
A
B

6 D7 A7

T
A
B

10 E7 8va D7 A7

T
A
B

Clapton Style Blues Example

25 25 A7 D7 A7

3 e+ a 4e+ a 1+ 2 e+a 3 + 4+ full 1e+ a 2 e+ a 3+4e+ a 1 + 2e+ a 3 + 4 + 1 + 2 + 3+ 4 e+a

TAB: 2 4 2 4 2 2 | 2 4 2 2 2 4 | 2 4 2 4 4 6 5 7 | 5 7 5 7 5 7 5 7 5 6 7 | 5 7 5 7 5 7 7

29 D7 A7

full 5 8 5 5 7 5 7 5 7 9 9 8 9 7 5 7 5 7 5 6 5 5 9 10 8 10 10

TAB: 7 5 8 5 5 7 | 5 7 5 7 9 9 8 9 7 | 5 7 5 7 5 6 5 5 | 9 10 8 10 10

33 E7 D7 A7 E7

8 10 8 8 10 8 7 5 7 5 7 5 6 5 5 7 5 6 6 7 7 5 3 5 5 5 6 5 5 8 5 7 5 5 7 5 7 5 7 5 6 7 7 7 7 13

TAB: 8 10 8 8 10 8 | 7 5 7 5 7 | 5 6 5 5 7 5 6 6 7 | 7 5 3 5 5 | 5 6 5 5 8 5 7 5 5 7 5 | 7 5 7 5 6 7 7 7 7 13

37 A7

1/2 14 1/4 13 15 15 13 1/2 13 1/2 14 1/4 14 13 7/9 8 8 8 9 7 5 7 5 7 7/9 8 8 8 8

TAB: 14 | 13 15 15 13 | 13 | 14 13 | 7/9 8 8 8 | 9 7 5 7 5 7 | 7/9 8 8 8 8

41 D7 A7

1/4 8 10 8 full full full full 1/2 full 1/2 15 15 15 15 (15) 13 15 14 13 15 (15) 13 14 13 14 12/14 12 12 12

TAB: 8 10 8 | 15 15 | 15 15 | (15) 13 15 14 | 13 15 (15) 13 | 14 13 14 | 12/14 12 12 12

45 E7 D7 A7 8va

14 12 10 12 10 12 10 12/14 14 16 14 14 16 14 16 14 16 14 16 16 14 16 14 16 16 14 19 full full full full 17 17 17 17 19 17

TAB: 14 12 10 12 10 12 | 10 12/14 | 14 16 14 14 16 14 16 | 14 16 14 16 16 | 14 19 | full full full full | 17 17 17 17 19 17

Johnson-Bonamassa Style Blues Example

8^{va} ----- A

1 2 1 2 1 3 3 1 1 1 2 1 1 1 3 full 1 2 1 3 2 1 3 2 1 1 3 1 3 1

TAB: Joe 17-20 20 17 17 17 19 17 17 17 19 17 19 17 20 19 17 19 17 20 17 17

4 8^{va} -----

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

TAB: 17 15 17 17 15 17 15 13 14 15 13 15 12 15 17 15 12 15 13 14 15 13 14 14 12 14 12 10 19 17 20 12 10 12

Eric Joe

6 D 8^{va} -----

as is Eric 17 17 17 Eric 4 1 4 3 1 3 3 1 4 1 4 3 2 1 4 2 1 4 3 1 14 12

TAB: Joe 10 17 20 19 17 19 17 20 17 20 19 17 16 16 19 19 17 16

8 A E

Eric Joe Eric

improved rhythm and fingering

4 3 1 4 3 3 4 1 3 2 1 1 3 4 3 1 3 3 1 1 2 3 2 2 1 3 1 1 3 1 0

TAB: 15 14 12 15 14 14 15 15 12 10 13 12 10 12 13 12 10 8 12 10 8 10 9 9 7 5 7 5 3 9 12 10 10 10 10 10 10 10 10 12 12 12 12 12 12 Eric 5 3 0

11 D A

Joe

TAB: 10 12 15 12 10 12 15 12 10 12 15 10 12 15 15 17 15 17 15 17 15 14 16 14 16 14 16 14 12 12

Clapton Style Continuous Sixteenths

♩ = 130

3 2 3 2 3 3 1 1 3 1 1/4 3 full 3 1 3 1 1 1/4 3 1 3 1

8 5 8 9 7 5 5 5 8 8 5 7 5 5 7 5 7 5

3 1 3 1 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 1 1 1 3 full 1 3 1

7 5 7 5 5 7 5 7 5 7 5 7 5 7 5 6 5 5 5 8 5 8 5

3 3 1 1 3 1 1 3 1 3 1 3 full 1 3 1 3 full 3 1 1 3 1 3 1

8 10 8 10 8 8 10 8 10 5 8 5 8 5 7 7 5 5 7 5 7 5

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

7 8 9 8 10 7 9 7 7 5 7 7 7

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

8 10 8 9 8 10 8 9 8 7 5 5 5 5

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

8 5 5 8 5 5 8 5 7 8 7 5 6 5 5 5 8 5 7 9

Beat-Obscuring Blues Example

♩ = 135

guitar

E D

E. Gtr.

TAB

5 7 5 7 5 8

5

A D

full

TAB

5 5 5 5 7 8 5 5 5 8 5 8 5 8 5 8 5 7 5 5 7 5 7 5 7 5 7 5

7

A

TAB

7 5 7 5 8 7 5 8 5 8 5 7 5 7 5 7 5 7 5 8 10 13 10 8 5 7 5 7

9

D

full full full

TAB

5 7 9 8 10 9 8 10 8 10 10 10 8 10 8 9 7 5 7 7 8 7 (7)

11

A

TAB

5 7 4 7 5 7 4 7 12 10 12 13 9 12 14 13 14 12 14 13 15 16

13

E

full full

T
A
B

15 15 15 17 15 13 10 15 13 10 8 5 10 8 5 7 5 5

15

A

full 1/4

T
A
B

7 7 (7) 5 5 7 7 7 5 5 7 8 5 8 5

Sax R&B Example

The sheet music is divided into six systems, each containing a musical staff and a guitar TAB staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The TAB staff includes fret numbers, rhythmic strumming patterns (indicated by up and down arrows), and specific instructions such as "learn with rhythmic strum" and "grad. release".

System 1 (Measures 1-4): Musical staff shows a melodic line with eighth notes and quarter notes. TAB includes fret numbers 9, 11, 12 and strumming patterns. Fingering: 1 3 1 1, 1 3 1 1, 3 full, 1 3 1 1, 1 3 1, 3 full, 4 3 full, 1 4 1.

System 2 (Measures 5-8): Musical staff continues the melodic line. TAB includes fret numbers 9, 11, 12, 14, 15 and strumming patterns. Fingering: 4 1 1 1/2, 4 full, 4 1/2 3, 1 3 1 1, 4 2 3 1 3 1, 1 1 1 3 1 1 1, 3 full.

System 3 (Measures 9-14): Musical staff features a more rhythmic melodic line. TAB includes fret numbers 9, 11, 12 and strumming patterns. Fingering: 9 9 11 11, 9 9 11 11, 9 9 9 9, 11 12, 11 9 9 9, 11 9 9 9, 12 9, 3 3 2 4 2.

System 4 (Measures 15-18): Musical staff continues with eighth-note patterns. TAB includes fret numbers 10, 11, 12, 14 and strumming patterns. Fingering: 10 full, 12 full, 11 1/2, 11 9 11 9, 11 9 11 9, 12 12, 12 11 9, 9 11 9 9 11, 12 14 12.

System 5 (Measures 19-22): Musical staff includes a triplet of eighth notes. TAB includes fret numbers 14, 17, 15, 12, 14, 12, 14, 12 and strumming patterns. Fingering: 1/2, 14, (14) 12, 14, 14 12, 13 14 12, 13 13, 12 14, full, 1/2, 17, (17) 15 12, 1/2, 14, 12, 15 14 12 14 12, 14, 11 13, 12 14 12.

System 6 (Measures 23-26): Musical staff concludes with a melodic line. TAB includes fret numbers 12, 14, 15, 14, 12, 14, 12 and strumming patterns. Fingering: 12 12 12 9 12 9, 12 12 14 grad. release (14), 12 15 12, 1/2, 14, (14) 12 14 12, 12 14 14 11 14, 11 14 11.

Clapton Style Blues Rock Example

1

Chords: Cma7 G/B G D Cma7 G/B G

Annotations: full, 1/2, gradual bend, 1/2

5

Chords: D Cma7 G/B G D Cma7 G/B G

Annotations: 1/2, full, 1/4

Bass line: practice muted strum for melodic rhythm

9

Chords: D Cma7 G/B G D Cma7 G/B G

Annotations: full, 1/2

13

Chords: D Cma7 G/B G D Am

Annotations: full, 1/2, 3

Autumn Leaves Improv Example

Swing Eighth $\text{♩} = \overset{\text{3}}{\text{♩}}$

Chords: Cm7, F7, Bbmaj7, Ebmaj7

Measures 5-8. Chords: Am7(b5), D7, Gm

Measures 9-12. Chords: Cm7, F7, Bbmaj7, Ebmaj7

Measures 13-16. Chords: Am7(b5), D7, Gm

Measures 17-20. Chords: Am7(b5), D7, Gm

21 Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

TAB: 5 8 8 6 8 10 | 5 8 8 6 8 10 9 6 7 8 | 7 6 8 12 | 10 11 13

25 Am^{7(b5)} D⁷ Gm G^b7 Fm⁷ E⁷

TAB: 7 8 10 8 8 11 10 | 11 10 8 8 10 7 7 | 10 7 8 7 8 6 10 6 | 9 10 8 10 7 11 8

29 Am^{7(b5)} D⁷ Gm

TAB: 7 7 8 7 5 7 5 | 7 7 8 7 5 7 4 | 5 5 7 7 8 7 | 8 6 7 8

Afro Blue Pentatonic and Arpeggio Example

8^{va}
Fm⁹

Fm7/11 pentatonic

Fm9 arpeggio

T
A
B

5 (8)
Bbm⁹ Fm⁹

Bbm13 arpeggio

Fm7/11 pentatonic

T
A
B

9 (8)
Db⁹(#11) C7(#9) Fm⁹

Db9#11 arpeggio

Fm7/11 pentatonic

T
A
B

I Got Rhythm Style Solo Example **solo** **rhythm track**

Swing Eighths

Chords: B \flat maj7, Gm7, Cm7, F7, B \flat maj7, Gm7, Cm7, F7

1 3 1 3 1 3 1 3 1 4 1 3 1 4 4 1 3 1 4 3 1 3 1 1 1 4 1 4 1 4 4 1

T 6 8 6 8 6 8 6 8 6 9 6 8 6 9 10 6 8 6 9 8 6 8 6 6 5 8 5 8 5 8 5

A

B

5 Chords: B \flat maj7, B \flat ⁹/D, E \flat ⁹, E \circ 7, Dm7, Gm7, Cm7, F⁹, B \flat maj7

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

T 6 6 9 6 8 6 7 6 6 9 6 6 7 8 5 8 6 7 8 9 6 6 7 8

A

B

9 Chords: B \flat maj7, Gm7, Cm7, F7, B \flat maj7, Gm7, Cm7, F7

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

T 8 6 7 6 8 6 7 5 8 8 6 5 7 9 9 6 8 6 11 8 11 11 9 8 11 8

A

B

Straight Eighths

13 Chords: B \flat maj7, B \flat ⁹/D, E \flat ⁹, E \circ 7, Dm7, Gm7, Cm7, F⁹, B \flat maj7

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

T 6 7 6 8 6 7 6 8 8 6 8 9 8 6 8 9 10 9 10 9 8 6 8 6 8 6 6

A

B

Swing Eighths

17 Chords: Am7, D7, G7

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

T 12 10 12 10 9 12 9 10 10 13 10 12 11 10 10 13 13 10 13 10 10 12 11 10 9

A

B

21

Gm7 C7 F7

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

T 10 10 10 11 10 13 10 15 12 13 16 13 13 14 15 13 15 15 13 12

A 10 13 12 10 12 11

B 10 13 12 10 12 11

25

Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7

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

T 6 7 6 6 8 11 11 9 10 11 12 13 9 11 9 9 9 10 8 8 11 10 10 8 10

A 6 7 6 6 8 11 11 9 10 11 12 13 9 11 9 9 9 10 8 8 11 10 10 8 10

B 6 7 6 6 8 11 11 9 10 11 12 13 9 11 9 9 9 10 8 8 11 10 10 8 10

29

Bbmaj7 Bb9/D Eb9 Eo7 Dm7 Gm7 Cm7 F9 Bbmaj7

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

T 10 6 8 6 10 10 6 6 11 11 9 9 12 12 9 9 13 11 14 13 11 12 11 11 11 11

A 10 6 8 6 10 10 6 6 11 11 9 9 12 12 9 9 13 11 14 13 11 12 11 11 11 11

B 10 6 8 6 10 10 6 6 11 11 9 9 12 12 9 9 13 11 14 13 11 12 11 11 11 11

Something Style Solo Example **Solo rhythm track**

Measures 1-5

Chords: C, Cmaj7

Staff 1 (Melody): *[Musical notation]*

Staff 2 (Fingering): 3 full 3 1 1 3 2 1 1 2 1 1 3 3 1 4 1 3 1 1 1 3 2 3 1 2 3

Staff 3 (TAB): 15 15 13 13 15 13 14 (13) 8 9 8 8 10/13 8 12 8 10 8 8 10 9 7 9 10

Measures 6-9

Chords: C7, F

Staff 1 (Melody): *[Musical notation]*

Staff 2 (Fingering): 1 3 3 1 3 3 1/2 1 2 1 1 1 4 1 4 2 2 1 2 3 2 2 3 2

Staff 3 (TAB): 8 5/7 5 7 7 (7) 5 7/9 8/10 10 13 10 13 3/14 14 14 12 12

Measures 10-13

Chords: D7, G

Staff 1 (Melody): *[Musical notation]*

Staff 2 (Fingering): 3 3 1 3 2 3 1 3 1 3 full 3 1 3 1 3 1 3 3 3 1 3 full

Staff 3 (TAB): 15 15 13 13 14 15 13 15 15 (15) 15 13 15 15 17 15 15 17 17 17 15 17

Measures 14-17

Chords: Am, Am(maj7), Am7, D9

Staff 1 (Melody): *[Musical notation]*

Staff 2 (Fingering): 3 full 1 1 1 3 3 1 3 3 full 3 full 2 2 1 3 1 1/2 3 2 1 2 1 3 1 4 1

Staff 3 (TAB): 7 5 5 5 7/10 8 10 10 10 10 9 11 10 12 12 11 10 11 10 13 10 13 10

Measures 18-21

Chords: F, Eb, G, C

Staff 1 (Melody): *[Musical notation]*

Staff 2 (Fingering): 2 2 1 2 3 full 3 1 3 1 1/2 3 full 3 1 3 1 2 1

Staff 3 (TAB): 11/14 13 14 15 15 13 15 15 15 13 15 13 14 13

Breakdown Style Am7/11, Aeolian and Arpeggio Solo Example

Swing Eighths

