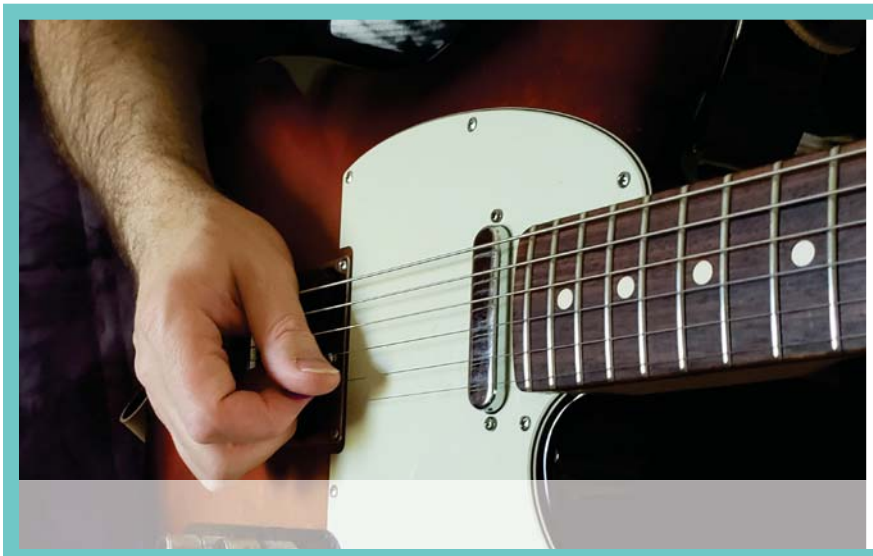
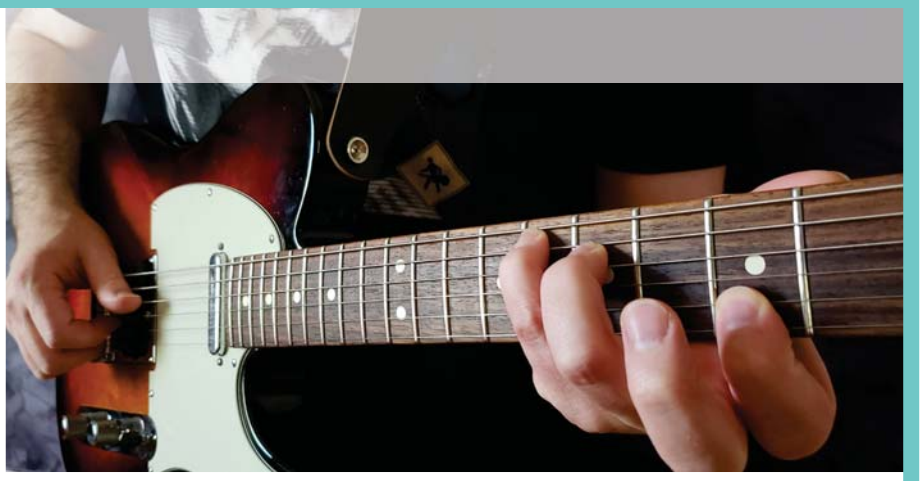


CREATIVE GUITAR

GUITAR HANDOUTS COLLECTION 7

by Andrew Wasson



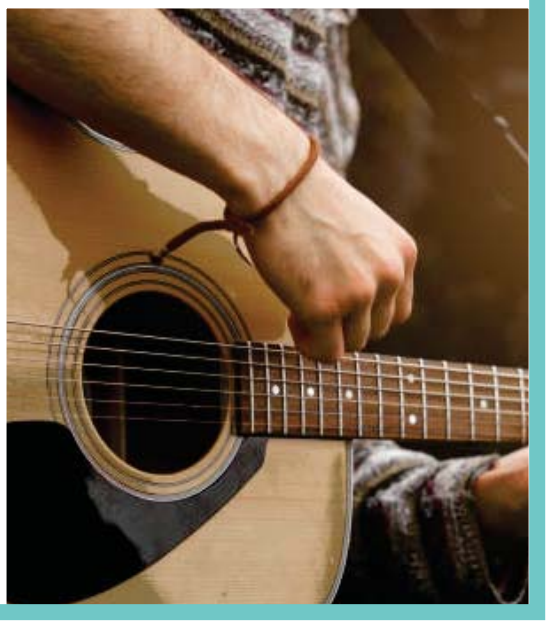


Table of Contents

1 The Common Open Position Guitar Chords

by Andrew Wasson for Creative Guitar Studio

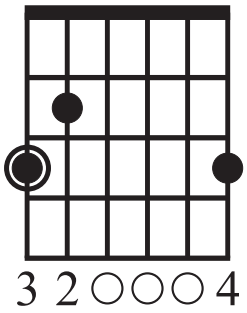
The Common Open Position Guitar Chords:

This handout contains 23 of the most common guitar chords found in the open position. These chords are important and they should be memorized since they are used in nearly every style of music occurring in many popular songs. We will work on two core principles while studying and memorizing this collection of chords.

1). CHORD ROOT LOCATION:

In nearly every case, the Root, (naming note), of each chord will be found as the lowest sounding tone. In the following pages of open position chord examples, we will assign the lowest guitar string played to a "string category" for the chords classification.

Example: G Maior



The "G Major" chord (to the left), will be considered (categorized), as a 6th string root chord. It's lowest note, "G" is located on the 6th string third fret (circled).

Other chord categories are; 5th and 4th string chords. The root will always be located in the bass, (except when otherwise indicated). Any exceptions to this rule will be clearly identified.

Note: *Root notes are indicated with circled dots. Fretted tones are solid dots. Open strings are "O." Fingerings are indicated below the chord diagrams.*

2). CHORD QUALITY:

The "quality" of a chord refers to whether the chord is; Major, Minor, or Dominant 7th. These three qualities make up the effect of harmony in music. There are other chords which occur in music, but basic harmony will always come down to these three qualities.

MAJOR: The Major chord contains the 1st, 3rd, and 5th notes of the Major scale.

Example (A): "**C**" **Major scale** = C D E F G A B C / **C Major chord** = C E G

MINOR: The Minor chord is created by lowering the 3rd step of a Major chord.

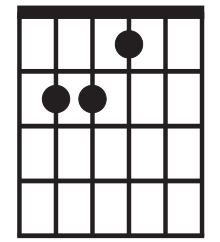
Example (B): "**C**" **Minor chord** = C E♭ G (the "E" note was lowered to "E♭")

DOMINANT 7th: The Dominant 7th chord is a Major chord with a lowered 7th scale step added to the three note Major structure. Often called "Dominant," the chord has four individual notes. The interval of the Dominant chord's 7th tone is a, "Minor 7th interval," (♭7).

Example (C): "**C**" **Dominant Seventh** = C E G B♭ (the "B♭" is the Minor 7th interval).

Major Chords: Sixth String Root

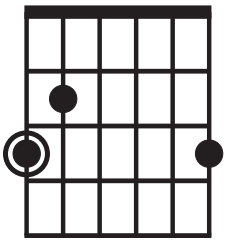
E Major



○ 2 3 1 ○ ○

Version 1

G Major



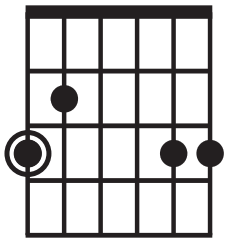
3 2 ○ ○ ○ 4

alternate fingering:

2 1 ○ ○ ○ 3

Version 2

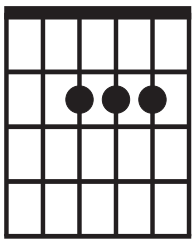
G Major



2 1 ○ ○ 3 4

Major Chords: Fifth String Root

A Major

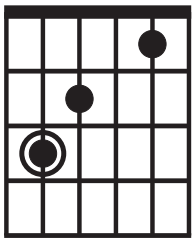


× ○ 2 1 3 ○

alternate fingering:

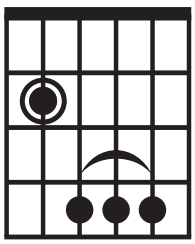
× ○ 1 1 1 ×

C Major



× 3 2 ○ 1 ○

B Major

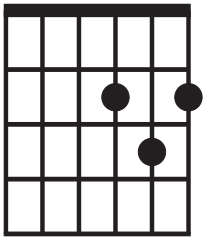


× 1 3 3 3 ×

Take note that the, “B Major,” chord is a, “Moveable Chord Pattern.”
Moveable chords are studied in the Creative Guitar Studio, “Intermediate Guitar Program.”

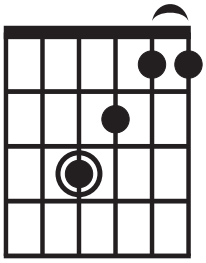
Major Chords: Fourth String Root

D Major



× × ○ 1 3 2

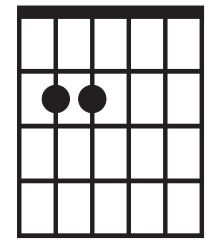
F Major



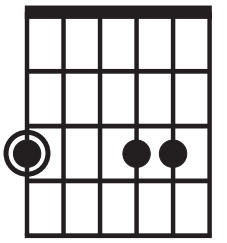
× × 3 2 1 1

Minor Chords: Sixth String Root

E Minor

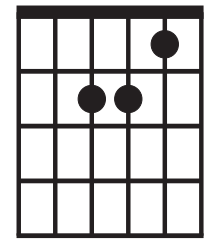


G Minor

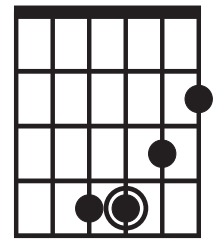


Minor Chords: Fifth String Root

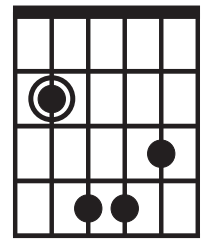
A Minor



Version 1
B Minor

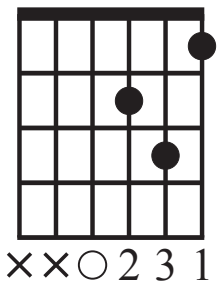


Version 2
B Minor

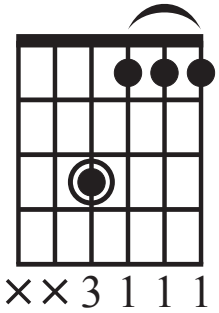


Minor Chords: Fourth String Root

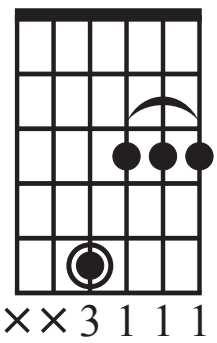
D Minor



F Minor

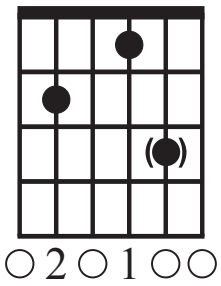


G Minor

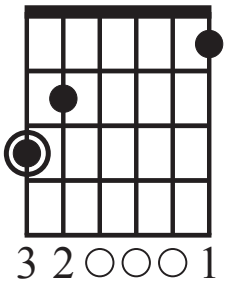


Dominant 7th Chords: Sixth String Root

E 7



G 7



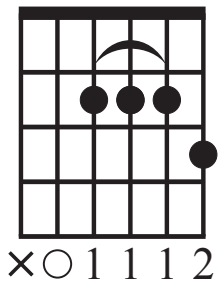
alternate fingering:

○ 2 ○ 1 4 ○

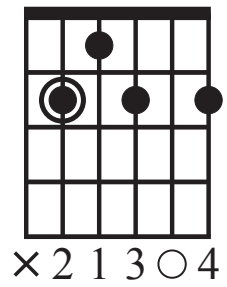
(●) = Optional note for alt. fingering

Dominant 7th Chords: Fifth String Root

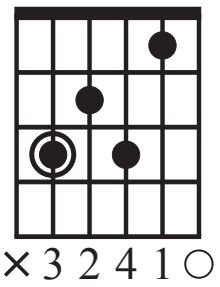
A 7



B 7



C 7

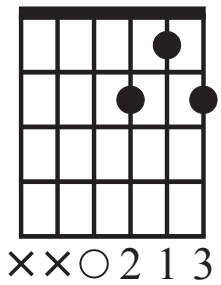


alternate fingering:

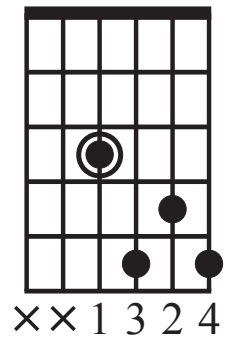
× ○ 1 1 1 3

Dominant 7th Chords: Fourth String Root

D 7



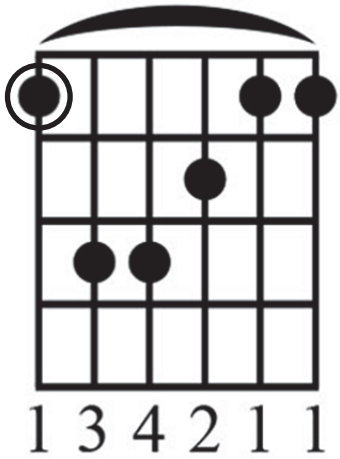
F 7



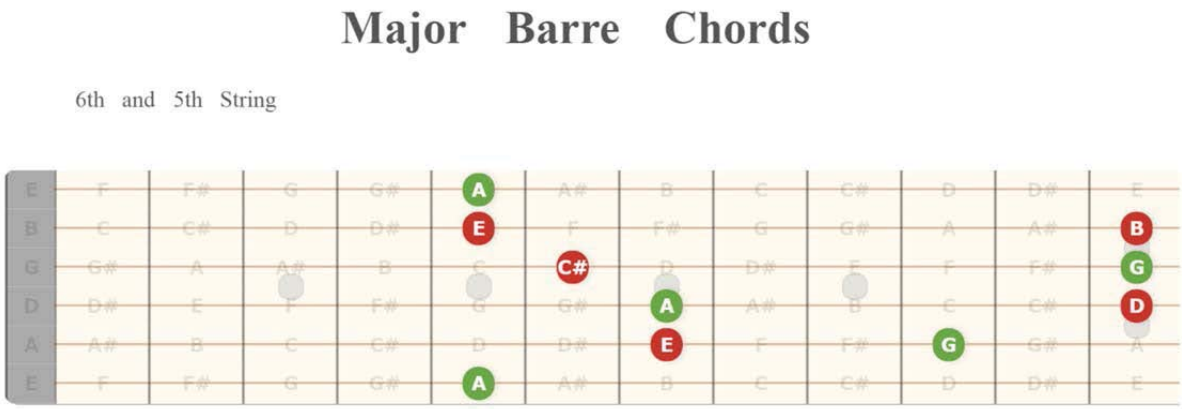
2 Barre Chords and Key Signatures

Mastering the Major and Minor Barre Chord

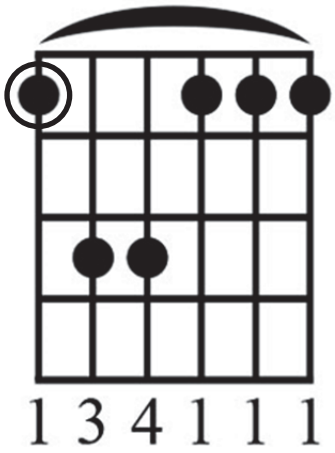
Major Patterns (6th and 5th String Roots):

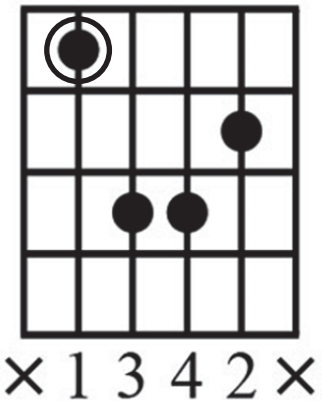


Placed onto the guitar fingerboard as “A” and “G” Major:

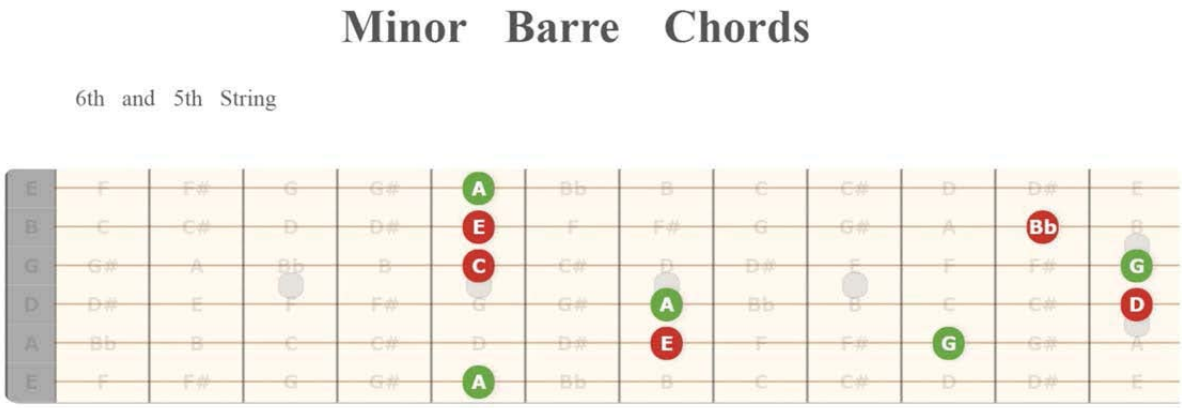


Minor Patterns (6th and 5th String Roots):

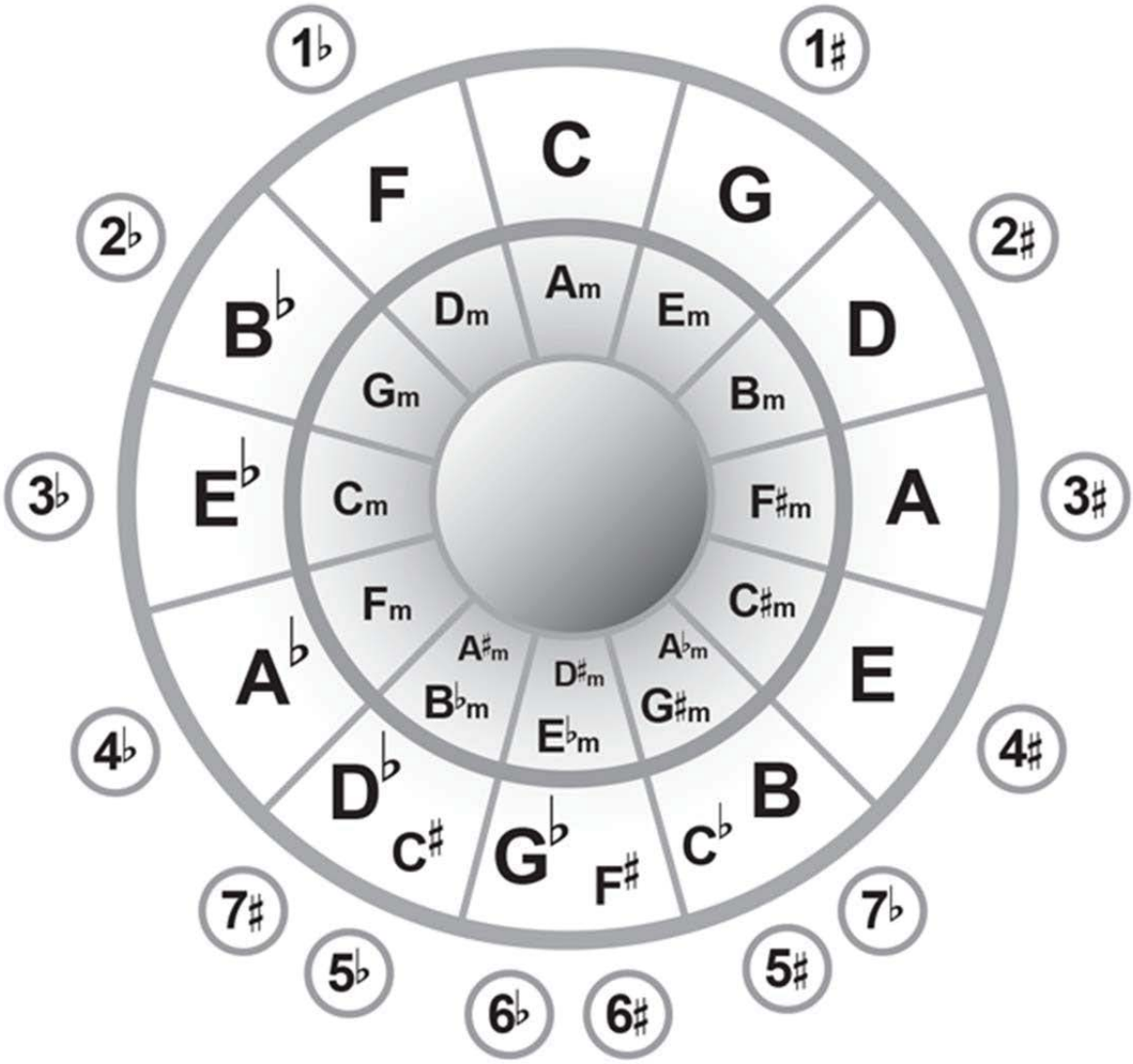




Placed onto the guitar fingerboard as “A” and “G” Minor:



Working with Barre Chords and Key Signature Theory

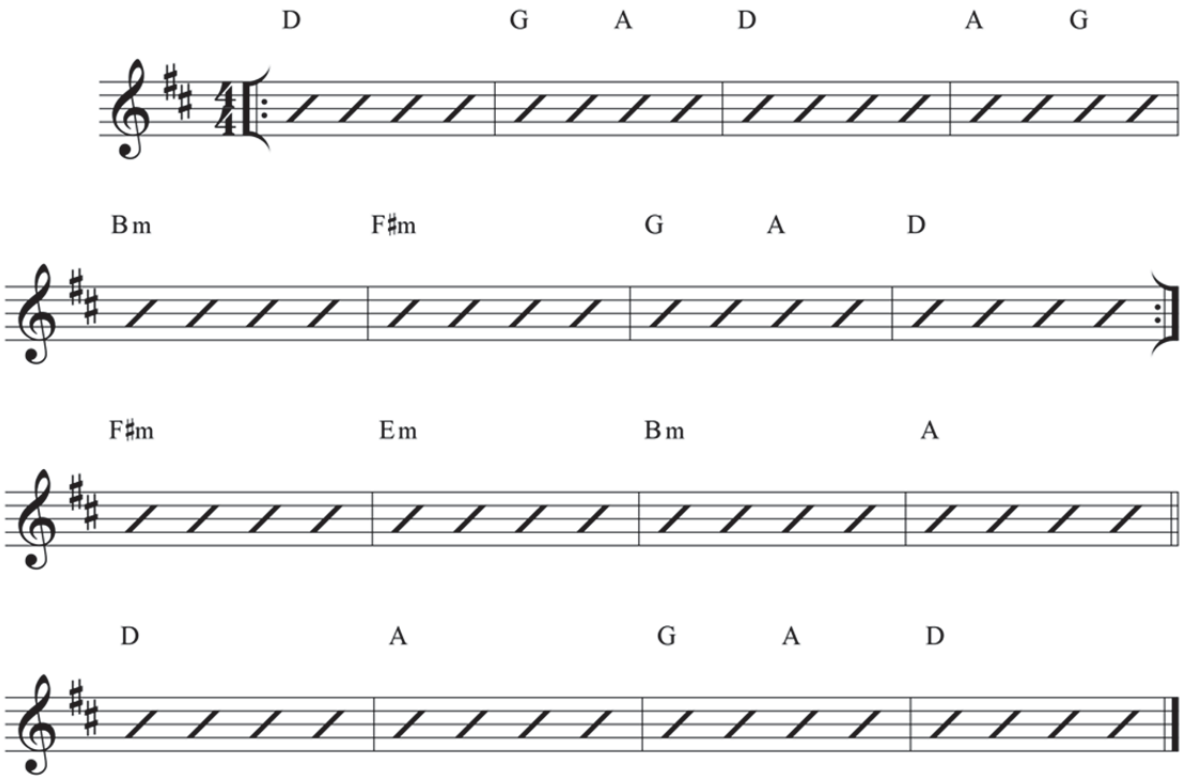


EXERCISE:

Use the key signatures (above) to construct different chord progressions that will operate within the sound of diatonic harmony.

Exercise:

Practice playing through the following jam using only barre chords. *The key is "D."*



The Key Signatures Explained

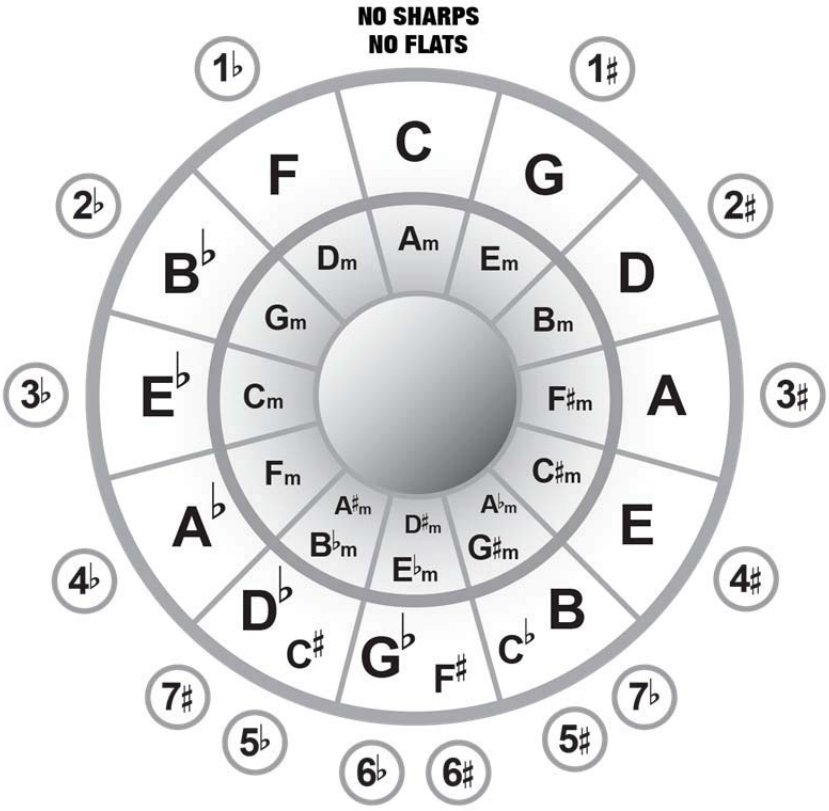
The Key Signatures "Wheel" (shown below) is a popular key signature study method that uses a clock-wise /counter clock-wise wheel where the Major (and Relative Minor), keys move clock-wise in **Perfect 5th** intervals. *If you were to travel counter clock-wise, then the cycle moves in **Perfect 4th** intervals.*

The cycle teaches us two principles. One is how the tones in front and behind of any key will always function musically as the V-chord (in front) and the IV-chord (behind) the "center" tone (Key Center).

For example; if you were to select the "**F**," as your key center, then the "**C**" is the key of "F's" **V-chord** and the "**Bb**" is the key of "F's" **IV-chord**. This is the foundation of music's, "**Three-Chord Theory**."

Another principle taught within the circle of fifths is "over-lapping" keys. These are keys that share the same tonal sound, but are given different names for varied reasons, (*theory principles, interval designs, chord construction, etc.).* In music theory, this concept is called, "Enharmonic Keys." *My lesson on "**Learning the Guitar Neck in Three Days**," discusses the Enharmonic Keys principle.*

Memorize the circle and study how it can be applied through "Three-Chord Theory."



3 Understanding Key Signatures

Everything You Need to Know About Key Signatures

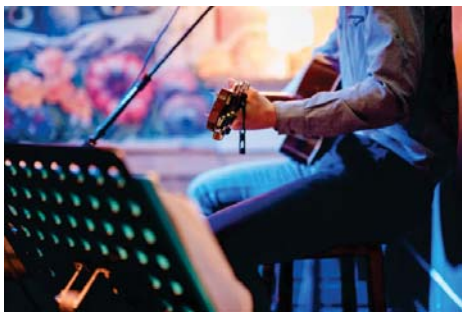
Contemporary music, (music of the West), contains twelve individual pitches that are applied in a range which repeats over several octaves. Most songs composed in Western music will not use all twelve of these pitches. Instead, songs will typically only employ seven of the twelve pitches within a piece.

To identify which seven tones are available for use in a song, musicians will use what is called a "Key Signature." The Key Signature, (or "key") of the music is shown at the first measure of every song chart. That indication on the chart is referred to as the songs, "key signature."

A key signature is used as a visual symbol on a song chart, (indicated at the beginning of each music staff). The signature tells musicians what key that a section of music is written in. The key signature is represented by using pitch modification symbols known of as "accidentals," (commonly called; sharps and flats).

The quantity of sharps or flats will always be shown in the key signature and indicates to the musician what key that the music was composed in.

Why Learn Key About Signatures?



Key signatures are important to learn because they convey a great deal of information using a single symbol. By simply glancing at a key signature a musician can quickly tell:

- What seven notes will be readily available to produce melodic ideas
- Which chords are available (the key's "harmony" that is constructed upon the seven available notes)
- Whether the piece has a major or minor tonality

NOTE: Judging the tonality will require an analysis of the music.
Every major key shares a key signature with a "relative minor" key. For example; B♭ major and G minor share the same key signature.

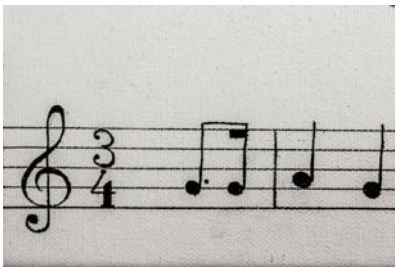
What Can a Key Signature Tell Us?

A songs key signature tells the musician which notes can be played from a diatonic scale - the term diatonic means; "notes and chords that exist within the prescribed key."

If a 5-line music staff has no sharps and no flats indicated, then the seven available diatonic notes are; C, D, E, F, G, A, and B. It also means that the tonality of a song is either in the key of C major or A minor. Because these are the two "tonalities" in music that do not contain any sharps or flats, no indicator is used to denote these keys.

NOTE: "Tonality," is the term representing whether a piece is being performed as Major or Minor.

If a song applies a few random "non-diatonic" sharps or flats that are not found in its key signature, this means that the piece includes phrases composed from the notes of a different key.



Pitch Modifiers (Sharps)

In music notation, sharps raise the pitch of a note. The symbol for a sharp is ♯, which affects a note by raising it half a step higher. The first sharp key signature is the key of G, (its relative minor tonality is E minor). G major /E minor has a single sharp note: F♯. The other six notes are all natural.

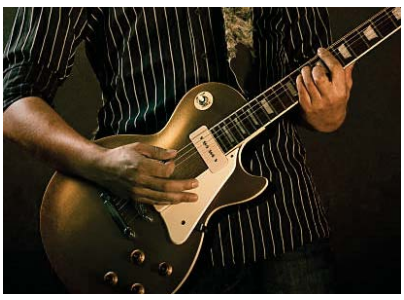
In the key of G, the notes in order are: G, A, B, C, D, E, F♯

For E minor tonality, the notes in order are: E, F♯, G, A, B, C, D

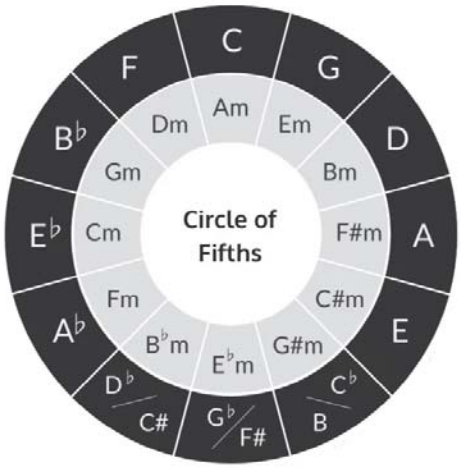
The next sharp key includes an additional sharp note that is a fifth up from F♯. That note is C♯. The new key contains two sharps and five natural notes. This is the key of D, (its relative minor tonality is B minor).

In the key of D, the notes in order are: D, E, F♯, G, A, B, and C♯

In the key of Bm, the notes in order are: B, C♯, D, E, F♯, G, and A



Pitch Modifiers (Sharps) continued...



To continue through the sharp keys keep adding a sharp a perfect fifth higher than the previous sharp. *For this reason, sharp keys move in what is called the, "Circle of Fifths."*

The remaining sharp keys are given below

Three sharps:
Sharp notes = F♯, C♯, G♯. (the key of "A" or "F♯m")

Four sharps:
Sharp notes = F♯, C♯, G♯, D♯. (the key of "E" or "C♯m")

Five sharps:
Sharp notes = F♯, C♯, G♯, D♯, A♯. (the key of "B" or "G♯m")

Six sharps:
Sharp notes = F♯, C♯, G♯, D♯, A♯, E♯. (the key of "F♯" or "D♯m")

Seven sharps:
Sharp notes = F♯, C♯, G♯, D♯, A♯, E♯, B♯. (the key of "C♯" or "A♯m")

Pitch Modifiers (Flats)

In music notation, flats lower the pitch of a note. The symbol for flat is ♭, which affects a note by dropping it a half a step lower. The first flat key signature is the key of F, (its relative minor tonality is D minor) . F major /D minor has a single flat note: B♭. The other six notes are all natural.

In the key of F, the notes in order are: F, G, A, B♭, C, D, E

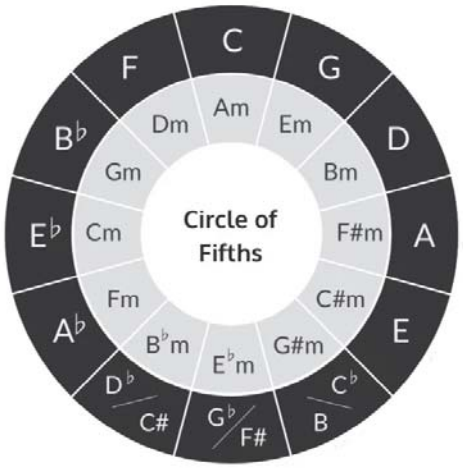
For the D minor (Dm) tonality, the notes in order are:
D, E, F, G, A, B♭, C

To move up to the next flat key, add an additional sharp note that is a fourth up from B♭. That note is an E flat (E♭). This new key contains two flats and five natural notes. This is the key of B♭, (its relative minor, is G minor).

In the key of B♭, the notes in order are:
B♭, C, D, E♭, F, G, A

For the G minor (Gm) tonality, the notes in order are:
G, A, B♭, C, D, E♭, F

Pitch Modifiers (Flats) continued...



To continue through the flat keys, keep adding a flat that is a perfect fourth higher than the previous key (for instance E♭ is a perfect fourth above B♭). In turn, each new key is a perfect fourth higher than the one before it, (for instance; B♭ is a perfect fourth above F). *For this reason, flat keys occur in what is called the Circle of Fourths.*

The remaining flat keys are given below

Three flats:
Flat notes = B♭, E♭, A♭ (the key of "E♭ or Cm")

Four flats:
Flat notes = B♭, E♭, A♭, D♭ (the key of "A♭ or Fm")

Five flats:
Flat notes = B♭, E♭, A♭, D♭, G♭ (the key of "D♭ or B♭m")

Six flats:
Flat notes = B♭, E♭, A♭, D♭, G♭, C♭ (the key of "G♭ or E♭m")

Seven flats:
Flat notes = B♭, E♭, A♭, D♭, G♭, C♭, F♭ (the key of "C♭ or A♭m")

Conclusion:

Every musician needs to understand how to read and apply the information given within a songs key signature. It is vital because it tells the player which notes they can perform across a piece and it explains the note relationship within a *diatonic scale.
**Diatonic means "within the key."*

Why We "Need to Know" Key Signatures:

If you've been around musicians you've probably heard keys mentioned. The term comes up a lot by musicians and engineers, but sometimes this topic can be quite hard to understand.

The reason why musical keys are so important (and why we really need them), boils down to how keys are essential when comprehending the start to finish structure of a song.

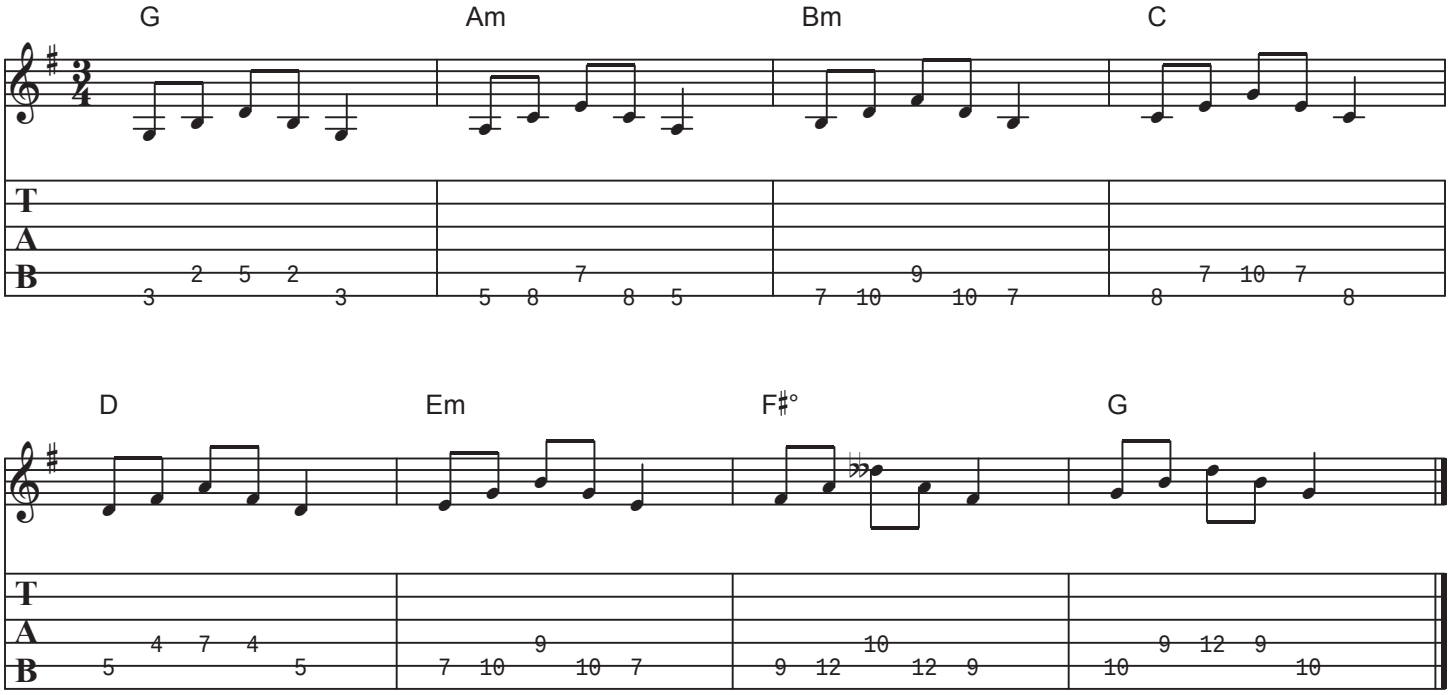
Knowledge of the key helps a musician fully understand what the song is doing musically and how all of the songs individual notes work. Once this knowledge is understood, it can go a long way to making our musical lives much easier.

Be sure to spend time studying keys and memorize all of the key signatures. But, most important use the keys to analyze and compose music, because keys tell us exactly which notes & chords are the best to play and they allow us to transpose songs into other keys.

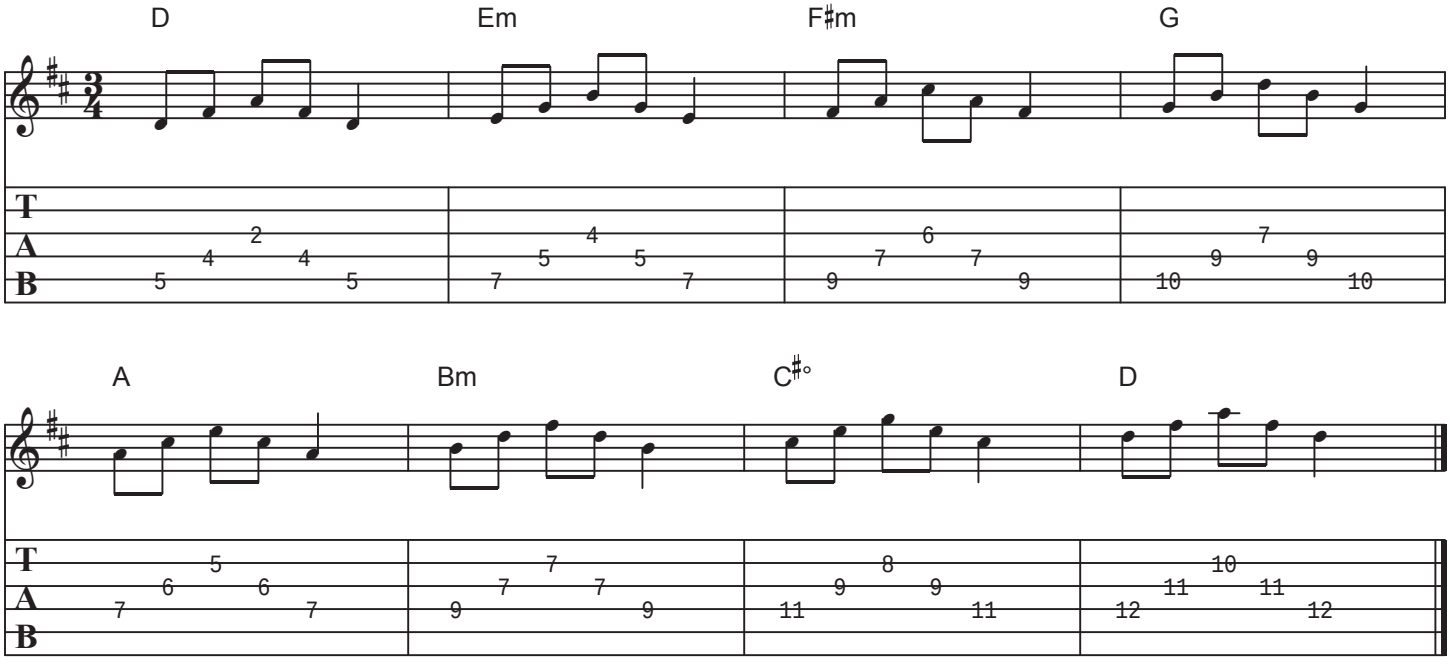
4 Harmonized Arpeggio Workout

Major Key Arpeggio Exercise (Harmonized Drill)

Key of “G” Major: *6th-String to 4th-String*

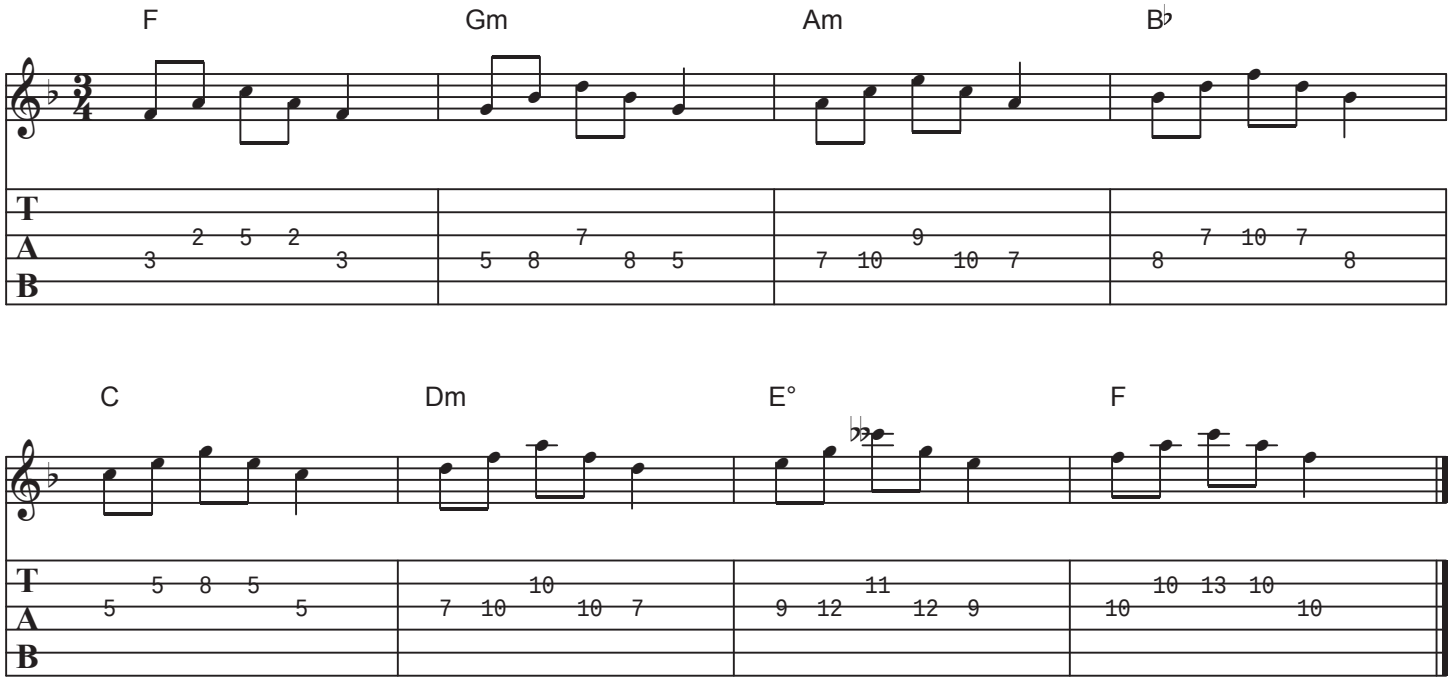


Key of “D” Major: *5th-String to 2nd-String*

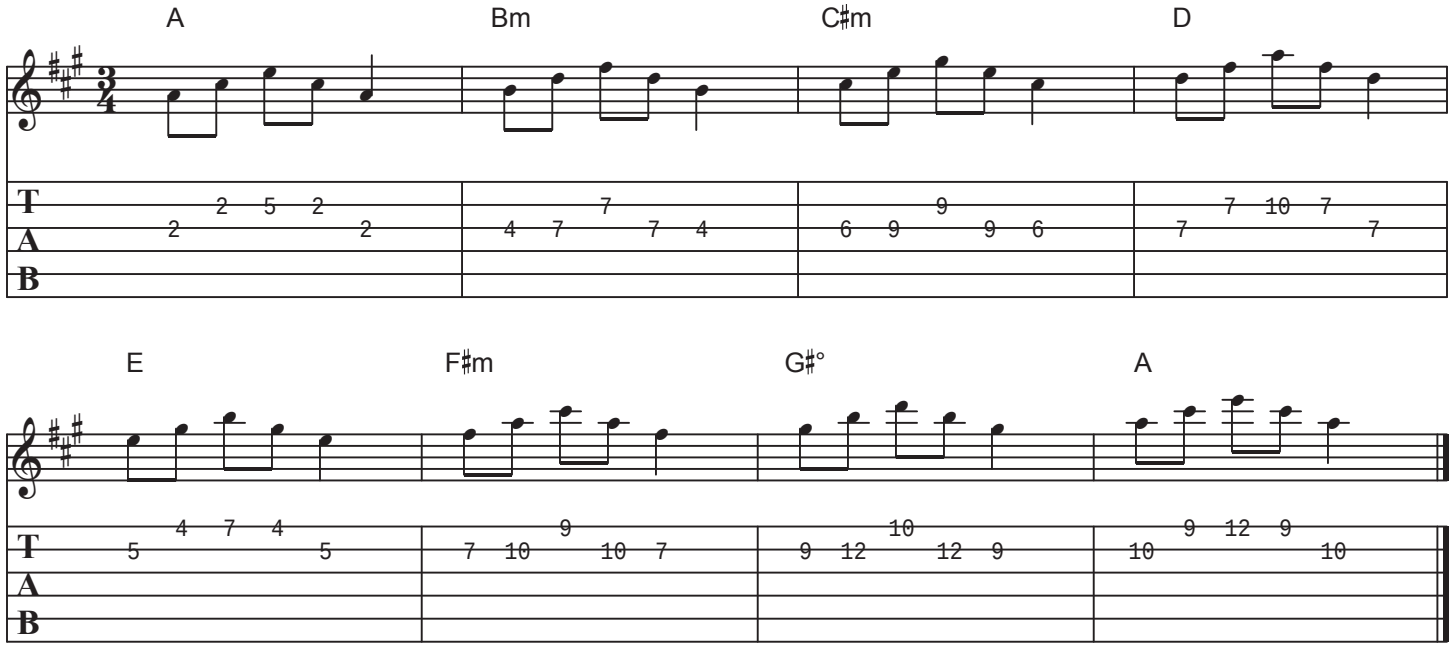


Major Key Arpeggio Exercise (Harmonized Drill)

Key of “F” Major: *4th-String to 2nd-String*

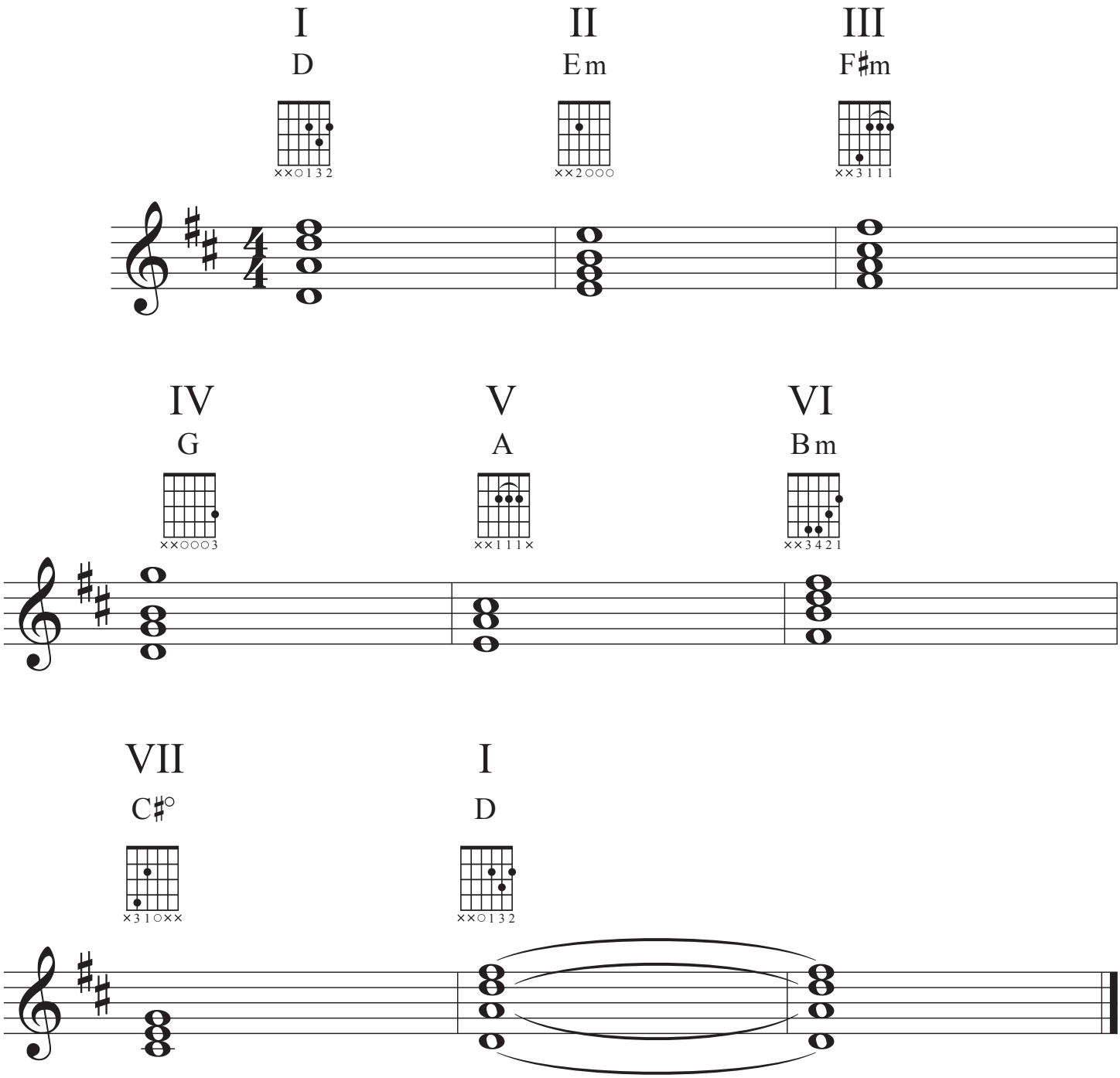


Key of “A” Major: *3rd-String to 1st-String*

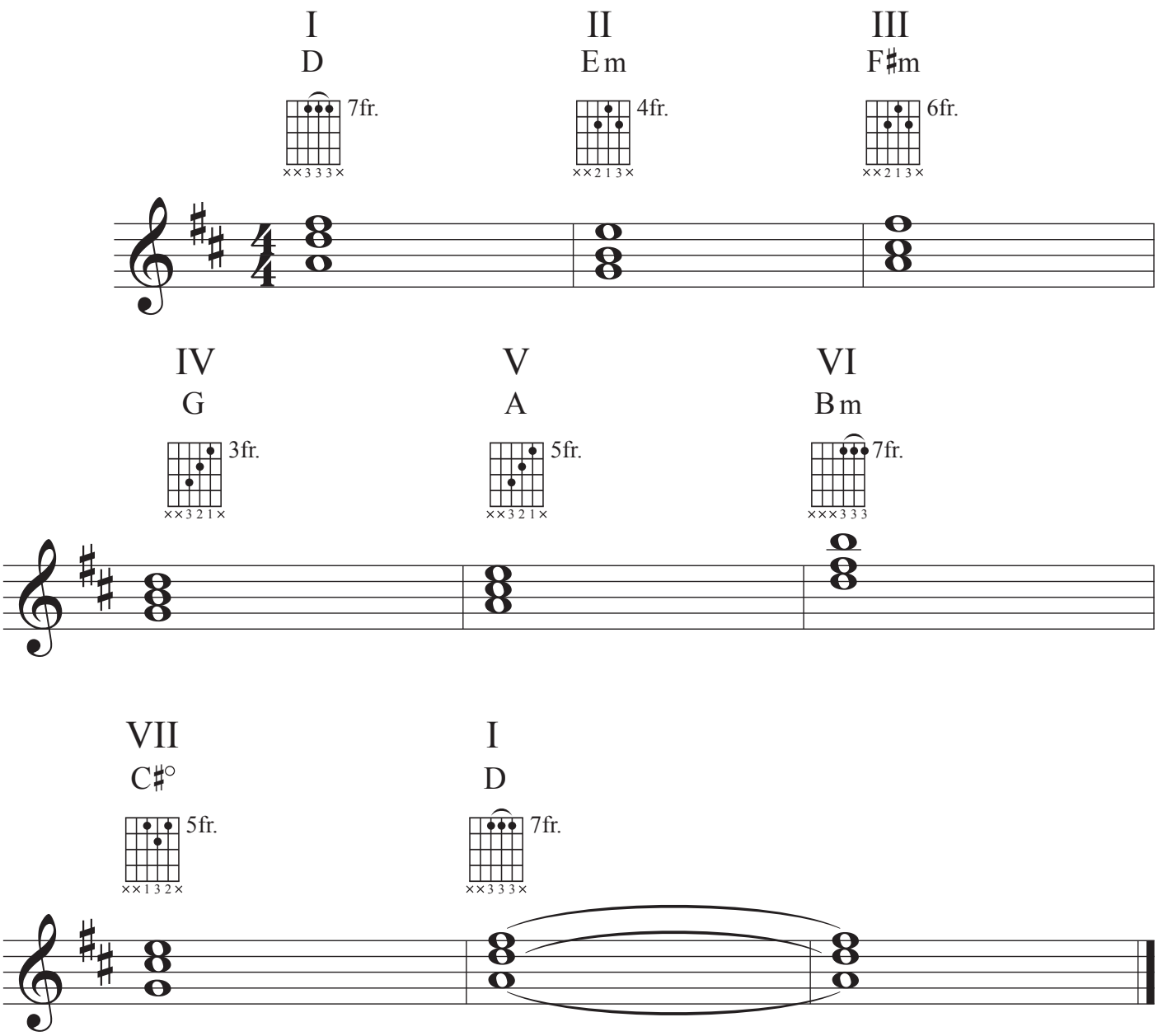


5 Diatonic Chords of the Key of “D Major”

Diatonic Chords of the Key of “D Major“ (Open Position)



Diatonic Chords of the Key of “D Major“ (Movable Shapes)



PRACTICE TIP:

Be mindful about the position of each chord (remember position refers to the location of the index finger, it is notated with a number next to each shape). String group is also important. Some chords are executed between the 4th to 2nd, while others are between 3rd to 1st strings.

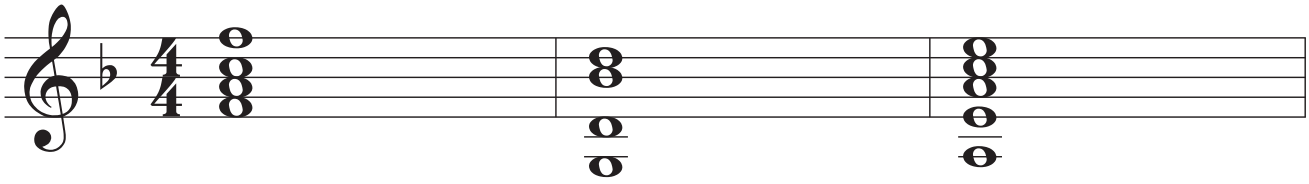
6 Diatonic Chords of the Key of “F Major”

Diatonic Chords of the Key of “F Major“ (Open Position)

I F

II Gm

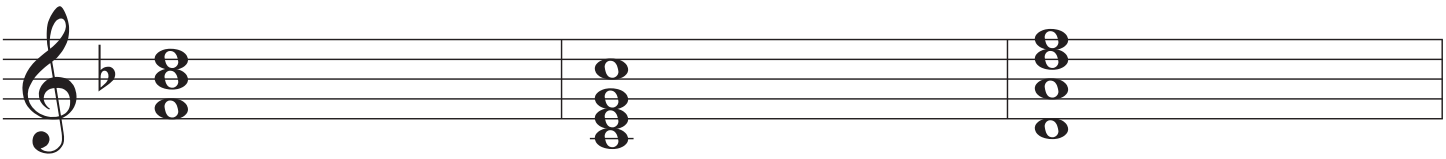
III Am



IV B♭

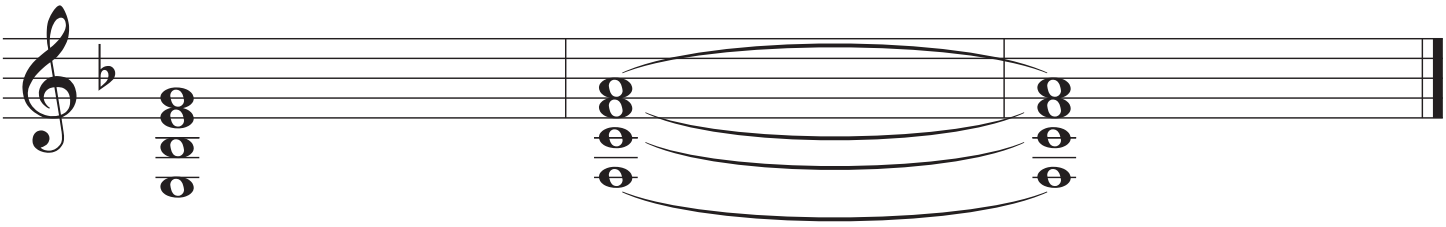
V C

VI Dm

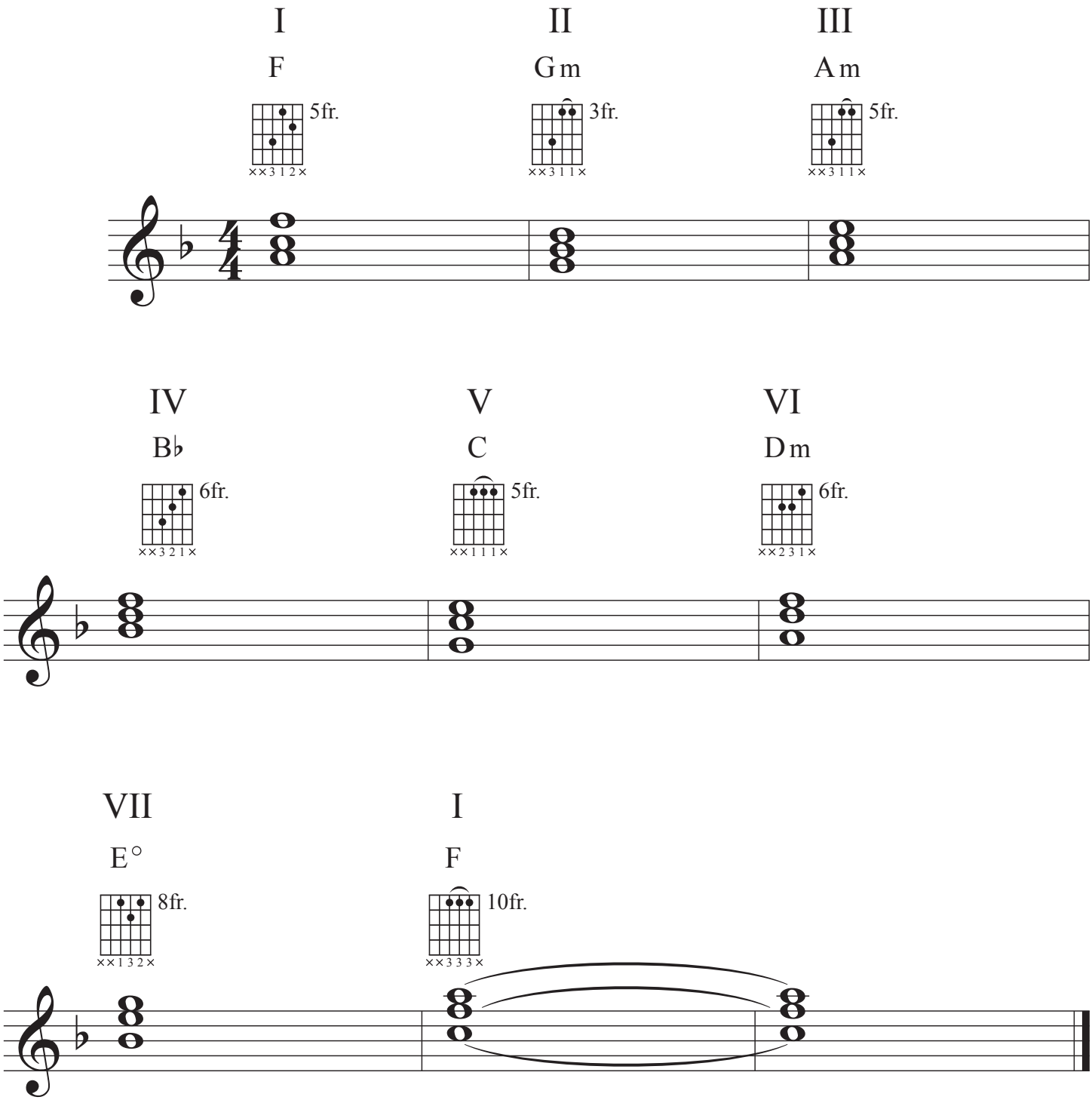


VII E°

I F



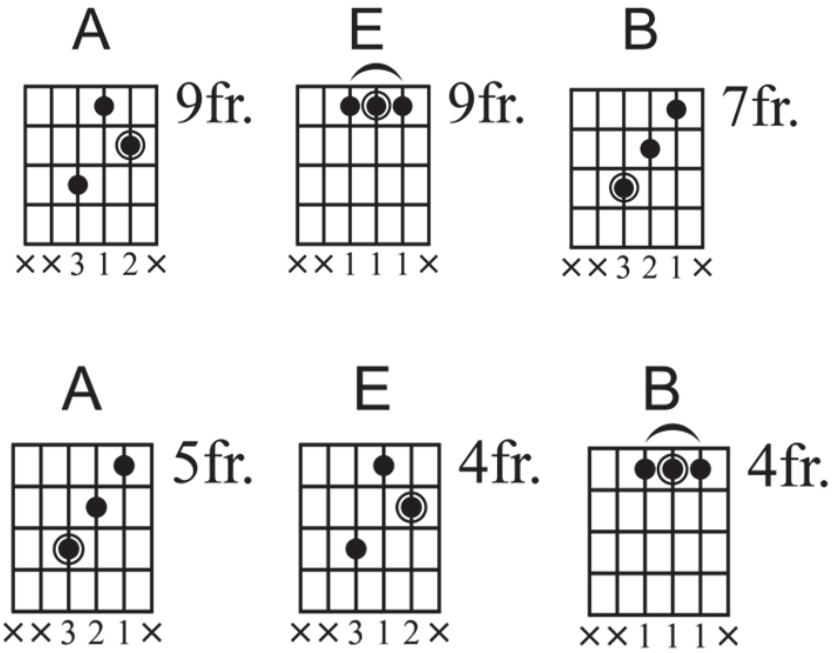
Diatonic Chords of the Key of “F Major“ (Movable Shapes)



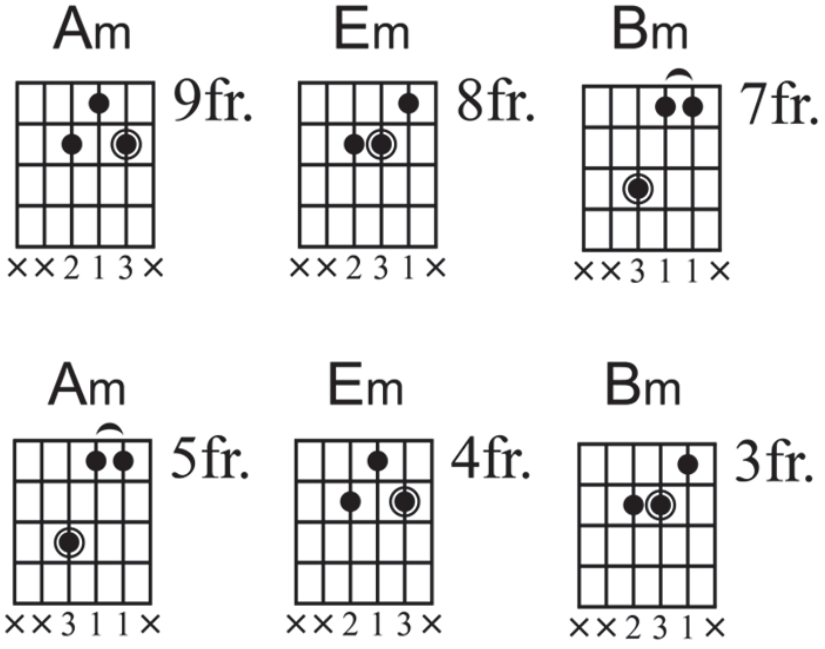
7 Popular Triads

Major and Minor Triads

Major Triads (4th to 2nd string)



Minor Triads (4th to 2nd string)



8 How To Practice Scales

How to Practice Scales

Step 1). Make a 5-Day Practice Plan

In order to cycle through as many areas of scale practice as possible (and not get bored) it is important to have a plan. Your plan should cover several days and allow for varied work on each day. Let's look at a typical 5-Day Practice Routine.

	Day 1	Day 2	Day 3	Day 4	Day 5
Keys:	C	F	A	A♭	?
	G	B♭	E	D♭	?
	D	E♭	B	G♭	?

Use days one through four (doing your best) to cover all of the musical keys. On day five - keep it open to work on keys that perhaps never got the attention they deserved.

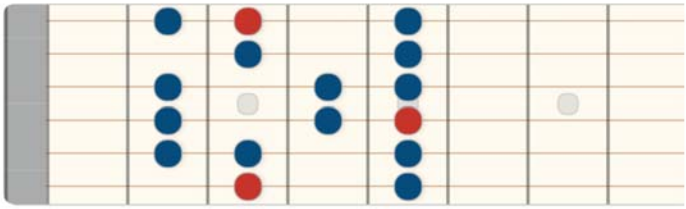
KEEP IN MIND...

Practicing can be interrupted or even sometimes, (due to personal schedules), practice time can become diminished day to day if you're having a bad week. If you had a fantastic practice week, use Day 5 to simply review or, use Day 5 to spend time within an area of practice that you find to be especially fun, *(such as; improvising, lick construction, or composing jam tracks).*

Step 2). Commit the Geometry of Each Shape to Memory

Make a study of the shape below. Memorize it so you do not need to look at the page while performing the scale. Always begin and end the scale on the lowest pitch circled dot.

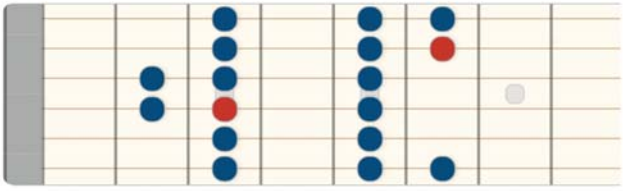
Major Scale Pattern 4:



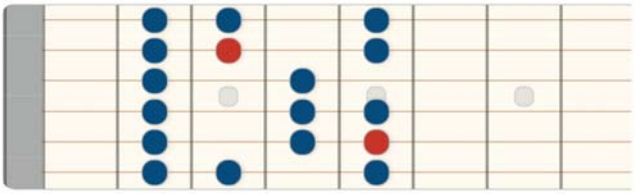
Note: The circled dots are the scales keynotes or Tonic Notes. If you want a, "G Major," scale, then the circled dots need to be located upon, "G," notes.

Make a study of the shapes below. Memorize them so you do not need to look at the page while performing the scale. Always begin and end the scale on the lowest pitch circled dot, (Tonic).

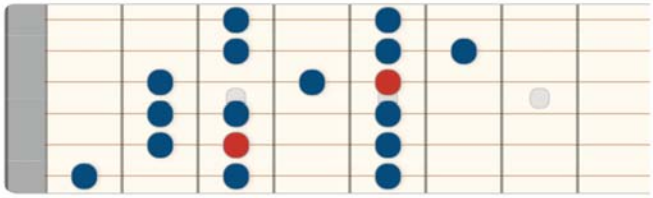
Major Scale Pattern 5:



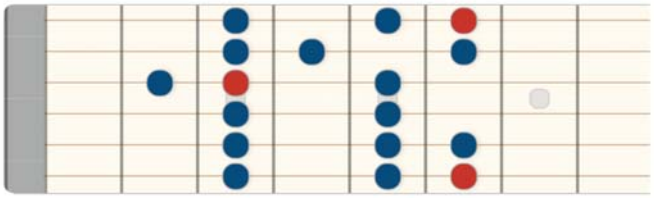
Major Scale Pattern 1:



Major Scale Pattern 2:



Major Scale Pattern 3:



Step 3). Begin Practice with a Metronome

Start off at a slower pace (between mid 60's to mid 70's b.p.m.).

Work through all of the rhythmic durations building metronome speed:

- Eighth-Notes, Eighth-Note Triplets, Sixteenth-Notes.

Have an initial goal of reaching Sixteenth-Notes at a speed of between 92 - 100 b.p.m.

Once that goal has been reached, further develop the scales with work on Sixteenth-Note triplets and Thirthy-Second Notes. The metronome speed will likely need to be lowered to a slower (approx. 60 b.p.m. metronome rate) to achieve this level of speed.

Step 4). Practice moving between scale shapes.

Since the scales over-lapp, it doesn't take much effort to move between two adjacent scale patterns. An excellent process to begin with is to ascend up one shape and descend down an adjacent shape.

Remember to use a metronome and begin (and end) on the tonal center note. In other words, if you are practicing "G Major Scale," be sure to begin and end on the "G."

Step 5). Apply "Scale Sequencing Patterns" to the shapes.

Scale sequencing is slightly time consuming the very first times one practices it. However, the good news is once they are learned, the sequence is able to be transferred quite rapidly to another pattern.

Note: Be careful not to overdo it.. The sequences can be quite demanding on the hands.

Common sequences include:

(a). Diatonic 3rd's: 1 - 3, 2 - 4, 3 - 5, 4 - 6, etc.

(b). Ascending 4th's: 1 - 2 - 3 - 4, 2 - 3 - 4 - 5, 3 - 4 - 5 - 6, etc.

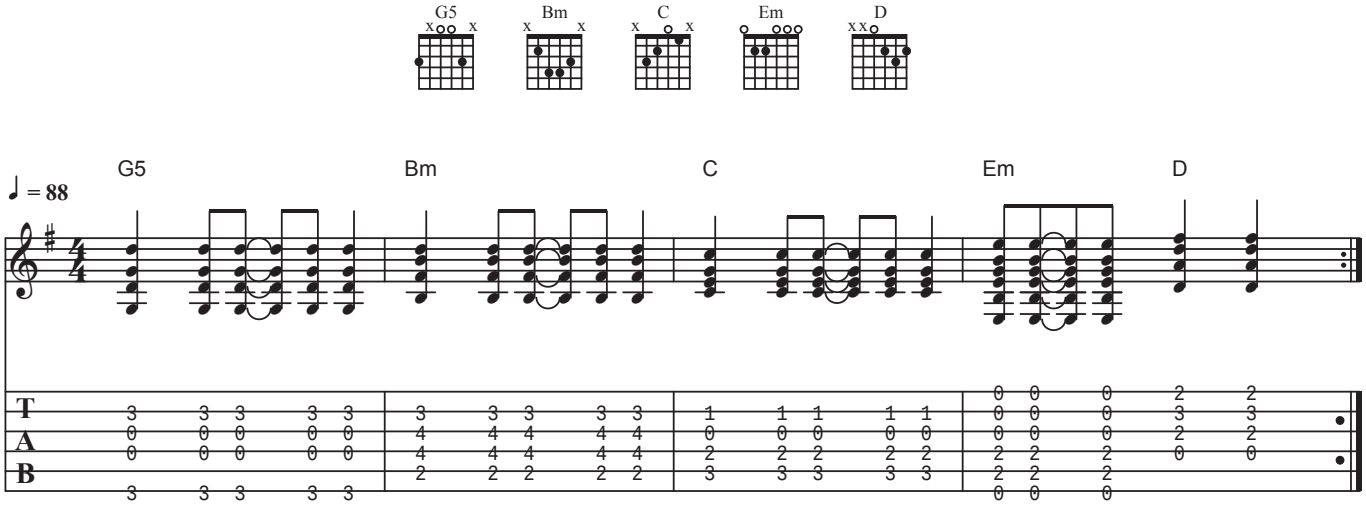
(c). Ascending 3rd's & Back: 1 - 2 - 3 - 1, 2 - 3 - 4 - 2, 3 - 4 - 5 - 3, etc.

Step 6). Study the use of each scale over jam track progressions.

Too often students begin practicing scales, but then stop because they cannot understand how the scales are properly used to create music. It is vital that students practice using the scales over jam track progressions. Only through this type of practice can one truly understand the applied use of scales in context. And, of course, get very good at using them.

Excellent cross over study of rhythm guitar occurs when students write progressions in key and record the progressions for later use as jams. This method also helps build better knowledge of the use of harmony and theory through applied application.

Practice the progression below. It is written in the key of G Major. Play the chord changes along with the Jam Track provided free for download on our website. When you feel good about the chords, the sound of the changes and the groove begin practicing improv. over the progression using the “G Major Scale,” Patterns.



Step 7). Also work on the Pentatonic Scales & Arpeggios

It can be far too easy to limit ones work to only scale practice. However, by applying equal time (as you work on the scales) to the study of Pentatonics and arpeggios, you will notice massive benefits when practicing improvisation.

Patterns for all other the scales, (as well as arpeggio’s), are given on the pages that follow.

9 Ionion Mode

Ionian Mode

Ionian is the Tonic mode of the major scale. If we take the notes of the "C Major" key and focus on the 1st note of ("C," in "C" Major), we establish the Root of the, "C Ionian" mode.

This mode (Ionian) is very popular with composers who want to establish the primary Major key sound (Diatonic Major) within a piece of music that they are composing.

Diatonic Major Key (Ionian) Mode:
The scale below is "C Major"

C, D, E, F, G, A, B, **C**

The Tonic note of "C Major" scale is "C." If we build a scale based from off of the "C" (found within the "C Major" scale), we would create the "C Ionian" mode (a.k.a. The Major Scale).

Diatonic Harmony:
Chords that are found upon the interval steps of "I – IV – V" within a key always establish the foundation for the key's diatonic harmony. However, this is not only limited to diatonic harmony, because the I – IV – V principle also stands true for the modes as well.

In the Major scale's diatonic harmony the chords (in order) are as follows:

^{I}Major, ^{II}Minor, ^{III}Minor, ^{IV}Major, ^{V}Major, ^{VI}Minor, ^{VII}Diminished, ^{I}Major

Musicians think of these chord qualities as the steps of a key and reference them as a series of Roman numerals. This analysis is music theory is called, "Harmonic Analysis."

Harmonic Analysis for the, "Aeolian Mode":

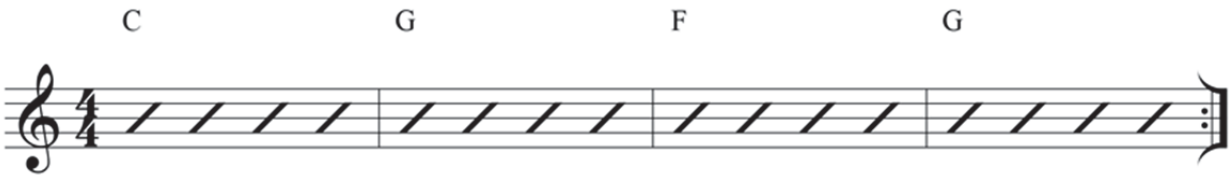
I_{ma}, II_{mi}, III_{mi}, IV_{ma}, V_{ma}, VI_{mi}, VII_{dim}

Modal Harmony:

The Ionian (Basic Major) scale will end up operating as the framework for all the diatonic Major harmony in music. The I – IV – V chord progression in a typical Major key is the foundation for much of the music we hear in nearly every style of music.

In the example below, the "C" chord is the Tonic I-chord from the key of "C Major." And, it is behaving as a, "I-chord" in relation to the "F Major," (IVma), and the "G Major," (Vma).

C Ionian Progression



The "C Major" chord is behaving as a I-chord, within a "Diatonic" Major Tonality (it is the proper diatonic I-chord), from the key of, "C Major."

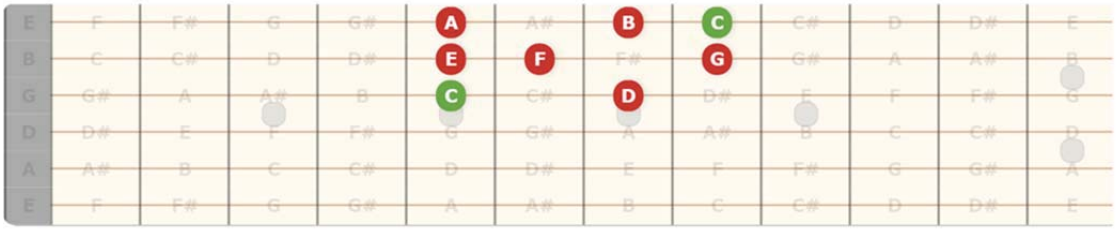
Musicians would be correct in assuming that this progression is from the key of, "C Major." When analyzed in relation to the key of, "C major," the IV-chord (F) and the V-chord (G) do resolve back to the "C Major" chord. This commits the sound to the Tonic chord of "C."

The sound of the "C Major" resolution anchors the listener's ear to hear the "C" as the "Tonal Center" as well as having all of the melodic phrases point into the "C" as the principle note.

The Major Scale Pattern:

When it comes to Major Scale we treat the scales "C" root as our "home" note (tonal center). In our example, this means that the "C" note is the "home" (tonal center). *Play the scale below.*

C Major Scale (Ionian): (Mid-Register)



Major scale is generally the easiest for a musician's ear to properly hear and develop a response to. Most often, the musician wants to hear the common Major Tonic note as the key center.

The scale pattern on page 2, is an excellent shape for developing early application of the Major Scale (Ionian) sound.

ASSIGNMENT:

Learn the chord progression at the top of page 2. Record it and play it back while performing the notes of the "C Major Scale," scale shape *(at the bottom of page 2).*

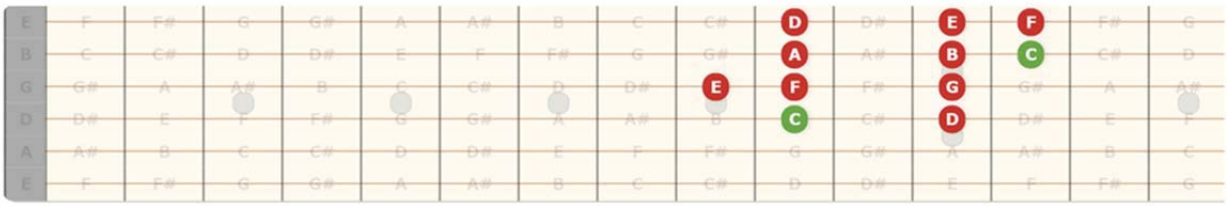
Play the chord tones from the "C" chord shape on the "C Major" chord. This includes the 3rd and 5th tones, (E, G). Focus on chord tones for both the "F Major" and "G Major" chords as well.

The "A and C" tones will connect very strongly into the "F Major" chord. They are chord tones, (the 3rd and 5th chord tones of "F Major"). The "B and D" notes will act as a strong tones on the "G Major," chord for the same reason.

As your skills improve along with your ear, add new scale patterns for Major Scale along the guitar fingerboard in other fretting regions. An example of this is shown below for you.

Upper Register:

C Major Scale (Ionian): (Higher-Register)



10 Aeolian Mode

Aeolian Mode

Aeolian is the 6th mode of the major scale. If we take the notes of the "C Major" key and focus on the 6th note of ("A," in "C" Major), we establish the Root of the, "A Aeolian" mode.

This mode (Aeolian) is very popular with composers who want to establish the primary minor key sound (Relative Minor) within a piece of music that they are composing.

Minor Key (Aeolian) Mode:
The scale below is "C Major"

C, D, E, F, G, **A**, B, **C**

The 6th note of "C Major" scale is "A." If we build a scale based from off of the "A" (found within the "C Major" scale), we would create the "A Aeolian" mode (a.k.a. The Natural Minor).

"A" Aeolian Mode:

A, B, C, D, E, F, G, **A**

Diatonic Harmony:
Chords that are found upon the interval steps of "I – IV – V" within a key always establish the foundation for the key's diatonic harmony. However, this is not only limited to diatonic harmony, because the I – IV – V principle also stands true for the modes as well.

In the Major scale's diatonic harmony the chords (in order) are as follows:

^{I}Major, ^{II}Minor, ^{III}Minor, ^{IV}Major, ^{V}Major, ^{VI}Minor, ^{VII}Diminished, ^{I}Major

Musicians think of these chord qualities as the steps of a key and reference them as a series of Roman numerals. This analysis is music theory is called, "Harmonic Analysis."

Harmonic Analysis for the, "Aeolian Mode":

I_{mi}, II_{dim}, III_{ma}, IV_{mi}, V_{mi}, VI_{ma}, VII_{ma}

Modal Harmony:

The Aeolian (Natural Minor) mode will end up operating in a very similar manner as to how the diatonic I – IV – V chord progression would behave in a typical Major key.

In the example below, the "A" chord is still the proper VI-chord from the key of "C Major." But, it is behaving as a, "Imi chord" in relation to the "F Major," (VIma), and the "G Major," (VIIma).

A Aeolian Progression

The "A Minor" chord is behaving as a I-chord, within a "Relative" Minor Tonality (even though it is a proper VI-chord), from the key of, "C Major."

At first glance, one might assume that this progression is from the key of, "C Major." However, when analyzed in relation to the key of, "C major," the IV-chord (F) and the V-chord (G) do not resolve back to the "C Major" chord. Instead the resolution takes place over to the, "A Minor."

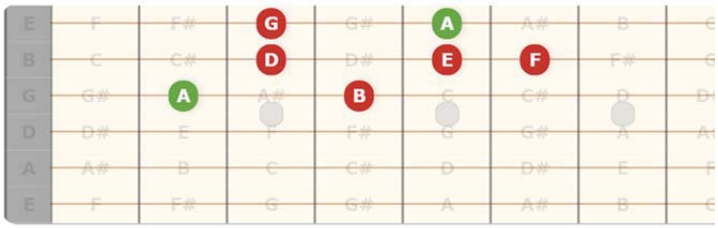
The sound of the "A Minor" resolution anchors the listener's ear to hear the "A" as the "Tonal Center" and have all of the melodic phrases point into the "A" as the principle note.

Minus One - Modal Scale Patterns:

When it comes to modal melody, we still construct our modal melody lines built from the parent major scale, but we treat the new modal root as our "home" note (tonal center).

In our example, this means that the "A" note is the "home" (tonal center). *Play the scale below.*

A Natural Minor (Aeolian) - **Minus One** (no "C" present):



Modes (even the Natural Minor) can often be a challenge for a musician's ear to properly hear and develop a response to. Most often, the musician wants to hear the old root (from the parent major scale) as the key center. This is an issue that can be solved by simply removing the old parent scale root from out of the Modes scale pattern all together.

The scale pattern on page 2, is an excellent shape for developing early application of the Natural Minor (Aeolian) sound. All of the critical tones are still in the shape, minus the 3rd step of the mode, (the old parent scale root note of, "C").

ASSIGNMENT:

Learn the chord progression at the top of page 2. Record it and play it back while performing the notes of the "A Natural Minor – Minus One," scale shape *(at the bottom of page 2).*

Play the Green and Red tones from the scale shape on the "Am" chord, as well as, on the 3rd and 4th measures when the "F Major" and "G Major" chords appear in the progression.

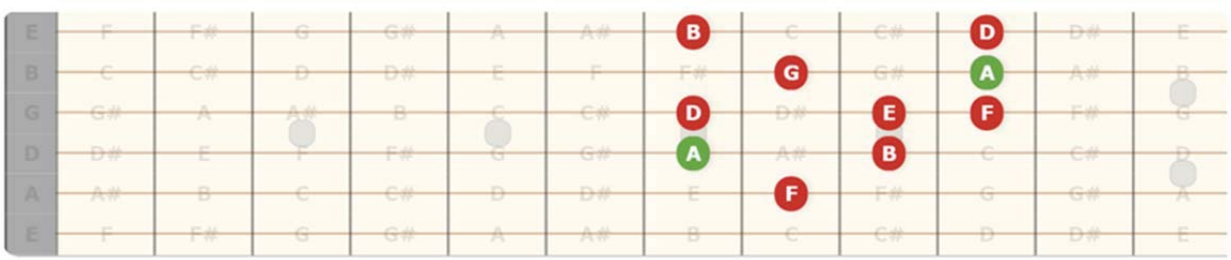
The "E" tone will connect very strong into the "A Minor" chord. It is a chord tone, (the 5th chord tone degree of the "A Minor"). The "A" will act as a strong tone on the "F Major," chord and the "D" tone will behave strongly on the "G Major" chord.

As your skills improve along with your ear, add new scale patterns for Aeolian along the guitar fingerboard in other fretting regions. An example of this is shown below for you.

Once you start to feel more confident with the Minus One pattern, start adding in the "C" tone.

Upper Register:

A Natural Minor (Aeolian) - **Minus One** (no "C" present):



11 Dorian Mode

Dorian Mode

Dorian is the 2nd mode of the major scale. If we take the notes of the "C Major" key and focus on the 2nd note ("D," in "C" Major), we establish the Root of the, "D Dorian" mode.

This mode (Dorian) is very popular with composers who want to establish an alternative Minor key sound within a piece of music that they are writing.

Major Key to Dorian Mode:
The scale below is "C Major"

C, **D**, E, F, G, A, B, **C**

The 2nd note of "C Major" scale is "D." If we build a scale based from off of the "D" (found within the "C Major" scale), we would create the "D Dorian" mode.

"D" Dorian Mode:

D, E, F, G, A, B, C, **D**

Diatonic Harmony:
Chords that are found upon the interval steps of "I – IV – V" within a key always establish the foundation for the key's diatonic harmony. However, this is not only limited to diatonic harmony, because the I – IV – V principle also stands true for the modes as well.

In the Major scale's diatonic harmony the chords (in order) are as follows:

^{I}Major, ^{II}Minor, ^{III}Minor, ^{IV}Major, ^{V}Major, ^{VI}Minor, ^{VII}Diminished, ^{I}Major

Musicians think of these chord qualities as steps of a Major key and reference them as a series of Roman Numerals. This analysis is music is called, "Harmonic Analysis."

Harmonic Analysis:

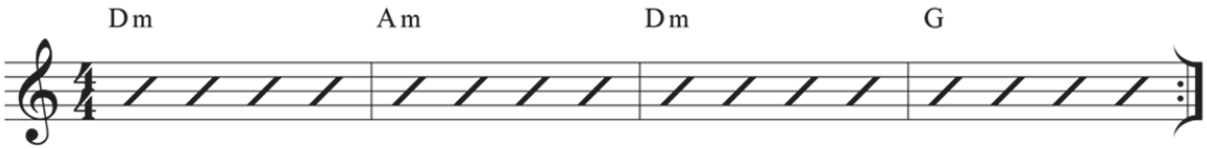
I_{ma}, II_{mi}, III_{mi}, IV_{ma}, V_{ma}, VI_{mi}, VII_{dim}

Modal Harmony:

Minor keys operate very similar (but not the same) to the diatonic "I^m – IV^m – V^m" in a typical Minor key, *(all 'typical' Minor chords of each I-IV-V step are normally played as minor).*

In the example below, the "D Minor" chord is still the proper II-chord from the key of "C." However, it is behaving as a "I-chord" in relationship to the, "G Major and the A Minor."

D Dorian Progression



The "D Minor" chord is behaving as a I^m-chord, even though it is a proper II-chord from the key of "C Major." The "A Minor" is behaving as a "V^m-chord," and the "G Major" as a, "IV-chord."

At first glance, one might assume this progression is from the key of, "D Minor." However, when analyzed in relation to the key of, "D Minor," the IV-chord does not fit correctly to the keys harmony. *In the key of "D Minor," the diatonic chord should be "G Minor," not, "G Major."*

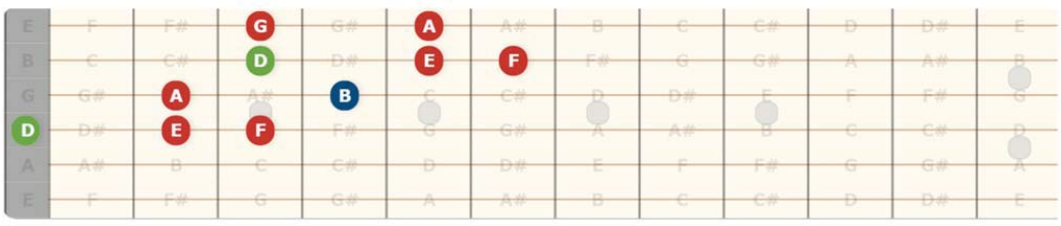
The sound difference of those two IV-chord options (G Minor and G Major), offers musicians a unique Minor tonality color deviation that does not exist from the diatonic key of, "D Minor."

Minus One - Modal Scale Patterns:

When it comes to modal melody, we construct our modal melody lines built from the parent major scale, but we treat the new modal root as our "home" note, (tonal center).

In Dorian, this means that the "D" note is the "home" (tonal center). *Play the scale below*.

D Dorian - **Minus One** (no "C" present):



At first, Modes can be a real challenge for a musician's ear. Properly hearing the correct Tonic and developing a response to it can and will take time to do. Most often, musicians want to hear the old root, (from the old parent major scale) as the key center. This issue can be solved by simply removing the old parent scale root from out of the Mode all together.

The "Minus One" scale pattern (on page 24), is an excellent shape for developing early application of the Dorian sound. All of the critical tones are in the shape, minus the 7th step of the mode, (the old parent scale Tonic note of "C").

ASSIGNMENT:

Learn the chord progression at the top of page 24. Record it and play it back while performing the notes of the "D Dorian – Minus One," scale shape, *(found at the bottom of page 24).*

Play the Green and Red tones from the scale shape on the "D Minor" and "A Minor" chords. And, add the Blue "B" tone (along with the Green and Red tones), on the 3rd measure - *when the "G Major" chord appears in the progression.*

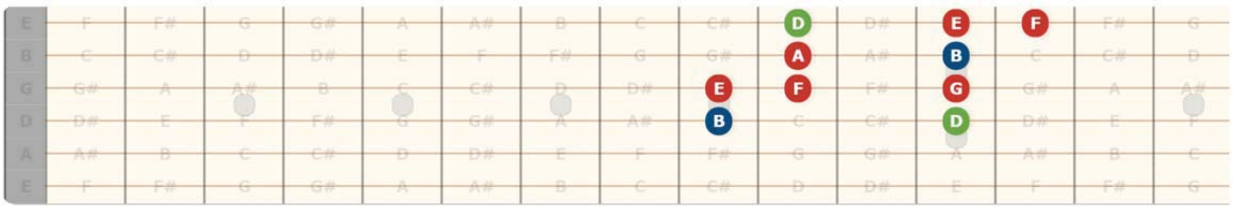
The "B" tone will connect very strong into the "G Major" chord. It is a chord tone, (the 3rd chord tone degree of the "G Major" chord). It will act as a sweet spot tone bringing in more color on the 3rd measure "G Major" chord of the progression.

As your skills improve - along with your ear, add new scale patterns for Dorian along the guitar fingerboard in other fretting regions. An example of this is shown below.

Once you start to feel more confident with the Minus One pattern, start adding in the "C" tone.

Upper Register:

D Dorian - **Minus One** (no "C" present):



12 Phrygian Mode

Phrygian Mode

Phrygian is the 3rd mode of the major scale. From within the notes of the "C Major" key the 3rd note of "E," (in "C" Major), establishes the Tonic (naming) note of the, "E Phrygian" mode.

This mode (Phrygian) is most popular with Spanish composers who want to establish a strong Minor key sound within a piece of music that they are writing.

Major Key to Phrygian Mode:
The scale below is "C Major"

C, D, **E**, F, G, A, B, **C**

The 3rd note of "C Major" scale is "E." If we build a scale based from off of the "E" (found within the "C Major" scale), we would create the, "E Phrygian" mode.

"E" Phrygian Mode:

E, F, G, A, B, C, D, **E**

Diatonic Harmony:
Chords that are found upon the interval steps of "I – IV – V" within a key will generally establish the foundation for that key's diatonic harmony. However, this is not just limited to diatonic Major key harmony since the, I – IV – V principle also holds up for use within the modes as well.

In the Major scale's diatonic harmony the chords (in order) are as follows:

^{I}Major, ^{II}Minor, ^{III}Minor, ^{IV}Major, ^{V}Major, ^{VI}Minor, ^{VII}Diminished, ^{I}Major

Musicians will think of these chord qualities as the 'steps' of a Major key and reference them as a series of Roman Numerals. In music this chord analysis is called, "Harmonic Analysis."

Harmonic Analysis (Major Scale):

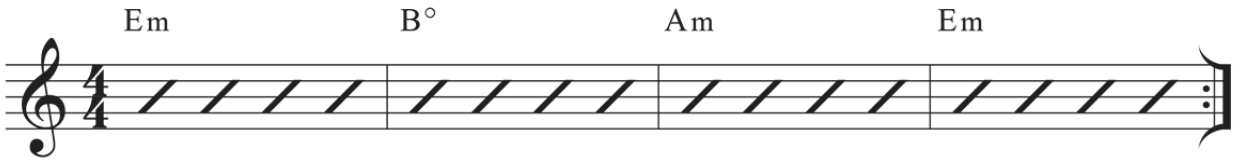
I_{ma}, II_{mi}, III_{mi}, IV_{ma}, V_{ma}, VI_{mi}, VII_{dim}

Modal Harmony:

Phrygian operates similar (but not the same) to the diatonic "I^m – IV^m – V^m" of a typical Natural Minor key, *(all 'typical' Minor chords of each I-IV-V step are normally played as minor).*

In the example below, the "E Minor" chord is still the proper III-chord from the key of "C." However, it is behaving as a "I-chord" in relationship to the, "B Diminished and the A Minor."

E Phrygian Progression



The "E Minor" chord is behaving as a I^m-chord, even though it is a proper III-chord from the key of "C Major." The "B Diminished" is behaving as a new "V^o-chord," (this diminished sound adds a great deal of tension to the progression), and the "A Minor" is the expected, "IV^m-chord."

At first glance, one might assume this progression is in the key of, "E Minor." However, when analyzed in relation to the key of, "E Minor," the (B^o) V-chord does not fit correctly.
NOTE: *In the key of "E Minor," the diatonic V-chord should be "B Minor," not, "B Diminished."*

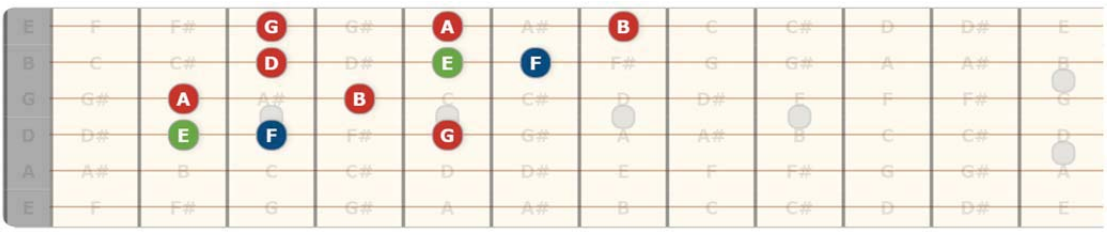
The difference of those two V-chord options (B Minor and B Diminished), offers musicians a unique Minor tonality color deviation that does not exist from the diatonic key of, "E Minor."

Minus One - Modal Scale Patterns:

When it comes to modal melody, musicians construct modal melody lines built from the parent major scale, but will treat the new modal root as the modes "home" note, (tonal center).

In "E" Phrygian, this means that the "E" note is the "home" (tonal center). *Play the scale below*.

E Phrygian - **Minus One** (the former Major key root of "C" is not present in this example):



At first, Modes can be a challenge for a musician's ear. To properly hear the correct Tonic and develop a response to it can and will take time. Most often, musicians want to hear the old root, (from the old parent major scale) as the key center. This issue can be solved by simply removing the old parent scale root from out of the Mode all together.

The "Minus One" scale pattern (on page 2), is an excellent shape for developing early application of the "E" Phrygian sound. All of the critical tones are in the shape, minus the 6th step of the mode, (the old parent scale Tonic note of "C" has been removed).

ASSIGNMENT:

Learn the chord progression at the top of page 2. Record it and play it back while performing the notes of the "E Phrygian – Minus One," scale shape, *(found at the bottom of page 2).*

Play the Green and Red tones from the scale shape on the "E Minor" and "A Minor" chords. And, add the Blue "F" tone (along with the Green and Red tones), on the 2nd measure - *when the "B Diminished" chord appears in the progression.*

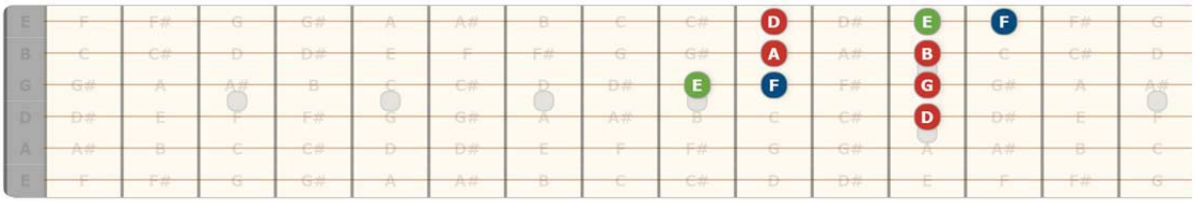
The "F" tone will connect strongly into the "B Diminished" chord, as it is a chord tone, (the diminished 5th chord tone degree of the "B Diminished" chord). It will act as a 'sweet spot' tone bringing in more color on the 2nd measure "B Diminished" chord of the progression.

As your skills improve - along with your ear, add new scale patterns for Phrygian along the guitar fingerboard in other fret regions. An example of this is provided below.

NOTE: *Once you feel more confident with the Minus One pattern, start adding in the "C" tone*.

Upper Register:

E Phrygian - **Minus One** (no "C" present):



13 Lydian Mode

Lydian Mode

Lydian is the 4th mode of the major scale. If we take the notes of the "C Major" key and focus on the 4th note of ("F," in "C" Major), we establish the Root of the, "F Lydian" mode.

This mode (Lydian) is very popular with composers who want to establish a way to cover major sounds within a piece of music that contains a "Non-Functioning" Major triad, or Major 7 chord.

Major Key to Lydian Mode:
The scale below is "C Major"

C, D, E, **F**, G, A, B, **C**

The 4th note of "C Major" scale is "F." If we build a scale based from off of the "F" (found within the "C Major" scale), we would create the "F Lydian" mode.

"F" Lydian Mode:

F, G, A, B, C, D, E, **F**

Diatonic Harmony:
Chords that are found upon the interval steps of "I – IV – V" within a key always establish the foundation for the key's diatonic harmony. However, this is not limited to diatonic harmony, because the I – IV – V principle also stands true for the modes as well.

In the Major scale's diatonic harmony the chords (in order) are as follows:

^{I}Major, ^{II}Minor, ^{III}Minor, ^{IV}Major, ^{V}Major, ^{VI}Minor, ^{VII}Diminished, ^{I}Major

Musicians think of these chord qualities as steps of a Major key and reference them as a series of Roman Numerals. This analysis is music is called, "Harmonic Analysis."

Harmonic Analysis: "F Lydian Mode"

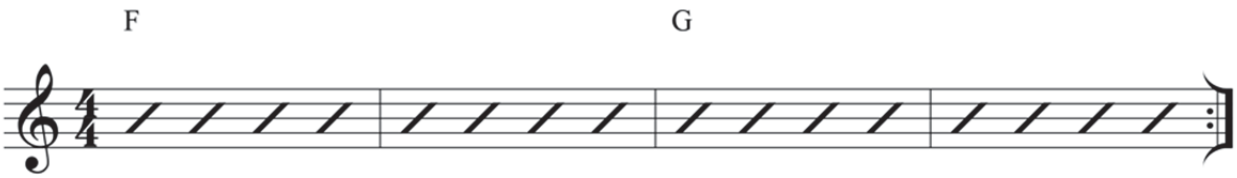
I_{ma}, II_{ma}, III_{mi}, IV_{dim}, V_{ma}, VI_{mi}, VII_{mi}

Modal Harmony:

The Lydian mode can operate very similar to how the diatonic I – IV – V chord progression would behave in any typical Major key.

In the example below, the "F" chord is still the proper IV-chord from the key of "C Major." But, in the progression below it is behaving as a I-chord in relation to the "G Major."

F Lydian Progression



The "G Major" is behaving as a, "II-Major," chord, even though it is a proper V-chord from the key of "C Major." The progression above sets us up with an impression of sound from "F."

At first glance, one might assume that this progression is from the key of, "F Major." However, when analyzed in relation to the key of, "F major," the II-chord does not fit correctly to the keys harmony. *In the key of "F Major," the diatonic II-chord should be "G Minor," not, "G Major."*

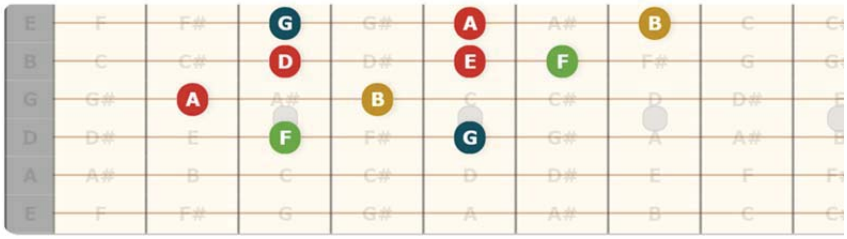
The sound difference of those two chord options (G Major and G Minor), offers musicians a unique color that does not exist from within the diatonic harmony of the key of, "F Major."

Minus One - Modal Scale Patterns:

When it comes to modal melody, we construct our modal melody lines built from the parent major scale, but we treat the new modal root as our "home" note (tonal center).

In our example, this means that the "F" note is the "home" (tonal center). Play the scale below.

F Lydian - **Minus One** (no "C" present):



Modes can be a real challenge for a musician's ear to properly hear and develop a response to. Most often, the musician wants to hear the old root (from the parent major scale) as the key center. This issue can be solved by simply removing the old parent scale root out of the Mode all together.

The scale pattern on page 28, is an excellent shape for developing early application of the Lydian sound. All of the critical tones are in the shape, minus the 5th step of the mode, (the old parent scale root note of "C").

ASSIGNMENT:

Learn the chord progression at the top of page 28. Record it and play it back while performing the notes of the "F Lydian – Minus One," scale shape *(at the bottom of page 28).*

Play the Green and Red tones from the scale shape on the "F" chord. Add the Blue "G" tone (along with the Yellow and Red tones), on the 3rd and 4th measures when the "G Major" chord appears in the progression.

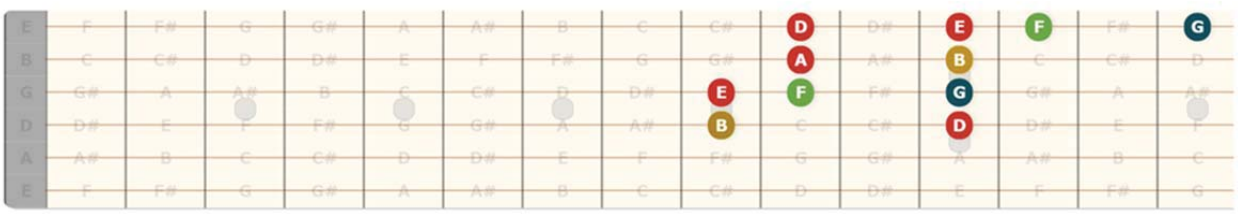
The "F and A" tones will connect very strong into the "F Major" chord. They are chord tones, (the 1st and 3rd chord tones of the "F Major"). The "G and B" tones will act as sweet spot tones for bringing in more color on the 3rd and 4th measures "G Major" chord of the progression.

As your skills improve along with your ear, add new scale patterns for Lydian along the guitar fingerboard in other fretting regions. An example of this is shown below for you.

Once you start to feel more confident with the Minus One pattern, start adding in the "C" tone.

Upper Register:

F Lydian - **Minus One** (no "C" present):



14 Mixolydian Mode

Mixolydian Mode

Mixolydian is the 5th mode of the major scale. If we take the notes of the "C Major" key and focus on the 5th note ("G," in "C" Major), we establish the Root of the, "G Mixolydian" mode.

This mode (Mixolydian) is very popular with composers who want to establish an alternative major key sound within a piece of music that they are writing.

Major Key to Mixolydian Mode:
The scale below is "C Major"

C, D, E, F, **G**, A, B, **C**

The 5th note of "C Major" scale is "G." If we build a scale based from off of the "G" (found within the "C Major" scale), we would create the "G Mixolydian" mode.

"G" Mixolydian Mode:

G, A, B, C, D, E, F, **G**

Diatonic Harmony:
Chords that are found upon the interval steps of "I – IV – V" within a key always establish the foundation for the key's diatonic harmony. However, this is not only limited to diatonic harmony, because the I – IV – V principle also stands true for the modes as well.

In the Major scale's diatonic harmony the chords (in order) are as follows:

^{I}Major, ^{II}Minor, ^{III}Minor, ^{IV}Major, ^{V}Major, ^{VI}Minor, ^{VII}Diminished, ^{I}Major

Musicians think of these chord qualities as steps of a Major key and reference them as a series of Roman Numerals. This analysis is music is called, "Harmonic Analysis."

Harmonic Analysis: "G Mixolydian Mode"

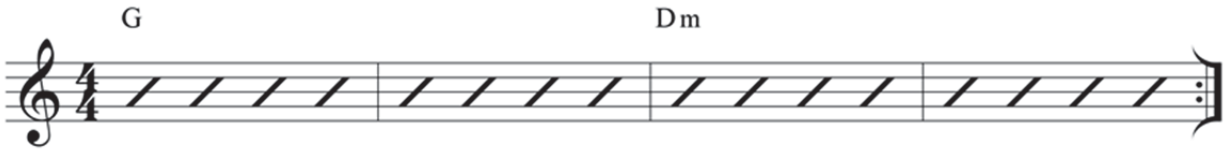
I_{ma}, II_{mi}, III_{dim}, IV_{ma}, V_{mi}, VI_{mi}, VII_{ma},

Modal Harmony:

The Mixolydian mode can operate very similar to how the diatonic I – IV – V chord progression would behave in any typical Major key.

In the example below, the "G" chord is still the proper V-chord from the key of "C Major." But, it is behaving as a I-chord in relation to the "D Minor."

G Mixolydian Progression



The "D Minor" chord is behaving as a Vm-chord, even though it is a proper II-chord from the key of "C Major."

At first glance, one might assume that this progression is from the key of, "G Major." However, when analyzed in relation to the key of, "G major," the Vm-chord does not fit correctly to the keys harmony. *In the key of "G Major," the diatonic chord should be "D Major," not, "D Minor."*

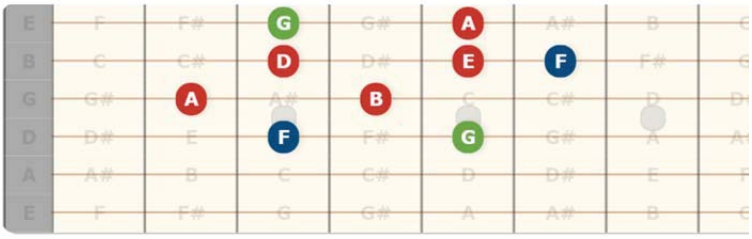
The sound difference of those two V-chord options (D Major and D Minor), offers a musician a unique color that does not exist from the diatonic key of, "G Major."

Minus One - Modal Scale Patterns:

When it comes to modal melody, we construct our modal melody lines built from the parent major scale, but we treat the new modal root as our "home" note (tonal center).

In our example, this means that the "G" note is the "home" (tonal center). Play the scale below.

G Mixolydian - **Minus One** (no "C" present):



Modes can be a real challenge for a musician's ear to properly hear and develop a response to. Most often, the musician wants to hear the old root (from the parent major scale) as the key center. This issue can be solved by simply removing the old parent scale root out of the Mode all together.

The scale pattern on page 32, is an excellent shape for developing early applica ion of the Mixolydian sound. All of the critical tones are in the shape, minus the 4th step of the mode, (the old parent scale root note of "C").

ASSIGNMENT:

Learn the chord progression at the top of page 32. Record it and play it back while performing the notes of the "G Mixolydian – Minus One," scale shape *(at the bottom of page 32).*

Play the Green and Red tones from the scale shape on the "G" chord. Add the Blue "F" tone (along with the Green and Red tones), on the 3rd and 4th measures when the "D Minor" chord appears in the progression.

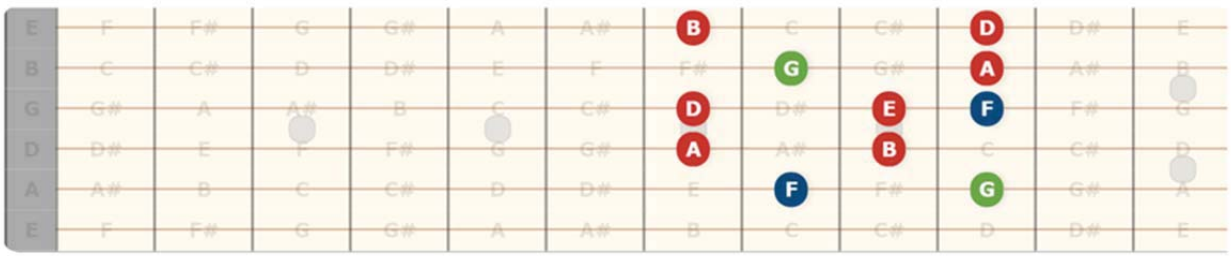
The "F" tone will connect very strong into the "D Minor" chord. It is a chord tone, (the 3rd chord tone degree of the "D Minor"). It will act as a sweet spot tone bringing in more color on the 3rd and 4th measures of the progression.

As your skills improve along with your ear, add new scale patterns for Mixolydian along the guitar fingerboard in other fretting regions. An example of this is shown below for you.

Once you start to feel more confident with the Minus One pattern, start adding in the "C" tone.

Upper Register:

G Mixolydian - **Minus One** (no "C" present):



15 Melodic Playing

Melodic Playing

How to Develop Melodic Lines and Phrasing

The Key to Melodic Playing

I often find myself telling students that the key to playing melodic phrases is having your ear together so as to hear and then “tap into” what you hear in your head as a musician.

To achieve this, there are a few rules that I personally like to follow and thus teach to others. I call these rules “Strategies,” and I consider these strategies as replicable - therefore they are ones which will work ell for anyone - at anytime! *The strategies are listed below:*

1. Know when to hold a note
2. Know when to play a fast run of notes
3. Listen to your performance and ask, *“Why did I play that note?”*
4. Make recordings of your playing and scrutinize them
5. Always search for the golden note

Practicing Your Melodic Playing

It is a **must to** have rhythm or jam tracks to play over. An easy practice set up can be a rhythm guitar progression recorded with a drum machine. Then, rewind and jam!

Another great practice set up is playing to the radio. Whatever song is on at the time, play lead over the piece. The cool thing about this concept is that you will be thrown different keys and rhythms constantly – that will keep you on your toes!

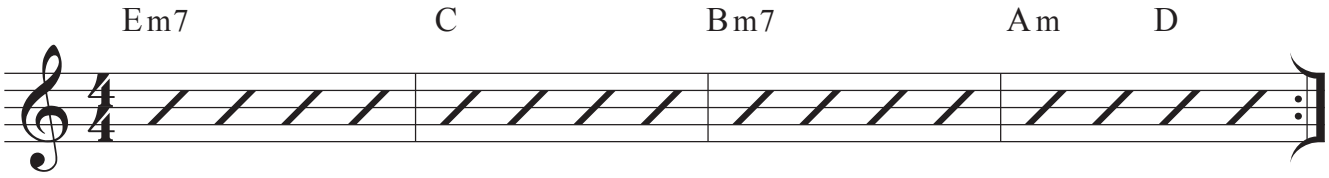
Melodic Tools

Chord Tones are the road you must follow first in learning to develop melody. There just isn't well connected melody without chord tones (arpeggio tones). In music, chord tones sound better connected when they become resolved. This means developing the control for matching phrasing of chord tones to the rhythm which is underlying is an essential skill.

Record the Example Below:

Play nothing except chord tones (arpeggios) over the chords below. This will not only teach you where the correct chord tones are, it will teach your ear where to resolve each tone.

Example 1).



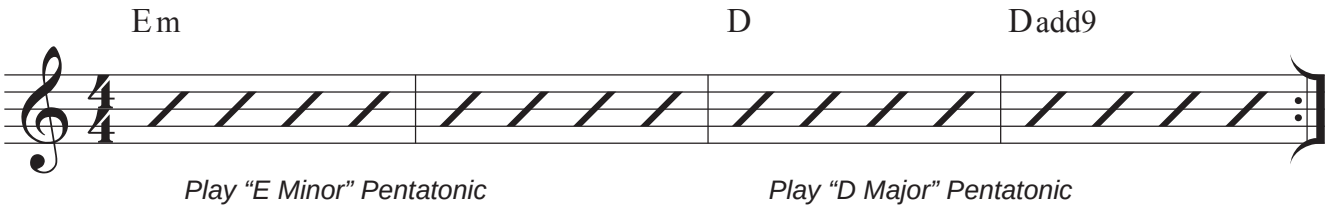
Pentatonic Scales

Pentatonic scales are probably the best way for new players to achieve melodic playing. Reason being, the majority of notes are chord tones making it hard to play a wrong note.

A helpful hint is that regardless of what key the song happens to be in, you can play a corresponding pentatonic scale over any chord.

In the example below, play over each chord using the pentatonic based off of the root of the chord, (match the quality). Use the notes of "E Minor" pentatonic on the "E" minor chord and play the notes of the "D Major" pentatonic on the "D" major chord.

Example 2).



Play "E Minor" Pentatonic *Play "D Major" Pentatonic*

Diatonic Scales

To get outside of pentatonic scales you can connect your phrases using the diatonic scales. Playing the diatonic scale means you are performing the scale which fits the overall key. This approach will yield two more notes that the pentatonic scale does not include.

Study the notes that are a part of each scale as indicated below:

C Major = C D E F G A B C

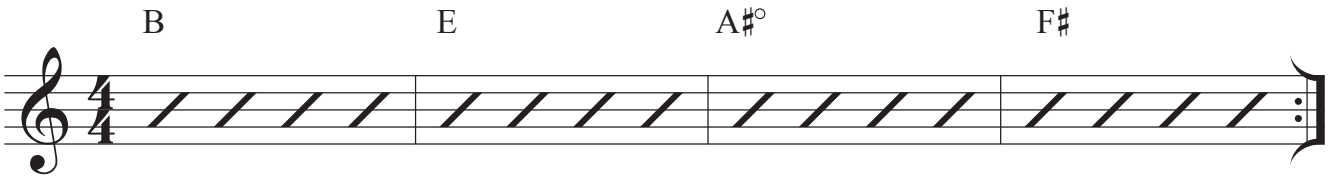
C Major Pent. = C D E G A C

As you try this idea over chord progressions, you will notice that the full 7-tone scale offers a 'splash more color' to your melodic lines.

Record, then play over the "B Major" Progression given below:

Use combinations of arpeggios, scales and pentatonics.

Example 3).



Phrasing Tools:

This section will deal with four points of interest regarding the concept of phrasing.

Concept 1: Motifs

Motifs are short arrangements of notes that leave a lasting impression on the listener. It is from Motifs that melodies are born!

Concept 2: Answering the Motif

After creating a motif you must answer it in order for the solo to take form. This generally means a repeat of the original idea. This allows for the “curious sense” in all of us to be aroused as to how far you are going to take your musical ideas.

Concept 3: Repetition of Notes

Repetition of anything (even mistakes) can instigate a greater level of involvement from the listener, and it will make your solo become more interesting to listen to.

Concept 4: Climax Points

The two most exciting things a guitarist can do is play a faster run and /or play 2-note harmonies (double stops). These ideas help build a musicians solo up to a climax point (either in small steps or in one great leap), when incorporating this technique.

Conclusion:

Ask yourself if you currently apply the ideas listed throughout this lesson. Try out any new concepts if they are something different for you.

There are a number of variations for how to approach phrasing and melodic playing, however most directions generally take a similar route in their development and end-use.

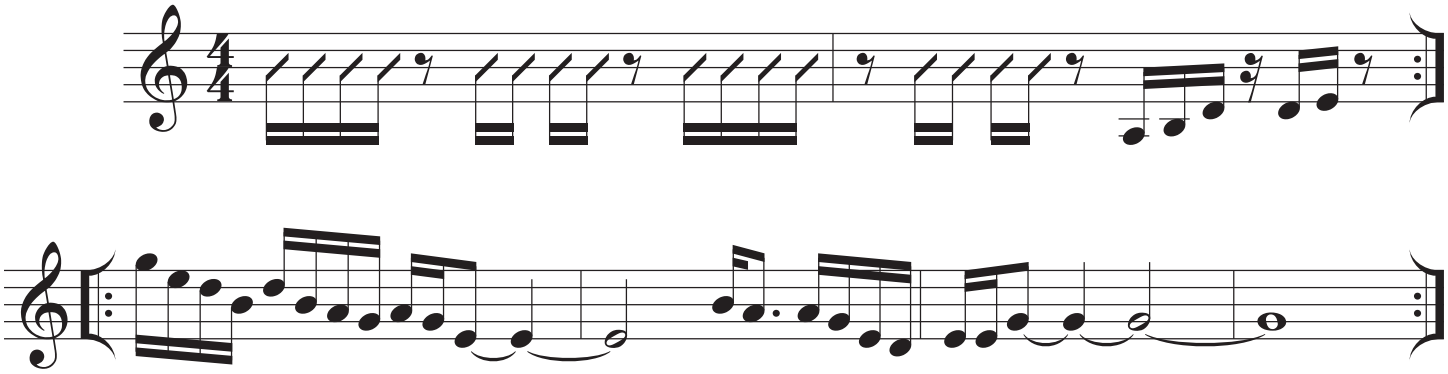
The start of developing strong melodic phrasing is really all about slowing down. By slowing down, your note choice becomes the factor which determines the impact upon your listener.

There are two exercise pieces given on the pages that follow. Learn each piece and use the melody lines provided as a springboard to practice creating your own original melodic ideas.

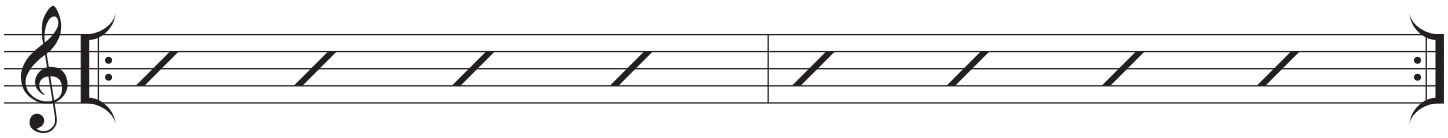
Rhythm On The Edge

[A] Section: Rhythm /Melody

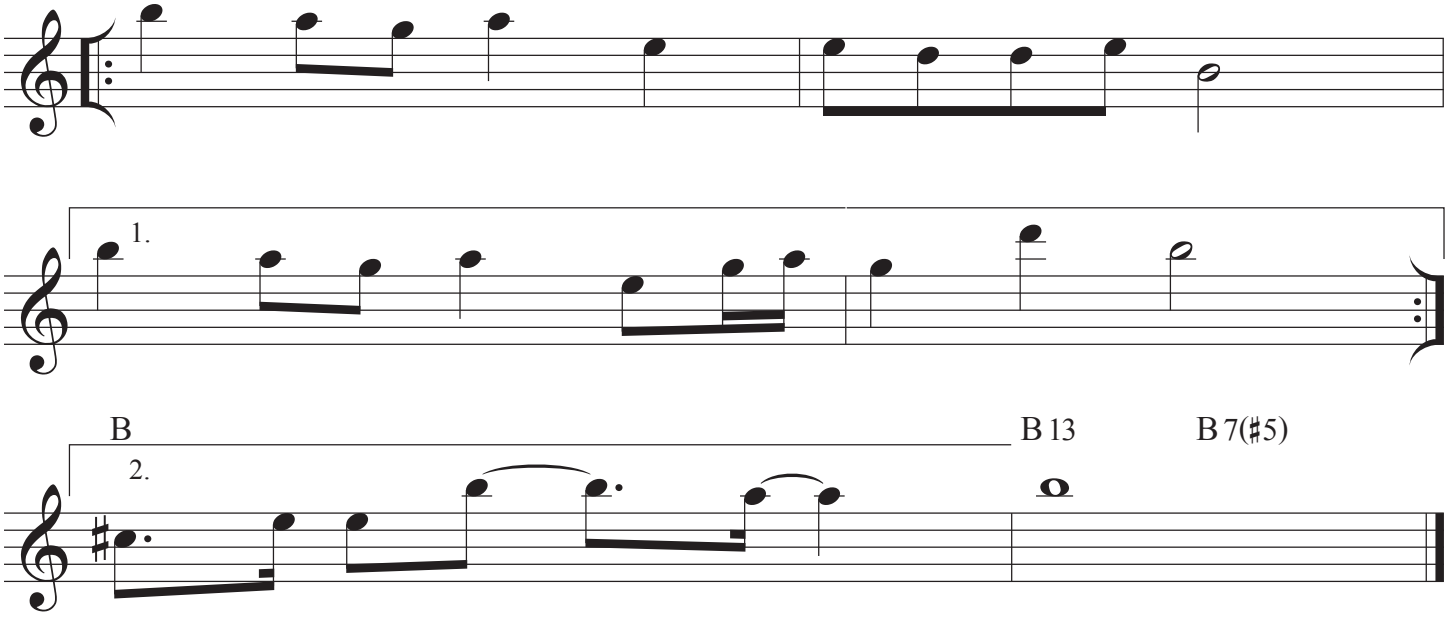
Intro. Em7 Em11 Am7 A11



[B] C D sus D

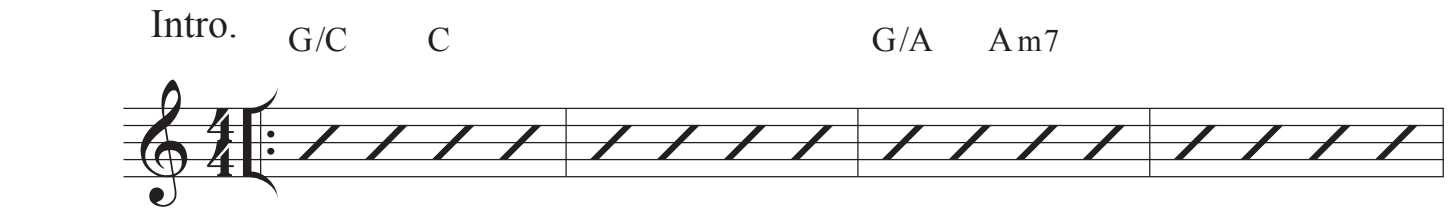


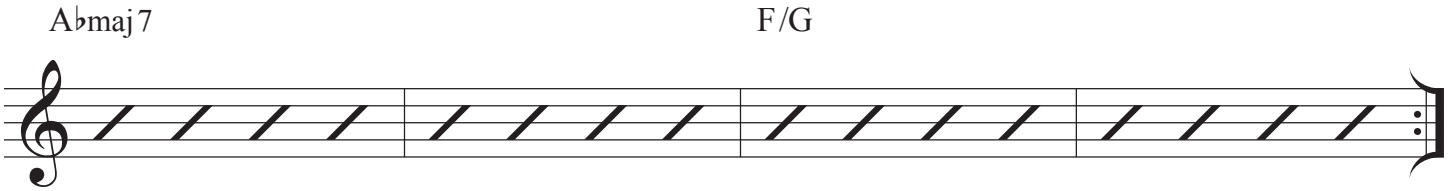
[B] Section: Melody



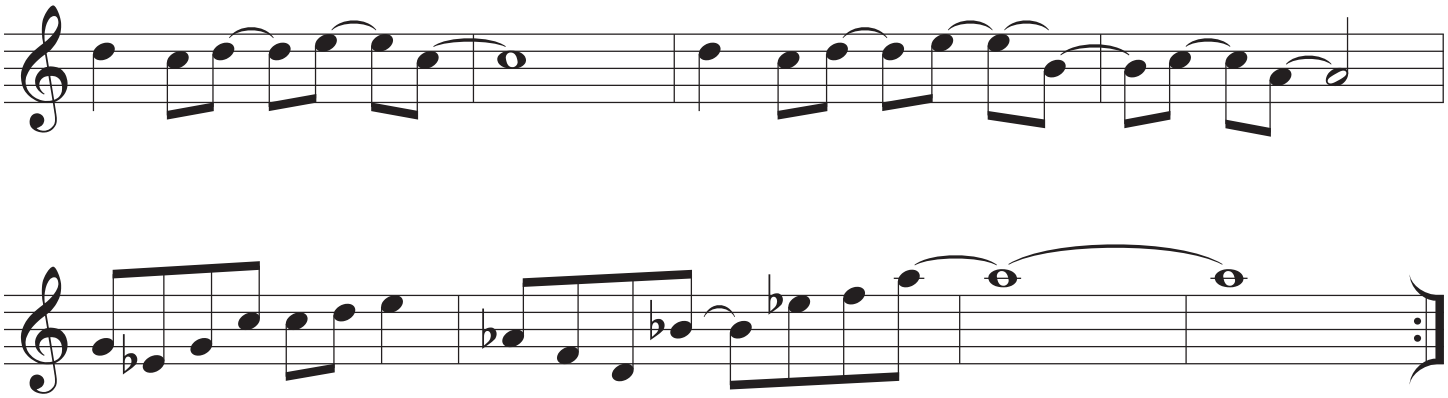
Close Your Eyes

Intro.

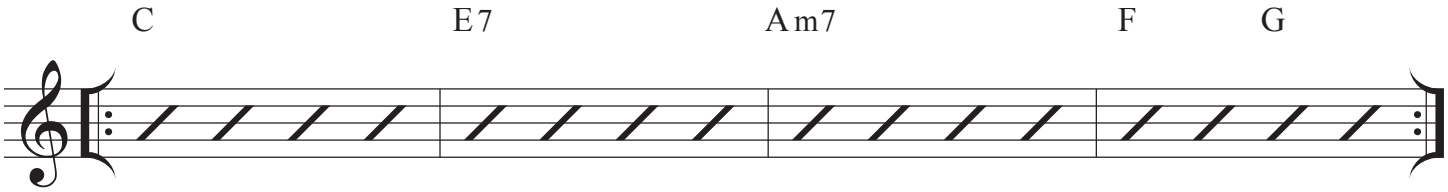




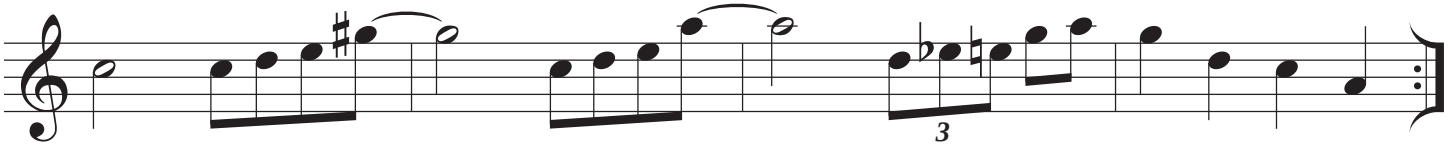
[A] Section: Melody



[B] Section: Rhythm



[B] Section: Melody



16 Diminished Scale Basics

Diminished Scale Basics

Are you looking to slice a musical buffer between blues, rock, metal and jazz/fusion? If you are, then this sound could be the recipe that you're after…

If you're looking for a unique sound that creates something off the beaten path melody wise, this scale combines the best elements of diverse influence and unique tonal direction!

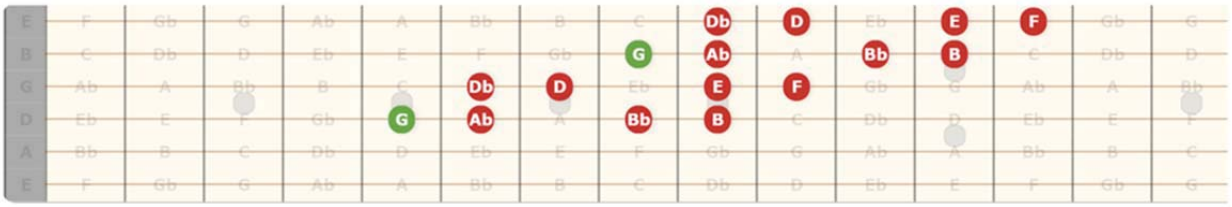
This scale ranks as one of the best-known aspects of achieving this and it's called the diminished scale, (which "seems to loom large as musical legend").

In these examples, we'll work through the fret-board concepts that function around the notes of the diminished scale.

DIMINISHED SCALE PATTERNS:

The Diminished scale is symmetrical; it always follows the same note formation along and across the guitar fingerboard.

Shape 1). "G" Diminished

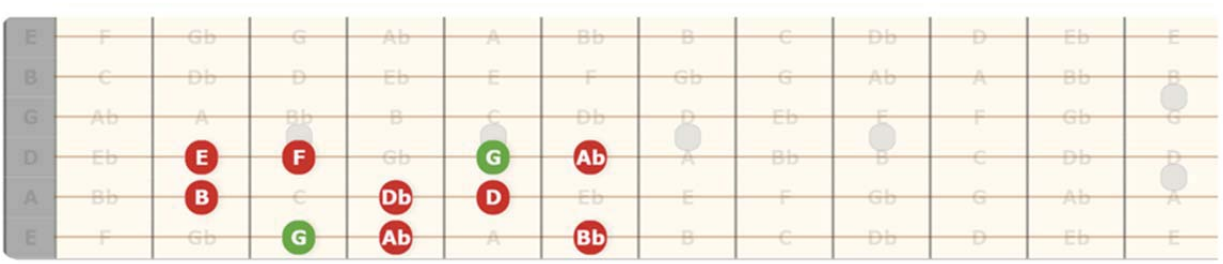


Notice how the shape moves across the neck beginning from off of the note located at the "G" from the 4th-string fifth fret traveling half-whole, half-whole.

Diminished Scale Basics

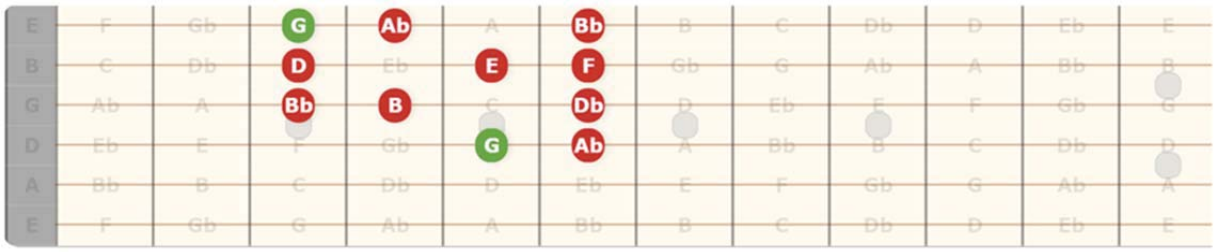
When it comes down to creating licks, lines and runs, it can be much easier to perform the scale within a fretting position. The sound can be easily combined against the “Blues Scale,” for offering up interesting lines within the Blues style.

Shape 2). “G” Diminished Scale (low register)



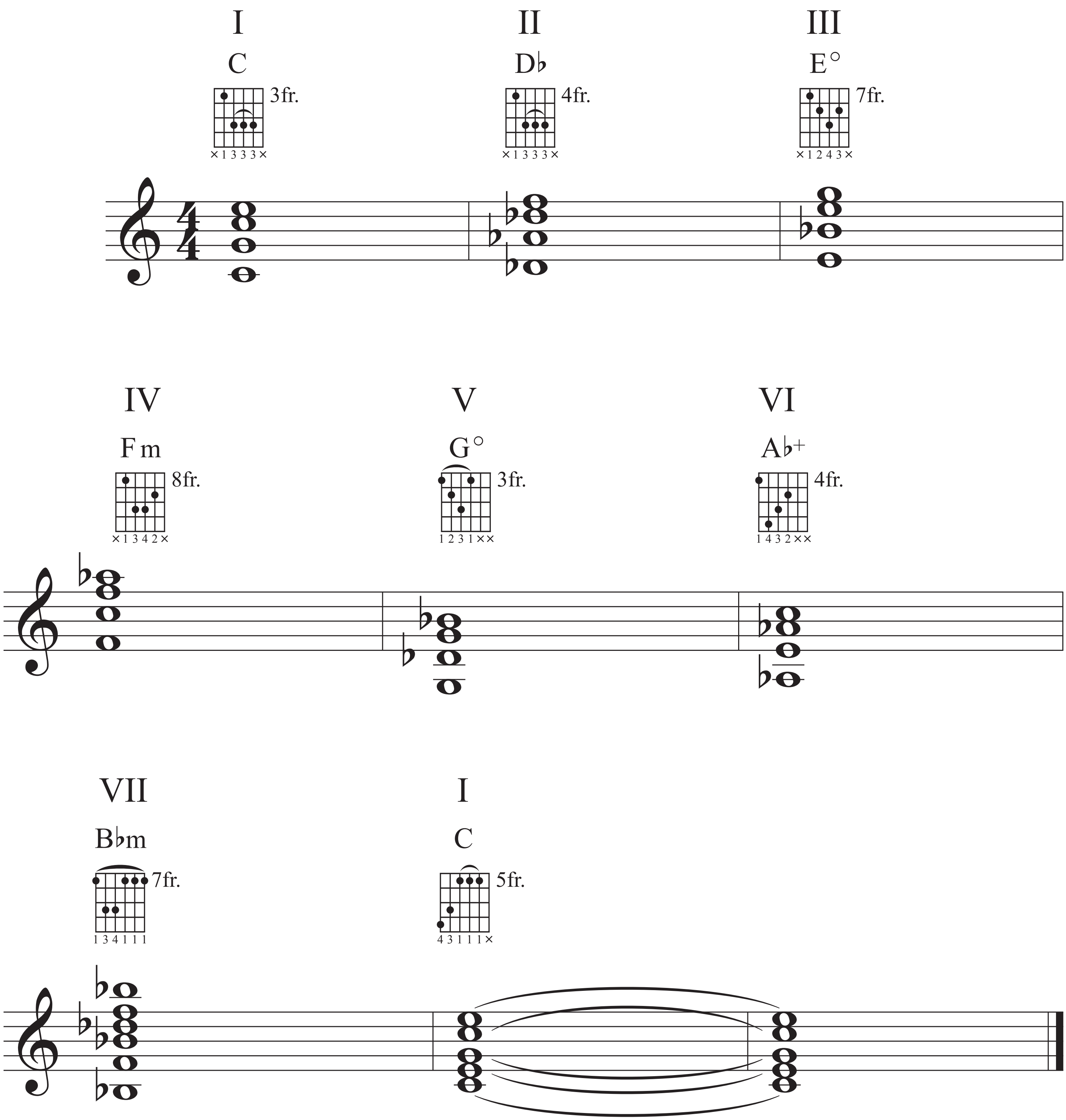
Once a lower register is memorized, begin study of the upper register of notes. This group of upper register tones works the best for licks, whereas the lower register can be better suited to developing riffs.

Shape 3). “G” Diminished Scale (upper register)



17 Diatonic Chords of “C” Phrygian Dominant

Diatonic Chords of "C" Phrygian Dominant Mode



18 Jazz Listening

Forward

Jazz music is considered the “state of the art,” in respect to musical evolution. It is the most sophisticated, the most musically demanding to perform, and (some would say), the most rewarding of all styles to master.

In the last several decades, the amount of crossover between Jazz and Rock has created a variety of fusion forms. Names of the new forms include; Smooth-Jazz, Neo-Soul, Jazz-Rock or Jazz-Funk. While this sounds like a lot of names, and it is, the result leads to a lessened distinction between a Jazz guitar player and a Rock /Pop guitarist.

At the heart of Jazz music, we find improvisation which helps the guitar to excel as a Jazz instrument. The guitar is also versatile adding rhythmic emphasis & accent, melodic choices for notes in a solo and harmonic choice in the voicing and substitution of chords.

The Five Keys to developing an approach to Jazz Guitar

Jazz is without a doubt, the most complex and demanding of all styles since it is based so heavily upon improvisation. It demands the highest level of musicianship in terms of theory and technique.

Work toward developing the five “jazz guitar skill areas” shown below:

1) A quick and accurate “ear,” to hear what each member of the band is doing.

2) A solid grasp of all scales, chords, harmony and fingerboard theory.

3) An ability to play any combination of rhythmic accents.

4) A single string technique capable of handling Sixteenth Notes and Triplets.

5) A good instinct and an imaginative feel for improvisation.

The above five areas can be developed within any player. If the guitarist believes they can do it. However, if the guitarists “map” of the world doesn’t include this as a possibility I have found it almost impossible to teach a guitar player the ability to play jazz guitar.

Use the listening guide found on the next pages to help get started in the world of playing jazz. The listening guide will help get you ‘tuned in’ to the sound and style of jazz.

Jazz Styles

Early Jazz: 1910 – 1930 Dixieland, Chicago or New Orleans

Prominent Players: Louis Armstrong, Sidney Oliver, Dukes of Dixieland, Bob Wilbur, Jim Cullum's Jazz Band

Swing: 1930 – 1945 Known, but not limited to, large ensembles. Bands of 10 – 16 Trumpets, Trombones, Saxophones.

Prominent Players: Count Basie, Duke Ellington, Benny Goodman, Lester Young, Benny Carter.

BeBop (Bop): 1945 – 1955 Usually combo formats, with a few Bop Big Bands.

Prominent Players: Miles Davis, Dizzy Gillespie, Thelonious Monk, Oscar Peterson, Charlie Parker, James Moody.

Cool Jazz: 1940's – 1960's

Prominent Players: Chet Baker, Dave Brubeck, Shorty Rodgers, Gerry Mulligan, Lee Konitz, Miles Davis.

Hard Bop: 1954 – 1967 Mainstream, Acoustic or Neo-Classical Jazz.

Prominent Players: Sonny Rollins, Horace Silver, Joe Henderson, Art Farmer, Wayne Shorter, Freddie Hubbard, Clifford Brown, Nat Adderly, Branford Marsalis, Wynton Marsalis, Bobby Watson.

Post-Hard Bop: 1958 – 1973 Sometimes called Impressionist or Mainstream Jazz.

Prominent Players: John Coltrane, Chick Corea, Herbie Hancock, Keith Jarrett, Bill Evans, Miles Davis.

Jazz Styles

Fusion (Jazz-Rock): 1968 – 1990's Also termed Jazz Fusion or Electric Funk.

Prominent Players: John Mclaughlin, Larry Coryell, Joe Zawinul, Chick Corea (Return to Forever Band), Wayne Shorter (Weather Report), George Benson, Earl Klugh, Micael Brecker, Pat Metheny, David Sanborn, Al DiMeola, Chuck Mangione, Lee Ritenour, Kenny G, Spyro Gyra, Chick Corea (Electric Band), Grover Washington, Eddie Harris, Scott Henderson (Tribal Tech), Richard Elliot, Ronnie Laws.

This list represents an overview of the last 90 years of Jazz and is in no way complete in itself. Check out the Library and Bookstores for more complete information.

I hope this class has been an eye-opener for you. Thanks for taking an interest.

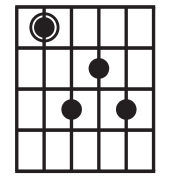
19 Popular Jazz Chord Types

Popular Jazz Chord Types

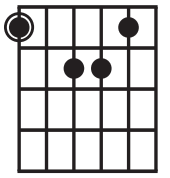
Jazz music will incorporate chords that reach further into the harmony of a key and sometimes they will leave that harmony all together. The most common chord types for jazz are the seventh chords. After that group, extended chords offer more color. For increased tension and stronger resolutions the altered chords offer added dissonance.

Chord Group 1). Major 7, Minor 7, Dominant 7

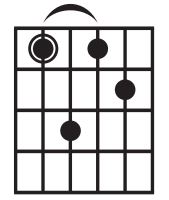
Major 7



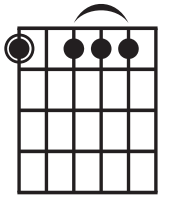
Major 7



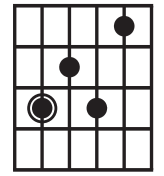
Minor 7



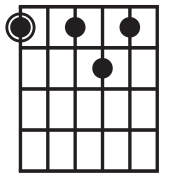
Minor 7



Dominant 7

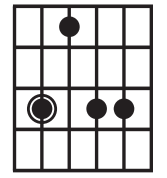


Dominant 7

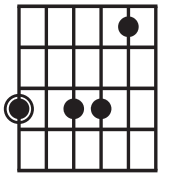


Chord Group 2). Extended chords (6, 9, 11, 13)

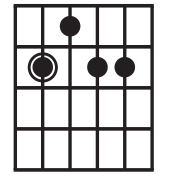
Minor 9



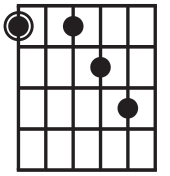
Minor 11



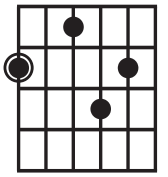
Dominant 9



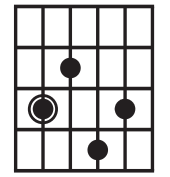
Dominant 13



Major 6

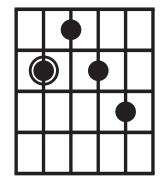


Major 9

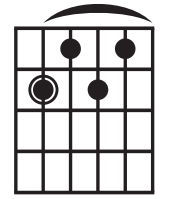


Chord Group 3). Altered chords (♯9, ♭9, ♯5, ♭5)

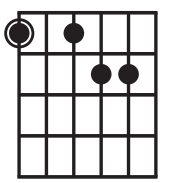
Dominant 7(♯9)



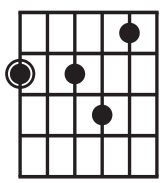
Dominant 7(♭9)



Dominant 7(♯5)



Dominant 7(♭5)



20

Play These 4 Notes First Thing in the Morning (CHANGE YOUR WORLD!)

Play These 4 Notes First Thing in the Morning (CHANGE YOUR WORLD!)

4 Note “Musical Morning” Calming (Zen) Routine:

In this lesson, you’ll learn a calming 4-Note musical routine that you can use to start your day every morning...

This routine is something I learned a long time ago and I have since taught it to a lot of my own private students. It’s become one of the most valuable things that I like to do personally to start my own day as well. It helps to achieve a clear mind and create the most, balanced, calm and centered rest of my playing /musical day.

If you get used to doing this it will help you to be able to move forward in your day with a more relaxed mind-set, (or what some people call a more “Zen” perception - where you just feel more at ease with everything you play on guitar).

This approach that I’m about to go over here will allow you to start your day in a more balanced way, and it will help you to get working on musical ideas in a more calm and focused state of mind.

It’s simple to do this routine because it is all based upon common intervals that are very balanced sounding. When you take them in musically the notes blend very nicely, (this means you get to start your musical day with Major, Minor and Perfect Intervals that are all diatonic - from the key).

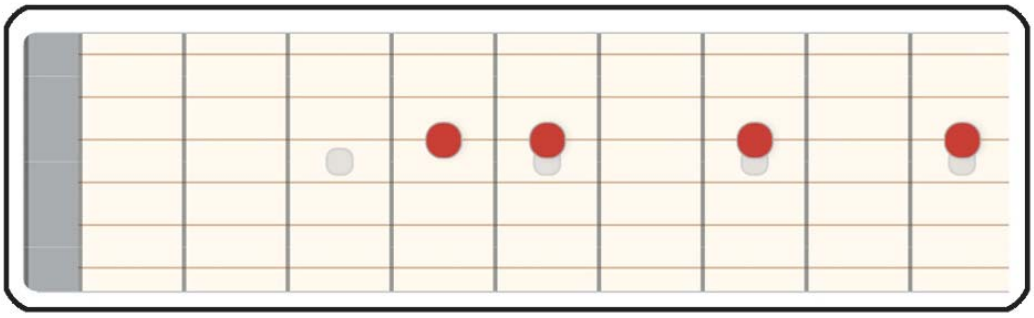
I’ve found that teaching this concept is a lot of fun and it’s one that I think you’ll enjoy using to start your musical day in a fun, balanced, more “Zen,” state of mind.

The Position Based Framework:

First, let's break down a group of notes that we'll use as an "along the neck track of positions." These notes will be used later to apply our 4-note routine.

The initial neck positions that we're going follow with our routine will look like this:

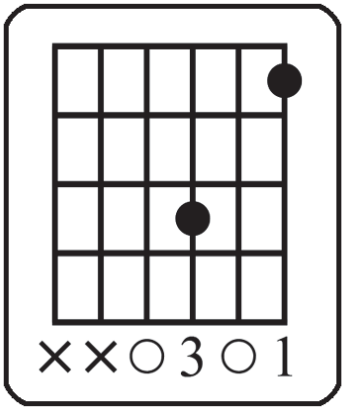
Figure 1). Third string position layout, (frets; 9, 7, 5, 4 / with notes: E, D, C, B)



Fingering Layout (4-Notes):

Next, we will establish a fingering for our "4-Note" pattern on the guitar neck.

Figure 2). Fourth string to first string finger pattern.



NOTE: The fingering pattern above will not change its geometrical design.

All of the open strings will remain when the finger pattern transitions laterally.

Dropping the Fingering Pattern Through the Positions:

Now that we have a position layout and a fingering pattern to track it, our next step will be to use the fingering pattern and experiment with the sound that it generates.

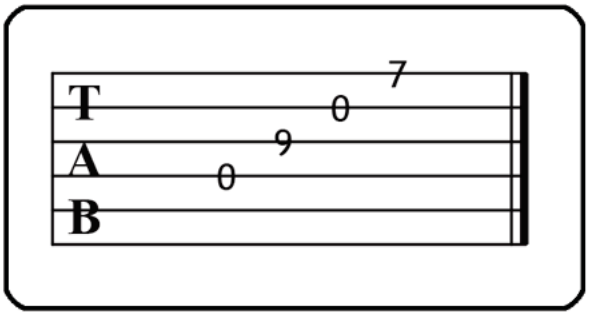
Keep in mind that we have lateral note positions we're moving through that use a recurring vertical fingering layout. We can move this around the neck in any way we'd prefer to. Whichever position we move the fingering, it will always sound good.

No matter how we move the fingering pattern, the music created in each fret-board positions will sound musical because everything functions within the key, (Diatonic).

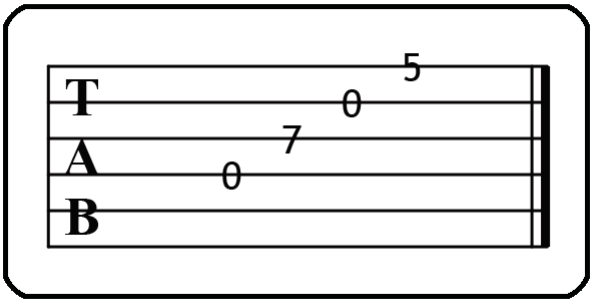
The TAB below shows how the patterns can operate by descending step-wise:

Figure 3). Study the fingering pattern (descending), through each position.

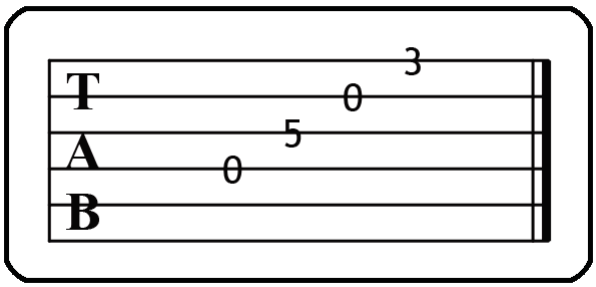
(a).



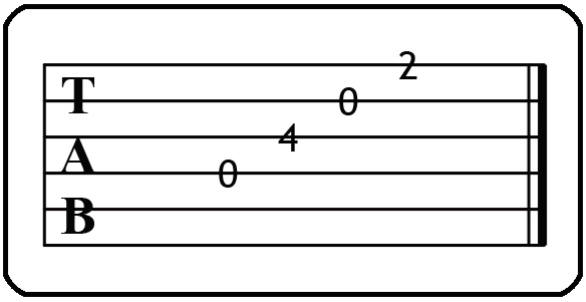
(b).



(c).



(d).



Expand the Exercise by Modifying the Fingering:

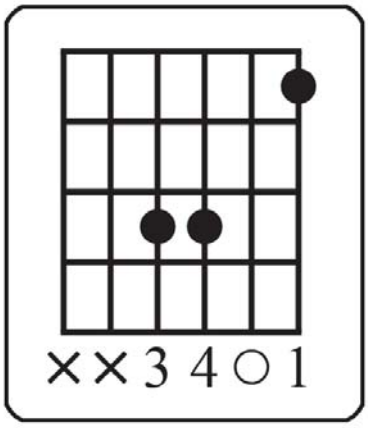
Playing the same shape every day will get boring. So try making modifications to the fingering pattern to create a fresh sound when things start to get a little stale.

The easiest approach to making a change to the fingering is to bring in a new note that is based upon a “Perfect” interval. *Perfect intervals won’t clash, so the sound will remain more balanced across each position shift.*

Remember that no matter how we put things together, as long as the notes are from within the key, (Diatonic), the music created across all of the fret-board positions will continue to sound musical because everything will function from within the key.

Below is an example of how a change might be made to the original fingering:

Figure 5). Modified fingering pattern with a “Perfect 4th” in the bass.

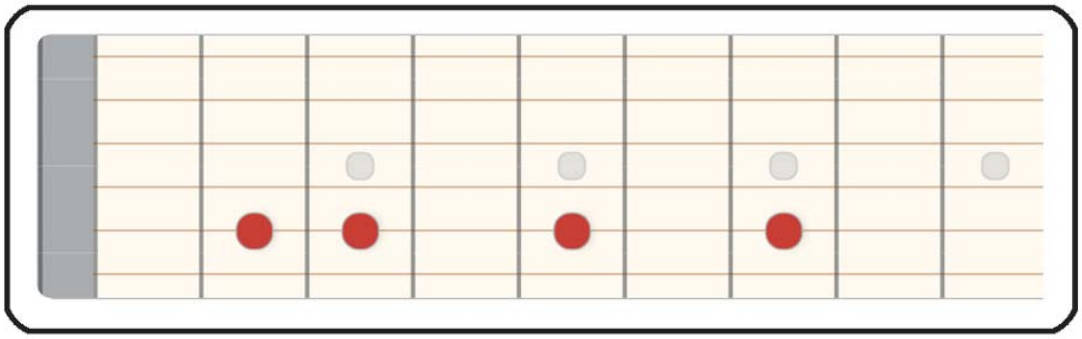


Re-location of the Position Based Framework:

The position framework we previously used off of the 3rd string can move using the same structure with the same group of notes on another string.

The diagram below takes the notes and transfers them down to the 5th string:

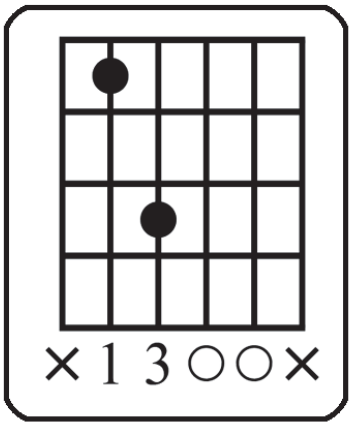
Figure 6). Fifth string position layout, (frets; 7, 5, 3, 2 / with notes: E, D, C, B)



Designing a New Fingering Layout (4-Notes):

We can also establish a new fingering for a new “4-Note” pattern on the neck.

Figure 7). Fifth string to second string finger pattern.



NOTE: The fingering pattern above never alters its geometrical design.

All of the open strings will remain as the finger pattern transitions laterally.

Dropping the Modified 5th-String Fingering Pattern Through the New Positions:

Now that we have a new position layout and a new fingering pattern, our next step will be to play through the chords and experiment with the sound that can be generated.

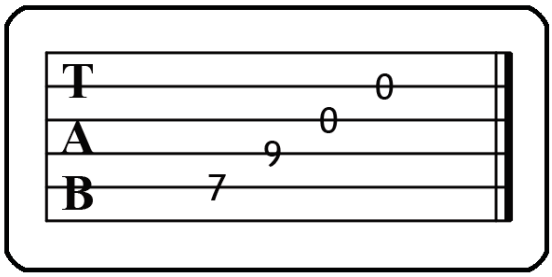
Keep in mind that all lateral note positions are performed using the same fingering layout. We can move this layout around the neck positions in any way that we would like. No matter how we move positions, it will always sound good.

How we put things together is up to us. The music created in different fret-board positions will always sound musical because everything functions within the key.

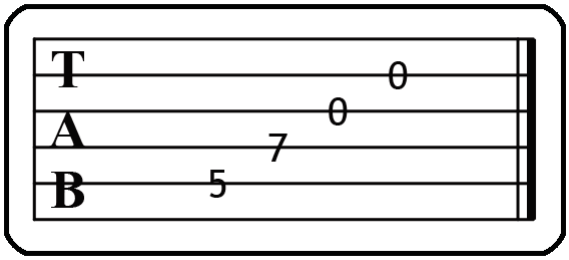
The examples below show how the new pattern can descend step-wise on the neck.

Figure 8). Study the fingering pattern (descending), through each position.

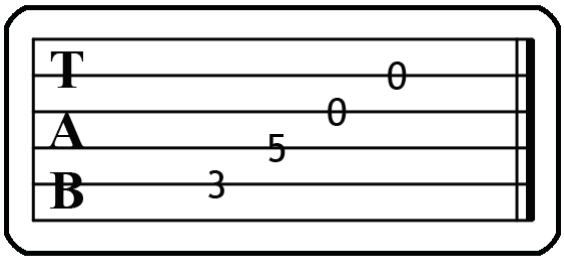
(a).



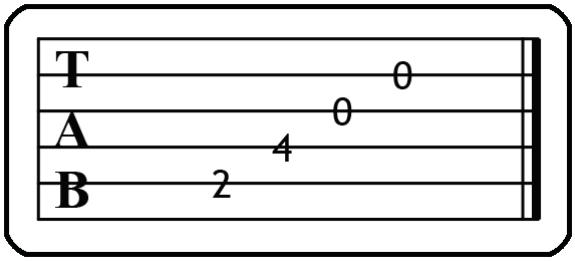
(b).



(c).



(d).



CONCLUSION - Exploring the Routine Further:

As you can tell these note groups are all based upon a simple fingering pattern that gets combined with lateral “along the neck,” position layouts.

Together, they work extremely well musically. And, the reason why this sounds so calm and relaxed (Zen), simply has to do with how the groups of intervals are combined to create the sound established off of each harmony.

The interval combinations focus on the Major 6th and there’s also emphasis on the Major 9 along with, the Perfect 5th, the Minor 7, and the Major 3rd. When everything comes together, we end up with a smooth connection to the key signature, (in this case it is the key of, “G Major” / “E Minor”).

The really cool part, is that by using different low register tones, *(like for example the open “D” 4th string in our first example),* we achieve a model effect with the key.

Spend some time working with the different position and fingering examples provided in this lesson. Have some fun with the fingering shapes and with the fret positions by making up improvised ways of playing through these ideas.

Additionally, spend some more time creating new diatonic patterns and then eventually go further with this idea and experiment with non-diatonic patterns as well.

The options are limitless, and the open string sound effects and intervals that can come out of this concept are not just calming and peaceful to the ear, they are also very interesting both geometrically and musically as well.

21 Master Any Scale

by Andrew Wasson for Creative Guitar Studio

Do This EVERY Single Day to Master ANY Scale!

A unique 2-string guitar scale exercise that will start to help guitarists retrain both muscle and pattern memory.

Produce Accurate /Quick melody:

This lesson explores an exercise that can produce melody very quickly (and accurately). It is unlike anything that guitar players who are unfamiliar with this idea will have ever experienced...

EXERCISE GOAL:
The goal of this exercise is to promote good note choice and to help stop your note stumbles. The work done on this method will quickly start to fade away the poor notes having them instead replaced by confidence and strength for finding the best notes to play in a more balanced manner.

Wrong notes (that came from years of bad training), will start to dissipate. Hand mobility will improve, and the strength of mental recall for the best notes will increase without needing to change anything else about scale knowledge.

THE EXERCISE METHOD:
This method will demonstrate ONE scale exercise that will change the way you practice scales forever! Because, it is so simple - you can do it every single day.

The exercise is so effective that it will help you apply any scales' sound in a way that you can immediately start working with the scale (whatever scale it is), to create; licks, melodies, or riffs… whatever you want to get out of the scale - you'll be able to do it.

Targeting Regions of the Fretboard:

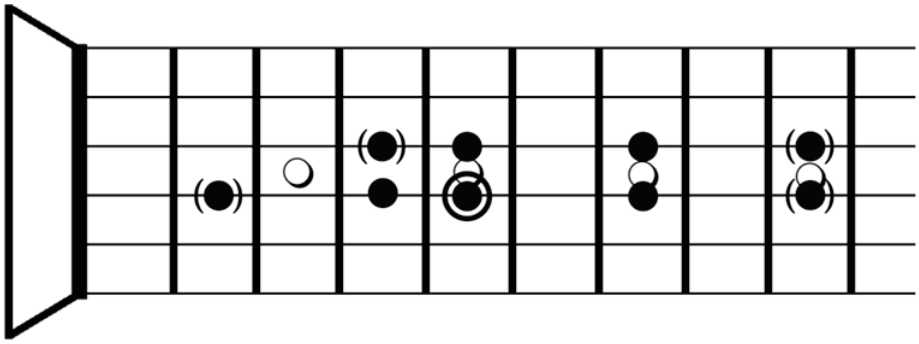
This method has to do with using scales along just two strings in a select region of the fingerboard while targeting the sound of the scale's tonality with a floating background harmony.

Additionally, (and most importantly), the method focuses on notes that lead us into playing important color tones of the scale.

All of this might sound rather complex, but it really isn't. And, if you stick with me through this whole lesson, (we'll only need about 10 min.), you'll be able to take any scale and apply it musically in record time using this approach.

Example 1: Two-String Major Scale Exercise

Below is the first 2-String Scale we will study. It is a scale layout that is using the notes of "G Major." Play the pattern below and learn how it sounds and how it feels across the guitar neck. Start from the root note at the 4th-string fifth fret (circled dot).

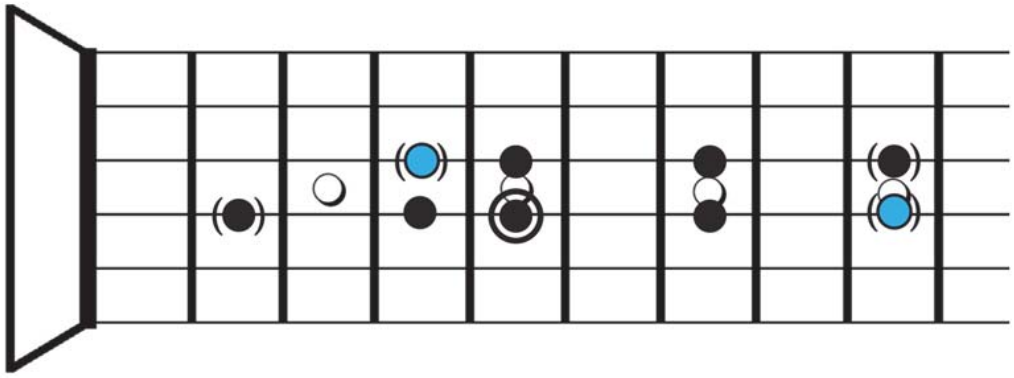


In the YouTube video [**03:09**] I'm sure that the first thing you noticed was how I didn't play those notes like it was some text book scale exercise, (I played them more like they were a melody), and that's because when you lay the notes of a scale out across only two guitar strings, you end up with a few duplicate notes… (on the neck diagram, those duplicate notes are shown in parenthesis).

The duplicate notes are "same name" scale tones that exist between the guitar strings. Along with that idea, I next want to bring in one of the most important elements of this exercise - which is using specific notes as what we'll call – the scales; "target tones."

Example 2: Major Target Tones

Example two covers the 2-string “G” Major scale once again. However take notice that the 3rd note (from the root), has been colored “Blue.” This is the color tone.



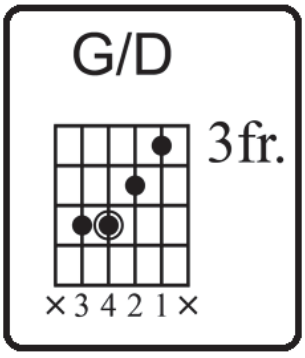
NOTE: When we lean into a color tone, we get a very strong presence of a scales tonality, making it an important note to land on when we compose melody lines.

Coming up next, I’m going to cover how to practice creating major melody, and how to target the major color tones so that the scale can operate more musically.

Example 3: Practice Routine for Major Scale (with backing chord)

In developing a practice routine for application of the two-string major scale, practicing guitarists will get a lot more melodic mileage out of using one major chord as a backing harmony rather than using a backing harmony with several chord changes in a busy backing progression.

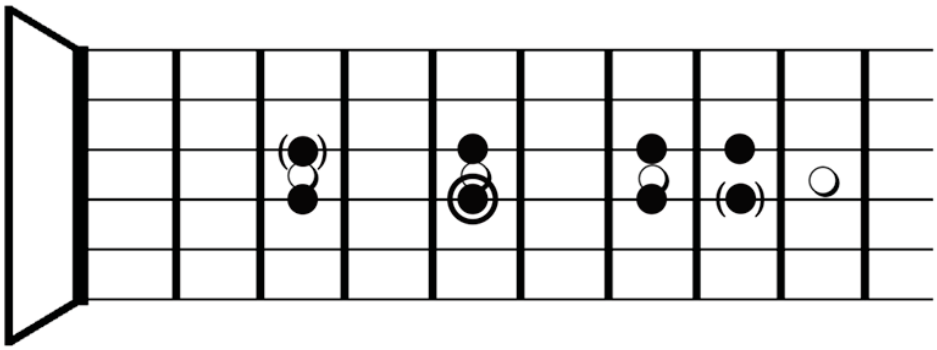
For coverage of this major tonality sound in our example, practice using the 2nd inversion “G Major” chord show here as “G/D.”



TIP: You can lay down this chord on a looper pedal (or you can just use your phone) to record it for a minute or two and try playing that 2-string scale under it to work at targeting both the color tone as well as the root note.

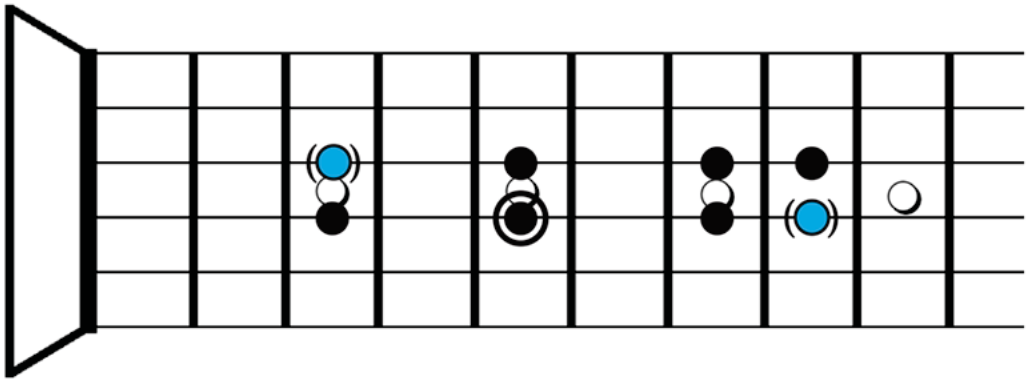
Example 4: Two-String Minor Scale Exercise

Below is the 2-String Minor Scale we will study. It is a scale layout that is using the notes of “G Minor.” Play the pattern below and learn how it sounds and how it feels across the guitar neck. Start from the root note at the 4th-string fifth fret (circled dot).



Example 5: Minor Target Tones

Example five covers the 2-string “G” Minor scale once again. However take notice that the 3rd note (from the root), has been colored “Blue.” This is the color tone.

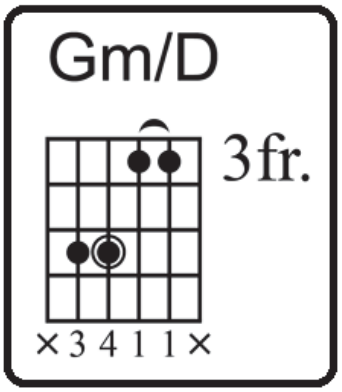


NOTE: When we lean into a color tone, we get a very strong presence of a scales tonality, making it an important note to land on when we compose melody lines.

Coming up next, I’m going to cover how to practice creating minor melody, and how to target the minor color tones so that the scale can operate more musically.

Example 6: Practice Routine for Minor Scale (with backing chord)

In developing a practice routine for application of the two-string minor scale, practicing guitarists will get a lot more melodic mileage out of using one minor chord as a backing harmony rather than using a backing harmony with several chord changes in a busy backing progression.



For coverage of this minor tonality sound in our example, practice using the 2nd inversion "G Minor" chord show here as, "Gm/D."

TIP: You can lay down this chord on a looper pedal (or you can just use your phone) to record it for a minute or two and try playing that 2-string scale under it to work at targeting both the color tone as well as the root note.

CONCLUSION:

Practicing full layout in-position scales is one of the best things that any serious student of the guitar can devote their time to. The main thing to keep in mind is that practicing those patterns is only one part of a well rounded guitar study routine.

In the Creative Guitar Studio - Advanced Guitar Program, every layout of the full in position patterns (for both scales and arpeggios), are covered in great detail.

However, it is also mentioned (through that curriculum), that compressing the scales so they function along the span of the fingerboard (like 2-string layouts), will lead guitar players to develop their melodic ideas at a much faster rate and pace.

Study both scale layouts, (the full layout and the 2-string shown in this lesson). Each approach will yield different advantages for the creation of melody. And, regardless of the application, having more melodic options will never hurt or hinder ones playing.

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