

3-28-2006

Exposing and filling the need for an intermediate steel-string guitar method

Charles O. Carey

Florida International University

DOI: 10.25148/etd.FI14052574

Follow this and additional works at: <https://digitalcommons.fiu.edu/etd>



Part of the [Music Practice Commons](#)

Recommended Citation

Carey, Charles O., "Exposing and filling the need for an intermediate steel-string guitar method" (2006). *FIU Electronic Theses and Dissertations*. 2045.

<https://digitalcommons.fiu.edu/etd/2045>

This work is brought to you for free and open access by the University Graduate School at FIU Digital Commons. It has been accepted for inclusion in FIU Electronic Theses and Dissertations by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.

FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

EXPOSING AND FILLING THE NEED FOR AN INTERMEDIATE
STEEL-STRING GUITAR METHOD

A thesis submitted in partial fulfillment of the
requirements for the degree of

MASTER OF MUSIC

by

Charles O. Carey

2006

To: Interim Dean Mark Szuchman
College of Arts and Sciences

This thesis, written by Charles O. Carey, and entitled Exposing and Filling the Need for an Intermediate Steel-String Guitar Method, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Gary Campbell

Sam Lussier

Mike Orta, Major Professor

Date of Defense: March 28, 2006

The thesis of Charles O. Carey is approved.

Interim Dean Mark Szuchman
College of Arts and Sciences

Interim Dean Stephan L. Mintz
University Graduate School

Florida International University, 2006

ABSTRACT OF THE THESIS
EXPOSING AND FILLING THE NEED FOR AN INTERMEDIATE
STEEL-STRING GUITAR METHOD

by

Charles O. Carey

Florida International University, 2006

Miami, Florida

Professor Mike Orta, Major Professor

This thesis demonstrates the need for and the importance of developing a comprehensive curriculum for the intermediate steel-string guitarist and provides a method to fill this need. The method is not specific to any one musical style and will serve to offer information necessary for the performance of music in any idiom. The lack of material presently available for the intermediate guitarist leaves them without proper musical guidance during this significant stage of their learning curve. The use of this method will help the prospective student to grow both as a guitarist and a musician.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION.....	1
II. HISTORICAL OVERVIEW.....	2
III. STATEMENT OF THE PROBLEM.....	3
IV. REVIEW OF LITERATURE.....	5
V. METHODOLOGY.....	8
VI. CONCLUSION.....	17
REFERENCES.....	18
APPENDICIES.....	19

Introduction

The steel-string guitar stands as one of the most popular musical instruments in the world today. Its evolution from a secondary role to one of the most dominant musical voices has taken place at an unprecedented rate. The steel-string guitar has only existed in its present state for just over a century and the electric guitar was not invented until 1931 (Sadie, 1984). It remains a constantly evolving instrument largely due to its consistently rising sales figures. It is unfortunate for those who aspire to study the guitar that the methods used to teach it have not come as far as the instrument itself. Although there are a fair number of methods to teach the beginning guitarist to play simple melodies and chords as well as a plethora of advanced methods for all styles, there is little available for the intermediate guitarist. Intermediate players have to depend on the knowledge and instruction of their teachers, and unfortunately, many instructors are unqualified (Zager, 2005). Coupled with the lack of sufficient instructional materials, this puts intermediate guitarists at a significant disadvantage. The methods that do exist are often written in tablature. Tablature is a map-like notation that is guitar specific and often does more to trigger musical illiteracy than to help guitarists learn how to play.

This thesis will demonstrate the need for and the importance of developing a comprehensive curriculum for the intermediate steel-string guitarist and will provide a method which fills this need. The method is not to be style specific but should offer the necessary information to allow performance of any musical idiom after its completion.

Historical Overview

In the late 1930's, the steel-string guitar began to gain popularity as a serious instrument in the hands of players such as Django Reinhardt, Eddie Lang, and Charlie Christian. During the 1940's and 1950's, the instrument's popularity continued to grow, driven by players such as Herb Ellis, Les Paul, Chet Atkins, Kenny Burrell, Joe Pass, Tal Farlow and others. These players honed their craft by studying with pianists and horn players as well as through transcribing the work of other musicians. These players would then apply the material they had learned to their own instrument.

The guitar became the instrument most associated with the rock-&-roll genre in the 1950's. This made the guitar the instrument of choice for many youngsters who were ready to explore music. Several method books became available for the steel-string guitar during this time but most of the top players still learned their craft by transcribing and analyzing the work of other musicians.

During late 1960's and 1970's, the guitar reached a new level of virtuosity as jazz-fusion became popular. The Berklee College of Music became a place for jazz and jazz-fusion guitar students to receive a formal education in music. Berklee's 1967 graduating class included two luminary figures, John Abercrombie and Mick Goodrick. While both of these musicians are well respected players, Goodrick's greatest success is in the world of pedagogy. Immediately after graduation, Goodrick became the top guitar instructor at Berklee College of Music (Available online: www.berklee.edu/bt/151/bb_faculty_profile.html). He is credited with becoming one of the first jazz guitar specialists to become a full professor at any college. Goodrick created an extremely successful method of jazz guitar instruction that is evident by

the list of guitar legends that have studied under him. This list includes such greats as Pat Metheny, Larry Coryell, John Abercrombie, Robben Ford, Mike Stern, and John Scofield. Unfortunately for the guitar world, Goodrick has never released a book detailing his methods. In 1987, Goodrick did release The Advancing Guitarist (Goodrick, 1987). This publication is a great addition to the library of any advanced guitarist. However, it is more a book of musical philosophies and practice ideas than a step-by-step method book. Some of the most helpful ideas found in his book include playing scales one string at a time, playing chord shapes using only one string as a place for the root, and playing scales and chords in isolated areas (Goodrick, 1987). These ideas encourage the guitarist to move from thinking in a strictly pattern-oriented way to a more musical way of thinking. Many of the exercises included in the guitar method book I have written (Appendix A) are based upon my own interpretation of these ideas.

Statement of the Problem

In the 1980's, rock guitar players were playing music that was technically very challenging. Virtuosity became a status symbol among guitarists and many books were written to help the aspiring guitarist. Many younger players were not concerned with learning to play music in a traditional way or in taking the time to transcribe their guitar heroes. As a result, a system of notation for the guitar, known as tablature, became quite popular. This system of notation was first introduced by Organist Conrad Paumann to notate the fingerings of his compositions for the lute of five courses (strings) written in the middle 1400's (Blood, 2005). Tablature consists of a map of a fretted string instrument that shows its reader which string to place their

fingers but rarely shows any musical or rhythmical notation. The concept is similar to a “paint by numbers” way of learning art. Though this system had been used for centuries to demonstrate difficult fingerings in much the same way as written fingerings for piano are used, it was not used to replace standard musical notation. This all changed in 1982 with the premiere edition of the magazine, Guitar For The Practicing Musician. This magazine featured complete transcriptions of popular guitar driven music in tablature form. The magazine experienced sales figures that no other guitar-oriented magazine had even come close to. The popularity of Guitar For The Practicing Musician forced the venerable Guitar Player magazine to also include tablature transcriptions in order to compete. The success of these magazines led to music publishing companies such as Cherry Lane Publications, Dr. Licks Publications, and Play It Like It Is Publishing, that were based entirely on books written in this tablature format. The success of these publishing companies led larger publishers, such as Hal Leonard and Mel Bay to include tablature in most of their guitar oriented publications. When Warner Brothers Publications refused to release John Scofield’s Jazz-Funk Guitar method book without tablature being included, he demanded that a page be included with his thoughts on this subject. These are the words of Scofield:

“Although this book includes TAB, I’ve never used this system and have never known any guitarists that did. TAB would never be used in any professional musical situation; using it to learn music is a crutch. Standard musical notation is the only method of communicating music other than using your own ear. I think that reading music is *essential*, not only for understanding music, but for playing guitar professionally as well (Scofield, 2002).”

Originally, tablature was thought to expedite the learning curve of the guitarist. Guitarists were playing complete solos of their favorite musicians long before they knew what a major scale was. Unfortunately, tablature began to take the place of formal musical instruction and this has led to a lack of musical knowledge and literacy among modern guitarists. The fact that most music can be found on-line written in a tablature text file known as ASCII tab has made it so easy to learn a tune that few guitarists spend time transcribing (Wikipedia, n.d.). The lack of transcription has caused the ears of many of today's guitarists to be inadequately trained.

Review of Literature

Most qualified guitar instructors avoid using publications that include the tablature method. This severely limits the number of method books that are available to these instructors. Of the books that are available, few are not style specific. With these problems in mind, it is easy to understand why there are so few guitar method books that are considered to be standard repertoire for the instrument. The books that have become standard repertoire for the guitar student are largely "beginning" level books. Three guitar method books are commonly used and have been top sellers for years. Alfred's Basic Guitar Method 1 has sold over 1 million copies (d'Auberge and Manus, 1962), Hal Leonard Guitar Method 1 has sold over 1.5 million copies (Scmid, 1977), and Mel Bay's Modern Guitar Method Grade 1 has sold over 8 million copies (Bay, 1948). These books are almost identical in their contents and the sequence in which they are taught. Each is designed to teach the beginning guitarist to read music in the first position (first four frets) of their instrument and to explain rudimentary elements of rhythm. These books have proven themselves successful at

accomplishing these tasks which has made them valuable tools for working with beginning students of the guitar. The common use of these books by music teachers as a beginning text explains their high sales figures.

There are some problems with the three method books mentioned above. One issue is that they lack an adequate explanation of proper picking and strumming techniques. Another concern is that these method books do not use or explain any keys other than C major, G major and D major. The most glaring problem, though, is the lack of various accompaniment styles. This issue is common in many guitar method books, regardless of level. Most of the books show very basic 2-beat and waltz patterns but rarely add any others. The books that do show other accompaniment types usually focus on hard rock patterns specific to a certain rock song rather than a more generalized style. These problems are supposed to be addressed in the later volumes of the beginning methods but this is not done with any sense of order. These volumes only show a few simple chord shapes and strumming techniques which are all based on folk music. More keys are introduced but the concept of the major scale is never adequately addressed. The idea of improvisation is never explored in any way. Another problem is that the upper positions of the fingerboard are often not touched upon and if they are, it is usually just to play the highest notes on the first string. As a result, these books are rarely used by guitar teachers after a student has finished one of the grade one methods. This is evident in the sales figures for these methods which are on average ninety percent lower for the Alfred, Hal Leonard, and Mel Bay's grade 2 and above as opposed to the grade one method they are designed to follow.

The Berklee Press book, A Modern Method for Guitar Volume 1, is another largely popular guitar method with over 500,000 copies sold since 1966 (Leavitt, 1966). It is not clear what level guitarist this book is targeting. It is much more difficult than most beginners could handle, yet it is described by Berklee Press as a “beginning level method” (Leavitt, 1966). It really does not seem to teach much of anything and in fact is little more than a book of short pieces to read. This book is owned by many intermediate and advanced guitarists but is really not written as any type of functional method book. It does work well as a book of sight-reading exercises if it is used in conjunction with a properly written method. As a stand-alone method, it offers little in the way of musical information. The author of this method, William Leavitt, does point out in the book’s introduction that it is designed to accomplish two things 1) make the student a better reader, and 2) develop dexterity in both hands (Leavitt, 1966). The book is successful in both of these areas. This makes the title of the book more of a failure than the book itself.

A book commonly used to teach players who have gone through one of the beginning methods is Guitar Improvising (Bredice, 1978). Though designed to be more of a jazz based text, this book is one of the few available that has information suitable for an intermediate guitar student. The book deals with many aspects of music theory that are important to a progressing guitarist. The problem with this method is that there is no order or strategy in which the information is presented. On several occasions, important ideas are discussed with only one sentence used to explain them. Another problem comes from the lack of examples used to illustrate many of the ideas presented. There are many useful scales and chords in this book

but rarely does it give any indication of how they might be used to actually play music. This book lacks any type of organized sequence to the presentation of its material. I had the unique opportunity to study with Mr. Bredice in 1987 for approximately two months. When asked about the sequence of material found in Guitar Improvising, Mr. Bredice disclosed that he wrote the book while watching Monday Night Football during the 1977 season. He claims that he just wrote down ideas as they came to him and he made no effort to organize them before submitting the manuscript to Mel Bay Publications. It was his assumption that these ideas would be organized by the publicists but that was not the case (personal communication, 1987). The result is a book containing all of the previously mentioned flaws.

An extensive search for an existing intermediate method book uncovered only two titles; The Monster Intermediate Guitar Method, and The eMedia Intermediate Guitar Method. Both of these methods are tablature based rock guitar methods and offer little as a text for the serious student. There is presently no intermediate method offered from any of the major music publishing companies that is not designed to teach in a specified musical style. This lack of suitable material for the intermediate student can result in studies that are detrimental during this most influential point of his or her learning curve.

Methodology

The method book which I have created is intended to fill the need for a thorough and logical curriculum for the steel-string guitar with a focus on the intermediate level student. It includes lessons in technique, rhythm studies, reading in all positions, scale studies, accompaniment styles, open-position chords, bar-

chords, advanced harmonies, improvisation, transcription, articulation, and arpeggios. These studies are taken in a logical order and the purpose of each lesson is clearly explained.

The method starts by defining basic musical terms. It gives a simple explanation of the staff, treble and bass clefs, measures, and time signatures. Many methods spread the explanations of these basic musical ideas over several pages. The concise manner in which they are addressed in Appendix A allows for easy reference if any of these elements are forgotten.

Unlike most methods, this book starts by working on rhythms before notes are introduced. The student is instructed to use only the open first string to play all of the rhythm exercises found on pages 20-25 of Appendix A. First, whole notes and half-notes are introduced and used to play the book's first exercise. Quarter notes, eighth notes and sixteenth notes are progressively explained with exercises to show their application. Emphasis is placed on counting the rhythms aloud before attempting to play them. Once the whole note, half note, quarter note, eighth note and sixteenth notes are covered, their corresponding rests are discussed and exercises follow. This section of rhythm explanation concludes with lessons in the use of dotted notes, ties, and triplets.

The "spider exercise" is introduced on page 26 of Appendix A. This exercise and its variations have served as the most common finger calisthenics used on stringed instruments for generations of guitarists. The spider exercise is to the guitar what the Hanon exercises are to the piano. These commonly played exercises are usually taught by any qualified guitar teacher but are not written out in most common

guitar method books. The topic of using a metronome when practicing these exercises is thoroughly addressed as well. This is the only time in the book that tablature (TAB) is used. It is necessary to use this “notation” style here because note reading has not yet been explained. Teachers using this book will have the opportunity to explain tablature without using a book where this style is prevalent.

Pages 27-32 of Appendix A are designed to show or review the natural notes in 1st position (first finger over the first fret). This moves more quickly than the traditional beginner book which usually allots two to three pages of exercises per new string covered. The exercises used in this book to demonstrate each new string are more difficult and make better use of each new set of notes than the traditional method book. This limits the need for many examples but any qualified teacher using this method should be able to quickly write additional material for any student needing more exercises. Page 33 of Appendix A explains the accidental and gives an adequate map to aid in finding these notes. This is a topic commonly left out of most common method books. These books typically show a select few accidentals and do not give adequate definitions of others. Two very atonal exercises follow the accidental page. These exercises are designed to review all of the notes of first position and improve sight reading. The last assignment, before moving into the more intermediate material of the book, is an excerpt of Niccolò Paganini’s “Perpetual Motion” found on page 35 of Appendix A. This is used to both review the student’s reading and improve their technique. It is played in first position but is later used to review the 5th, 7th, and 9th positions.

Page 36 of Appendix A shows many commonly played open position chord shapes for the guitar. These chords are given without any theoretical explanation. This is because the shapes are to be used as technical exercises. The exercises that are to be completed on this page are designed to teach the fretting hand to grab chords as a single movement rather than one finger at a time. It is hoped that the student will become competent at these exercises before the accompaniment styles are presented.

Pages 37-39 of Appendix A explain the concept of the major scale. Its mathematical formula is introduced and put to great use. All major scales are demonstrated and shown with their key signatures. Three goals are given to help the student memorize the major scales without the use of patterns. These goals include playing the scales on one string at a time and playing all of the available notes in the key in first position. On pages 40 and 41, the C major scale is harmonized into root position, 1st inversion, and 2nd inversion triads. The importance of harmonization is then illustrated by transposing “Beach Party Rock” (Louie Louie) to three other keys.

The method turns its focus to various accompaniment styles starting on page 42 of Appendix A. The included styles are the 2-beat, waltz, reggae, folk / folk-rock, bossa-nova, swing-blues, and the shuffle. This area is presented one style at a time. A detailed explanation of each style is presented and followed by a short example / exercise. A song is then presented with both the melody and accompaniment fully notated. The latin / bossa-nova section explains the son clave and how it is used to create the most common guitar accompaniment rhythms. The swing section demonstrates the ideology of swing time in a thorough manner. The latter two items are not found in any of the top selling guitar methods. It certainly serves as no

surprise that these latin and swing rhythms are often the weakest of a mid-level guitar player's accompaniment vocabulary. The explanations given in this section are designed to correct this weakness.

Page 58 of Appendix A introduces the upper positions on the neck. After an explanation of position playing is given, 5th position is fully laid out. A short study is followed by instructions to play the "Perpetual Motion" excerpt from page 34 in the 5th position. The top lines to Johann Sebastian Bach's "Invention #8" and "Invention #4" are used as difficult technical exercises while at the same time providing further studies for the 5th position. Similar studies are provided for the 7th, 10th and 12th positions of the fingerboard. After completing these studies, the student should be musically literate throughout the entire musical range of their instrument.

Pages 67 and 68 of Appendix A present the structure of a simple twelve bar blues progression. The blues is then used as a vehicle for the application of simple major, minor and dominant 7th bar-chords. These chords are shown with their roots on the fifth and sixth strings and exercises are designed to focus on each string separately and then on the combination of the two. The exercises start with an example based on the C blues but the student is instructed to play the exercise in all twelve keys. This is to be done through the cycle of fourths. A chart representing the cycle and a graph of notes on the fingerboard are given to the student but these "training wheel" like approaches are slowly taken away as the book progresses. This section concludes with a chord progression entitled "The Excitement Is Misplaced" (based upon "The Thrill Is Gone"), which is to be played through the cycle of fourths.

This chord progression uses forms of major, minor and dominant 7th bar chord forms making it a very thorough review exercise.

Page 76 of Appendix A is the start of a section designed to help the intermediate student begin to improvise. After discussing and defining musical improvisation, a moveable pentatonic minor scale is presented. The key chosen to start the improvisational exercises is Bb minor pentatonic. This pattern has been chosen for three reasons (1) it keeps the student from using open position chords to play the accompaniment, (2) flat keys are not usually covered as extensively in guitar method books as are sharp keys, and (3) the positions that contain the moveable forms of Bb minor pentatonic are the positions that were skipped in the earlier reading studies (3rd, 6th, 8th, 11th, and 13th). Page 77 of Appendix A introduces the concept of using rhythmic displacement to change the sound of a given idea. To accomplish this, a two measure phrase made up of four half-notes is taken through seven different rhythmic variations. These variations allow the concept of anticipation and delayed attack to be introduced. A solo for a twelve-bar blues in Bb is then written out using only half-notes. This solo is then rewritten using the seven rhythmic variations learned on the previous page. Both of these solos are to be played along with the Bb Blues track on the CD that will accompany the book. Dynamics and articulations are then discussed with an emphasis on slurring. Techniques for the hammer-on, pull-off, slide, bend, release bend, and vibrato are introduced. The same half-note Bb blues solo is now reintroduced using these slurring techniques.

On page 81 of Appendix A, additional moveable patterns of the pentatonic minor scale are introduced and four goals are assigned to help the student memorize them. The first goal is to use all five of the moveable pentatonic minor scales individually to improvise to the Bb Blues play-along track. The second goal involves playing laterally over the fingerboard by combining the five patterns and limiting the note choices within the patterns to only two strings at a time. The third goal is the same as the second but three strings are used at a time. A sample solo has been written for goals two and three with position changes clearly marked. The fourth goal is for the student to play musical solos to the Bb blues by combining all of the patterns with the rhythmic phrases and slurs taught earlier. The section of the book concludes with an explanation of the blues scale. Five moveable patterns for the blues scale are given and the student is instructed to go through the four moveable pentatonic minor scale goals using the blues scale instead.

Pages 84 and 85 of Appendix A are devoted to transcription. This section emphasizes the importance of transcribing and using transcribed material to expand one's musical vocabulary. Some steps are given to help the student get started. Although this topic is usually left for the student to find their own way, these few suggestions have been helpful to the students who have used them and are, without doubt, worthy of being included.

7th chords are introduced page 86 of Appendix A. This section of the book begins by explaining the construction of 7th chords. The intervallic structure of the major 7, dominant 7, minor 7, minor 7b5, and diminished 7 are clearly demonstrated and the major scale is harmonized into 7th chords. A full page chart of all the

discussed 7th chords is presented with six chord shapes shown for each type. This is to provide a way to play each chord with its root placed on any of the six strings of the guitar. Four goals are then given to work on the chord shapes until they become apart of the students vocabulary. The first goal is for the student to select one chord from the chart and play that particular voicing through the cycle of fourths. The chord will be changed by finding the proper position to play the voicing so that the root is in the proper location. The second goal is to pick a chord quality (i.e. major 7, minor 7, etc) and play that chord quality while keeping the root in a three-fret span. The third goal is to play the first eight measures of “Autumn Leaves” in a three-fret span. This exercise uses all of the covered 7th chords, with the exception of the diminished 7, to fulfill its execution. The fourth goal is to play the first 8 bars of “Autumn Leaves” in a three-fret span through the cycle of fourths. Clearly written examples of each goal have been provided. This section is concluded with a more detailed page on chord construction. This page shows the most common symbol, included intervals and note-letter names if the chords tonic were a C. It also explains chord alterations and figured bass or “slash chords.”

The modes of the major scale are explained on page 93 of Appendix A. Each of the seven fundamental modes is written out as both a mode of C major and as though C was the tonic of the mode. The defining intervals and the chords that are commonly built from each mode are designated. The modes are not used heavily in this book as it is not the intention to make this a text of advanced jazz principles. It is important that the most elementary improvising student understands the concept of the chord upper structure and the knowledge that learning the modes provides.

The ii – V7 – I progression is explained on page 95 of Appendix A. One octave scales and arpeggios are shown through the cycle of fourths. These scales are arpeggios are to be played in first position before any patterns are used. Playing in first position stops the guitarist from using any predetermined finger patterns and forces a greater consciousness of the notes being played. A play-along track for the ii – V7 – I progression is provided and the exercises should be played along with this track. Several one octave moveable patterns are given and these are to be performed with the play-a-long track as well. Five full-position movable patterns are introduced on page 103 of Appendix A. These patterns contain all of the notes of a given key in a spot on the neck which is defined by the pattern's first interval. Two goals are specified to help master the moveable patterns. The first goal is for the student to pick any of the moveable patterns and use that pattern specifically to improvise over the ii – V7 – I track. The second goal is for the student to use all of the patterns in an effort to stay in a three fret point of reference and improvise over the ii – V7 – I track. Samples of these exercises have been clearly written out.

The minor scale is reviewed on page 105 of Appendix A and the problems with its harmonization are explained. The harmonic minor is then introduced and harmonized to the triad and seventh. The harmonic minor is then used to create lines to play over the minor iim7b5 – V7 – i. Five moveable patterns are then given for this scale.

The book concludes with lead sheets for four tunes commonly used for improvisational studies; “Watermelon Man,” “Blue Bossa,” “Summertime,” and “Autumn Leaves.” These songs can be used as reviews for reading in various

positions, chord studies, and improvisational vehicles. There are accompaniment tracks included on the play-along CD for each of these tunes.

Conclusion







It is evident from the research that has been conducted on the subject of intermediate instructional material for the steel-string guitar, that there is a definite need for a proven curriculum. The concepts, exercises, and compositions that have been included in the provided curriculum are a result of my experience as both a teacher and student of music. I have made a career as a musician and music educator since 1985 and have held the position of adjunct professor of guitar at Palm Beach Community College since 1994 as well as Lynn University since 1999. During this time I have had hundreds of guitar students to test these methods on. The principal ideas within this method are key to my success as a teacher and the success of my students as well. It is the goal of this thesis to place these ideas in a clear and logical manner that will allow others to an insight to a proven intermediate steel-string guitar method.

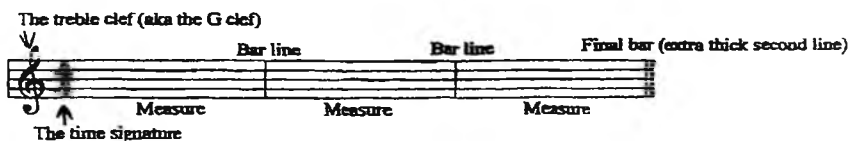
REFERENCES

- Bay, M. (1948). Mel Bay's Modern Guitar Method Grade 1. Pacific, MO: Mel Bay Publications.
- Berklee College of Music. (March 5, 2006). [On-line]. Available: www.berklee.edu/bt/151/bb_faculty_profile.html.
- Blood, B. (2005). Music theory online: Guitar tablature and notation. [On-line]. <http://dolmetsch.com/musictheory30.htm#tablature>.
- Bredice, V. (1978). Guitar Improvising. Pacific, MO: Mel Bay Publications.
- Bredice, V. (personal communication, 1987).
- d'Auberge, A., & Manus, M. (1962). Alfred's Basic Guitar Method 2. USA: Alfred Publishing Company, Inc.
- Goodrick, M. (1987). The Advancing Guitarist. Milwaukee, WI: Hal Leonard Publishing Corporation.
- Leavitt, W. (1966). A Modern Method for Guitar: Volume 1. Boston, MA: Berklee Press.
- Sadie, S. (Ed.). (1984). The new Grove dictionary of musical instruments and musicians (Vol. 1 A-F). New York, NY: Macmillian
- Schmid, W. (1977). Hal Leonard Guitar Method 1. Milwaukee, WI: Hal Leonard Corporation.
- Scofield, J. (2002). Jazz Funk Guitar I. Warner Brothers Publications.
- Wikipedia, The Free Encyclopedia. (February 27, 2006). [On-line]. Available: http://en.wikipedia.org/wiki/ASCII_tab.
- Zager, D. (2005). Zager guitar: Question and Answer. [On-line]. Available: <http://dev.zagerguitar.com/index.cfm?event=public.store.lessons.faq#ans-13>.

APPENDIX A

Defining essential musical terms

It is important to clarify some of the basic vocabulary of the musical language in order to grasp much of the material presented on the pages that follow. Music is written on a 5 line staff that is simply named the music staff (). The first thing that is written on the staff is usually a symbol known as a clef. The two most common clefs used in musical notation are the treble clef () and the bass clef (). Music written for the guitar is written using the treble clef. Periodically a black line, running vertically, will divide sections of the staff. These black lines are known as bar lines and serve to divide the staff into "measures". A measure is, as its name implies, a measurement of musical length. The next symbol normally seen is the time signature (). The time signature is written as a fraction with the top number showing the number of beats in each measure and the bottom note specifying what type of note receives the beat. The most common time signature is  which means there are 4 beats in each measure and the quarter note is receiving the beat. Because this time signature is so prevalent in music of all styles, it is often written with the symbol  which means "common time".



Reading and Counting Rhythms

Rhythm is arguably the most important element of the musical language. *The Grove Concise Dictionary of Music* defines rhythm as "The subdivision of a span of time into perceptible sections; the grouping of musical sounds, principally by means of duration and stress." It goes on to state "no music can exist other than in time and that rhythm is an important element of melody, it affects the progression of harmony, and has a role in such matters as texture, timbre, and ornamentation." Unfortunately, rhythm is not always studied with the same diligence that is given to other musical elements. Learning to count and play rhythms correctly and comfortably greatly improves one's musicianship. It is advisable to practice with a metronome and to count rhythms out loud. The following rhythmic explanations and exercises are to be played using only the open 1st (thinnest) string.

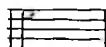
A whole note



receives 4 beats.



A half note

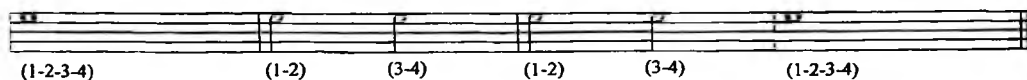
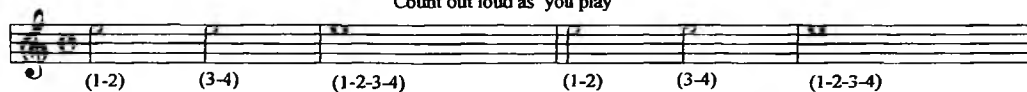


receives 2 beats.



Exercise 1

Count out loud as you play

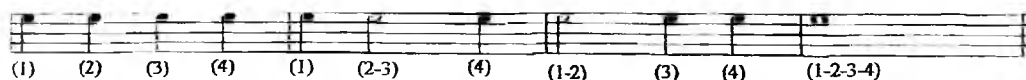
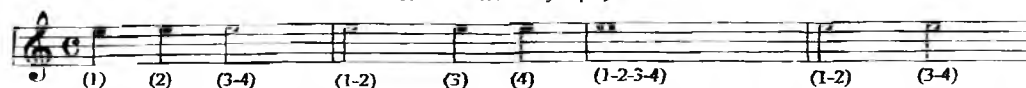


A quarter note  receives 1 beat.




Exercise 2

Count out loud as you play



The notes of shorter duration than the quarter note (i.e. the eighth note and sixteenth note) are designated by their "flags". With each added flag, the value of a note is cut in half. The flag is a black line that goes in an opposite direction from the stem if only one flagged note is present and will be connected to the flag of others in a horizontal fashion if several are grouped together. It is standard for as many as four eighth notes (two beats) or sixteenth notes (one beat) to be grouped together by flags however beats two and three are not usually directly connected via flags in common time.

These notes of shorter duration force the beat to be divided into various fractions in order to count what they represent. The mid-point of the beat is most commonly referred to as "an". It is common to use the symbol "+" to represent the word "an" but, when counted out loud, the "+" sign should still be called "an".

An eighth note  receives 1/2 beat.

single flag




Count out loud as you play

Count out loud as you play

receives 1/4 beat.

double flag

double mag



(1) (c) (+) (a) (2) (e) (+) (a) (3) (c) (+) (a) (4) (e) (+) (a) (1) (c) (+) (a) (2) (e) (+) (a) (3) (c) (+) (a) (4) (e) (+) (a)

Sixteenth notes divide the beat into 4 parts. These will be counted 1-e-t-a (pronounced ah), 2-e-t-a, etc.


Count out loud as you play

Count out loud as you play


(1-2) (3)(c)(+) (4) (1)(c+)(a/2) (+) (3)(c+)(a)(4) (+) (1) (2) (3) (4) (+) (1-2) (3-4)

The Rest


A rest is a symbol that calls for a period of silence. There is a symbol to represent every note value.

The whole rest hangs down from the 2nd line of the staff: 

The half rest sits above the middle line of the staff: 

The quarter rest looks something like a squiggly line: 

The eighth rest looks somewhat like the number 7: 

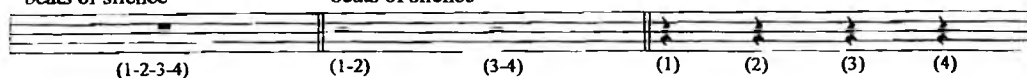
The sixteenth rest is similar to the eighth rest with a second flag: 

The addition of every flag shortens the value of the rest one-half.

A whole rest receives 4
beats of silence

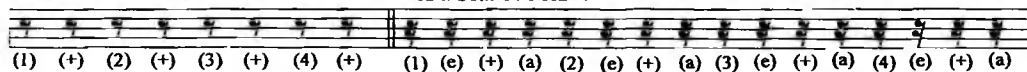
A half rest receives 2
beats of silence

A quarter rest receives 1
beat of silence



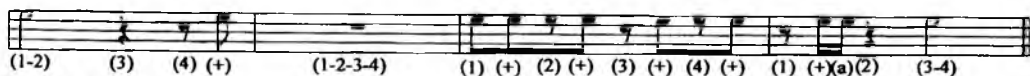
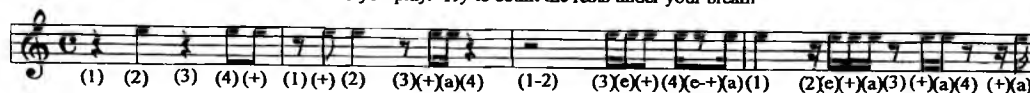
An eighth rest receives 1/2
of a beat of silence

A sixteenth rest receives 1/4
of a beat of silence



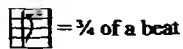
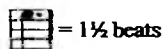
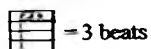
Exercise 5 (a.k.a. Rest In Peace)

Count out loud as you play. Try to count the rests under your breath



The Dot

A dot (·) placed behind a note adds half of that notes original value back to it



The Tie

A tie is a curved line that connects notes of the same pitch. When notes are tied together only the first one is played and the note(s) that follow are simply held for their rhythmic duration.



Exercise 6



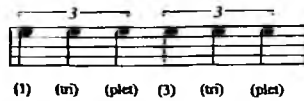
The Triplet

The triplet is a way of dividing a unit of time into three parts. The symbols used in music to designate rhythms are based on numbers divisible by two, with a dotted note being a mid-point, but there is no symbol that by itself is divisible by three. The triplet is used to show rhythms that are indeed divisible by three. The most basic way to explain the function of the triplet is to say that it places three of a certain rhythmic symbol in the space allowed for two. The symbol for a triplet is a bracket, with a three above or below it, placed where the triplet is to be played.

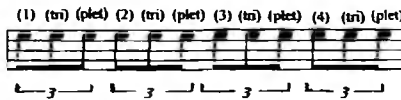
Half note triplet



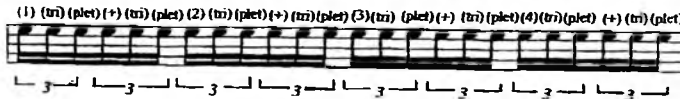
Quarter note triplet



Eighth note triplet



Sixteenth note triplet



Ode To Triplets

Count out loud as you play



THE SPIDER EXERCISE

The following exercise has been used for generations in one incarnation or another. While many people call this exercise by different names, it will be referred to as the "Spider Exercise" in this book. The purpose of the spider exercise is to improve technique, endurance, and time-feel.

The spider exercise is performed by placing the 1st finger on the 1st fret of the 6th string and playing the note with a down-stroke of the pick. Now the 2nd finger is placed on the 2nd fret of the 6th string (with the first finger still in place) and the note is played with an up-stroke of the pick. This is followed by the 3rd finger on the 3rd fret of the 6th string being picked down (while keeping the other fingers down) and the 4th finger on the 4th fret of the 6th string being picked up (now all 4 fingers should be down). This is repeated on all 6 strings. When the 4th finger's note on the 1st string is played with an up-stroke, repeat that note with a down-stroke and go in reverse (4,3,2,1-4,3,2,1-etc) as noted in the exercise. When the last note is played on the 6th string, with the index finger and an up-stroke, the index moves up one fret and the exercise is repeated. This should continue for as long as you are able. It is important to keep the unused fingers as close to the fingerboard as possible. The natural reaction of the pinky is to jerk away from the fingerboard when it is removed and it takes much practice to train it to stay close.

It is essential that the spider exercise be done with a metronome. The range your metronome should be within is 60-120bpm. If you are only able to do the exercise using quarter notes, you will work till you can play the spiders exercise at 120bpm using quarter notes. Once you can play the quarter notes at 120bpm you can play the exercise using 8th notes at 60bpm. When you get to 120bpm using 8th notes then you can play at 60bpm using 16th notes and so on. While speed is definitely important, more emphasis should be spent on maintaining a smooth, relaxed, and light touch that is perfectly in-time. If the exercise is played stiff and rushed then it may be more harmful than helpful.

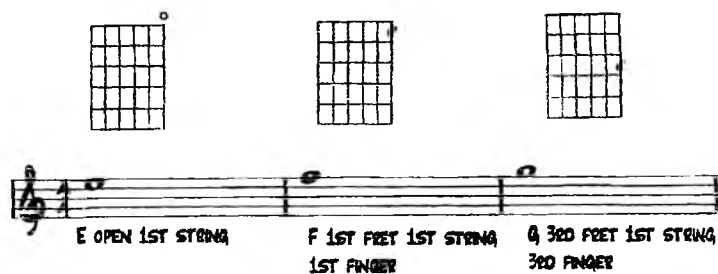
\cap = down-stroke of the pick \vee = up-stroke of the pick

n v n v n v n v n v n v n v n v n v n v n v

T C
A G
B F

n v n v e.t.c.

Notes on the 1st string in 1st position

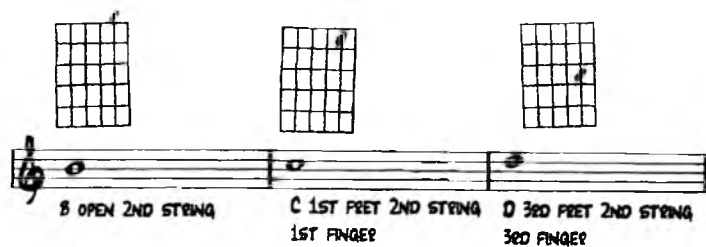


Monkeys Are Silly Creatures



1. Say note names as you play.
2. Count rhythms out loud as you play.

Notes on the 2nd string in 1st position



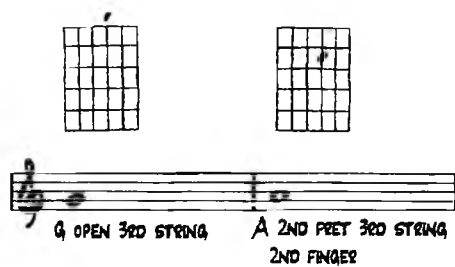
Just Because



The Modern Monkey Mambo



Notes on the 3rd string in 1st position



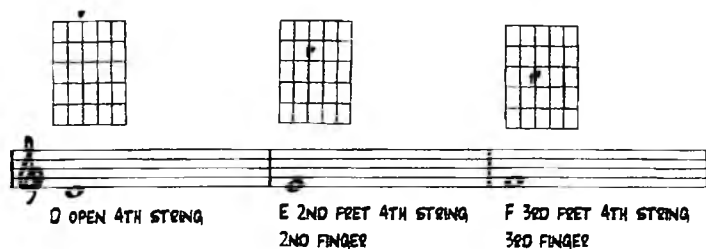
G-wiz



G-Monkey



Notes on the 4th string in 1st position



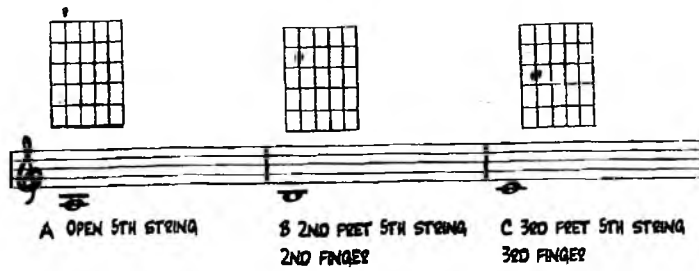
Song For Dee



Its a D'vine World



Notes on the 5th string in 1st position



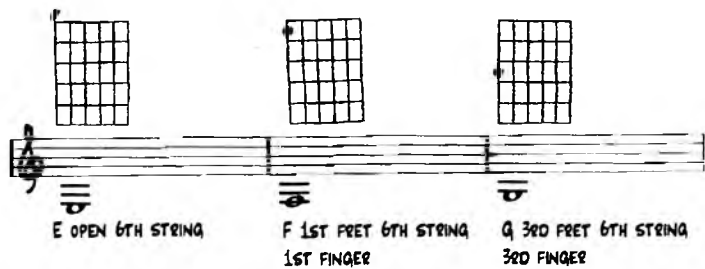
"A" Song to Remember



"A" Heavy Blimp



Notes on the 6th string in 1st position



"E"nuff Is "E"nuff



Song for Lydia



Accidentals

The notes you have learned at this point are the same pitches as the white keys on a piano. These notes are commonly referred to as natural notes. The pitches you have skipped are equivalent to the black keys on the piano. These notes are commonly referred to as accidentals. An accidental is another way of saying a sharp or flat note. A sharp raises the pitch of a note $\frac{1}{2}$ step (1 fret) and a flat lowers the pitch of a note $\frac{1}{2}$ step. A sharp is designated by placing a number sign (#) directly in front of the note to be sharpened. The flat is designated by a lower case b directly in front of the note to be flattened (the symbol for a flat, b, is slightly variant in shape but is still commonly represented as a lower case b). All sharps have a flat name as well. An example of this is that an F# is the same pitch as a Gb. Notes with different names that share the same pitch are said to be enharmonic. The sharp or flat name is decided upon due to the key (this will be discussed later) or the direction that the melody is going. If the melody is moving to a lower pitch accidental, it will usually be written as a flat. If the melody is moving to a higher accidental, it will usually be written as a sharp. A note that has been sharpened or flattened in a given measure will remain as such until the measure is over without the need for another sharp or flat sign. If this is not desired a natural sign (n) must be placed in front of the note to restore it to normal. Below are the accidentals in 1st position.

The image displays three musical staves, each representing a different string on a guitar. Above each staff are fretboard diagrams for specific notes, and below the staff is the corresponding musical notation with an accidental and a label.

- Staff 1 (1st string):**
 - Diagram 1: G# / Ab (1st fret)
 - Diagram 2: F# / Gb (2nd fret)
 - Diagram 3: D# / Eb (4th fret)
 - Diagram 4: C# / Db (2nd fret)
- Staff 2 (3rd string):**
 - Diagram 1: A# / Bb (3rd fret)
 - Diagram 2: G# / Ab (1st fret)
 - Diagram 3: F# / Gb (4th fret)
 - Diagram 4: D# / Eb (1st fret)
- Staff 3 (5th string):**
 - Diagram 1: C# / Db (4th fret)
 - Diagram 2: A# / Bb (1st fret)
 - Diagram 3: G# / Ab (4th fret)
 - Diagram 4: F# / Gb (2nd fret)

Below each staff, the notes are written on a five-line staff with an accidental and a label:

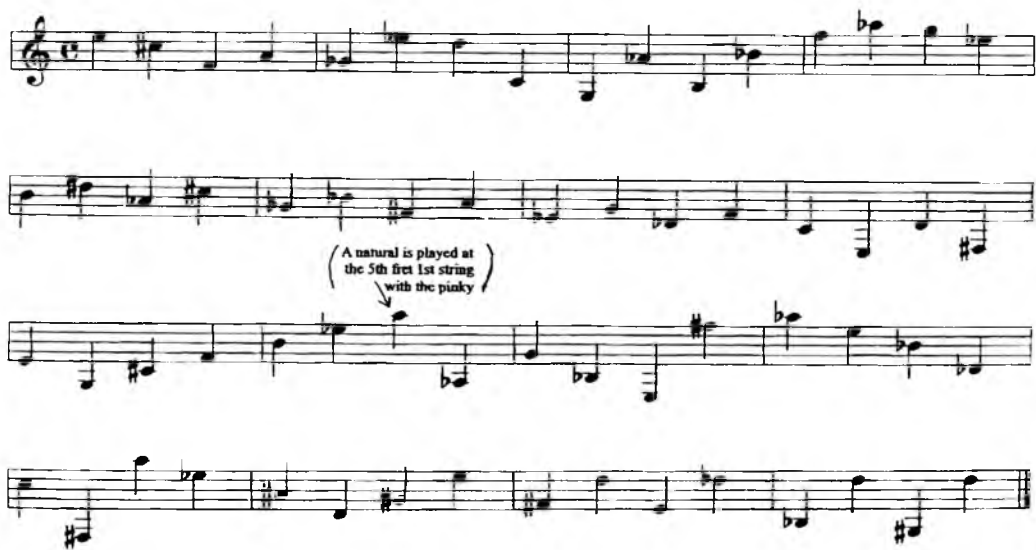
- Staff 1: G#/Ab 1st string, 4th fret; F#/Gb 1st string, 2nd fret; D#/Eb 2nd string, 4th fret; C#/Db 2nd string, 2nd fret
- Staff 2: A#/Bb 3rd string, 3rd fret; G#/Ab 3rd string 1st fret; F#/Gb 4th string, 4th fret; D#/Eb 4th string, 1st fret
- Staff 3: C#/Db 5th string, 4th fret; A#/Bb 5th string, 1st fret; G#/Ab 6th string, 4th fret; F#/Gb 6th string, 2nd fret

It Was An Accident(al)



The following exercise is a review of all of the notes in the 1st position of the guitar. It is quite dissonant, which makes it very difficult to memorize. It should be practiced with a metronome and reviewed often.

1st Position Review



Perpetual Motion Excerpt

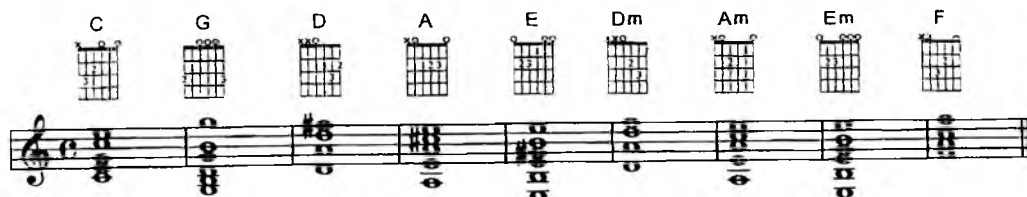
Niccolo Paganini



1. This piece should be played in 1st position using strict alternate picking.
2. Always use a metronome and work to play as fast as possible.
3. This piece will also be performed in 5th, 7th and 9th positions to reinforce reading and technical skills in these positions.

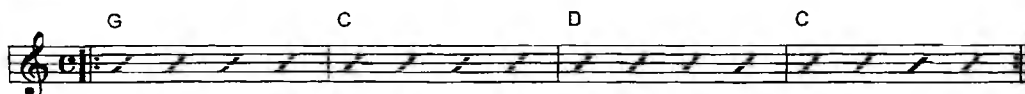
The following chord diagrams show some of the most common open position voicings played on the guitar. At this point, focus is to be placed on utilizing these chord shapes as a technical study. The musical explanations of why chords exist and how they are used will be covered at a later time.

Common open position chord voicings

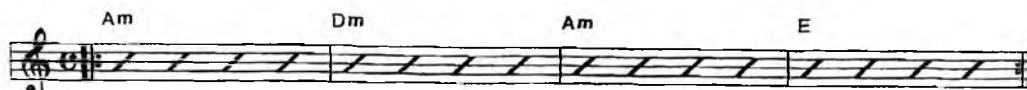


The goal of the exercises that follow is to develop the ability to grab chord shapes in one movement as opposed to one finger at a time. Use a metronome and play each exercise using whole note strums at first. After the first beat is played, use the following 3 beats to prepare for the next chord so that it can be strummed on the downbeat of the next measure. When this no longer presents a difficult challenge, do the exercise using $\frac{1}{2}$ note strums. Finally, strum $\frac{1}{4}$ notes and make the changes in time. If you miss a chord change, keep strumming and DON'T START OVER. The importance of playing in-time cannot be overstated.

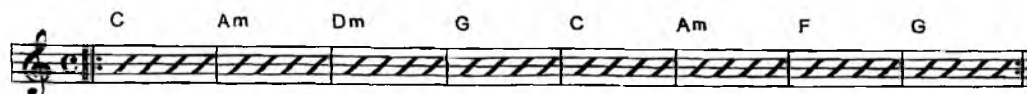
Chord Exercise #1



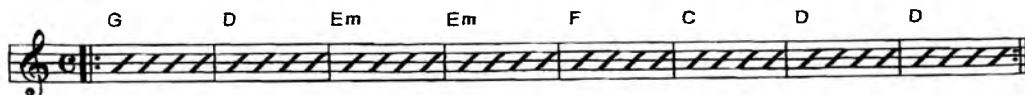
Chord Exercise #2



Chord Exercise #3



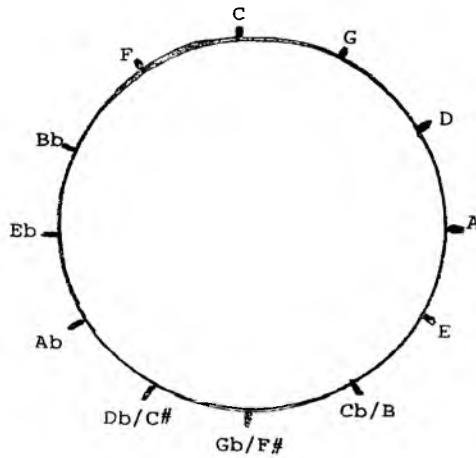
Chord Exercise #4



The major scale may well be the single most important tool in all of the musical language. It is, in effect, the basis of the entire language and is used to identify all things musical. Even non traditional scales and harmonies are named by their relationship to the major scale and all music types from jazz to country to heavy metal to classical rely upon it for both composition and improvisation.

The major scale is a mathematical formula based on a whole step / half step order of W, W, H, W, W, H. This formula may be applied to any note in the musical alphabet and no 2 will share the same notes entirely. This means there are 15 major scales, one for each musical note.

Below is the cycle of 4ths / 5ths. Going clockwise in this chart will move the keys in 5ths and, in doing so, add 1 sharp to or subtract 1 flat from the next scale. Moving counter clockwise will move the keys in 4ths and add 1 flat to or subtract 1 sharp from the next scale. Because harmonies tend to move in 4ths, many of the exercises throughout this book will be taken through the cycle of 4ths.



On the next page all of the major scales are represented with their respective “key signatures”. When memorizing your major scales try to make sure you know the number of sharps or flats in each scale. The order in which notes are sharpened or flattened does not change. The order of sharps is F, C, G, D, A, E, B. The order of flats is B, E, A, D, G, C, F. If you know this then it is easy to identify the notes of a key. E major, for example, has 4 sharps they are F, C, G, D.

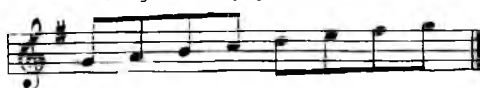
Below are the major scales. With the exception of C major, all of the major scales contain at least one sharp or flat note. Rather than writing out the sharp or flat notes that are found within a major scale, a key signature is placed in the beginning of a piece of music. The key signature does two things. First, it defines the key that a piece of music is being played in and secondly, it stipulates which notes are to be sharp or flat without

the need for accidentals. If, for example, you see a key signature of 2 sharps, then you are in the key of D major. In the key of D major, all F and C notes would be played as F# and C#, regardless of the octave.

C major has no # or b notes



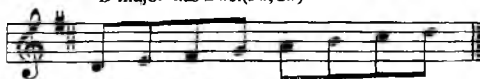
G major has 1 #.(F#)



F major has 1 flat.(Bb)



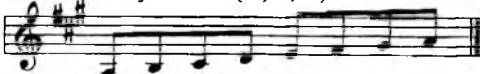
D major has 2 #s.(F#,C#)



Bb major has 2 flats.(Bb,Eb)



A major has 3 #s.(F#,C#,G#)



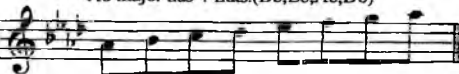
Eb major has 3 flats.(Bb,Eb,Ab)



E major has 4 #s.(F#,C#,G#,D#)



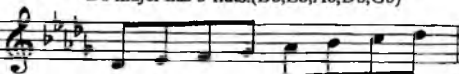
Ab major has 4 flats.(Bb,Eb,Ab,Db)



B major has 5 #s.(F#,C#,G#,D#,A#)



Db major has 5 flats.(Bb,Eb,Ab,Db,Gb)



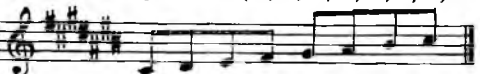
F# major has 6 #s.(F#,C#,G#,D#,A#,E#)



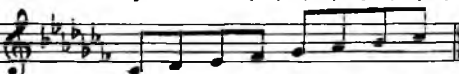
Gb major has 6 flats.(Bb,Eb,Ab,Db,Gb,Cb)



C# major has 7 #s.(F#,C#,G#,D#,A#,E#,B#)

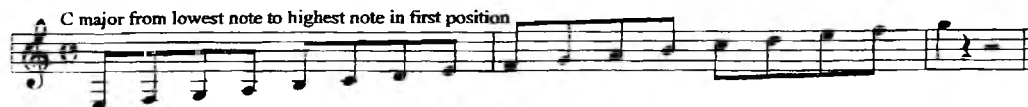


Cb major has 7 flats.(Bb,Eb,Ab,Db,Gb,Cb,Fb)



The guitar is a pattern oriented instrument which is both a curse and a blessing in regards to its study. Many technically skilled guitarists have spent too much time learning scales and chords as fingering patterns and not enough time studying what they are actually doing. The result of such study often results in a good guitarist who is an incompetent musician. When taken out of their "comfort zone", these pattern oriented guitarists are often confused and overwhelmed. This is not to say that patterns are not an important part of the guitar curriculum but time must be shared with actual musical study for the guitarist to become a well-rounded player and musician. To truly understand and memorize the major scales presented on the previous page, patterns should be resisted at this point. The following methods of study should not be overlooked.

1. The first goal of the student should be to memorize the major scales as they are written on the previous page in 1st position (open strings are useable, 1st finger covers the first fret, 2nd finger covers the 2nd fret, 3rd finger covers the 3rd fret, and the 4th finger covers the 4th fret).
2. The second goal is to play all of the major scales from their lowest available to highest available note in 1st position.



3. The third goal is to play all of the major scales on one string at a time from their lowest available note on that string up one octave and back. This should be done on all strings with all scales. Although the upper frets of the guitar have not been formally introduced yet, the whole step / half step order of the major scales should be enough information to make this exercise possible. In addition to learning the whole step / half step order of the major scales, this exercise will give a nice introduction to the upper frets as well.

C major played on one string at a time from the lowest available note on that string to its octave.

C major from the lowest note available on the 1st string up one octave

C major from the lowest available note on the 2nd string up one octave

C major from the lowest available note on the 3rd string up one octave

C major from the lowest available note on the 4th string up one octave

C major from the lowest available note on the 5th string up one octave

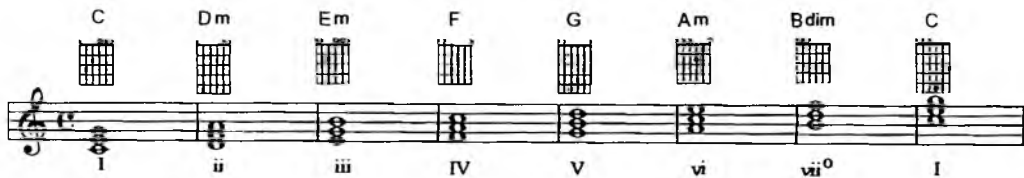
C major from the lowest available note on the 6th string up one octave

Harmonizing the Major Scale

While any intervals can be grouped together to form some type of harmonic structure, chords are most commonly built on 3rd intervals from scales. There are two types of 3rds, the major 3rd, which is equivalent to four ½ steps, and the minor 3rd, which is equivalent to three ½ steps. The most common chord form is the triad, which is a three note chord usually made up of two 3rd intervals. In its most common form the triad is simply a root, 3rd, and 5th of any given note. A major triad contains a major 3rd followed by a minor 3rd. A minor triad contains a minor 3rd followed by a major 3rd. A diminished triad is made up of two minor 3rd intervals. An augmented triad is made up of two major 3rd intervals.

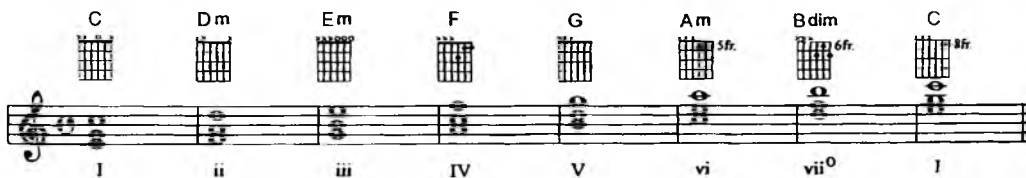
The importance of harmonizing all commonly used scales into 3rds cannot be easily overstated. It is this knowledge that leads to proper analysis of music, simplification of musical transcription, chord substitution, and greater compositional competence. Because scales are built upon mathematical formulas, all scales of a given type will be harmonized in exactly the same manner. This is why it is important to learn scales in terms of intervallic numbers as well as notes. The C major scale will now be harmonized into triads:

C major harmonized into triads



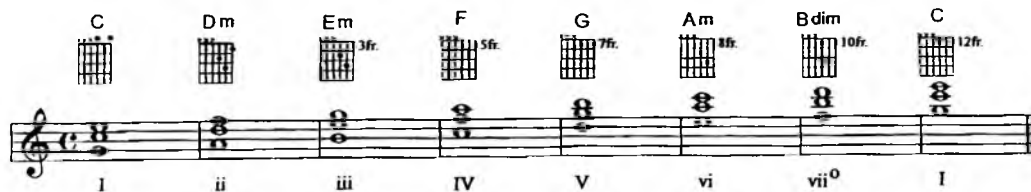
When a triad is played with its third as its lowest note it is said to be in 1st inversion. The following is the C major scale harmonized in 1st inversion.

C major harmonized triads in 1st inversion



If the fifth of a triad is its lowest note that triad is in 2nd inversion. The following is the C major scale in 2nd inversion.

C major harmonized triads in 2nd inversion



Transposing chord changes

There are many reasons why a piece of music is played in a certain key. One of the primary reasons for choosing one key over another is to put a vocalist in their most comfortable range. In comparison to the guitar or piano, the range of the voice is usually much smaller. To compensate for the inability of all vocalists to sing in the same keys as one another, it is important for the guitarist to be able to transpose. If the harmonic progression of a piece of music is learned in intervals rather than letter names, it is not difficult to transpose. The following progression is derived from the I, IV, and V chords of a major scale. The progression is written in the key of C major but could easily be played in any key. Using the same harmonic progression transpose *Beach Party Rock* to the keys of G major, D major, and A major.



Note: These rhythmic markings with a slash rather than a note head indicate a strumming rhythm.

Accompaniment Styles

Strumming chords on the guitar correctly is an important part of learning to play the instrument. Even the most advanced accompaniment styles are usually based upon basic chord strumming techniques.

One of the most commonly overlooked elements involved in strumming the guitar is the direction the pick is moving in relation to the rhythm being played. In any quarter note based strum, the strums are all in a downward fashion. For any 8th note based rhythm the pick should be moving downward on the beat and upward on the offbeat (+). The hand should move steadily, from the wrist, in an even down/up motion and not stop when not playing. It should instead miss the strings while continuing in its motion. It is also important to hit all of the strings used in the chord on the downward strum but only the highest (thinnest) strings should be sounded on the upstroke. A sixteenth note based strum should be conducted in a similar fashion to the eighth note strum except the downward strums are on the beat and offbeat while the (e) and (a) are played with an upward strum. The tunes and examples that follow will give further explanation to many common accompaniment styles.

The 2-Beat

The 2-beat is a very common accompaniment pattern. It is often used to play upbeat styles such as early New Orleans jazz and holiday songs. The defining elements of a 2-beat are a bass note on 1 and 3 and a chord strum on 2 and 4. If a single chord is played for a full measure its root will be played, in as low an octave as possible on beat 1. Its 5th will be played on beat 3. The upper strings are strummed on beats 2 and 4. If two different chords are played in the same measure, the root of the first chord will be played on beat 1 followed with a strum of that chord on beat 2. The root of the second chord will be played on beat 3 followed a strum of that chord on beat 4.

2 Beat



2 Beat With 2 Chords In One Measure



When the Saints go Marching In

Melody

pickup notes

(2) (3) (4)

Accompaniment

2-beat style

G

Mel.

Acc.

D

Mel.

Acc.

G

C

these notes act as the pickup notes on the repeat. This is where the pickup notes were taken from to begin the song

Fine

Mel.

Acc.

G

D

G

C

Fine

(2) (3) (4)

The Waltz

A waltz is a strum that is used to perform accompaniment in $\frac{3}{4}$ time. A traditional waltz is performed by playing the root of a chord, with a slight accent, on beat 1. The chord is then lightly strummed on beats 2 and 3. If the same chord is repeated for multiple measures it is not uncommon to play the 5th on beat 1 of every other measure.

Traditional Waltz



Musical notation for a traditional waltz in G major, 3/4 time. The notation shows four measures, each with a chord symbol (G, C, D, G) and a 'Root' label under the first note. The notes are: G (quarter), C (quarter), D (quarter), G (quarter).

Around The World



Musical notation for 'Around The World' in G major, 3/4 time. The notation is divided into three systems, each with a 'Mel.' (Melody) and 'Acc.' (Accompaniment) staff. The accompaniment is in a traditional waltz style. The first system shows a C chord in the first measure, with 'root' and '5th' labels under the notes. The second system shows A7, Dm, and G7 chords. The third system shows Dm, G7, Dm, and G7 chords.

Mel.

Acc.

Dm

G7

C

5th

Mel.

Acc.

5th

5th

Mel.

Acc.

A7

Dm

5th

Mel.

Acc.

G7

C

A7

Mel.

Acc.

Dm

G7

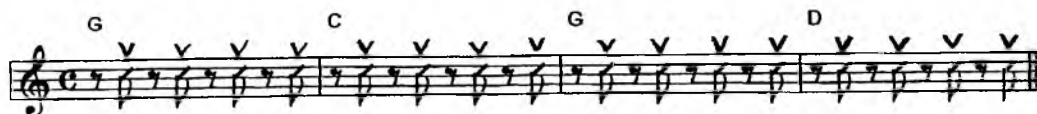
C

The Reggae Strum

A reggae strum emphasizes the “an” of each beat. It is usually played at tempos under 130bpm. The same strum pattern played quickly is used for “ska” music. The same strum is also used in disco but the drums and bass parts will be quite different.

The reggae strum is performed by silencing the strings on each beat with the side of the picking hand during its down-stroke. During the off-beat (+ or an), the picking hand strums upward but does not hit more than 3-4 strings (the thinnest 3 or 4).

Reggae Groove



I Shot the Sheriff

Melody

Accompaniment
Reggae style

Mel.

Acc.

Am Dm Am

Mel.

Acc.

Dm Am

The image displays three systems of musical notation for the song "I Shot the Sheriff". Each system consists of a melody line and an accompaniment line. The first system is labeled "Melody" and "Accompaniment Reggae style". The second and third systems are labeled "Mel." and "Acc.". The accompaniment lines feature a reggae strum pattern with chords Am, Dm, and Am indicated above the staff. The melody lines show the melodic progression of the song.

Mel.

Acc.

F E Am F E Am

Mel.

Acc.

F E Am F E Am

Mel.

Acc.

F E Am F E Am

Mel.

Acc.

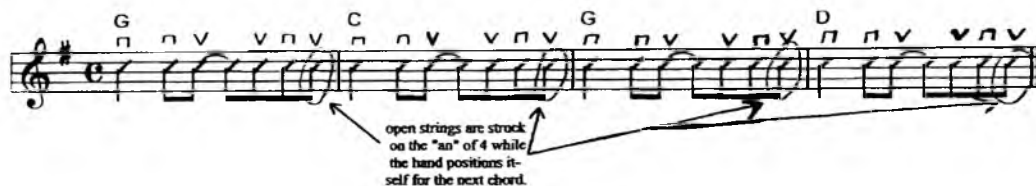
Fine

Fine

The Folk Strum

The folk strum is the basis for most light rock-&-roll and folk music. The most important part of the folk strum is to keep the strumming hand in an even down/up motion. The down-strokes are played on the beats and all of the notes of the chord are strummed. The up-strokes are played on the off-beats and only the first few strings are strummed. In the folk strum, it is common for the "an" of 2 to be tied to 3. Because of this tie, if a chord change is to happen on beat 3 that change will take place on the "an" of 2. This referred to as an "anticipation" and is common in many musical styles. It is also stylistically correct to hit a few open strings on the "an" of 4 when chords are changing. This half a beat with no fingers on the guitar is used to position the hand for the next downbeat. While this was probably started due to a lack of technical proficiency, it is now an important part of the musical style.

Folk Strum 1

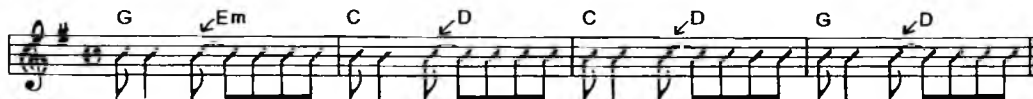



Folk Strum 2



Folk Strum With Two Chords In Each Measure

Despite the 2nd chord in each measure being placed directly above the 3rd beat in each measure, the chord is placed on the "an" of 2 in a folk strum style.



The Double Bar : It is common to separate sections of a song by using a double bar. These sections are usually 8 bars in length. The purpose of the double bar is to visually designate the end of one phrase and the beginning of another. The double bar does not indicate any variation in performance.

The Happy Folk Strum Example Song



The musical score for "The Happy Folk Strum Example Song" consists of 8 measures of music, organized into four pairs of 4 measures each. The key signature is one sharp (F#), and the time signature is 4/4. The chords used are G, D, C, G, D, Em, and Am. The score includes double bar lines at the end of the 4th and 8th measures, with the label "Double bar" appearing below the staff at these points.

Measure	Chord
1	G
2	D
3	C
4	G
5	D
6	Em
7	C
8	Am
9	D
10	G
11	D
12	C
13	G
14	D
15	G
16	D
17	C
18	G

Margaritaville

Jimmy Buffet

Melody

Accompaniment folk style

D

Mel.

Acc.

A

Mel.

Acc.

Mel.

Acc.

D

D7

Mel.

Acc.

G A D D7

Mel.

Acc.

G A D D7

Mel.

Acc.

G A D A/C# G/B

Mel.

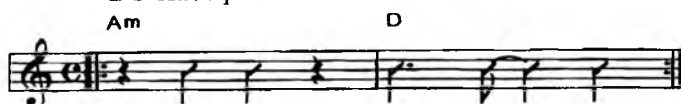
Acc.

A D

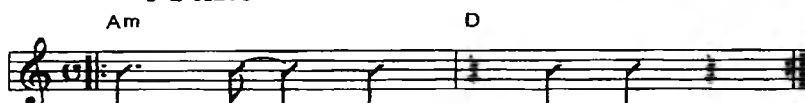
The Latin Strum

Latin music is played with an even eighth note feel. The strums associated with Latin styles are usually based upon rhythmic patterns called *clave*. The two most common clave rhythms are the 2-3 and the 3-2 accent patterns. These numbers refer to the number of percussive strikes in each measure of a two-measure pattern. The 2-3 pattern has two strikes in the first measure, one on beat 2 and another on beat 3. The second measure has three strikes. These strikes fall on beats 1, the (an) of 2, and 4. The 3-2 clave pattern is just a reversal of the same two patterns. The guitar commonly strums the rhythm of one of these clave patterns. This makes the guitar both a harmonic and percussive instrument.

2-3 clave pattern

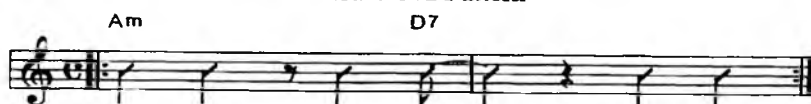


3-2 clave

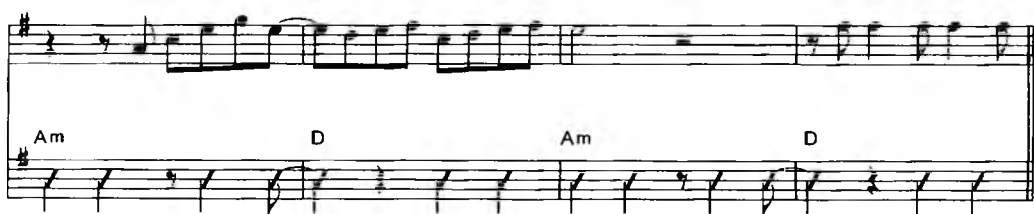
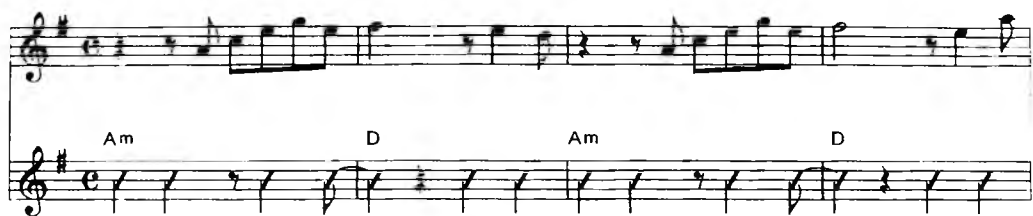


One of the most common Latin music styles is the Bossa Nova. This musical style comes from Brazil and is not overly strict in its treatment of the clave. While the 2-3 and 3-2 clave strum patterns are useable for strumming the Bossa Nova, many variations are common. It is a good idea to listen to the music of Antonio Carlos Jobim in order to hear many of these variations. The strum below is a just a sample of the possible variations for strumming Bossa Nova music.

Alternative Bossa-Nova Pattern



Rosalita Margarita



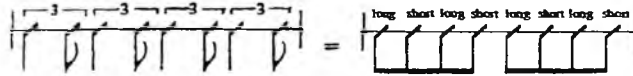
First system of musical notation. The treble clef staff contains a melody in G major, starting with a quarter rest, followed by quarter notes G, A, B, and C. The bass clef staff contains a bass line with chords C, G, D, and E, each marked above the staff. The bass line consists of quarter notes: C (C2), G (G2), D (D3), and E (E3).

Second system of musical notation. The treble clef staff contains a melody in G major, starting with a quarter rest, followed by quarter notes G, A, B, and C. The bass clef staff contains a bass line with chords Am and D, each marked above the staff. The bass line consists of quarter notes: A (A2), C (C3), G (G2), and D (D3).

Third system of musical notation. The treble clef staff contains a melody in G major, starting with a quarter rest, followed by quarter notes G, A, B, and C. The bass clef staff contains a bass line with chords Am and D, each marked above the staff. The bass line consists of quarter notes: A (A2), C (C3), G (G2), and D (D3).

Swing Time-Feel

Swing feel is created by dividing each beat into three parts in order to approximate an eighth-note triplet. When only 2 eighth-notes are used to fill the beat, the first eighth-note receives the time-value equaling two eighth-notes of the triplet and the second gets the value of only one eighth-note of the triplet. This means that the duration of notes that fall on the beat are twice as long as notes that fall on the "an" of the beat.

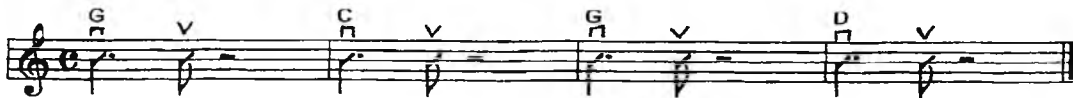


This type of swing is referred to as 66.6 / 33.3. The numbers are a way of representing the percentages of the beat that the first and second "halves of the beat" receive. Though 66.6 / 33.3 is the standard "swing-feel", and is the normal time feel for both blues and jazz, it is not the only possible swing-feel. Often a player will be instructed to play with a light or heavy swing. This is a way of approximating a percentage other than 66.6 / 33.3. A light swing would be closer to 55 / 45. A heavy swing would be closer to 75 / 25. Almost every music type has some degree of swing to its eighth notes in order to give accent to the beats as opposed to the off-beats, however the swing can sometimes be almost undetectable. When no discernable swing is applied to a song or style, it is referred to as straight-eighth, or even-eighth feel. Great care should be taken, when listening to various musical types, to determine the appropriate amount of swing for that style.

Swing-Feel Strums

Swing strums are common in rock-&-roll, rock-a-billy, and blues. The most important part of a swing strum is to accentuate the short off-beats. If a shuffle strum is played without the proper swing feel it sounds similar to a reggae strum so make sure you are playing these strums with a 66.6 / 33.3 time feel.

Swing-Blues Strum



Shuffle-Strum



Ostrich Shuffle Blues

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music: the first measure has a triplet of eighth notes (Bb, A, G), the second measure has a quarter note (F) and an eighth rest, the third measure has a quarter note (E) and an eighth rest, and the fourth measure has a quarter note (D) and an eighth rest. The bottom staff is in bass clef and contains four measures of eighth-note chords: G, C, G, and G.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, with four measures: the first measure has a triplet of eighth notes (Bb, A, G), the second measure has a quarter note (F) and an eighth rest, the third measure has a quarter note (E) and an eighth rest, and the fourth measure has a quarter note (D) and an eighth rest. The bottom staff contains four measures of eighth-note chords: C, C, G, and G.

The third system of musical notation consists of two staves. The top staff begins with a key signature change to two sharps (F# and C#) and contains four measures: the first measure has a quarter note (B), the second measure has a quarter note (A), the third measure has a quarter note (G) and an eighth rest, and the fourth measure has a quarter note (F#) and an eighth rest. The bottom staff contains four measures of eighth-note chords: D, C, G, and D. The word "Fine" is written above the third measure of the top staff, and "Fine G" is written above the third measure of the bottom staff.

He Swings

The musical score for 'He Swings' is presented in three systems, each consisting of a melody line and a bass line with chord symbols. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:

- Melody: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: A4, G4, F#4, E4. Measure 3: D4, C4, B3, A3. Measure 4: G3, F#3, E3, D3.
- Bass: Four measures with chord symbols G, C, G, G. Each measure contains a half note (G2, C3, G2, G2) and a dotted half note (F#2, E2, D2).

System 2:

- Melody: Four measures of eighth-note patterns. Measure 1: C4, D4, E4, F#4. Measure 2: G4, A4, B4, C5. Measure 3: B4, A4, G4, F#4. Measure 4: E4, D4, C4, B3.
- Bass: Four measures with chord symbols C, C, G, G. Each measure contains a half note (C3, C3, G2, G2) and a dotted half note (F#2, E2, D2).

System 3:

- Melody: Four measures of eighth-note patterns. Measure 1: B3, A3, G3, F#3. Measure 2: E3, D3, C3, B2. Measure 3: A2, G2, F#2, E2. Measure 4: D2, C2, B1, A1.
- Bass: Four measures with chord symbols D, C, G, D. Each measure contains a half note (D2, C2, G1, G1) and a dotted half note (F#2, E2, D2).

Playing In 5th Position

The term "position", as applied to the guitar, refers to the fret over which your first (index) finger is positioned. To play in a position means that your fingers cover one consecutive fret each with the pinky responsible for two frets. At this point the only position covered has been 1st position. In this position, the first finger has covered the first fret, the second finger has covered the second fret, the third finger has covered the third fret and the pinky has covered the fourth and fifth frets. If your first finger is over the third fret you are playing in 3rd position. Many classical guitar books will notate positions using Roman numerals so 3rd position would be written as III position. Because this can be confused with harmonic notation, Roman numerals will not be used to show positions in this book.

The next position to be covered is the 5th position. In this position, the first finger is responsible for the fifth fret, the second finger is responsible for the sixth fret, the third finger is responsible for the seventh fret and the pinky is responsible for the eighth and ninth frets.

It is important to understand that every note on the guitar, except for the lowest E, F, F#/Gb, G, and G#/Ab, repeats itself at least once on a different string. Because this is the case, many musical ideas can be played in multiple positions on the guitar. In the 5th position, only 4 notes will be new, high A#/Bb (6th fret-1st string), B (7th fret-1st string), C (8th fret-1st string), and C#/Db (9th fret-1st string). All others will be notes that have been previously learned but they are now being played in new places. In the 5th position chart that follows, no accidentals are shown. It should be understood that to sharp a note it must be moved one fret higher, and to flat a note it is moved one fret lower. If you must flat a note that is normally played on the fifth fret while playing in 5th position, play the note on the 9th fret one string thicker.

A	D	G	C	E	A	5 fr.
					F	
B	E	A	D		B	
C	F			G	C	
		B				

5TH POSITION



5th Position Study



Invention #8

Bach

5th position

9

open 2nd position 5th position

26

30 5th position 1st position

Detailed description: This is a musical score for a two-part invention. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system. The second staff begins with a bass clef and continues the piece. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several position labels: '5th position' at the beginning of the first staff, 'open', '2nd position', and '5th position' above the second staff, and '5th position' and '1st position' above the third staff. Measure numbers 9, 26, and 30 are indicated at the start of their respective lines. The piece concludes with a double bar line.

Invention 4

J.S. Bach

5th position

4th position

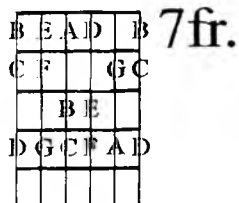
The image displays the musical score for J.S. Bach's Invention 4, specifically focusing on the 5th and 4th positions. The score is written for two voices, each on a five-line staff. The first system, labeled '5th position', consists of six staves. The second system, labeled '4th position', consists of two staves. The music is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and various note values (quarter, eighth, sixteenth notes) and rests. The 5th position system shows a sequence of notes that move up and down the scale, while the 4th position system shows a similar sequence but with different fingering and articulation.



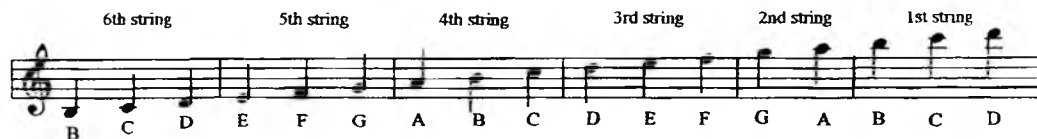
Playing In 7th Position

In the 7th position, the first finger is responsible for the seventh fret, the second finger is responsible for the eighth fret, the third finger is responsible for the ninth fret, and the pinky is responsible for the tenth and eleventh frets.

In the 7th position, only 2 notes will be new, high D (10th fret-1st string), and D#/Eb (11th fret-1st string). It should be understood that to sharp a note, it must be moved one fret higher. To flat a note it is moved one fret lower. If you must flat a note that is normally played on the seventh fret while playing in 7th position, play the note on the 11th fret one string thicker.



7th Position



7th Position Study



Menuet in G Major

J.S. Bach



Playing In 10th Position

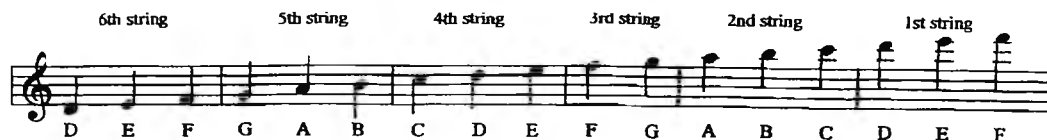
In the 10th position, the first finger is responsible for the tenth fret, the second finger is responsible for the eleventh fret, the third finger is responsible for the twelfth fret, and the pinky is responsible for the thirteenth and fourteenth frets.

In the 10th position, only 3 notes will be new, high E (12th fret-1st string), high F (13th fret-1st string), and F#/Gb (14th fret-1st string). It should be understood that to sharp a note, it must be moved one fret higher. To flat a note, it is moved one fret lower. If you must flat a note that is normally played on the tenth fret while playing in 10th position, play the note on the 14th fret one string thicker.

D	G	C	F	A	D
E	A	D	G	B	E
F				C	F
B	E				

10fr.

10th Position



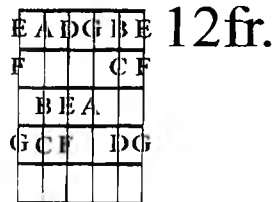
10th Position Study



Playing In 12th Position

In the 12th position, the first finger is responsible for the twelfth fret, the second finger is responsible for the thirteenth fret, the third finger is responsible for the fourteenth fret, and the pinky is responsible for the fifteenth and sixteenth frets.

In the 12th position, only 2 notes will be new, high G (15th fret-1st string), and G#/Ab (16th fret-1st string). The twelfth fret is the point at which all the open strings are repeated up an octave. The note layout in 12th position is the same as that of 1st position although the fingering is displaced by one fret. After studying 12th position, the entire fingerboard should be understood and any position should be comfortable to read in.



12th Position



12 Position Study



The Blues

"Blues" is a term used to describe both a certain style of music as well as a set harmonic progression. The blues progression is one of the most common harmonic progressions found in modern music regardless of musical style. The following is the most basic formula for a "12-bar blues" progression:

Standard 12 Bar Blues

The diagram shows the Standard 12 Bar Blues progression in C major, consisting of 12 measures divided into three 4-measure phrases. The first phrase (measures 1-4) starts with a C major chord (I) in the first measure, followed by three measures of a whole note C major chord. The second phrase (measures 5-8) starts with an F major chord (IV) in the first measure, followed by three measures of a whole note F major chord. The third phrase (measures 9-12) starts with a G major chord (V) in the first measure, followed by a whole note C major chord (I) in the second measure, and then two measures of a whole note C major chord. The notation is written on three staves, each with a treble clef and a key signature of one sharp (F#), indicating C major.

Often the IV chord will be used in the 2nd and 10th measures to create more harmonic motion. It is also quite common for the last measure of the blues to have a V chord if the progression is to be repeated. This V chord creates harmonic motion that leads back to the I chord and is commonly referred to as a "turnaround" chord. This turnaround is usually omitted the last time through the progression in favor of the I as the final chord. The following example shows this more common blues progression:

12 Bar Blues With Basic Substitutions

The diagram shows the 12 Bar Blues With Basic Substitutions progression in C major, consisting of 12 measures divided into three 4-measure phrases. The first phrase (measures 1-4) starts with a C major chord (I) in the first measure, followed by a whole note F major chord (IV) in the second measure, a whole note C major chord (I) in the third measure, and a whole note C major chord in the fourth measure. The second phrase (measures 5-8) starts with a whole note F major chord (IV) in the first measure, followed by a whole note C major chord (I) in the second measure, a whole note C major chord in the third measure, and a whole note C major chord in the fourth measure. The third phrase (measures 9-12) starts with a whole note G major chord (V) in the first measure, followed by a whole note F major chord (IV) in the second measure, a whole note C major chord (I) in the third measure, and a whole note G major chord (V) in the fourth measure, labeled as the turnaround. The notation is written on three staves, each with a treble clef and a key signature of one sharp (F#), indicating C major.

It is important to note that the use of the IV chord in measure 2 or 10 does not necessarily indicate that both of these measures must have this chord. For example:

12 Bar Blues With 4 bars of I

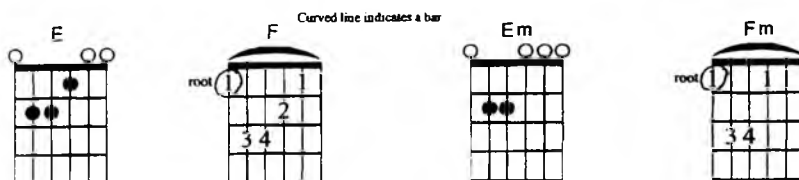
The image displays a 12-bar blues progression in C major, structured as four measures of four bars each. The notation uses a treble clef and a key signature of one flat (Bb). Each measure is represented by a staff with four diagonal lines indicating the rhythm. Chord symbols are placed above or below the staff to indicate the harmony for each measure.

Measure	Chord	Scale Degree
1	C	I
2	F	IV
3	G	V
4	F	IV
5	C	I
6	C	I
7	F	IV
8	G	V
9	C	I
10	C	I
11	G	V
12	G	V (turnaround)

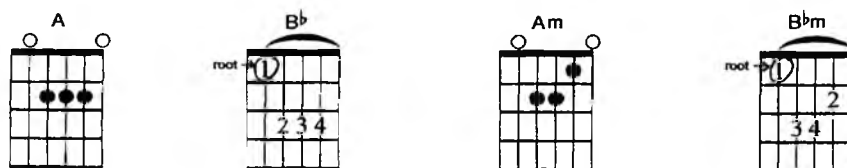
The Bar-Chord (a.k.a The Barre-Chord)

A bar-chord is a chord that requires one or more fingers of the fretting hand to hold down more than one string at a time. Most bar-chords require the first finger to lay flat across all of the strings, in effect, replacing the nut. In most cases, a bar-chord is moveable. This means it can be played with the same fingering in a multitude of places and therefore become several different chords. The most commonly played bar-chord shapes are based upon the open positions forms of E and A major and minor chords.

E (6th) String Bar Chords

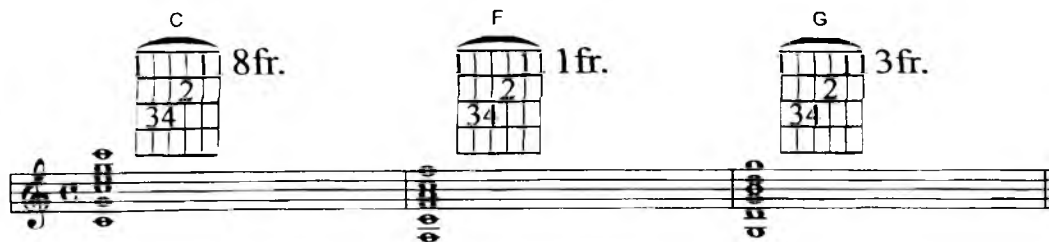


A (5th) String Bar Chords



If the bar-chord shapes are based upon the E (6th) string, the name of the chord will be the same as the note held by the first finger on the 6th string. The forms based upon the A (5th) string work the same way but their root is determined by the note fretted on the 5th string.

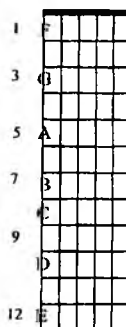
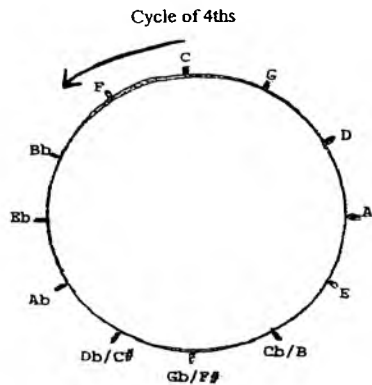
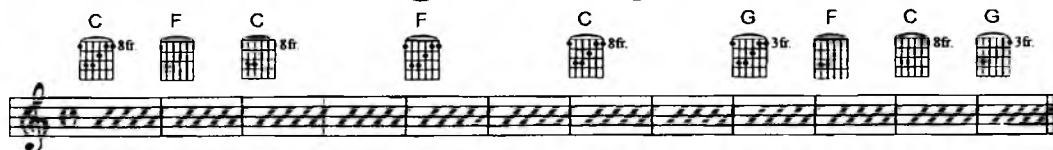
6th String Root Major Bar Chords



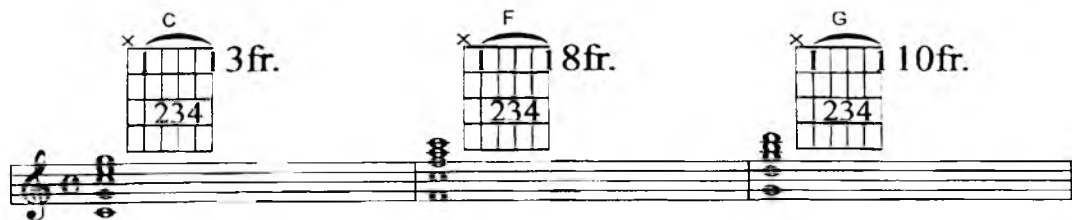
Goals For 6th String Root Major Chords

1. Play *Blues In C Using Sixth String Root Bar Chords* with a metronome using whole note strums. When the whole note strums are no longer difficult, progress to half-note strums and finally quarter note strums.
2. Using only the 6th string root bar-chord play major chords through the cycle of 4ths.

Blues In C Using 6th String Root Bar Chords



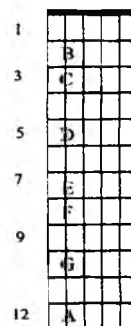
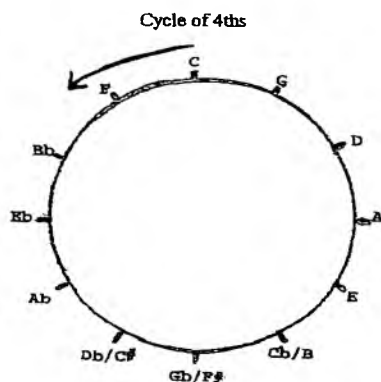
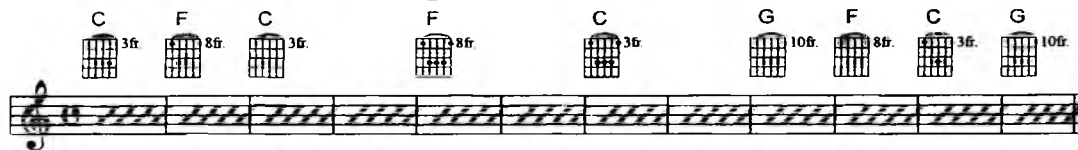
5th String Root Major Bar Chords



Goals For 5th String Root Major Chords

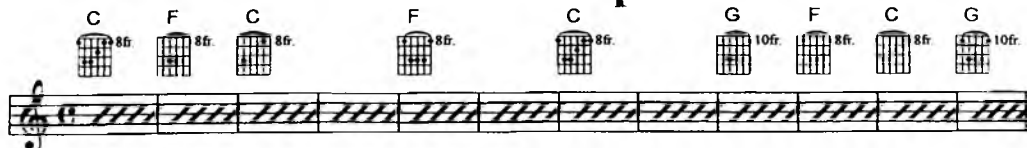
1. Play *Blues In C Using 5th String Root Bar Chords* with a metronome using whole note strums. When the whole note strums are no longer difficult, progress to half-note strums and finally quarter note strums.
2. Using only the 5th string root bar-chord play major chords through the cycle of 4ths.

Blues In C Using 5th String Root Bar Chords

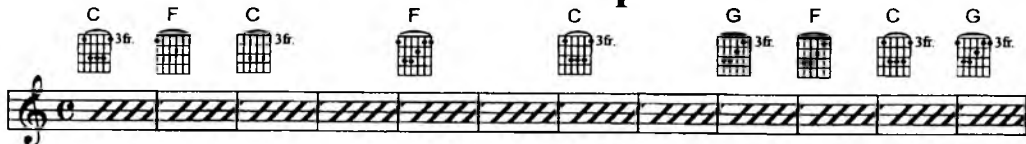


If the bar-chord types from each string are used in conjunction to play the same blues progression, the total movement is reduced to only 2 frets as opposed to 7 when only using one string as a time. Play the two examples below:

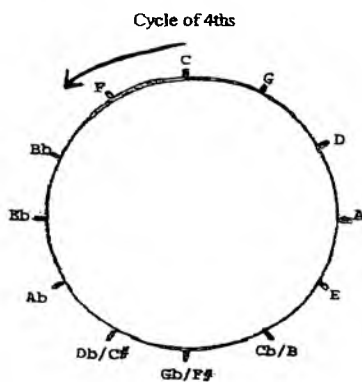
Blues In C Using 5th & 6th String Root Bar Chords Example #1



Blues In C Using 5th & 6th String Root Bar Chords Example #2

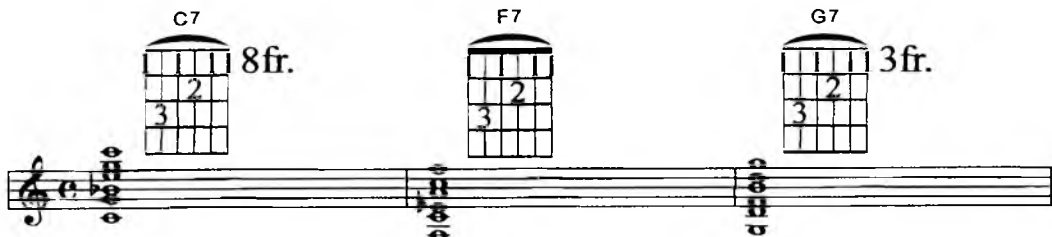


Now play a blues in all 12 keys through the cycle of 4ths using only major bar chord forms.

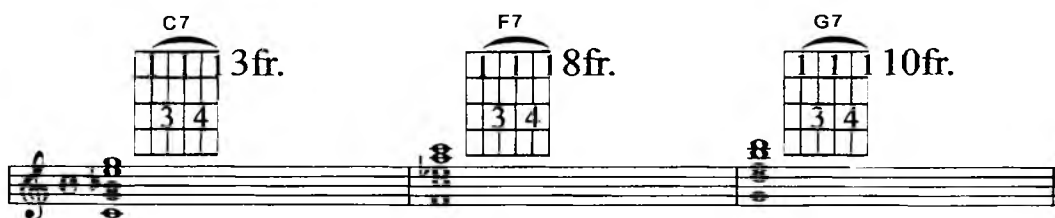


Apply all of the goals used for the 5th and 6th string-root major bar-chords to 5th and 6th string-root dominant 7th bar-chords. A dominant 7th is a major chord with the b7 of a major scale added to it. C7 would consist of the notes C, E, G, & Bb.

6th String Root Dominant 7th Bar Chords



5th String Root Dominant 7th Bar Chords

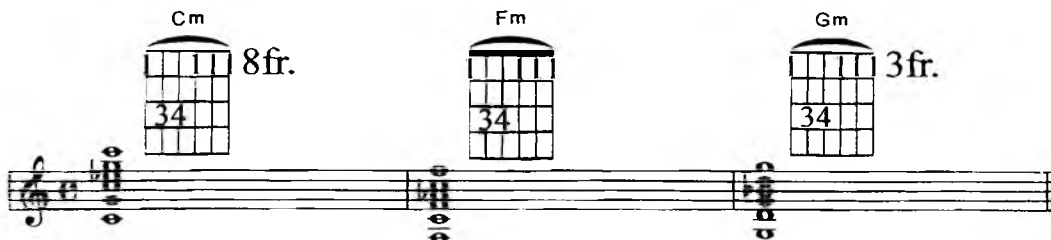


Blues In C (All Chords Dominant 7th)

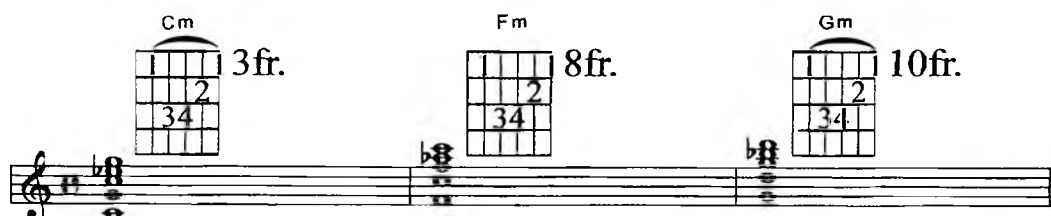


Apply all of the goals used for the 5th and 6th string-root major bar-chords to 5th and 6th string-root minor bar-chords.

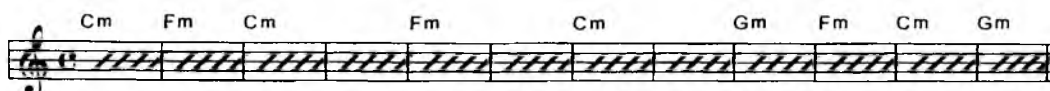
6th String Root Minor Bar Chords



5th String Root Minor Bar Chords



Blues In Cm



The Excitement Is Misplaced

The musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is written in a 4/4 time signature. Chord diagrams are provided for each staff, indicating the fret position and the notes to be played. The chords are: Bm (7fr.) on the top staff, Em (7fr.) on the middle staff, and G (3fr.), F#7 (2fr.), Bm (7fr.), Am (5fr.), and Bbm (6fr.) on the bottom staff.

Staff 1 (Treble Clef): Chord diagram for Bm (7fr.) is shown above the staff.

Staff 2 (Bass Clef): Chord diagram for Em (7fr.) is shown above the staff.

Staff 3 (Bass Clef): Chord diagrams for G (3fr.), F#7 (2fr.), Bm (7fr.), Am (5fr.), and Bbm (6fr.) are shown above the staff.

Play this piece through the cycle of 4ths.

Improvisation

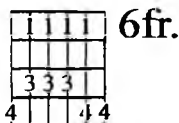
Musical improvisation involves creating a musical idea spontaneously. Many students are frightened by the idea of improvisation. They often think that they are supposed to instantly play beautiful music without any prior training. When the student uses the materials they are told to and still sound "bad" they often believe that they simply can't improvise. Many times this feeling of failure can be traced to the method of instruction. The common method of teaching improvisation is to explain how chords and scales are related before explaining more simple concepts. This is in effect like teaching an elementary school student high level writing before they are able to construct a sentence.

Improvising music is like speaking in many ways. When a person speaks, the volume, speed, and complexity of the words being spoken are all integral to express an idea. The actual words being spoken have been used previously and are not new to the speaker. It is the way that the words are spoken that fully defines an idea. The musical equivalent to spoken volume would be "dynamics", which are how loud or soft you play. The musical equivalent to spoken pace would be "rhythm". The complexity of speech is often defined by the size of one's vocabulary. Musically this would be the same. Musical vocabulary would involve advanced rhythms, stolen phrases, chord / scale substitutions, and other advanced concepts.

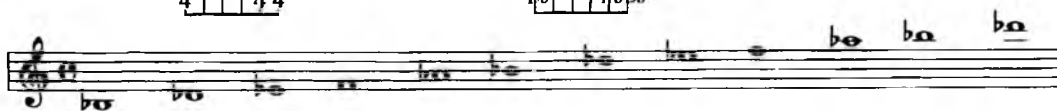
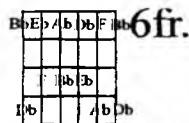
One of the most commonly used scales in improvisation is the pentatonic minor scale. A standard minor pentatonic scale contains five notes. These notes are the 1st, flat 3rd, 4th, 5th, & flat 7th. If a Bb major scale contains the notes Bb(1), C(2), D(3), Eb(4), F(5), G(6), and A(7), then a Bb minor pentatonic scale contains the notes Bb(1), Db(b3), Eb(4), F(5), and Ab(b7). The pattern that follows, for the Bb minor pentatonic scale, will be used to create improvisations in the upcoming exercises. MEMORIZE IT. More advanced ideas and music theory will follow as the use of rhythms becomes clearer.

Bb Minor Pentatonic

Bb minor pentatonic suggested fingering



Bb minor pentatonic notes within pattern



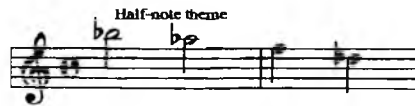
Below is a two-measure theme made up of only four $\frac{1}{2}$ notes. The phrases that follow are made up of the same theme but with different rhythms involved to help say the same thing without becoming boring. This is a great way to increase one's vocabulary. In terms of speaking it is possible to think of all the variations as synonyms. By using these synonyms in one's improvisation, a repetitive statement can begin to sound quite interesting. An example of spoken word would be the two paragraphs below which say the same thing but the second uses synonyms to keep it interesting and fresh.

No Synonyms:

It was such a good day that it made me feel good. I had just received my report card and all of my grades were good. This meant that mom would be telling me "good job" and fixing a good dinner.

Now using synonyms:

It was such a delightful day that it made me feel grand. I had just received my report card and all of my grades were exemplary. This meant that mom would be telling me "good job" and fixing a delicious dinner.



Same theme: resting on beats 1 and 3



Same theme: resting on beats 1 and 4



Same theme: using anticipation of beats 1 & 3



Same theme: using delayed attack



Same theme: anticipation only on the 2nd note



Same theme: delayed attack only on the first note



Same theme: delayed attack on 1st note & anticipation of the 2nd note



The next two examples are to be played entirely within the Bb minor pentatonic pattern. They consist of the same notes in exactly the same order. The first uses only half-notes for rhythm. The second uses a variety of rhythmic variation. Play these over "Bb blues" on the enclosed CD.

Bb Blues Solo #1 (No rhythmic variation)



Bb Blues Solo #1 (With rhythmic variation)



Dynamic Markings

Dynamic markings express the volume that is intended for a section of music. Here are some common examples of dynamic markings:

p = *Piano*: Play quietly.

f = *Forte*: Play loudly.

mp = *Mezzo-Piano*: Play slightly louder than *piano*.

mf = *Mezzo-Forte*: Play slightly softer than *forte*.

pp = *Pianissimo*: Play very quietly.

ff = *Fortissimo*: Play very loudly.

Articulations

Articulations express “how” to perform a specific note or notes. Here are some common articulations:

A dot placed directly over a note is called a *staccato* marking. Staccato notes are cut short of their full time value.



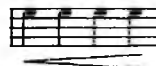
A flat line (-) placed directly over a note is called a *legato* marking. Legato notes receive their full value.



An arrow head placed directly over a note is called an *accent*. Accents tell the performer to play the accented note louder than the notes surrounding it.



A *crescendo* is made up of two lines that start at a single point and gradually grow further apart. A crescendo tells the performer to gradually get louder.



A *decrescendo* is made up of two separate lines that gradually come together. The decrescendo tells the performer to gradually play softer.



The *slur* is notated by connecting two or more notes of different pitch via a tie. A slur indicates that more than one note is to be sounded but only one note is to be attacked (picked). There are four common ways to slur on a guitar; the hammer-on, the pull-off, the slide, and the bend. Often these methods will be specified in music written for the guitar, however, it is more common that the performer decides how to perform a slur on their own.



Performing Slurs

The Hammer-On: A hammer-on is performed by playing one note on a given string and then using a different finger to strike a higher pitched note on that same string but not plucking the string again. The hammer-on requires a quick yet gentle motion of the finger performing it. If the hammer-on is performed slowly it will simply kill the string rather than changing its pitch. The hammer-on is most commonly notated with the symbol H.O..

The Pull-Off: A pull-off is performed by playing one fretted note on a given string and lifting the finger performing that note off so that either the open string or a lower pitched fretted note will sound. This is done with only one plucking of the string. To get a pull-off to sound smooth a slight pulling of the string must be done by the finger lifting off in order to generate adequate volume. The pull-off is most commonly notated with the symbol P.O..

The Slide: A slide is performed by moving a finger up or down the fret-board on a given string to either raise or lower its pitch. The slide is often performed at the same time the string is being picked in order to create a "grace-note" (a note which is done so quickly it receives no rhythmic value) on the way to the intended pitch. The slide is most commonly notated by a line angling up or down depending upon the direction of the slide. This line can be written before or after a note and that is to tell the performer when to slide.

The Bend: A bend is performed by stretching the string while a fretted note is being sounded on that string. When bending a string it is common place to bring the thumb of the fretting hand over the top of the fingerboard in order to give the hand leverage. It is also advisable to use as many fingers as you can to help with the bend. This means if you are bending a note with the third finger of your fretting hand use the index and middle finger to help bend the string. Most bends are either a half-step or a whole-step in pitch. There are cases where larger intervals are called for but this is uncommon. Bends are usually notated with a line that curves upward from one note (the grace-note in many cases) to another with a statement of the size of the bend; half for half step and full for whole step. In some cases the line will curve the opposite direction (down) and the letters R.B. will be written. This indicates a release bend. A release bend is performed by bending the string before it is struck and then bringing the note back to its unbent pitch.

Vibrato: Vibrato is performed by very slightly raising and lowering the pitch of a note. This is most commonly done by shifting the weight placed on a fretted note back and fourth. Vibrato is most commonly notated with a line that curves mildly up and down.

The following is the same Bb Blues Solo #1 but with slurs added to it.

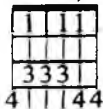


Other Pentatonic Scale Patterns

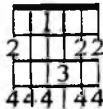
The minor pentatonic scale has five notes; the root, b3, 4, 5, and b7. Up to now, only one pattern has been used and that pattern started on the root of the scale. It is, however, possible to start the pentatonic scale on any one of the five notes found in the scale. This creates five moveable minor pentatonic patterns. These patterns are shown below and are designated by which interval they are started from. It would be advisable to repeat all of the exercises that used the root position form with these new patterns.

Moveable Pentatonic Patterns

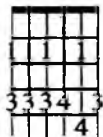
Minor Pentatonic
6th of Major pent.



Major Pentatonic
b3 of Minor pent.



4th of Minor pent.



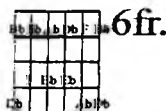
5th of Minor pent.



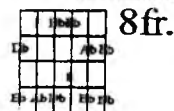
b7 of Minor pent.



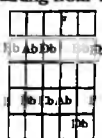
Bb Minor Pentatonic



Db Major Pentatonic
Db = b3 of Bb Pentatonic Minor



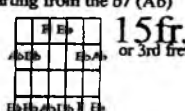
Bb Minor Pentatonic
starting from 4th (Eb)



Bb Minor Pentatonic
starting from the 5th (F)



Bb Minor Pentatonic
starting from the b7 (Ab)



Pentatonic Goals

Goal #1: Use each of the 5 moveable pentatonic patterns to improvise over the Bb blues.

Goal #2: Using only two strings at a time, improvise over the Bb blues by combining the various pentatonic patterns. Do this for as many string groups as you can.

Bb Blues Solo Example Using Only Strings 2 & 3.

1st pos. 5th of pent. pattern

3rd pos. b7 of pent. pattern

6th pos. root position pent.

8th pos. b3 of pent. pattern

10th/11th pos. 4th of pent. pattern

Goal #3: Using only 3 strings at a time, improvise over the Bb blues by combining the various pentatonic patterns. Do this for as many string groups as you can.

Bb Blues Solo Example Using Only Strings 2, 3, & 4

1st pos. 5th of pent. pattern

3rd pos. b7 of pent. pattern

6th pos. root position pent.

8th pos. b3 of pent. pattern

10th/11th pos. 4th of pent. pattern

Goal #4: Using all of the pentatonic patterns improvise using both a vertical and horizontal approach.

The Blues Scale

The blues scale is the same scale as a minor pentatonic with the addition of a b5. The b5 is not a "pretty note" and is typically not a note to end a musical phrase on. Its function is to create a designed dissonance (a "wrong note" played on purpose) and add a tension to the pentatonic scale's sound. Below are the 5 moveable blues scale patterns.

Moveable Blues Scale Patterns

Blues Scale

1	1	1	
2			
3	3	3	
4		4	4

Blues Scale from b3

1	1	1	
	2		
	3		
3	4	4	3
4			4

Blues Scale from 4th

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

Blues Scale from the 5th

1	1	1	
	2		
	3	3	
4	4		3
		4	

Blues Scale from the b7

		2	2
		3	
3	4	4	4
4			

Use the blues scale to accomplish the same goals that were assigned for the pentatonic scales.

Transcribing

The ultimate goal of the improviser should be to play whatever they hear in their mind on their instrument. This is not a small task and requires the same steps that were taken in learning to use a language. Learning many scales and techniques does not by itself create a great improviser nor does learning many words in a dictionary make a great speaker. Playing scales does however, train the ears to hear, identify and understand a relationship between harmony and melody and that is why they are so important to an improvising musician. Perhaps more important than studying scales and harmonies is the transcription of other musicians. There is really no substitute for figuring out the music of others with nothing more as a guide than the recorded music and a way to play it back. Reading the music of great players is certainly enlightening, but so much more is learned by transcribing their ideas yourself. When first beginning to transcribe, start with simple projects so that you do not overwhelm yourself. As your confidence grows move to more difficult tasks.

One of the most important artists to transcribe is you. While the Bb blues progression is playing, try singing short phrases that you hear in your head. Now figure these out on your instrument then write them down. Figuring them out develops the ear, and writing them down helps in the understanding of rhythms and improves musical literacy. These new ideas should be used in your own improvisations until they no longer present a challenge. Doing this helps you to develop a vocabulary based upon the things you are hearing in your head.

Steps to Transcribing

1. TUNE TO THE RECORDING!!!

- a. Figure out at least one note of the recording and tune your guitar until it matches the tuning of the record. This is not as difficult in this age of digital recording but LPs and cassettes will often provide tuning difficulties.

2. Determine the harmonic structure of the piece being transcribed. In most popular music the solos will have little if any key changes and finding the key will help you greatly. If the piece being transcribed is a blues, check for any unusual chords as they may lead to unusual key changes. If you are transcribing a jazz piece the harmonic transcription will be less predictable. Transcribing the chord changes in a jazz piece helps in determining the changing keys. The melody and solos should follow these changes.

How to Determine Harmonic Structure

- a. Determine the length of a section of the piece.
- b. Figure out the bass-notes being played in that section.
- c. Try playing the chords appropriate to the key based upon those bass-notes. Most likely some of the chords will sound "wrong". Try changing these wrong-chords to other qualities than whatever you started with (i.e. if you first played C major try C minor). If this still sounds incorrect, explore the possibility of the chord being in an inversion (i.e. If the bass-note is B a first inversion G major or a second inversion E or Em are possibilities)

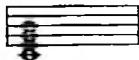
- d. WRITE IT ALL DOWN!!!
 - e. Continue with these steps for the rest of the sections of the piece.
 - f. Write a chart that leaves room for all the melody (solo) sections you are transcribing to be written.
- 3. Figure out the melody (or solo) to be transcribed.**
- a. The first step in transcribing a musical idea should be to figure out its rhythm. Write this rhythm above the measure(s) you are transcribing.
 - b. Sing the idea you are attempting to transcribe until you really can hear it.
 - c. Figure out the idea one note at a time by matching your guitars sound to the note you are singing.
 - d. WRITE IT DOWN!!!
 - e. Play the completed line with the recording and check for flaws. When there are no flaws proceed to the next idea until your transcription is finished.

Introduction to 7th Chords

If another third interval is stacked above the 5th of a chord it turns the voicing into a 7th. There are 3 types of 7th intervals; the major 7th, the minor 7th and the diminished 7th. The major 7th is eleven half-steps above or a half-step below the root. The minor 7th is ten half-steps above or a whole step below the root. Diminished 7^{ths} are nine half-steps above or a minor 3rd below the root and are sonically the same as a major 6th.

Major 7th chords combine a major triad with a major 7th.

CMaj7 = C, E, G, B



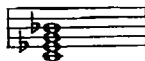
Dominant 7th chords combine a major triad with a minor 7th.

C7 = C, E, G, Bb



Minor 7th chords combine a minor triad and a minor 7th.

Cm7 = C, Eb, G, Bb



Minor 7b5 chords combine a diminished triad and a minor 7th.

Cm7b5 = C, Eb, Gb, Bb



Diminished 7th chords are constructed entirely of minor thirds.

Cdim7 = C, Eb, Gb, Bbb(A)



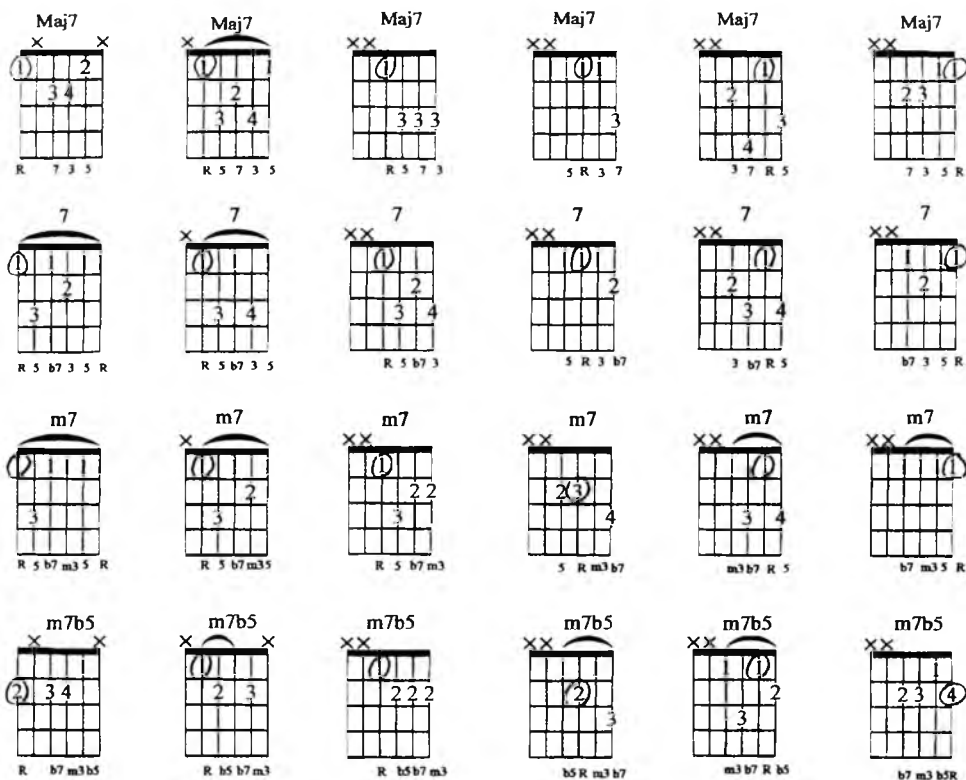
C major harmonized into 7th chords

C Maj7	D m7	E m7	F Maj7	G7	A m7	B m7b5
IMaj7	ii-7	iii-7	IVMaj7	V7	vi-7	vii-7b5

The harmonized major scale creates two major 7th chords formed from the I and IV. The ii, iii, and vi chords are all harmonized as minor 7ths. The V chord creates a dominant 7th (this is very important) and the vii^o produces a minor 7b5.

Moveable 7th Chord Shapes On All Strings.

The chords below represent the five most commonly encountered 7th chord qualities; the major 7 (Maj7), dominant 7 (7), minor 7 (m7), minor 7 with a flattened fifth (m7b5), and diminished 7 (o7). Shapes of each of these chord qualities have been provided, each with its root on a different string. This provides six different forms of each chord. While this is only a small sample of the possible shapes of these chords, it does provide a foundation from which additional chord vocabulary can be constructed.



Though many more shapes are possible, only three are given here for the diminished 7. These three shapes will prove to be quite adequate because any note of a diminished can be its root and the entire chord shape repeats itself every 3 frets.

Exercises for Moveable Chord Shapes on All Strings

Goal #1: Play each chord shape through the cycle of 4^{ths} keeping its root on the same string.

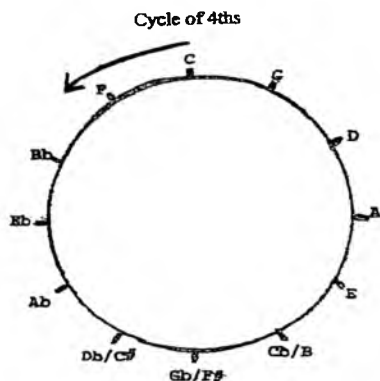
Example of goal #1:

Step 1: A chord shape must be chosen. For the example, the chord will be a major 7 chord with its root on the fourth string.

Step 2: The cycle of 4^{ths} is started by playing this chord as a C major 7. This is done by playing the fourth string rooted chord at the 10th fret.

Step 3: The same chord is used to play F major 7. This is accomplished by moving it to the 3rd fret.

Step 4: This shape is then taken through the entire cycle of 4^{ths} by placing the root on the correct fret.



	F			C	F
	B	E	A		
3rd	G	C	F	D	G
			B		
5th	A	D	G	C	E
			F		
7th	B	E	A	D	B
	C	F		G	C
9th			B	E	
	D	G	C	F	A
12th	A	D	G	B	E

C Maj7 10fr.	F Maj7 3fr.	Bb Maj7 8fr.	Eb Maj7 10fr.	Ab Maj7 6fr.	Db Maj7 11fr.
Gb Maj7 4fr.	B Maj7 9fr.	E Maj7 2fr.	A Maj7 7fr.	D Maj7 12fr.	G Maj7 5fr.

Goal #2: Pick any three-fret area on the fingerboard and play a chord quality through the cycle of 4ths while keeping the root of each chord inside of the selected three-fret area.

Example of goal #2:

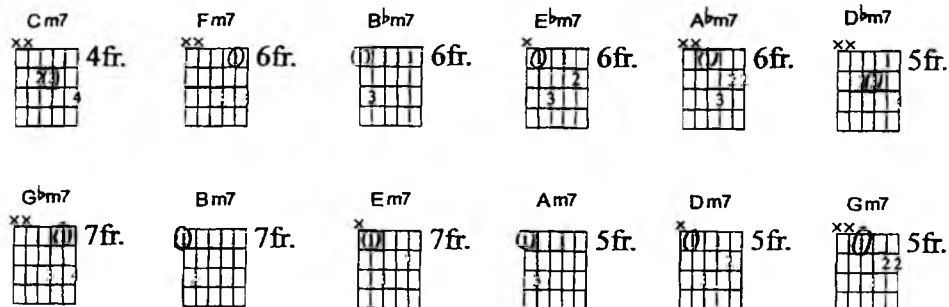
Step 1: A three-fret span must be chosen. For this example, the span will be frets five through seven.

Step 2: A chord quality must now be chosen. For this example, m7 chords will be used.

Step 3: The note C must now be found somewhere on frets five, six, or seven. This note can be found on the fifth fret / third string.

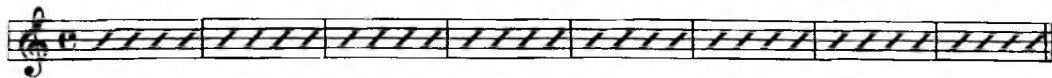
Step 4: Cm7 can now be formed by placing the root of the third-string rooted m7 chord at the 5th fret.

Step 5: This series of steps is repeated through the cycle of 4ths. If more than one root is possible in the exercise, use whichever one seems a more desirable choice.



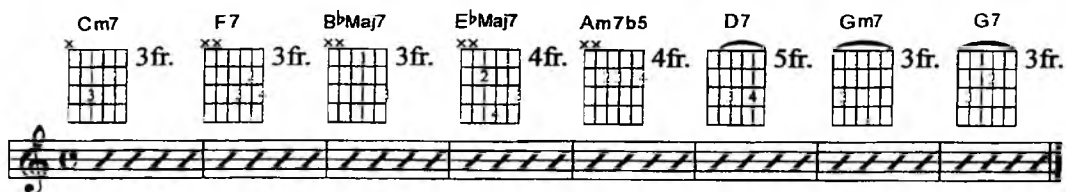
Goal #3: Play the chord progression below using a three-fret area on the fingerboard.

Cm7 F7 B♭Maj7 E♭Maj7 Am7b5 D7 Gm7 G7



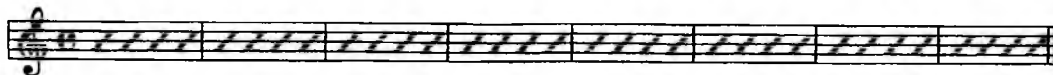
Step 1: Select a three-fret span. For this example, the span will be frets three through five.

Step 2: Find the root of each chord in the progression within the allotted frets and play the appropriate chord shape.



Goal #4: Using the same steps that were taken in goal #3, play the chord progression through the cycle of 4ths.

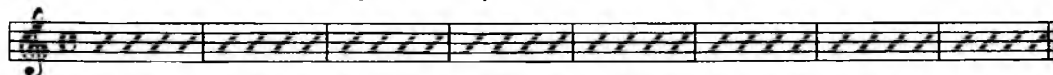
Cm7 F7 B♭Maj7 E♭Maj7 Am7b5 D7 Gm7 G7



Fm7 B♭7 E♭Maj7 A♭Maj7 Dm7b5 G7 Cm7 C7



B♭m7 E♭7 A♭Maj7 D♭Maj7 Gm7b5 C7 Fm7 F7



Ebm7 A7 DbMaj7 Gbmaj7 Cm7b5 F7 Bbm7 B7

Abm7 Db7 Gbmaj7 BMaj7 Fm7b5 Bb7 Ebm7 Eb7

Cbm7 F#7 BMaj7 EMaj7 A#m7b5 D#7 Gbm7 G#7

Fbm7 B7 EMaj7 AMaj7 D#m7b5 G#7 Cbm7 C#7

Bm7 E7 AMaj7 DMaj7 Gbm7b5 C#7 Fbm7 F#7

Em7 A7 DMaj7 GMaj7 Cbm7b5 F#7 Bm7 B7

Am7 D7 GMaj7 CMaj7 Fbm7b5 B7 Em7 E7

Dm7 G7 CMaj7 FMaj7 Bm7b5 E7 Am7 A7

Gm7 C7 FMaj7 Bbmaj7 Em7b5 A7 Dm7 D7

Chord Construction

Chords are given their names as a result of how they relate to a standard major scale. Below are the mathematical formulas of many common chords:

<u>Name of Chord</u>	<u>Common symbol</u>	<u>Included intervals</u>	<u>Letter names in C</u>
Major		1,3,5.	C,E,G
Minor	m, -	1,b3,5.	C,Eb,G
Diminished	0	1,b3,b5.	C,Eb,Gb
Major 7	M7, Δ7	1,3,5,7.	C,E,G,B
Dominant 7	7	1,3,5,b7.	C,E,G,Bb
Minor 7	m7, -7	1,b3,5,b7.	C,Eb,G,Bb
Minor 7b5	m7b5, ø, -7b5	1,b3,b5,b7.	C,Eb,Gb,Bb
Diminished 7	dim7, 07	1,b3,b5,bb7.	C,Eb,Gb,Bbb(A)
Suspended 2	Sus2	1,2,5.	C,D,G
Suspended 4	Sus4	1,4,5.	C,F,G
7Suspended 2	7Sus2	1,2,5,b7.	C,D,G,Bb
7Suspended 4	7Sus4	1,4,5,b7.	C,F,G,Bb
Add 9	Add9	1,3,5,9(2).	C,E,G,D
Sixth	6	1,3,5,6.	C,E,G,A
Minor Sixth	m6, -6	1,b3,5,6.	C,Eb,G,A
Major 9	M9, Δ9	1,3,5,7,9(2).	C,E,G,B,D
Dominant 9	9	1,3,5,b7,9(2).	C,E,G,Bb,D
Minor 9	m9, -9	1,b3,5,b7,9(2).	C,Eb,G,Bb,D
Major 11	M11, Δ11	1,3,5,7,9(2),11(4).	C,E,G,B,D,F
Dominant 11	11	1,3,5,b7,9(2),11(4).	C,E,G,Bb,D,F
Minor 11	m11, -11	1,b3,5,b7,9(2),11(4).	C,Eb,G,Bb,D,F
Major 13	M13, Δ13	1,3,5,7,9(2),11(4),13(6).	C,E,G,B,D,F,A
Dominant 13	13	1,3,5,b7,9(2),11(4),13(6).	C,E,G,Bb,D,F,A
Minor 13	m13, -13	1,b3,5,b7,9(2),11(4),13(6).	C,Eb,G,Bb,D,F,A

Often a chord will have alterations of certain intervals. If the basic construction of the above chords is clear, making alterations should not be difficult.

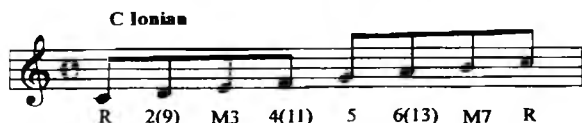
7b5b9 = 1,3,b5,b7,b9	C7b5b9 = C,E,Gb,Bb,Db
M7#5 = 1,3,#5,7	CM7#5 = C,E,G#,B

Another common chord form is the figured bass voicing or slash chord such as C/D. Often, players think that they are supposed to play two chords at once when they see a slash chord, but it is not that complicated. In the earlier example of C/D, we are being asked to play a C chord by the top letter. The lower letter designates the lowest pitch of our chord, which is a D in this case.

Modes

In musical terms, a “mode” is a term used to describe a scale using a note other than its normal tonic as a root. There are 7 fundamental modes derived from the major scale, one for each note.

Ionian: The Ionian mode is just another name for a major scale. Common chords produced by the Ionian mode include the major triad, 6, 6/9, M7, M9, M11, and M13.



Dorian: The Dorian mode starts from the second note of the major scale. Its sound is that of a minor scale with a 6th. The 3rd and 7th note are flattened when compared to a major scale of the same name. Common chords produced by the Dorian mode include the minor triad (m), m6, m7, m9, m11, and m13.



Phrygian: The Phrygian mode starts from the third note of the major scale. Its sound is that of a minor scale with a b2nd. The Phrygian mode has a b 2nd, b3rd, b6th, and b7th when compared to a major scale of the same name. Common chords produced by the Phrygian mode include the minor triad (m), and m7.



Lydian: The Lydian mode starts from the fourth note of the major scale. Its sound is that of a major scale with a #4th. Common chords produced by the Lydian mode include the major triad, 6, 6/9, M7, M9, M7#11, and M13#11.



Mixolydian: The Mixolydian mode starts from the fifth note of a major scale. Its sound is that of a major scale with a $b7^{th}$. Common chords produced by the Mixolydian mode include the major triad, 6, 6/9, 7, 9, 11, 13, and 7sus4.

G Mixolydian **C Mixolydian**

R 2(9) M3 4(11) 5 6(13) m7 R R 2(9) M3 4(11) 5 6(13) m7 R

Aeolian: The Aeolian mode starts from the sixth note of a major scale. It is usually referred to as a minor scale and has a $b3^{rd}$, $b6^{th}$, and $b7^{th}$ when compared to a major scale of the same name. Common chords produced by the Aeolian mode include the minor triad (m), m7, m9, m11, mb6, and m7b13.

A Aeolian **C Aeolian**

R 2(9) m3 4(11) 5 m6(b13) m7 R R 2(9) m3 4(11) 5 m6(b13) m7 R

Locrian: The Locrian mode starts from the seventh note of a major scale. Its sound is that of a minor scale with a $b2^{nd}$ and $b5^{th}$. Common chords produced by the Locrian mode are the diminished triad and the m7b5.

B Locrian **C Locrian**

R m2(b9) m3 4(11) b5 m6(b13) m7 R R m2(b9) m3 4(11) b5 m6(b13) m7 R

The ii – V7 – I Progression

The ii-V and ii-V-I chord progression is the basis for most jazz music. It is also commonly found in blues, pop, and Latin styles. The ii – V7 – I is a smooth sounding progression, due largely to the 4th movement of the bass, that is often used as a cadence or turnaround pattern.

The exercises that follow are based upon the major ii – V7 – I progression. This pattern is usually free of any non-diatonic upper structures and its chord / scale relationship is based upon the modes; the ii chord is built upon the Dorian mode, the V7 chord is built on the Mixolydian mode, and the I chord is built on the Ionian or major scale. While all of these chords are generated using the same key signature, it is important to hear the chord / scale relationship and most importantly the arpeggios of each chord in order to construct lines which outline the changes. The ii – V7 – I scale and arpeggio exercises through the cycle of 4ths are to be played in first position along with the recording.

ii-7 / V7 / IMaj7 Through the Cycle Of 4ths

The image displays four rows of musical notation, each representing a different key in the cycle of fourths. Each row consists of a treble clef, a key signature (one sharp for G major, two sharps for D major, two flats for Bb major, and one flat for F major), and a series of eighth notes forming a scale. Above each row, the chords for the ii-7, V7, and IMaj7 progression are listed. The first row is for C major (Dmin7, G7, CMaj7), the second for G major (Gmin7, C7, FMaj7), the third for D major (Cmin7, F7, Bbmaj7), and the fourth for Bb major (Fmin7, Bb7, Ebmaj7). The notation for each row shows the scale starting on the second degree of the key, moving up to the fifth degree, then down to the first degree, and finally up to the second degree again, illustrating the 4th movement of the bass.

D min7 G7 C Maj7

G min7 C7 F Maj7

C min7 F7 B^b Maj7

F min7 B^b7 E^b Maj7

B \flat min7 E \flat 7 A \flat Maj7


E \flat min7 A \flat 7 D \flat Maj7


A \flat min7 D \flat 7 G \flat Maj7


C \sharp min7 F \sharp 7 B Maj7


F \sharp min7 B7 E Maj7


Bmin7 E7 A Maj7


Emin7 A7 D Maj7


Amin7 D7 G Maj7


ii-7 / V7 / IMaj7 Arpeggios

The chart displays 24 arpeggio patterns for the following chords, arranged in 8 rows of 3:

- Row 1: Dmin7, G7, CM7
- Row 2: Gmin7, C7, FM7
- Row 3: Cmin7, F7, Bbm7
- Row 4: Fmin7, Bb7, EbM7
- Row 5: Bbm7, Eb7, AbM7
- Row 6: Ebmin7, Ab7, DbM7
- Row 7: Abmin7, Db7, Gbmaj7
- Row 8: C#min7, F#7, BM7

F#min7 B7 E M7


Bmin7 E7 A M7


E min7 A7 D M7


A min7 D7 G M7


One Octave Moveable ii – V7 – I Patterns

Each of the following six patterns are based upon moveable one octave scales and arpeggios that are in close proximity to one another. These patterns are to be learned and played with the *ii – V7 – I Scale and Arpeggio Exercises Through the Cycle of 4^{ths}* recording.

Pattern #1

<p>D Dorian</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td> </td><td> </td><td> </td></tr> <tr><td>1</td><td>1</td><td>2</td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td>3</td><td>3</td><td>4</td></tr> <tr><td>4</td><td> </td><td> </td></tr> </table> <p>4fr.</p>				1	1	2				3	3	4	4			<p>G Mixolydian</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td>2</td><td>2</td></tr> <tr><td> </td><td> </td><td> </td></tr> <tr><td>4</td><td>4</td><td>4</td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>2fr.</p>	1	1	1	2	2	2				4	4	4				<p>C Major</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td>2</td><td> </td></tr> <tr><td> </td><td>3</td><td> </td></tr> <tr><td>4</td><td>4</td><td>4</td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>2fr.</p>	1	1	1	2	2			3		4	4	4				<p>C Major</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td>2</td><td> </td></tr> <tr><td> </td><td>3</td><td> </td></tr> <tr><td>4</td><td>4</td><td>4</td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>2fr.</p>	1	1	1	2	2			3		4	4	4			
1	1	2																																																													
3	3	4																																																													
4																																																															
1	1	1																																																													
2	2	2																																																													
4	4	4																																																													
1	1	1																																																													
2	2																																																														
	3																																																														
4	4	4																																																													
1	1	1																																																													
2	2																																																														
	3																																																														
4	4	4																																																													
<p>Dm7 arpeggio</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td> </td><td>3</td><td>3</td></tr> <tr><td>4</td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>5fr.</p>	1	1	1		3	3	4						<p>G7 arpeggio</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td>2</td><td> </td></tr> <tr><td> </td><td>4</td><td>4</td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>2fr.</p>	1	1	1	2	2			4	4				<p>CMaj7 arpeggio</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td> </td><td>3</td></tr> <tr><td> </td><td>4</td><td>4</td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>2fr.</p>	1	1	1	2		3		4	4				<p>CMaj7 arpeggio</p> <table border="1" style="border-collapse: collapse; width: 40px; height: 40px;"> <tr><td>1</td><td>1</td><td>1</td></tr> <tr><td>2</td><td> </td><td>3</td></tr> <tr><td> </td><td>4</td><td>4</td></tr> <tr><td> </td><td> </td><td> </td></tr> </table> <p>2fr.</p>	1	1	1	2		3		4	4															
1	1	1																																																													
	3	3																																																													
4																																																															
1	1	1																																																													
2	2																																																														
	4	4																																																													
1	1	1																																																													
2		3																																																													
	4	4																																																													
1	1	1																																																													
2		3																																																													
	4	4																																																													

Pattern #2

Diagram 1: D Dorian (4fr.)

1	1	1
1	2	
3	3	4
4		

Diagram 2: G Mixolydian (4fr.)

1	1	
2	2	1
1	2	
4	4	
		4

Diagram 3: C Major (5fr.)

1	1	1
	2	
3	3	3
	4	4

Diagram 4: C Major (5fr.)

1	1	
	2	
	3	3
	4	4

Musical notation for Pattern #2 (first system): Dm7, G7, CMaj7, CMaj7

Diagram 5: Dm7 arpeggio (5fr.)

1	1	
3	3	
4		

Diagram 6: G7 arpeggio (5fr.)

1	1	
	2	
	3	
4	4	

Diagram 7: CMaj7 arpeggio (5fr.)

1	1	
	3	
	4	4

Diagram 8: CMaj7 arpeggio (5fr.)

1	1	
	3	
	4	4

Musical notation for Pattern #2 (second system): Dm7, G7, CMaj7, CMaj7

Pattern #3

Diagram 1: D Dorian (9fr.)

1	1	
2		
3	3	4
4		

Diagram 2: G Mixolydian (9fr.)

1	1	
2	2	1
3	3	3
4	4	4

Diagram 3: C Major (9fr.)

1	1	
2	2	
4	4	3
		4

Diagram 4: C Major (9fr.)

1	1	
2	2	
4	4	3
		4

Musical notation for Pattern #3 (first system): Dm7, G7, CMaj7, CMaj7

Diagram 5: Dm7 arpeggio (10fr.)

1	1	
3	3	
4		

Diagram 6: G7 arpeggio (9fr.)

1	1	
2	2	
4	4	

Diagram 7: CMaj7 arpeggio (9fr.)

1	1	
2		
3	3	
		4

Diagram 8: CMaj7 arpeggio (9fr.)

1	1	
2		
3	3	
		4

Musical notation for Pattern #3 (second system): Dm7, G7, CMaj7, CMaj7

Pattern #4

Diagrammatic representation of Pattern #4, showing fretboard positions for Dm7, G7, CMaj7, and C Major scales, along with their corresponding arpeggio patterns.

Dm7 (D Dorian): 9fr. Fretboard diagram showing positions 1, 2, 3, 4, 3, 4, 4.

G7 (G Mixolydian): 9fr. Fretboard diagram showing positions 1, 1, 2, 2, 2, 2, 4, 4, 4.

CMaj7 (C Major): 7fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4, 4.

CMaj7 (C Major): 7fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4, 4.

Dm7 arpeggio: 10fr. Fretboard diagram showing positions 3, 3, 4.

G7 arpeggio: 9fr. Fretboard diagram showing positions 1, 1, 2, 2, 4, 4.

CMaj7 arpeggio: 7fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4.

CMaj7 arpeggio: 7fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4.

Musical notation for Pattern #4 shows the sequence of chords: Dm7, G7, CMaj7, CMaj7.

Pattern #5

Diagrammatic representation of Pattern #5, showing fretboard positions for Dm7, G7, CMaj7, and C Major scales, along with their corresponding arpeggio patterns.

Dm7 (D Dorian): 2fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4.

G7 (G Mixolydian): 2fr. Fretboard diagram showing positions 1, 1, 3, 4, 4, 3, 4.

CMaj7 (C Major): 2fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4.

CMaj7 (C Major): 2fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4.

Dm7 arpeggio: 2fr. Fretboard diagram showing positions 1, 1, 2, 2, 4, 4.

G7 arpeggio: 3fr. Fretboard diagram showing positions 1, 1, 2, 3, 4.

CMaj7 arpeggio: 2fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4.

CMaj7 arpeggio: 2fr. Fretboard diagram showing positions 1, 1, 2, 2, 3, 4, 4, 4.

Musical notation for Pattern #5 shows the sequence of chords: Dm7, G7, CMaj7, CMaj7.

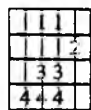
Pattern #6

D Dorian



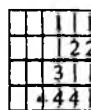
7 fr.

G Mixolydian



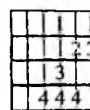
7 fr.

C Major



7 fr.

C Major



7 fr.

Dm7

G7

CMaj7

CMaj7



Dm7 arpeggio



7 fr.

G7 arpeggio



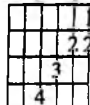
7 fr.

CMaj7 arpeggio



7 fr.

CMaj7 arpeggio



7 fr.

Dm7

G7

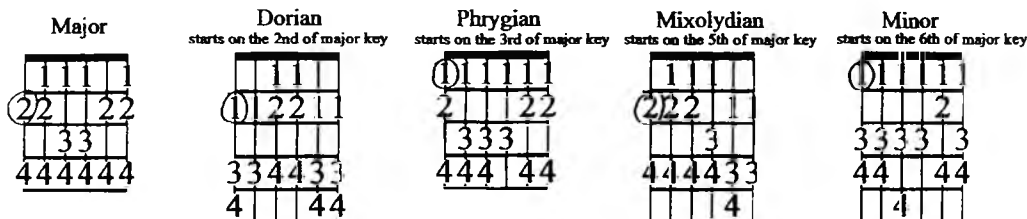
CMaj7

CMaj7



Using Movable Patterns to Improvise

These five movable major scale patterns are given modal names based off of their lowest note's interval. These patterns are not intended to define modal sounds but are given these names strictly as a way of defining them. There is no Lydian pattern shown because it would be fingered the same way as the Phrygian pattern but would start with the second finger on the 6th string as opposed to the index. There is no Locrian pattern shown because it would be fingered the same as a major scale but would start with the index instead of the middle finger.



These five patterns will allow the guitarist to play any key anywhere on the fingerboard. Complete the goals that follow to help master these patterns.

Goal #1: Take one pattern at a time and use it to play over the ii – V7 – I progression.

Steps for goal #1:

- Determine the major key of each line. This key will be the same as the I chord in that line.
- If you are using the major pattern, position yourself so that the second finger is over the root of the key on the 6th string. All of the notes necessary to play over the ii and V chords will be found within the pattern. Reposition your hand for each key change so that the root of the key continues to be under the second finger 6th string.
- If you are using the Dorian pattern, position yourself so that the first finger is based in the position that puts it over the 2nd of the key (this is based on the 6th string). Reposition your hand for each key change so that the root of your Dorian pattern is found on the 2nd of the major key.
- Continue these exercises for Phrygian (based on the 3rd of the key), Mixolydian (based on the 5th of the key) and Minor, based on the 6th of the key.

Example of Goal #1 using Phrygian pattern

Progression	Key	Phrygian Pattern
Dm7 - G7 - CMaj7 - CMaj7 =	C major	= E Phrygian
Gm7 - C7 - FMaj7 - FMaj7 =	F major	= A Phrygian
Cm7 - F7 - BbMaj7 - BbMaj7 =	Bb major	= D Phrygian
Fm7 - Bb7 - EbMaj7 - EbMaj7 =	Eb major	= G Phrygian
Bbm7 - Eb7 - AbMaj7 - AbMaj7 =	Ab major	= C Phrygian
Ebm7 - Ab7 - DbMaj7 - DbMaj7 =	Db major	= F Phrygian
Abm7 - Db7 - GbMaj7 - GbMaj7 =	Gb major	= Bb Phrygian
C#m7 - F#7 - BMaj7 - BMaj7 =	B major	= D# Phrygian
F#m7 - B7 - EMaj7 - EMaj7 =	E major	= G# Phrygian
Bm7 - E7 - AMaj7 - AMaj7 =	A major	= C# Phrygian
Em7 - A7 - DMaj7 - DMaj7 =	D major	= F# Phrygian
Am7 - D7 - GMaj7 - GMaj7 =	G major	= B Phrygian

Goal #2: Keep your pattern basis within a 3 fret span and play over the ii- V7- I progression

Steps for goal #2:

- Designate a 3-fret span.
- Determine the major key of each line. This key will be the same as the I chord in that line.
- Find a pattern for each key that based in the three fret span.

Example of goal #2 using frets 3, 4, or 5

Progression	Key	Frets allowed as starting points 3(G), 4 Ab/G#, 5(A)
Dm7 - G7 - CMaj7 - CMaj7 =	C major	= G Mixolydian
Gm7 - C7 - FMaj7 - FMaj7 =	F major	= G Dorian
Cm7 - F7 - BbMaj7 - BbMaj7 =	Bb major	= G Minor
Fm7 - Bb7 - EbMaj7 - EbMaj7 =	Eb major	= G Phrygian
Bbm7 - Eb7 - AbMaj7 - AbMaj7 =	Ab major	= Ab Major
Ebm7 - Ab7 - DbMaj7 - DbMaj7 =	Db major	= Ab Mixolydian
Abm7 - Db7 - GbMaj7 - GbMaj7 =	Gb major	= Ab Dorian
C#m7 - F#7 - BMaj7 - BMaj7 =	B major	= G# Minor
F#m7 - B7 - EMaj7 - EMaj7 =	E major	= G# Phrygian
Bm7 - E7 - AMaj7 - AMaj7 =	A major	= A Major
Em7 - A7 - DMaj7 - DMaj7 =	D major	= A Mixolydian
Am7 - D7 - GMaj7 - GMaj7 =	G major	= A Dorian

Harmonization of the Minor Scale

In its pure form a minor scale is harmonized exactly the same as a major scale starting on the vi chord.

A minor harmonized to the 7th

Am7 Bm7b5 CMaj7 Dm7 Em7 FMaj7 G7 Am7

i-7 iiø IMaj7 iv-7 v-7 VIMaj7 VII7 i-7

This standard harmonization of a minor scale does not create a proper V chord. To be a properly voiced V chord it must be dominant in nature (major third & minor seventh). There are several scale forms used to create a proper minor V chord but the most common form is the harmonic minor scale. The harmonic minor is a standard minor scale with a raised seventh degree (M7). Below is the A harmonic minor scale harmonized into triads and to the seventh.

A Harmonic Minor

R 2 m3 4 5 b6 M7 R

A harmonic minor harmonized into triads

A- Bdim C+ D- E F G#dim

i- iiO III+ iv- V VI viiO

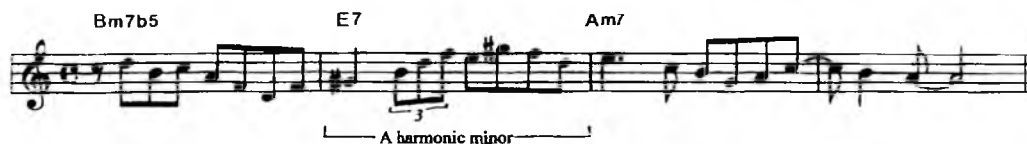
A harmonic minor harmonized to the 7th

A-Maj7 B-7b5 CMaj7#5 D-7 E7 FMaj7 G#dim7

i-Maj7 iiø IIIMaj7+ iv-7 V7 VIMaj7 viiO

In the case of the minor V7-I, or iiO – V7 – I, the harmonic minor can be played through the V7 or iiO – V7 and the natural minor is used over the i. The most common use of the harmonic minor is to create the proper V7 chord. It reverts back to a natural minor once the V chord has past.

Example of Harmonic Minor to Create a Minor iiO-V7-i idea



The following 5 moveable harmonic minor scale patterns are to be used in the same manner as the moveable major patterns. They will provide a pattern for the harmonic minor scale anywhere on the fingerboard and should be helpful in improvising over the minor V7 chord.

Moveable Harmonic Minor Patterns

Harmonic Minor	Locrian #6 starts on the 2nd of harm. minor	Dorian #4 starts on the 4th of harm. minor	Phrygian Dominant starts on the 5th of harm. minor	7th mode of harmonic minor
<pre> 1 1 1 1 1 2 2 2 3 3 3 3 3 4 4 4 4 4 4 4 4 </pre>	<pre> 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4 4 4 4 </pre>	<pre> 1 1 1 2 2 2 2 2 2 3 3 4 3 3 4 4 4 4 4 </pre>	<pre> 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4 4 4 4 </pre>	<pre> 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 3 3 4 4 4 </pre>

The four songs that follow, Watermelon Man, Blue Bossa, Summertime, and Autumn Leaves are commonly played in a variety of musical styles. They should be memorized and played as written as well as up one octave. These songs are regularly used as vehicles for improvisation as well.

Watermelon Man

Herbie Hancock

F7

Bb7 5 F7

C7 9 Bb7 C7 Bb7

C7 13 Bb7 F7

1962 Hancock Music Co., New York, NY

Blue Bossa

Kenny Dorham

med tempo (100-140)

C-7

F-7

Bossa Nova style

The image displays four staves of musical notation, likely for guitar, arranged vertically. Each staff contains a sequence of notes and rests, with specific chords labeled below them.

- Staff 1:** The first staff shows a melodic line starting with a whole note, followed by eighth notes, and ending with a half note. The chords labeled below are D-7b5, G7, and C-7.
- Staff 2:** The second staff continues the melodic line with eighth notes and a half note. The chords labeled below are Eb-7, Ab7, and DbMaj7.
- Staff 3:** The third staff shows a melodic line with eighth notes and a half note. The chords labeled below are D-7b5, G7, C-7, and G7.
- Staff 4:** The fourth staff shows a melodic line with eighth notes and a half note. The chords labeled below are D-7b5, G7, C-7, and G7.

Summertime

George Gershwin

Chord progression for "Summertime" (George Gershwin):

Chords: D-7, G-7, E-7b5, A7, D-7, G-7, C7, F Maj7, E-7b5, A7, D-7, A7

The first system of musical notation consists of a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter note G4, followed by an eighth note A4, and a quarter note B4. This is followed by a double bar line. The second measure contains a quarter rest, a quarter note C5, and a quarter note B4. The third measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

The second system of musical notation consists of a single staff in treble clef. It begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. This is followed by a double bar line. The second measure contains a quarter rest, a quarter note C5, and a quarter note B4. The third measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

The third system of musical notation consists of a single staff in treble clef. It begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. This is followed by a double bar line. The second measure contains a quarter rest, a quarter note C5, and a quarter note B4. The third measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

The fourth system of musical notation consists of a single staff in treble clef. It begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. This is followed by a double bar line. The second measure contains a quarter rest, a quarter note C5, and a quarter note B4. The third measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line.

Autumn Leaves

Johnny Mercer

Can be played any style any tempo
but is usually a med. tempo swing

C-7

F7

B^bMaj7

E^bMaj7



A-7b5

D7

G-7

G7



C-7

F7

B^bMaj7

E^bMaj7



A-7b5

D7

G-7



A-7b5

D7

G-7



C-7

F7

B^bMaj7

E^bMaj7



A-7b5

D7

G-7

C7

F-7

B^b7



E^bMaj7

A-7b5

D7

G-7

G7



Copyright 1947 ENOCH ET CIE

Appendix B

Performance Considerations for Masters Recital

The concept of my thesis has been to expose and fill the need for an effective intermediate guitar method. Though this project has been extremely thought provoking, it is not a topic from which suitable material for a graduate level recital can or should be drawn. For my recital, I have chosen to emphasize modern jazz-fusion music by some of the artists who have had a profound impact upon my musical personality as well as original tunes written in the style of these artists. These tunes often have extended periods of a static harmony and challenge the improviser to use harmonic substitution to keep them interesting. Using these tunes as vehicles for my improvisations gives me a chance to demonstrate the comprehension of material I have absorbed during my studies at Florida International University.

While at FIU, I have had the opportunity to study with several fine instructors, but three of them have been especially propitious. Gary Campbell, David Fernandez, and Dennis Marks have had a profound impact upon my musical scope. Mr. Campbell's improvisation class taught me how to use the pentatonic flat-3 and pentatonic flat-6 scales which has greatly expanded my melodic minor vocabulary. David Fernandez was wonderful in his pedagogical approach to triad pairs and diminished concepts that I had previously not understood. I find that I now use these ideas extensively. Perhaps the greatest impact upon me while at FIU was that of Dennis Marks, who has since become faculty at the University of North Florida. Mr. Marks seemed to have a complete mastery of every style of jazz music and was very approachable and helpful whenever any questions arose. His techniques for

maximizing the effectiveness of one's practicing time are something that I will forever be thankful for.

The recital consists of nine pieces; "The Hong Kong Incident" by Robben Ford, "I Don't Think So" by Robert Rimmington, "Link" by Mike Stern, "Bright Size Life" by Pat Metheny, "Scrambled Or Fried" by Charles Carey, "Chickens In The Desert" by Charles Carey, "Room 237" by Robert Rimmington, "Scotty's Groove" by Charles Carey, and "Kool" by John Scofield. The performance is given in a trio setting which is made up of guitar, electric bass, and drums. I am fortunate enough to perform this recital with two of the finest musicians I have ever had the pleasure of working with. Robert Rimmington, M.M. on the electric bass and Kevin Dewberry, B.F.A. on the drums. These two fine musicians are two of the busiest players in the Palm Beach County area.

Each of the compositions in this recital presents its own challenges but all fit the mold as a jazz-fusion style piece. They also feature a great deal of altered dominant chords (7^{alt}). An altered chord is a dominant chord (a chord containing a major third and a minor 7th) in which the fifth and ninth intervals of its parent scale are played either sharp or flat. This chord does not need to have every possible alteration added at one time to be considered altered but it must not have a natural fifth or ninth. The melodic minor scale is considered the parent scale for most altered chords though the harmonic minor and diminished scale can be used as parent scales as well. The concepts taught to me by Gary Campbell and David Fernandez have greatly expanded my altered chord vocabulary and were influential in the choice these pieces for this recital.

“The Hong Kong Incident”

“The Hong Kong Incident” is a Robben Ford composition first recorded on the album Jing Chi. It is performed in a trio setting with Jimmy Haslip as the bassist and Vinnie Colaiuta on drums. The tune has an impolite feel to it that is similar to hard-rock in its nature. The melody starts immediately with a D minor pentatonic based theme that places great emphasizes on the off-beats. This 8-bar theme is repeated before the bridge begins. The bridge is made up of power chords (notes a perfect 5th apart played simultaneously) and chords voiced in fourths. This bridge, which is twelve bars in length, is written with a three bar phrase being played 4 times. This is very unnatural and requires a good deal of concentration to count properly.

The solo section to “The Hong Kong Incident” is a twelve bar sequence but is not based on a blues formula. It starts with four bars of a D7#9 with no emphasis on any particular alteration of the 5th being played by the bass. This places no restrictions for using an altered, diminished, or blues scale to improvise over the chord. Bars five and six are played over a Bb#11. Ford uses both diminished and lydian dominant ideas to play over this chord. Measure seven has a G7alt as its harmony and it is treated as such. The eighth measure uses two beats of Bb7#11 and two beats of A7#5 as a pseudo turnaround to get back to the D7#9 in the ninth measure. The D7#9 continues until measure twelve where an A7alt acts a turnaround to the beginning of the sequence.

The guitar solo ends by returning to the bridge. The main theme is then played twice before returning to that bridge. The three bar phase of the bridge is repeated indefinitely as the drums perform an improvised solo over it. When the

drummer ends his solo this same three bar sequence is continually repeated while growing progressively softer in order to create a type of “fadeout.”

“I Don’t Think So”

“I Don’t Think So” is a composition by my good friend Robert Rimmington. This piece was written during Rimmington’s masters degree studies at the University of Miami under the direction of Ronnie Miller. This swing style piece is essentially a fourteen bar composition with four extra bars added to the melody upon its repetition. There are no chord changes during the melody, which is played in unison by the guitar and bass. This leaves the drummer with a great responsibility of filling in all of the empty space appropriately.

The chord changes used to improvise over imply a blues based formula in the first four bars. This same formula is repeated down a whole step in bars five through eight. The last six bars of this progression are in no way blues oriented. Bars nine through eleven are all dominants a fourth apart from one another. Measure twelve is a minor ii – V7 to get to a resolution in Dm in bar fifteen. This resolution is something of a surprise for the listener because nowhere in the tune is Dm implied as a key center. Measure sixteen is simply a tri-tone substitution to get back to the top chromatically.

“Link”

“Link” is a Mike Stern composition from the album Play. This tune is written in an upbeat funk style and presents an ominous technical challenge for anyone attempting to perform it. The main theme of this tune is based on a D blues scale with the major 3rd and major 6th often added. The chords being voiced during this

section are fourth structures harmonized from the D dorian scale. As is typical of Mike Stern's compositional style, the sections, of which there are three, are unrelated harmonically to one another. It is interesting to study how Stern combines these unrelated sections in a seamless fashion. The second section is written over a static F7#9 chord and involves a simple sixteenth note phrase being displaced rhythmically. The third section involves a simple melody, played in legato style, over a C-7/F chord for four bars. After these 4 bars the time signature turns into 9/8 for two measures. During these two measures, the chords C-11, D-11, Ab9, Ab7, A7, and Bb6 are each given the duration of a dotted quarter note. The time signature returns to 4/4 and a static chord is played in the next two measures. The first of these is an Ab7alt followed by an A7alt. This A7alt is used as a turnaround to get to the guitar solo. The solo is based upon the basic changes of the song but all of the phrase lengths are eight measures in length. The solo is 56 bars in length and leads directly to a drum solo. The drum solo is sixteen bars long before returning to the top of the form.

“Bright Size Life”

“Bright Size Life” is a Pat Metheny composition from the album of the same name. It is played in an airy “ECM” style and is an AABA form. This song is a great study of the lydian (a major scale with a #4) mode. The first two measures of this piece are written over a GMaj7 but there is nothing in the melody to indicate that it is a lydian based chord until you transcribe some of Metheny's solo which clearly places great importance on the C# note during this chord. The next two measures are written over a BbMaj7#11 with an E natural note receiving five and one-half beats. This clearly demonstrates the lydian scale once again. Measures five and six are

written over a D7 chord which is an odd chord for a song based in the key of D. The seventh and eighth measures are different both harmonically and melodically in each of the three A sections. In the first A section measure seven is a BbMaj7#11 chord which once again demonstrates a lydian sound and measure eight is a G/A which works as an A7sus chord. The second A section uses a G/B with a C# in the melody in its seventh measure followed by a D major triad in its eighth measure. This would indicate a IV to I, or plagel, cadence. The bridge of “Bright Size Life” is made up of three suspended chords, G/A, F/G, and Asus/E, receiving 2 measures each. The final two measures of this eight bar bridge are a D major triad followed by a G/A. The form concludes with the last A section and simply ends with an A7 to D resolution.

“Scrambled or Fried”

“Scrambled or Fried” is an original composition. I have no idea why it was given its title yet it is somehow fitting. It is written in AABA form with the A sections played in a swing style and the B section becoming a half-time funk. I found myself humming the opening four measures while pressure cleaning my roof and wrote the idea down when I was finished. The phrases that followed just came from me singing conclusions to the original idea. The harmonies, which act as a counterpoint, were just sounds I heard in my head. The B section is a simple funk groove based on a diminished idea. It also serves to give a purpose to the solo section which is based on the same changes. The solo section is made up of a 24 bar section consisting of three dominant chords lasting eight bars each. The upper structures of these chords are undetermined but there is a strong sense of the half-whole diminished scale throughout. The open solos are followed by a sixteen bar drum solo.

An ostinato figure based on B section is played during this section. The drum solo leads back to the B section of the tune and it is played out from that point.

“Chickens In The Desert”

“Chickens In The Desert” is another original tune written in a AABA form and played in a swing style. The tune was written to emphasize the dorian mode as well as harmony constructed of 4ths and was originally developed for my students. The melody, which is somewhat challenging from a technical aspect, was too difficult for many of them so I have decided to use it in my own group. The A section of the tune is based on two dorian scales, the G dorian and Bb dorian. This section is a wonderful place to utilize triad pairs when improvising. The B section is more complex harmonically. It starts off with an Ab13#11 which “resolves” to an EbMajor7. The third and fourth measures of this section are simply a V7-I in C major. The fifth and sixth measures are a minor V7b9-i in F minor and the final two measures of the B section are iim7b5 – V7#9 to get back to the G minor in the A section. This bridge offers ample opportunity to utilize the melodic minor, harmonic minor and diminished scales.

“Room 237”

“Room 237” is another original by Robert Rimmington. No title was originally given to this piece so it became dedicated to the frightening “Room 237” from the movie “The Shining.” This tune was also written under the direction of Ronnie Miller and has a similar feature to “I Don’t Think So”. That is that the melody is played with no chords, however the bass does play in harmony to the main

melody during the longer notes of the tune. There are time signature changes from 4/4 to 3/4 in bars five and six and again in bars ten and eleven.

The solo section of this tune is 18 measures in length. It is very unique in the way the harmonic movement is phrased. The phrases are eight bars, six bars, and four bars. These phrases present one problem to the soloist but the fact that the solo changes are somewhat unrelated to one another presents an even greater problem for the soloist. The first four measures of this piece are rather simple in nature and consist of a Cm7 moving to a G7alt. The next 4 measures consist of a CMaj7#11 for two measures followed by an A7alt and D7sus4. This rather unlikely II7alt – V7sus is resolved in measure nine to a Gm7. The Gm7 then moves to an Am7 which moves to a Bm7. This trio of m7 chords prohibits any possibility of a shared tonal center. Measures fourteen through eighteen create the final phrase of the solo section. They are made up of a BbMaj7#11 which moves to an Am7. Though it was not the intent of the composer, I personally prefer to treat this as a IV – iii progression and use various triads from the F major scale to improvise over this section.

“Scotty’s Groove”

“Scotty’s Groove” is an original composition that is a reminiscent in style to Scott Henderson. Henderson was an instructor of mine from 1980-1981 and left quite an impression upon me. I was trying out a new amplifier which seemed to mimic Henderson’s tone and the melody of the A section just came out. It seemed appropriate to call the tune “Scotty’s Groove.”

“Scotty’s Groove” is a basic AABA form composition. This tune is a straight forward hard rock / jazz fusion tune and is intended to be played loudly and rudely.

It's A section is played with a Jaco Pastorius style funk groove over a D7alt chord. The phrase in measure seven of the A section is doubled by the bass. The B section is more subdued. It opens with a G-7 – C7 that leads to an A-7 – D7#5. This is a typical ii-V-iii-VI+ progression and the iii-7 – VI7+ serves as a turnaround to get back to the G-7 in measure five of this section. Measures five through eight of the B section are G-7 – C7 – Fmaj7#11 – F7alt. This is a ii – V – I but the F7alt serves as a turnaround of sorts and works to get back to the D7alt in the A section.

“Kool”

The final piece performed in the recital is “Kool.” “Kool” is a John Scofield composition which is played in a New Orleans style. It is made up of only two sections and has only two defined chords throughout. The opening rhythmic figure serves to divide the sections of the tune and is used as an ending as well. The main melody is based on an Eb blues scale. It is simply a repeating two-bar phrase that has a very funky feel to it. After the two measure phrase is repeated four times there is a four measure interlude written over the same background. The next section is made up of another two measure idea which is written using a C pentatonic minor scale. During this section there is no bass or harmonic accompaniment. The drums continue to play the same New Orleans groove during this section and act as the only accompaniment to the guitar. The solos are played over the same rhythmic figure used during the main theme and the only chord is Eb7#9. At first this seems easy to play over but the challenge is to build an interesting and lyrical solo with only one change to work with. This tune is the perfect vehicle to use just about everything I learned from Gary Campbell and David Fernandez. It is a chance to throw in the

“kitchen sink”. After a drum solo over the same rhythmic figure, the A section returns. It is played two times without the interlude and proceeds to the ending. The ending is the same as the intro except for a “quadruple forte” Eb7#9 played on the off-beat of beat four in the last measure of the tune.

Summary of Recital Intent

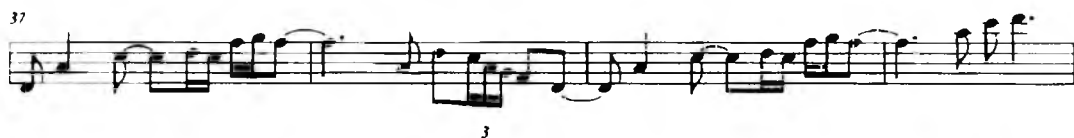
It is my sincerest hope that this performance will stand as a testament to the quality of instruction provided by the Florida International University Music Department. The tunes I have chosen to play were chosen because they showcase the direction of my musical evolution under the tutelage of Gary Campbell, David Fernandez, and Dennis Marks. Choosing FIU to continue my studies is indeed a decision I am not likely to regret.

APPENDIX C

The Hong Kong Incident

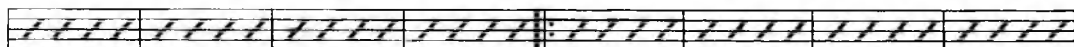
Robben Ford

The musical score for "The Hong Kong Incident" by Robben Ford is presented on a single staff with a treble clef and a key signature of one flat (B-flat). The score consists of eight lines of music, each beginning with a measure number. The notation includes a variety of rhythmic values, slurs, and triplets. The first line (measures 1-4) features a triplet of eighth notes in measure 3. The second line (measures 5-8) also includes a triplet of eighth notes in measure 6. The third line (measures 9-12) contains a triplet of eighth notes in measure 10. The fourth line (measures 13-16) features a triplet of eighth notes in measure 14. The fifth line (measures 17-20) is characterized by sustained notes and slurs, with a B-flat accidental in measure 18. The sixth line (measures 21-24) continues with sustained notes and slurs, including a B-flat accidental in measure 22. The seventh line (measures 25-28) also features sustained notes and slurs, with a B-flat accidental in measure 26. The eighth line (measures 29-32) concludes with a triplet of eighth notes in measure 30. The score is written in a clear, professional style, typical of a guitar or piano solo transcription.



D3#9

D7#9



Bb7#11

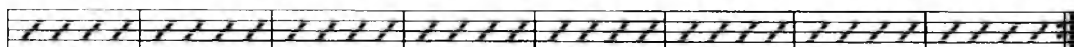
G7alt

Bb7#11

A7#5

D7#9

A7alt





Drum Solo repeat and fade out guitar ends alone

I Don't Think So

Fine

Solo Changes

C7 F7 C7 Bb7 Eb7 Bb7 C7 F7 Bb7 E-7b5 A7b9 D-7 Db7

Link

Mike Stern

The musical score for "Link" by Mike Stern is written for guitar and consists of ten staves. The notation includes various chords, scales, and techniques such as triplets and bends. The key signature is one flat (B-flat), and the time signature is 4/4.

Staff 1: Starts with a treble clef and a key signature of one flat. The first measure contains a whole note chord labeled "D-7(dorian)" and a triplet of eighth notes. The second measure is a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Staff 2: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 3: Features a triplet of eighth notes in the first measure, followed by a series of eighth and quarter notes.

Staff 4: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 5: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 6: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 7: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 8: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 9: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Staff 10: Continues the melodic line with eighth and quarter notes, including a flat sign (b) before a note.

Chords and Techniques:

- D-7(dorian):** Indicated above the first measure of the first staff.
- F7#9:** Indicated above the first measure of the sixth staff.
- Eb7#9:** Indicated above the first measure of the eighth staff.
- N.C. (No Chord):** Indicated above the first measure of the ninth staff.
- D 7(dorian):** Indicated below the first measure of the tenth staff.

Other Notations:

- Triplet markings (3) are present above the first measure of the first, third, and ninth staves.
- Bend markings (b) are present before notes in the second, fourth, fifth, sixth, seventh, eighth, ninth, and tenth staves.

2

Link



C /F



C-11

D-11

A^b9

A^b7

A7

B6

A^b7alt

A7alt



Guitar Solo

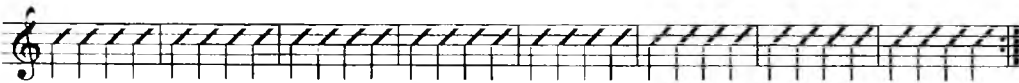
D-7(dorian)



F7#9

E^b7#9

A7alt



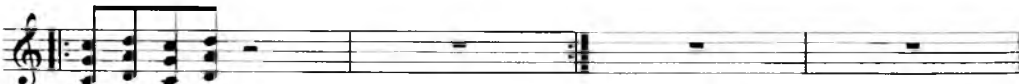
D-7(dorian)



Drum Solo



3x



3x

D-7(dorian)



F7#9



Eb7#9

N.C



D-7(dorian)



(♩ = 166
EVEN 8ths)

BRIGHT SIZE LIFE

-PAT METHENY

[A] 8

N.C.(G/A) Gmaj7

Bbmaj7b5/A D D/C

Bbmaj7 N.C.(G/A) G/B D

[B] G/A F/G

A7/E D N.C.(G/A)

[C] Gmaj7 Bbmaj7b5/A

D D/C A7 Dmaj7

Scrambled or Fried

Charles O. Carey

Instrument 1

Instrument 2

Db9 C7#9(b5) B13 Bb7#9(b5)

Inst. 1

Inst. 2

Gb7b5 Eb7#9(b5) B7b5

Inst. 1

Inst. 2

Db9 C7#9(b5) B13 Bb7#9(b5)

Inst. 1

Inst. 2

Gb7b5 C9 B7#9(b5)

Inst. 1

Inst. 2

18

Inst. 1

Inst. 2

22

Inst. 1

Inst. 2

26

Db9 C7#9(#5) B13 Bb7#9(#5)

Inst. 1

Inst. 2

30

3 3 3 3

30 3 3 3 Gb7b5 C9

Solo Changes for Scrambled Or Fried

Open Solos
E7



G7



Bb7



Drum Solo



Chickens In The Desert

Charles O. Carey

Gm7

Bbm7

Gm7

Bbm7

Ab7 EbMaj7 G7 CMaj7

C7(b9) Fm7 Am7(b5) D7#9

Gm7

Bbm7

Room 237

Robert Rimmington



Solo Changes

Cm7

G7alt

CMaj7#11

A7alt

D7sus4



Gm7

Am7

Bm7



BbMaj7#11

Am7



Scotty's Groove

Charles Q. Carey

1 **D7alt**

6

10 **D7alt**

14

18 **Gm7** **C9** **Am7** **Daug7**

22 **Gm7** **C9** **FM7#11** **F7alt**

26 **D7alt**

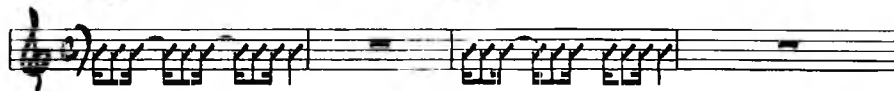
30

KOOL

JOHN SEARFELD

Bb7#9

Bb7#9



Eb7#9



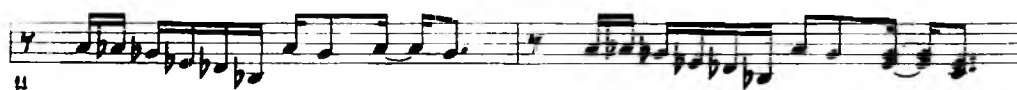
Eb7#9



NO CHORD / GTR & DRUMS ONLY



Eb7#9



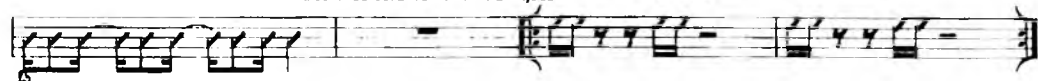


8b7#9

DEUMMER REPEATS RHYTHMIC FIGURE

Eb7#9

OPEN SOLO



8b7#9

ON CUE

DEUMMER REPEATS RHYTHMIC FIGURE

Eb7#9

OPEN SOLO



NO CHORD / Gtr & Drums ONLY

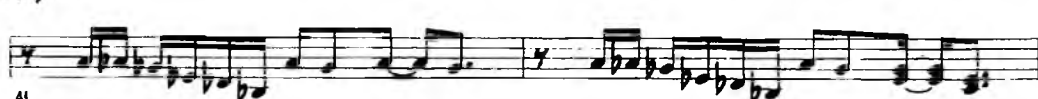


95



97

Eb7#9



41



43



45



Bb 7/8

DRUMMER REPEATS RHYTHMIC FIGURE

Bb 7/8

DRUMMER REPEATS RHYTHMIC FIGURE

Bb 7/8

