

ALL PURPOSE GUITAR

REGULAR STRENGTH

By Mark Usvolk

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Preface

ALL PURPOSE GUITAR - REGULAR STRENGTH is a compilation of lessons for guitar that I have used in private teaching over the past 15 years.

It reflects my basic approach to learning: Study the theory and apply it.

I've therefore included a smattering of music theory as it pertains to the guitar, songs that employ these devices, workbook examples to fill those lonely hours when apart from your beloved instrument, and other essentials that I hope will aid in the development of your musical vocabulary (since our ultimate goal is to be able to "speak" through our instrument).

Playing music requires a variety of disciplines: a theoretical understanding of the principles of music, familiarity with the instrument (the fretboard in this case), knowledge of musical styles and history, ear training, and technique, to name a few.

Reading music is something I strongly believe in. Not only will it make you a better musician, but for those who plan to gig, you will work more. Although reading development is beyond the scope of this book, as is ear training, it should be a part of the serious students' daily routine. I've thoughtfully included these items in the DAILY PRACTICE SCHEDULE located in the back of the book. Make copies of it, post it in a conspicuous spot (like in front of the T.V.), and use it. (Don't cheat).

To be good at anything, whether it's music, sports, or being a human being, requires hard work, diligence, and patience; but, as Fred from Poughkeepsie reminds us: "When traveling that long, hard road, don't forget to pee before you leave the house".

SONG GUIDE

<u>Page</u>	<u>Song No.</u>	<u>Song Title</u>	<u>Artist</u>
10	1	A Little Help From My Friends	Beatles
16	2	Theme from "Mash"	Johnny Mandel
18	3	Desperado	Eagles
19	4	Mr. Bojangles	Jerry Jeff Walker
32	5	Long Train Running	Doobie Brothers
32	6	Layla	Eric Clapton
37	7	Something	Beatles
39	8	Here, There & Everywhere	Beatles
39	9	This Masquerade	Leon Russel
48	Bossa	The Girl From Ipanema	Antonio Carlos Jobim
49	10	Satin Doll	Duke Ellington
58	11	Autumn Leaves	Standard (Joseph Kosma)

Daily Exercises

Left Hand Development

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

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

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

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

Play each pattern (ex. 1 2 3 4) on every string, 1st - 6th and back up: 6th - 1st
The exercises can be practiced:

- #1- Lifting up each finger after it has sounded.
- #2- Leaving each finger down on the fretboard when possible.
- #3- Leave fingers down on one string and placing them one at a time on the next string as they are called.
(This one results in perfect hand position when going back up from the 6th to the 1st string.)

Remember to keep your fingers close to the fretboard.

Right Hand Development - Picking

Finger: 3 0 2 3 0 2 0 1
String: ⑤ ④ — ③ — ② —

Play each scale ascending and descending. Apply this exercise when practicing scales in other keys as well.
ALWAYS practice these with a metronome- slow at first, then build speed.

Basic Chord Forms

[----- PRIMARY -----] [----- SECONDARY -----]

C F G⁷ Dm Em Am

I IV V7 ii iii vi

G C D⁷ Am Bm Em

D G A⁷ Em F#m Bm

A D E⁷ Bm C#m 4fr. F#m

E A B⁷ F#m G#m 4fr. C#m 4fr.

Major Scale Constuction

Steps: 1 1 1/2 1 1 1 1/2

A musical staff in treble clef showing the C major scale. The notes are C, D, E, F, G, A, B, C. Fingerings are indicated below the notes: 1 for C, D, E, G, A, B; 1/2 for F and the final C.

1 1 1/2 1 1 1 1/2

A musical staff in treble clef with a key signature of one sharp (F#). It shows the D major scale: D, E, F#, G, A, B, C#, D. Fingerings are indicated below the notes: 1 for D, E, G, A, B, C#; 1/2 for F# and the final D.

FINISH WRITING OUT ALL SHARP SCALES :

An empty musical staff in treble clef with a key signature of two sharps (F#, C#). It contains a single note on the first line, E.

An empty musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains a single note on the second line, F#.

An empty musical staff in treble clef with a key signature of one sharp (F#). It contains a single note on the second space, G.

An empty musical staff in treble clef with a key signature of two sharps (F#, C#). It contains a single note on the third space, A.

An empty musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains a single note on the fourth space, B.

ROOT MOVEMENT - UP 5 / DOWN 4

A musical staff in treble clef with a key signature of one sharp (F#). It shows the D major scale starting on the second line (D) and ending on the first line (D), with a sharp sign above the final D.

A musical staff in treble clef showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated below the notes: 1, 1, 1/2, 1, 1, 1, 1/2.

A musical staff in treble clef with a key signature of one flat (Bb). It shows a sequence of notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. Fingerings are indicated below the notes: 1, 1, 1/2, 1, 1, 1, 1/2.

FINISH WRITING OUT ALL FLAT SCALES :

A musical staff in treble clef with a key signature of one flat (Bb). It shows a single note: Bb3.

A musical staff in treble clef with a key signature of one flat (Bb). It shows a single note: C4.

A musical staff in treble clef with a key signature of one flat (Bb). It shows a single note: D4.

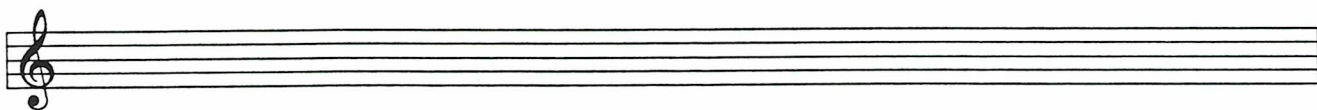
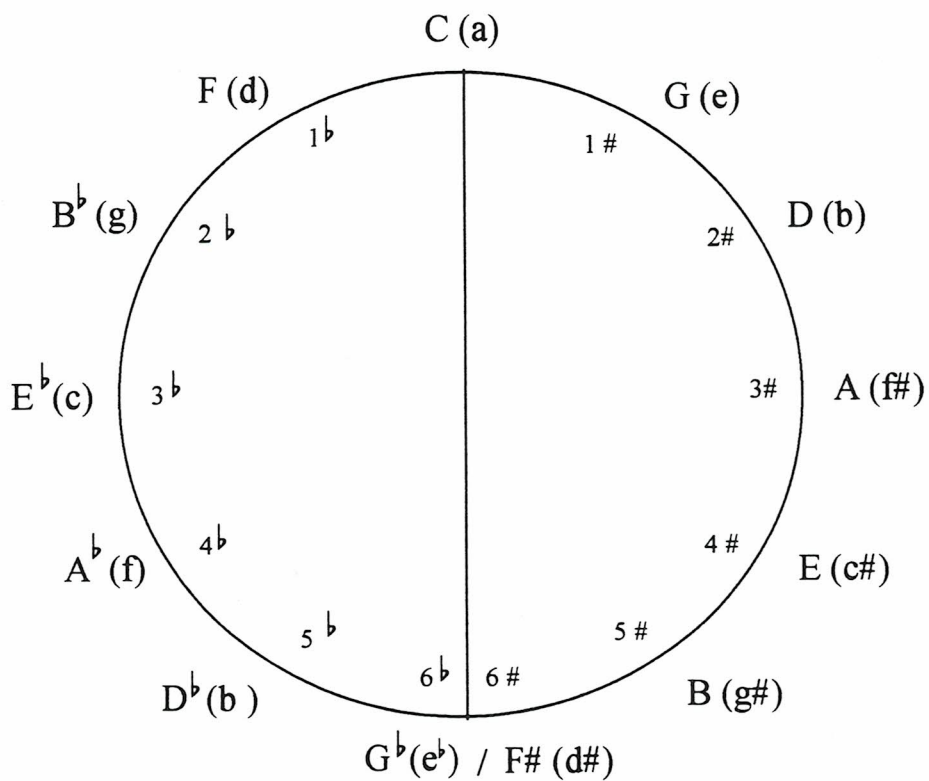
A musical staff in treble clef with a key signature of one flat (Bb). It shows a single note: Eb4.

A musical staff in treble clef with a key signature of one flat (Bb). It shows a single note: F4.

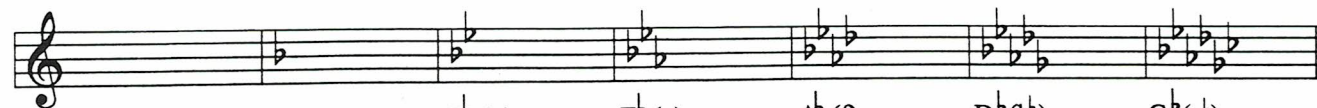
ROOT MOVEMENT - UP 4 / DOWN 5

A musical staff in treble clef showing a sequence of notes: C4, G4, C5, Bb4, F4, C4. The notes G4, C5, Bb4, and F4 have a flat sign below them.

Circle of Fifths



Key: C (a) G (e) D (b) A (f#) E (c#) B (g#) F# (d#)



Key: F (d) B \flat (g) E \flat (c) A \flat (f) D \flat (b) G \flat (e)

I-IV-V7 Chord Progressions

C F G⁷ C

I IV V7 I

G C D⁷ G

I IV V7 I

Complete the following key transpositions:

I IV V7 I

I IV V7 I

I IV V7 I

Rhythm Patterns

1 2 + 3 4 1 2 + (3) + 4 1 + (2)+ 3 4 + 1 + (2)+ (3) + 4

Song #1

A G D Am Am D⁷ G

G D Am Am D⁷ G

B F C G

fine

C Em C G F C

Em C G F C

D.C. al fine

Rhythm Pattern

1 + 2 3 + 4

Intervals

A musical staff in treble clef showing seven intervals starting from middle C (C4). The notes are: C4 (Unison), D4 (M2), E4 (M3), F4 (P4), G4 (P5), A4 (M6), and B4 (M7). Each interval is labeled below the staff.

Unison M2 M3 P4 P5 M6 M7

A musical staff in treble clef showing six intervals starting from middle C (C4). The notes are: C4 (m2), D4 (m3), E4 (Aug 4), F4 (Dim 5), G4 (m6), and A4 (m7). Each interval is labeled below the staff. A bracket labeled "Tri-tone" spans the interval between E4 and G4.

m2 m3 Aug 4 Dim 5 m6 m7

Tri-tone

An interval is the distance in pitch between two notes.

Major Scale

Scale

Degree: 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Steps: 1 1 1/2 1 1 1 1/2

Tonic ↓

Leading Tone ↓

Octave ↑

Triads

C Dm

Root 3rd 5th Root 3rd 5th

ETC.

C Dm Em F G Am Bdim

I ii iii IV V vi vii

Chord Qualities

Major Minor Diminished

[M3] [m3] [M3] [m3] [M3] [m3] [M3] [m3]

Interval of M3 = 2 whole steps

Interval of m3 = 1-1/2 steps

Common Chord Progression

C F G⁷ Em Am Dm G⁷ C

I IV V⁷ iii vi ii V⁷ I

G C D⁷ Bm Em Am D⁷ G

I IV V⁷ iii vi ii V⁷ I

Complete the following key transpositions:

I IV V⁷ iii vi ii V⁷ I

I IV V⁷ iii vi ii V⁷ I

I IV V⁷ iii vi ii V⁷ I

Arpeggios

C **G**

Finger: 2 1- 2 3 4 1 - 4 1 4 3 2 1 1- 2 3 2 1 1 4 1 1 2 4 3

C **G**

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

C **G**

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

C **G**

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

The Dominant 7 Chord

A musical staff in treble clef showing the seven diatonic chords of a major key. The chords are labeled with Roman numerals: I (Tonic), ii, iii, IV (Sub Dominant), V7 (Dominant 7), vi, and vii. The V7 chord is highlighted with a rectangular box.

A musical staff illustrating the interval structure of the Dominant 7 Chord and its resolution to the Tonic. The first part shows the intervals: Root, [M3] (Major 3rd), [m3] (minor 3rd), and [m3] (minor 3rd). The second part shows the V7 chord (Tension / Tri-tone) resolving to the I chord (Resolution).

The Dominant 7 Chord strongly helps to define the key center (tonic).
 The 3rd & 7th of the Dominant chord sound the interval of a tri-tone which sounds dissonant to western ears and wants to move toward resolution, usually Tonic.

Root Movement

Root movement of the V-I chord progression (up a fourth or down a fifth) is also very strong and much used.

A musical staff showing the root movement between G7 and C. The G7 chord is represented by a whole note on the G line, and the C chord is represented by a whole note on the C line. Below the staff, the chords are labeled as V7 and I.

A common chord progression: up a fourth or down a fifth.

A musical staff in treble clef showing a common chord progression: C, F, Bdim, Em, Am, Dm, G7, C. The chords are labeled with Roman numerals below the staff: I, IV, vii, iii, vi, ii, V, I.

Song #2

Chord progression: Dm (ii) | G7 (V7) | C (I) | Am (vi)

Chord progression: Dm (ii) | G7 (V7) | C (I) | A7 (V7/ii Secondary Dominant)

Chord progression: Dm (ii) | G7 (V7) | C (I) | Am (vi)

Chord progression: F (IV) | Em (iii) | Dm (ii) | G7 (V7) | Am (vi) (Deceptive Cadence)

Secondary Dominant

Chord progression: A7 (V7/ii) | Dm (ii)

In this example, the A7 chord functions as the Dominant (V7) of the D minor (ii) chord. You might think of this as a temporary key change or shift in tonality. Note the introduction of the C# (the 3rd of the chord) and its' resolution LEADING up 1/2 step to D.

Common Progressions With Secondary Dominant

C C⁷ F F

I V/IV (I⁷) IV IV

Detailed description: This musical staff shows four measures. The first measure contains a C major triad (C-E-G) with the Roman numeral I below it. The second measure contains a C7 dominant seventh chord (C-E-G-Bb) with the Roman numeral V/IV (I⁷) below it. The third measure contains an F major triad (F-A-C) with the Roman numeral IV below it. The fourth measure contains an F major triad (F-A-C) with the Roman numeral IV below it.

C A⁷ Dm G⁷

I V/ii (VI) ii V⁷

Detailed description: This musical staff shows four measures. The first measure contains a C major triad (C-E-G) with the Roman numeral I below it. The second measure contains an A7 dominant seventh chord (A-C-E-G) with the Roman numeral V/ii (VI) below it. The third measure contains a Dm minor triad (D-F-A) with the Roman numeral ii below it. The fourth measure contains a G7 dominant seventh chord (G-B-D-F) with the Roman numeral V⁷ below it.

C D⁷ G G⁷

I V/V (II) V V⁷

Detailed description: This musical staff shows four measures. The first measure contains a C major triad (C-E-G) with the Roman numeral I below it. The second measure contains a D7 dominant seventh chord (D-F-A-C) with the Roman numeral V/V (II) below it. The third measure contains a G major triad (G-B-D) with the Roman numeral V below it. The fourth measure contains a G7 dominant seventh chord (G-B-D-F) with the Roman numeral V⁷ below it.

C E⁷ Am Am

I V/vi (III) vi vi

Detailed description: This musical staff shows four measures. The first measure contains a C major triad (C-E-G) with the Roman numeral I below it. The second measure contains an E7 dominant seventh chord (E-G-B-D) with the Roman numeral V/vi (III) below it. The third measure contains an Am minor triad (A-C-E) with the Roman numeral vi below it. The fourth measure contains an Am minor triad (A-C-E) with the Roman numeral vi below it.

Em A⁷ Dm G⁷

iii V/ii (VI) ii V⁷

Detailed description: This musical staff shows four measures. The first measure contains an Em minor triad (E-G-B) with the Roman numeral iii below it. The second measure contains an A7 dominant seventh chord (A-C-E-G) with the Roman numeral V/ii (VI) below it. The third measure contains a Dm minor triad (D-F-A) with the Roman numeral ii below it. The fourth measure contains a G7 dominant seventh chord (G-B-D-F) with the Roman numeral V⁷ below it.

Song #3

A G G⁷ C (Cm) G Em A⁷ D⁷

 G G⁷ C (Cm) ⊕ G Em D⁷ G

B Em D C G Em C G

 Em D C G A⁷ D⁷

D.C. al ⊕

 ⊕ G G⁷ C Am G G/F# Em D⁷ G

Song #4

Intro C C/B Am⁷ G⁷

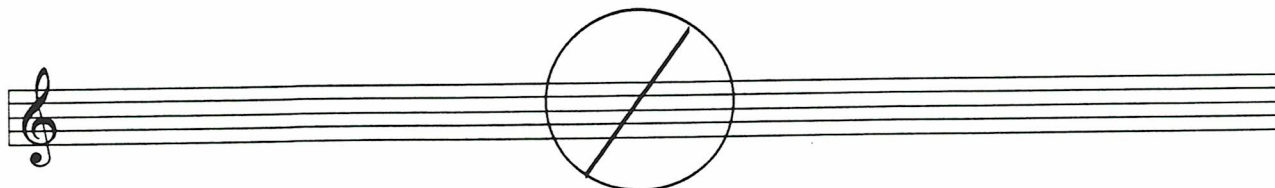
Verse C C/B Am⁷ G⁷ F G⁷ C C/B Am⁷ F G⁷ F C E⁷ Am D⁷ G G⁷ 1. 2.

Chorus Am⁷ G 1.,2. 3. G⁷ C C/B Am⁷ G⁷ 3x C

The musical score is written in 3/4 time and consists of 12 staves. The first staff is the Intro, with chords C, C/B, Am⁷, and G⁷. The second staff is the Verse, with chords C, C/B, Am⁷, and G⁷. The third staff has chords F and G⁷. The fourth staff has chords C, C/B, and Am⁷. The fifth staff has chords F and G⁷. The sixth staff has chords F, C, and E⁷. The seventh staff has chords Am and D⁷. The eighth staff has chords G and G⁷, followed by two first endings (1. and 2.). The ninth staff is the Chorus, with chords Am⁷, G, and G⁷, followed by two first endings (1.,2. and 3.). The tenth staff has chords C, C/B, Am⁷, G⁷, and 3x C. The eleventh and twelfth staves are empty.

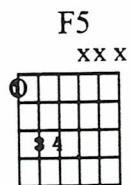
POWER CHORDS

POWER CHORDS should be played with LOTS of distortion , at a volume well beyond the threshold of pain , and should be accompanied by grotesque facial contortions.



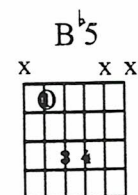
We Don't Need No Stinking Notes.

Root 6



0	1	2	3	4	5	6	7	8	9	10	11	12
E	F	F# Gb	G	G# Ab	A	A# Bb	B	C	C# Db	D	D# Eb	E

Root 5



0	1	2	3	4	5	6	7	8	9	10	11	12
A	A# Bb	B	C	C# Db	D	D# Eb	E	F	F# Gb	G	G# Ab	A

The POWER CHORD contains no 3rd; just the root, 5th, and octave. Therefore it is neither Major nor Minor in quality and is indicated by a "5" after the root.

PC Jam

A⁵ G⁵ C⁵ A⁵ 4x

1 (2)+ 3 (4)+ 1 + (2)+ (3) 4 fine

C⁵ G⁵ E

D.C. al fine

Familiar Little Ditty

G⁵ B^{b5} C⁵ G⁵ B^{b5} D^{b5} C⁵ G⁵ B^{b5} C⁵ B^{b5} G⁵

1 2 3 (4)+ 1 + (2)+ 3 (4) 1 2 3 (4)+ (1) + (2) 3 (4)

PC Groove


G⁵ B^{b5} C⁵

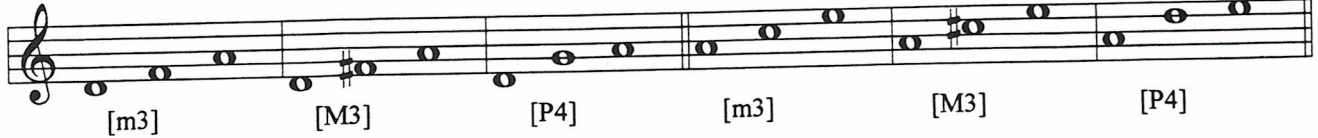
X = Slap strings with palm of right hand in "karate chop" fashion while downstoking sharply.

C G A A F G


1 (+2) + (3) + (4+) 1 (+2+) 3 (+) 4 +

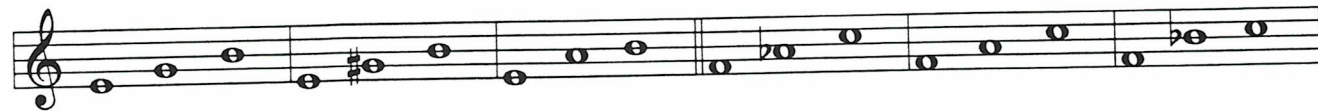
Chord Theory - The 3rd





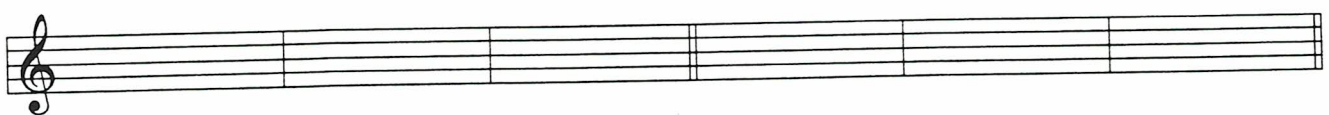
[m3] [M3] [P4] [m3] [M3] [P4]



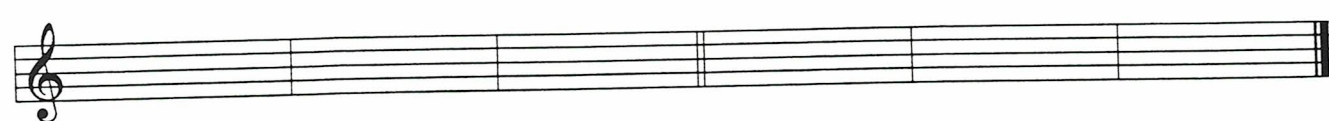


Write out the following chord spellings:

Gm G Gsus⁴ B^bm B^b B^bsus⁴



Cm C Csus⁴ E^bm E^b E^bsus⁴



Arpeggios - Key of A

A **D** **E**

Fingers: 0 4 1 2 3 0 4 0 3 1 2 1 4 1 0 4 2 3 1 0 0 4

Fingers: 0 1 3 1 3 1 0 1 3 1 3 2 0 1 3 1 3 1

3 1 4 1 4 1 1 4 1 3 1 3

Minor Arpeggios

Am Dm Em

Fingers: 0 3 2 3 1 0 4 0 3 2 3 1 4 1 0 3 2 3 0 0 0

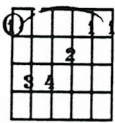
Fingers: 4 2 1 1-2 3 4 4 2 1 2 1 4 1 0 3 2 3-3 2 4

Fingers: 1 4 2 3 1 1 1 1 4 3 4 2 1 2 0 1-3 4 2 1 2

Bar Chords

Root 6

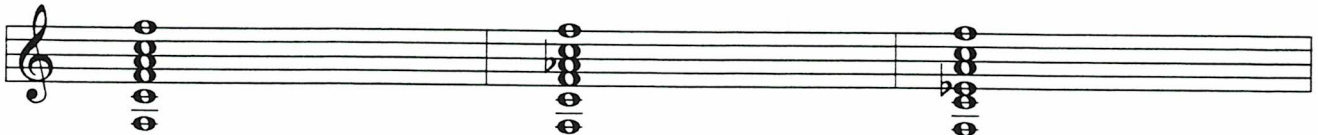
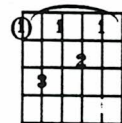
Major



Minor



Dominant7



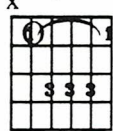
E F F# [G^b] G G# [A^b] A A# [B^b] B C C# [D^b] D D# [E^b] E

Fret: 0 1 2 - 3 4 - 5 6 - 7 8 9 - 10 11 - 12

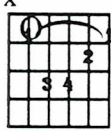
----- FRET MARKERS -----

Root 5

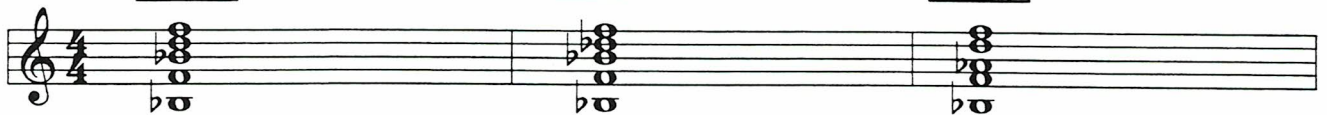
Major



Minor



Dominant7



A A# [B^b] B C C# [D^b] D D# [E^b] E F F# [G^b] G G# [A^b] A

Fret: 0 1 - 2 3 4 - 5 6 - 7 8 9 - 10 11 -

12 Bar Blues In F

Use Root 6 Bar Chords

F B^b F F⁷

B^b B^b7 F Gm Am A^bm

Gm G^b F⁷ A^b7 G⁷ G^b7

12 Bar Blues In B^b

Use Root 5 Bar Chords

B^b E^b B^b B^b7

E^b E^b7 B^b Cm Dm D^bm

Cm B B^b7 D^b7 C⁷ B⁷

Moveable Pentatonic Scales

	Major Diatonic	Major Pentatonic	Relative Minor Pentatonic
Scale Step:	1 2 3 (4) 5 6 (7)	1 2 3 5 6	6 1 2 3 5
I Position			
Finger:	0 3 0 3	0 2 0 2	1 3 0 3
*Alt.:	(1 4 1 4)	(1 3 1 3)	(2 4 1 4)
TAB	0 3 0 3	0 2 0 2	1 3 0 3
II			
Finger:	2 4 2 4	1 4 1 4	2 4 2 4
*Alt.:	(3 5 3 5)	(2 5 2 5)	(3 5 3 5)
TAB	3 5 3 5	2 5 2 5	3 5 3 5
V			
Finger:	1 4 1 3	1 3 1 3	1 4 1 4
*Alt.:	(5 8 5 7)	(5 7 5 7)	(5 8 5 8)
TAB	5 8 5 7	5 7 5 7	5 8 5 8
VII			
Finger:	2 4 1 4	1 4 1 2	2 4 2 4
*Alt.:	(8 10 7 10)	(7 10 7 9)	(8 10 8 10)
TAB	8 10 7 10	7 10 7 9	8 10 8 10

* Use Alternate Fingerings When Moving Scale Up From First Position.

Common Progression in C

C F G⁷ Em

Simile

Am Dm G⁷ Dm C

Bo's Diddle

C F C

C F

Rock Vamp

Am Gm F Gm Am

1 2 3 + (4)+ (1) 2 3 + (4)+

Power Chord Thing

A⁵ D⁵ C⁵ G⁵ A⁵ D⁵ C⁵ G⁵

1 2 (3) + (4)+ (1) 2 (3) + (4)+ (1) 2 (3) + (4)+ 1 (2) 3 (4)

Pentatonic Patterns

Fingers: 1 4 1 3 4 1 3 1 1 3 1 3 2 1 3 1 1 3 1 3 2 1 3 1 1 3 1 4 3 1 4 1 1 4 1 4

TAB: 5 8 5 7 8 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 8 7 5 8 5 8 5 8

4 1 4 1 4 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 4 1 4 1 4 1 4

TAB: 8 5 8 5 8 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 8 5 8 5 8 5 8

TAB: 8 5 8 5 8 5 7 5 7 5 7 5 7 5 7 5 7 5 8 5 8 5 8 5 8 5 8

Pentatonic Patterns 2

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

5 5 8 7 5 7 7 5 7 5 7 8 5 5 8 8 5 8 5 6 7 5 7 5 7 4 5 8 5 8

4 1 4 1 4 3 1 3 3 1 3 3 4 1 4 3 1 3 3 1 3 1 1 3

8 5 8 5 8 7 5 7 5 5 7 8 5 8 7 5 7 5 7 5 5 7

Full Bend Full Full Full Full Full

2 1 1 1 2 2 1 1 4 1 etc.

7 5 5 5 8 7 5 5 8 5 7 5 5 8 5 7 5 8 5 7 5 5 8 5 8

Song #5

Dm7 C/D

1 a 2 (3) + (4)e *simile*

Gm Dm7

Bb A7sus4 A7 Dm7

Song #6

A C#m7 G#m7 C#m7 C D E

1 a 2 + a 3 a 4 *simile*

F#m B E A F#m B E A

B Dm7 Bb C Dm7

1 + (2)+ (3) 4 1 + (2)+ (3) 4

Dm7 Bb C

Rhythm Patterns

Bossa Nova

1 (+ 2) + (3 +) 4 (+) (1 +) 2 + (3) + (4 +) 1 (+ 2) + 3 + (4) + (1) + 2 (+)(3) + 4 +

16th Note Practice

l e (+ a) l (e) + (a) l (e +) a l e (+) a l e + (a) l (e) + a

Song #5

V V V V V V V V

Song #6

V V V V V V V V

Practice Patterns

V V V V V V V V

Funk Grooves

C⁹D⁹ D¹³D⁹ D⁹ D¹³ D⁹ C⁹D⁹

V V V V

Major Arpeggios

Finger: 2 1 3 4 2 1 1 4 1-3 1-4 3 1 2 1 4 1 3 1 4 3 1 2-3 1-4

T 5 3 3 7 7 10

B 1 3 2 5 5 4 3 3 7 5 10 9 7 8 3 7 5 10 9 7 8 12 10 15

Finger: 1-3 4 3 1 2 1 4 1-2 3 1-2 3 4 1 4 1-2 3-3 1 3 2 1 1-4

T 5 3 6 6 11 11 15





B 1 3 6 6 5 3 4 3 6 6 5 8 8 8 6 3 6 6 10 8 13 12 11

Finger: 2 3 1- 2 3 4 1 4 1- 4 3 1 1 1 4 4 1- 2 1- 2 3 1- 1 2 1 4

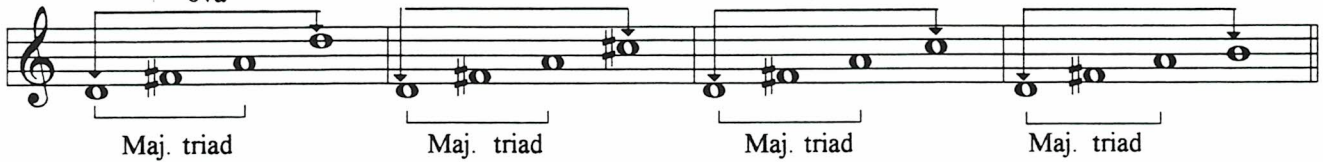
T 5 3 8 8 12 15

B 1 3 3 2 5 5 5 3 8 7 5 5 5 8 8 3 8 7 10 9 12 13





Chord Theory - The 7th

D  Dmaj⁷  D⁷  D⁶ 

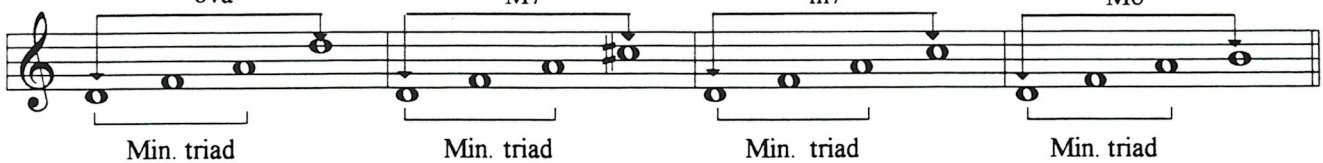
8va M7 m7 M6







Maj. triad Maj. triad Maj. triad Maj. triad


Dm  Dm(maj⁷)  Dm⁷  Dm⁶ 





8va M7 m7 M6




Min. triad Min. triad Min. triad Min. triad

A  Amaj⁷  A⁷  A⁶ 



Am  Am(maj⁷)  Am⁷  Am⁶ 



A triad is a chord consisting of three notes: a root, 3rd, and 5th.

Chord Theory - 7th Chords

Cmaj7 Dm7

Root 3rd 5th 7th Root 3rd 5th 7th ETC.

7th Chords - Major Key

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(♭5)

I ii iii IV V vi vii°

Chord Qualities

Major 7 Minor 7 Minor 7 Major 7

[M3] [m3] [M3] [m3] [M3] [m3] [m3] [M3] [m3] [M3] [m3] [M3]

Dominate 7 Minor 7 Half-Diminished (m7b5)

[M3] [m3] [m3] [m3] [M3] [m3] [m3] [m3] [M3]

Song #7

C Cmaj7 C7 F

D D7 G C7 Am Am(maj7) Am7 D7 ⊕

1. F Eb G 2. F Eb G A

A Amaj7 A7 D G A

A Amaj7 A7 D G C

D.C. al Coda

⊕ F Eb G A F Eb G C

Bar Chords - 7th and 6th

G **Gmaj7** **G7** **G6**

3 ft. R 5 8 3 5 8 3 ft. R 5 7 3 5 8 3 ft. R 5 7 3 5 8 3 ft. R x 6 3 5

Gm **Gm(maj7)** **Gm7** **Gm6**

3 ft. R 5 8 3 5 8 3 ft. R 5 7 3 5 8 3 ft. R 5 7 3 5 8 3 ft. R x 6 3 5

C **Cmaj7** **C7** **C6**

3 ft. R 5 8 3 5 3 ft. R 5 7 3 5 3 ft. R 5 7 3 5 3 ft. R 5 6 3 x

Cm **Cm(maj7)** **Cm7** **Cm6**

3 ft. R 5 8 3 5 3 ft. R 5 7 3 5 3 ft. R 5 7 3 5 3 ft. R 5 6 3 x

Song #8

Chord progression for Song #8, measures 1-4:

- Measure 1: Cmaj⁷
- Measure 2: Dm⁷
- Measure 3: Em⁷
- Measure 4: Fmaj⁷ (with a '2' above the staff and a repeat sign)

Chord progression for Song #8, measures 5-8:

- Measure 5: Bm⁷(^b5)
- Measure 6: E⁷ (with a repeat sign)
- Measure 7: Am⁷
- Measure 8: D⁷
- Measure 9: Dm⁷
- Measure 10: G⁷

Chord progression for Song #8, measures 11-14:

- Measure 11: E^bmaj⁷
- Measure 12: Dm⁷
- Measure 13: G⁷
- Measure 14: Cm⁷
- Measure 15: Dm⁷
- Measure 16: G⁷

Chord progression for Song #8, measures 17-20:

- Measure 17: Cmaj⁷
- Measure 18: Dm⁷
- Measure 19: Em⁷
- Measure 20: Fmaj⁷ (with a '2' above the staff and a repeat sign)
- Measure 21: Cmaj⁷

Song #9

Chord progression for Song #9, measures 1-4:

- Measure 1: Fm
- Measure 2: Fm(maj⁷)
- Measure 3: Fm⁷
- Measure 4: B^b7

Chord progression for Song #9, measures 5-8:

- Measure 5: Fm⁷
- Measure 6: D^b7
- Measure 7: Gm⁷
- Measure 8: C⁷

Chord progression for Song #9, measures 9-12:

- Measure 9: Fm
- Measure 10: Fm(maj⁷)
- Measure 11: Fm⁷
- Measure 12: B^b7

Chord progression for Song #9, measures 13-16:

- Measure 13: D^b7
- Measure 14: C⁷
- Measure 15: Fm⁷
- Measure 16: (with a repeat sign)

Moveable Major Scales

(Diatonic)

#1 I V

Finger: 3 0 2 3 0 2 0 1 3 0 1 3 1 3 4

*Alt.: (4 1 3 4 1 3 1 2 4 1 2 4 1 3 4)

T 4

B 1 3 0 2 3 0 2 0 1 3 0 1 3 5 7 8

#2 II III VII

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

T 4

B 3 5 2 3 5 2 4 5 3 5 6 3 5 7 8

#3 IV V

f.s.1 2 4 f.s.1 2 4 1 2 4 1 2 4 1 3 4

T 4

B 3 5 7 3 5 7 4 5 7 5 6 8 5 7 8

* Use Alternate Fingerings When Moving Scale Up From First Position.

#4 V IV V

4 1 3 4 1 4 1 2

8 5 7 8 5 7 4 5 7 5 6 8 5 7 8

#5 VII

2 4 1 2 4 1 3 4

8 10 7 8 10 7 9 10 7 9 10 8 10 7 8

#6 IX X

f.s.1 2 4 f.s.1 2 4 1 2

8 10 12 8 10 12 9 10 12 9 10 12 10 12 13

Moveable Scales - Circle of Fifths

Scale #2

Scale #5

Fingers: 2 4 1 2 4 1 3 4 1 3 4 1 3 1 2 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2

3 5 2 3 5 2 4 5 3 5 6 3 5 7 8 3 5 2 3 5 2 4 5 2 4 5 3 5 2 3

Scale #1

Scale #4

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

5 2 4 5 2 4 2 3 5 2 3 5 7 9 10 5 2 4 5 2 4 1 2 4 2 3 5 2 4 5

Scale #2

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

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

Scale #5

Scale #1

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

2 4 1 2 4 1 3 4 2 4 1 2 4 1 3 4 1 3 1 2 4 1 2 4 6 8 9

Scale #4

Musical notation for Scale #4. The treble clef staff shows a scale starting on G4, moving up to G5. The bass clef staff shows a scale starting on G3, moving up to G4. Fingerings are indicated by numbers 1-4 and 0 for the natural G. The notation includes slurs and bar lines.

Scale #1

Musical notation for Scale #1. The treble clef staff shows a scale starting on G4, moving up to G5. The bass clef staff shows a scale starting on G3, moving up to G4. Fingerings are indicated by numbers 1-4 and 6-11. The notation includes slurs and bar lines.

Scale #3

Scale #6

Musical notation for Scale #3 and Scale #6. Scale #3 (left) starts on G4 and goes up to G5, with fingerings f.s.1, 2, 4, f.s.1, 2, 4, 1, 2. Scale #6 (right) starts on G4 and goes up to G5, with fingerings 4, 1, 2, 4, 1, 3, 4. The notation includes slurs and bar lines.

Musical notation for Scale #3 and Scale #6. Scale #3 (left) starts on G4 and goes up to G5, with fingerings f.s.1, 2, 4, f.s.1, 2, 4, 1, 2. Scale #6 (right) starts on G4 and goes up to G5, with fingerings 4, 1, 2, 4, 1, 3, 4. The notation includes slurs and bar lines.

Jazz Chords - Root 6

Root in bass

To find whole groups of upper voiced chords, try moving the notes on the 6th string over to the 1st string.

Jazz Chords - Root 4

3rd in bass (1st inversion)

G
Gmaj7
G7
G6

G: x 0 2 3 4 x
 Gmaj7: x 0 2 3 4 x
 G7: 5ft. x 0 2 3 4 x (3 R 5 7)
 G6: x 0 2 3 4 x

Gm
Gm(maj7)
Gm7
Gm6

Gm: x 0 2 3 4 x
 Gm(maj7): x 0 2 3 4 x
 Gm7: x 0 2 3 4 x
 Gm6: x 0 2 3 4 x

G7(b5)
Gm7(b5)
Gmaj7(#11)
G7(+5)

G7(b5): x 0 2 2 2 x
 Gm7(b5): x 0 2 3 3 x
 Gmaj7(#11): x 0 2 3 4 x
 G7(+5): x 0 2 3 4 x

G7(b9)
G9
G+7(#9)
G7(+5.#9)

G7(b9): x 0 2 3 4 x
 G9: x 0 2 3 4 x
 G+7(#9): x 0 2 3 4 x
 G7(+5.#9): x 0 2 3 4 x

Jazz Chords - Root 2

5th in bass (2nd inversion)

8Ft. **G** **Gmaj7** **G7** **G6**

This row shows four chords: G, Gmaj7, G7, and G6. Each chord is represented by a guitar fingerboard diagram with fret numbers and fingering (1-4) and a corresponding musical notation on a treble clef staff. The G chord has an 8-fret position. The G7 chord includes a '5 3 7 R' label below the diagram. The G6 chord also has an 8-fret position.

Gm **Gm(maj7)** **Gm7** **Gm6**

This row shows four minor chords: Gm, Gm(maj7), Gm7, and Gm6. Each chord is represented by a guitar fingerboard diagram with fret numbers and fingering (1-4) and a corresponding musical notation on a treble clef staff. The Gm chord has an 8-fret position.

G7(b5) **Gm7(b5)** **Gmaj7(#11)** **G7(+5)**

This row shows four altered chords: G7(b5), Gm7(b5), Gmaj7(#11), and G7(+5). Each chord is represented by a guitar fingerboard diagram with fret numbers and fingering (1-4) and a corresponding musical notation on a treble clef staff.

G7(b9) **G9** **G7(#9)** **G7(+5,#9)**

This row shows four more altered chords: G7(b9), G9, G7(#9), and G7(+5,#9). Each chord is represented by a guitar fingerboard diagram with fret numbers and fingering (1-4) and a corresponding musical notation on a treble clef staff.

Jazz Chords - Root 3 7th in bass (3rd Inversion)

12 Ft. **G** **Gmaj7** **G7** **G6**

This section shows four chords in 3rd inversion on a guitar fretboard. Each chord is represented by a 6-string grid with 'x' marks for fretted strings and circled numbers for fingerings. Below each diagram is a musical staff showing the chord's voicing. **G**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **Gmaj7**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **G7**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **G6**: Fretted strings 2, 3, 4, 5; open strings 6, 1.

Gm **Gm(maj7)** **Gm7** **Gm6**

This section shows four minor chords in 3rd inversion. Each chord is represented by a 6-string grid with 'x' marks for fretted strings and circled numbers for fingerings. Below each diagram is a musical staff showing the chord's voicing. **Gm**: Fretted strings 2, 3, 4, 5; open strings 6, 1. **Gm(maj7)**: Fretted strings 3, 4, 5, 6; open strings 1, 2. **Gm7**: Fretted strings 2, 3, 4, 5; open strings 6, 1. **Gm6**: Fretted strings 4, 5, 6, 1; open strings 2, 3.

G7(b5) **Gm7(b5)** **Gmaj7(#11)** **G7(+5)**

This section shows four altered chords in 3rd inversion. Each chord is represented by a 6-string grid with 'x' marks for fretted strings and circled numbers for fingerings. Below each diagram is a musical staff showing the chord's voicing. **G7(b5)**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **Gm7(b5)**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **Gmaj7(#11)**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **G7(+5)**: Fretted strings 2, 3, 4, 5; open strings 6, 1.

G7(b9) **G9** **G7(#9)** **G7(b5,b9)**

This section shows four complex altered chords in 3rd inversion. Each chord is represented by a 6-string grid with 'x' marks for fretted strings and circled numbers for fingerings. Below each diagram is a musical staff showing the chord's voicing. **G7(b9)**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **G9**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **G7(#9)**: Fretted strings 1, 2, 3, 4; open strings 5, 6. **G7(b5,b9)**: Fretted strings 1, 2, 3, 4; open strings 5, 6.

Bossa

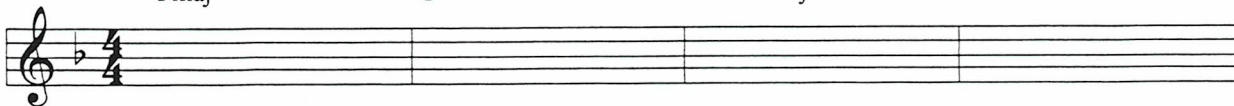
Vamp

Fmaj⁷

G^{b7}(^{b5})

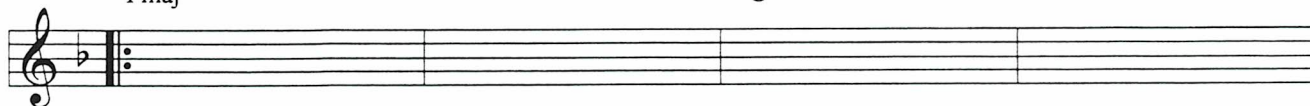
Fmaj⁷

G^{b7}(^{b5})



Fmaj⁷

G⁷



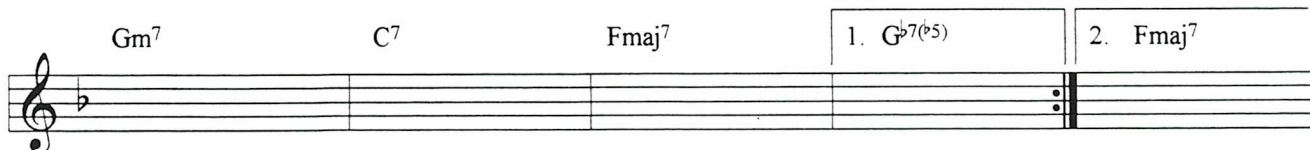
Gm⁷

C⁷

Fmaj⁷

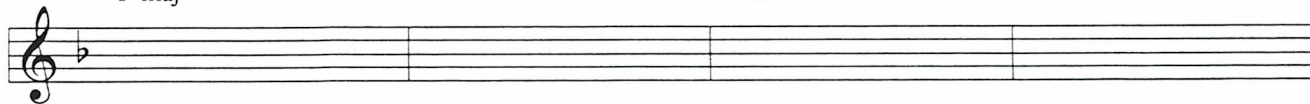
1. G^{b7}(^{b5})

2. Fmaj⁷



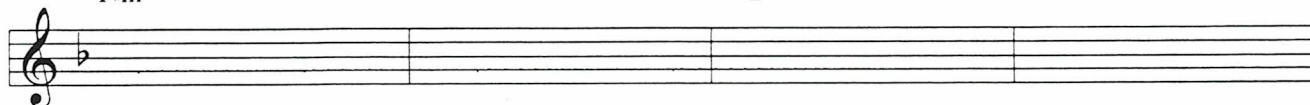
F[#]maj⁷

B⁹



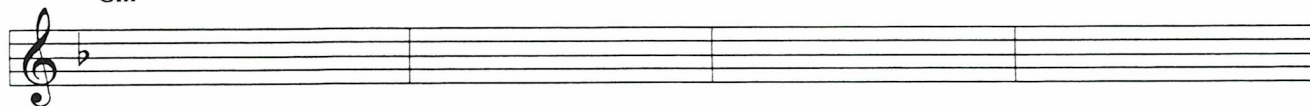
F[#]m⁷

D⁹



Gm⁷

E^{b9}



Am⁷

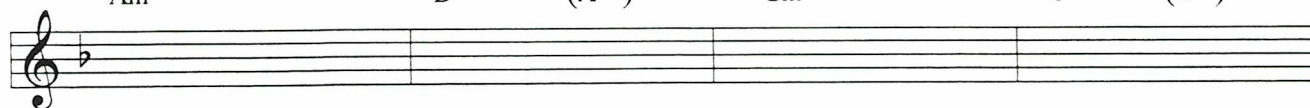
D⁷

(A^{b7})

Gm⁷

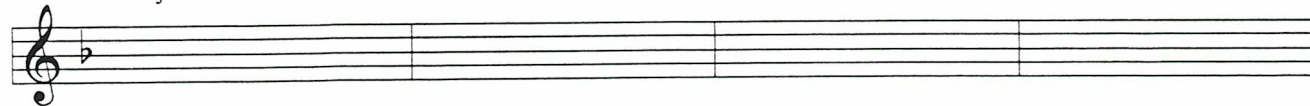
C⁷

(G^{b7})



Fmaj⁷

G⁷

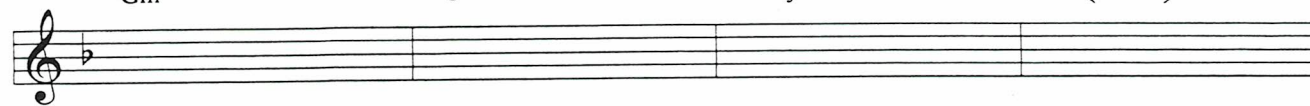


Gm⁷

C⁷

Fmaj⁷

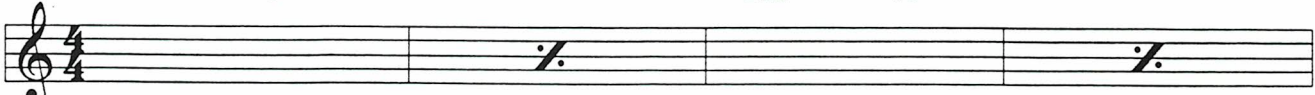
(G^{b7}(^{b5}))



Song #10

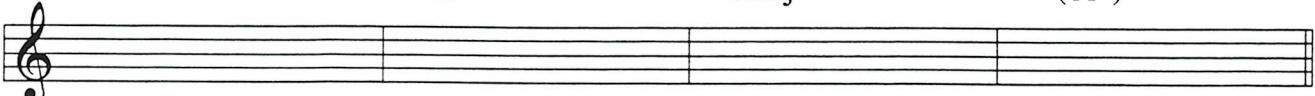
A

Dm⁷ G⁷ Em⁷ A⁷



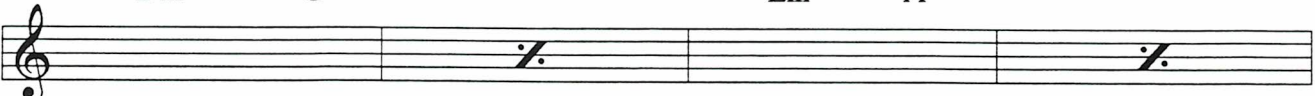
C: ii V D: ii V

D⁷ D^{b7} Cmaj⁷ (A⁷)

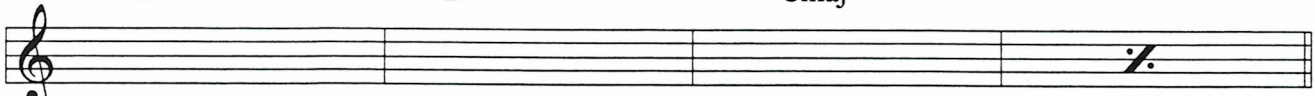


G: V Gb: V C: I V/ii *fine*

Dm⁷ G⁷ Em⁷ A⁷

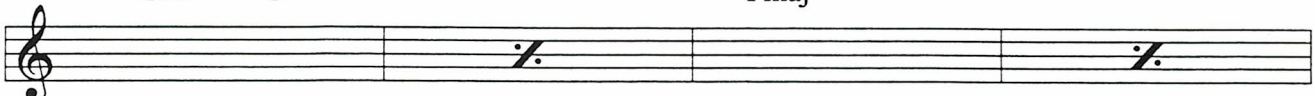


D⁷ D^{b7} Cmaj⁷



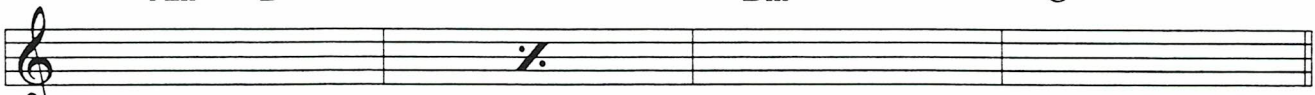
B

Gm⁷ C⁷ Fmaj⁷



F: ii V I

Am⁷ D⁷ Dm⁷ G⁷



G: ii V C: ii V *D.C. al fine*

Play using chord groups:

- 1- Root 2 & Root 6
- 2- Root 6 & Root 2
- 3- Rts. 2 & 6 - Upper voiced
- 4- Rts. 6 & 2 - " "
- 5- Rts. 3 & 4
- 6- Rts. 4 & 3
- 7- Rts. 3 & 4 - Upper voiced
- 8- Rts. 4 & 3 - " "

Improvize:

- 1- Scales
- 2- Scales from root
- 3- Arpeggios
- 4- Scale/ Arpeggio combo
- 5- Patterns
- 6- Motific development

Chord Spellings

Write out the following chord spellings.
Hint: Use dominant 7 as reference chord.

C Cmaj7 C7 C6 Cmaj9 Cmaj7(#11)

A musical staff in treble clef with six empty measures for writing the chord spellings for C.

Cm Cm(maj7) Cm7 Cm6 Cm9 C7sus4

A musical staff in treble clef with six empty measures for writing the chord spellings for Cm.

C7(b5) C+7 C7(b9) C7(#9) C7(b5,b9) C7(b5,#9)

A musical staff in treble clef with six empty measures for writing the chord spellings for C7 variations.

G Gmaj7 G7 G6 Gmaj9 Gmaj7(#11)

A musical staff in treble clef with six empty measures for writing the chord spellings for G.

Gm Gm(maj7) Gm7 Gm6 Gm9 G7sus4

A musical staff in treble clef with six empty measures for writing the chord spellings for Gm.

G7(b5) G+7 G7(b9) G7(#9) G7(b5,b9) G7(b5,#9)

A musical staff in treble clef with six empty measures for writing the chord spellings for G7 variations.

D Dmaj7 D7 D6 Dmaj9 Dmaj7(#11)

A musical staff in treble clef with six empty measures for writing the chord spellings for D.

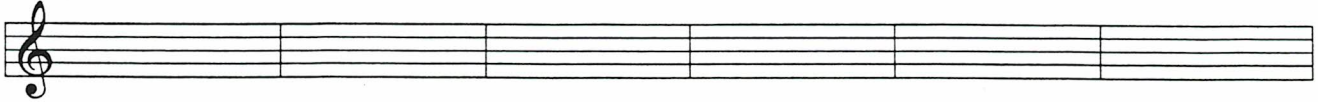
Dm Dm(maj7) Dm7 Dm6 Dm9 D7sus4

A musical staff in treble clef with six empty measures for writing the chord spellings for Dm.

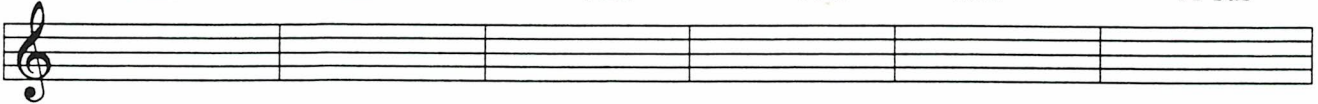
D7(b5) D+7 D7(b9) D7(#9) D7(b5,b9) D7(b5,#9)

A musical staff in treble clef with six empty measures for writing the chord spellings for D7 variations.

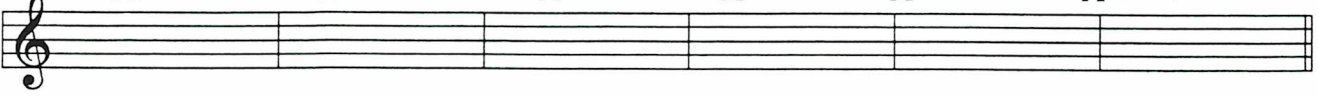
A Amaj⁷ A⁷ A⁶ Amaj⁹ Amaj⁷(#11)



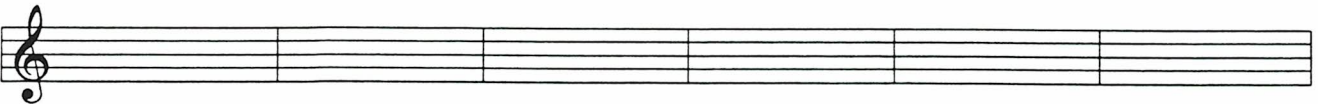
Am Am(maj⁷) Am⁷ Am⁶ Am⁹ A⁷sus⁴



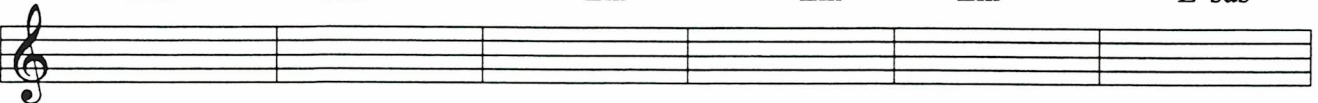
A⁷(b⁵) A+⁷ A⁷(b⁹) A⁷(#⁹) A⁷(b⁵,b⁹) A⁷(b⁵,#⁹)



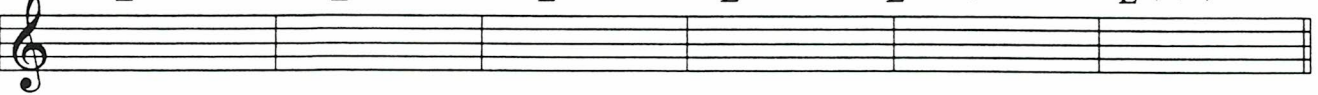
E Emaj⁷ E⁷ E⁶ Emaj⁹ Emaj⁷(#11)



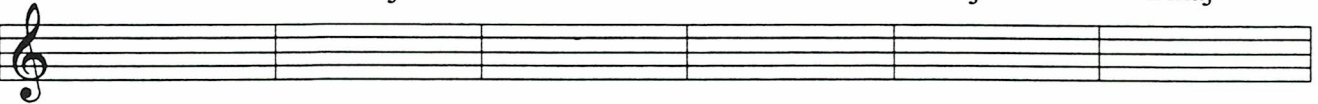
Em Em(maj⁷) Em⁷ Em⁶ Em⁹ E⁷sus⁴



E⁷(b⁵) E+⁷ E⁷(b⁹) E⁷(#⁹) E⁷(b⁵,b⁹) E⁷(b⁵,#⁹)



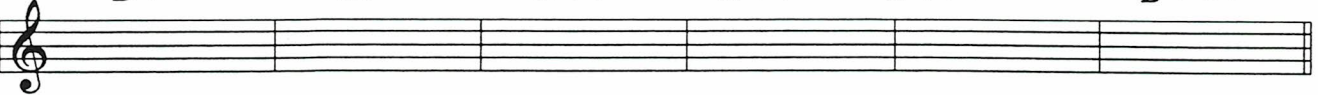
B Bmaj⁷ B⁷ B⁶ Bmaj⁹ Bmaj⁷(#11)



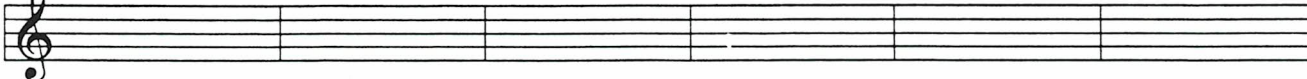
Bm Bm(maj⁷) Bm⁷ Bm⁶ Bm⁹ B⁷sus⁴



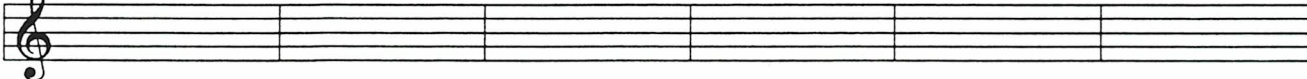
B⁷(b⁵) B+⁷ B⁷(b⁹) B⁷(#⁹) B⁷(b⁵,b⁹) B⁷(b⁵,#⁹)



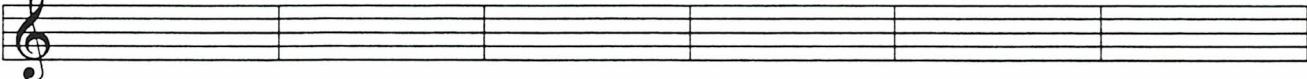
F Fmaj7 F7 F6 Fmaj9 Fmaj7(#11)



Fm Fm(maj7) Fm7 Fm6 Fm9 F7sus4



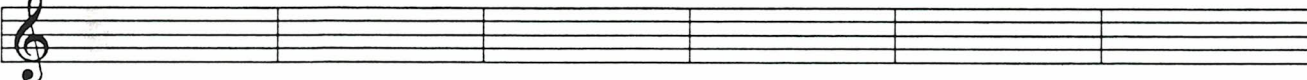
F7(b5) F+7 F7(b9) F7(#9) F7(b5,b9) F7(b5,#9)



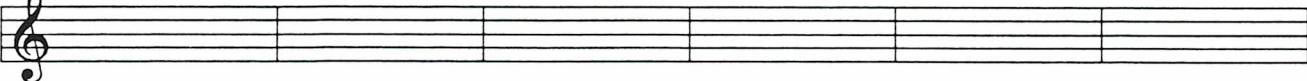
Bb Bbmaj7 Bb7 Bb6 Bbmaj9 Bbmaj7(#11)



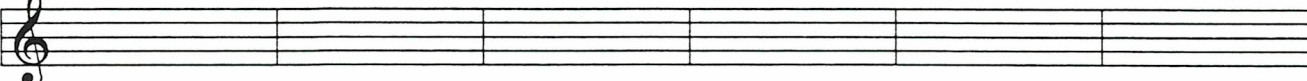
Bbm Bbm(maj7) Bbm7 Bbm6 Bbm9 Bb7sus4



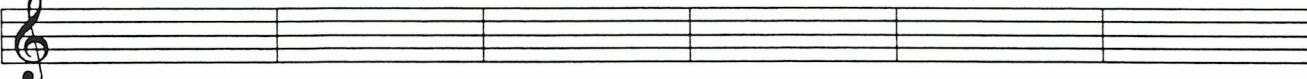
Bb7(b5) Bb+7 Bb7(b9) Bb7(#9) Bb7(b5,b9) Bb7(b5,#9)



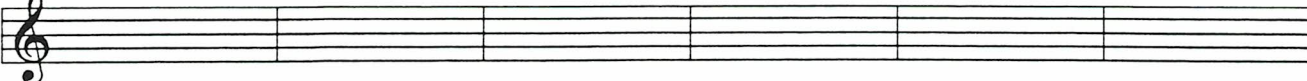
Eb Ebmaj7 Eb7 Eb6 Ebmaj9 Ebmaj7(#11)



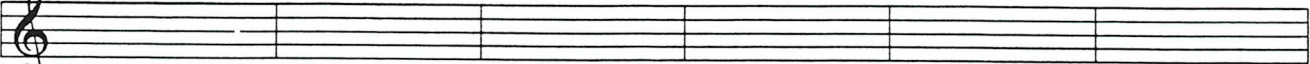
Ebm Ebm(maj7) Ebm7 Ebm6 Ebm9 Eb7sus4



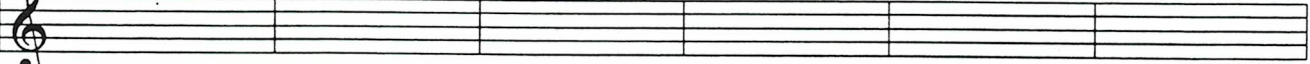
Eb7(b5) Eb+7 Eb7(b9) Eb7(#9) Eb7(b5,b9) Eb7(b5,#9)



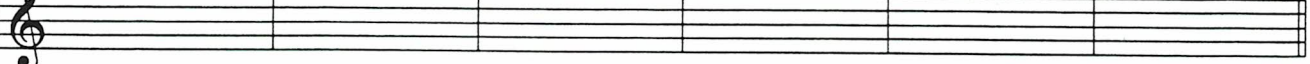
A^b A^bmaj⁷ A^b7 A^b6 A^bmaj⁹ A^bmaj⁷(#11)



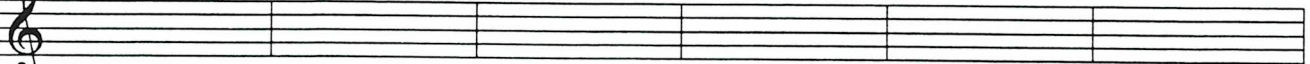
A^bm A^bm(maj⁷) A^bm⁷ A^bm⁶ A^bm⁹ A^b7sus⁴



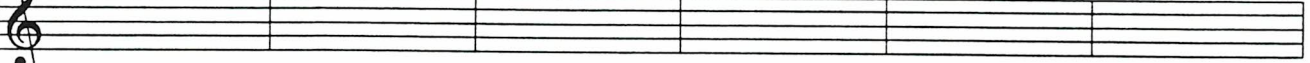
A^b7(♭5) A^b+7 A^b7(♭9) A^b7(#9) A^b7(♭5,♭9) A^b7(♭5,#9)



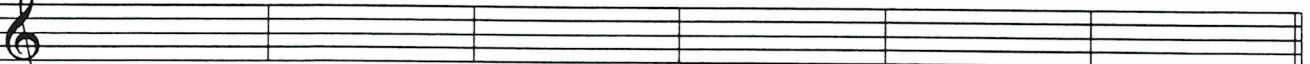
D^b D^bmaj⁷ D^b7 D^b6 D^bmaj⁹ D^bmaj⁷(#11)



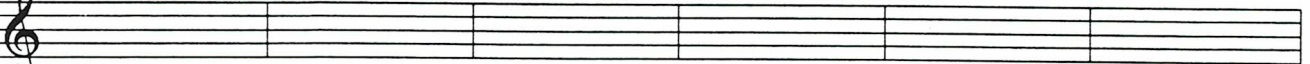
D^bm D^bm(maj⁷) D^bm⁷ D^bm⁶ D^bm⁹ D^b7sus⁴



D^b7(♭5) D^b+7 D^b7(♭9) D^b7(#9) D^b7(♭5,♭9) D^b7(♭5,#9)



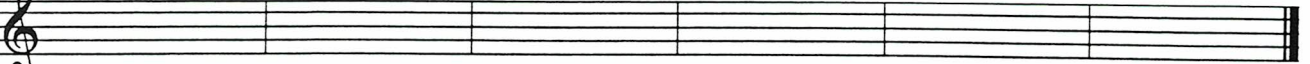
G^b G^bmaj⁷ G^b7 G^b6 G^bmaj⁹ G^bmaj⁷(#11)



G^bm G^bm(maj⁷) G^bm⁷ G^bm⁶ G^bm⁹ G^b7sus⁴

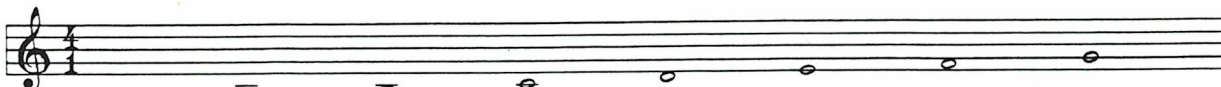


G^b7(♭5) G^b+7 G^b7(♭9) G^b7(#9) G^b7(♭5,♭9) G^b7(♭5,#9)



Minor Scales

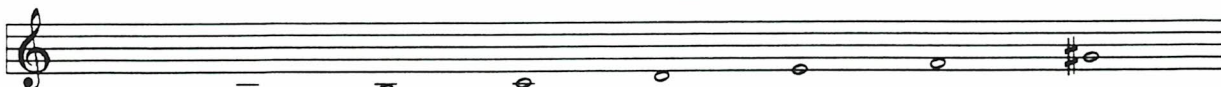
Natural Minor



A musical staff in treble clef with a key signature of one flat (Bb). The scale is written as a sequence of seven half notes: Bb, C, D, Eb, F, G, Ab.

Scale Step: 1 2 3 4 5 6 7

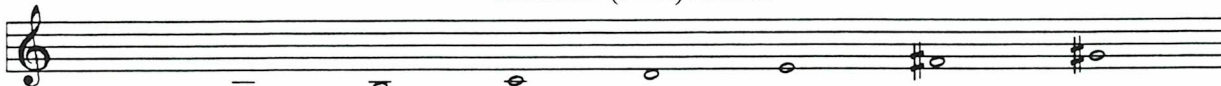
Harmonic Minor



A musical staff in treble clef with a key signature of one flat (Bb). The scale is written as a sequence of seven half notes: Bb, C, D, Eb, F, G, and a raised seventh degree (Ab#).

1 2 3 4 5 6 #7

Melodic (Jazz) Minor



A musical staff in treble clef with a key signature of one flat (Bb). The scale is written as a sequence of seven half notes: Bb, C, D, Eb, F, and a raised sixth degree (F#), followed by a raised seventh degree (Ab#).

1 2 3 4 5 #6 #7

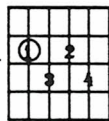
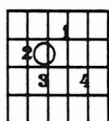
Improvisation

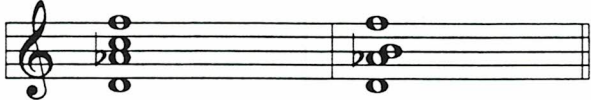
Analyzation - Chord Progression

Fm^7 B^b7 E^bmaj^7 A^bmaj^7
 E^b : ii V I IV

$Dm^7(\flat 5)$ $G7(\flat 9)$ 1. Cm^7 Cm^7
 Cm : ii⁷ V i

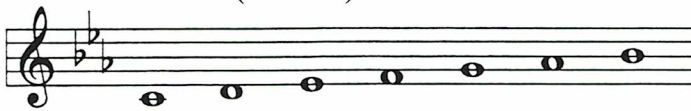
2. $Cmaj^7$ $Cmaj^7$ *D.C.*
 C : I

$Dm^7(\flat 5)$ $G7(\flat 9)$
 5 Ft.  R 5 7 3 5 Ft.  5 R 3 7



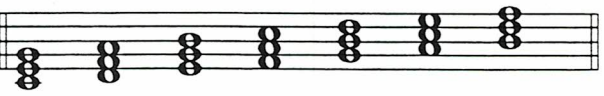
Minor Scales

C (Natural) Minor Scale



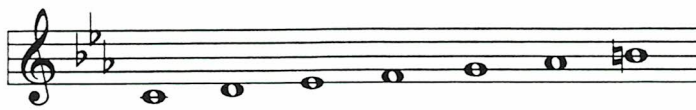
1 2 3 4 5 6 7

Chord Qualities in Minor Keys



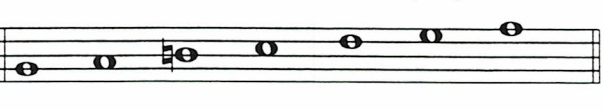
i ii° III iv v VI VII

C Harmonic Minor Scale



1 2 3 4 5 6 7

Chord Tones for G7(b9)



R b9 3 4 5 6 7

Improvisation Study

Fm^7
 B^b7
 $E^b7\text{maj}$
 $A^b7\text{maj}$

$Dm^{7(b5)}$
 $G^{7(b9)}$
 Cm^7
 C^7

Fm^7
 B^b7
 $E^b7\text{maj}$
 $A^b7\text{maj}$

1 0 3 4 1 3 1 4

$Dm^{7(b5)}$
 $G^{7(b9)}$
 Cm^7
 C^7

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

Fm⁷ **B^{b7}** **E^{b7} maj** **A^{b7} maj**

1. 2 1 4 1 4 3 2 2 1-3 1 3 2 1 4 2 1-2 1 2 3 1 4 2 1 4 3 4 3 2 1

1-4 3 6 3 6 5 4 6 5 8 6 8 7 6 9 6 5 8 7 8 8 6 10 4 3 6 5 6 5 4 3

Dm^{7(b5)} **G^{7(b9)}** **Cm⁷** **C⁷**

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

5 8 6 5 7 6 4 8 4 7 5 8 6 4 7 6 8 6 5 8 5 8 8 6 8 7 5 8 5 5 8 6

Fm⁷ **B^{b7}** **E^{b7} maj** **A^{b7} maj**

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

3 5 6 3 5 4 3 6 6 3 5 6 3 6 5 3 6 3 5 6 3 3 6 4 4 6 3 5 6 5 3 6

Dm^{7(b5)} **G^{7(b9)}** **Cm⁷** **C⁷**

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

5 6 3 5 6 5 4 3 3 4 2 3 5 3 6 5 3 5 6 3 5 3 3 5 3 5 2 3 5 3 3 5

Song #11

Am⁷ D⁷ Gmaj⁷ Cmaj⁷

G: ii V I IV (Em: VI)

F#m⁷(b⁵) B⁷(b⁹) Em⁷ E⁷

Em: ii V i V/ii

Am⁷ D⁷ Gmaj⁷ Cmaj⁷

F#m⁷(b⁵) B⁷(b⁹) Em⁷

Em: ii V i V/ii

F#m⁷(b⁵) B⁷(b⁹) Em⁷

Am⁷ D⁷ Gmaj⁷ Cmaj⁷

G: ii V I IV

F#m⁷(b⁵) B⁷(b⁹) Em⁷ A⁷ Dm⁷ G⁷

Em: ii V D: ii V (C: V/ii) C: ii V

Cmaj⁷ B⁷(b⁹) Em⁷

I Em: V i

Tri-tone Swap Substitution Chords

The first system shows a tri-tone swap between D7 and Ab7. The notes G, B, and D in D7 are swapped with Gb, Bb, and Ab in Ab7. This is illustrated with chord diagrams and a staff showing the notes. Below, a progression in G major is shown: G: ii (Am7), V (D7), bII (Ab7), and I (Gmaj7). Arrows indicate the tri-tone swap between D7 and Ab7.

The second system shows a tri-tone swap between D7(b5) and Ab7(b5). The notes F, Ab, and Bb in D7(b5) are swapped with Fb, Ab, and Bb in Ab7(b5). This is illustrated with chord diagrams and a staff. Below, a progression in G major is shown: Am7, D7(b5), Ab7(b5), and Gmaj7. Arrows indicate the tri-tone swap between D7(b5) and Ab7(b5).

The third system shows a tri-tone swap between D7(b9) and Ab7(b9). The notes F, Ab, and Bb in D7(b9) are swapped with Fb, Ab, and Bb in Ab7(b9). This is illustrated with chord diagrams and a staff. Below, a progression in G major is shown: Am7, D7(b9), Ab7(b9), and Gmaj7. Arrows indicate the tri-tone swap between D7(b9) and Ab7(b9).

Chord Progression with Substitutions

The progression is shown on a staff in G major. The chords and their Roman numerals are: Em7 (C: iii), A7 (V/ii), Dm7 (ii), G7 (V), Em7 (iii), Eb7 (bIII), Dm7 (ii), and Eb7 (bII).

Try substituting 7(b5) & 7(b9) for Dom.7 chords.

Approach Chords

Am⁷ (E^{b7}) D⁷ (A^{b7}) Gmaj⁷ (D^{b7}) Cmaj⁷ (G⁷)

G: ii bII⁷/V V bII⁷/I I bII⁷/IV IV bII⁷/ii

Detailed description: A musical staff in G major (one sharp) showing a sequence of approach chords. The chords are Am7 (with E-flat), D7 (with A-flat), Gmaj7 (with D-flat), and Cmaj7 (with G). The staff is divided into four measures, each containing two chords. The chord symbols are written above the staff, and their functional labels are written below.

F[#]m⁷(^b5) (C⁷) B⁷(^b9) (F⁷) Em⁷ Em⁷ (B^{b7})

Em: ii bII⁷/V V bII⁷/i i bII⁷/ii

Detailed description: A musical staff in E minor (one sharp) showing a sequence of approach chords. The chords are F#m7(b5) (with C), B7(b9) (with F), Em7, and Em7 (with B-flat). The staff is divided into four measures, each containing two chords. The chord symbols are written above the staff, and their functional labels are written below.

Root Movement

TT m2 TT m2 TT m2 P5 m2

[Tri-tone]




Detailed description: A musical staff in G major showing root movement between chords. The roots are G, E, D, C, G, E, D, G. The intervals between consecutive roots are: G to E (Tri-tone), E to D (minor 2nd), D to C (Tri-tone), C to G (minor 2nd), G to E (Tri-tone), E to D (minor 2nd), and D to G (Perfect 5th). The labels TT, m2, and P5 are placed below the staff, with a bracket under the first TT labeled [Tri-tone].

TT m2 TT m2 TT m2


Detailed description: A musical staff in E minor showing root movement between chords. The roots are F#, C, B, F, C, B, F. The intervals between consecutive roots are: F# to C (Tri-tone), C to B (minor 2nd), B to F (Tri-tone), F to C (minor 2nd), C to B (Tri-tone), and B to F (minor 2nd). The labels TT and m2 are placed below the staff.

3 Note Chords

R 73




1 f  3 f  8 f 

Fmaj⁷ Gm⁷ Am⁷ B^bmaj⁷ C⁷ Dm⁷ Em⁷ Fmaj⁷

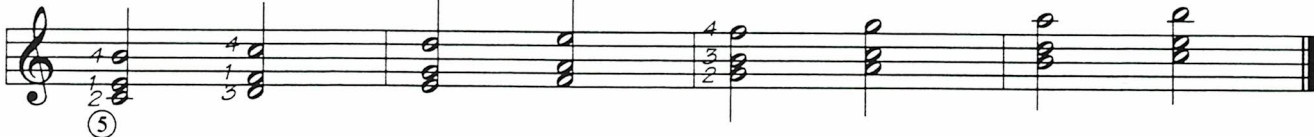


⑥

R37




3 f  5 f  10 f 

Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷ Am⁷ Bm⁷ Cmaj⁷

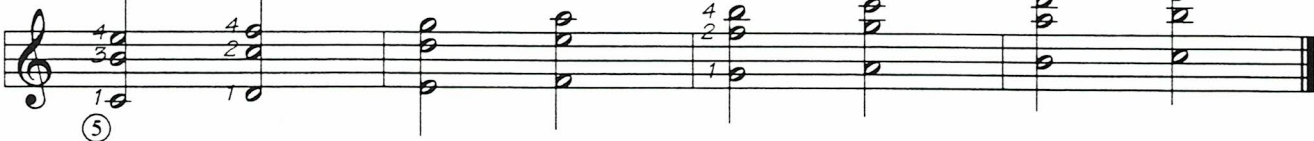


⑤

R 73




3 f  5 f  10 f 

Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷ Am⁷ Bm⁷ Cmaj⁷

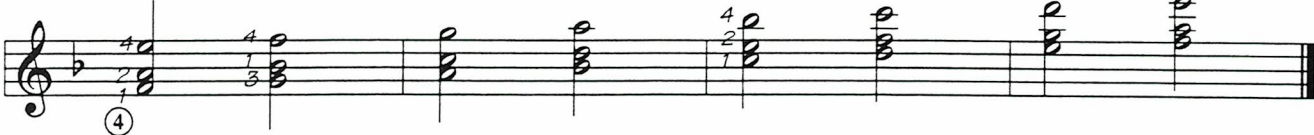


⑤

R37

3 f  5 f  10 f 

Fmaj⁷ Gm⁷ Am⁷ B^bmaj⁷ C⁷ Dm⁷ Em⁷ Fmaj⁷



④

3 Note Chords

Ex. 1

Am ⁷	D ⁷	Gmaj ⁷	Cmaj ⁷

F#m ^{7(b5)}	B ⁷	Em ⁷	E ⁷

Ex. 2

Am ⁷	E ^{b7}	D ⁷	A ^{b7}	Gmaj ⁷	D ^{b7}	Cmaj ⁷	C ⁷ _G

F#m ^{7(b5)}	C ⁷	B ⁷	F ⁷	Em	F#m ^{7(b5)}	Gdim ⁷	E ⁷ _{G#}

Ex. 3

Am⁷ Bm⁷ Am⁷ C^{#7} D⁷ Cmaj⁷ Fdim⁷ D⁷

T
B

Gmaj⁷ Am⁷ A^{#dim} Gmaj⁷ Cmaj⁷ D⁷ Cmaj⁷ D⁷ Gmaj⁷

T
B

Ex. 4

Em⁷ A⁷ Dm⁷ G⁷ Cmaj⁷

T
B

Ex. 5

Em⁷ B^{b7} A⁷ E^{b7} D⁷ A^{b7} G⁷ D^{b7} Cmaj⁷

T
B

Date _____							
	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Exercises							
Reading							
Ear Training							
Assignment							
Other							

Date _____							
	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Exercises							
Reading							
Ear Training							
Assignment							
Other							