Jazz Guitar Technique Handbook

Compendium of Scales, Arpeggios, & Chord Voicings

By William Flynn

Associate Professor of Guitar, Wichita State University

Third Edition

Wichita State University

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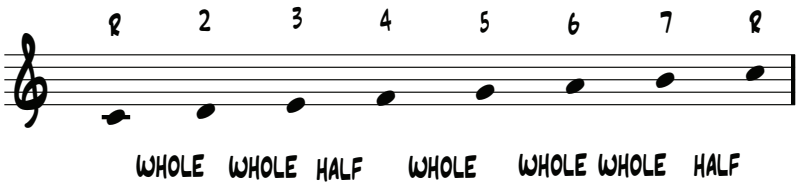
Scales

Major Scale



APPLICATION

Major

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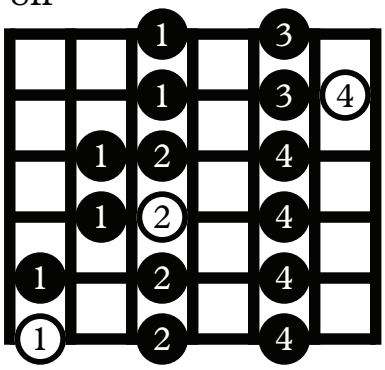

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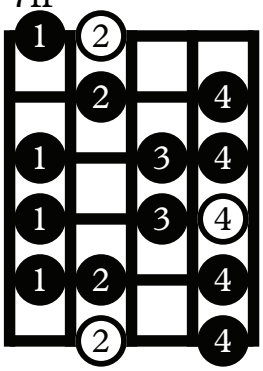

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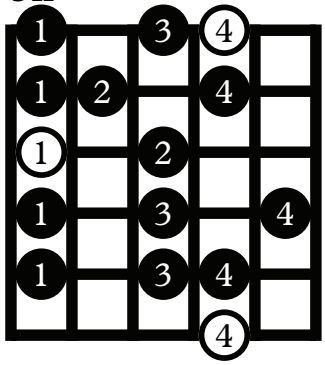

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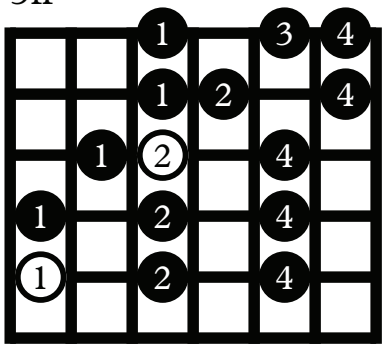

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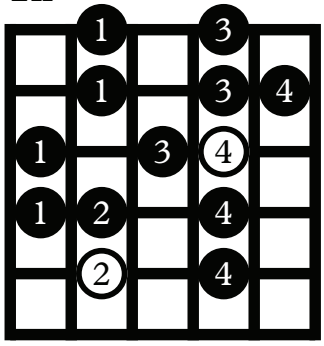

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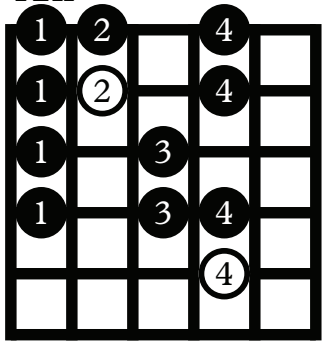
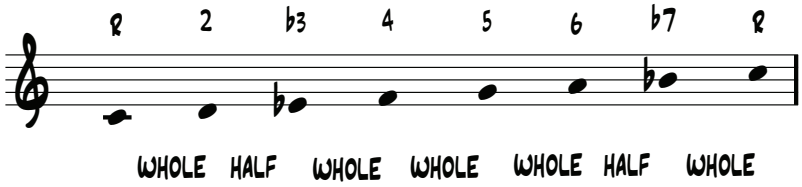


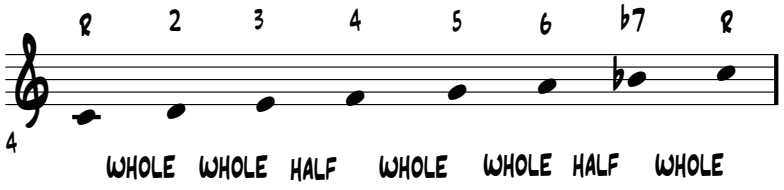
Dorian Scale



APPLICATION

(II CHORDS IN MAJOR KEYS)
(V7 CHORDS IN MAJOR KEYS)
(IV CHORDS IN MINOR KEYS)

Mixolydian Scale



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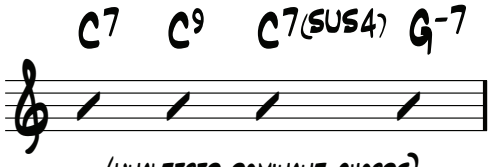

(UNALTERED DOMINANT CHORDS)
(II CHORDS IN MAJOR KEYS)

Dorian

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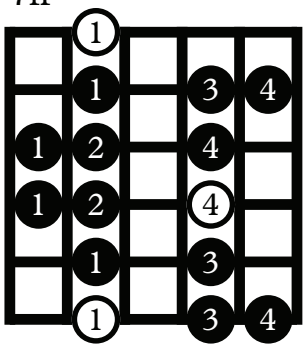

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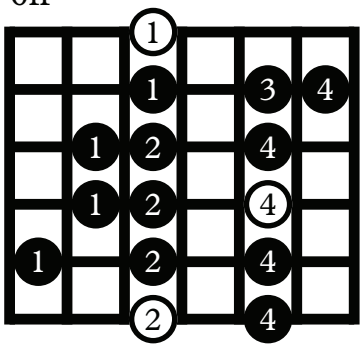

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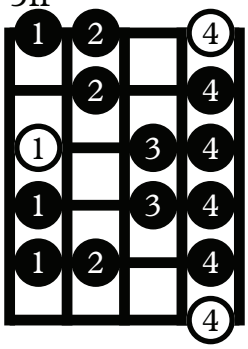

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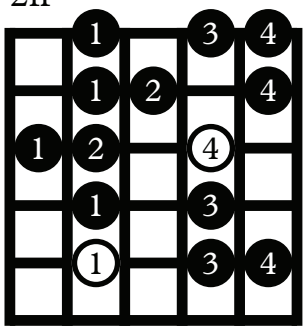

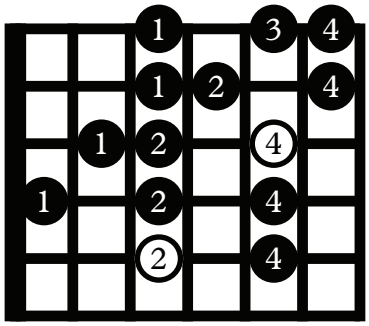

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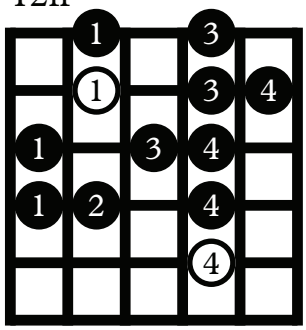

Mixolydian

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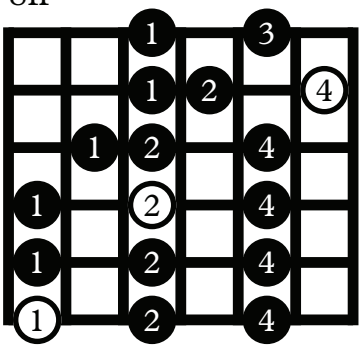

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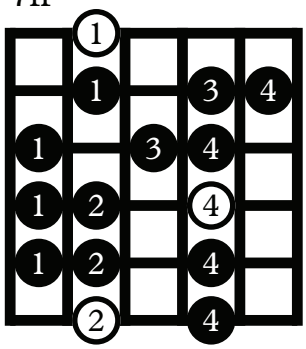

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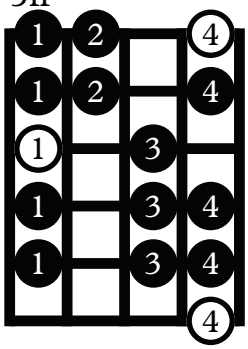

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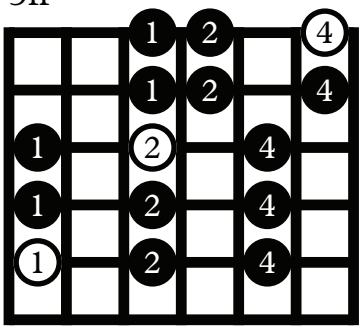

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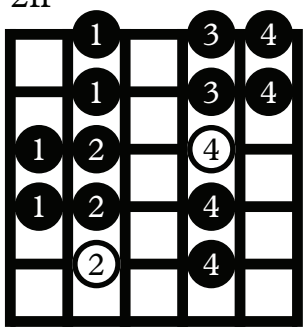

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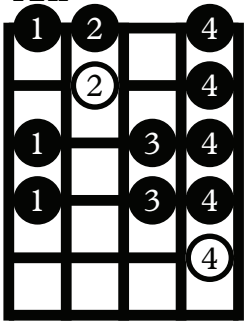
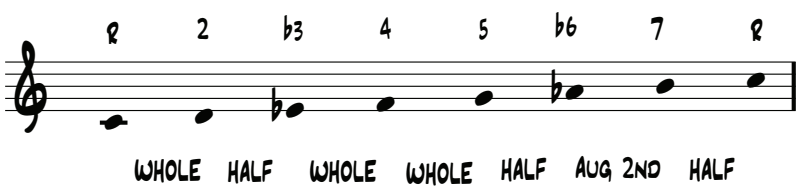
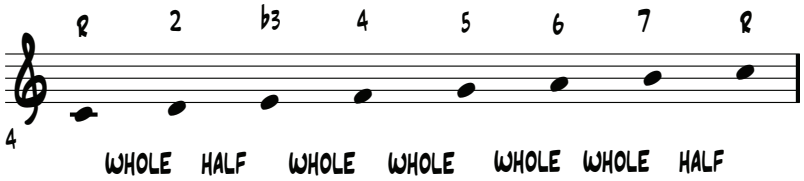


Harmonic Minor Scale



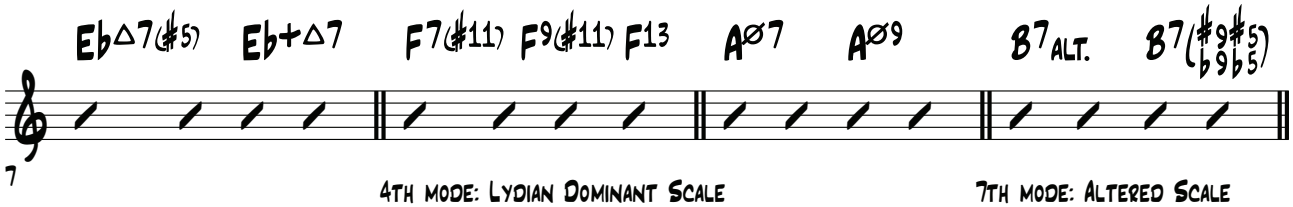
APPLICATION

Melodic Minor Scale



APPLICATION

OTHER USEFUL APPLICATIONS



4th mode: Lydian Dominant Scale

7th mode: Altered Scale

3rd mode: Lydian Augmented Scale

6th mode: Locrian #2 Scale

Diminished Whole-Tone Scale

Super Locrian Scale

Melodic Minor

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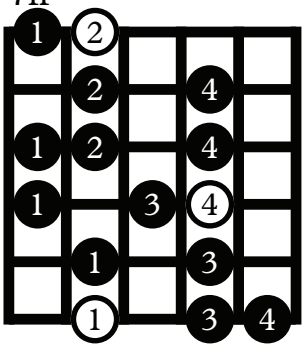

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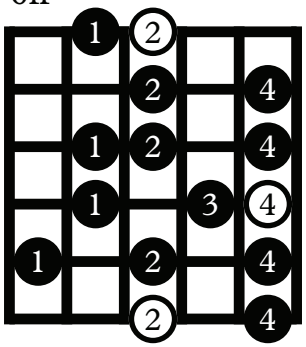

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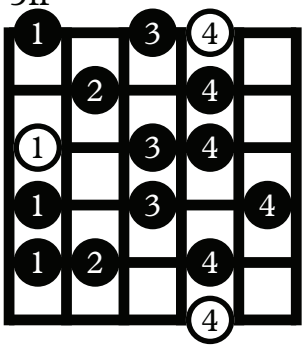

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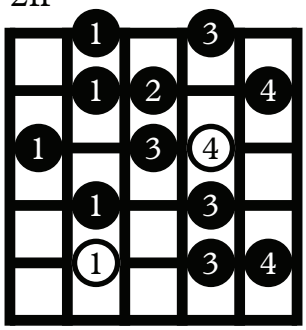

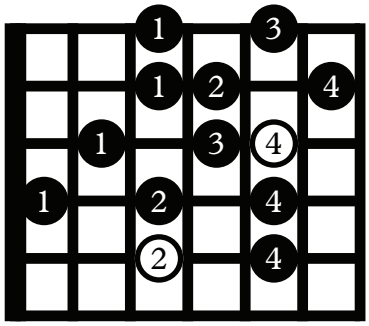

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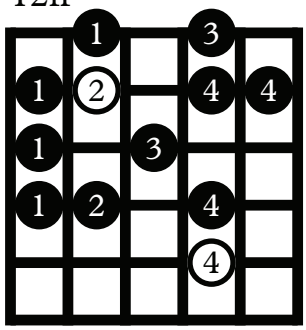

Harmonic Minor

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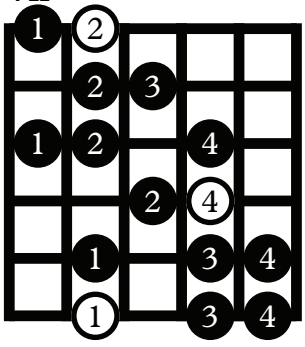

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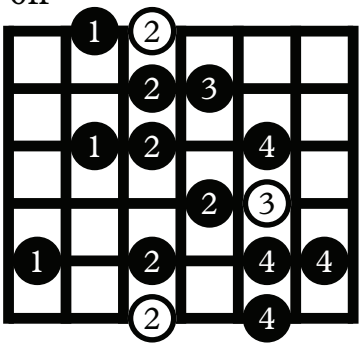

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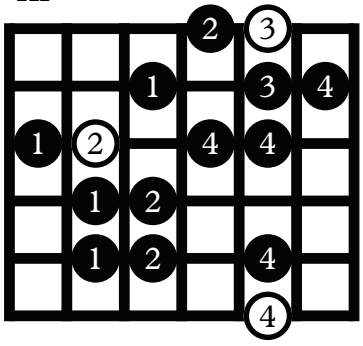

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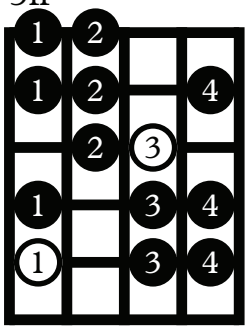

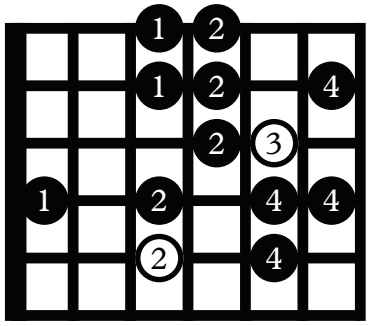

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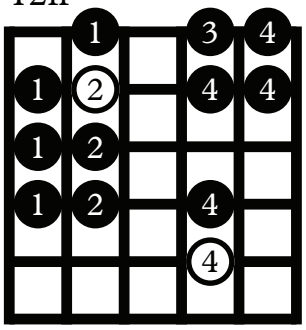
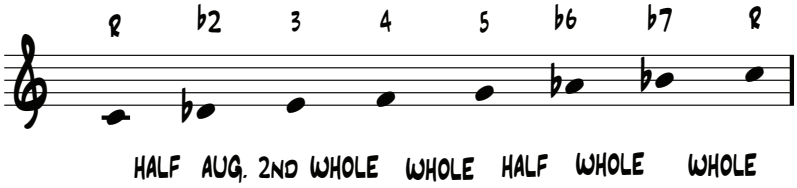


Phrygian Dominant Scale

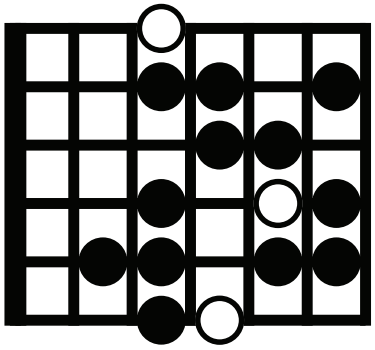
5th Mode Harmonic Minor



Application

(V7 chords in minor keys)

(ii chords in minor keys)



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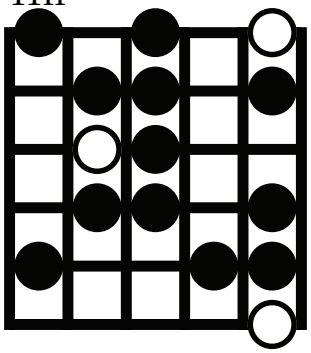

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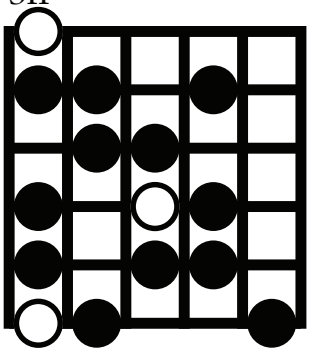

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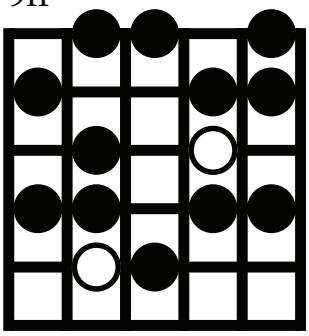

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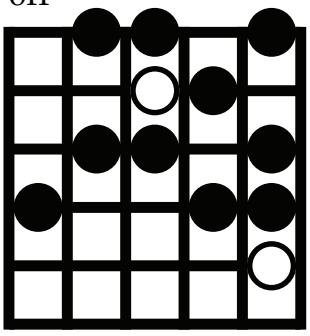

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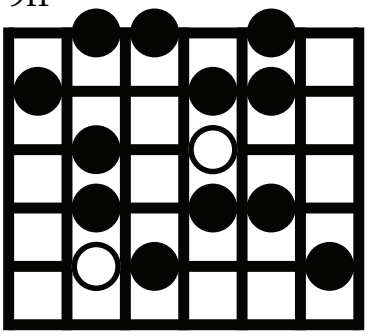
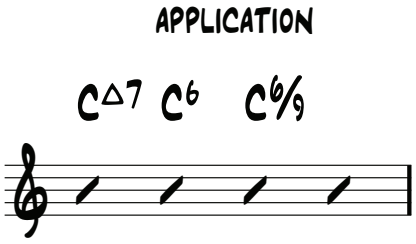


Major Bebop Scale



Major Bebop

Ascending

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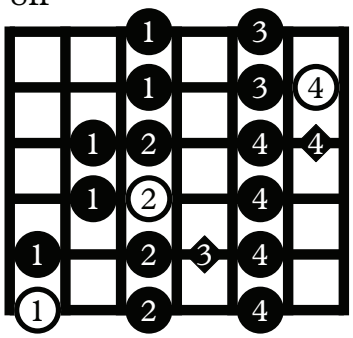

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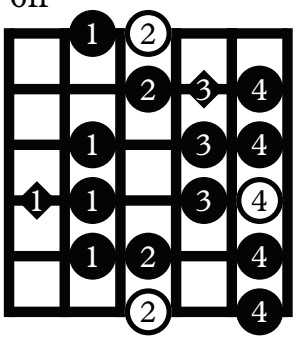

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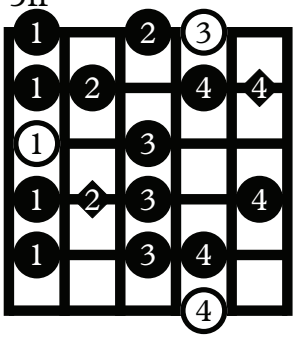

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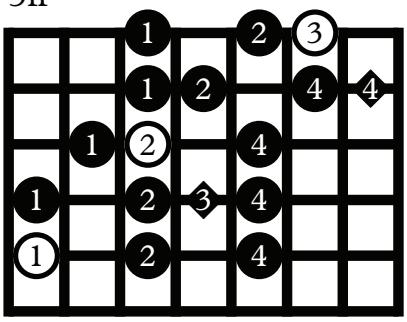

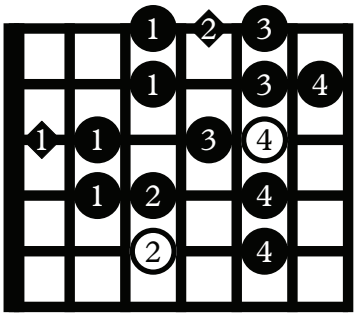

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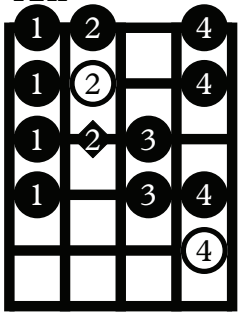

Descending

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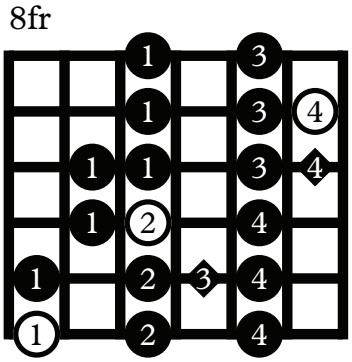

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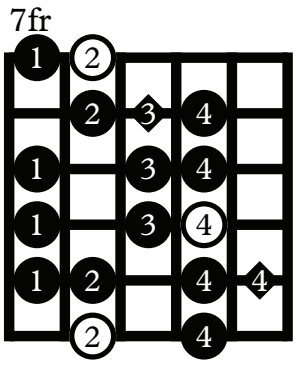

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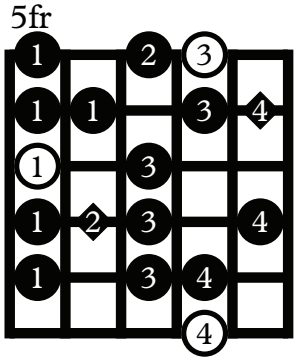

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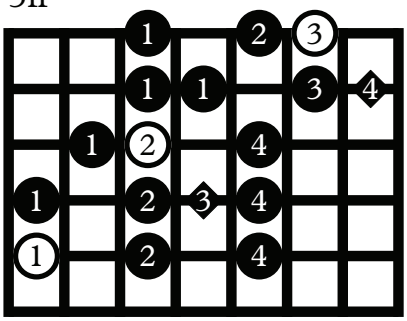

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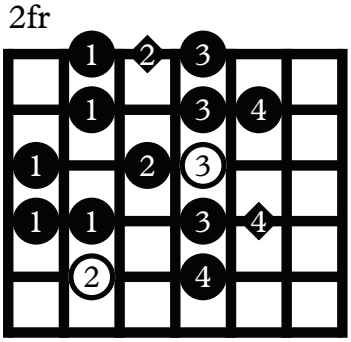

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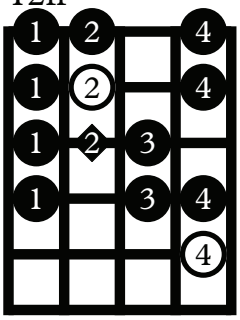
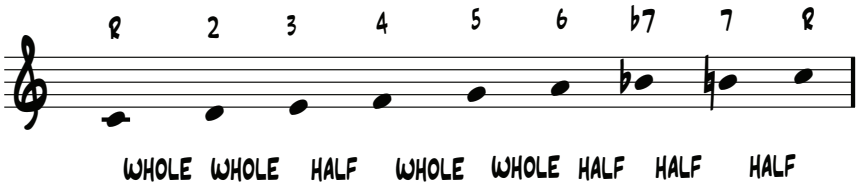
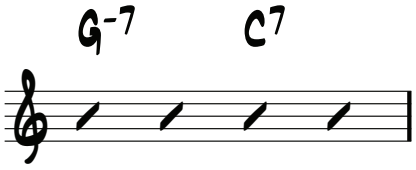


Mixolydian Bebop Scale



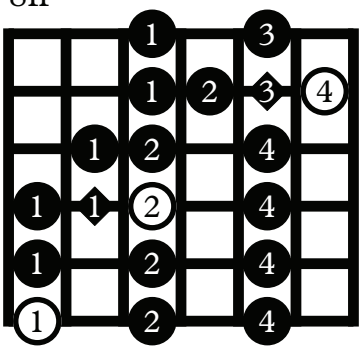
APPLICATION



Mixolydian Bebop

Ascending

8fr



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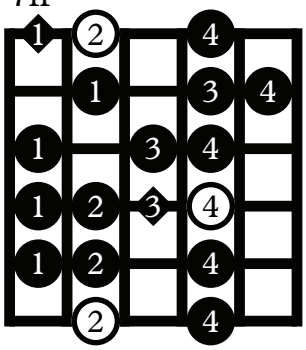

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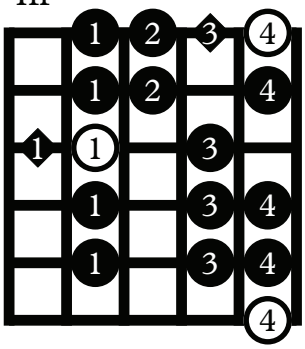

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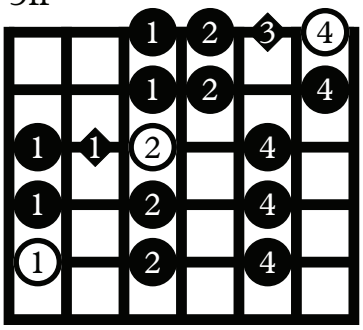

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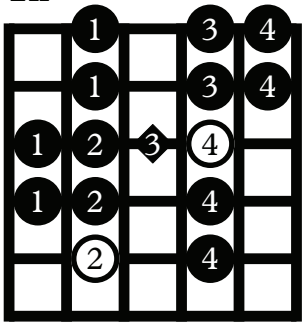

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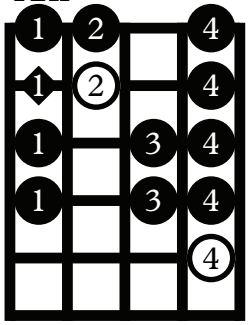
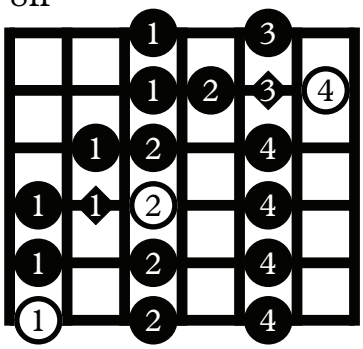


Descending

8fr



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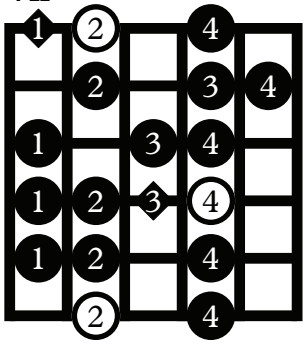

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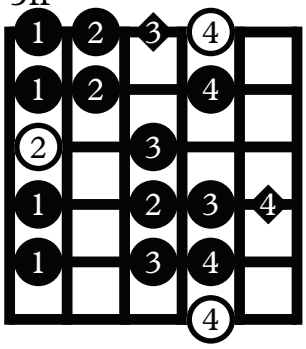

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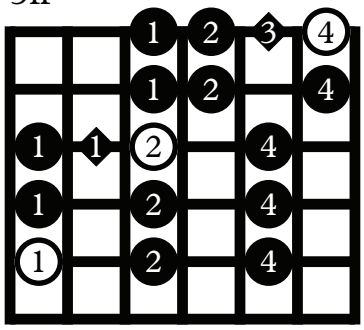

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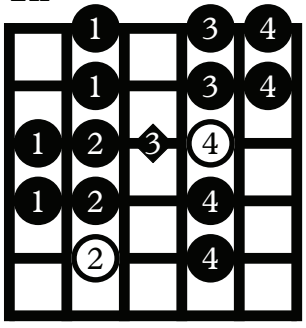

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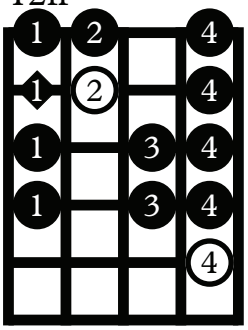
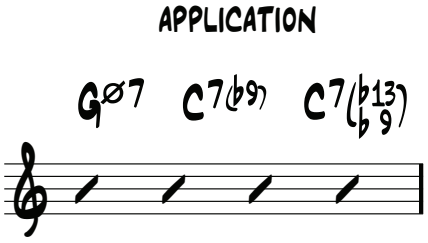
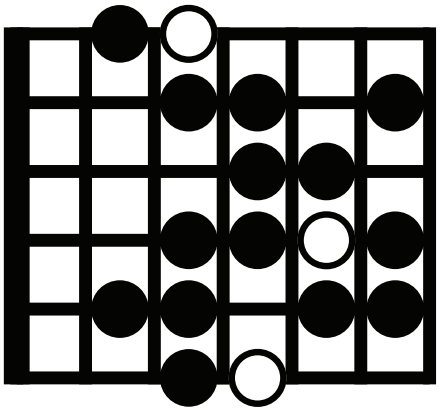


Phrygian Dominant Bebop Scale





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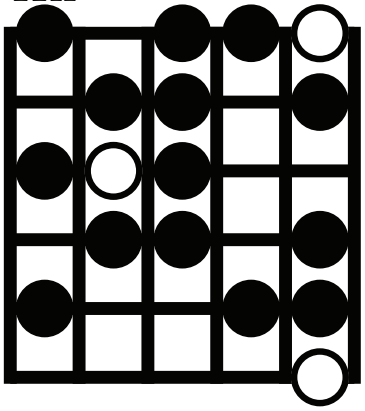

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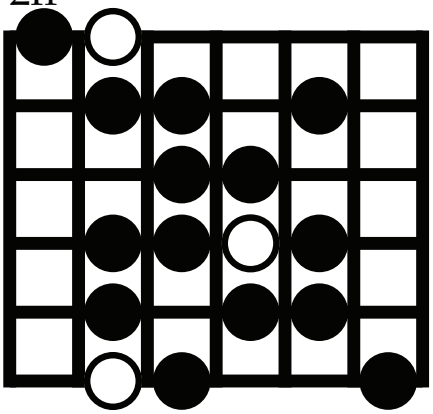

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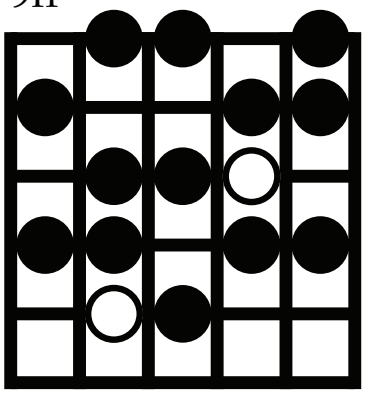

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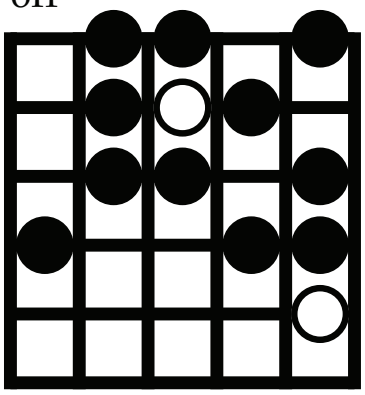

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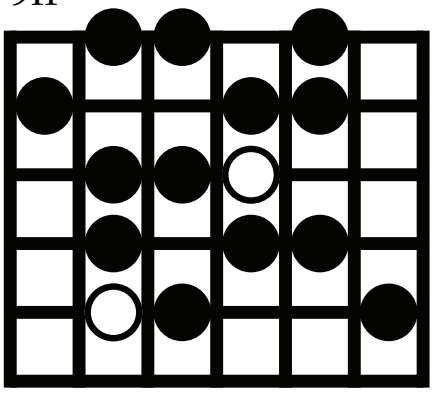
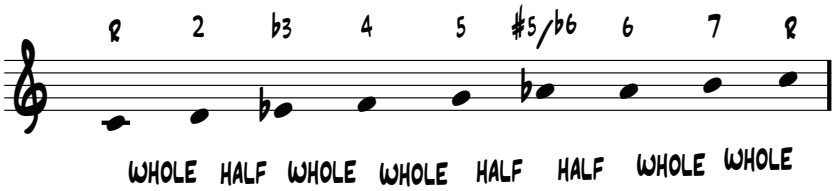
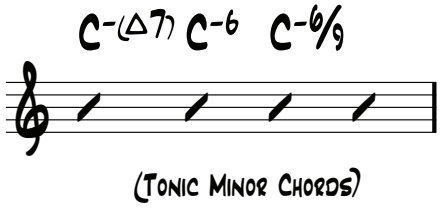


Melodic Minor Bebop Scale



APPLICATION

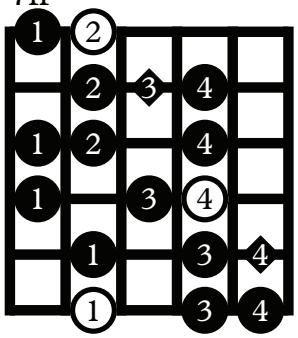


(Tonic Minor Chords)

Melodic Minor Bebop

Ascending

7fr



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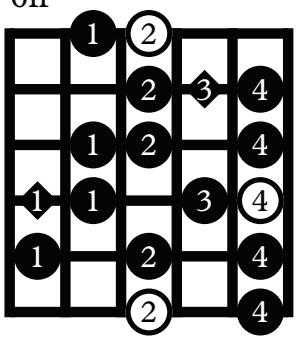

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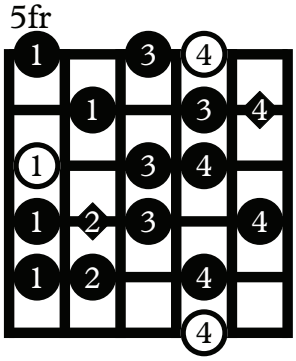

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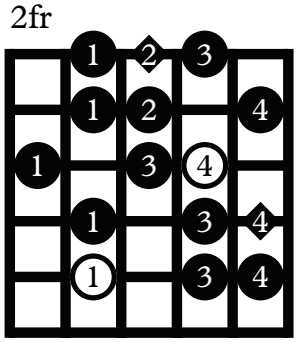

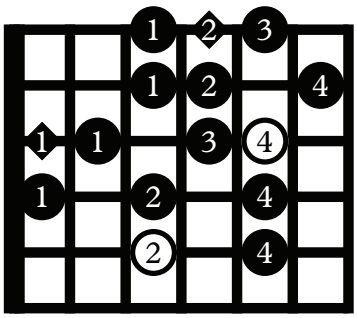

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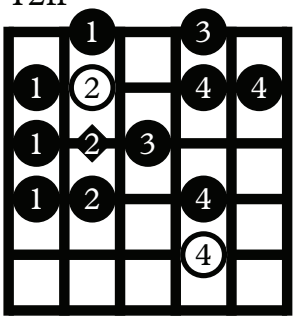
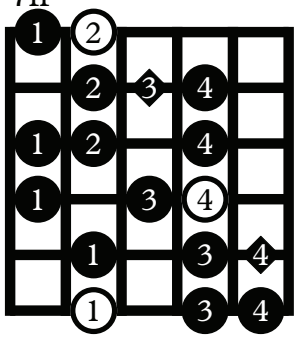


Descending

7fr



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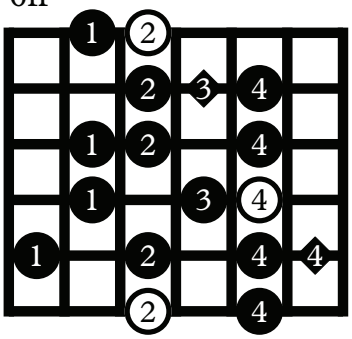

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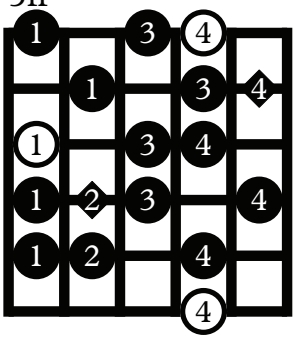

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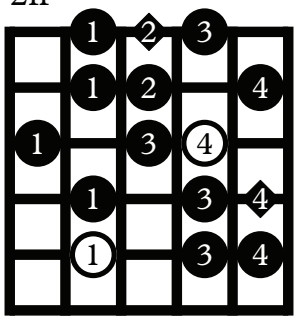

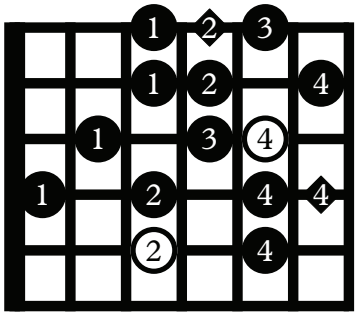

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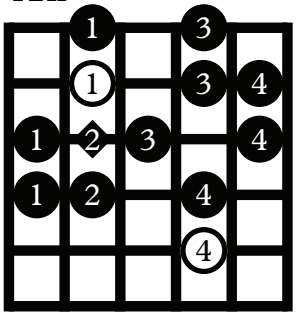
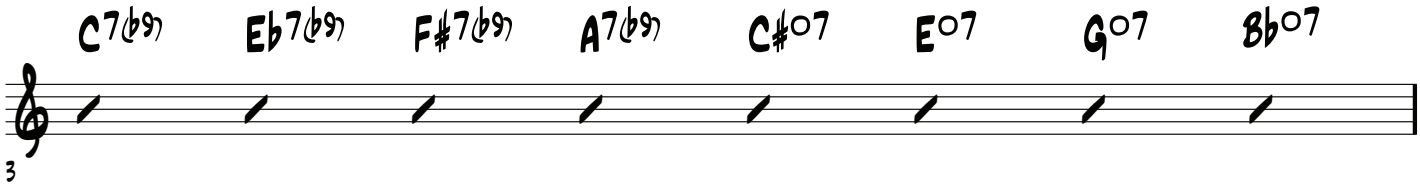


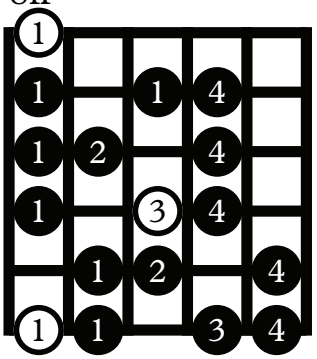
Half-Whole Diminished Scale

APPLICATION



Diminished

8fr



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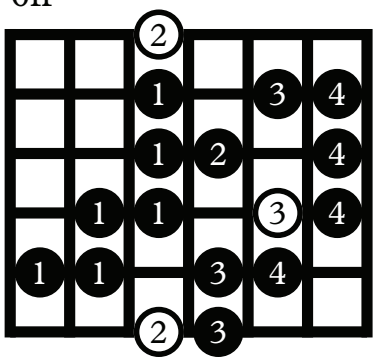

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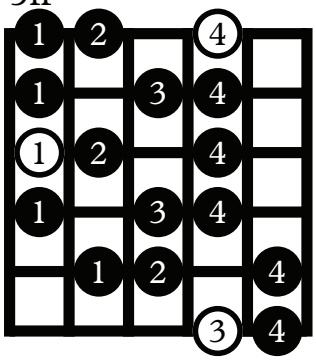

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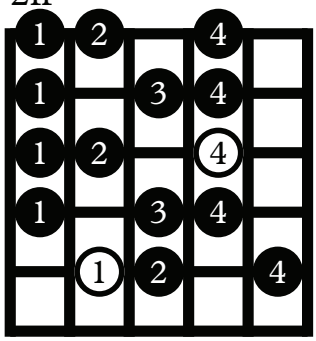

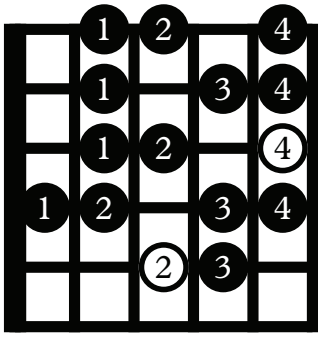

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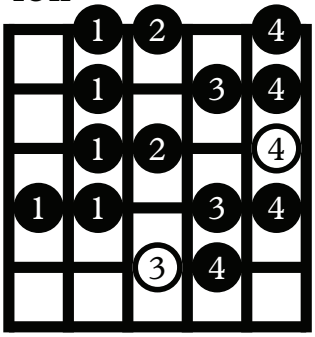
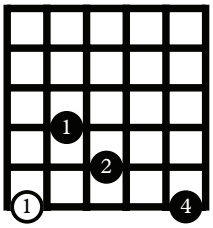


1-Octave Arpeggios

Major 7th

6th String

8fr



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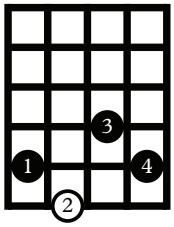

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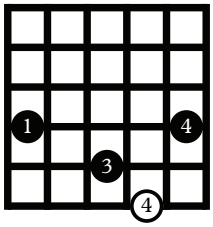
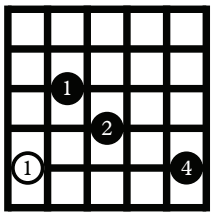


5th String

3fr



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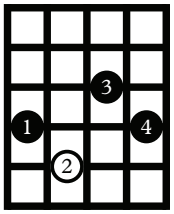

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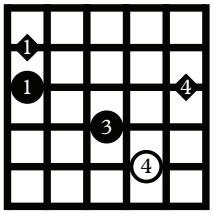
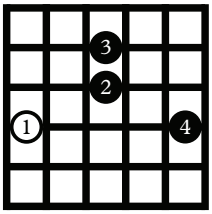


4th String

10fr



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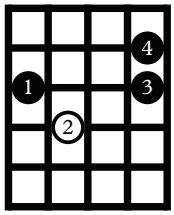

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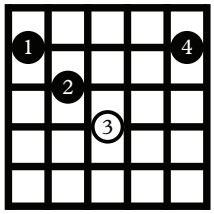

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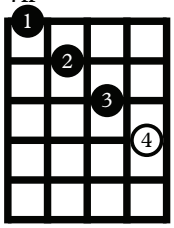
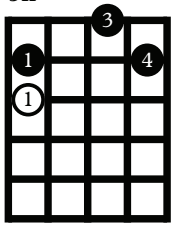


3rd String

5fr



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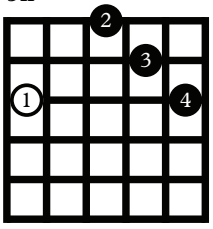

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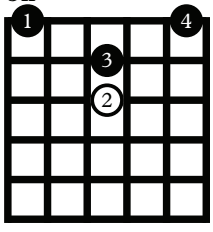
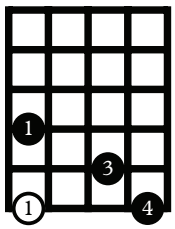


Minor 7th

6th String

8fr



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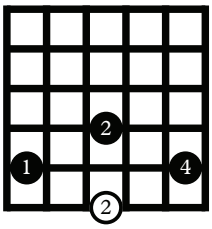

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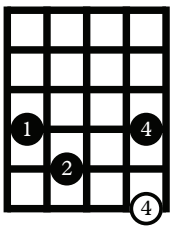

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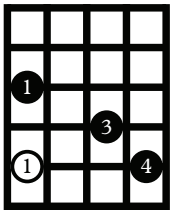

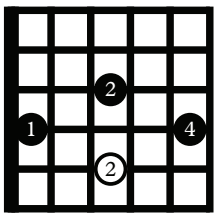

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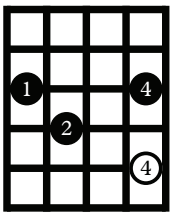

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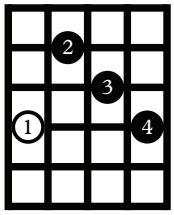

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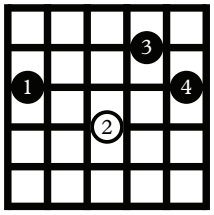

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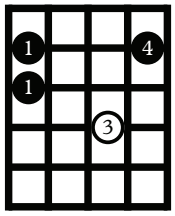

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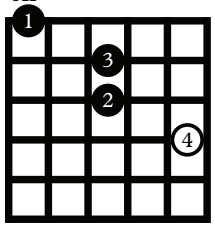

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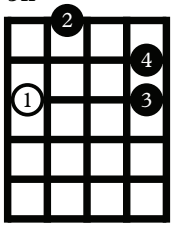

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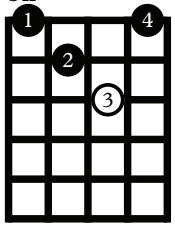
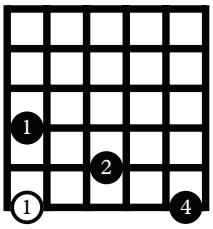


Dominant 7th

6th String

8fr



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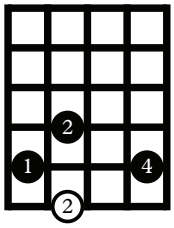

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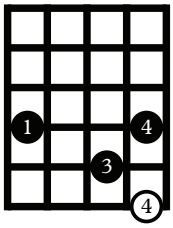

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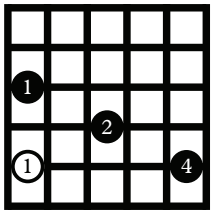

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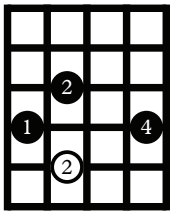

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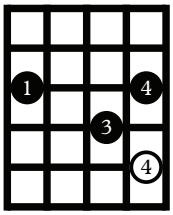

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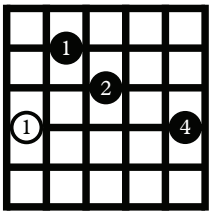

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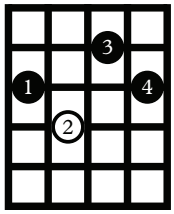

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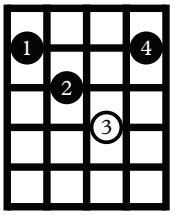

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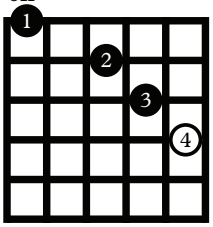

3rd String

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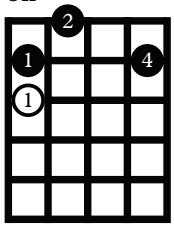

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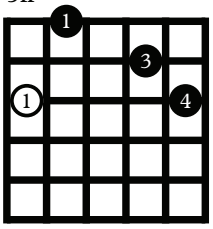

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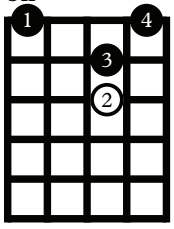
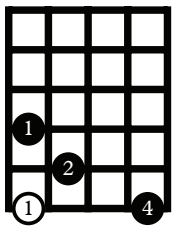


Half-Diminished 7th

6th String

8fr



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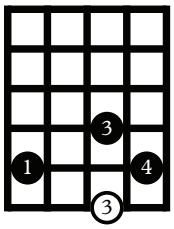

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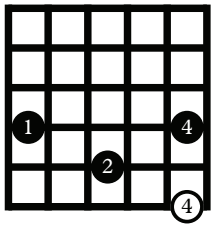

5th String

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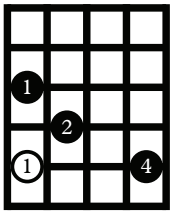

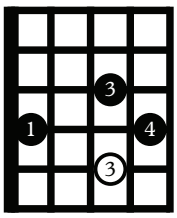

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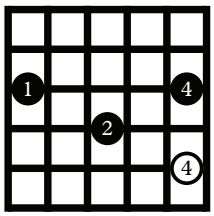
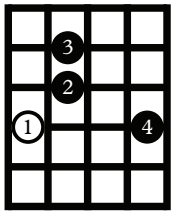


4th String

10fr



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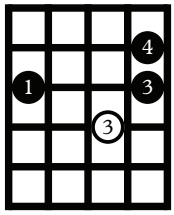

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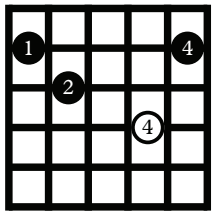

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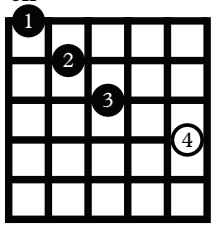

3rd String

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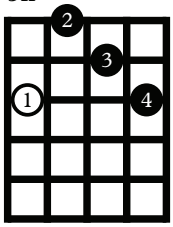

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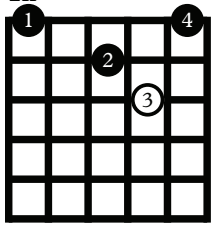
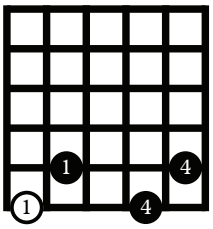


Diminished 7th

6th String

8fr



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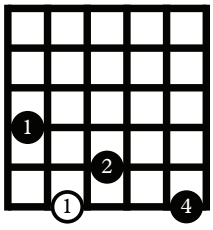

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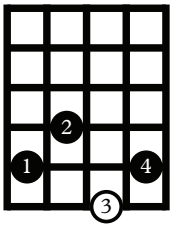

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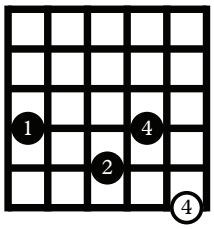
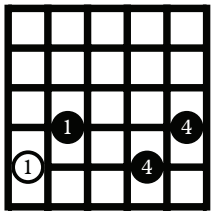


5th String

3fr



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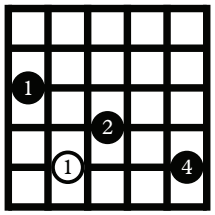

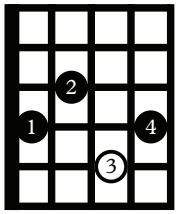

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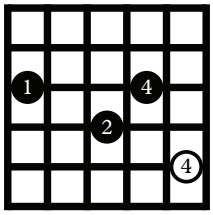

4th String

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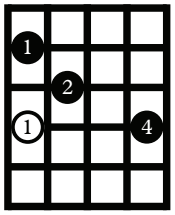

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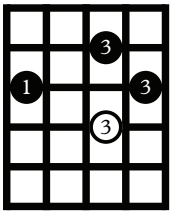

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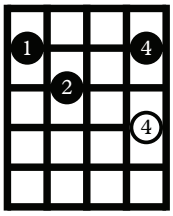

3rd String

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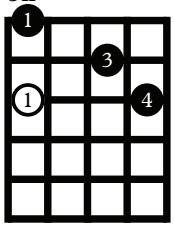

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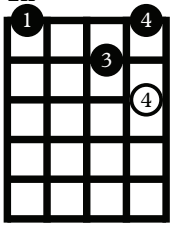
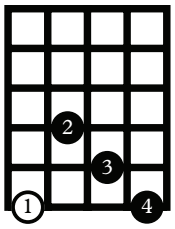


Minor-Major 7th

6th String

8fr



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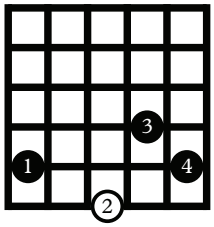

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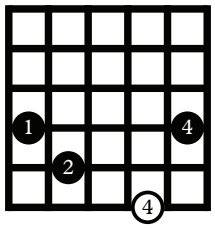

5th String

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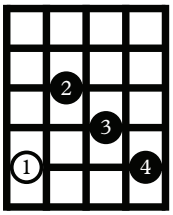

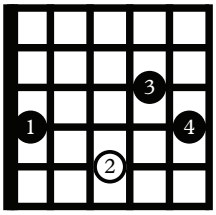

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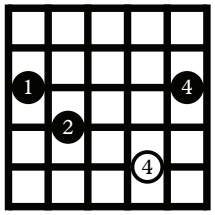

4th String

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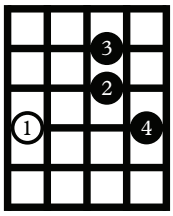

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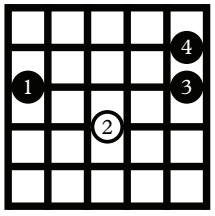

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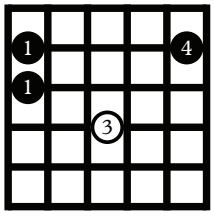

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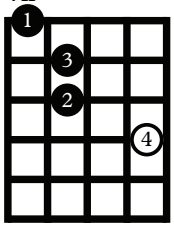

3rd String

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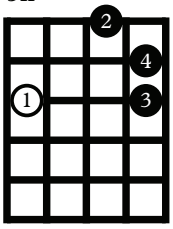

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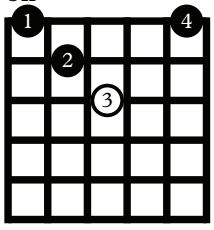

Augmented Major 7th

6th String

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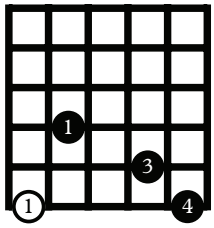

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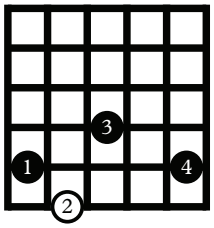

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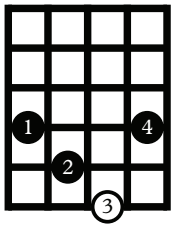

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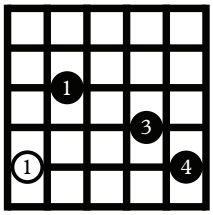

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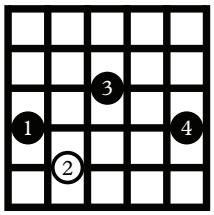

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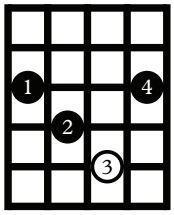

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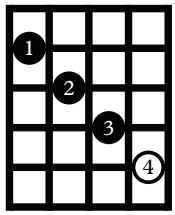

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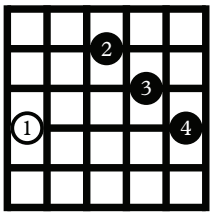

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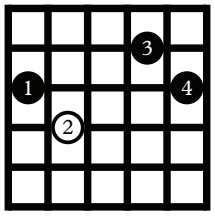

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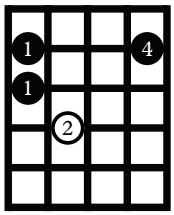

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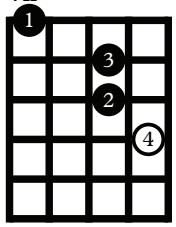

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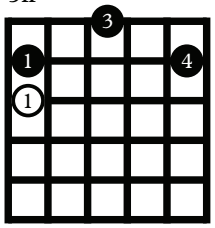

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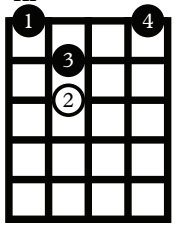
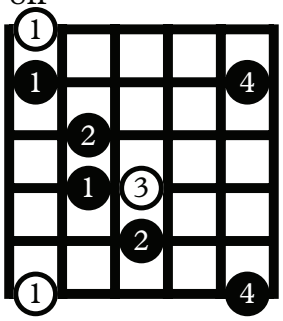


2-Octave Arpeggios

Major 7th

8fr



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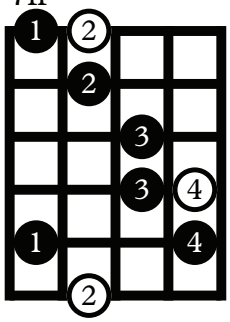

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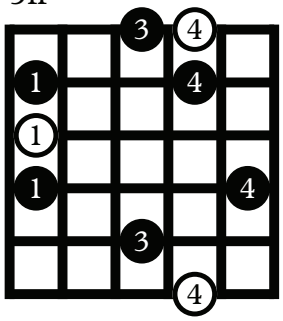

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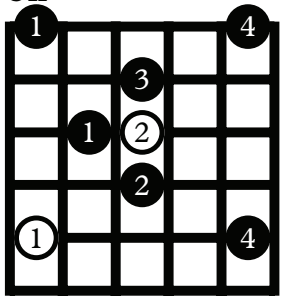

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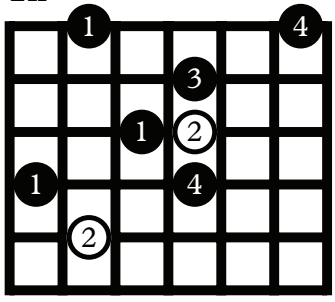

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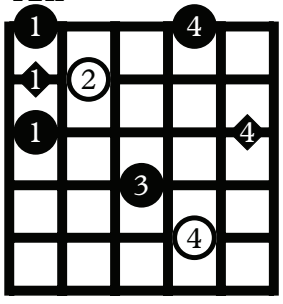

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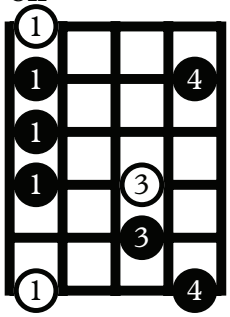

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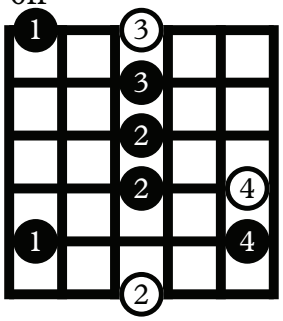

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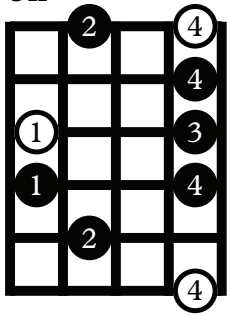

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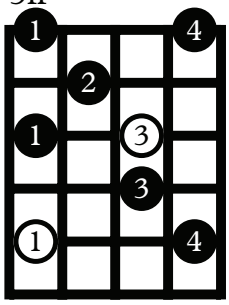

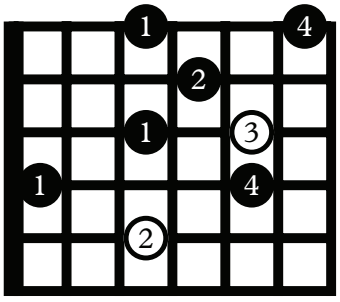

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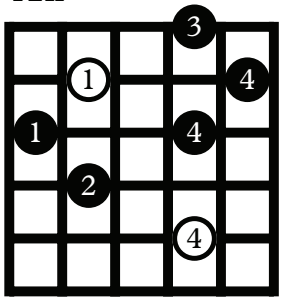

Dominant 7th

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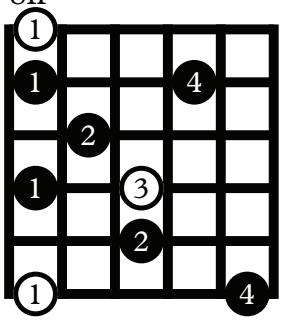

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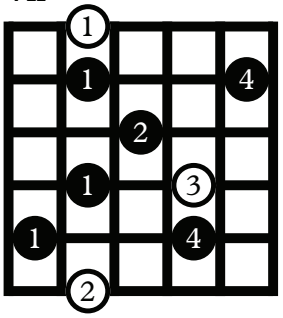

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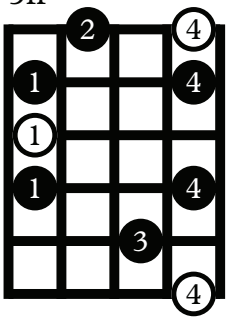

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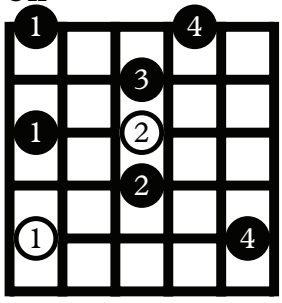

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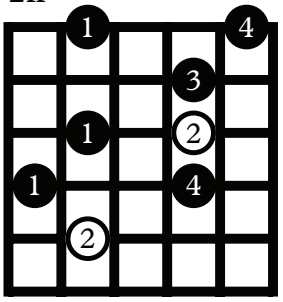

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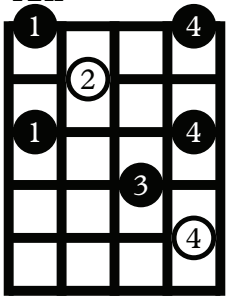
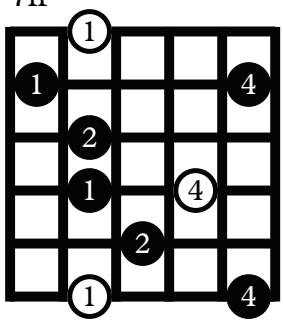


Half-Diminished 7th

7fr



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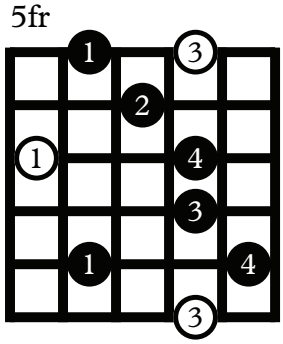

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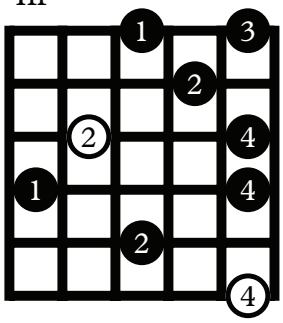

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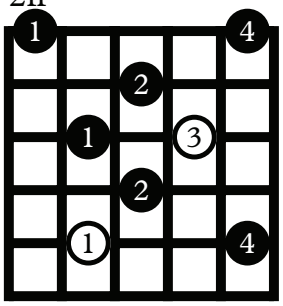

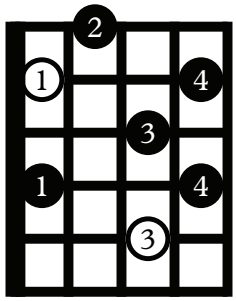

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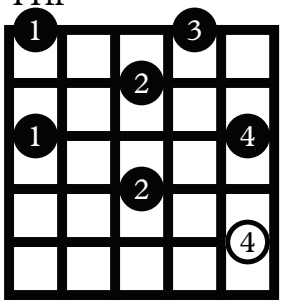

Diminished 7th

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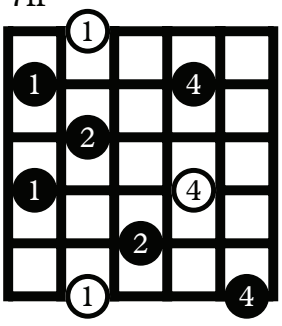

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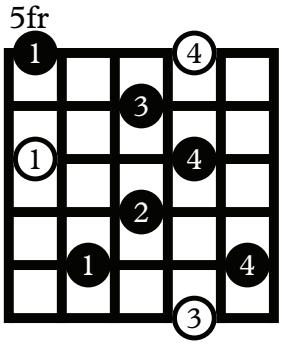

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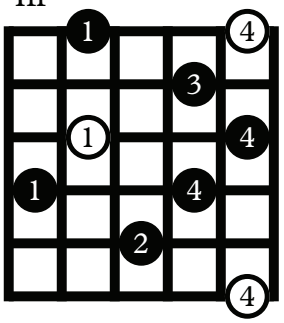

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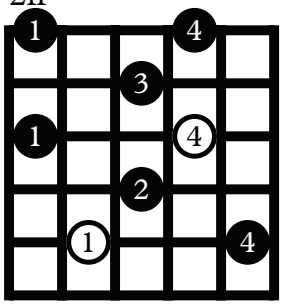

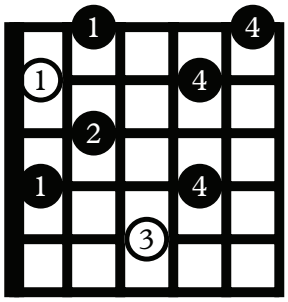

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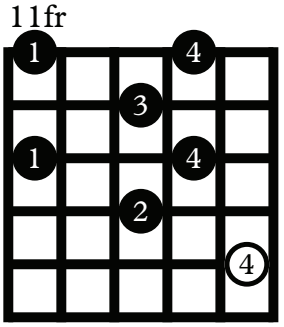
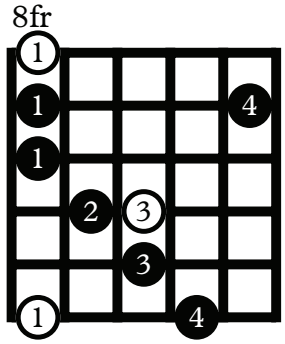
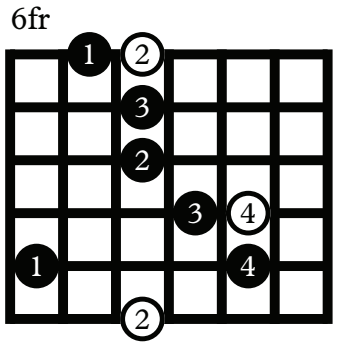
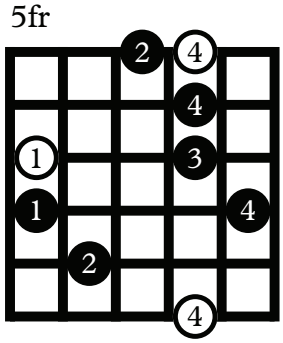
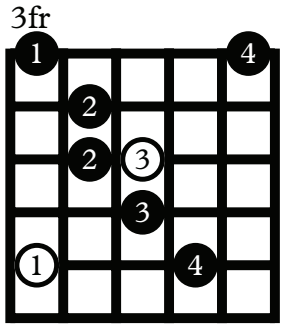


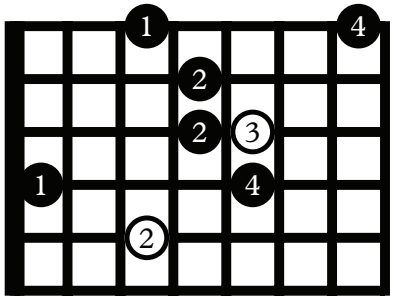
Minor-Major 7th

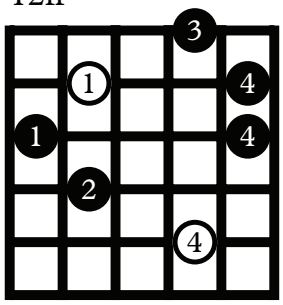




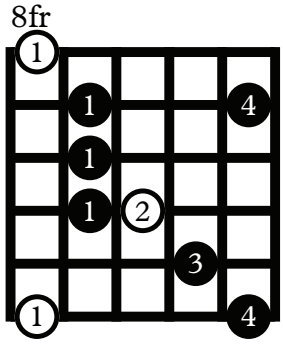


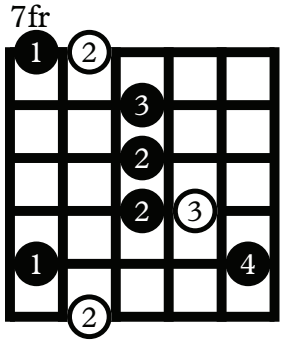


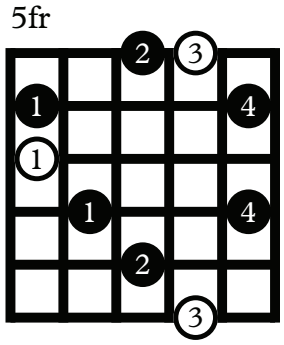


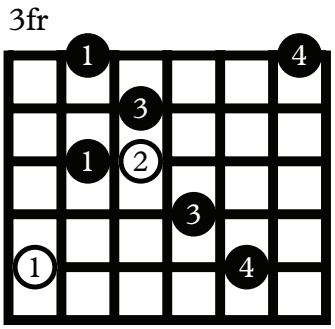


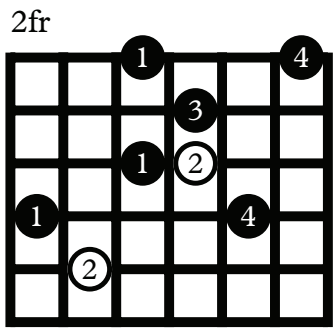
Augmented Major 7th

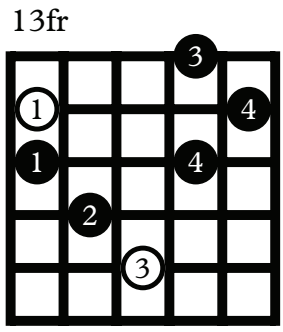












Chord Voicings

Triads

In Close and Open Position

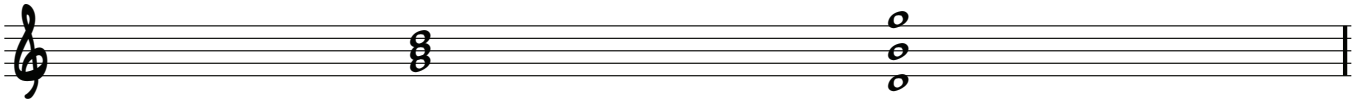
- Triads are 3-note chords built in thirds
- There are four different types of triads:
  - Major (major 3rd + minor 3rd)
  - Minor (minor 3rd + major 3rd)
  - Diminished (minor 3rd + minor 3rd)
  - Augmented (major 3rd + major 3rd)

- The notes of each of these triads can be organized in three different ways:
  - root position (root on bottom)
  - 1st inversion (3rd on bottom)
  - 2nd inversion (5th on bottom)

- These triads (and inversions) can be structed in two different ways ("positions"):

  ### open & closed

  - Close-position triads are built within an octave
  - Open-position triads are spread beyond the octave

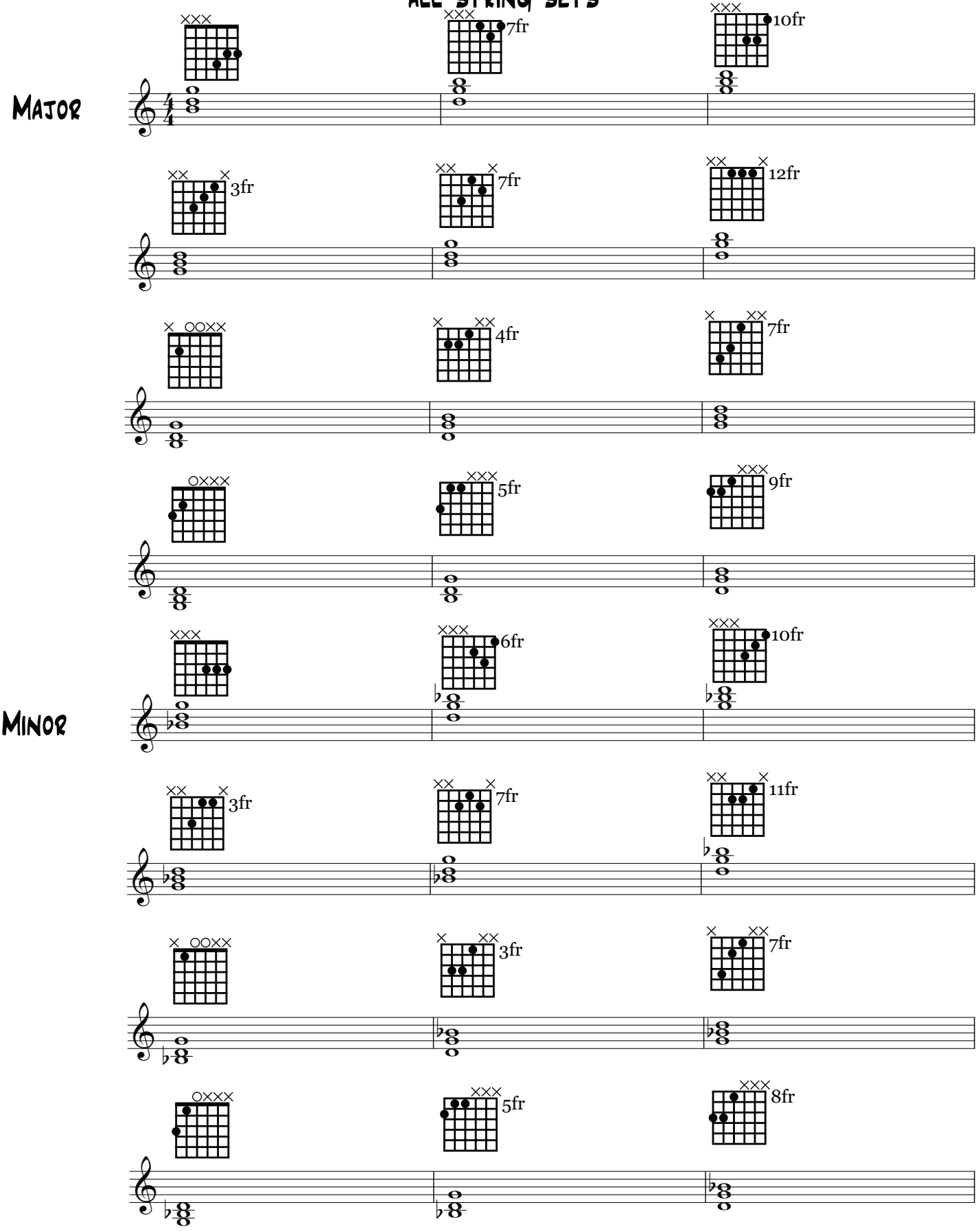


Close-position Major Triad
(root Position)

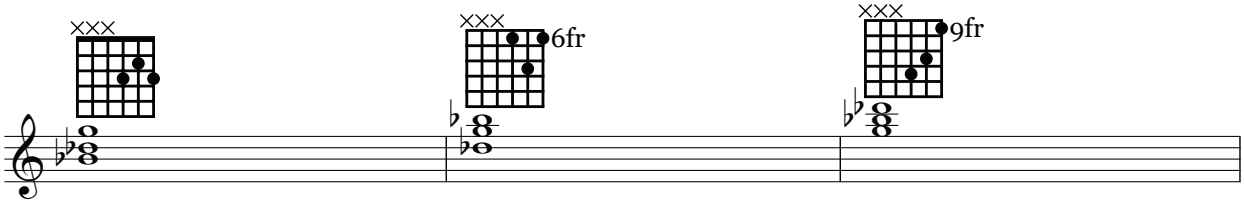
Open-position Major Triad
(2nd inversion)

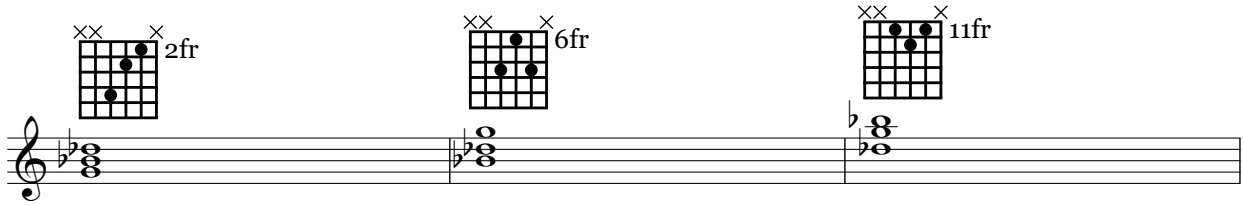
Closed Position Triads

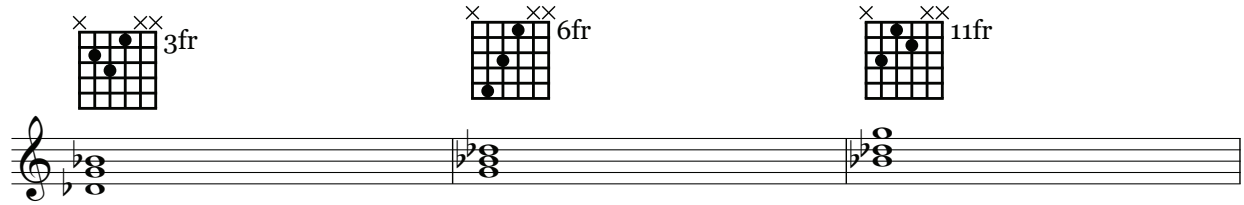
All String Sets

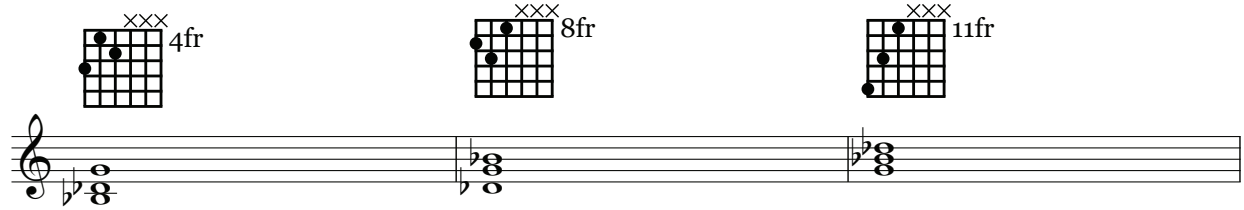


Diminished

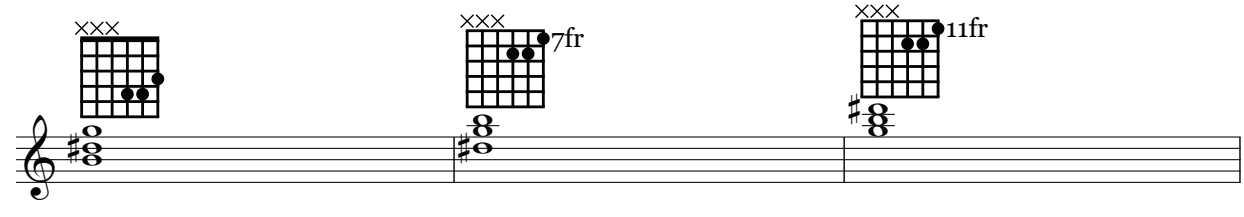


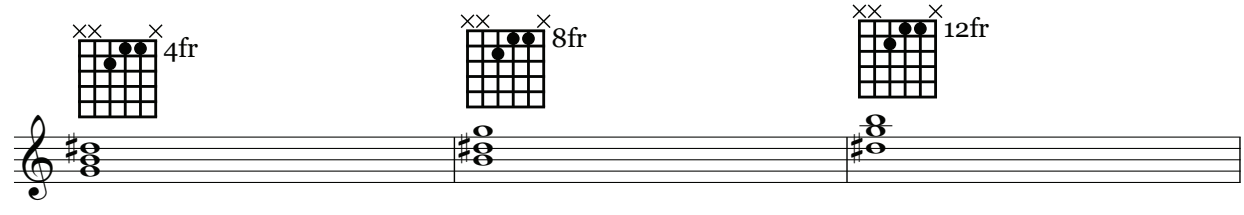


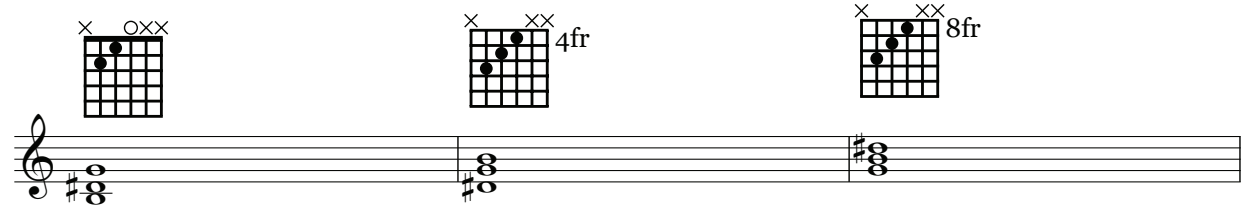


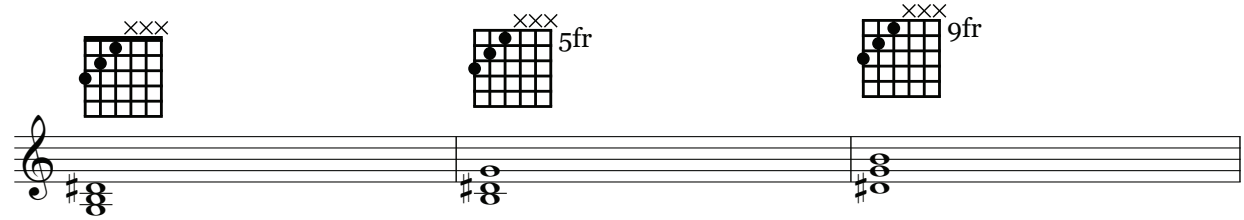


Augmented





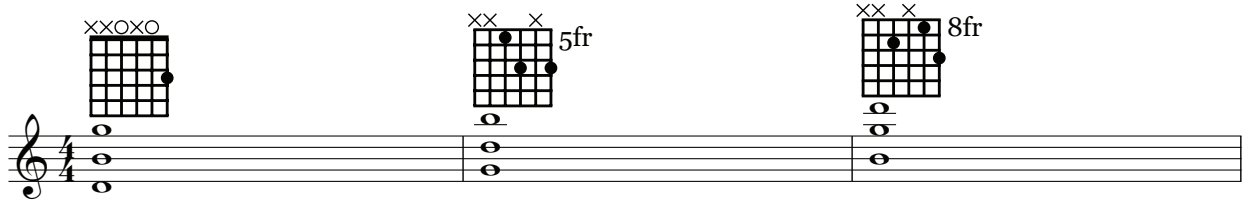


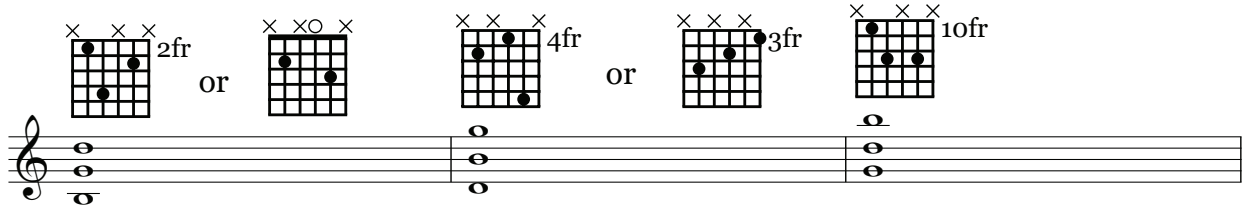


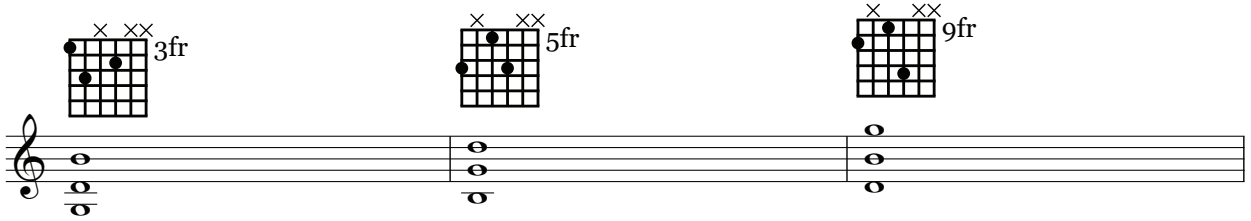
Open Position Triads

All String Sets

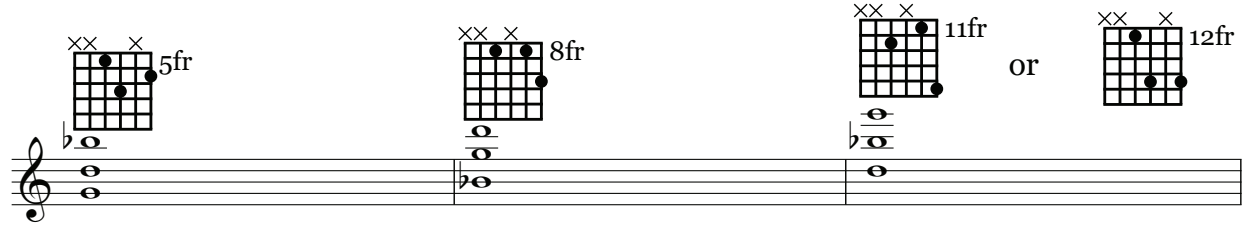
Major

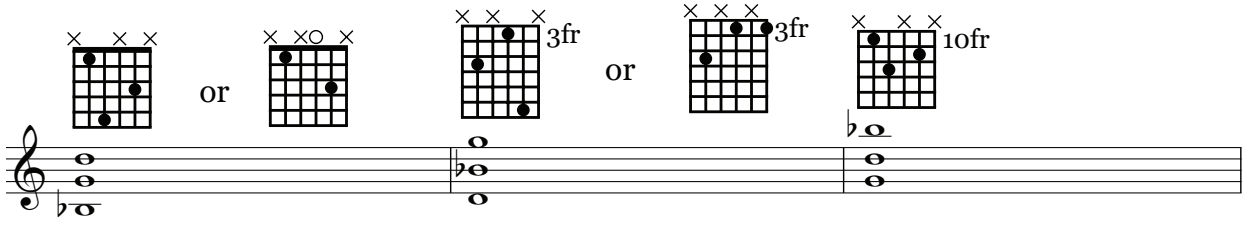


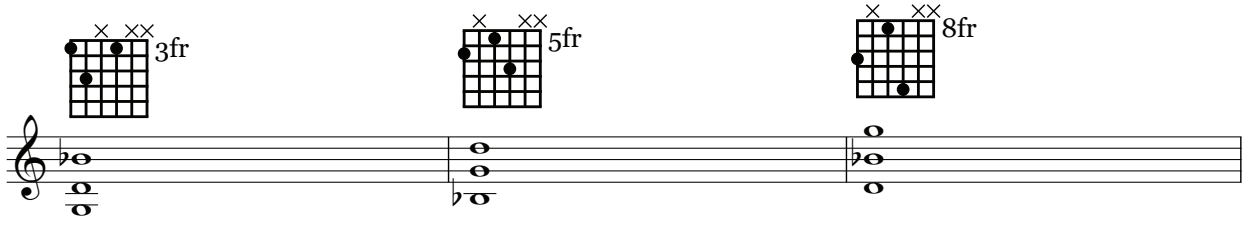




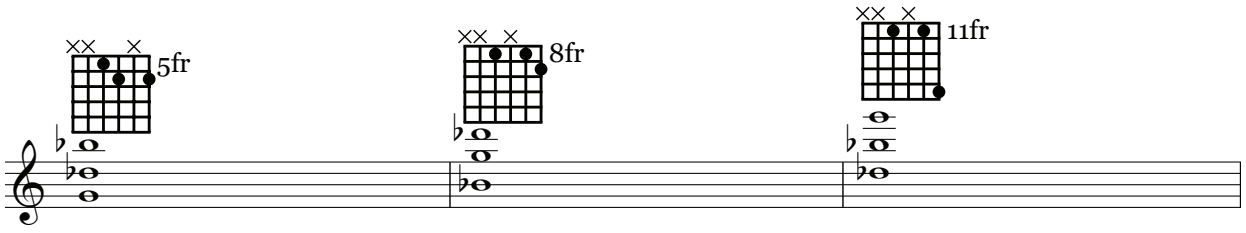
Minor

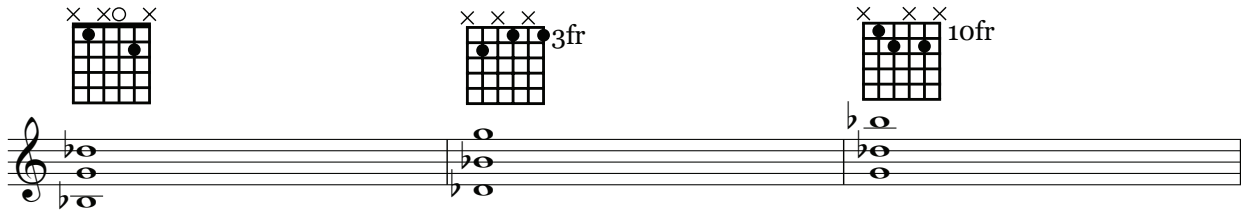


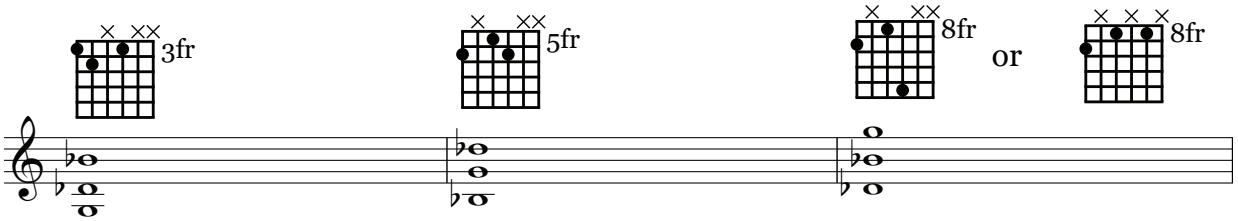




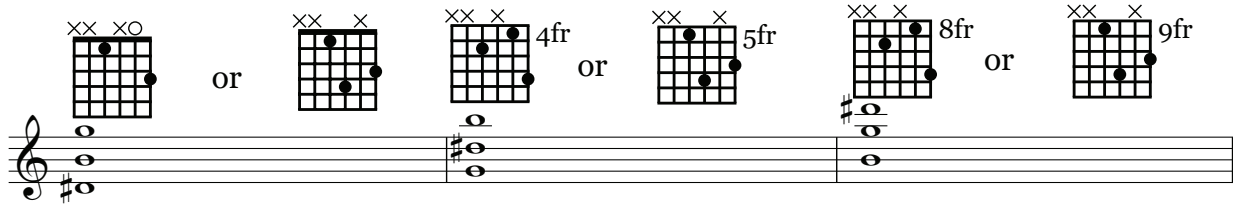
Diminished

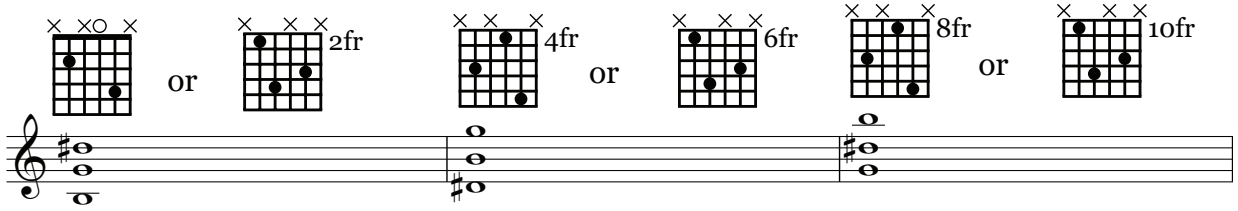


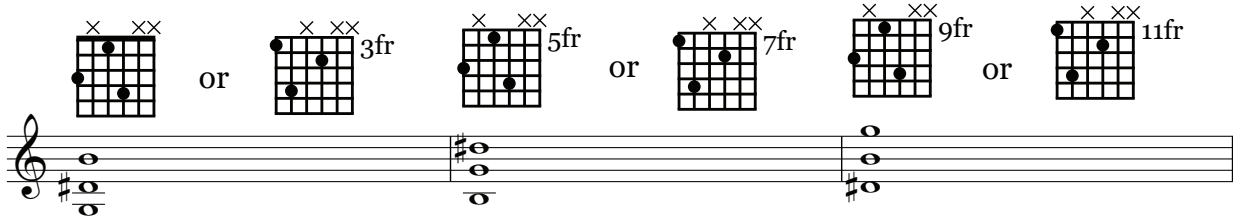




Augmented







Seventh Chords

In Basic "Shell Voicings", Drop-2s, & Drop-3s

- 7th Chords are 4-note chords built in thirds
- There are 7 basic types of 7th chords:
  - Major 7 (major triad + major 7th)
  - Dominant 7 (major triad + minor 7th)
  - Minor (minor triad + minor 7th)
  - Half-Diminished (diminished triad + minor 7th)
  - Diminished (diminished triad + diminished 7th)
  - Minor-Major 7 (minor triad + major 7th)
  - Augmented Major 7 (augmented triad + major 7)

- The notes of each of these 7th chords can be organized in four different ways:
  - root position (root on bottom)
  - 1st inversion (3rd on bottom)
  - 2nd inversion (5th on bottom)
  - 3rd inversion (7th on bottom)

- These 7th chords (and inversions) can be structed in several different ways:

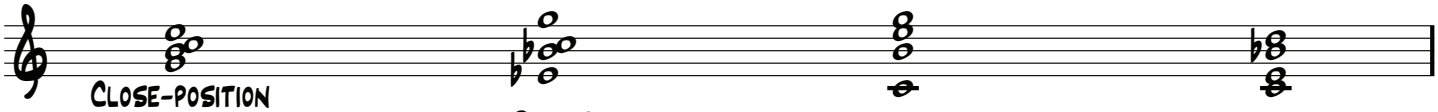
  ### Close, Drop-2, & Drop-3

  - Close-position 7ths are built within an octave. Due to the way the guitar is tuned, these chords and inversions are nearly impossible to play on the instrument, and therefore impractical to investigate.

  - Drop-2 7th chords are spread slightly beyond the octave. They can be played on 3 different string-sets. Their contruction is explained on the following pages.

  - Drop-3 7th chords are spread further beyond the octave. They can be played on 2 different string-sets. Their construction is explained on the following pages.

  - Shell voicings are not as specific an organization of notes as are Drop-2s and Drop-3s. Their construction is explained on the following pages.



Close-position
Major 7th chord
(2nd inversion)
*not idiomatic to the guitar

Drop-2
Minor 7th chord
(1st inversion)

Drop-3
Major 7th chord
(Root Position)

Dominant 9th chord
Shell Voicing

Shell Voicings

- 2-4 note voicings whose basis are 3rds/7ths on the middle string-set
- Roots may be added on the fifth & sixth strings
- 5ths, 9ths, 11ths, and 13ths may be added on the 2nd string

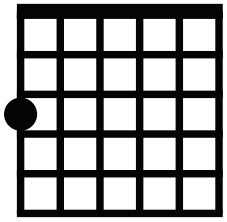
Shell Voicings 101

The Shell Voicing approach to chord construction involves specific chord tones "living" on certain strings: Roots on the two low strings, 3rds and 7ths on the two middle strings, and extensions on the two high strings.

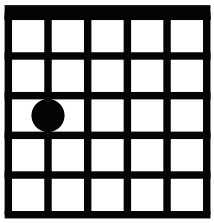
E & A Strings - Roots

Just like with E- and A-shaped bar chord triads, the roots of our Shell Voicings will live on the two lowest strings. Shell Voicings with roots on the sixth string and fifth string will be referred to as “6R” and “5R”, respectively.

G chords



C chords

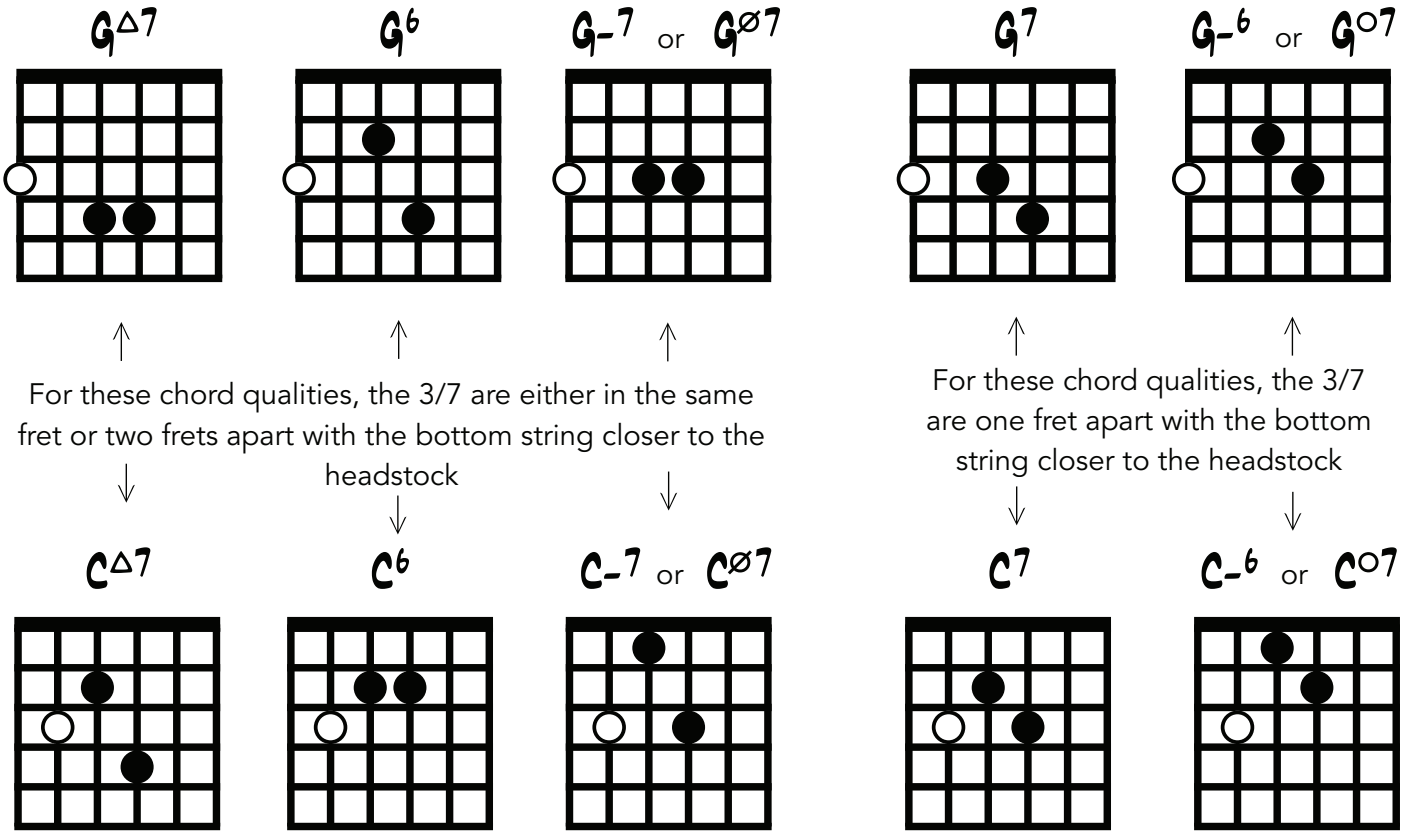


D & G Strings - 3rds and 7ths

These are the most important notes of our 7th chords, and they will ***always*** live on the middle two strings.

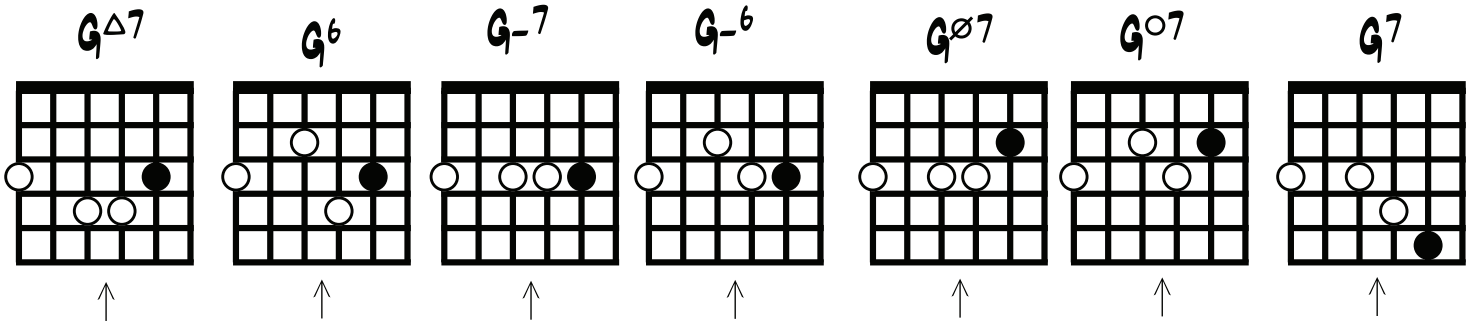
- 6R: 7th is on the D string and 3rd is on the G string
- 5R: 3rd is on the D string and 7th is on the G string

For 6R, the fifth string is not used and should be muted with the pad of the overhanging index or middle finger.



B String - 5ths, 13ths, & 9ths

- 6R: 5th (for all except dominant) and 13th (for dominant) are on the B string

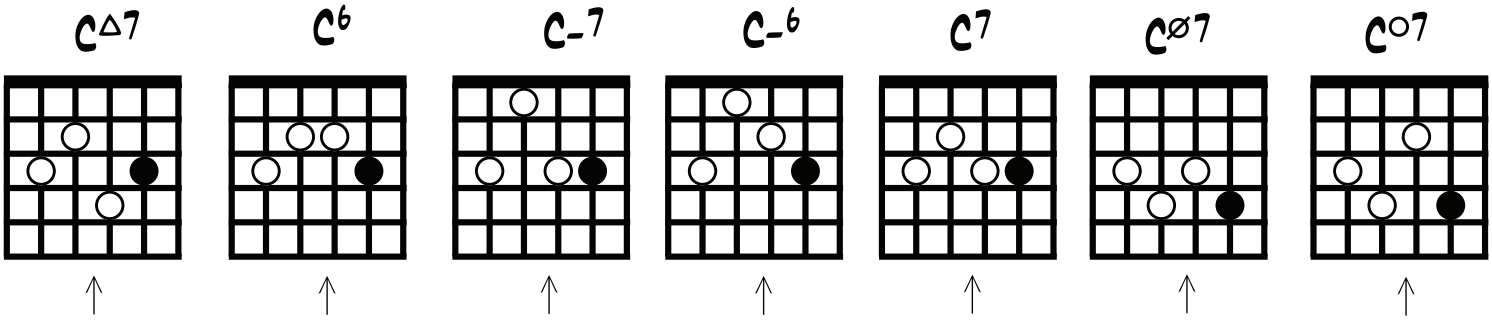


For these chord qualities in the 6R shape, the perfect 5th should be the default addition to the B string. ***The perfect 5th will always be in the same fret as the Root.***

These qulities have a diminished 5th rather than perfect 5th. ***The diminished 5th will always be one fret lower than the root.***

For dominant chords, add the 13th rather than the 5th.

- 5R: 9th is on the B string (for all except half and fully diminished)



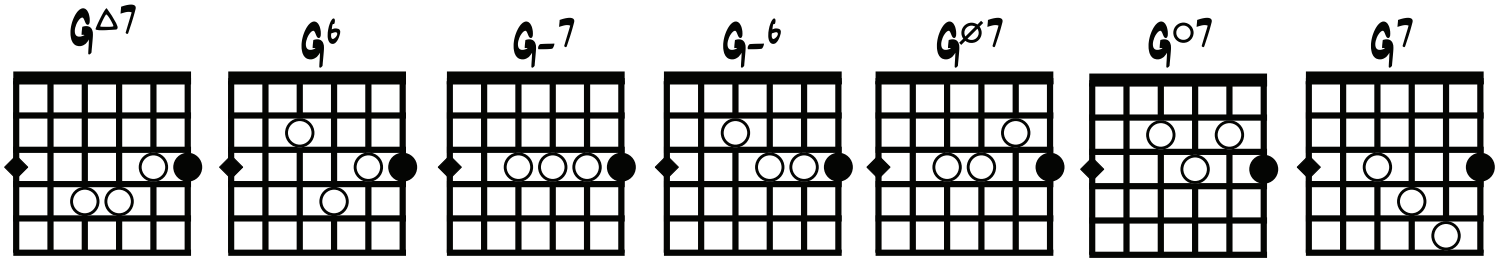
For these chord qualities in the 5R shape, the natural 9th should be the default addition to the B string. ***The natural 9th will always be in the same fret as the Root.***

These voicings are technically not Shell Voicings, as they do not contain 3/7 on the middle two strings. ***These voicings contain the ♭3 on the B string.***

E String - 5ths, 13ths, & 9ths

- 6R: Moving the Root from Low-E to High-E

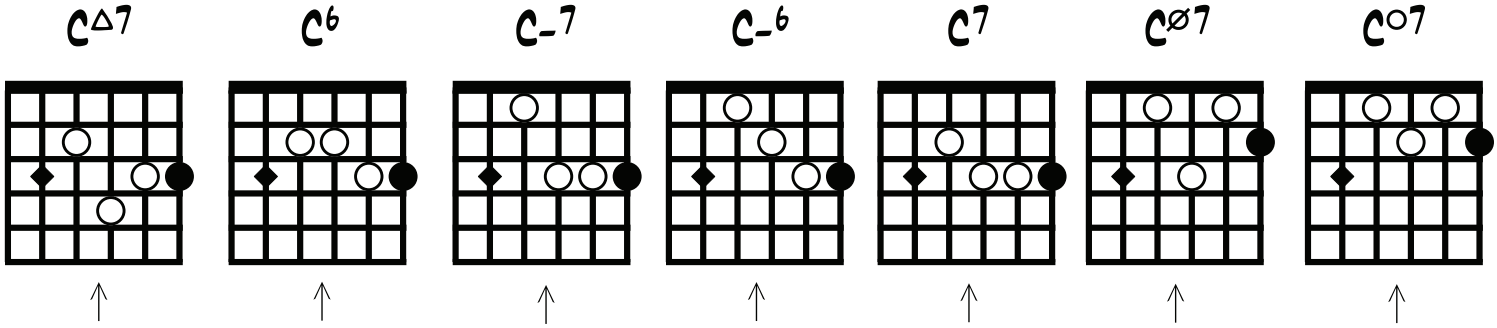
Now that we've reached the top string, we will remove the roots of these voicings to make them more playable. The black diamond in the following 6R diagrams indicates where the root was moved from. ***The black diamond should be visualized but not played; <u>its new home is now the high E string in the same fret!!</u>***



This voicing is a bit dissonant due to the minor 9th interval between the D and high E strings.

- 5R: Putting a 5th in place of a Root

When using the 5R shape, the note on the E string that used to be the Root is now the 5th. ***As before, the black diamond should be visualized, not played!***



For these chord qualities in the 5R shape, the perfect 5th should be the default addition to the E string. ***The perfect 5th will always be in the same fret as the Root.***

These voicings contain diminished rather than perfect 5ths. ***The diminished 5th will always be one fret below the Root.***

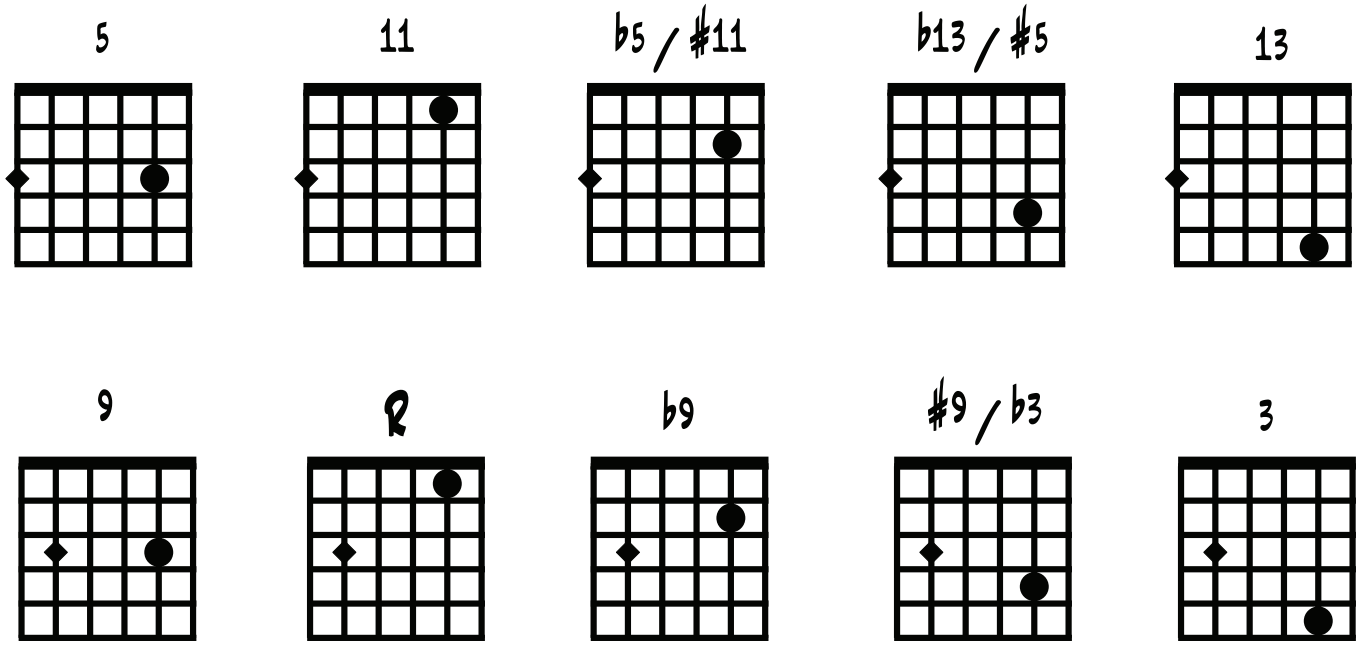
Mobilizing Notes on the B and E Strings

As stated, the default additions to the B and E strings should be 5ths and 9ths. The only exception is a dominant 7 chord, when the 5th is to be substituted with the 13th. ***Although these notes are the defaults, other extentions can be accessed by mobilizing these notes.*** Before we investigate this process, let us review which extensions are appropriate for each quality of 7th chord. ***Keep this list handy, as you will reference it often!***

- **Major 7** - 9, ♯11, 13
- **Minor 7** - 9, 11, 13
- **Dominant (unaltered)** - 9, ♯11, 13
- **Dominant (altered)** - ♭9, ♯9, ♭5, ♯5, ♯11, ♭13
- **Half-diminished** - 9, 11, ♭13
- **Diminished** - 9, ♭13 (the 11 isn't used on diminished 7 chords)
- **Major 6** - 9, ♯11 (the 13 isn't used on 6 chords)
- **Minor 6** - 9, 11 (the 13 isn't used on 6 chords)

The B String

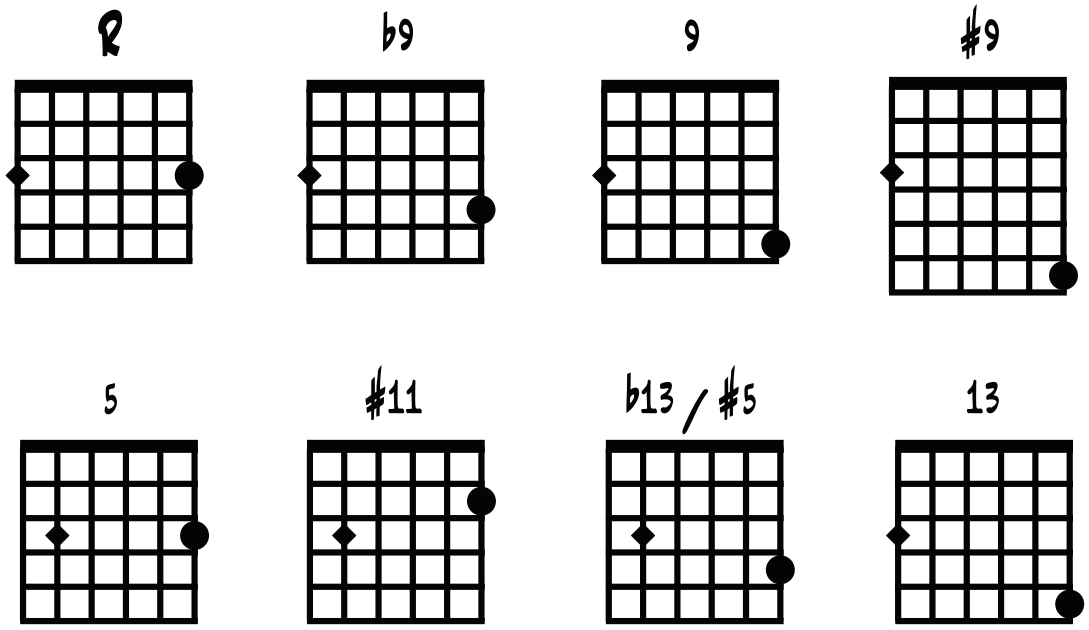
The default note on the B string will always be in the same fret as the root.* This note can be mobilized and moved **TWO frets up** or **TWO frets down**.



The two exceptions to this are the ø7 and o7 chords. For 6R, the note on the B string will be a fret **below the root, and for 5R, the note on the B string will be the fret **above** the root.*

The E String

The default note on the E string will always be in the same fret as the root.* This note can be mobilized and moved **TWO frets up** or **ONE fret down**.



The two exceptions to this are the ø7 and o7 chords. For 5R, the note on the E string will be a fret **below the root.*

Shell Voicing To-Do List: The 5 Structures

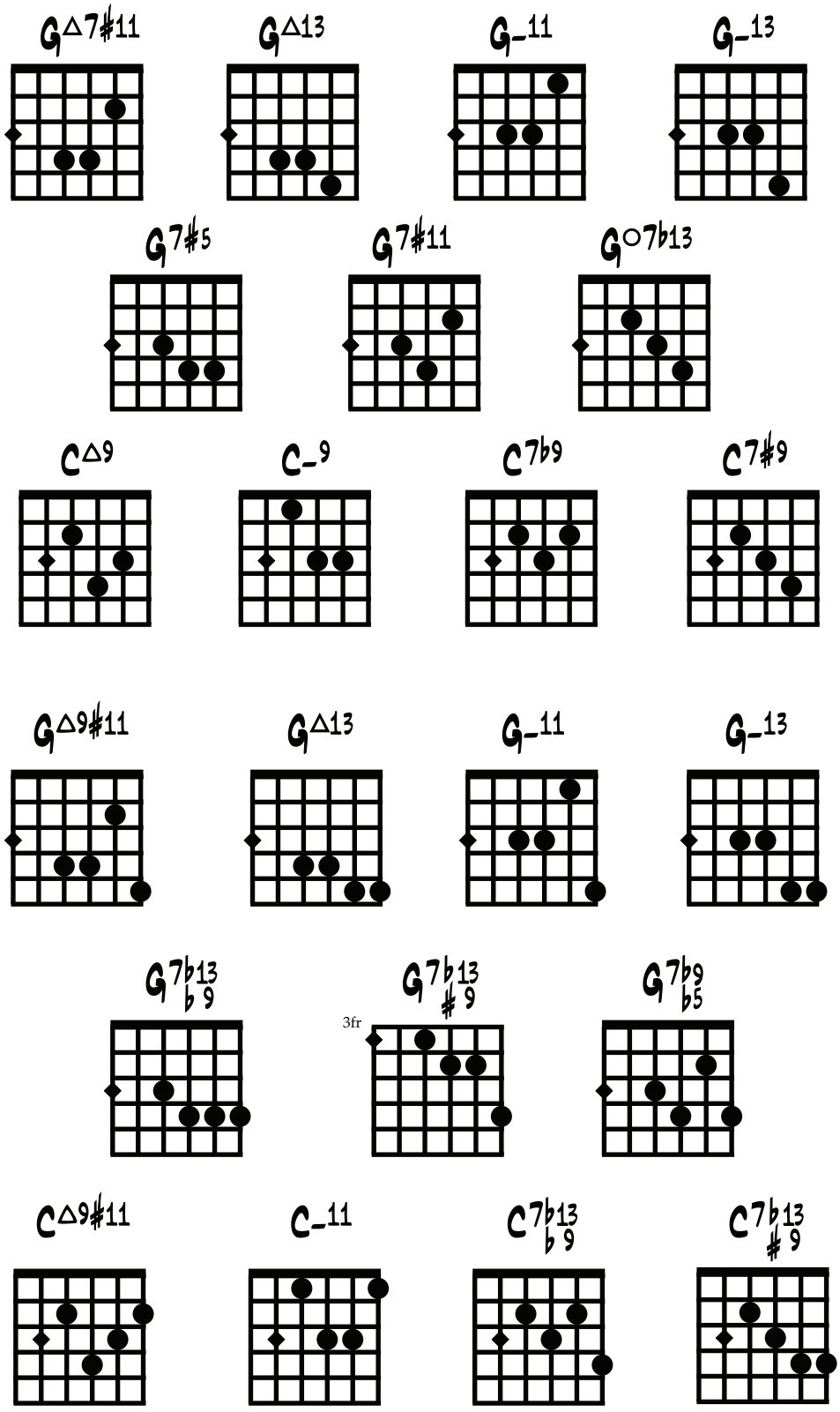
With Roots

- **3-Note Voicing #1** - 3/7 + Roots on E & A strings
- **4-Note Voicing #1** - 3/7 + Roots + note on B string

Rootless

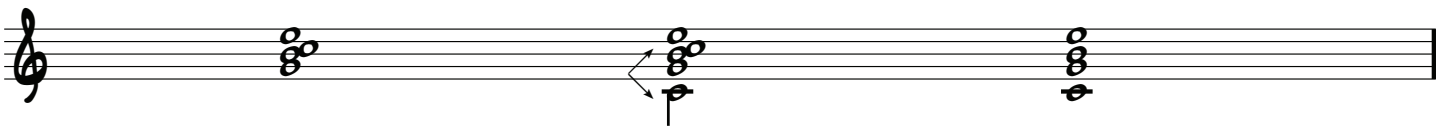
- **2-Note Voicing** - 3/7 on the D & G strings
- **3-Note Voicing #2** - 3/7 + note on B string
- **4-Note Voicing #2** - 3/7 + B string + note on E string

Examples of 3- and 4-note Rootless Voicings
Using the B & E Strings



Drop-2 Voicings

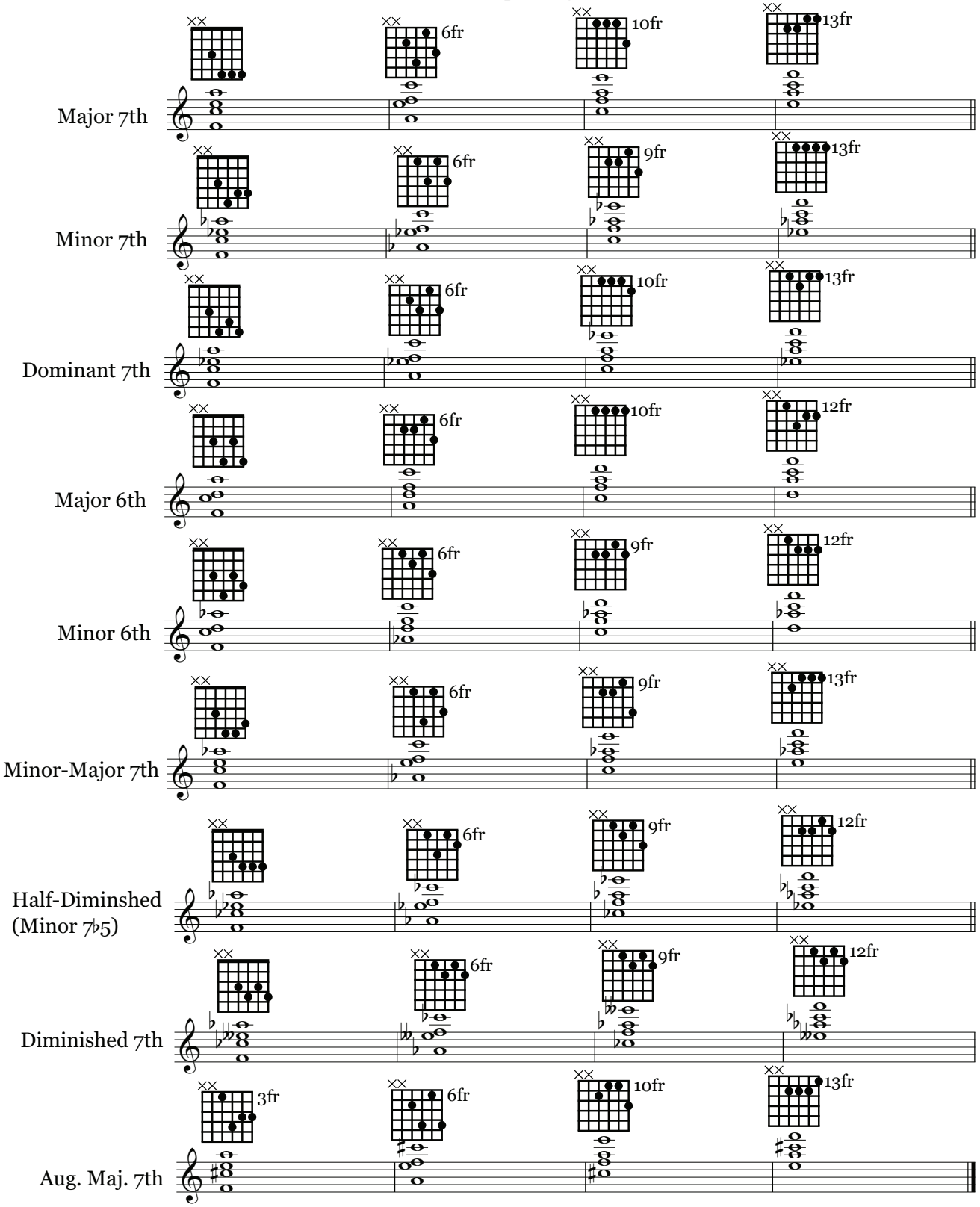
- Open-position 7th chords created by dropping the 2nd-highest note of a close-position 7th chord down an octave



Close-Position Voicing Drop 2nd-highest note Drop-2 Voicing

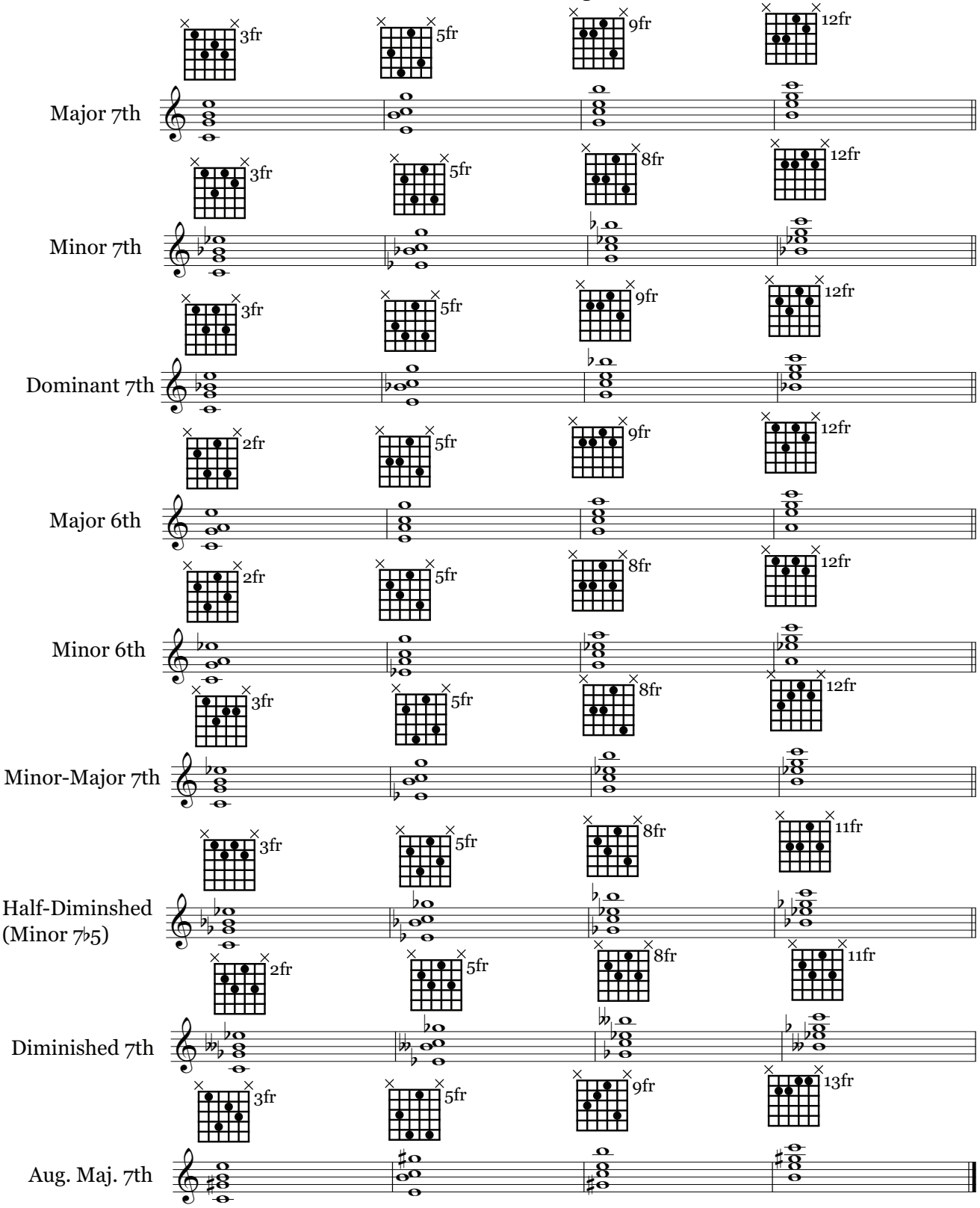
Drop-2 7th Chord Voicings

on the top string set



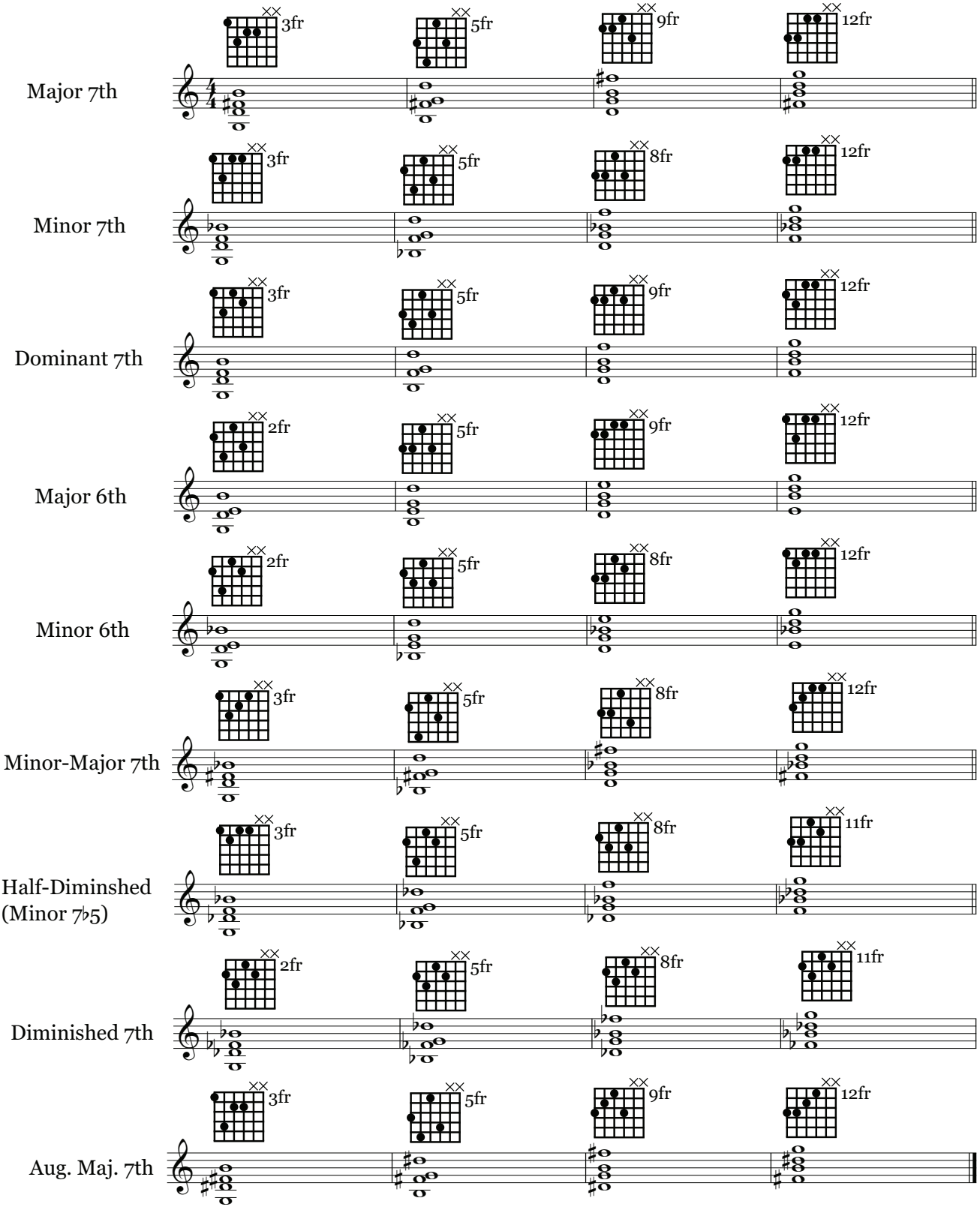
Drop-2 Voicings

on the middle string set



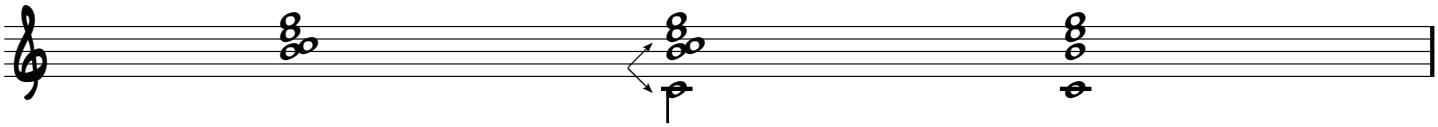
Drop-2 Voicings

on the bottom string set



Drop-3 Voicings

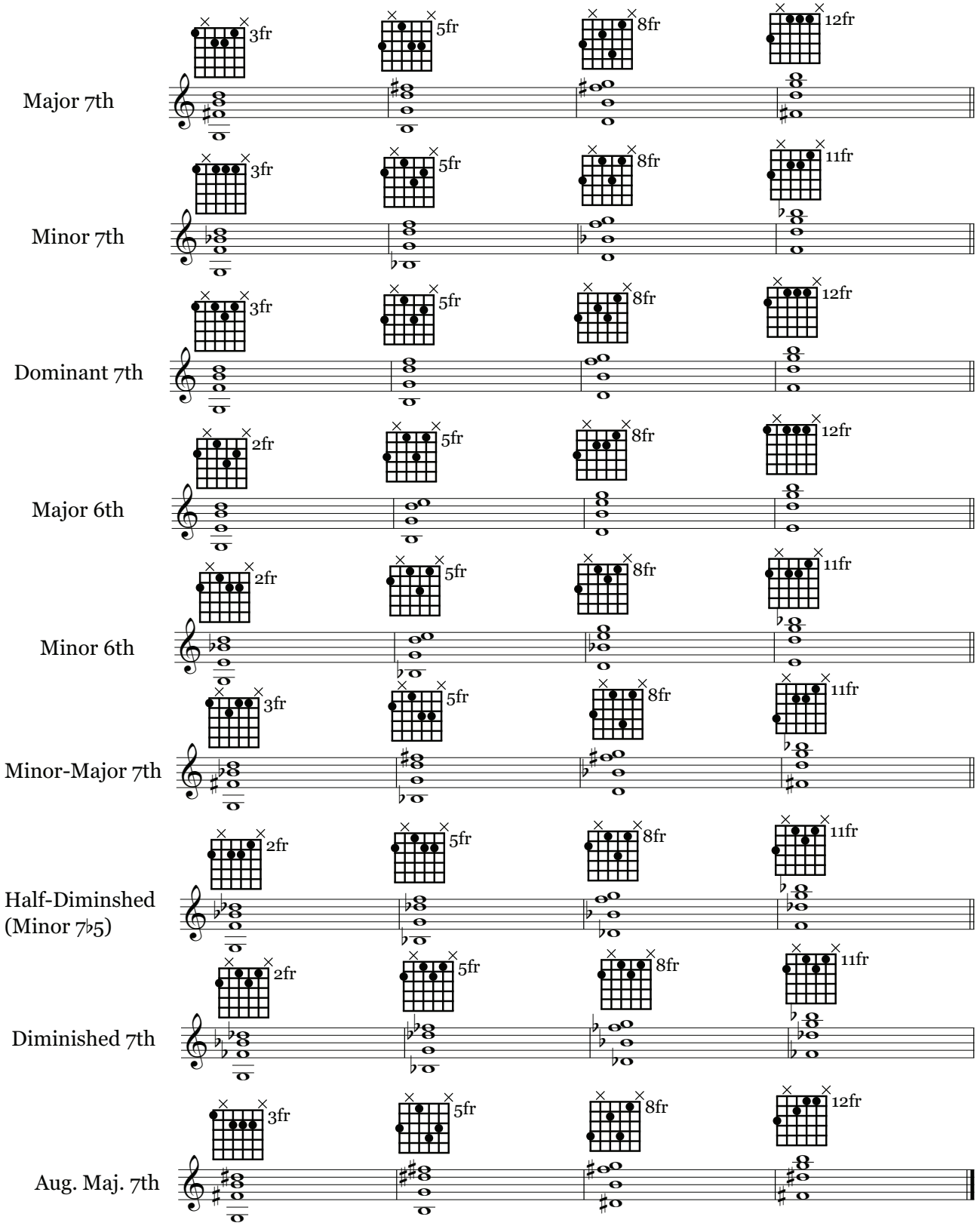
- Open-position 7th chords created by dropping the 3rd-highest note of a close-position 7th chord down an octave



Close-Position Voicing Drop 3rd-highest note Drop-3 Voicing

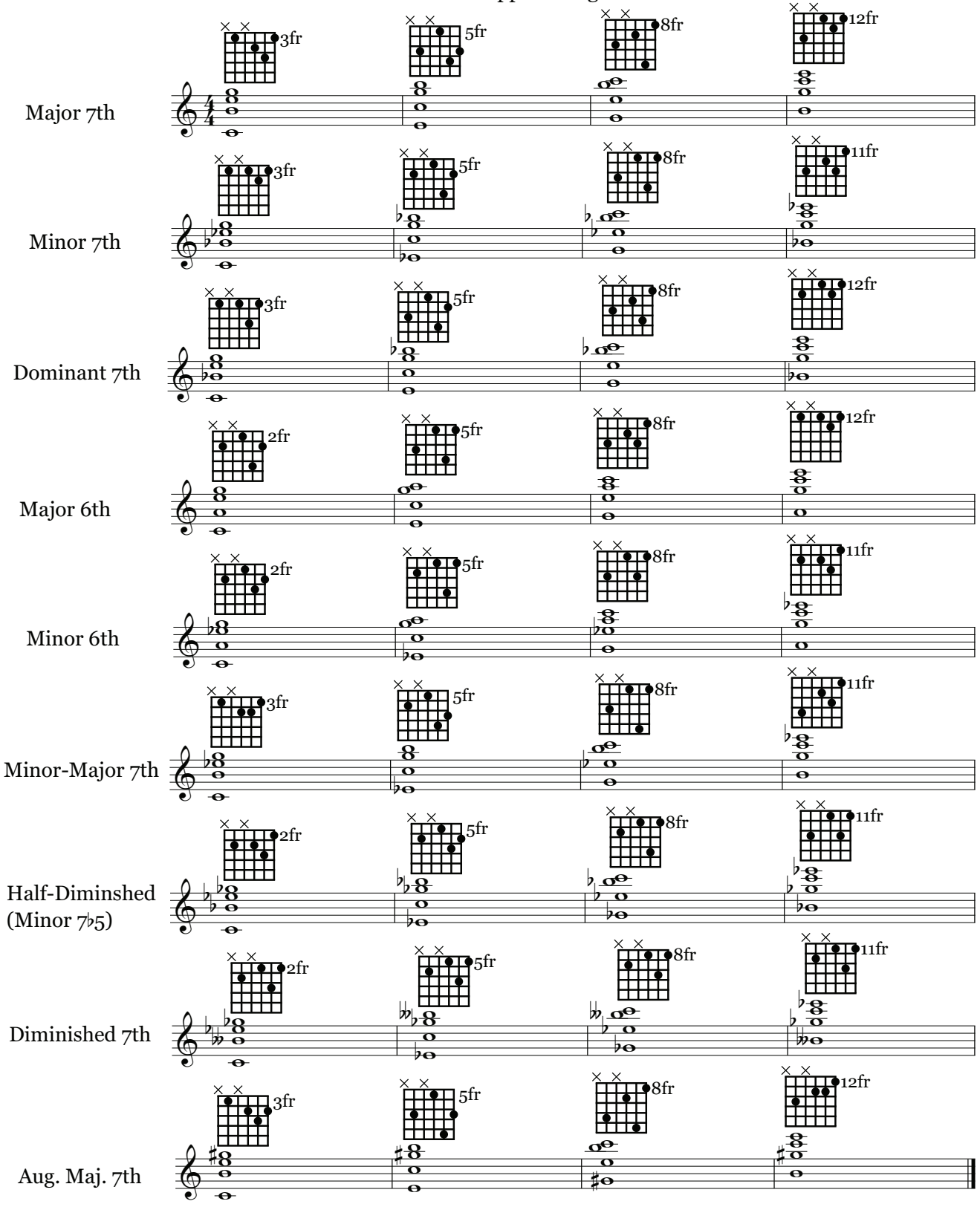
Drop-3 Voicings

on the lower string set



Drop-3 Voicings

on the upper string set



Practice Concepts

Scale Practice 101

Preliminary: The 6 Scale Fingerings

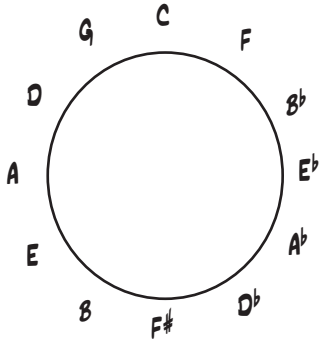
The goal of these studies is to provide you with a comprehensive understanding of major scales on the guitar neck. Our first step in this process is aquainting ourselves with the 6 fingers we will be mapping out across the neck. These fingering can be found on page 7 of the Jazz Guitar Technique Handbook and will be referred to in the following way:

- Pinky 6 (P6)
- Pinky 5 (P5)
- Middle 6 (M6)
- Middle 5 (M5)
- Index 6 (I6)
- Index 5 (I5)

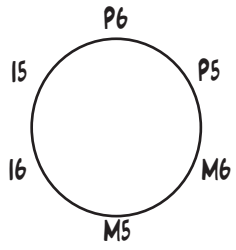
1. 2-Octave Positions - around the cycle

If the 6 fingerings are played in the order listed above, each fingering will take you to the next key in the Cycle of 4ths, all while staying in the same position on the neck. Thus, think of this cycle of fingerings and the Cycle of 4ths as two interlocking gears, one twice the size of the other.

Cycle of 4ths



Cycle of Fingerings



Easy: Choose a key and begin with the P6 fingering. Proceed through the rest of the Cycle of 4ths. Each time you move one notch clockwise in 4ths, move one notch clockwise in Fingerings.

Intermediate: Explore the entirety of each fingering shape by playing all the notes below the root (notes in parentheses).

Advanced #1: Navigate the scale fingerings in invervals other than seconds (thirds, fourths, fifths, etc.).

Advanced #2: Isolate a specific pattern or note grouping to play through the scale fingering (e.g. 1231 2342 3453 etc.)

2. Descending 2-Octave Positions - around the cycle

If the only way we practice our scales is to start from a 5th/6th string root and ascend, that's how we'll eventually use them when we apply them to improvising! Thus, it is important to practice descending through each fingering. Not only will this help us understand the fingerings better, but it will also train us to aim for the higher strings rather than the lower strings.

Easy: Choose a key and begin with the P6 fingering by starting on the root on the first string, and descending to the root on the sixth string. Descend through scales around the Cycle of 4ths, continuing to start on the same note. That same note will change function based on the the new keys. As you travel through all 6 fingerings it will act as: Root, 5th, 2nd, 6th, 3rd, 7th.

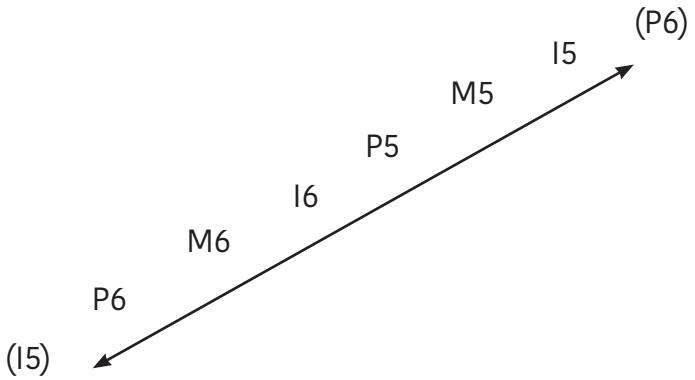
Intermediate: Rather than using corresponding fingerings, use the Cycle of Fingerings from #1. Play through the full range of the scale fingering

Advanced #1: Navigate the scale fingerings in invervals other than seconds (thirds, fourths, fifths, etc.).

Advanced #2: Isolate a specific pattern or note grouping to play through the scale fingering (e.g. 1231 2342 3453 etc.)

3. Up one Position, Down the Next

The 6 fingerings not only arrange themselves into a cylce when played in 4ths, but they also arrange themselves into a cycle when played from the bottom of the neck to the top of the neck. In the below diagram, fingerings moving up and to the right are all one position higher on the neck than fingerings moving to the down and left. Thus, if the guitar neck were infinitely long, this same cycle of fingerings would repeat over and over again as you climb higher or lower.



Easy: Choose a key and begin with the lowest fingering possible. Start at the root of that fingering and play to the highest note of the fingering. Once you've reached the highest note, continue playing in scalar motion until you reach the top of the next highest fingering, then play down through that position. Continue zig-zagging between fingerings until you run our of guitar neck.

Intermediate: Explore the entirety of each fingering shape by playing all the notes below the root before continuing to the next.

Advanced #1: Navigate the scale fingerings in invervals other than seconds (thirds, fourths, fifths, etc.).

Advanced #2: Isolate a specific pattern or note grouping to play through the scale fingering (e.g. 1231 2342 3453 etc.)

4. 2-Octave positions - Beginning on each scale degree

Easy: Choose a key and start with the lowest I6 fingering on the neck. Play through that scale fingering (which begins on the root), and then play a scale fingering beginning on each of the other 7 notes of the scale. As you do this, be sure you are visualizing which of the 6 Fingerings these new "modal fingerings" are based in. Once you run out of neck, continue down an octave until you reach your starting place.

Intermediate: Rather than starting with I6 on the root of the key, begin with the lowest fingering available on the neck in that given key. Additionally, practice descending through the scales.

Advanced #1: Navigate the scale fingerings in invervals other than seconds (thirds, fourths, fifths, etc.).

Advanced #2: Isolate a specific pattern or note grouping to play through the scale fingering (e.g. 1231 2342 3453 etc.)

5. 1-Octave positions

Easy: Play through your scales in the same manner as #1, but ONLY playing through the second octave (or partial-octave) of each shape. Thus, you will begin each scale on the 4th or 3rd string, rather than the 6th or 5th string.

Easy #2: Do this same thing, but using the approach explained in #2. If you've already worked on #2 with 2-octave fingerings, this should be easy.

Intermediate #1: Do this same thing, but using the approach explained in #3.

Intermediate #1: Do this same thing, but using the approach explained in #4.

Advanced #1: Navigate the scale fingerings in invervals other than seconds (thirds, fourths, fifths, etc.). **Since these are the second octaves of fingerings you already know, this should be easy!**

Advanced #2: Isolate a specific pattern or note grouping to play through the scale fingering (e.g. 1231 2342 3453 etc.) **Since these are the second octaves of fingerings you already know, this should be easy!**

6. Horizontal scales on a single string

Up to this point, everything we've been doing has been along the neck's vertical axis (in position). If we want to gain a full understanding of the guitar neck, we have to practice all this material along the horizontal axis as well.

Easy: Choose a scale, and find the lowest note in that scale on the 1st string. Play up and down that scale (up to the 12-15 fret) entirely on the first string. Continue in that same manner on strings 2-6. **Make sure you are using logical fingerings!** When shifting along a single string, you should always be opening more space above your index finger (when shifting up) or more space below your pinky or ring finger (when shifting down).

Intermediate/Advanced: Playing intervals and patterns along a single string is very difficult in that it involves lots of large shifts and jumps. However, it is a good way of ensuring that your knowledge of both the scale and string is rock-solid.

7. Horizontal intervals across two strings

This is essentially the same thing as #5, but now we are playing the same scale on two strings simultaneously.

Easy: Choose a key and start with the lowest 3rd interval (major or minor) on strings 1 and 2. Proceed up the neck playing through all the diatonic 3rds in that key. Continue with strings 2/3, 3/4, 4/5, and 5/6.

Intermediate: Play through all other diatonic intervals in the key. 3rds, 4ths, and 5ths can be played on adjacent strings. 6ths, 7ths, octaves, and compound intervals (9ths, 10ths) must be split between non-adjacent strings. As you play larger intervals (6ths, 7ths, etc.), see how those intervals relate to triads and 7th chords. Try to visualize those intervals as "skeletons" of a chord shape.

Advanced #1: Do all the above, but rather than playing the invervals harmonically, play them melodically.

Advanced #2: Play different patterns and note groupings across adjacent strings by "filling in" the intervals.

8. Full range scales

Now it's time to combine the vertical and horizontal approaches into a fall-range understanding of our major scales. Due to all the shifting involved with getting all the way up the guitar neck, there are a variety of ways to approach playing full range scales. The fingering system devised by classical guitar legend Andrés Segovia is a good introduction to playing 3-octave scales across the neck.

Easy: Play through the original 7 Segovia scale fingerings. Be sure to play through fingerings #1 and #2 in all the keys they are used for. Be sure you are using the correct fingerings! This is the same concept of shifting that you used in #6. You never want to spread your fingers outside a 4-fret span, and you always want to be opening up more real estate above or below your hand. **Practicing the Segovia scales is a great way to internalize the muscle memory of logical shifting.**

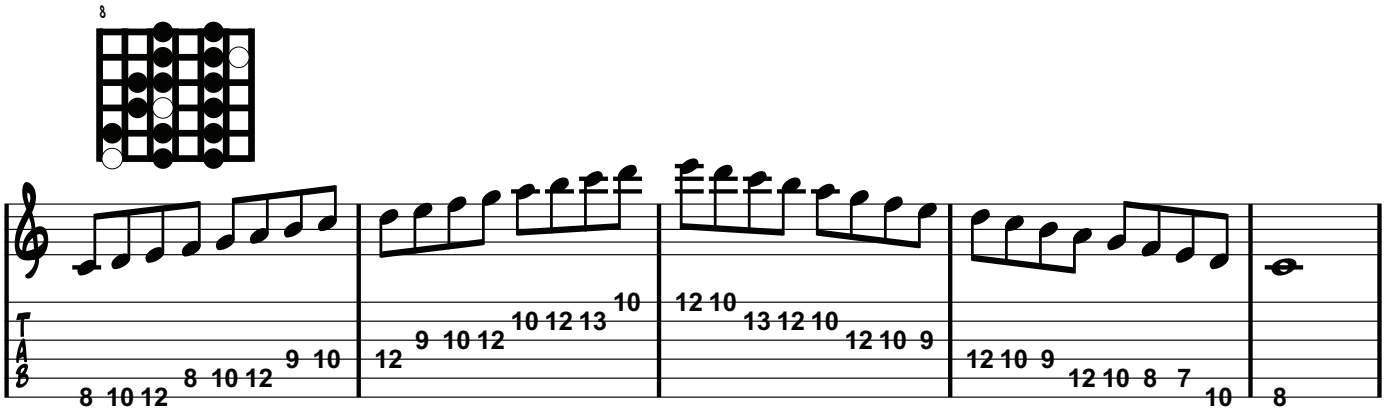
Intermediate: As you play through these scales, visualize which of the 6 Fingerings you are traveling through as you move up the neck. Doing this will help you figure out your own route up the neck (see below in Advanced #2).

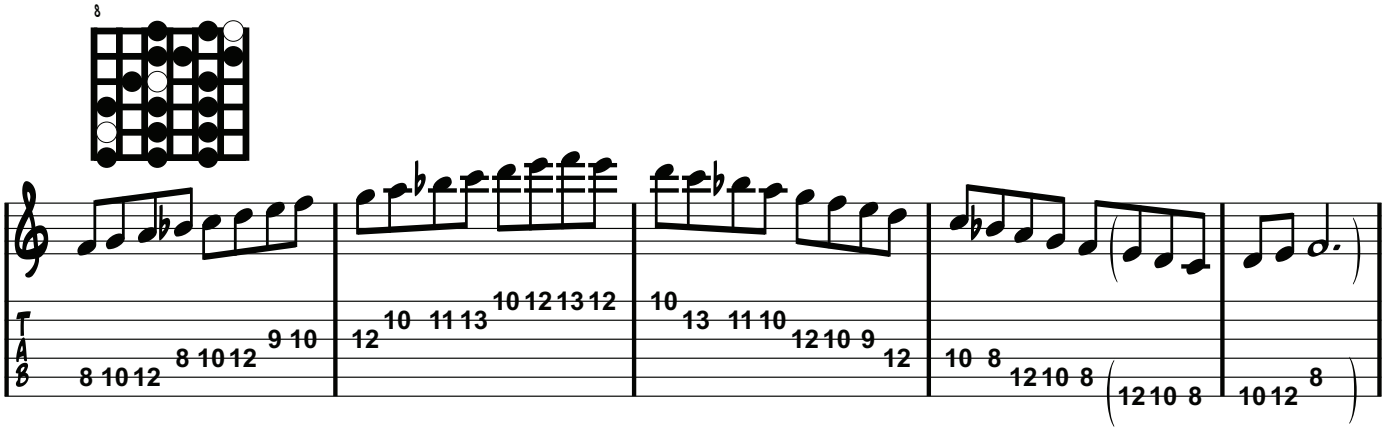
Advanced #1: The original Segovia fingerings 1) are limited by the smaller range of the classical guitar, and 2) use open strings. Play through all 12 keys by only using fingering #2 and #5. Each of those fingerings is a moveable 3-octave pattern off the 6th and 5th string.

Advanced #2: Think of yourself as a rock climber, and you are using Segovia's route up a mountain. Once you've thoroughly internalized his route up the mountain (guitar neck), figure out your own path! If you have spent time using logical shifts and visualizing which of the 6 Fingerings you pass through as you ascend the neck, you should have a good idea of how to do those same things but using different shifting points. Maybe you will stumble upon a route that makes more sense to you.

Scale Practice

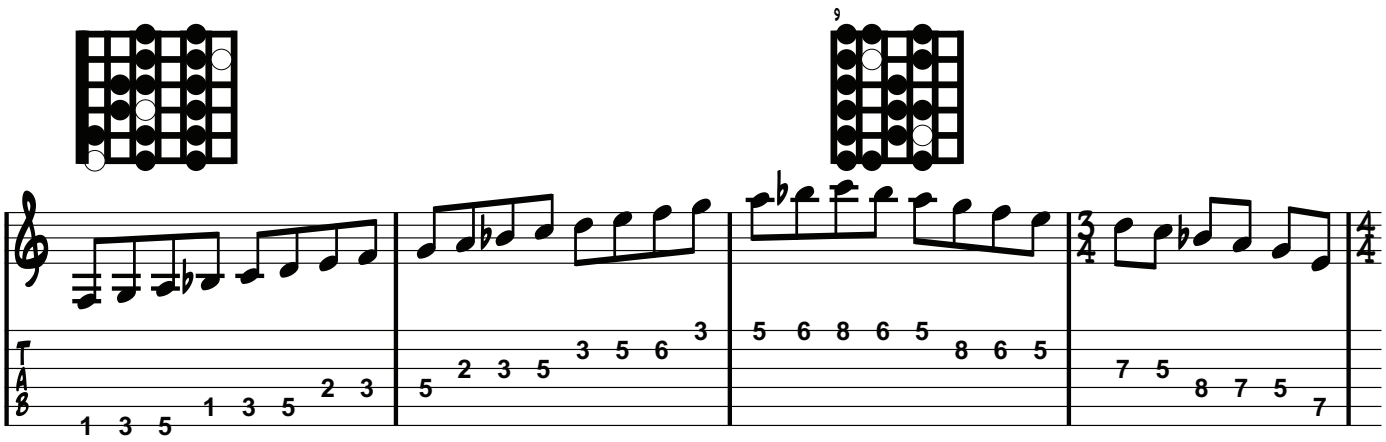
1. 2-octave positions - around the cycle

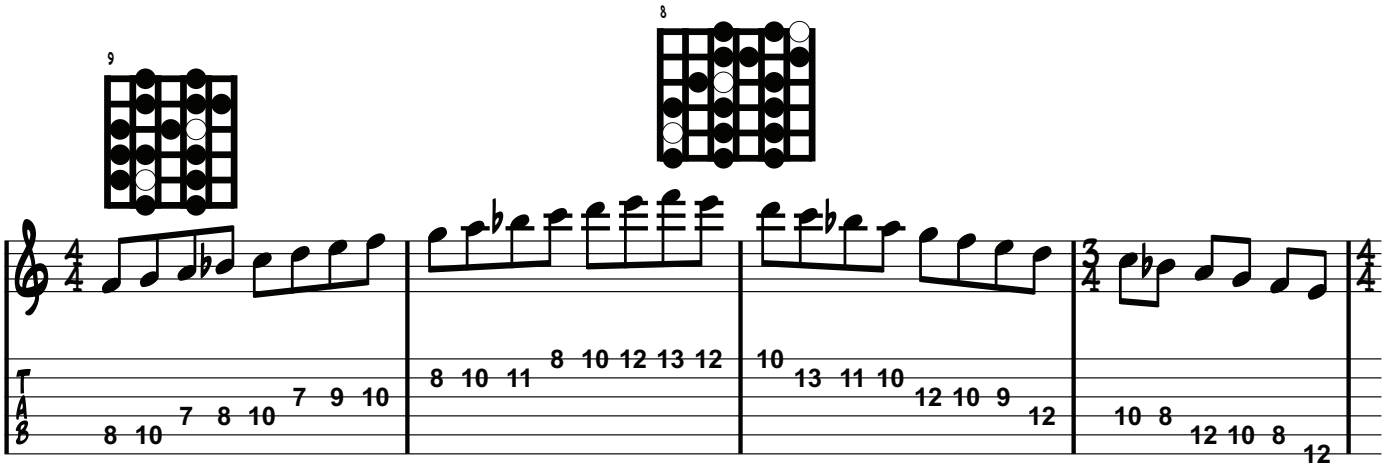

8
8 10 12 8 10 12 9 10
12 9 10 12 10 12 13 10
12 10 13 12 10 12 10 9
12 10 9 12 10 8 7 10
8

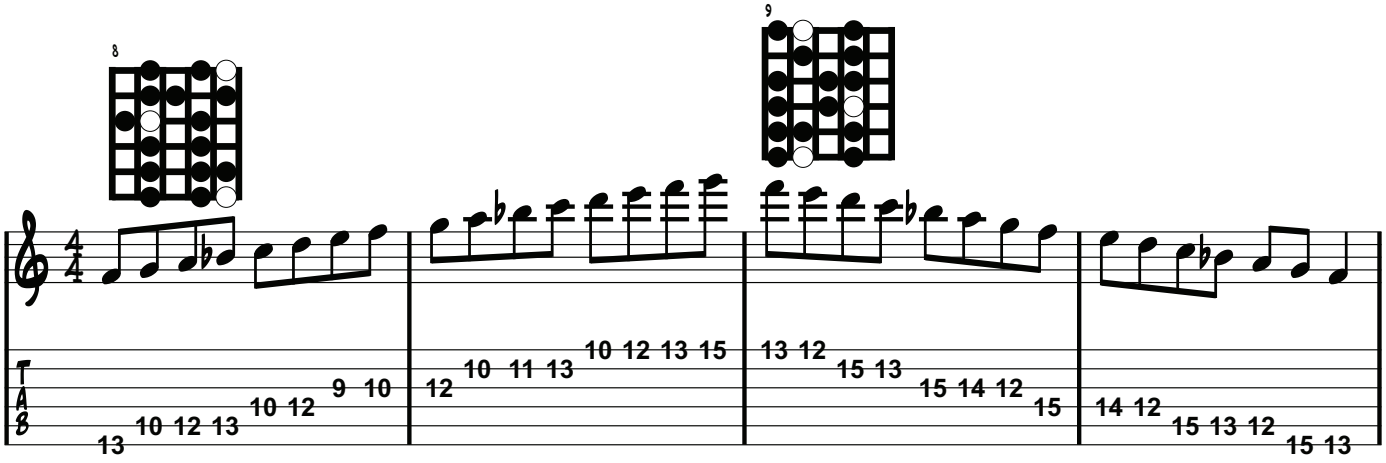

8
8 10 12 8 10 12 9 10
12 10 11 13 10 12 13 12
10 13 11 10 12 10 9 12
10 8 12 10 8 12 10 8
10 12 8

2. Descending 2-Octave positions - around the cycle

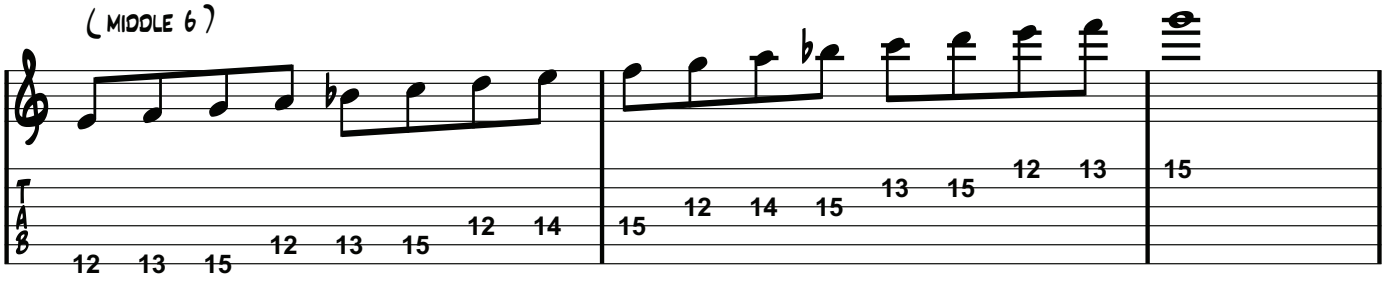
3. All 2-octave positions in one key - up one position, down the next



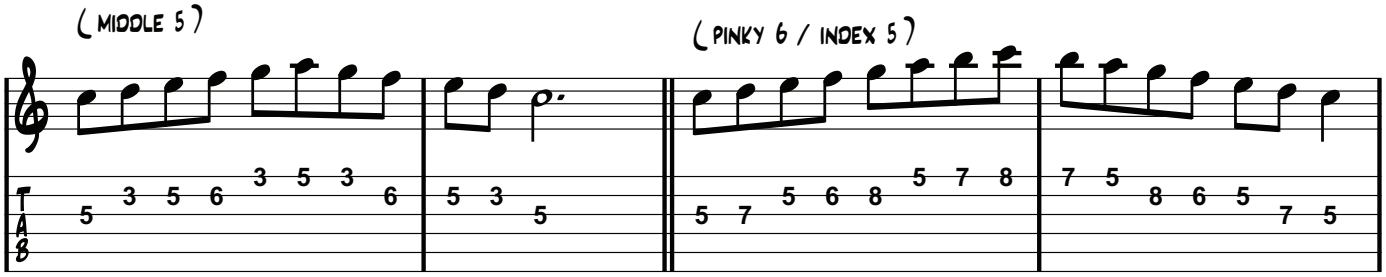


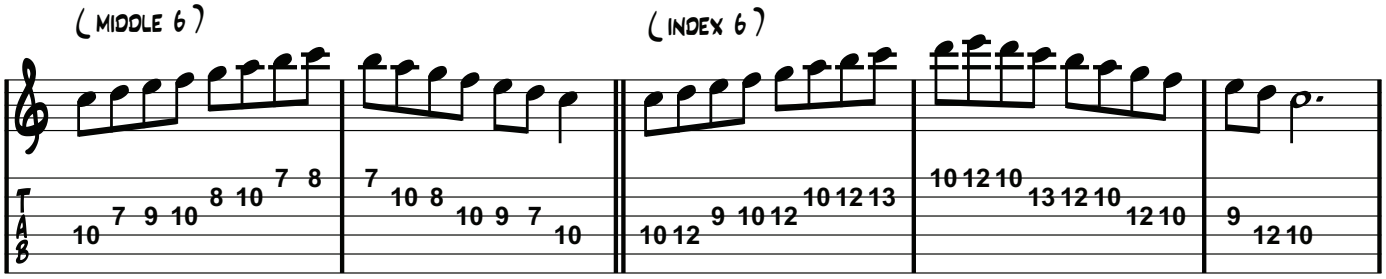


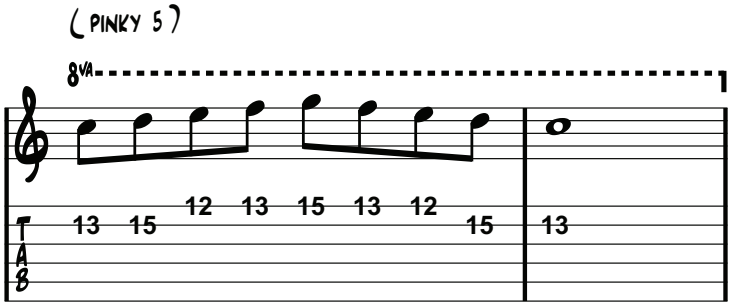
4. 2-octave positions - Beginning on each scale degree (on the 6th string)



5. 1-OCTAVE POSITIONS - START ON THE 2ND OCTAVE OF THE 2-OCTAVE SHAPES





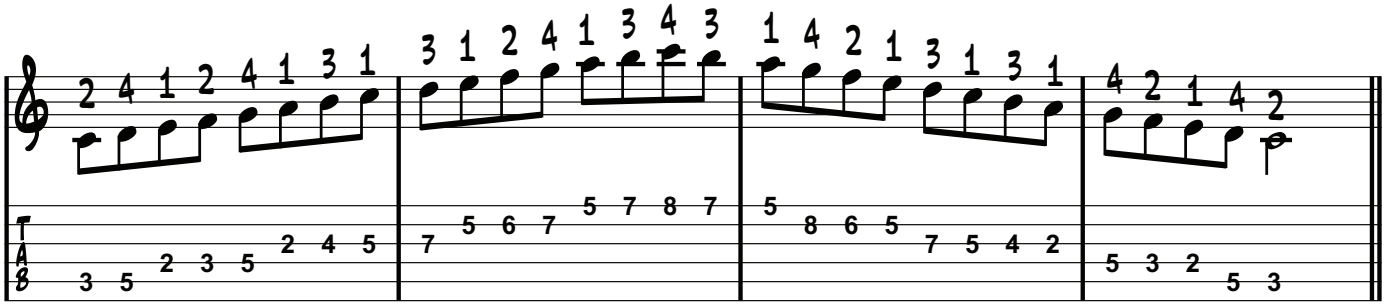


6. Horizontal scales on a single string

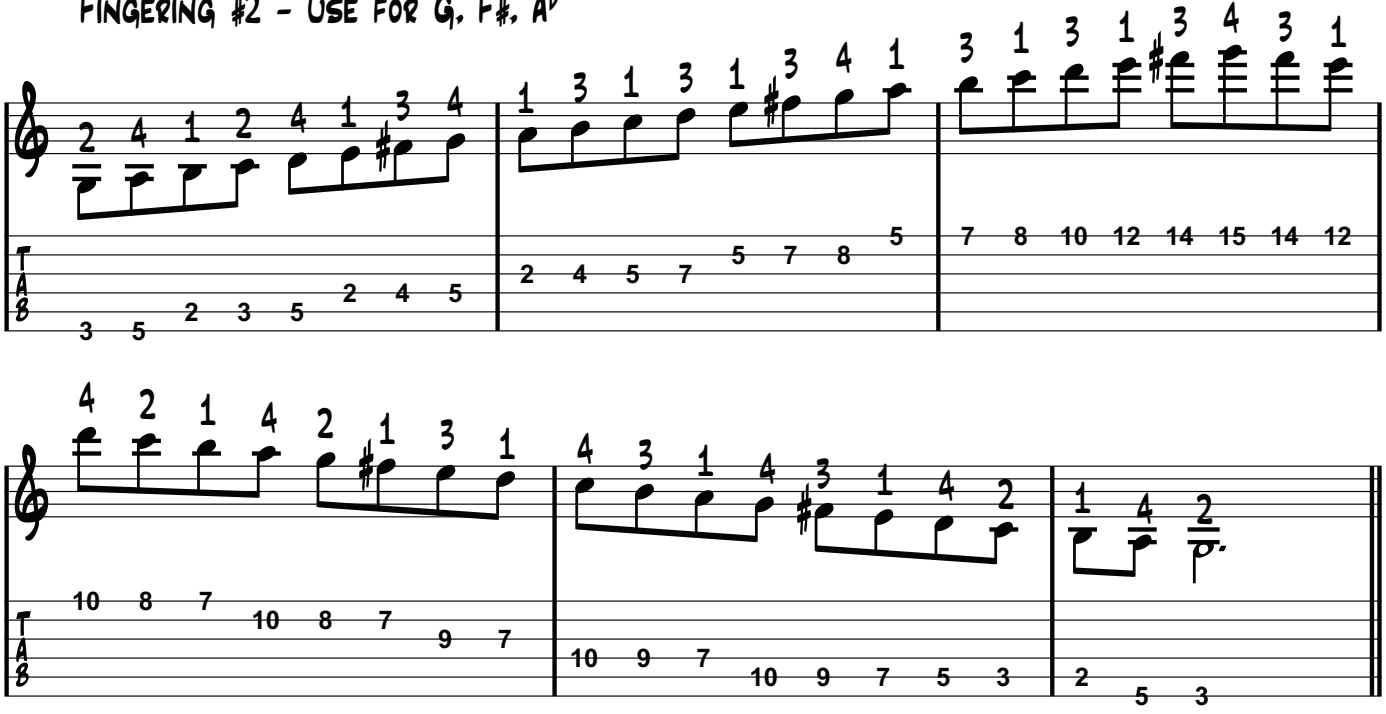
7. Horizontal intervals across two strings

8. Segovia scales - Full Range

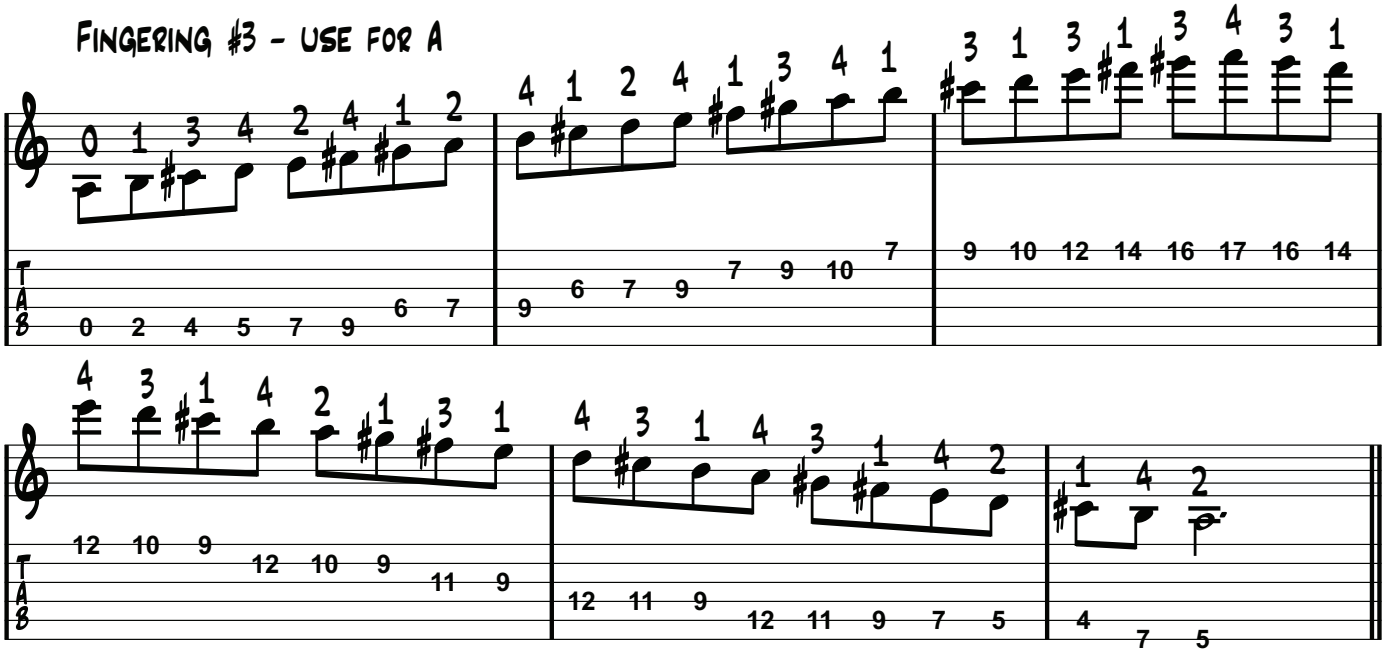
Fingering #1 - use for C, D, D♭, E♭



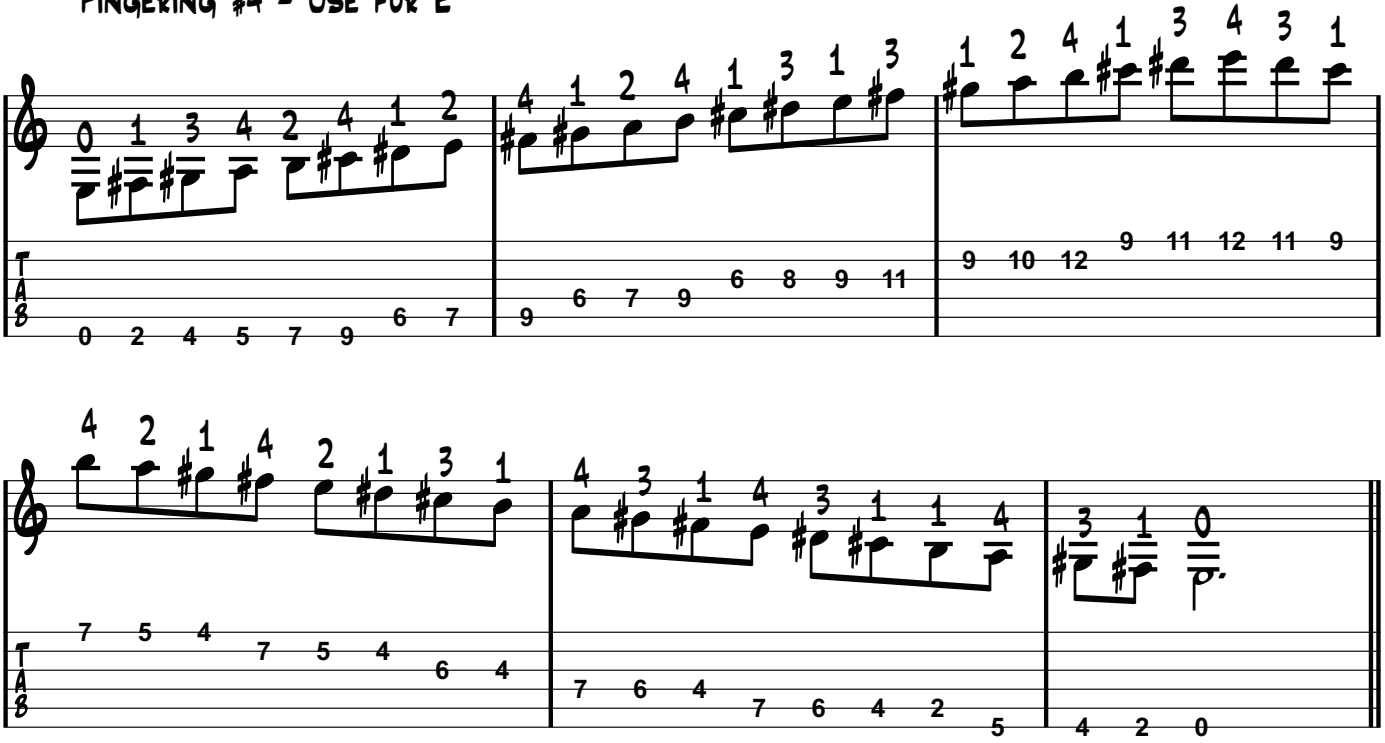
Fingering #2 - use for G, F♯, A♭



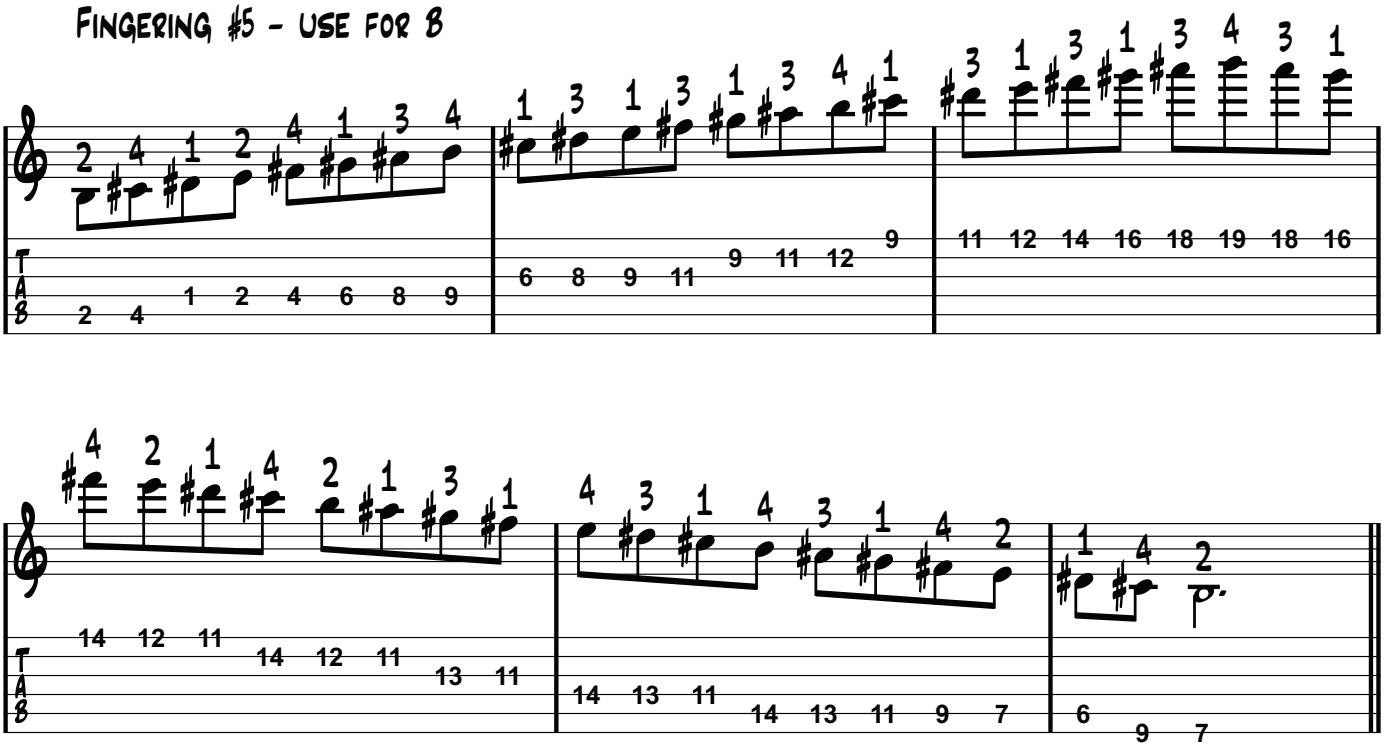
Fingering #3 - use for A



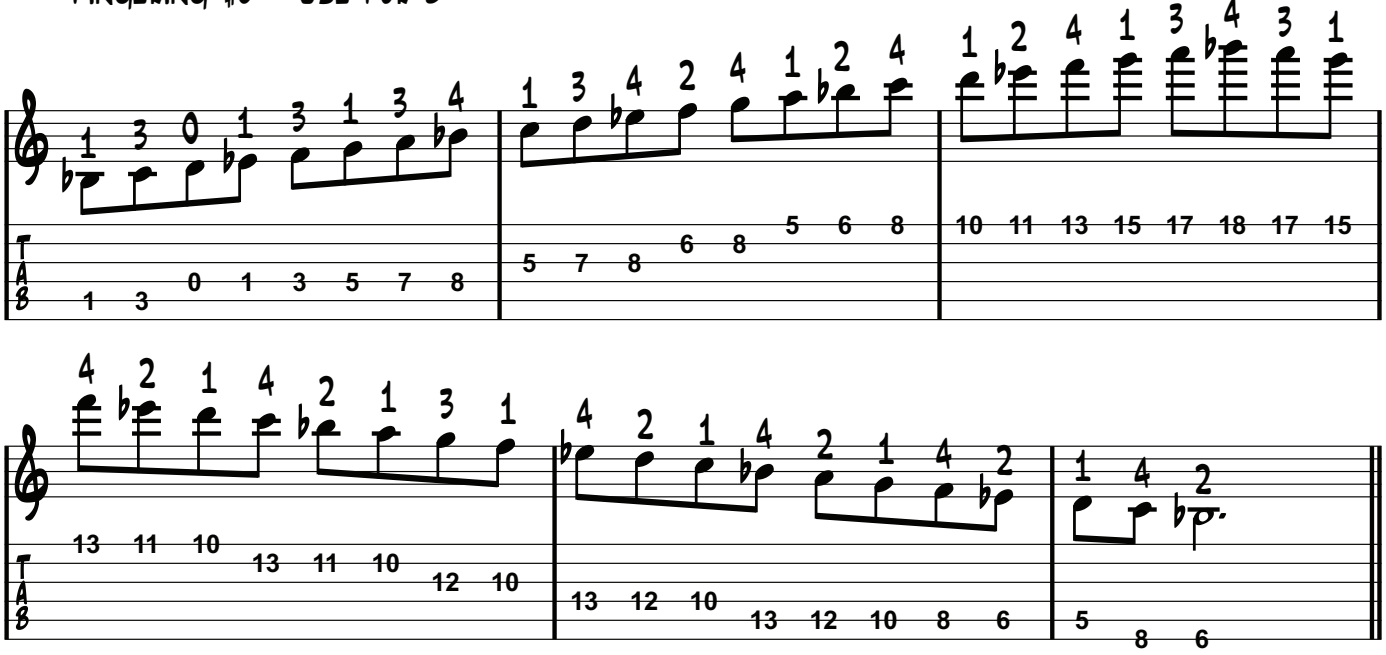
Fingering #4 - use for E



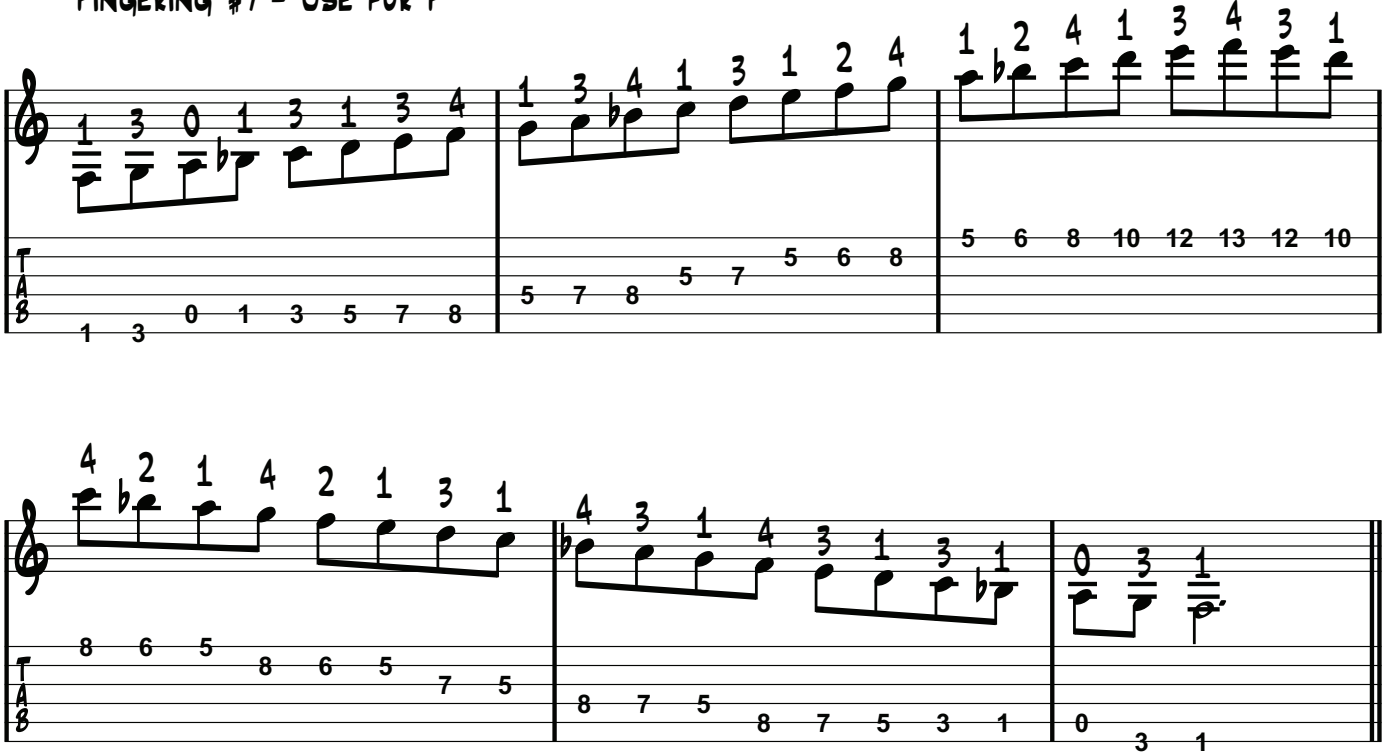
Fingering #5 - use for B



Fingering #6 - use for B♭



Fingering #7 - use for F



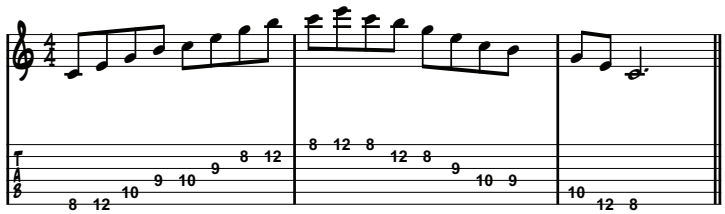
Arpeggio Practice

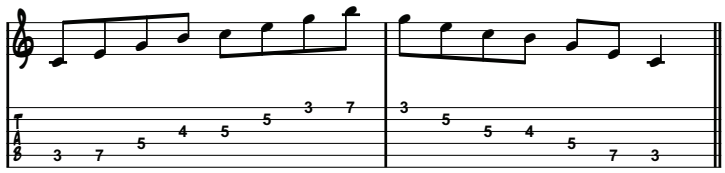
As with scales, care must be taken to achieve mastery of 1- and 2-octave arpeggios across all keys, harmonic qualities, string sets, and fingerings. The following outlines three approaches to practicing 1- and 2-octave arpeggios. Each approach reinforces a different way of understanding arpeggios on the neck, and therefore all three approaches should be given equal attention in the practice room.

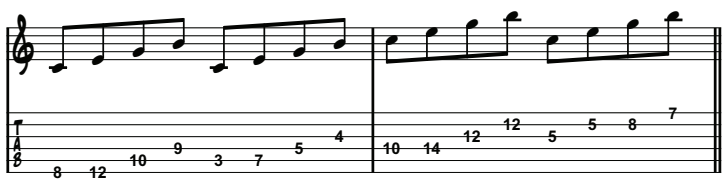
The Parallel Shapes Approach

Moving parallel shapes around the neck is the most obvious and apparent way to practice arpeggios. This approach involves retaining the same shape and harmonic quality (e.g. index finger $\triangle 7$), and moving that entity around the neck. This should be done two ways. First, by staying in one key and one harmony and playing all those arpeggios around the neck (Ex. 1). And second, by staying within the same harmonic family, but moving through the keys (Ex. 2).

Ex. 1







Ex. 2

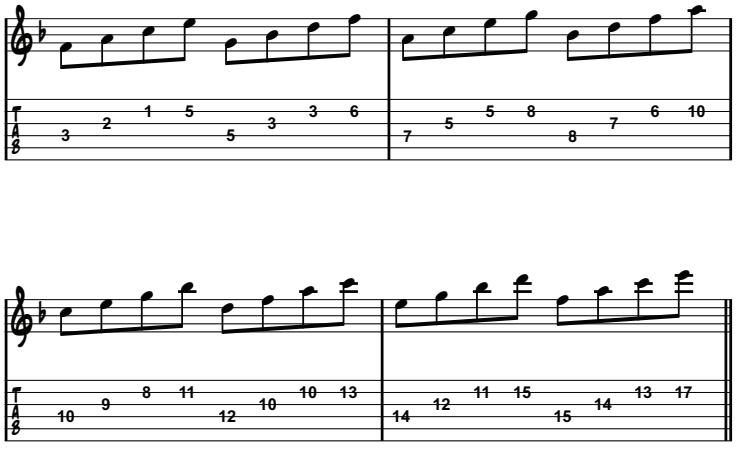
The Horizontal Diatonic Approach

The two diatonic approaches are important in that they teach us the ways the harmonic families exist within tonalities. By practicing arpeggios within major and minor keys and their related modes, we come to a greater understanding of how individual arpeggios fit into larger tonal schemes, thereby also coming to a greater understanding of how we can use them in improvising in tonal environments.

The Horizontal Diatonic Approach (HDA) involves:

1. Isolating a tonality (in Ex. 3, F major)
2. Isolating a set of arpeggio fingerings (in Ex. 3, ring finger on 4th string)
3. Playing all the diatonic arpeggios to the chosen key using the set of arpeggio fingerings.

Ex. 3



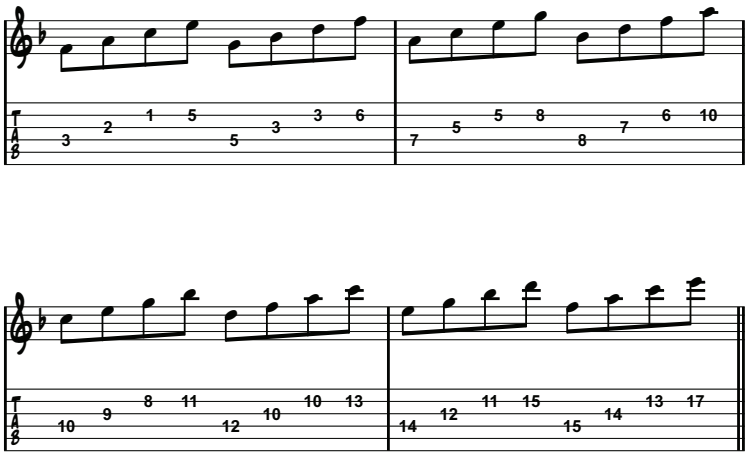
The HDA approach can be applied to all 1- and 2-octave arpeggio fingerings. However, keep in mind that ease of playability is very important, and not all arpeggio fingerings can be executed for all harmonic qualities. For example, if you were taking the HDA with the major 7th middle finger 3rd string fingering, it would make more sense to play the minor 7th and half-diminished 7th arpeggios in that key with the ring finger 3rd string fingering. So in short, don't be overly dogmatic with sticking to the same arpeggio fingering throughout the entire key.

The Vertical Diatonic Approach

The Vertical Diatonic Approach (VDA) involves:

1. Isolating a tonality (in Ex. 4, B♭ major)
2. Isolating a scale fingering (in Ex. 4, fingering #3)
3. Playing all the diatonic arpeggios to the chosen key and basing your arpeggio fingering choices on proximity to the scale fingering.

Ex. 4



As with the HDA, don't be too dogmatic about your fingering choices for the VDA. At first, you will be tempted to stay strictly in position while practicing this approach. However, remaining in strict position is not always conducive to the best fingering options. Thus, while practicing the VDA, feel free to make occasional fingering choices that lie outside the given scale pattern.

Chord Voicing Practice

The study of jazz harmony on the guitar should progress in a way that helps reinforce the structure of jazz harmony and how it best lays on the guitar neck. In other words, chord voicing practice should never be about "memorizing grips", but should instead be about the study of chord construction, voice leading, and harmonic function.

The "Chord Voicings" chapter of this book presents several concepts in constructing jazz harmony on the guitar: shell voicings, Drop-2 voicings, and Drop-3 voicings. Additionally, this book presents basic concepts in voicing open and close position triads. It it suggested that these concepts be explored in the following order.

1. Close Position Triads
2. Two-note Shell Voicings: rootless 3/7s
3. Three-note Shell Voicings: with roots
4. Four-note Shell Voicings: with note added to 2nd string
5. Three-note Shell Voicings: rootless voicings with added 2nd string
6. Drop-2 Voicings on top string set
7. Drop-2 Voicings on middle string set
8. Open Position Triads
9. Drop-3 Voicings on bottom string set
10. Drop-3 Voicings on top string set
11. Drop-2 Voicings on the bottom string set

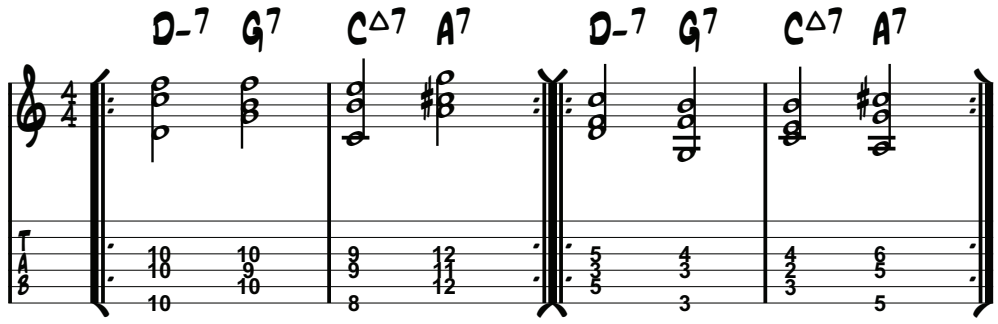
Concept #1 Concepts #2-3 should be explored within the context of ii-V progressions and other common jazz progressions. For Concepts #4-5, extra time should be spent exploring different voice leading options involving notes on the 2nd string.

Concepts #6-7 and #9-11 all involve four inversions for each chord. Therefore, time must be spent becoming familiar with all the inversions of each chord. This should be done before applying the chords to progressions. Once the chords are applied to progressions, be sure that care is being taken to resolve to the proper inversion. In other words, don't just jump around to the root position voicings. Concept #8 helps build a foundation for building Drop-3 voicings.

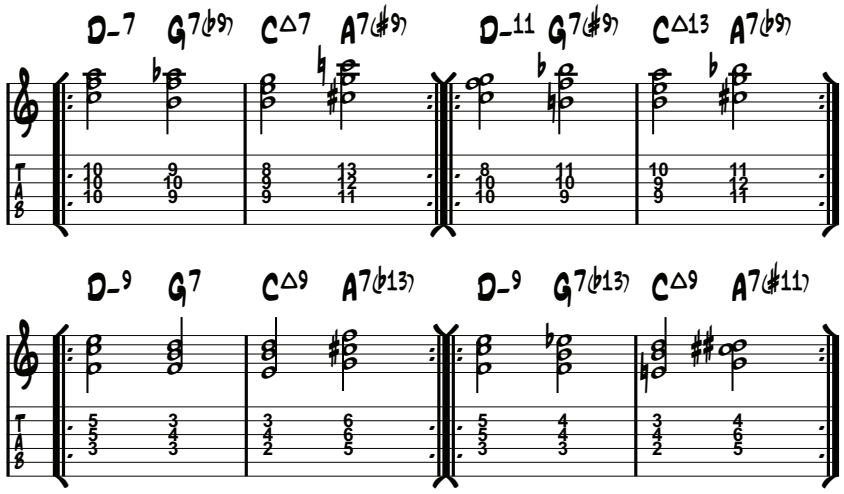
On the following page, Ex. 5 illustrates how to practice concepts #2-3 using shell voicings with roots added. Ex. 6 illustrates how to practice concepts #4-5 using rootless three-note voicings.

Ex. 7 illustrates how to practice concepts #6 by first showing all the inversions of the chords being used, and then shows them being voice led through a progression.

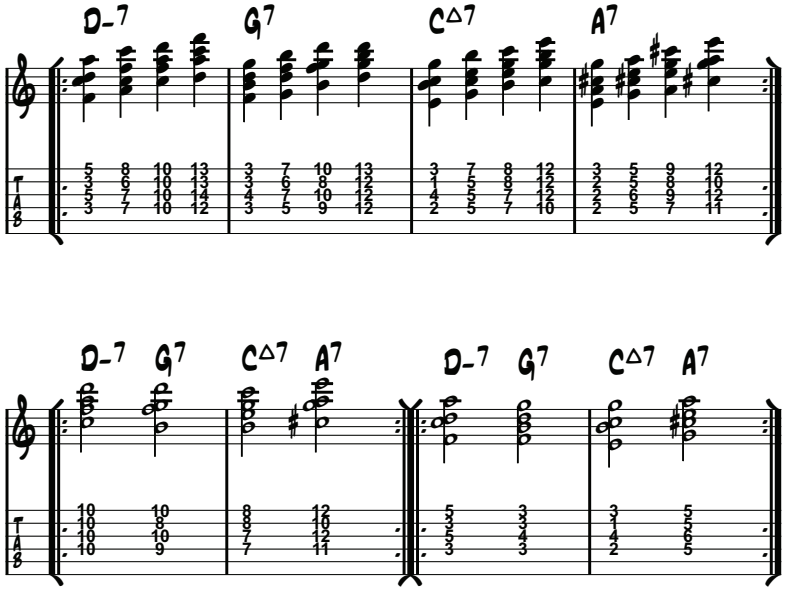
Ex. 5


D-7 G7 C△7 A7
D-7 G7 C△7 A7

Ex. 6


D-7 G7(♭9) C△7 A7(♯9)
D-11 G7(♯9) C△13 A7(♭9)
D-9 G7 C△9 A7(♭13)
D-9 G7(♭13) C△9 A7(♯11)

Ex. 7


D-7 G7 C△7 A7
D-7 G7 C△7 A7
D-7 G7 C△7 A7

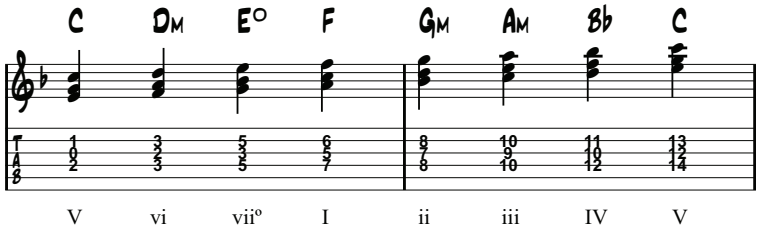
Exploring Triads

Within the study of complex jazz harmony, simple triads seem to be the odd ones out. They're not found in many jazz tunes, and therefore don't seem very applicable. However, there is no escaping the fact that triads are the building blocks of western harmony and must be given diligent attention by the developing guitarist if a firm grasp of harmony and voice leading is to be obtained. Additionally, triad voicings are an incredibly necessary part of the electric guitarist's toolkit if their goal is to be competent playing a variety of contemporary styles.

Being as it makes the most sense to introduce triads at the beginning of a guitarist's study of harmony, they are very well-served in reinforcing the study of major scales and major keys. Thus, the following method of triad exploration is suggested to accompany the study of basic 7th chord harmony, shell voicings, and major scale patterns:

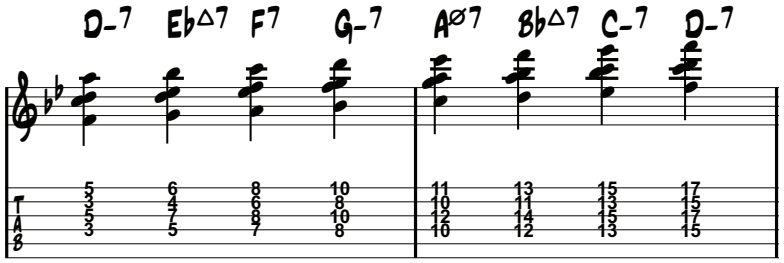
1. Choose a key, and isolate a close position string set (found on pgs. 40-41)
2. Within the chosen key, find the lowest note available to you on the highest note of the string set. For example, if your chosen key is F major and your string set is 2-3-4, the lowest note of F major available to you on that string set is the note C in the first fret of the 2nd string.
3. Choose a diatonic chord from the chosen key to harmonize that note. For example, in the key of F, the note C can be harmonized as the Root of C, the third of Am, and the 5th of F.
4. Using whichever diatonic chord you choose, move up the neck through the rest of the diatonic chords of the key (Ex. 8, beginning with C). As you do this, be sure to think of how all the notes/chords relate to the key.

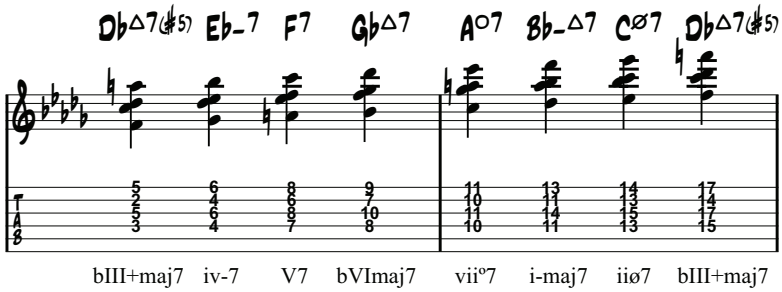
Ex. 8



Horizontal Harmonic Key Studies

The previous exercise should also be applied to 7th chords as a way to not only reinforce knowledge of keys, but also internalize Drop-2 and Drop-3 qualities and inversions. The following examples illustrate this "Horizontal Harmonic Key Study" concept applied to B♭ major and B♭ harmonic minor using 1st inversion Drop-2 chords on the top string set.





As you progress in your study of the voicing concepts in this book, it is important to always balance your understanding of the voicings by relating them to modes/keys and practicing them in a horizontal manner.

Rhythmic Considerations - Swing

Alongside the study of these voicings should be the study of how to apply them using appropriate rhythmic language in both swing and straight-eighth settings.

For music with a swung eighth-note feel, through the diligent practice of one simple rhythm--the Charleston rhythm--a very advanced-sounding rhythmic concept can be attained. Ex. 9 illustrates the Charleston Rhythm in its prime form, and Ex. 10-11 illustrate the rhythm being delayed and anticipated (respectively). Additionally, if we think of the prime form as sounding "long - short", we can therefore improvise with which side is long and which side is short. Or, we can make both sides long or both sides short. In total, we have long-short variations available to us: long-long, long-short, short-short, short-long. If you combine these variations with the variations in Ex. 9-11, we're left with a lot of options for using the Charleston Rhythm!

Ex. 9

Ex. 10

Ex. 11

Rhythmic Considerations - Straight

There are a myriad of different musics that use straight-eighth subdivisions. For the sake of brevity, we'll just dive into one here: the Bossa Nova. Bossa Nova is a style of Brazilian music that emerged in the 1960s as a hybrid of American Jazz and Brazilian Samba. A musician who has rhythmic freedom within the musical territory of Jazz/Bossa/Samba will be able to function comfortably within many different straight-eighth styles of music. Ex. 12 illustrates a basic one-bar bossa nova comping pattern. Beat one can either be played long (as in the first half of the example), or short (as in the second half). These examples are best played either fingerstyle or using a hybrid-picking approach.

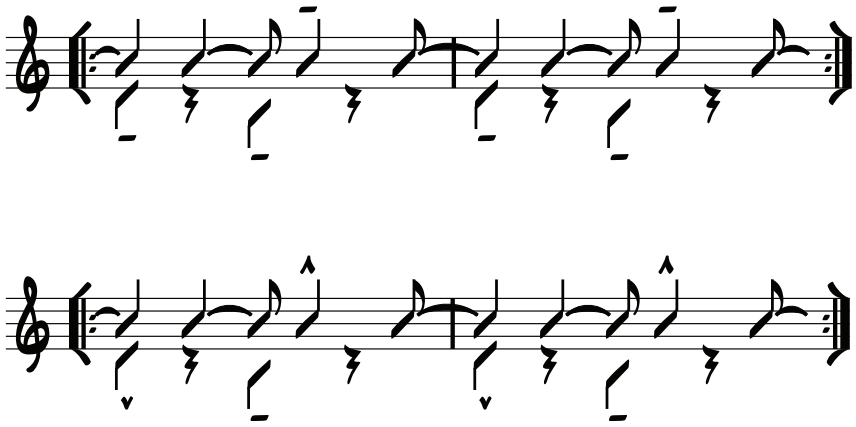
Ex. 12

Two further Bossa Nova rhythm concepts can be seen in Ex. 13-14. Ex. 13 illustrates how you can separate the bass notes from the rest of the chord (again, with long/short variations). Additionally, the bass can be moved between the root and fifth of the chord. As a general rule of thumb, when the root of the chord is on the fifth string, you can move to the 5th of the chord (on the sixth string) on beat three. When the root of the chord is on the sixth string, remain on the root on beat three.

Ex. 13

Ex. 14 illustrates a two-bar bossa nova comping pattern with alternating bass notes (again, with long/short variations).

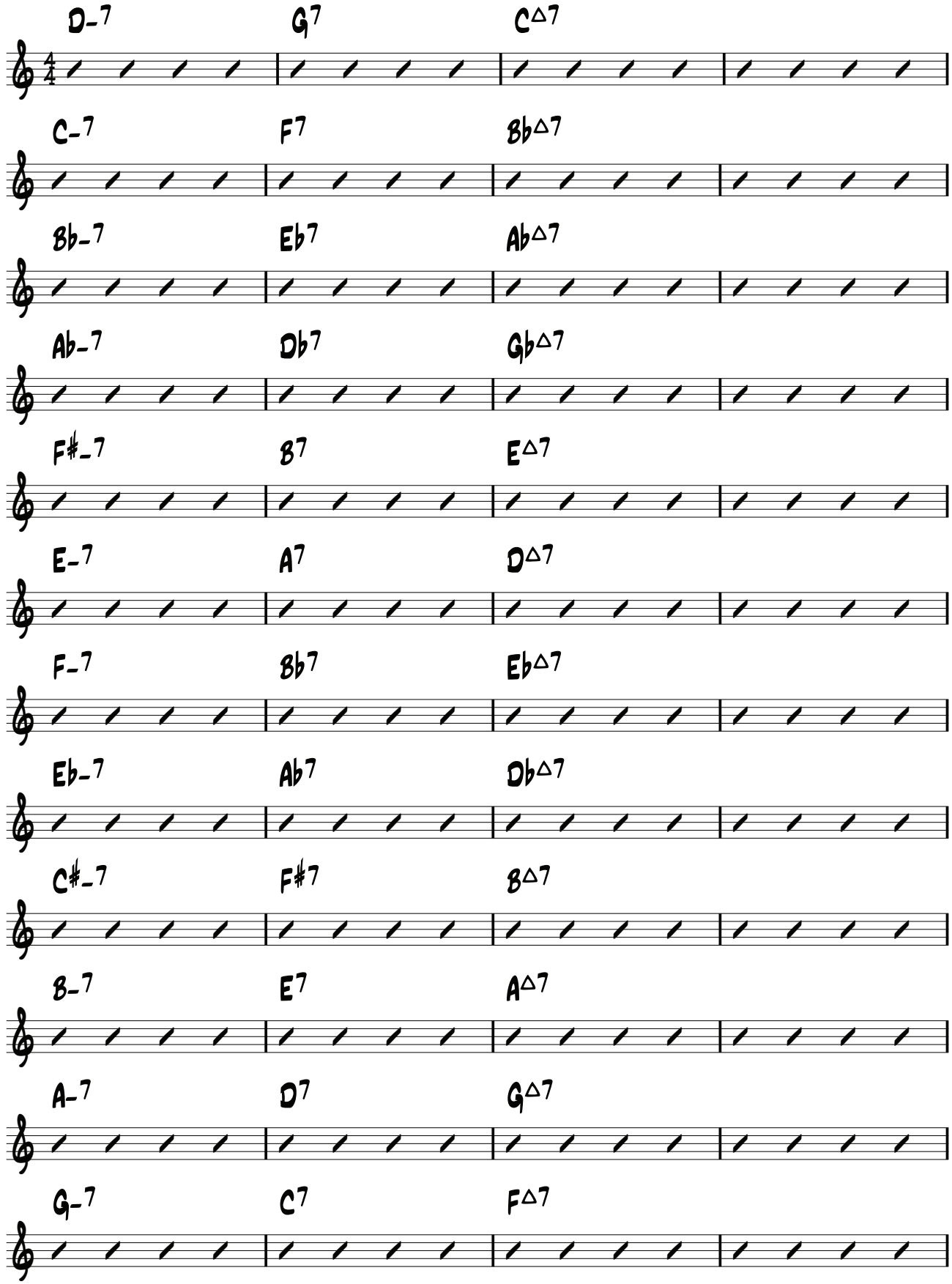
Ex. 14



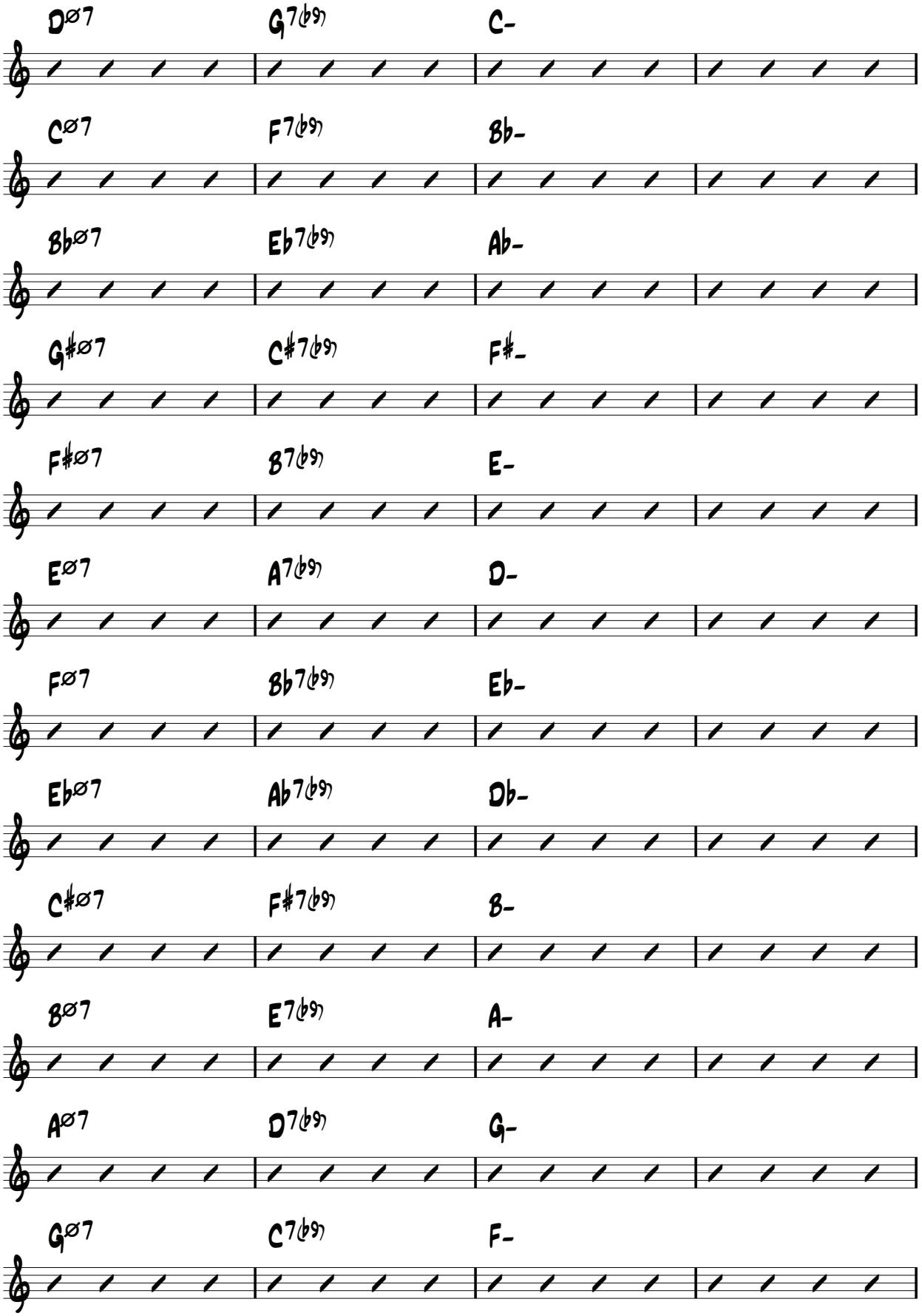
Practice Progressions

II-V-I CYCLES

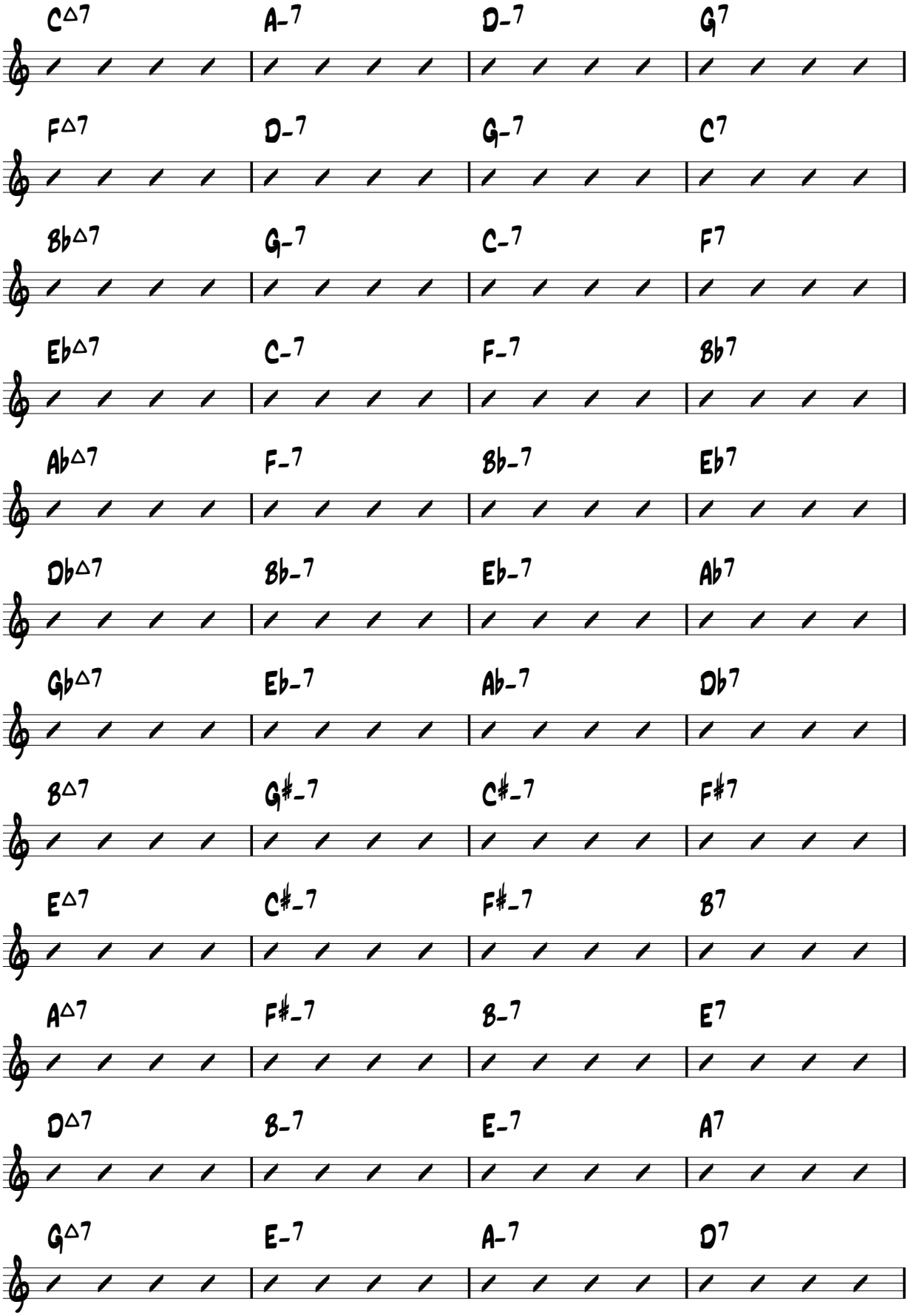
Major ii-V-I Progressions Descending in Whole Steps



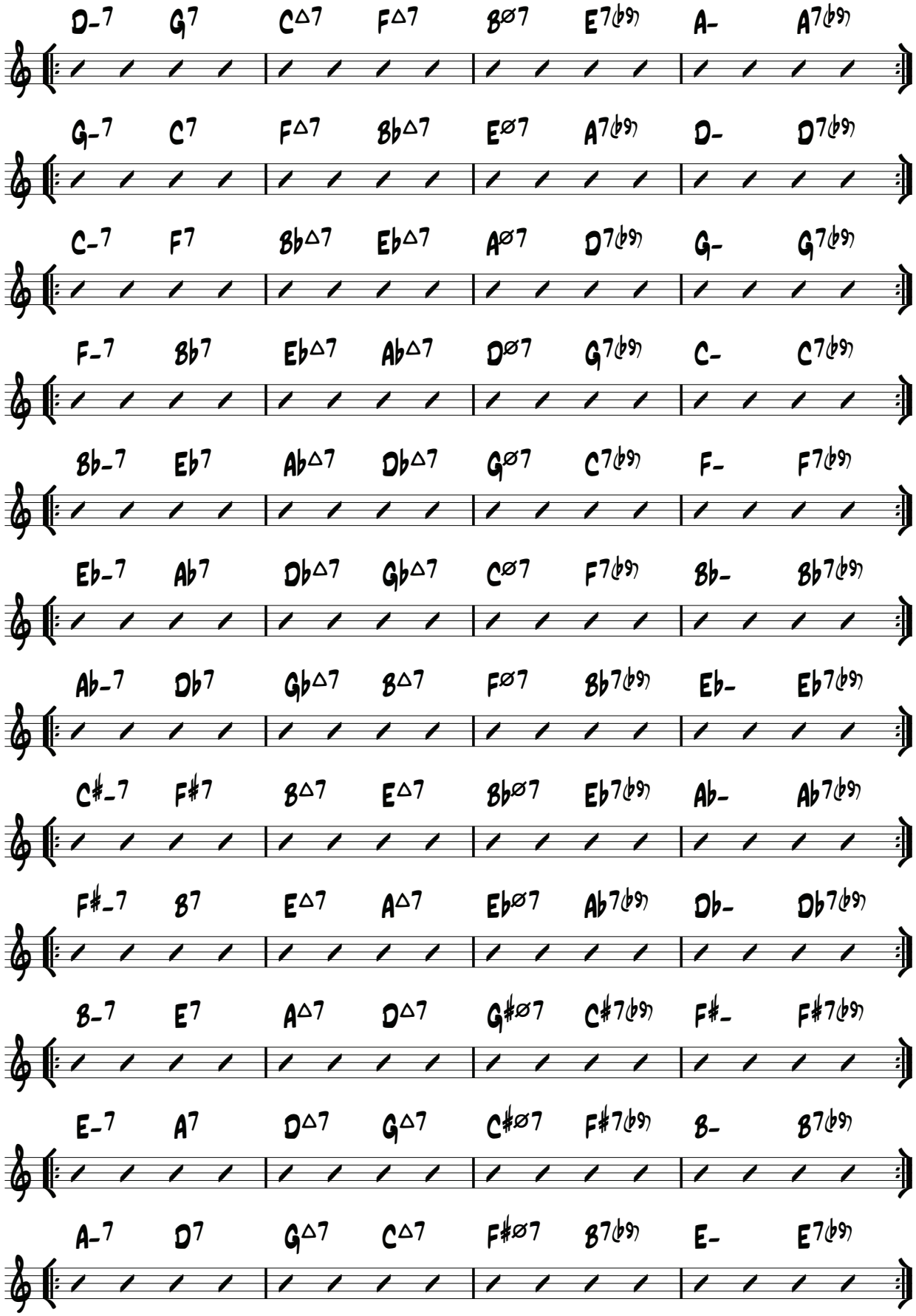
Minor ii-V-i Progressions Descending in Whole Steps



Major I-vi-ii-V Progressions Around the Cycle

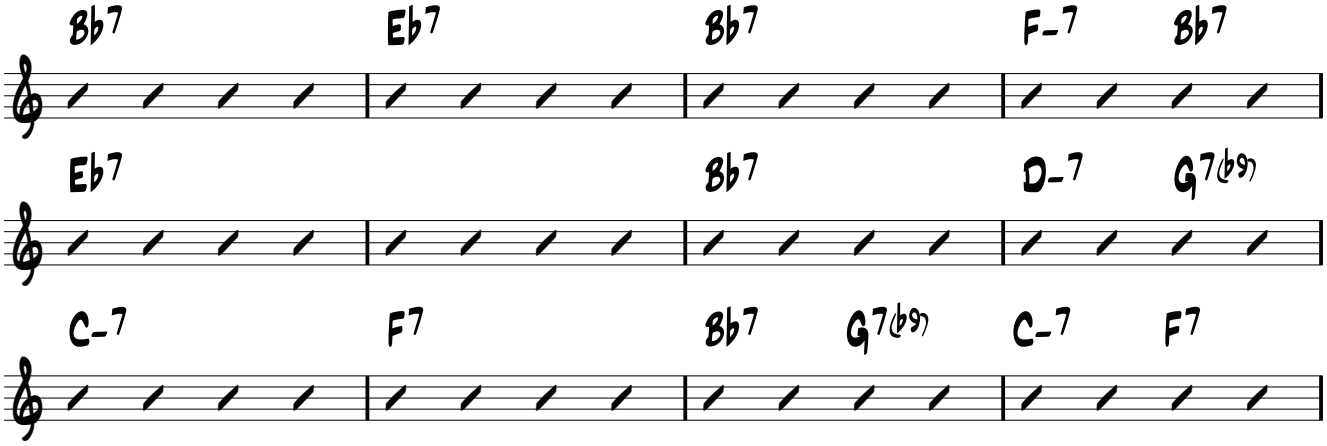


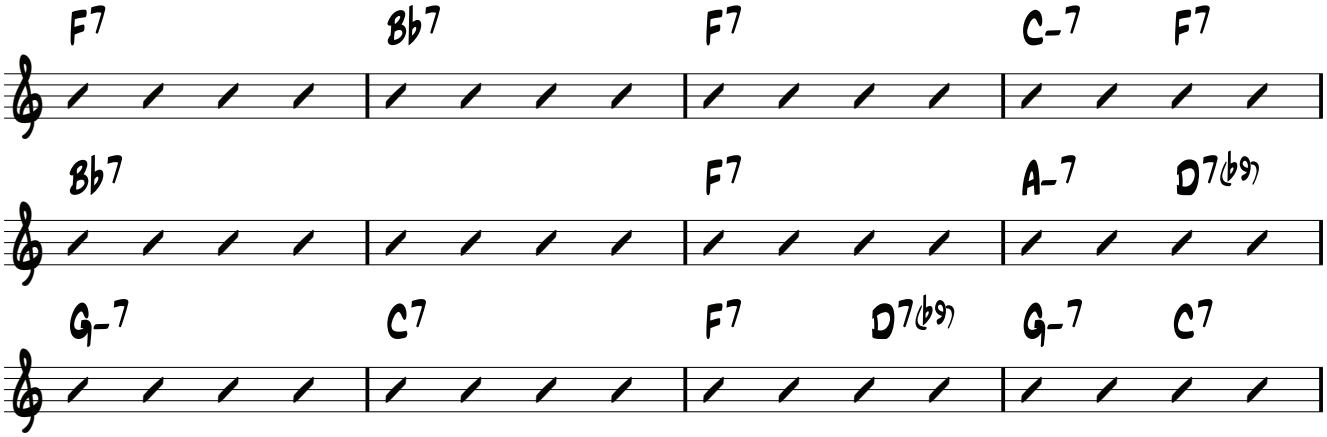
Tonal Progressions Around the Cycle



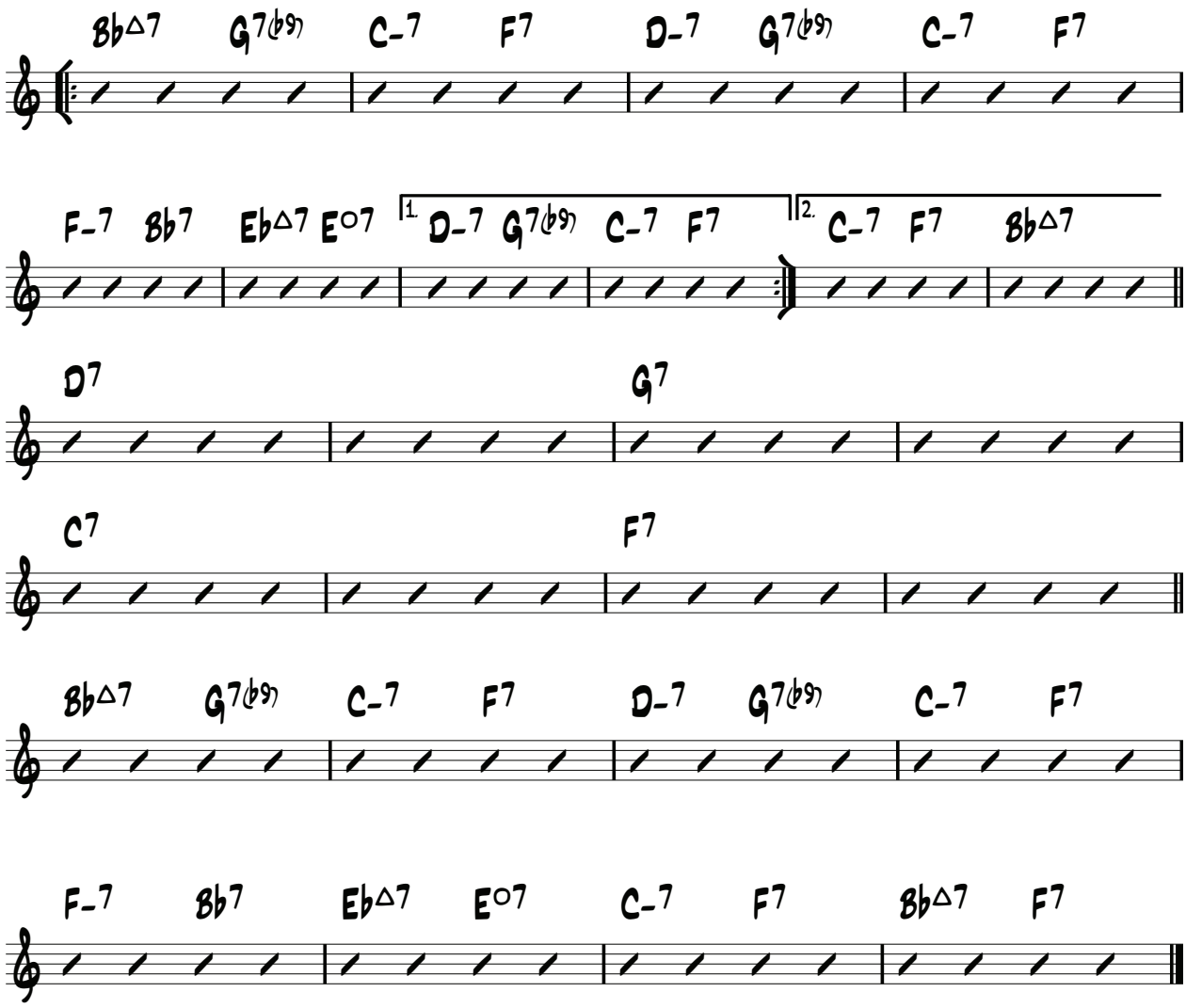
Standard Progressions

Blues Progressions in B♭ and F





Rhythm Changes in B♭

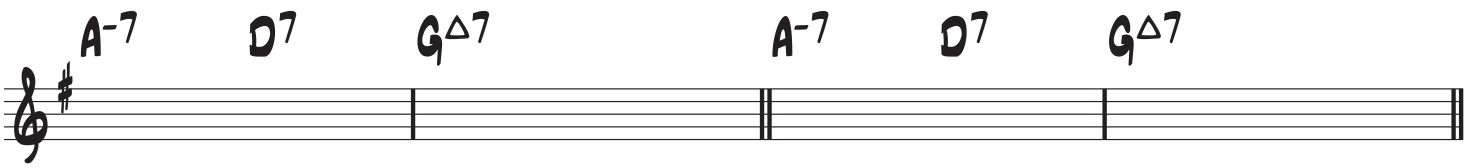


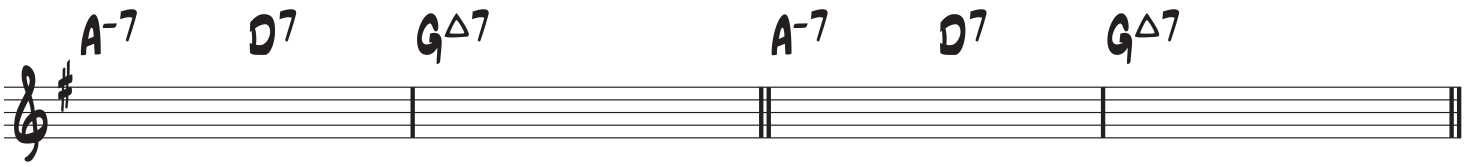
Major & Minor Lick Journals

Major Lick Journal

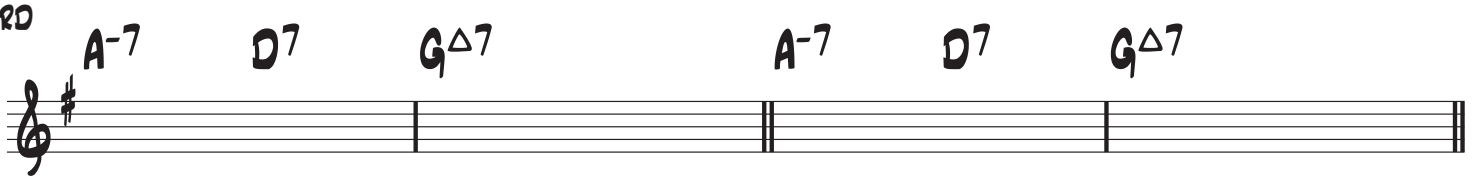
Short ii-V Ideas

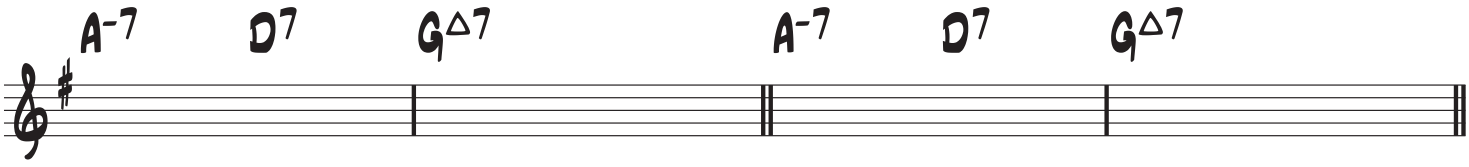
Root



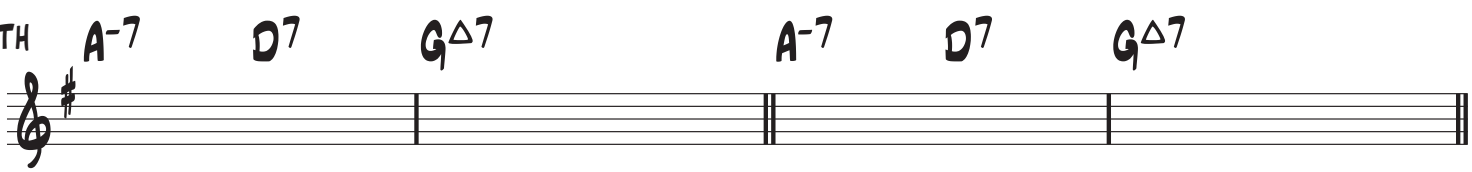


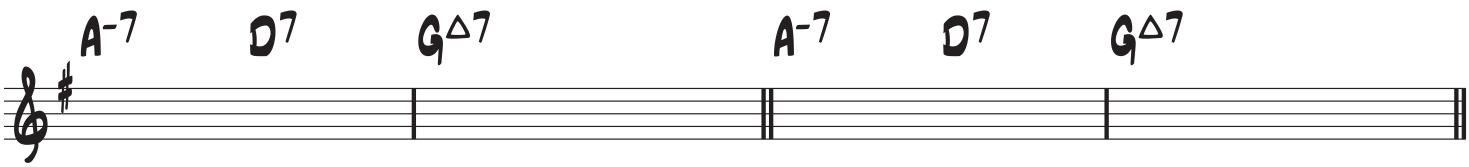
3rd



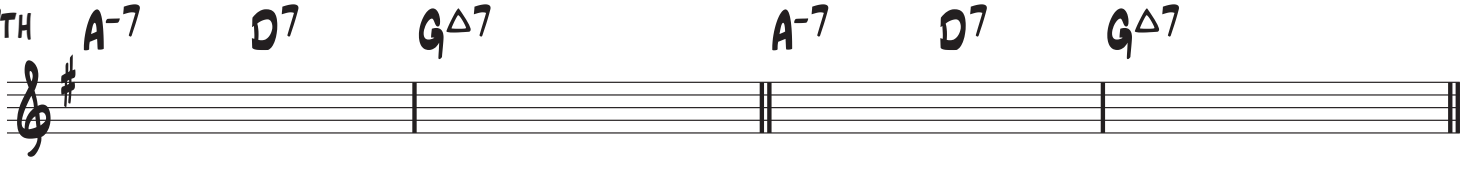


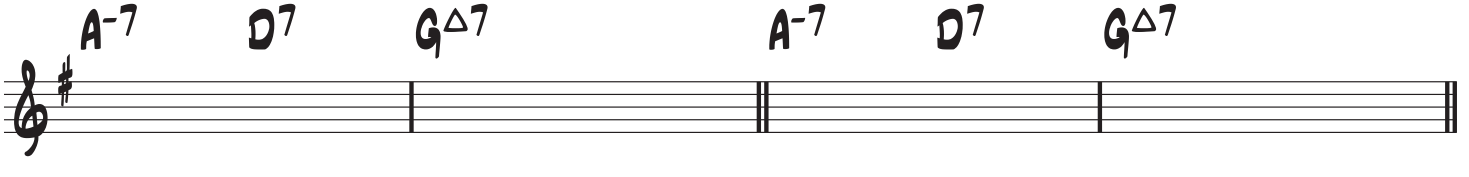
5th





7th





2

9TH
A-7 D7 G△7 A-7 D7 G△7
A-7 D7 G△7 A-7 D7 G△7
11TH
A-7 D7 G△7 A-7 D7 G△7
A-7 D7 G△7 A-7 D7 G△7
13TH
A-7 D7 G△7 A-7 D7 G△7
A-7 D7 G△7 A-7 D7 G△7

Root

3rd

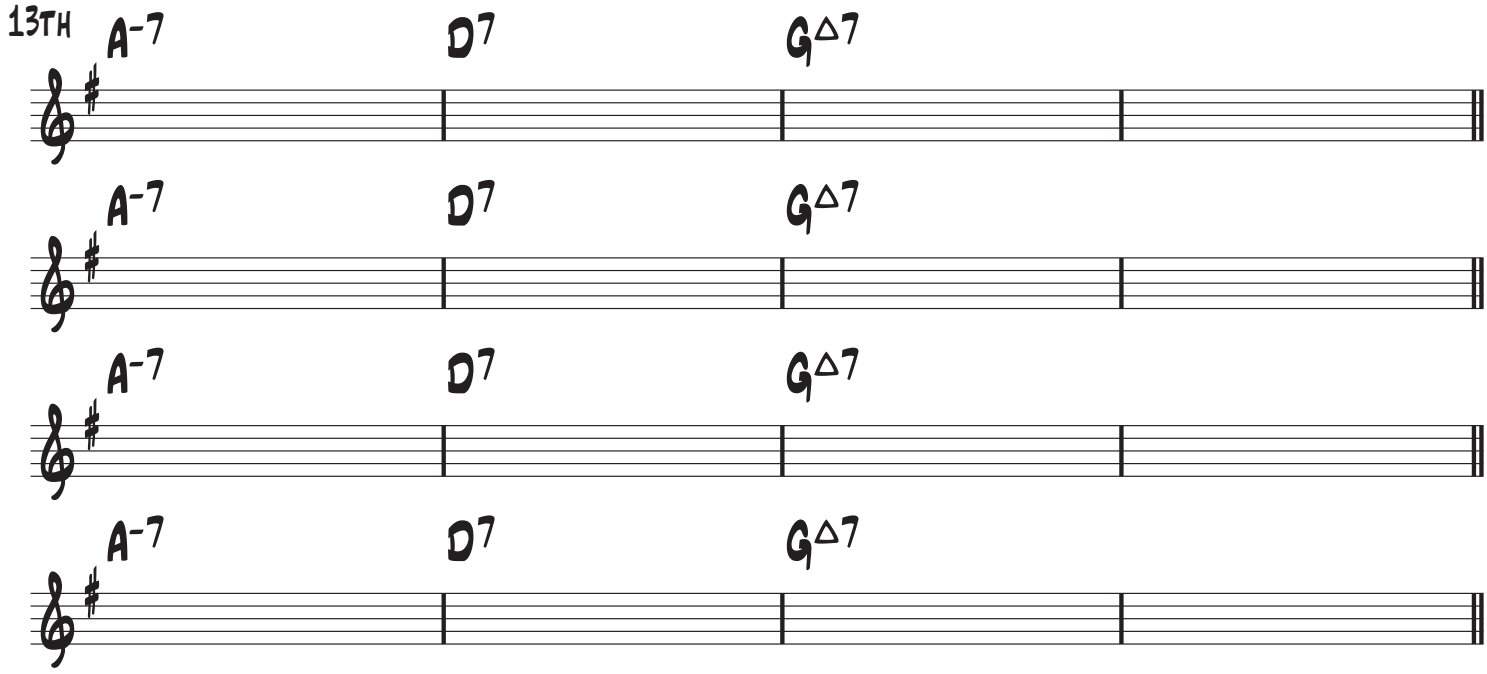
5TH

7TH

9TH

11TH

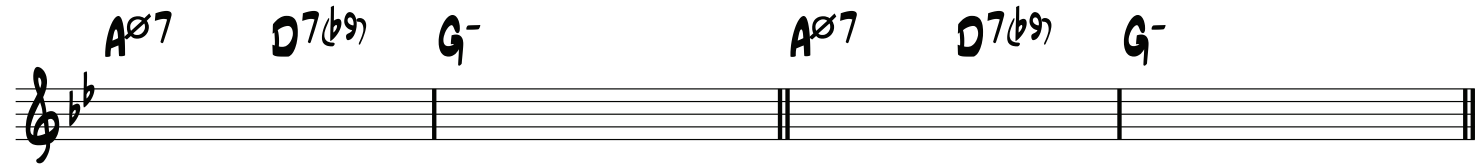
6



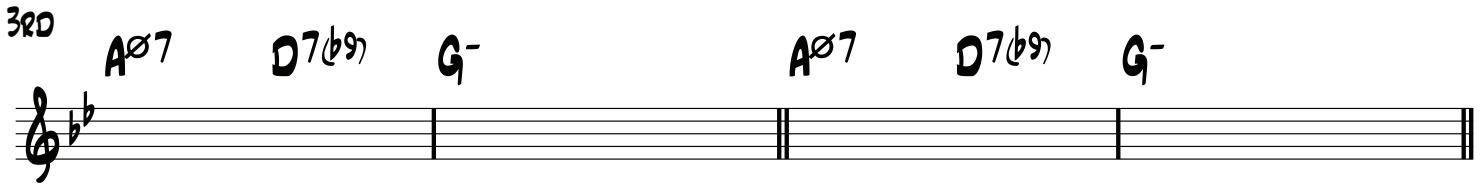
Minor Lick Journal

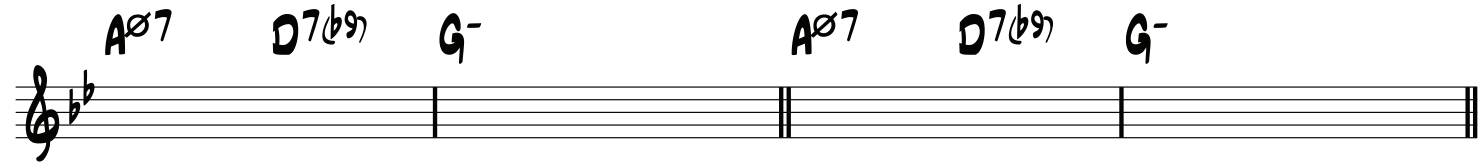
Short ii-V Ideas

Root

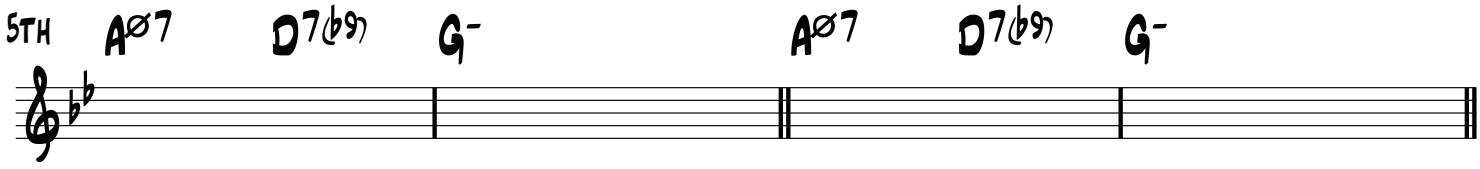


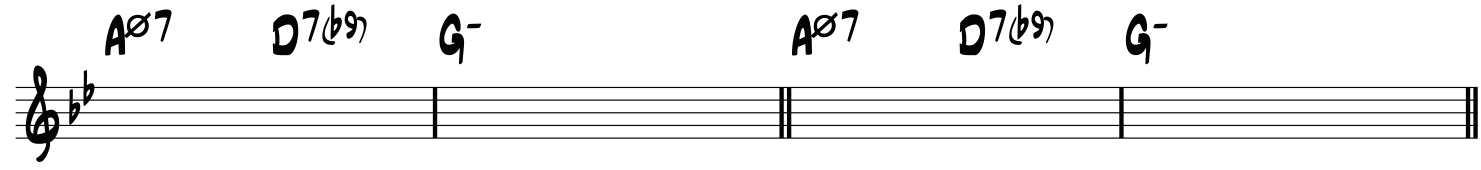
3rd



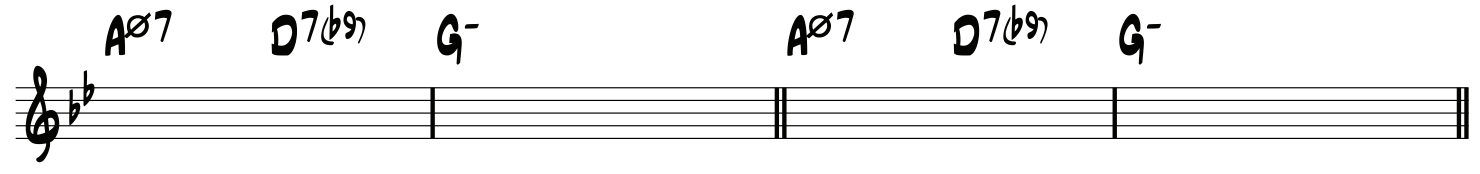


5th





7th



2

9TH
Aø7 D7(♭9) G- Aø7 D7(♭9) G-
Aø7 D7(♭9) G- Aø7 D7(♭9) G-
11TH
Aø7 D7(♭9) G- Aø7 D7(♭9) G-
Aø7 D7(♭9) G- Aø7 D7(♭9) G-
13TH
Aø7 D7(♭9) G- Aø7 D7(♭9) G-
Aø7 D7(♭9) G- Aø7 D7(♭9) G-

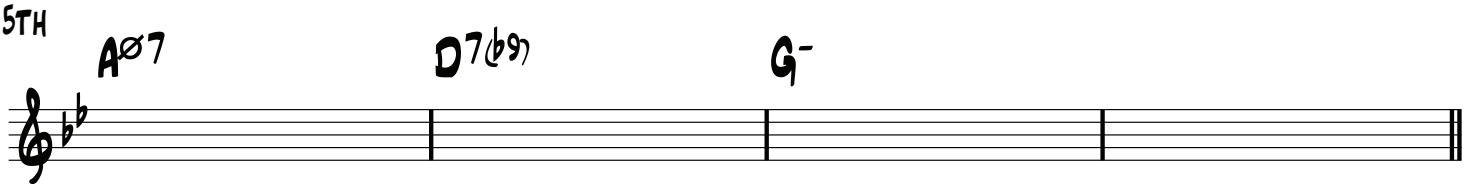
Root

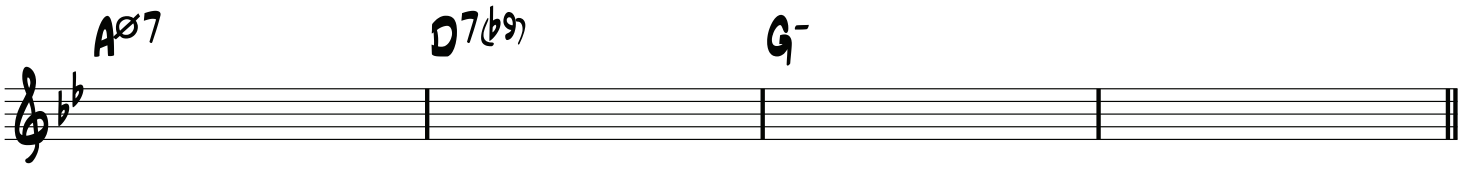
Aø7 D7(b9) G-
Aø7 D7(b9) G-
Aø7 D7(b9) G-
Aø7 D7(b9) G-

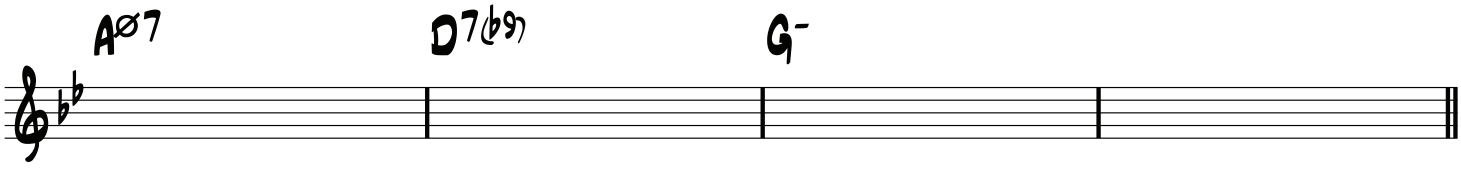
3rd

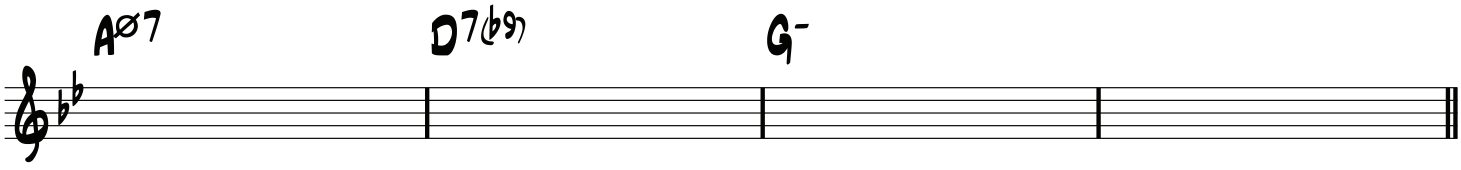
Aø7 D7(b9) G-
Aø7 D7(b9) G-
Aø7 D7(b9) G-
Aø7 D7(b9) G-

5TH

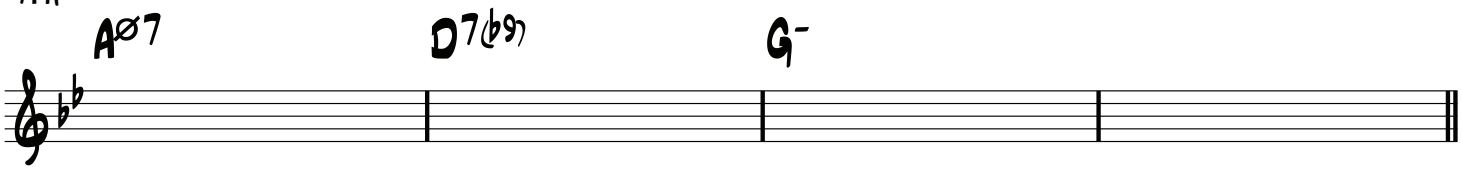

Aø7
D7(b9)
G-

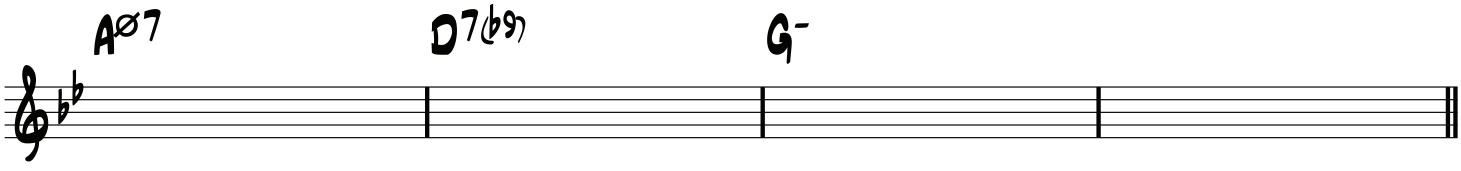

Aø7
D7(b9)
G-

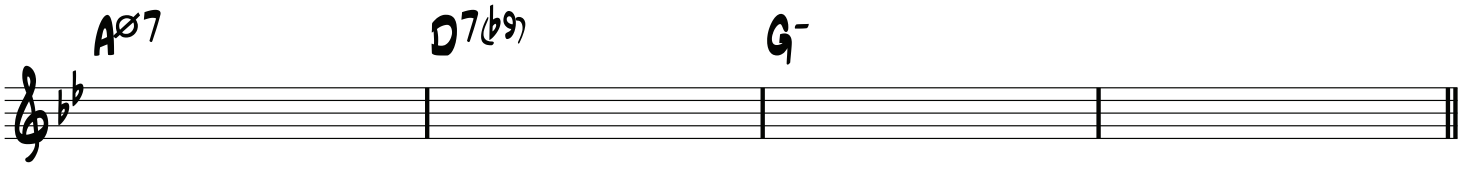

Aø7
D7(b9)
G-

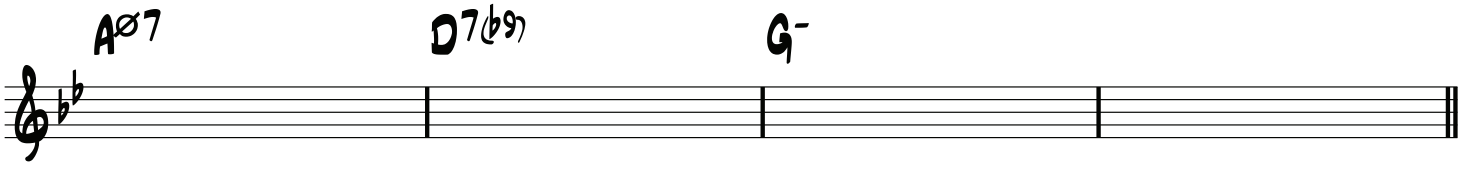

Aø7
D7(b9)
G-

7TH


Aø7
D7(b9)
G-


Aø7
D7(b9)
G-


Aø7
D7(b9)
G-


Aø7
D7(b9)
G-

9TH
Aø7
D7(b9)
G-
Aø7
D7(b9)
G-
Aø7
D7(b9)
G-
Aø7
D7(b9)
G-
11TH
Aø7
D7(b9)
G-
Aø7
D7(b9)
G-
Aø7
D7(b9)
G-
Aø7
D7(b9)
G-

6

All The Things You Are

Jerome Kern

Au Privave

Charlie Parker

Autumn Leaves

Joseph Kosma

Beatrice

Sam Rivers

Blue Bossa

Kenny Dorham

Honeysuckle Rose

Fats Waller

Lady Bird

Tadd Dameron

Mr. P.C.

John Coltrane

Someday My Prince Will Come

Frank Churchill

Take the "A" Train

Billy Strayhorn

Tenor Madness

Sonny Rollins

On Green Dolphin Street (C)

Bronislau Kaper

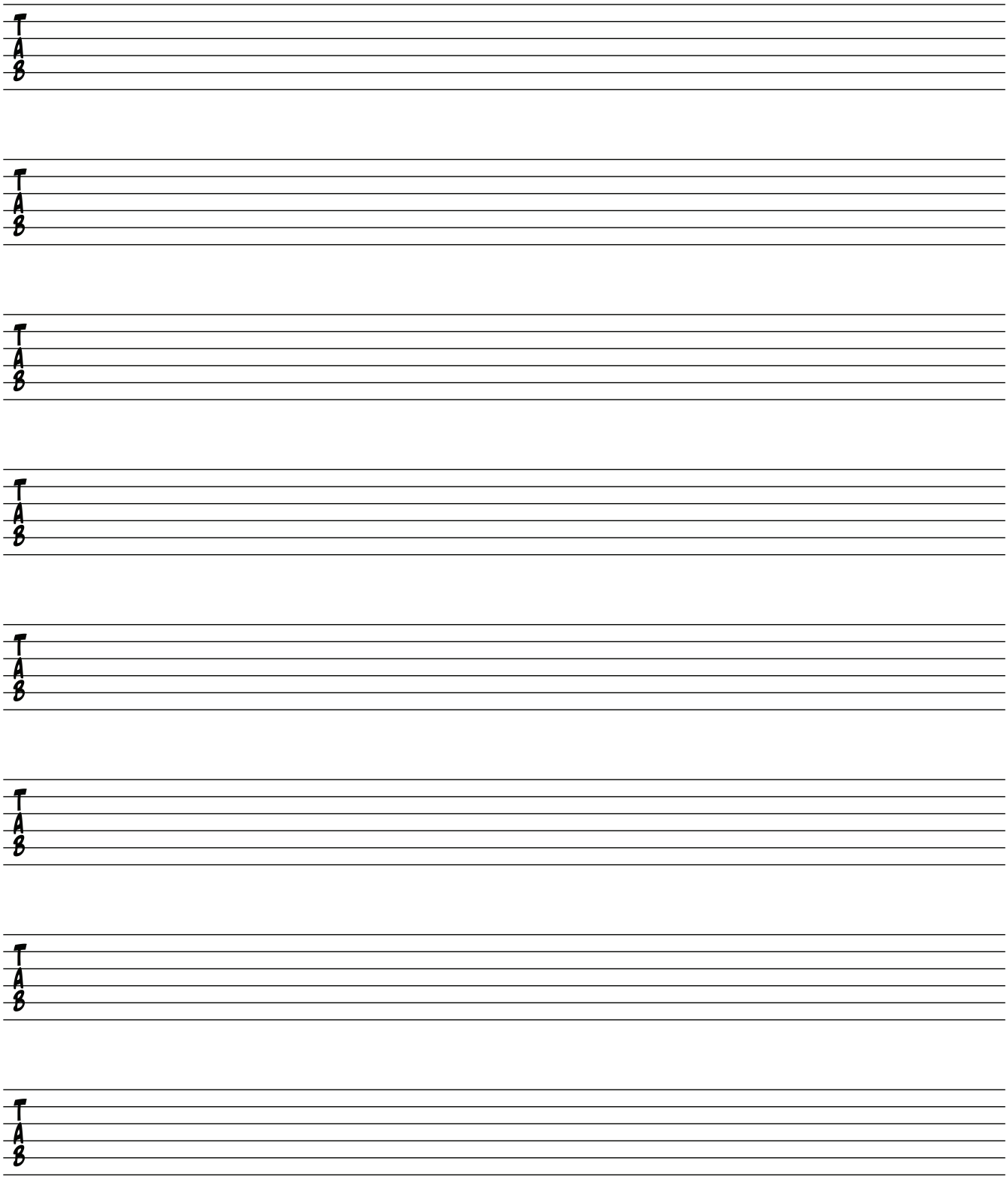
On Green Dolphin Street (E♭)

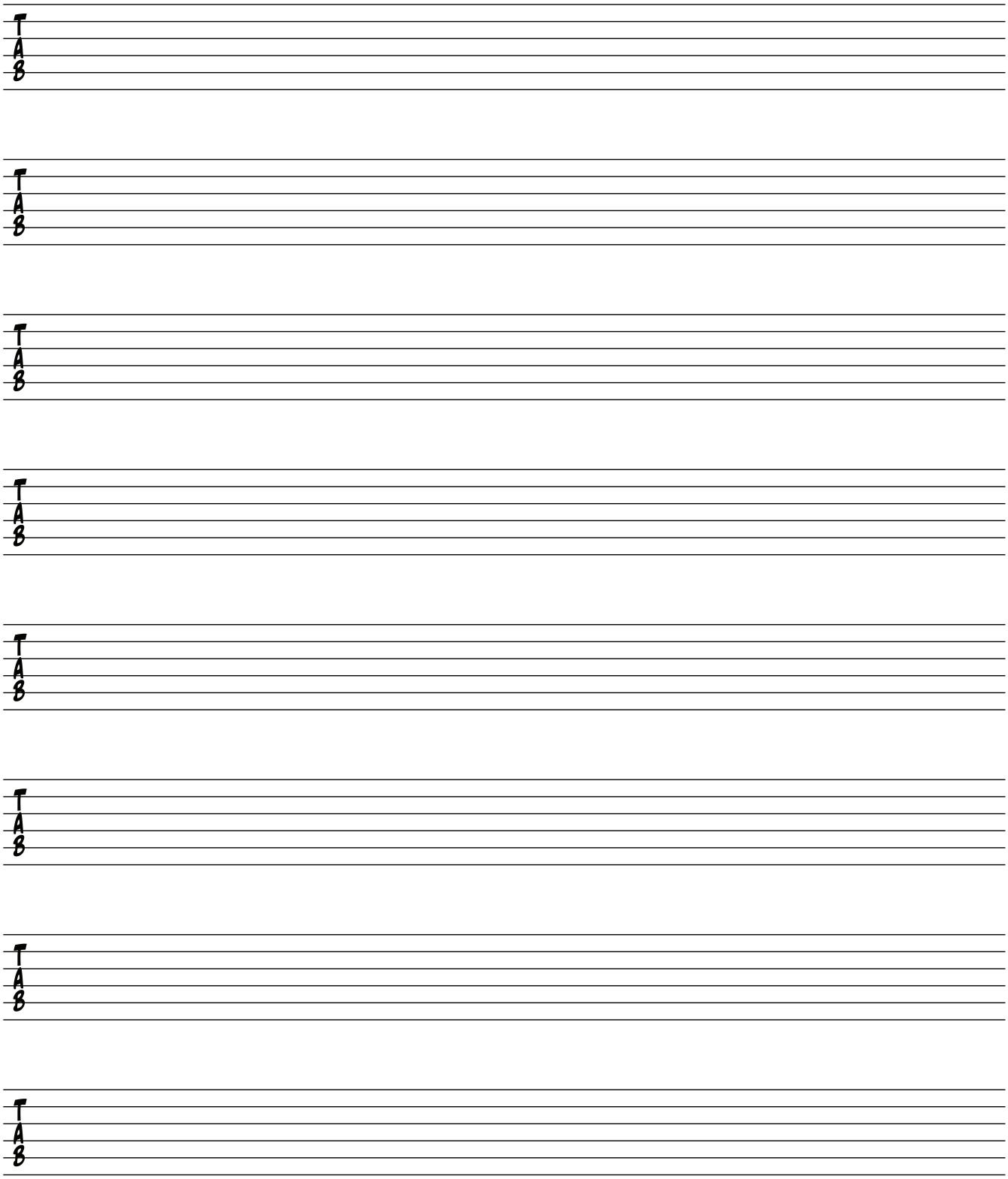
Bronislau Kaper

Strasbourg/St. Denis

Roy Hargrove

B
Bb-7 C-7 Db△7 F7(♭9) Bb-7 C-7 Db△7 F7(♭9)
25
Bb-7 C-7 Db△7 Eb7 Ab△7 F7(♭9)
29
C
Bb-7 C-7 Db△7 F7(♭9) Bb-7 C-7 Db△7 F7(♭9)
33
Bb-7 C-7 Db△7 Eb7 Ab△7 F7(♭9)
37
Bb-7 C-7 Db△7 Eb7 Ab△7 F7(♭9 ♭5)
41


T
A
B


T
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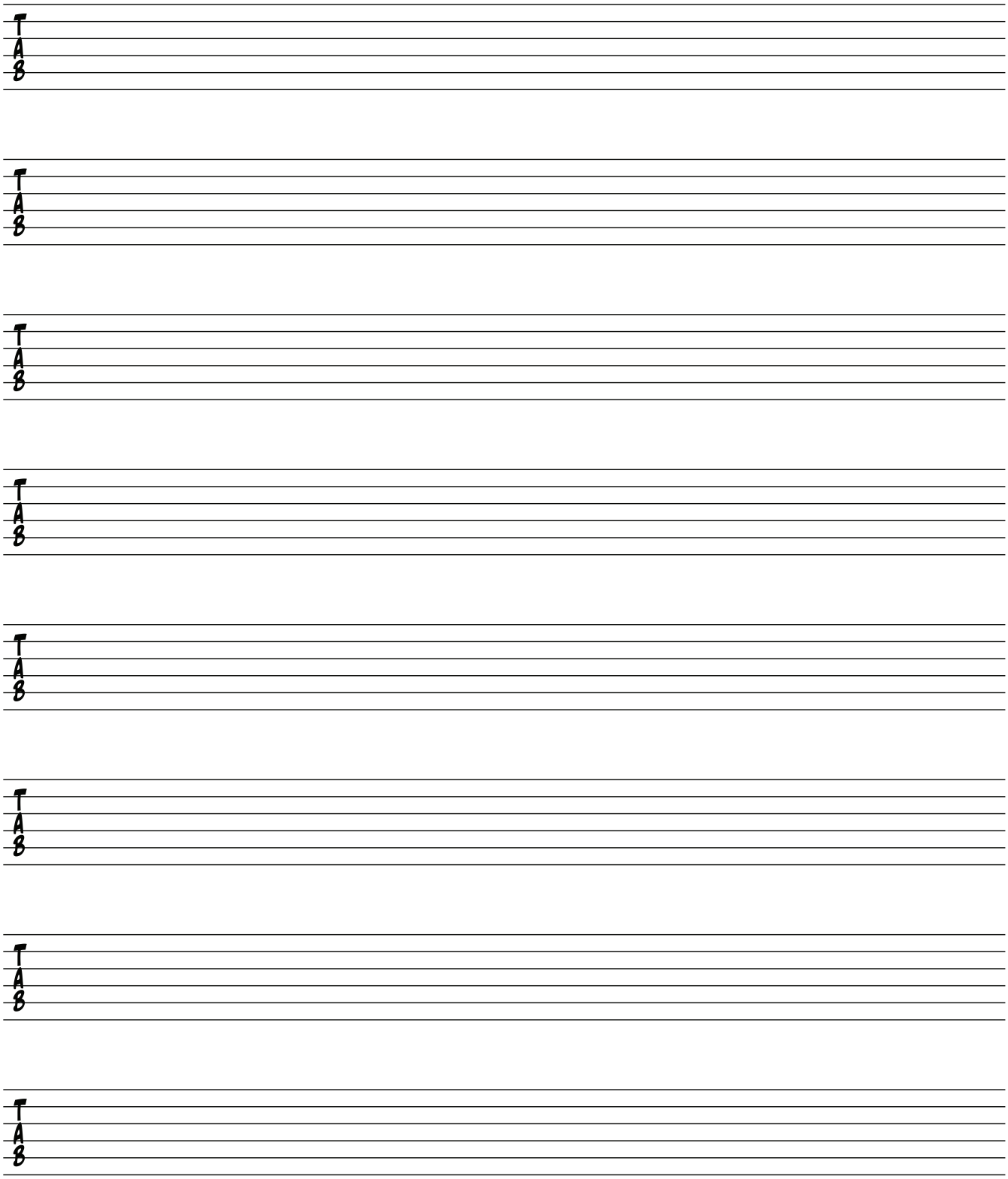
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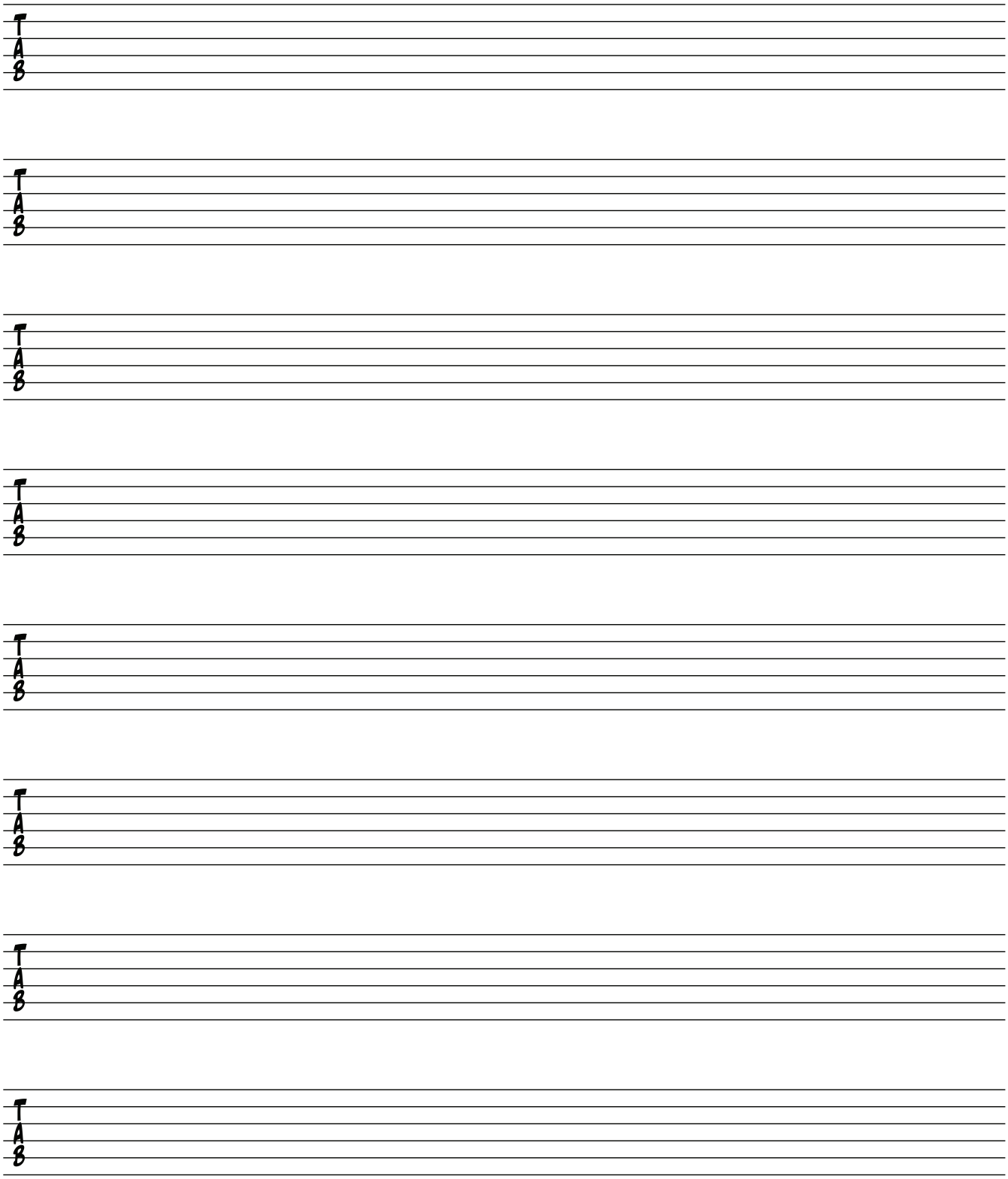
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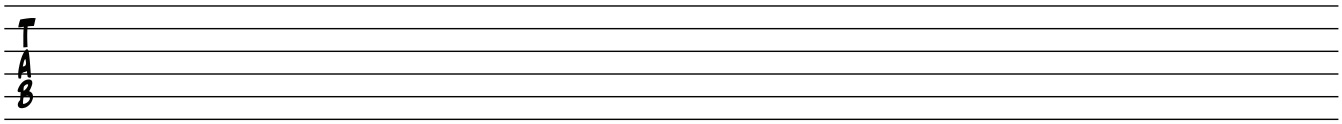
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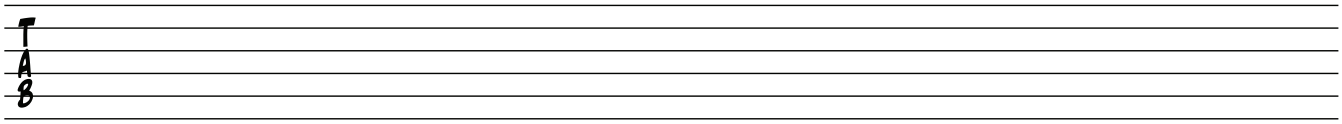
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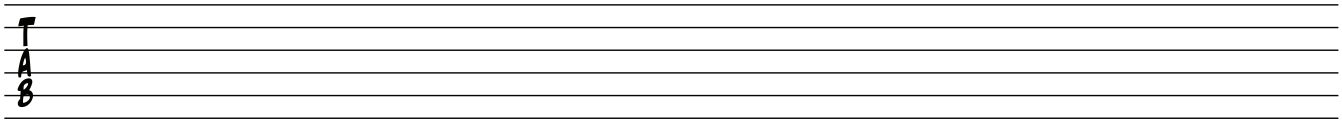
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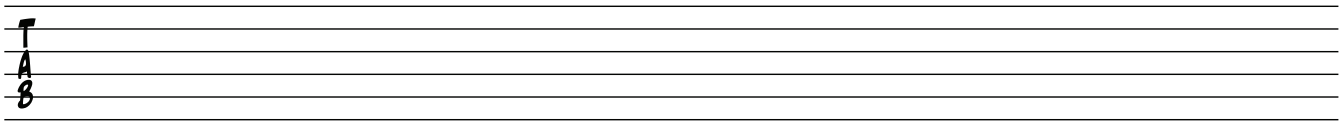
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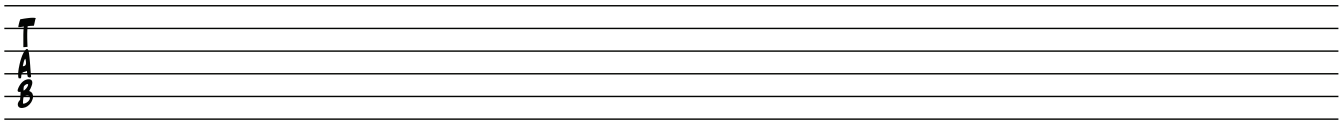
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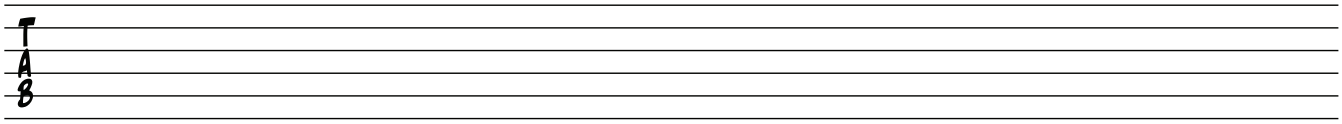
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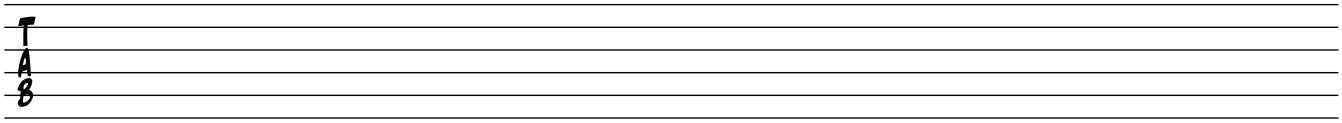
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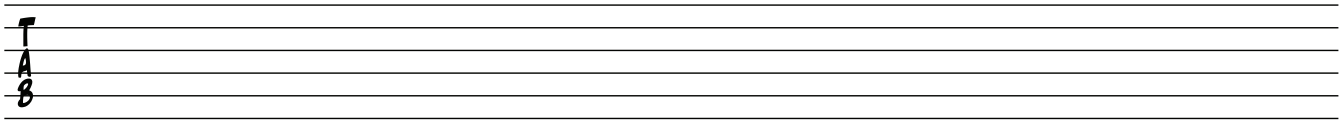
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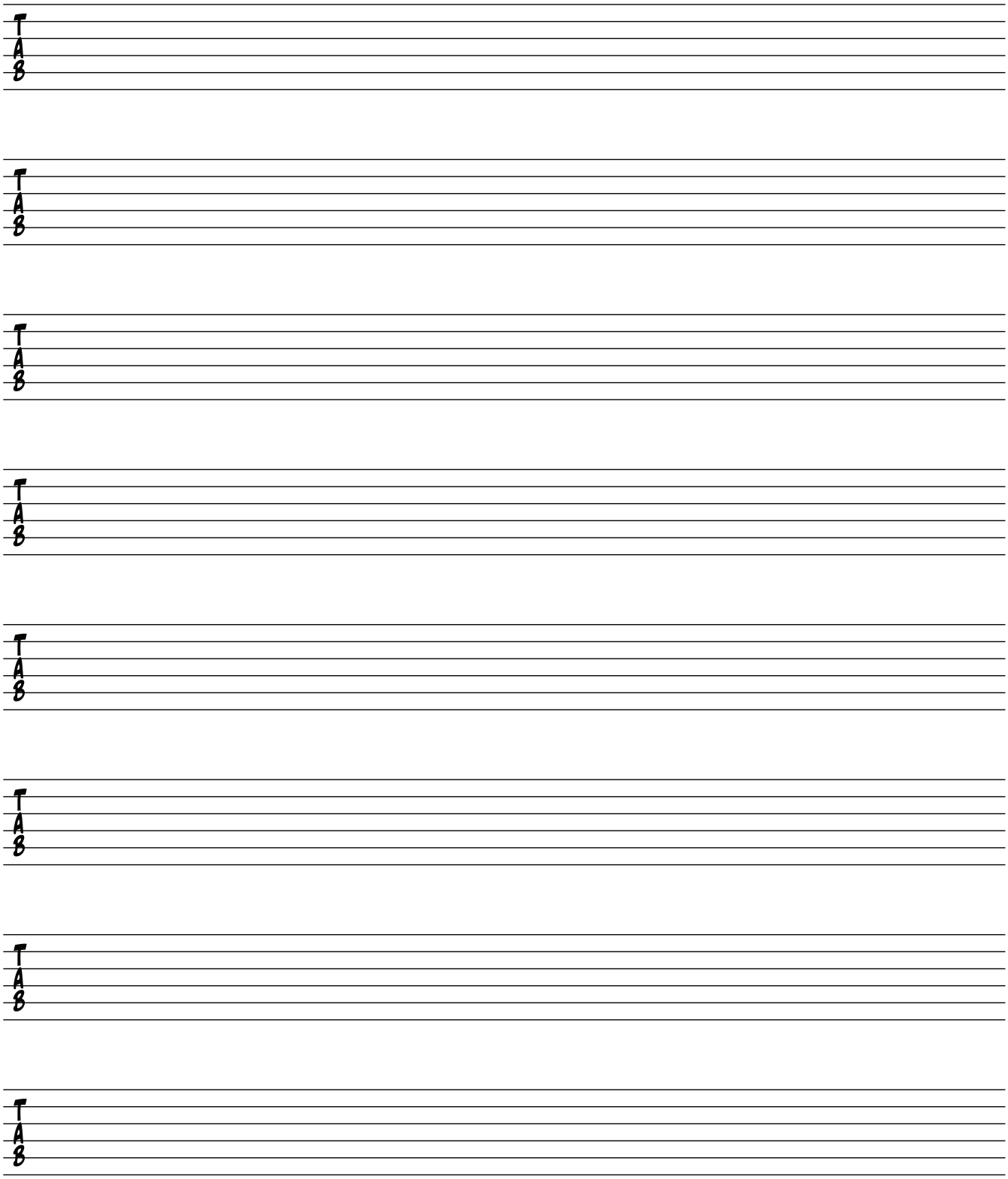
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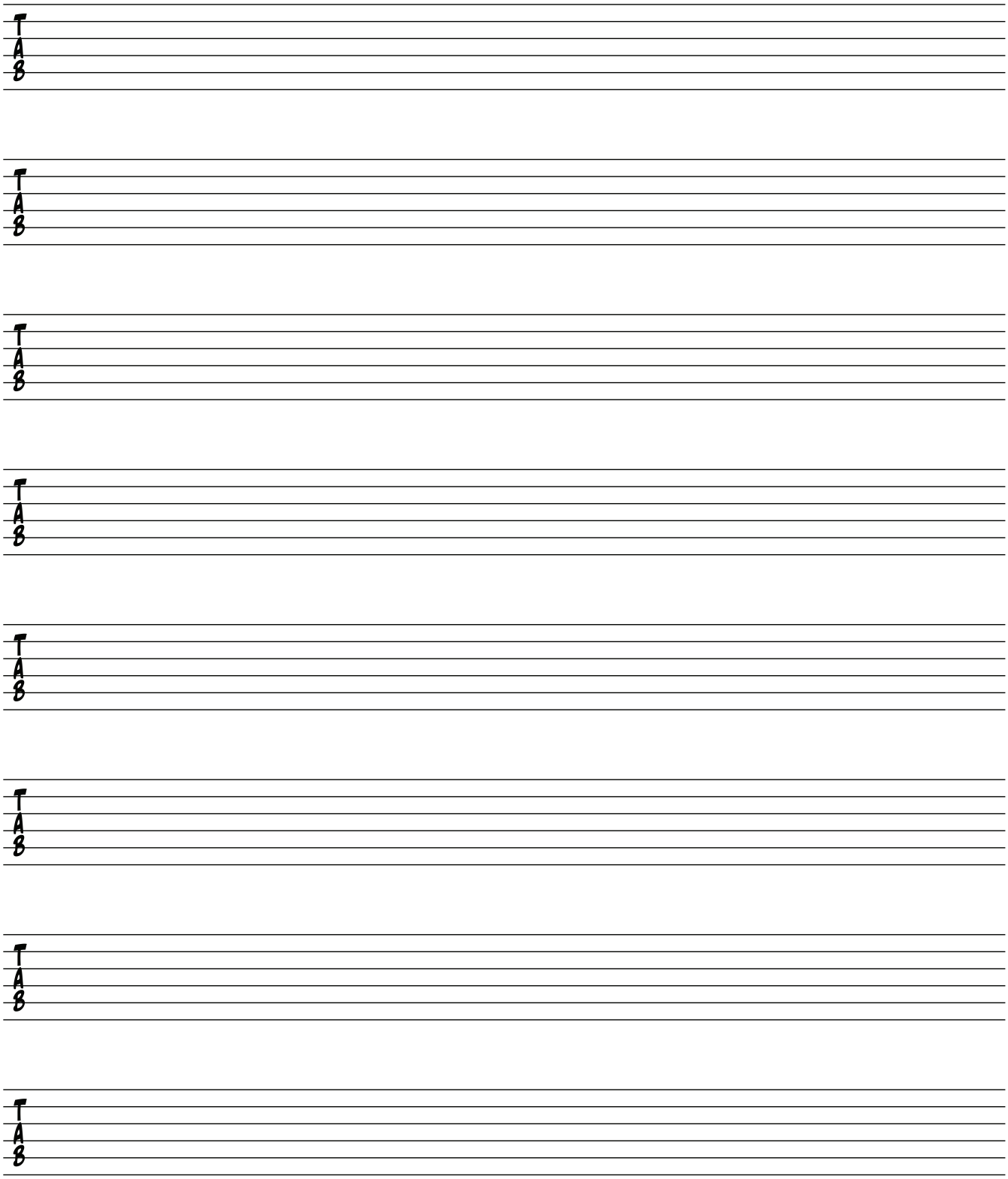
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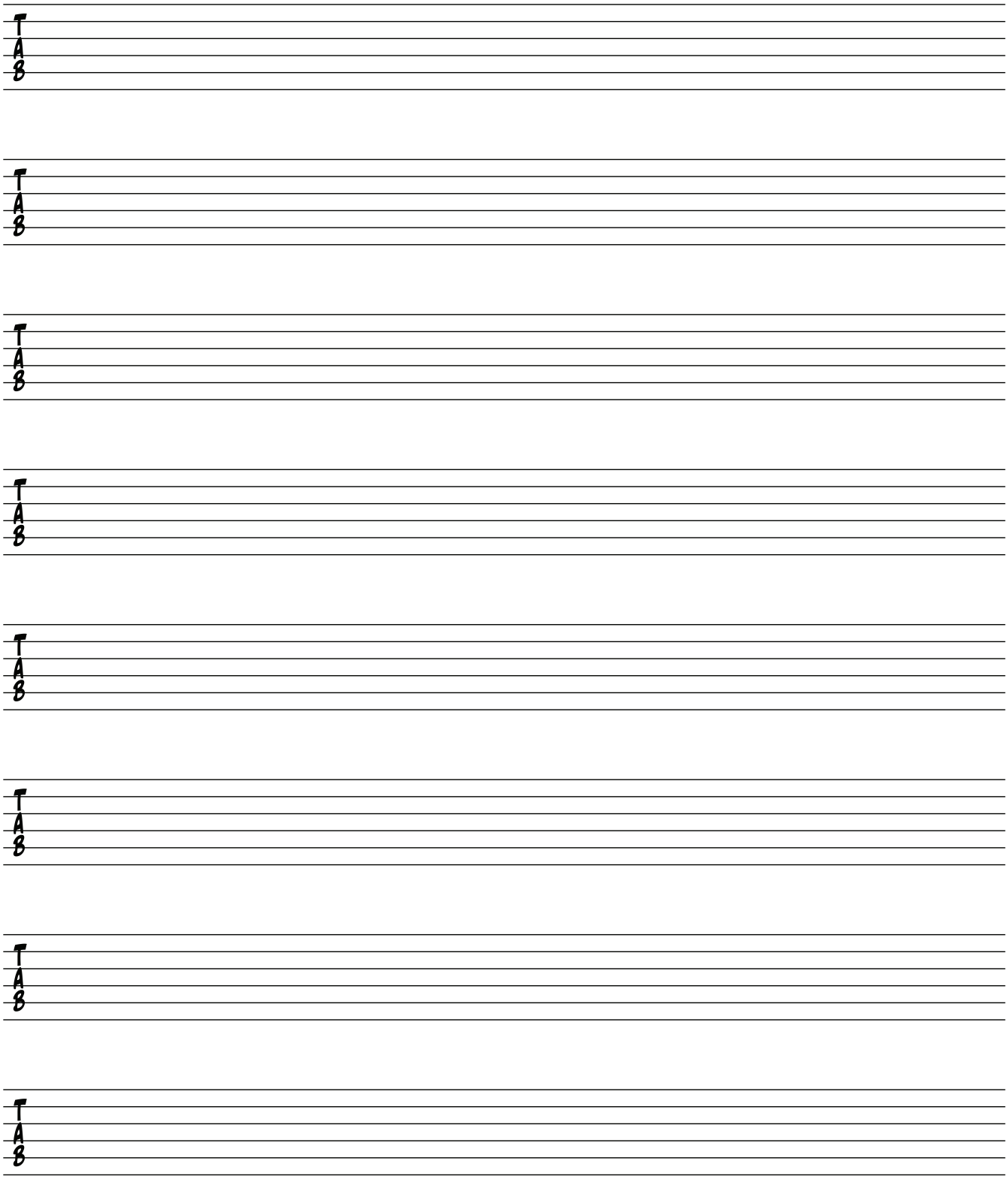
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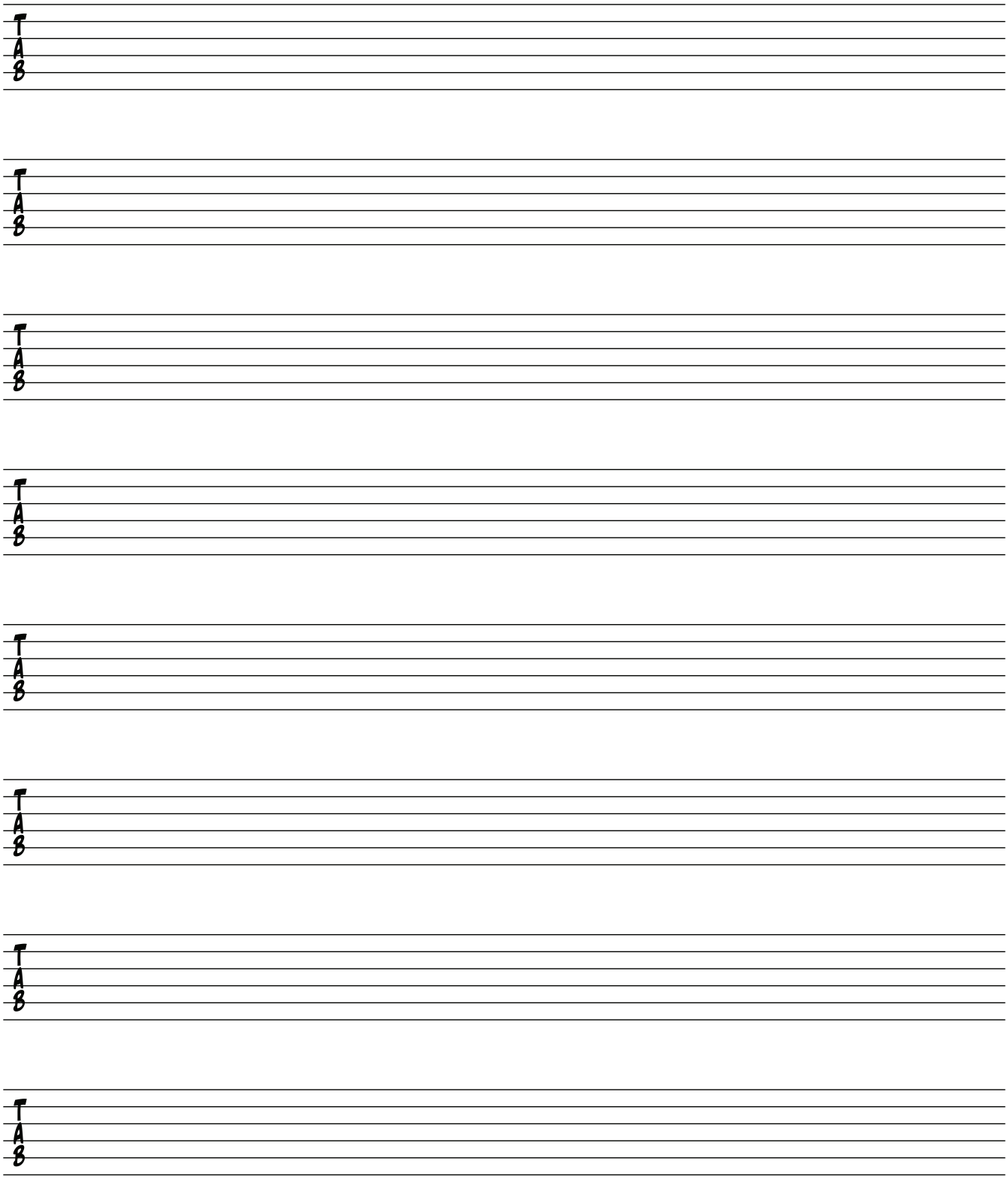
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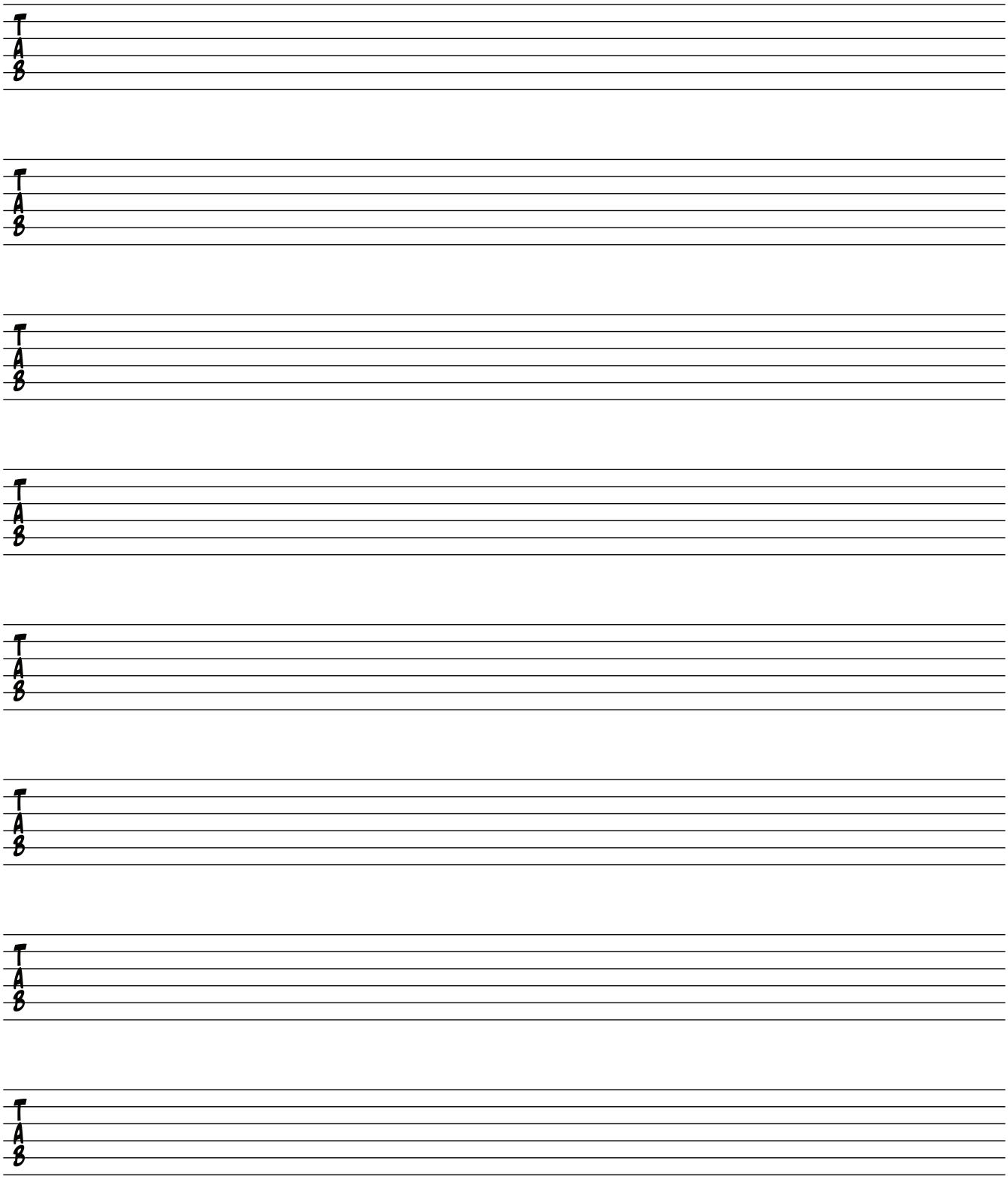
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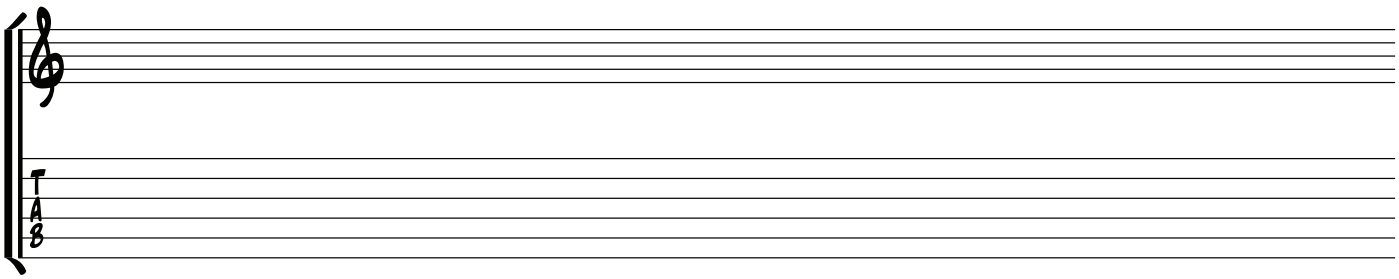
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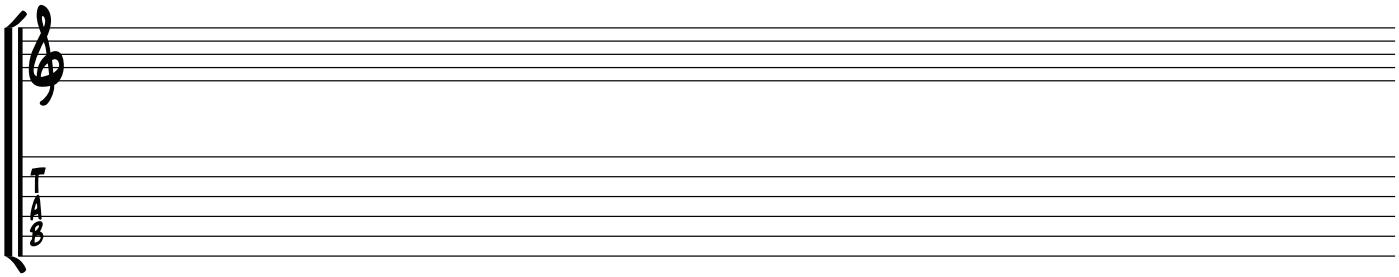
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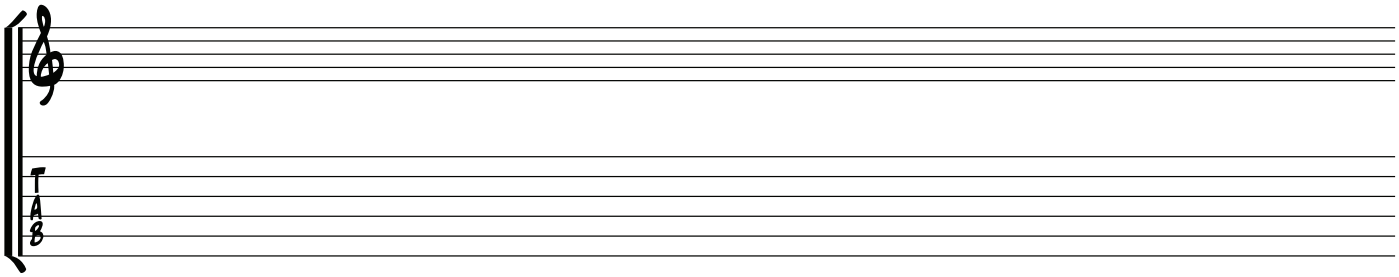
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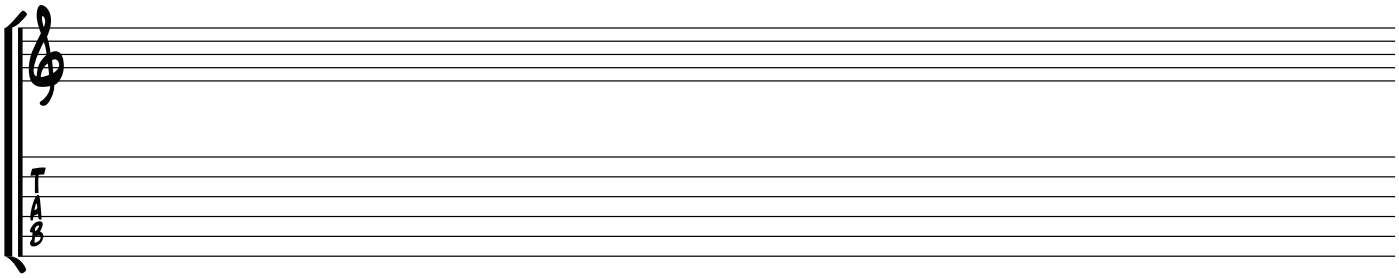
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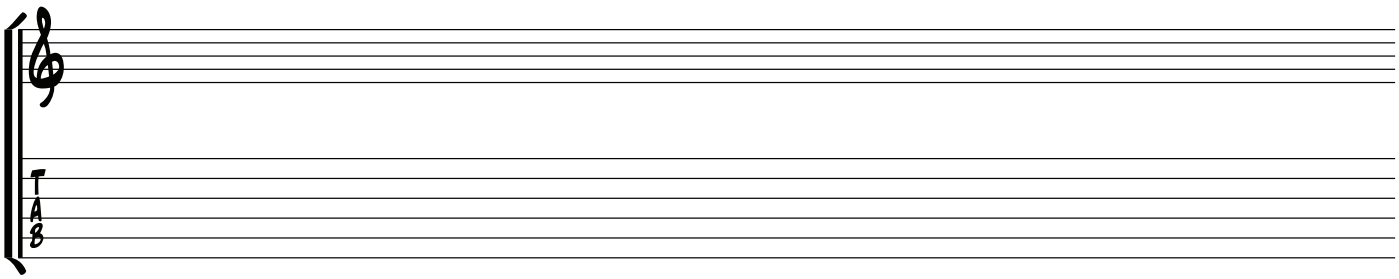
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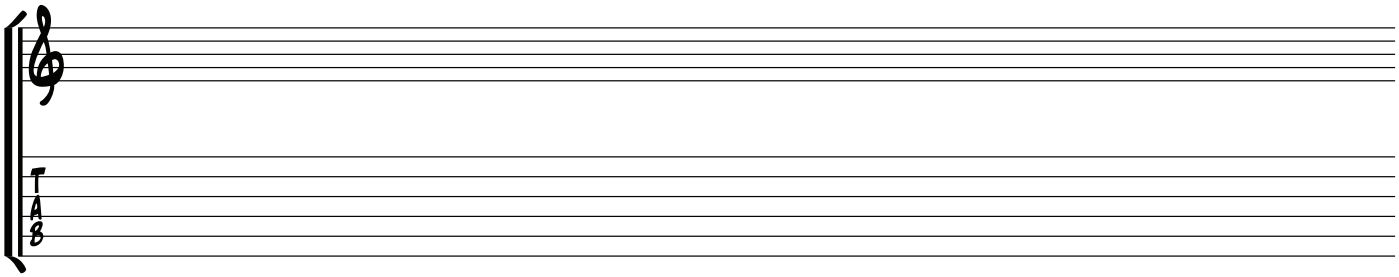
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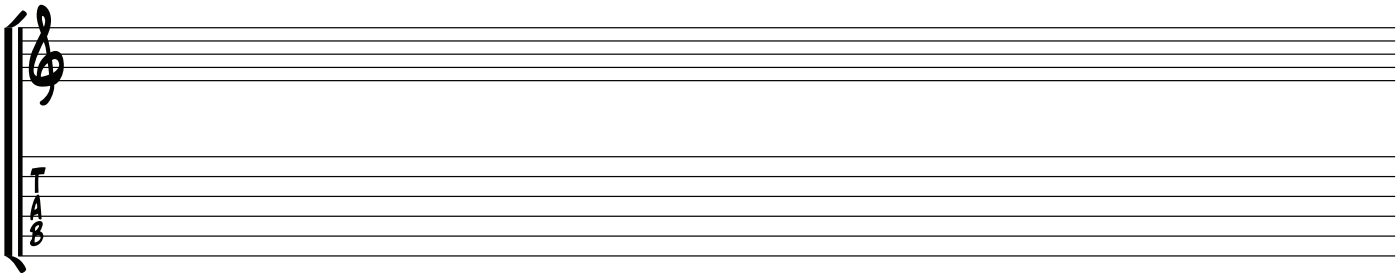
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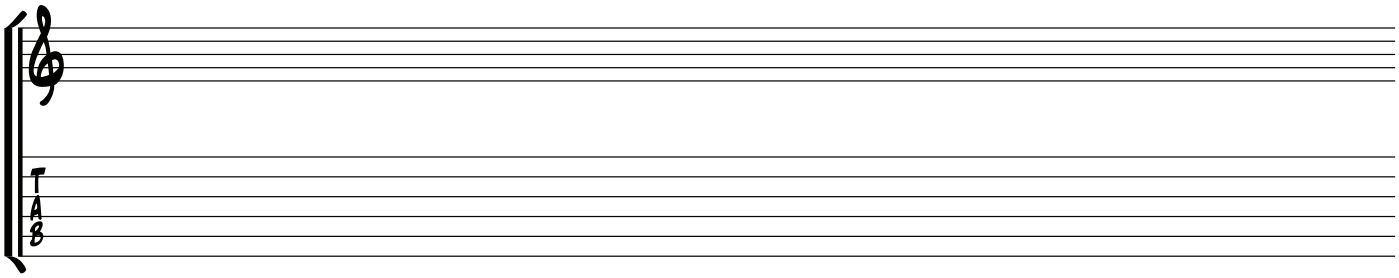
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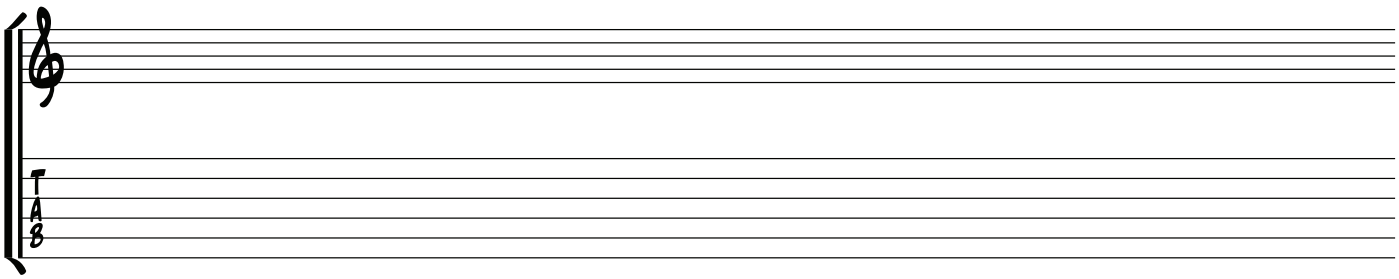
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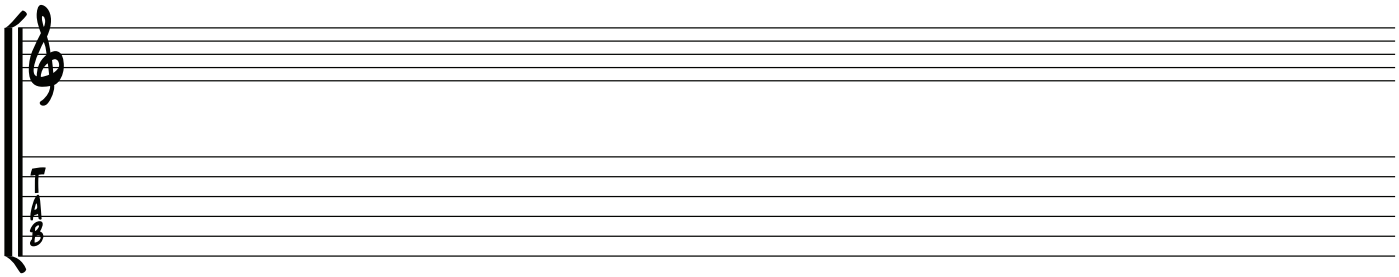
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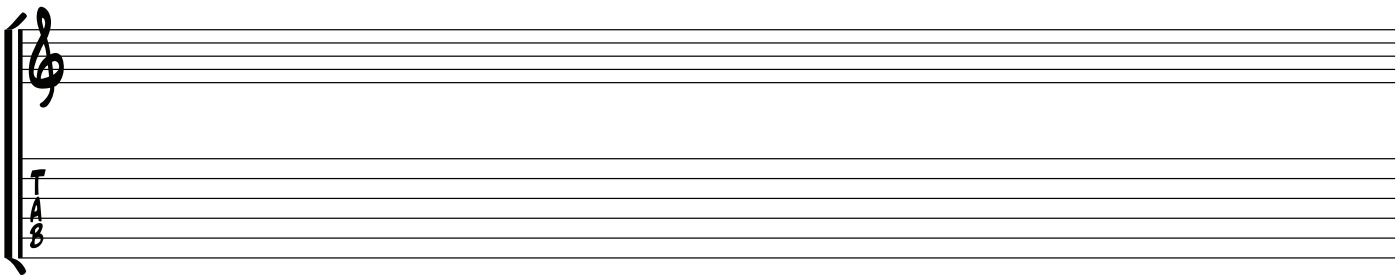
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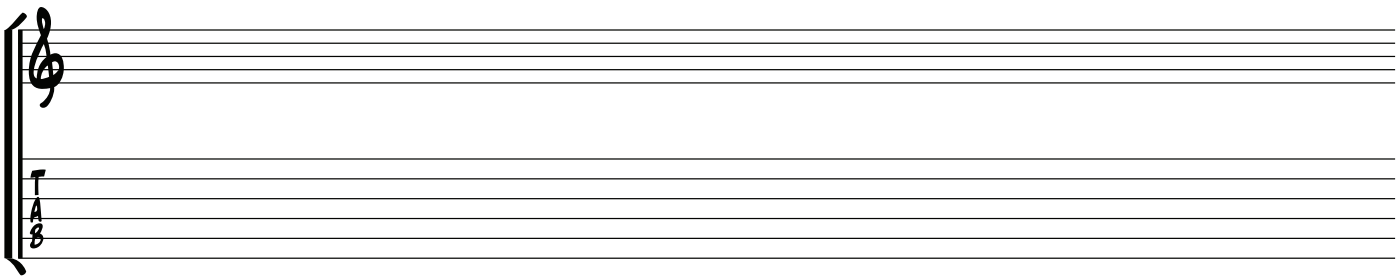
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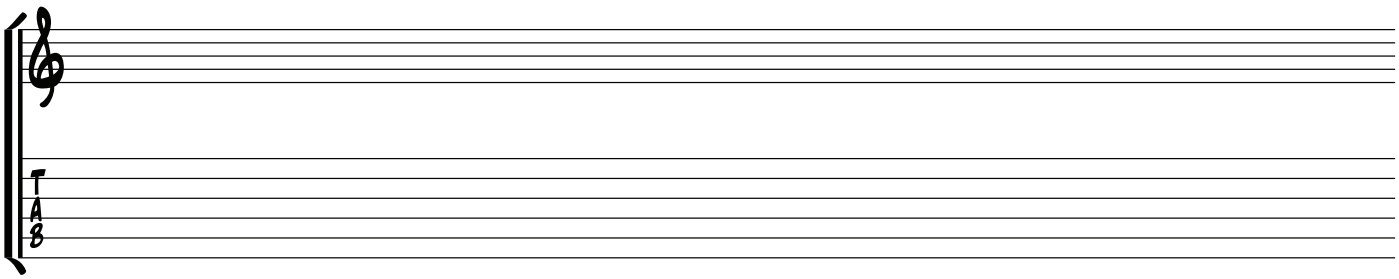
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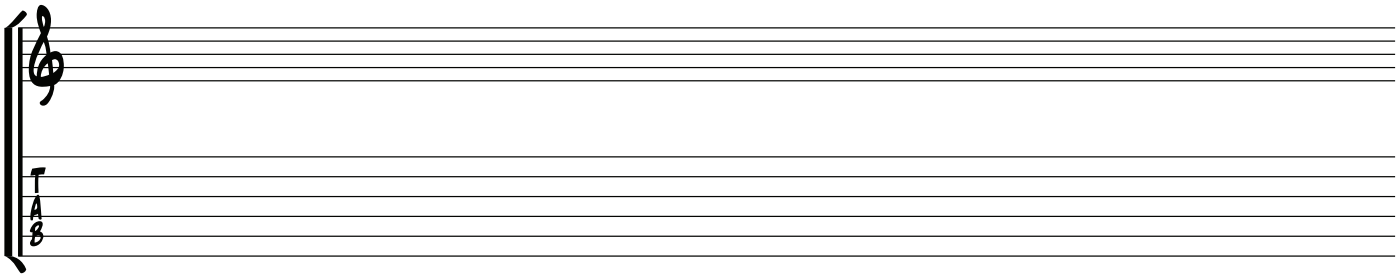
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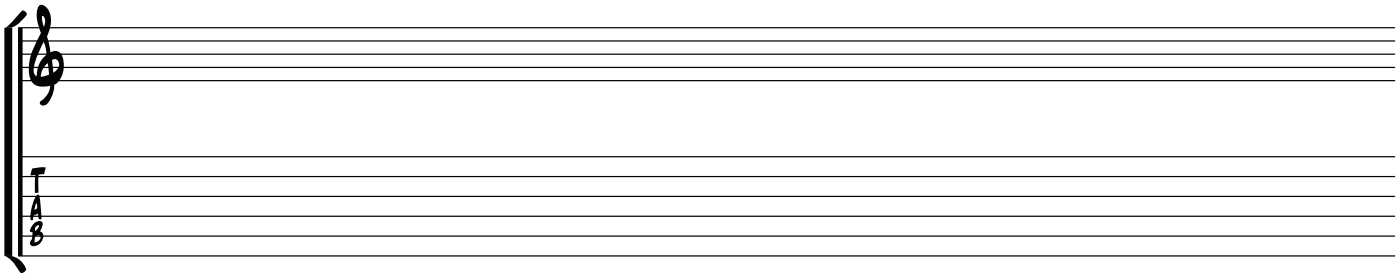
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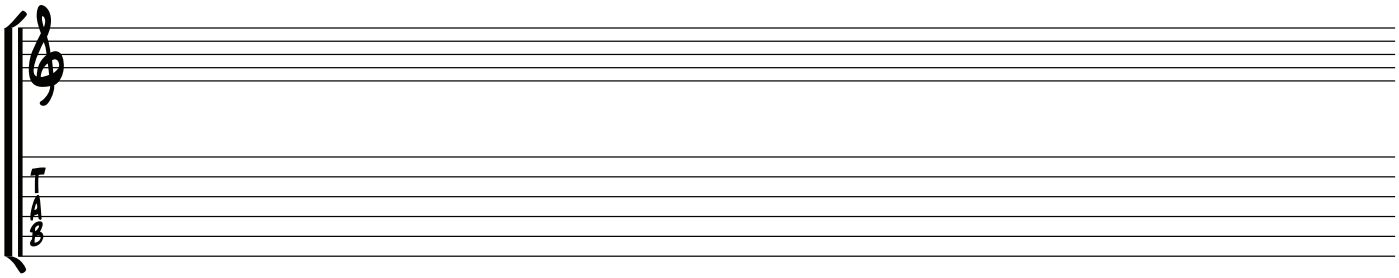
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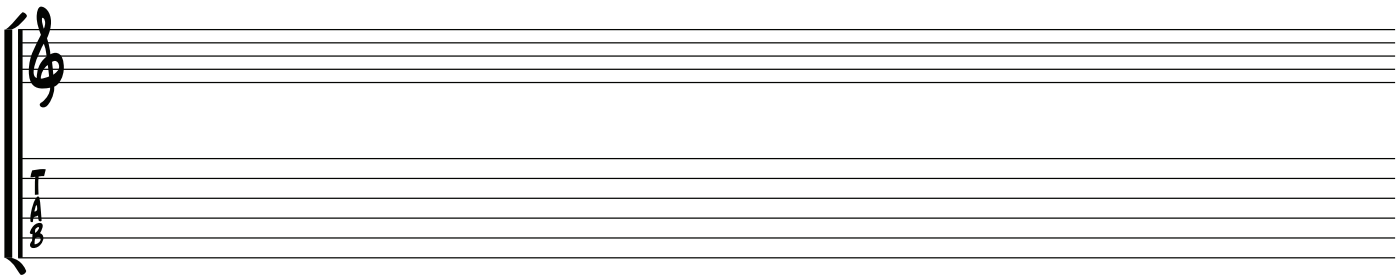
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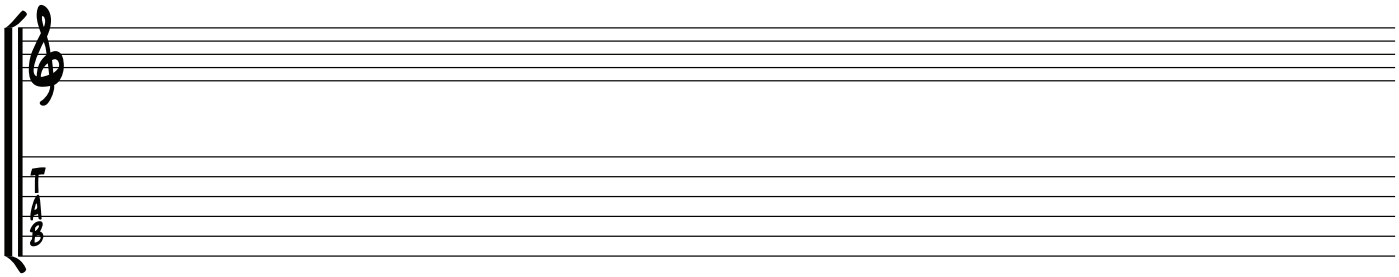
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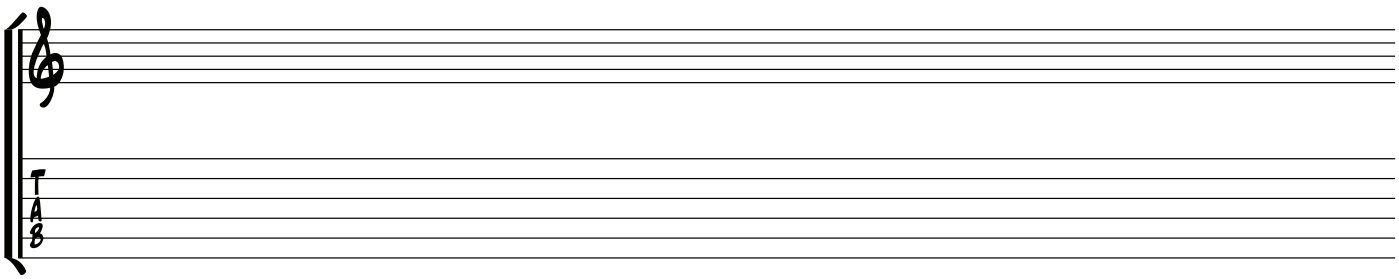
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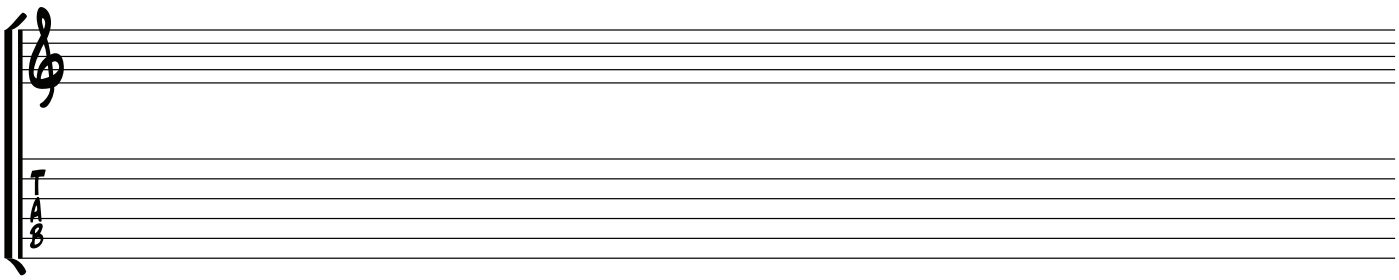
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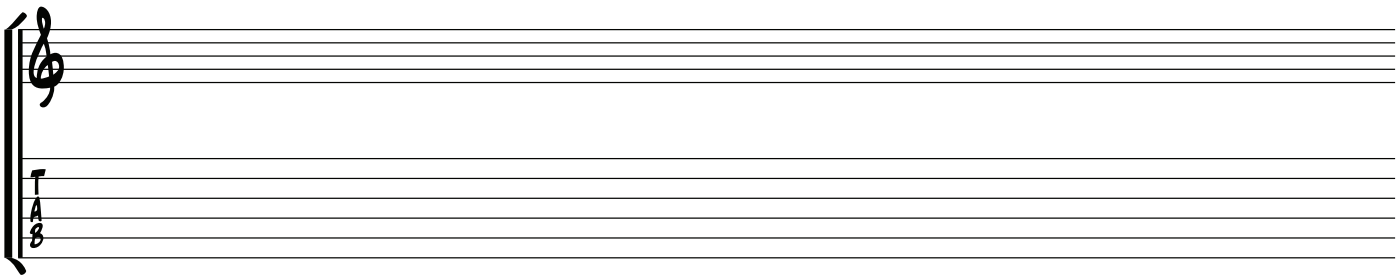
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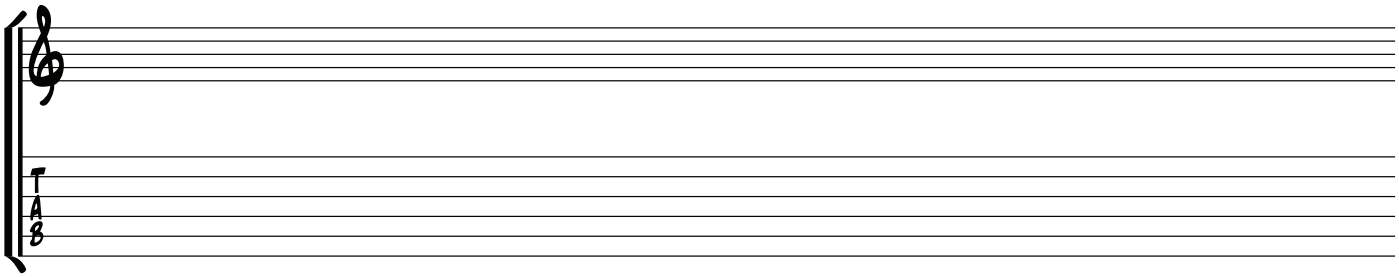
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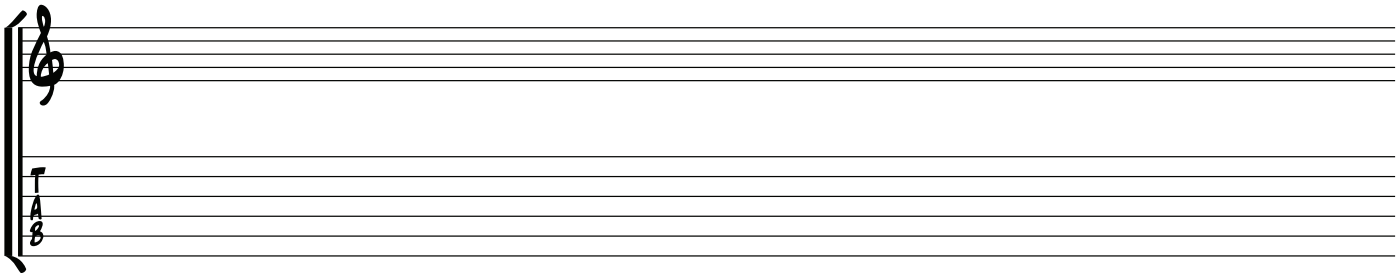
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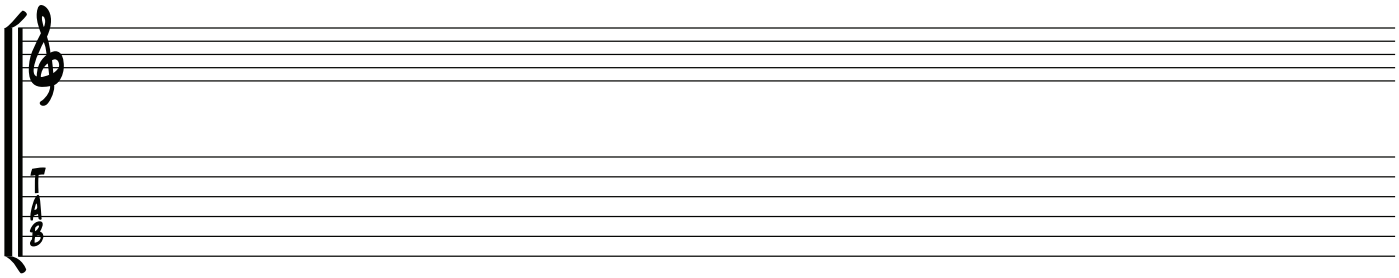
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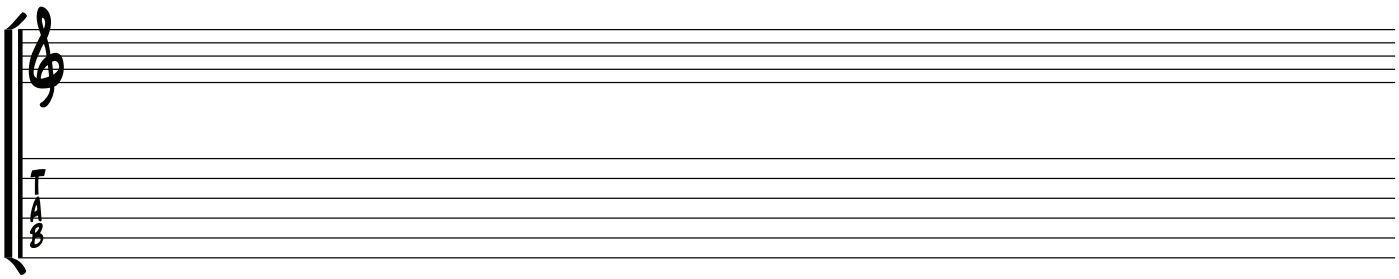
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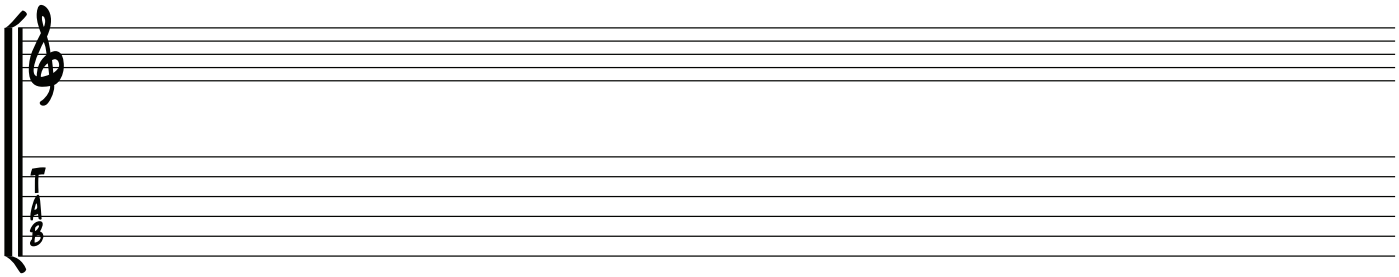
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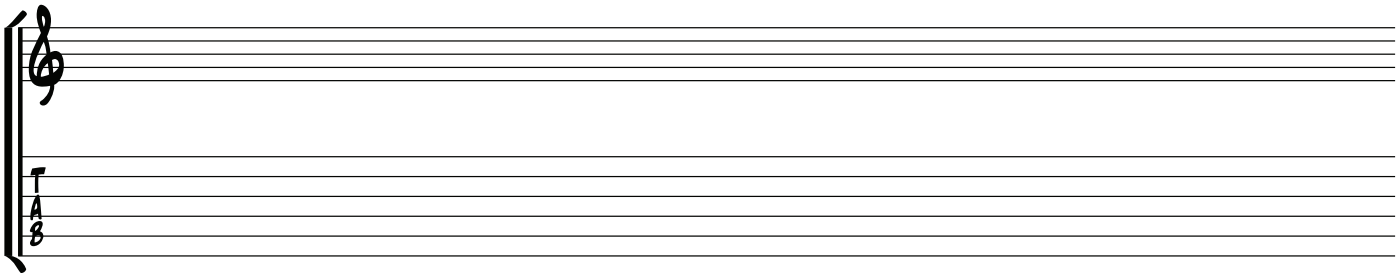
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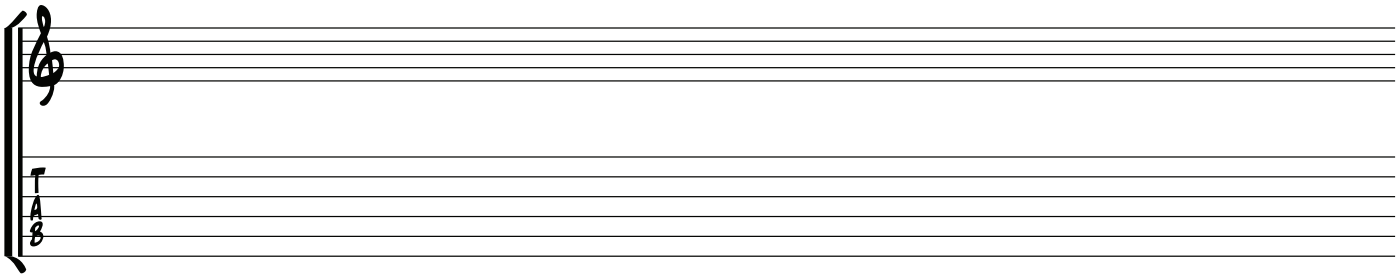
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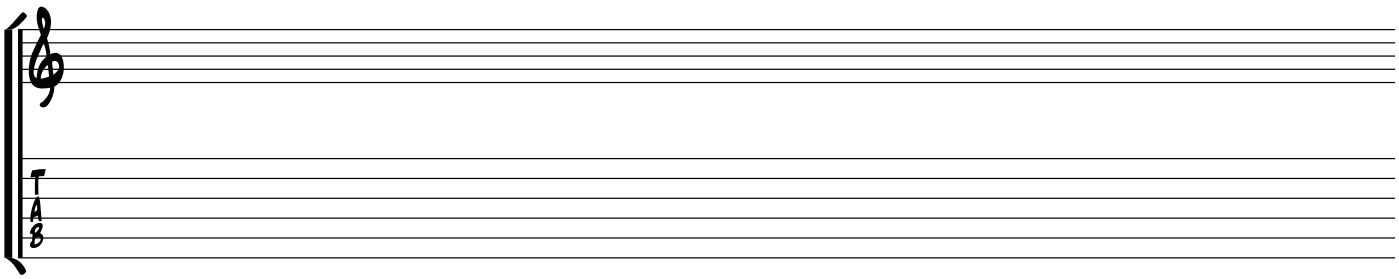
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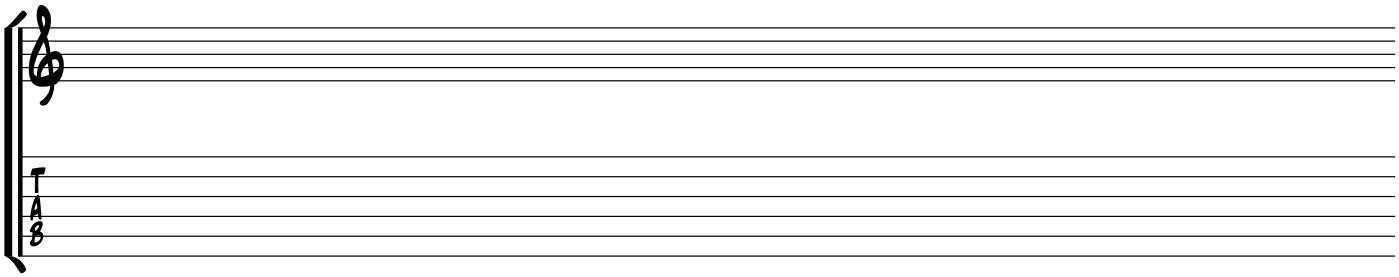
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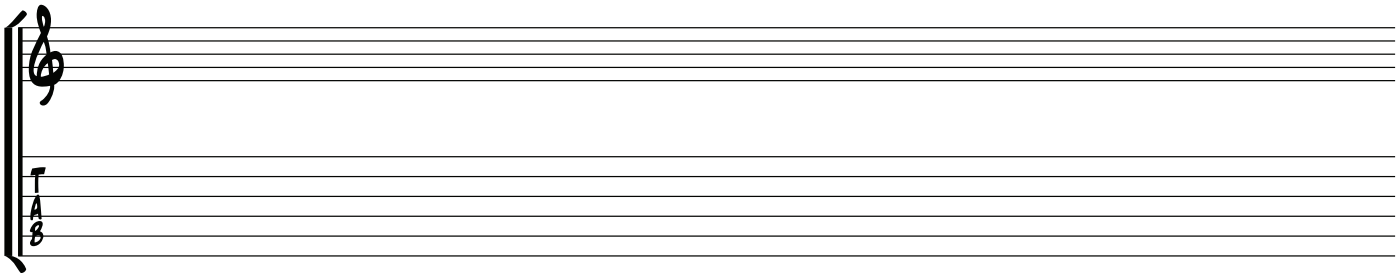
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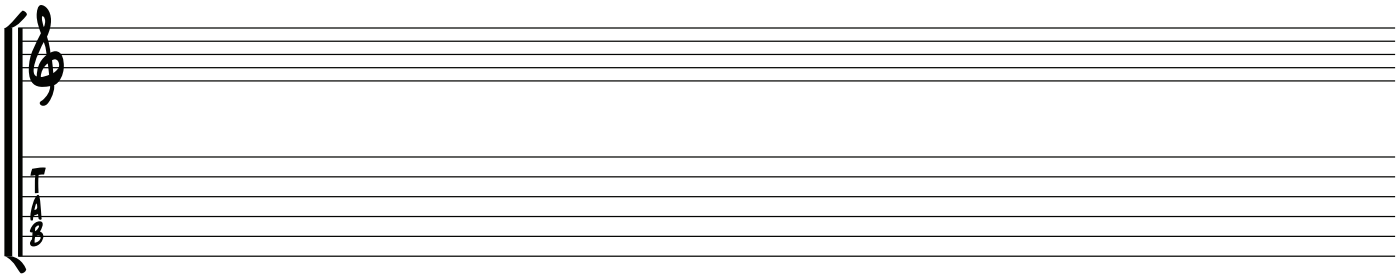
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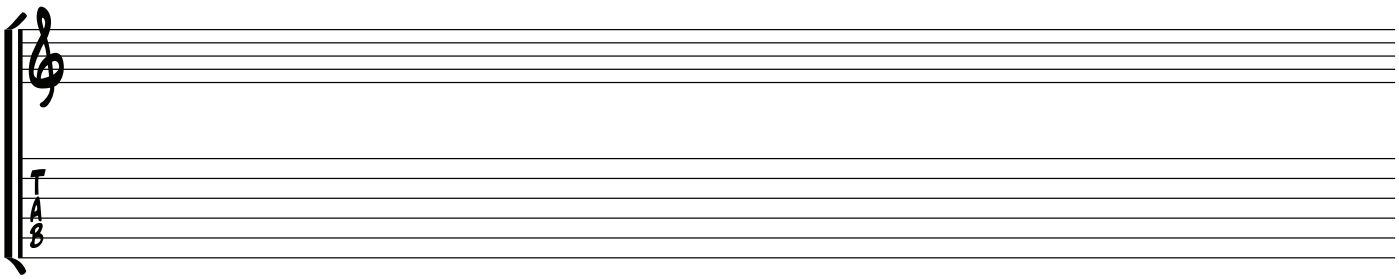
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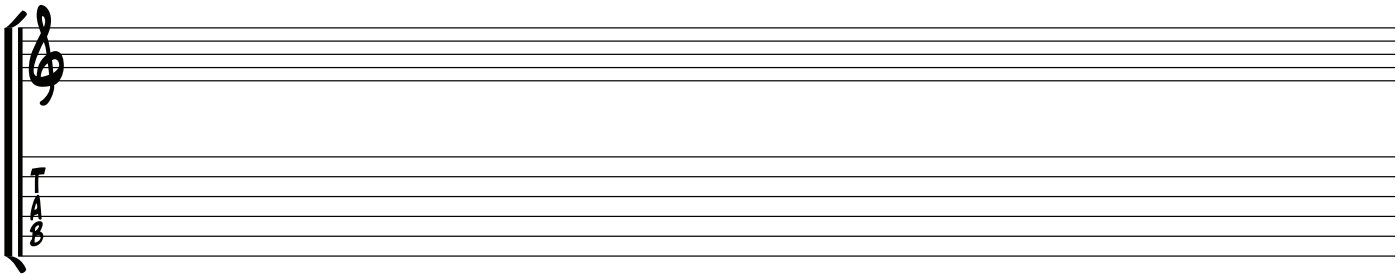
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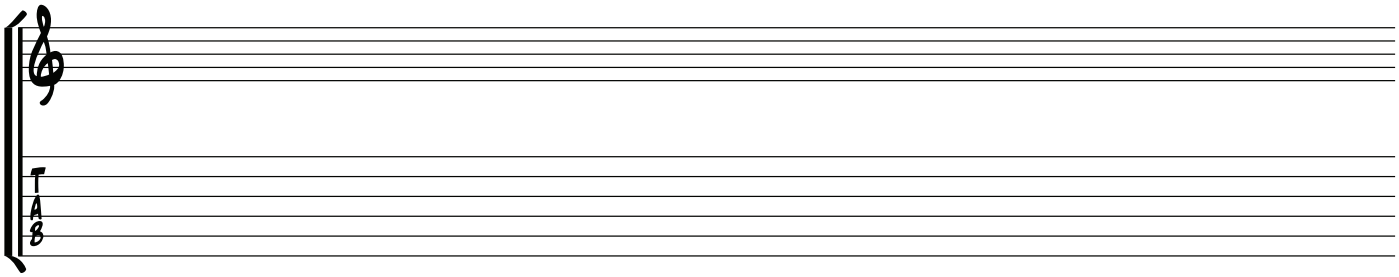
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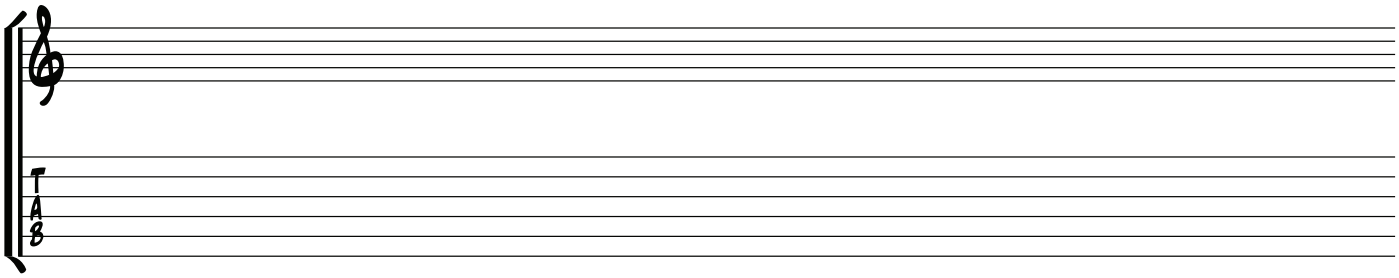
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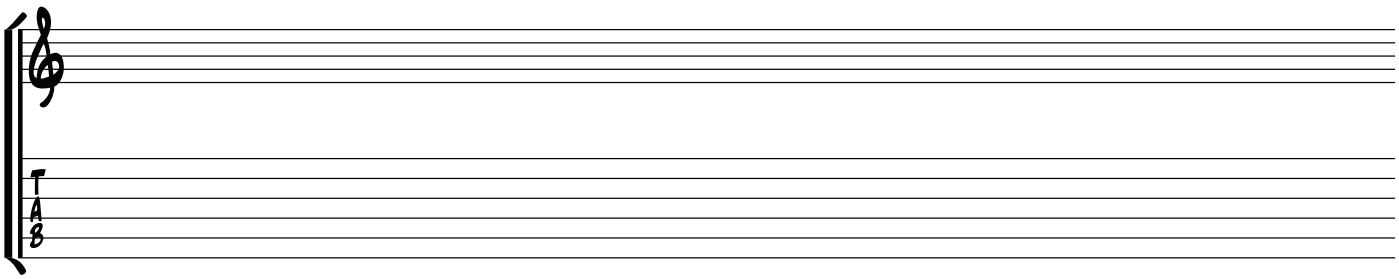
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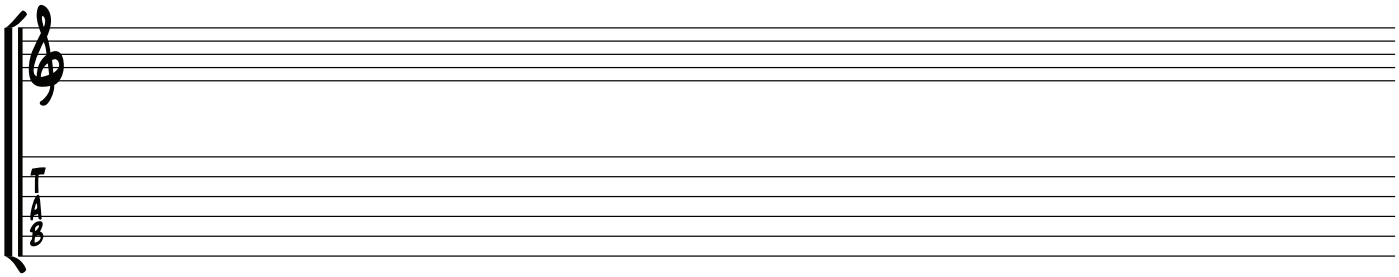
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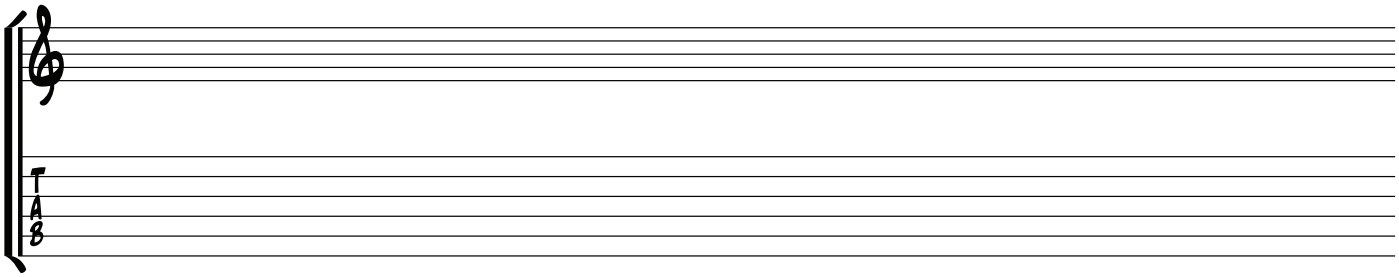
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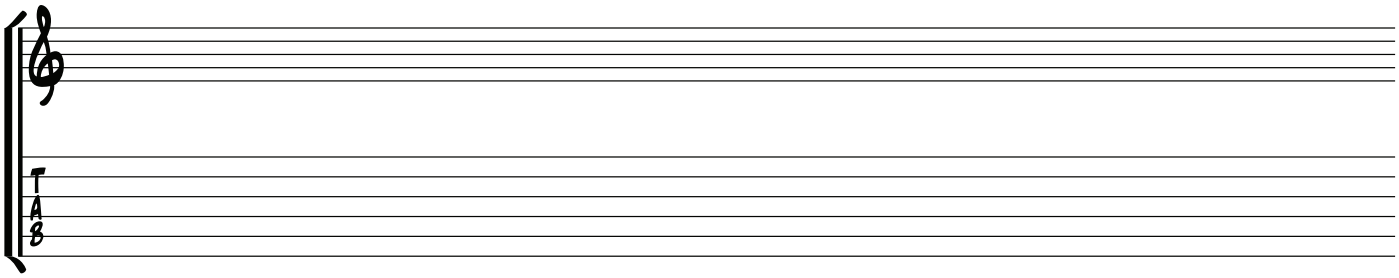
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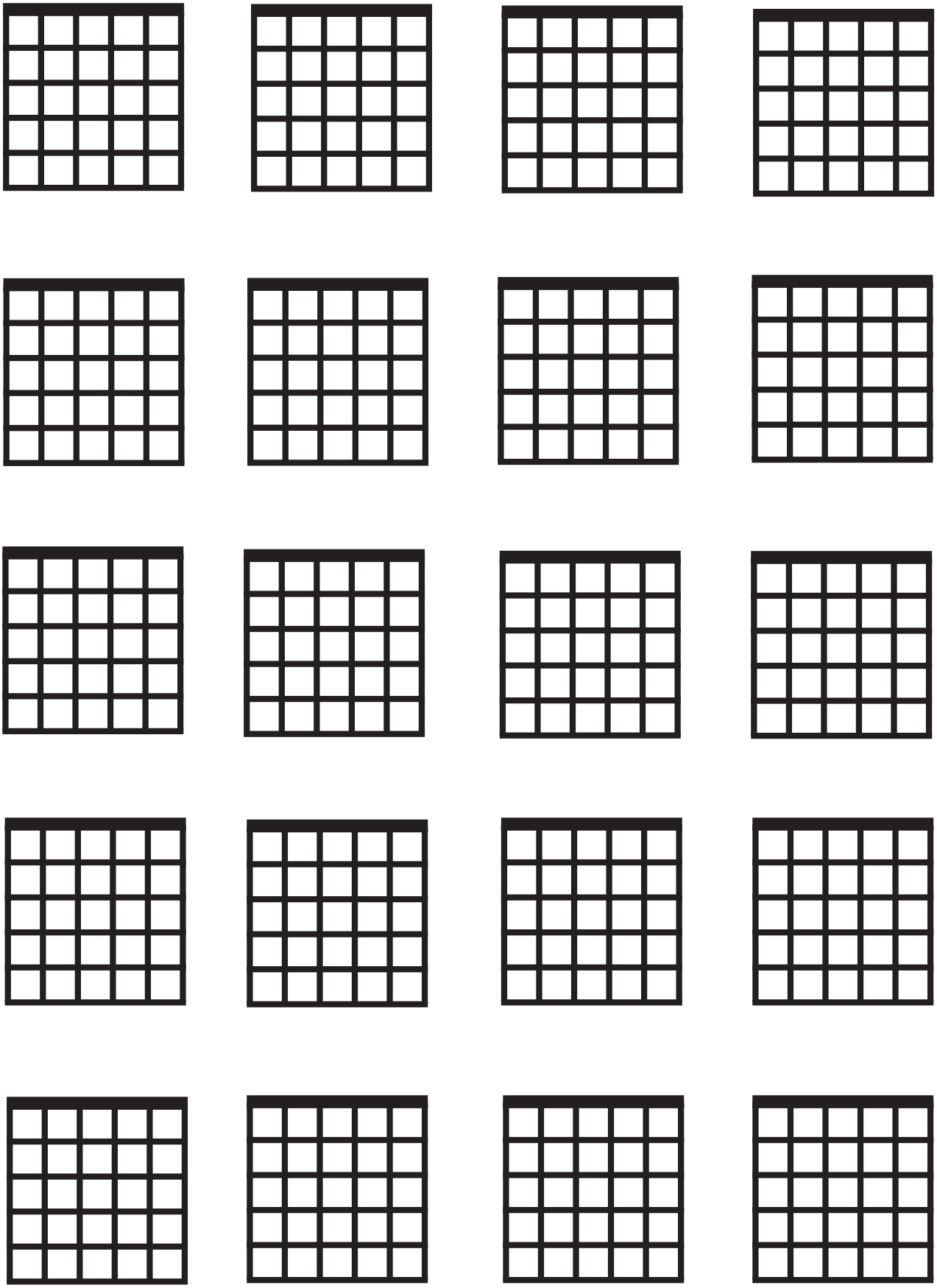

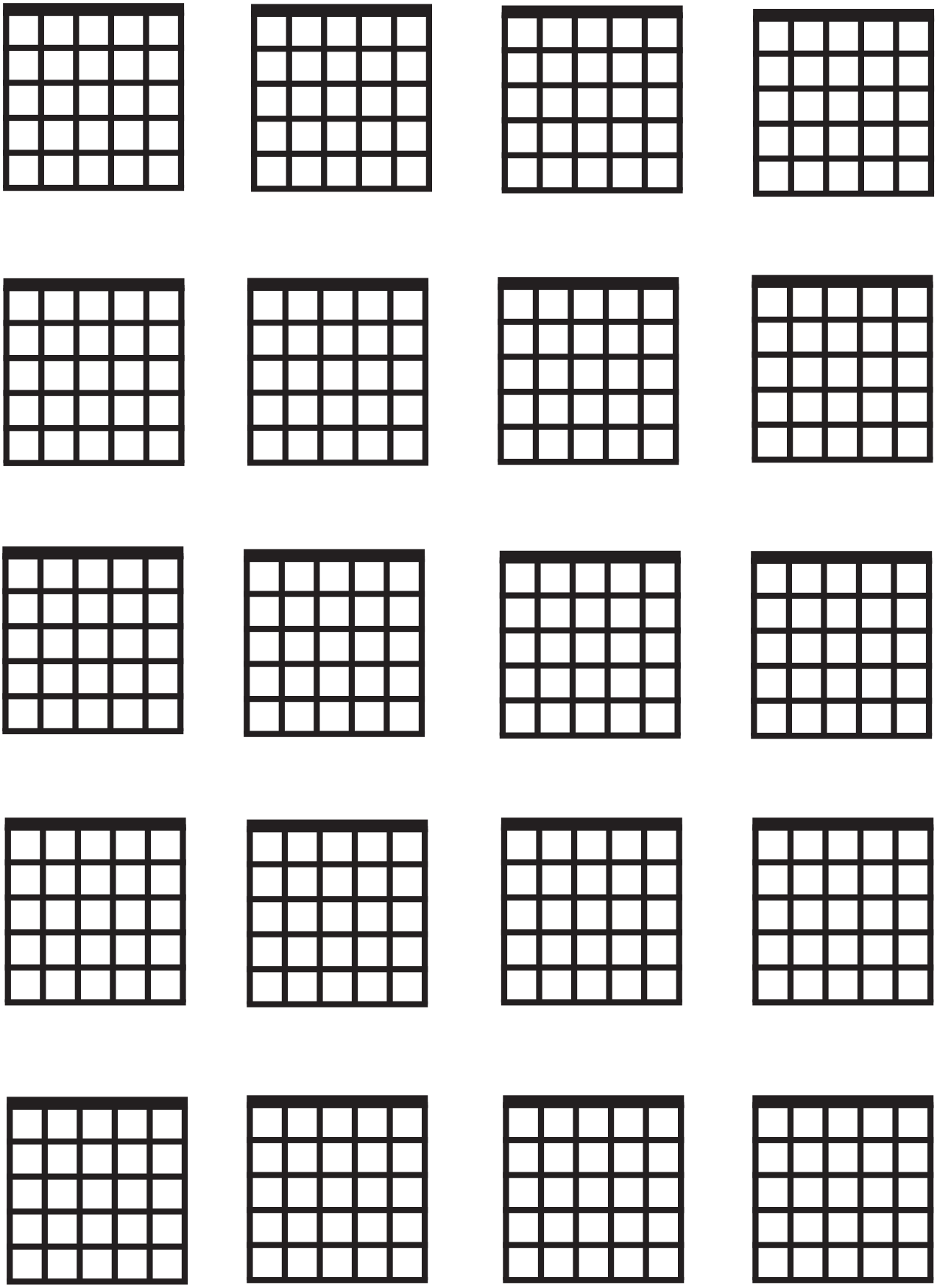

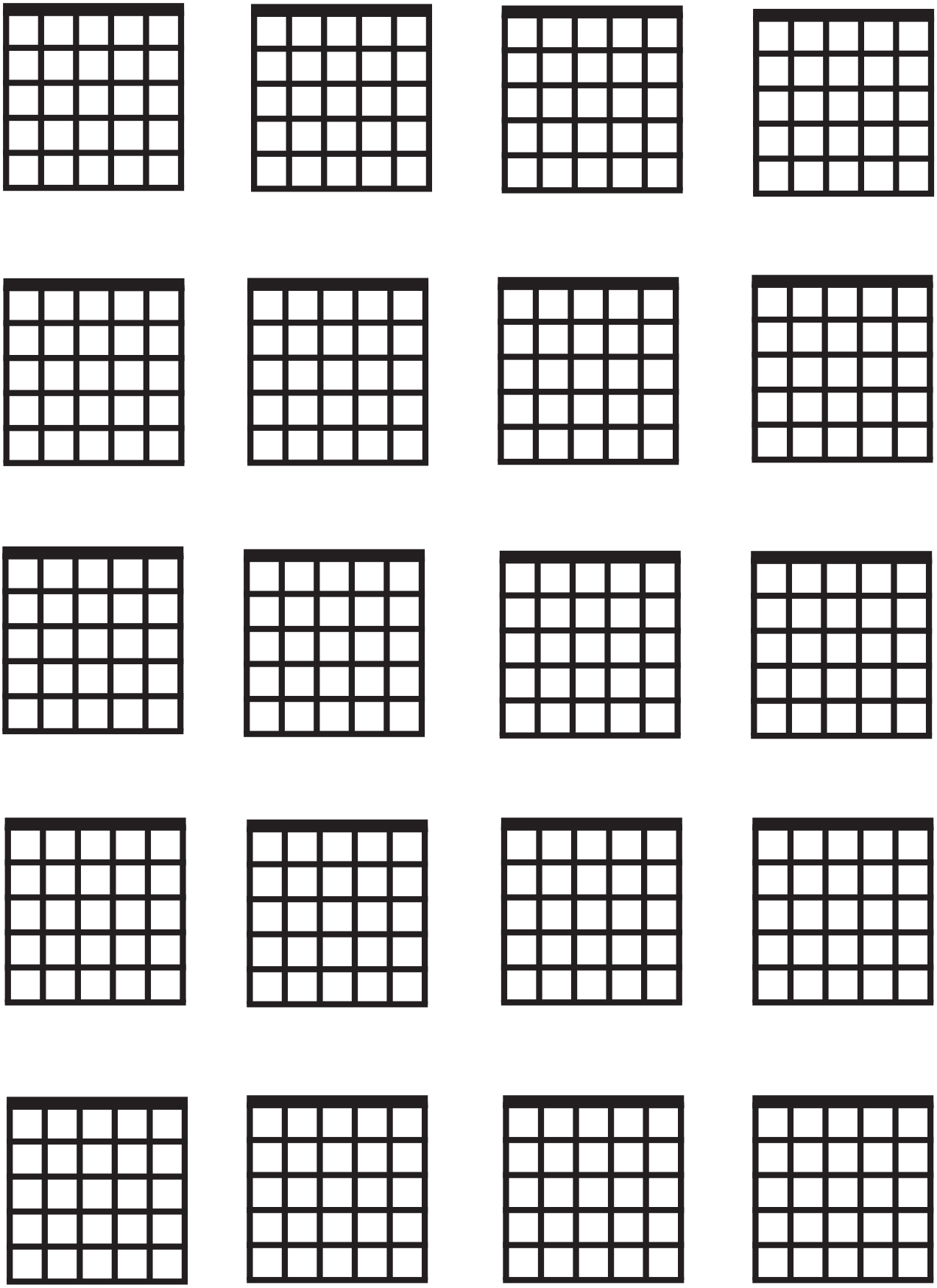

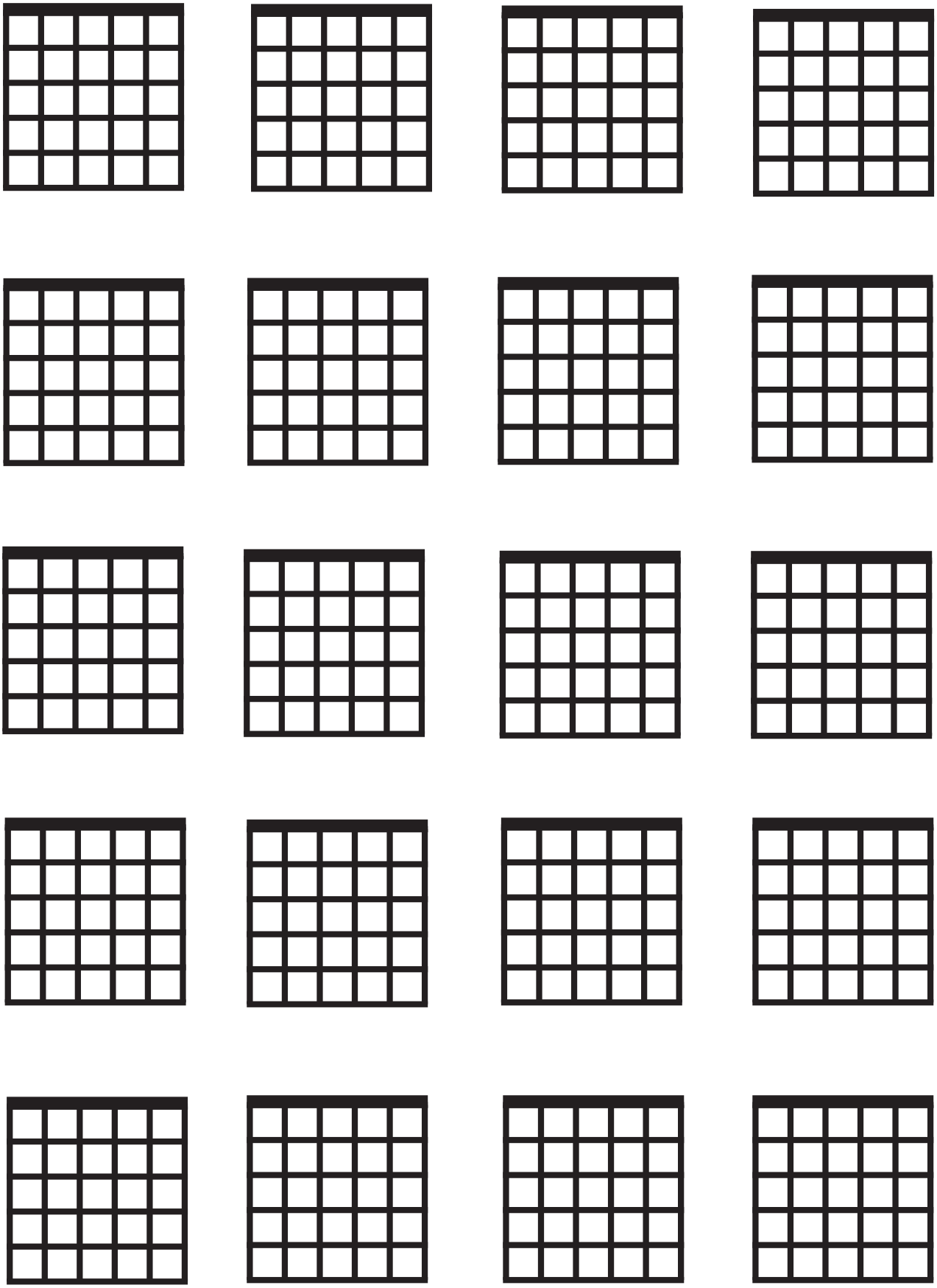

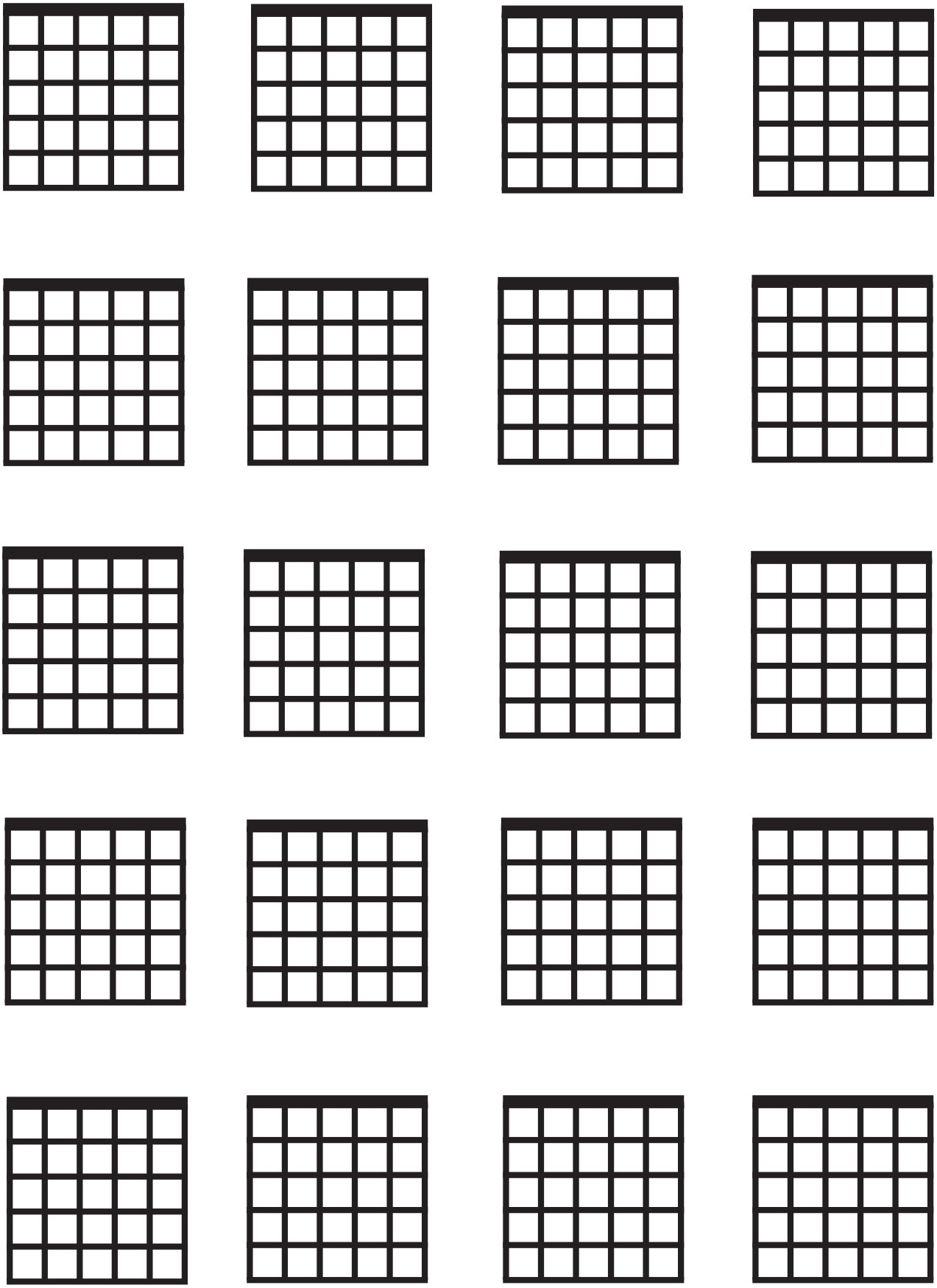

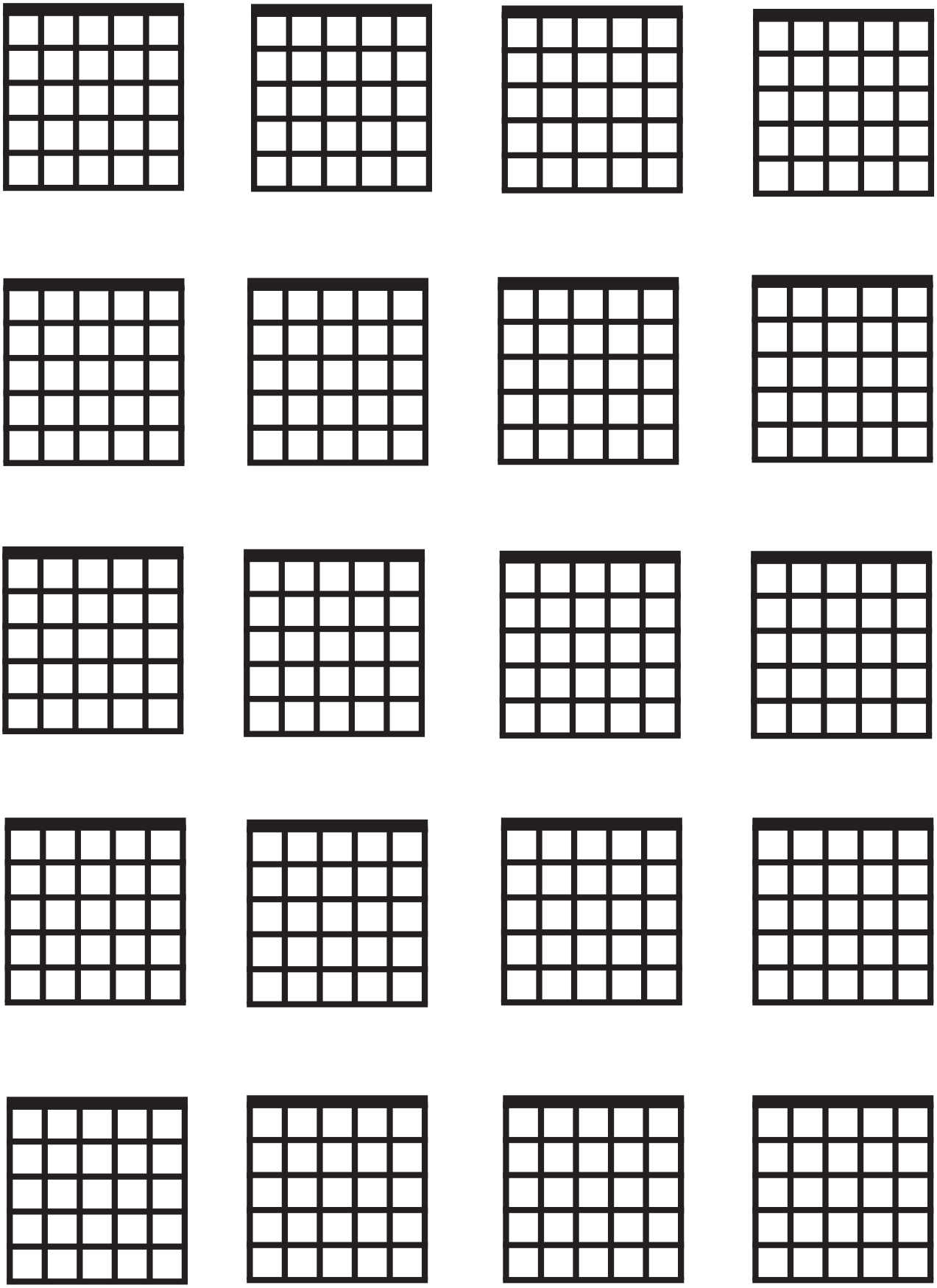

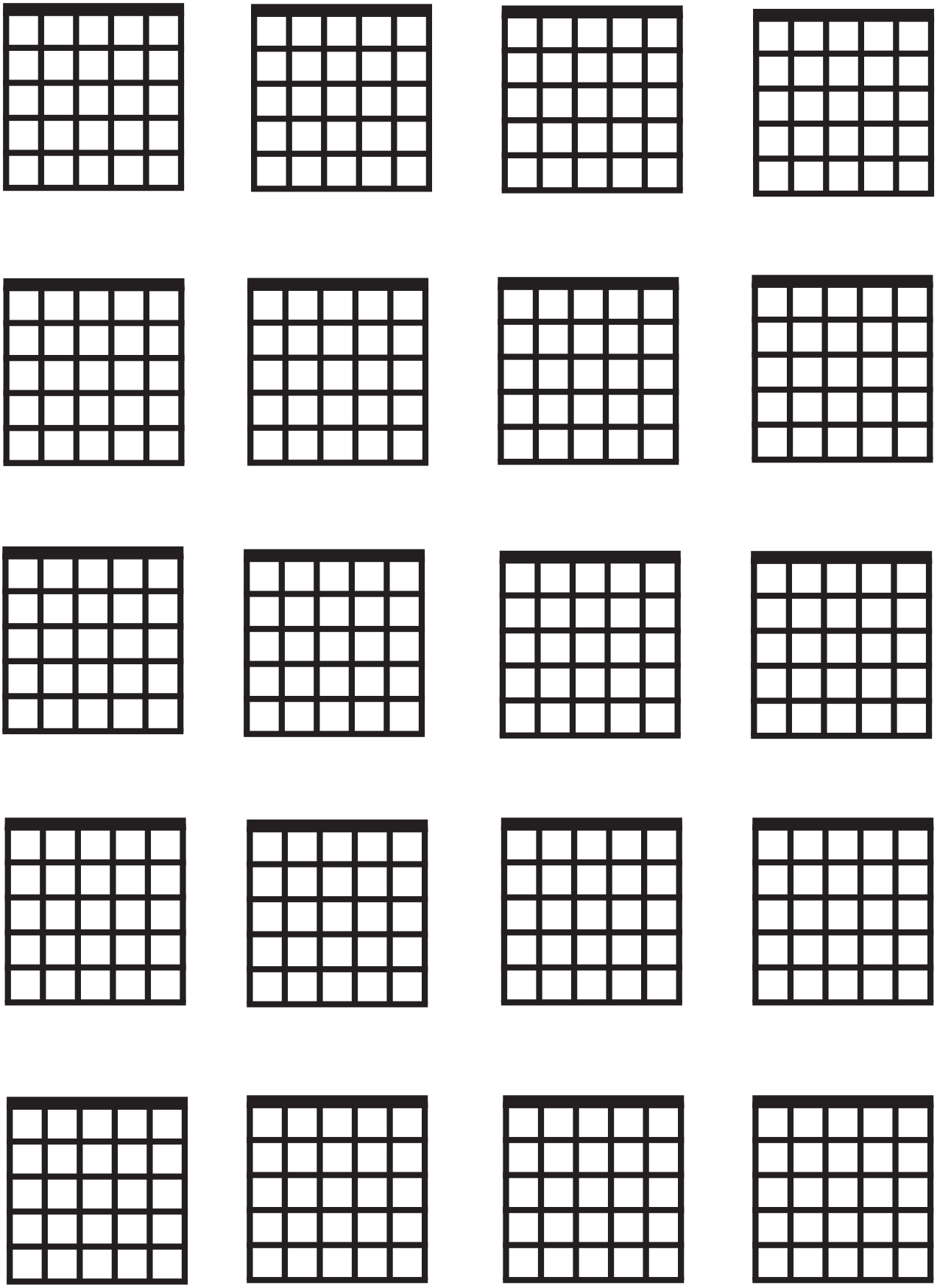

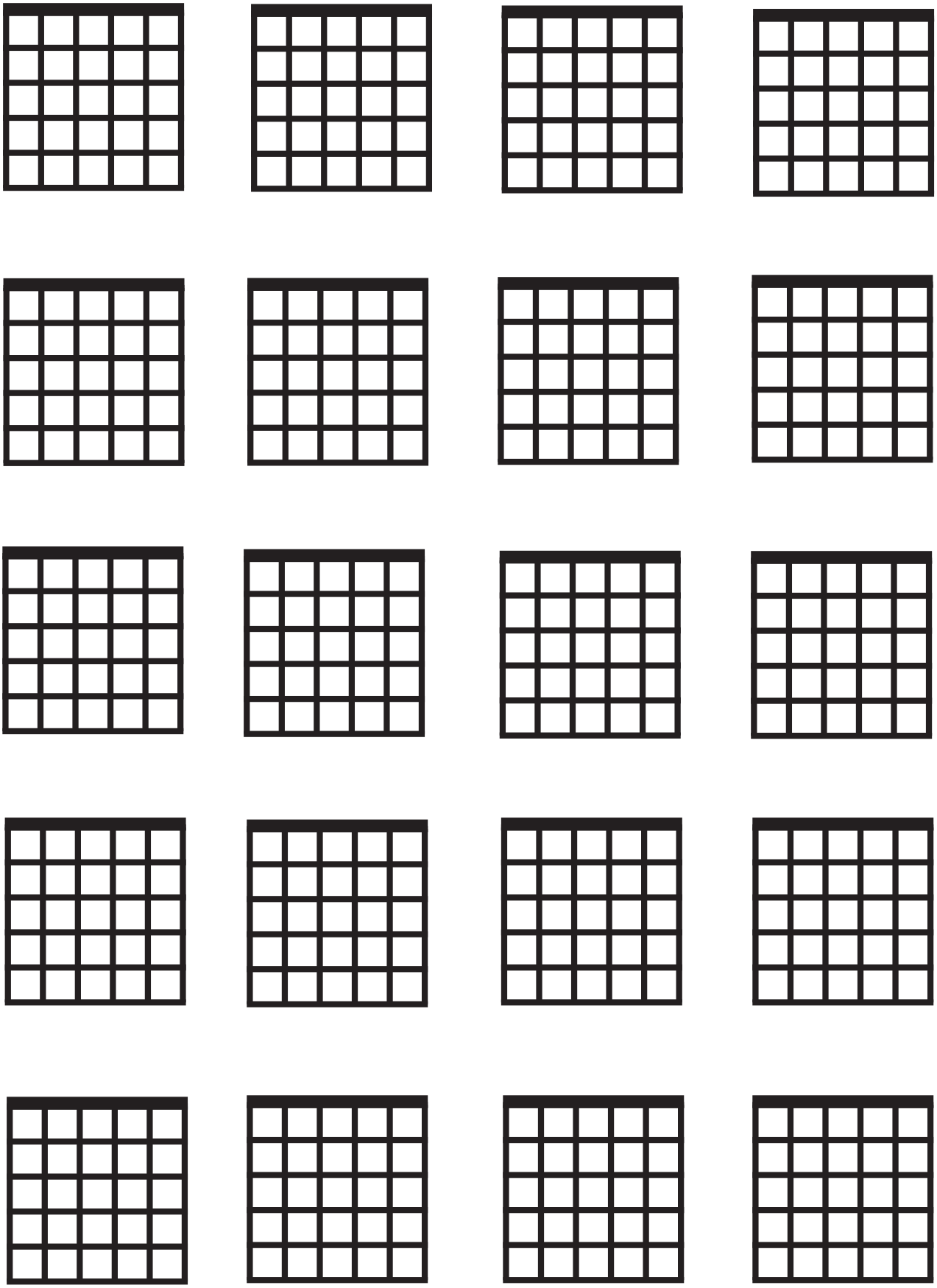

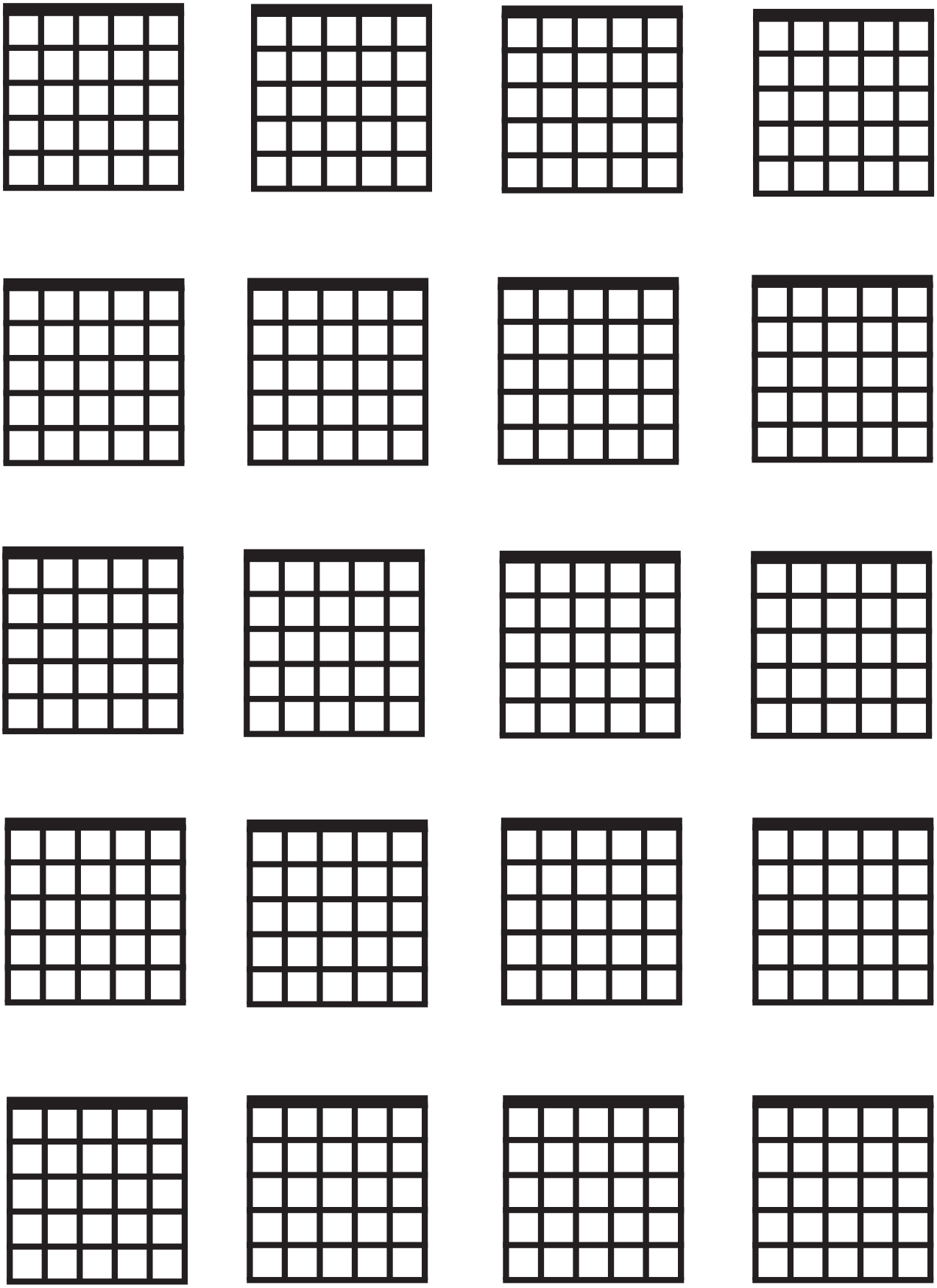

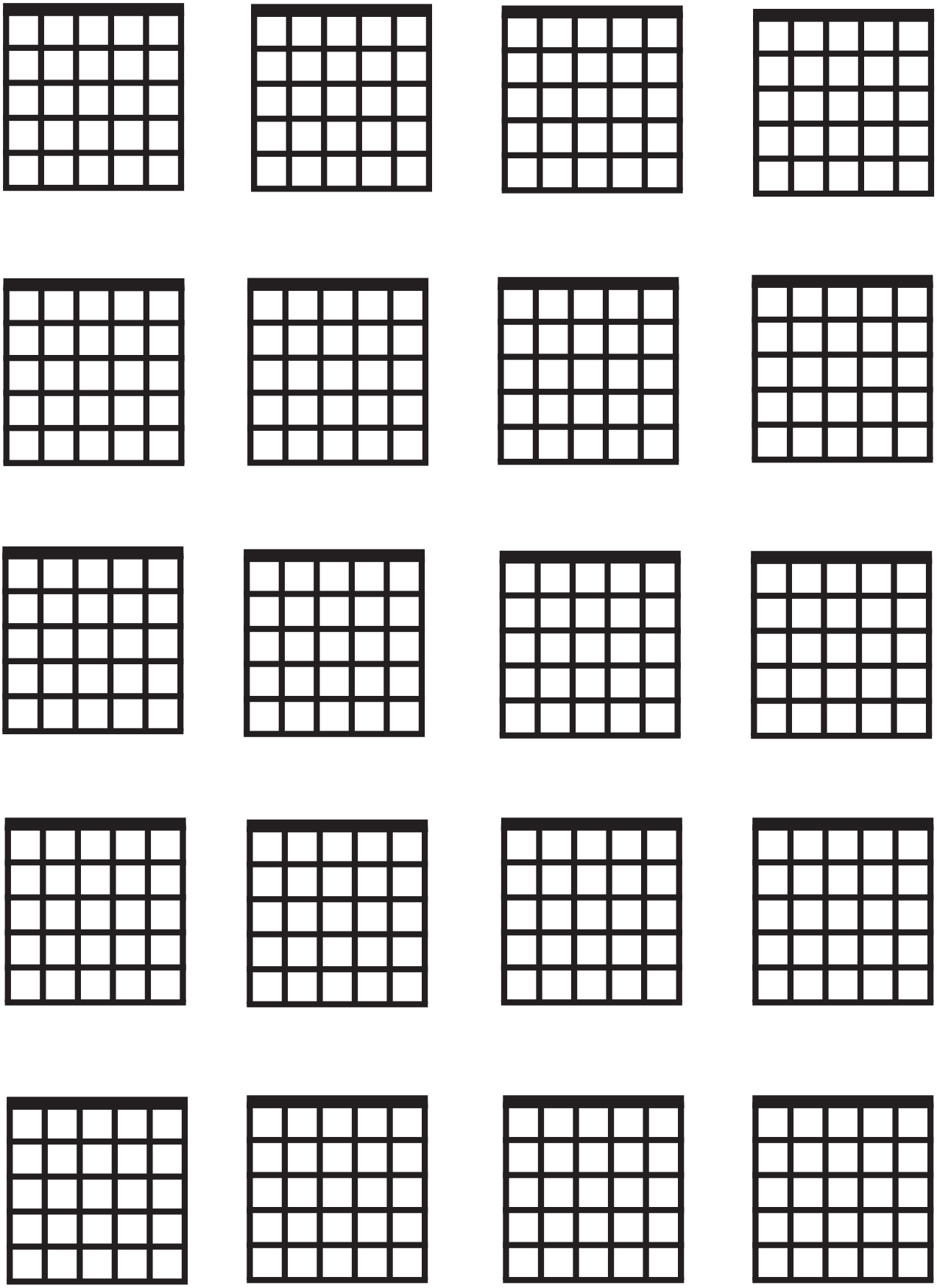

First Year

Scales

- ☐ Major scales in 2 positions (each from both the 6th and 5th strings)
- ☐ Dorian scales in 2 positions (each from both the 6th and 5th strings)
- ☐ Mixolydian scales in 2 positions (each from both the 6th and 5th strings)
- ☐ Phrygian Dominant scales in all 4 positions

Arpeggios

- ☐ HDA 2-octave arpeggios in major from index finger (roots on both 6th and 5th strings)
- ☐ VDA arpeggios in major (at least two scale patterns on 6th and 5th)

Voicings

- ☐ Close position triads on strings 1-2-3 and 2-3-4
- ☐ Shell voicings with and without roots
- ☐ Shell voicings with 2nd string added (with and without roots)
- ☐ Demonstrate horizontal harmonic key understanding through major tonalities

SECOND YEAR

Scales

- ☐ Harmonic minor scales in 2 positions (each from both the 6th and 5th strings)
- ☐ Major bebop scales in 2 positions (each from both the 6th and 5th strings)
- ☐ Mixolydian bebop scales in 2 positions (each from both the 6th and 5th strings)

Arpeggios

- ☐ HDA 1-octave arpeggios in major from any fingering of your choice (roots on 4th and 3rd strings)
- ☐ HDA 2-octave arpeggios in harmonic minor from index finger (roots on both 6th and 5th strings)
- ☐ VDA arpeggios in major (all six scale patterns)
- ☐ VDA arpeggios in harmonic minor (at least two scale patterns on 6th and 5th)

Voicings

- ☐ Close position triads on strings 3-4-5 and 4-5-6
- ☐ Drop-2 voicings on top string set
- ☐ Drop-2 voicings on middle string set
- ☐ Demonstrate horizontal harmonic key understanding through major and harmonic minor tonalities

Third Year

Scales

- ☐ Major, Dorian, Mixolydian, and Harmonic Minor scales in all 6 positions
- ☐ Melodic Minor scales in 2 positions (each from both the 6th and 5th strings)
- ☐ Phrygian Dominant Bebop scales in all 4 positions

Arpeggios

- ☐ HDA 2-octave arpeggios in Melodic Minor from index finger (roots on both 6th and 5th strings)
- ☐ HDA 1-octave arpeggios in Harmonic Minor (roots on 5th and 4th strings - any fingering)
- ☐ VDA arpeggios in Harmonic Minor (all six scale patterns)
- ☐ VDA arpeggios in Melodic Minor (at least two scale patterns on 6th and 5th)

Voicings

- ☐ Open position triads middle and bottom string sets
- ☐ Drop-3 voicings on lower string set
- ☐ Drop-2 voicings on bottom string set
- ☐ Demonstrate horizontal harmonic key understanding through Major, Harmonic Minor, and Melodic Minor tonalities

Fourth Year

Scales

- ☐ Melodic minor scales in all 6 positions
- ☐ Major bebop scales in all 6 positions
- ☐ Mixolydian bebop scales in all 6 positions
- ☐ Melodic minor bebop scales in all 6 positions
- ☐ Half-whole diminished scale

Arpeggios

- ☐ HDA 1-octave arpeggios in harmonic minor (roots on 6th, 5th, 4th, & 3rd strings - at least two fingerings)
- ☐ HDA 1-octave arpeggios in melodic minor (roots on 5th and 4th strings - any fingering)
- ☐ VDA arpeggios in melodic minor (all six scale patterns)

Voicings

- ☐ Drop-3 voicings on upper string set
- ☐ Demonstrate horizontal harmonic key understanding through major, harmonic minor, and melodic minor tonalities