

CONTENTS

ABOUT THE AUTHOR	4
INTRODUCTION	5

Chapter 1: Getting Started

Open Position Chords–6, Barre Chords–7, Reading Music–8, Blues Progressions and Strumming–9, Pentatonic Scale Fingerings–10

The “A” Lessons Chords and Harmony

The “B” Lessons Improvisation

Chapter 2

Lesson 1A: Basic Theory	11	•	
The Chromatic Scale–11, The Major Scale–11,		•	
Key Signatures–14, Intervals–15, The Cycle of 4ths		•	
(or 5ths)–16, Reading Roman Numerals–16		•	Lesson 1B: Major Scale Fingerings.....17
		•	
Lesson 2A: Triad Theory & Root Position Fingerings	18	•	
Major Triad Theory–18, Major Triad Inversions–18,		•	
Minor, Diminished, and Augmented Triads—and		•	
Their Inversions–19, The Four Basic String Sets–20,		•	Lesson 2B: Two More Major Scale Fingerings.....23
Root Position Triad Fingerings–20,		•	
<i>Etude No. 1: Root Position Triads</i> –22,		•	
		•	
Lesson 3A: First-Inversion Triads on Four String Sets	24	•	Lesson 3B: Two More Major Scale Fingerings.....26
<i>Etude No. 2: First-Inversion Triads</i> –25,		•	
		•	
Lesson 4A: Second-Inversion Triads		•	
on the Four String Sets	27	•	Lesson 4B: Major Scale Etude
<i>Etude No. 3: Second-Inversion Triads</i> –28		•	<i>Etude No. 4: The Major Scale</i> –29
		•	
		•	

Chapter 3

Lesson 1A: Constructing Larger Chords.....	30	•	
How Larger Chord Formulas Work–30, Extensions–30,		•	
Inverting Larger Chords–31, Voicings–31		•	Lesson 1B: Major Scale Etude
		•	<i>Etude No. 5: The Major Scale</i> –32
		•	
Lesson 2A: 6th Chords.....	33	•	
Major 6th Chords–33, Minor 6th Chords–33,		•	
<i>Etude No. 6: 6th Chords</i> –34		•	Lesson 2B: Connecting Major Scales.....35
		•	
Lesson 3A: 7th Chords.....	37	•	
Major 7th Chords–37, Minor 7th Chords–37,		•	
Dominant 7th Chords–38, <i>Etude No. 7: 7th Chords</i> –39		•	
		•	Lesson 3B: Three-Octave Scales
		•	40
Lesson 4A: 9th Chords.....	41	•	
Extensions & Chord Families–41, Major 9th Chords–41,		•	
Minor 9th Chords–42, Dominant 9th Chords–42,		•	
<i>Etude No. 8: 9th Chords</i> –43, <i>Etude No. 9: More 9th Chords</i> –44		•	
		•	Lesson 4B: More Three-Octave Scales.....45
		•	
Lesson 5A: Other Chords You Need to Know.....	46	•	
Minor 11th Chords–46, Dominant 11th Chords–47		•	
Major 13th Chords–47, Minor 13th Chords–47		•	
Dominant 13th Chords–48, Major Add9 Chords–48		•	
Minor Add9 Chords–48,		•	
Min7 ^b 5 (Half-Diminished) Chords–49		•	

**The “A” Lessons
Chords and Harmony**

**The “B” Lessons
Improvisation**

Chapter 3, continued

Diminished 7th Chords—49,	•	
Dominant 7th Suspended Chords—49,	•	
Minor/Ma7 Chords—50,	•	
Dominant 7th Augmented Chords—50,	•	
<i>Etude No. 10: More Chords—51</i>	•	
		Lesson 5B: Two Tunes Using the Major Scale52
		<i>Noah’s Groove—52, Blues for Maggie—53</i>

Chapter 4

Lesson 1A: The Harmonized Major Scale.....54	•	Lesson 1B: Improvising with the Major Scale55
	•	What It’s All About—55, Diatonic Thinking—56
	•	
Lesson 2A: Major Chord Scales.....58	•	Lesson 2B: Two Tunes Based on the Major Scale.....59
	•	<i>Ruby, My Deerfly—59, Fly Like a Beagle—60</i>
	•	
Lesson 3A: More Major Chord Scales61	•	Lesson 3B: Two More Tunes Based on the Major Scale.....62
	•	<i>Noisy Nights—62, The Creature—63</i>
	•	
Lesson 4A: More Major Chord Scales64	•	Lesson 4B: Two More Tunes Based on the Major Scale.....65
	•	<i>Julie in Wonderland—65, Samba de Shauna—66</i>
	•	

Chapter 5

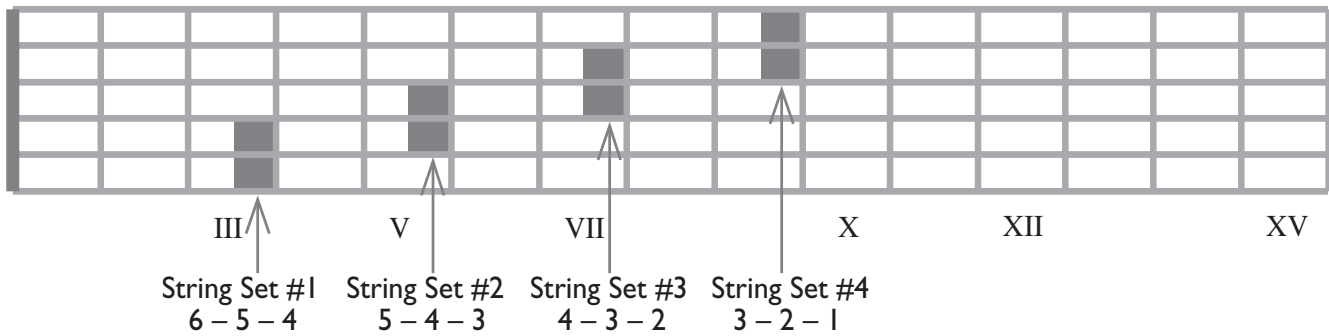
Lesson 1A: Roman Numerals and Transposition67	•	Lesson 1B: Modes of the Major Scale— The Basics.....69
	•	
Lesson 2A: More About Roman Numerals and Transposition.....71	•	Lesson 2B: Modes of the Major Scale— Parallel- Approach Fingerings.....72
	•	D Dorian—72, E Phrygian—72, F Lydian—73
	•	G Mixolydian—73, A Aeolian—73, B Locrian—74,
	•	Practice Progressions—74
	•	
Lesson 3A: Vertical Chord Scales76	•	Lesson 3B: Modes of the Major Scale— Derivative Approach.....77
	•	
Lesson 4A: More Vertical Chord Scales79	•	Lesson 4B: Two Modal Tunes80
	•	<i>Nosh 4 Josh—80, Chocolate Tuna Enchiladas—81</i>
	•	
Lesson 5A: More Vertical Chord Scales82	•	Lesson 5B: Two Modal/Diatonic Tunes83
	•	<i>Modelicious—83, Blue Tofu—84</i>
	•	

CODA—A Medley of Suggestions and Musical Concepts

How Jazz Works85	
Technique.....85	
Basic Left- and Right-Hand Technique—85, Posture—86, Basic Strumming Technique—87, Fingerstyle Chords—87, Pick and Fingers Technique—88	
Practice.....89	
The Value of Practicing Slowly—89, Learning Difficult Chords and Changing Chords—89, Learning Scales Two Strings at a Time—90, The Value of Locked Positions—90, Practicing the Major Scales—92, Limiting Rhythmic Options—93, Using Melodic Patterns—93	
Soloing.....94	
Form: Using an Opening, Body, and Conclusion—94, Form Based on Motif and Variation—95 The Use of Repetition in Your Solos—95	
Tag Ending (Afterword)96	

THE FOUR BASIC STRING SETS

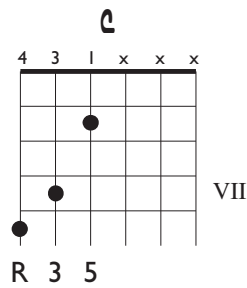
It's time to place all of these triads on the fingerboard. What we are going to do first is divide the guitar into four string sets. For instance, considered together, the sixth, fifth, and fourth strings are a string set.



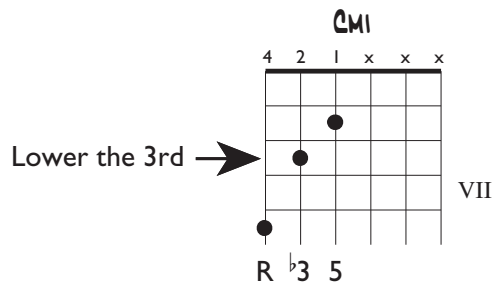
The mission is this: over the next three lessons, build major, minor, diminished, and augmented triads in all keys, all inversions, on all string sets, and become familiar with their shapes on the fingerboard.

ROOT POSITION TRIAD FINGERINGS

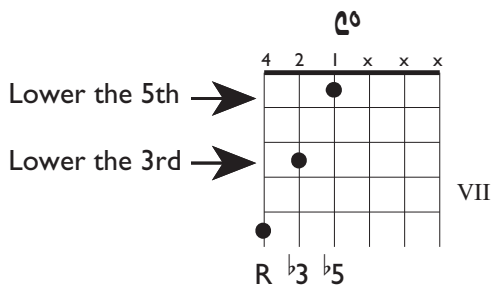
Let's start in the key of C. On the **first string set** we'll find a root position major triad here:



Now, turn this major triad into a minor triad:



The diminished triad looks like this:



Here is the augmented triad shape:

