

# TABLE OF CONTENTS

ABOUT THE AUTHOR.....4

INTRODUCTION.....5

## Chapter 1 6

Right-Hand Options.....6

Pick Style.....6

Fingerstyle Chords.....6

Pick and Fingers Technique.....7

## Chapter 2 8

Lesson 1: Recognizing Chord Tones.....8

Combining Melody and Harmony.....8

Lesson 2: Guidelines for Arranging..... 11

Lesson 3: Chord Enhancement.....12

*Home on the Range*.....16

## Chapter 3 18

Lesson 1: Diads.....18

Non-Chord Tones.....18

*Blue Bell of Scotland*.....19

Lesson 2: Adding the Non-Chord Tone.....20

*Beautiful Dreamer*.....21

Lesson 3: Voice Leading.....22

Lesson 4: Passing Chords.....24

*Virginny*.....26

*Blues in G*.....28

Diminished Chords.....29

Min7<sup>b</sup>5 (Half-Diminished) Chords.....32

*Blues in F*.....33

Lesson 5: Quartal Harmony.....34

Single Notes.....36

Octaves.....37

## Chapter 4 38

Lesson 1: Passing-Chord Approaches.....38

Enhancing Chord Progressions.....38

Lesson 2: The IV-I Approach.....39

Lesson 3: The V7-I Approach.....39

Lesson 4: The ii-V7-I Approach.....41

*Rum and Coke*.....42

Lesson 5: Backcycling Approaches.....44

The Alternate Cycle.....46


Lesson 6: Tritone Substitution Approach.....46

Lesson 7: The <sup>b</sup>V7-I Approach.....48

Lesson 8: The ii-V7-I and Alternate Cycles.....48

Lesson 9: Surprise Chords.....49

<b>Chapter 5</b>	<b>50</b>
Lesson 1: The Basic Voicings.....	50
Simultaneous Chords and Walking Bass Lines.....	50
Lesson 2: Bass Lines—Scalewise Approach.....	51
Lesson 3: Bass Lines—Half-Step Approaches.....	54
Lesson 4: Bass Lines—Rhythm.....	55
Lesson 5: Bass Lines—ii-V7-I Patterns.....	56
<i>Everything You’re Not</i> .....	57
Lesson 6: Basslines—Combining Techniques.....	58
<i>Accompaniment for Everything You’re Not</i> .....	58
<b>Chapter 6</b>	<b>60</b>
Lesson 1: Moving Voices.....	60
Searching Out New Voicings.....	60
Lesson 2: Symmetrical Chord Movement.....	61
<b>Coda</b>	<b>62</b>
Creating Arrangements.....	62
Listening to the Greats.....	62
Reality Check.....	63
<i>Byesville</i> .....	63



***A compact disc is available for each book in this series. These discs can make learning with these books easier and more enjoyable. This symbol will appear next to every example that is played on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The Track numbers and Index numbers below the symbols correspond directly to the example you want to hear. Track 1 will help you tune to the CD. Have fun!***

# CHAPTER 1

## *Right-Hand Options*

Most guitar students place about ninety percent of their attention and efforts on their left hand. Limitations in their playing are usually blamed on some fault of the left hand only. The real situation is that, with the exception of hammer-ons, pull-offs, trills and other decorative devices, it takes two hands to produce one note. Therefore, equal attention should be paid to both hands at all times.

In single-note playing, most guitarists have faster left hands than right hands. When both hands are fully developed, the right hand actually “powers” the left. Several different right hand techniques lend themselves to chord/melody playing. Pick style, fingerstyle, and combining the two all have their distinct sounds and advantages.

### PICK STYLE

In the early days of solo jazz guitar, pick style was the preferred method. Strumming chords with a pick gives you the opportunity to enjoy many different attacks and timbres. Single note lines are played with alternating down and up strokes. Many players use this method when they first start studying chord/melody playing because it allows them the use of a good picking technique they have already developed in their previous studies. The only real disadvantage is that there are many chord voicings that will be impossible to play because of skipped strings in the fingering.

### FINGERSTYLE CHORDS

There are actually many styles of fingerstyle playing. In the traditional method the thumb and first three fingers are used. In some folk styles, the thumb and two fingers work pretty well. I use all four fingers and the thumb. This chart shows the right hand finger designations:

thumb = *p*  
first finger = *i*  
middle finger = *m*  
third finger = *a*  
pinky = *c*

# CHAPTER 4

## Enhancing Chord Progressions

One of the most satisfying aspects of playing chord/melody style guitar is manipulating chord progressions to create more interesting harmonies. The following lessons show many of the ways this can be done. The goal is to be aware of all these techniques and be flexible with them so that you can utilize them “on the spot.” This is why you should learn your songs in a skeletal form so that you can actually start to improvise harmonies as you play.

It will take awhile to become comfortable with this material. Take your time and, most of all, enjoy the sounds. There are lots of exciting and surprising harmonies to be discovered. Remember that not every technique sounds great in every context. There really are no hard and fast rules in this study. The process of experimentation is a large part of the enjoyment.

Along with these studies, you should be learning lots of songs. Buy a copy of one of the many jazz “fake” books that are available. Apply these techniques where you can. You will make these harmonization techniques second nature by using this information in actual playing situations.

### LESSON 1: PASSING-CHORD APPROACHES

The concept of using “like qualities” is similar to the material in Lesson 4 of Chapter 2, but instead of using only dominant chords as passing chords, use the same quality as the chord you are approaching from either a half step above or below. For instance, precede a GMaj7 with either an F#Maj7 or a G#Maj7.

51  
Track 26.1

Basic Harmony      Embellished Harmony

52  
Track 26.2

Basic Harmony      Embellished Harmony