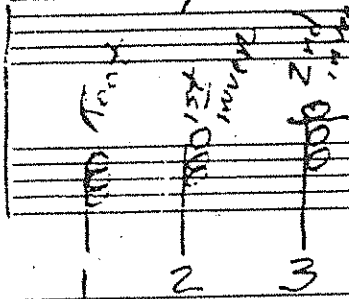


VOICINGS

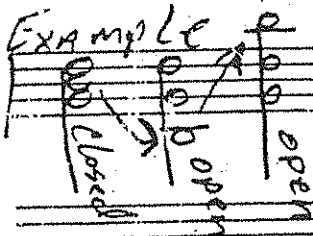
What is an open voicing?

A Triad, a 3 note chord (For Example Cmaj) can produce 3 positions (C E G Chord Notes)

Example Gmaj = G B D



An open voicing is produced when you take a closed position voicing (such as ~~the~~ to the left) and move ^{voicings} only one voice in the voicing either up or down an octave.



Process For Creating open Voicings

Step 1 Take a triad voicing in Root 1st & 2nd Inversion and lay them out on a set of strings.

P. 2 Example

(Step #2) start with one voicing.
Root pos.

Inside voice (#2) when dropped down an octave can produce 2 different fingerings on the guitar. This is a guitar thing and not a voicing thing.

When you drop voice (#1) down an octave it produces a second inversion closed position voicing.

Back to our starting voicing. 3 voices produce 2 open voicings and 1 inversion.

(Step #3) use same process as step #2 but this time move one voice at a time up an octave.

7.3

Top voice moved up an octave will produce a voicing out of position. When you do this voicing is formed. When you do step #2 to the next inversion up on the same set of strings you started with.

(G = G B D strings 4, 3, 2 G/B = B D G strings 4, 3, 2 3 fret chord. 7th fret chord)

Inside voice up an octave. This voice move can only produce one voicing. Why? (Fingering)

Bottom voice up an octave produces another closed position 2nd inversion voicing.

Step #1) Go back an octave all closed position voicing from steps numbers 2 and 3 and do steps 2 & 3 to these voicings. Step #2 produced a second inversion closed position triad.

This is the voicing we do steps 2 and 3 to.

Step #2) Drop top voice down an octave produces a C.P.T. 1st inversion.

Inside voice #2 produces only one voicing.

You can NOT drop the bottom voice and produce a voicing on the guitar. Why?

D note →

P.4

STEP #3

Top voice up an octave produces this.

Inside voice up an octave produces 2 voicings, fingerings on the guitar

Bottom voice up an octave produces the voicing we started with on P. 1

step #2 produced a C.P.T. while doing step #4

BACK TO STEP #2
 you can not why? STEP #3 you can.

This voicing is from the top voice being moved up one octave.

Inside voice produces 2 voicings fingerings.

Bottom voice #3 produces the voicing we step #2 with, 2nd inversion triad.
 Step #3 also produced a closed P.T.

This is the voicing we do steps #2 and 3 to also.

you can not do step #2 to this voicing. (you should know why) BY NOW.

Step #2 Top voice down produce a C.P.T.

Inside voice down an octave produces 2 fingerings.

P. 5

Bottom voice down
an octave produces
this voicing.

you have now completed the voice
movement on the root pos. voicing
and produced 20 NEW G MAJ
voicings. Do this very same
process to our other ~~major~~
2 C.P.T. (will produce app. 60)
chord (G MAJ) you will have covered
the FRET-BOARD NOW

Convert EVERYTHING
to MIN.

DIM.

AUG.
we will cover this in your
Lesson.



GRAB BAG #1 P. PARMENTIER.

The Guitar is (The bee sting strings)

tuned in perfect 4ths and A MAJ 3rd Between (2nd strings and the 3rd)

It is between strings 3 and 2 that will cause a shift in the fingerings NOT between 2 and 1. For our purpose we will call a set of strings 2 or more (for the most part a set is 3 or more)

(It is the MAJ 3rd between the 3rd and 2nd string that cause's the Asymmetry)

INTERVALS (when played on one string all fingerings will be the same on all strings)

(MAJ 2nd)

Notice when we play the MAJ 2nds the fingers stay the same until we play them on the G, B strings (we just move the B string up a half step)

(MAJ 2nd)

When played harmonically a change will take place.

Let's look at the 4th

Intervals involve the B string in our sets we have to move it up 1/2 step.

Do you see what's happening, when we involve more than one string and the B string is involved we just move it up 1/2 step. Simple

Voicings (2 concepts) 1) Same voicing different strings (chord form) 2) Same sound different strings (different chord forms)

1) G7 3 becomes Cm7 becomes Fm7

(chord form stays the same) spelling changes

2) G7 3 (8VA) becomes G7 10 becomes G7 5

(From the x to the dot) Notice B string is involved so we just move it up 1/2 step. This chord form

SCALES / LINES when played on one string all fingerings will stay the same on all strings. But when the B string is involved what do you do? You move it up 1/2 step.

(2 strings)

(E A Scale)

No matter how many strings are involved the concept stay the same

Do you see the value of this G.B.? If not reread and at your next lesson ask me about this most valuable information.

R. Parmentier (How To Learn Triad Fingerings)

Rule #1
ALL closed Triads
CAN BE PLAYED
ON ANY SET OF
3 strings.

OPEN AND CLOSED FORMS. ①
NO DOUBLINGS

EXAMPLES

AA 2, Am 2, Dab5 1, Bb+ 2

Rule #2
ALL Triad
Alteration
Add 9 no 2nd sus.
Ect.

EXAMPLE

Rule #3
For a Triad To Be
Classified A Closed
voicing NO ALTERATIONS
to voice position CAN
TAKE PLACE.

EXAMPLE

2nd INV. ONLY

NOT THIS (open)

THIS IS OK.

GA add9 NO 3RD

GAbs

Notice 9 replaces 3.

Rule #4
THE sets OF
strings CAN ONLY
BE. See EXAMPLE.

(6,5,4) (543) (432)

(321) ONLY!

Put to use we get this

EXAMPLE

INFORMATION GIVING GA Root POSITION!

GA 2 THIS OCTAVE ONLY FOUND HERE.

GA 12 7 3 ONLY

INFORMATION GIVING G/B

GA 5 2 ONLY

GA (2) 7 12 3 ONLY

Rule #5
ANY (Major) chord form
CAN BE converted to
ANY chord type.

EXAMPLE

SAW Givin INFORMATION WAS Gm/D

Gm/D = b2 = 2nd Inversion

GA 5 Gm 5

PROCESS

GA (135) MAJOR TRIAD converted

Gm (1b35) MINOR TRIAD

To find the third of your MAJ TRIAD Remember THIS IT CAN ONLY BE ON Top || The middle, ON Bottom.

decode = Gm 2nd Inversion

Symbol = Gm/D

Find MAJ. TRIAD FORM 2nd INV. Find the 3rd Lower 1/2 step

R. Armentier (How To LEARN TRIAD Fingerings)

open and closed Forms (2)
NO Doublings

Information PROCESS

DA (135) $\#8$ (MAT TRIAD) = $\#8$ (CONVERTED) = $\#8$ (DAP5 (13b5))

Decode Symbol DA/Ab

DA/Ab = DAb5 2ND INVERSION

FIND MAT TRIAD 2ND INV., LOCATE the 5th and Lower 1/2 step

Root Pos. (DROP Bottom Voice) (Drop middle)

7 DA 6 DAb5

Before we continue Lets look at the Possible VOICE MOVEMENT ON TRIADS.

octave \rightarrow OK (DROP 2)

When you drop the top voice it become 2nd INV. Closed.

(AS you see ONLY TWO OPEN VOICES CAN BE PRODUCED FROM CLOSED VOICED TRIADS)

Example: $\#8 = \#8$ OR $\#8$

The Important thing to remember is, this is consistent with ALL TRIAD position (Root, 1st INV., 2nd INV.) and ALTERNATIONS GAb5, Dmb5, Ect.

Example: $\#8 = \#8$ OR $\#8$

OPEN VOICED CHORDS

(Rule #6) For a triad to be classified open, alteration to voice position must take place

closed/open

(when Bottom voice is dropped and the open strings CAN ONLY be found on strings 1 indicated)

EXAMPLE

1st INV. $\#8(6)$ $\#8(5)$

Root Pos. 3 GA 10 GA/D 5 GA/D

2nd INV. $\#8$

(when we drop the second voice from the top (DROP 2) down these voicings CAN be found on strings indicated)

5 G/B 2 G/B $\#8$ 12 G/B 8 G/B 9 G/B

9 G/D 4 G/D

5 G/D $\#8$ 12 G/D 12 G/D $\#8$ 3 GA 3 GA 5 GA 7 GA

10 GA

* EACH DROP 2 VOICING CAN PRODUCE 2 different Groups.

2nd INV. 6,4,3 OR 5,4,2

Root Pos. 6,4,3 OR 5,4,2

1st INV. 6,4,3 OR 5,4,2

5,3,2 OR 4,3,1

4,2,1

Farmentier

How To Learn Triad Fingerings

Open And Closed Forms

(2A)

OUR LAST PROCESS:

Before we start, let's look at the possible voice movement up an octave.

Root Position

This voicing works

When we raise the voice root position triad, notice it becomes root position drop 2 voicing.

This voicing becomes 1st inversion closed position.

(1st INV.) This voicing works

This voicing is drop 2 1st inversion

This voicing becomes 2nd inv. closed

(2nd INV.) This voicing works

This voicing is drop 2 2nd inversion

This voicing becomes ?

AS YOU CAN SEE ONLY 2 VOICINGS ARE POSSIBLE (each)

① 2 9

② 5 12

DOUBLING

The best tone to double is the 3rd (when the 3rd and last is the first) to many notes in a voicing will produce a root heavy voicing.

Two Triads = Triads

Two Roots and Three Triads

Two Triads

Two Triads

BVA. 9

2/3rds

Two Triads

Three Triads

Two Triads

BVA. 12

Two Triads

Two Triads

10

Many voicings can be produced from doubling, I didn't write them all, but will cover in your lesson.

2 Important things

① Some voicings will produce open sounding voicings.

② Inversion Spelling will change.

(1st Inversion is determined by its lowest note in the voicing.)

Root E = 2/3rd = G/D

Becomes after doubling, 2nd INV.

(Suggested Practice) R. Parent, ez. To LEARN TRIADS ③

1st Step is to LEARN MAJ TRIADS, ALL INV. ON Sets of strings, see work sheet Example #1

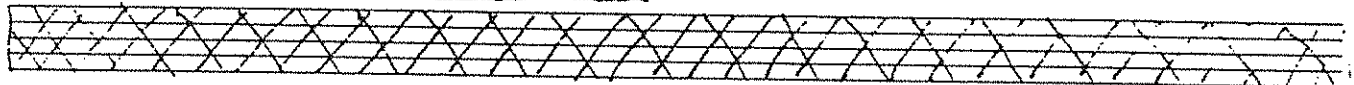
G G/B G/D G/G G/A G/B G/D Ect.

2nd Step is to LEARN MAJ TRIADS IN CYCLES, W.S. Example #2. First Practice ON sets of strings. Second Practice changing sets of strings IN the cycle.

G C/G F/A Bb Eb/Bb Ab/C Db F#/# Ect.

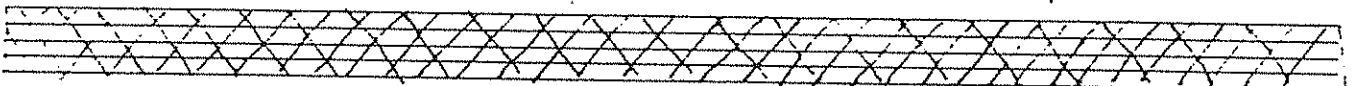
Another Common Cycle to be practiced is the whole cycle. Example #3 (A-B) First practice changing sets of strings IN the cycle.

G A B/F# C#/G# Eb/G F/A G/E



3rd Step is to LEARN MAJ TRIADS IN (OPEN) position ON sets of strings. Example #4a

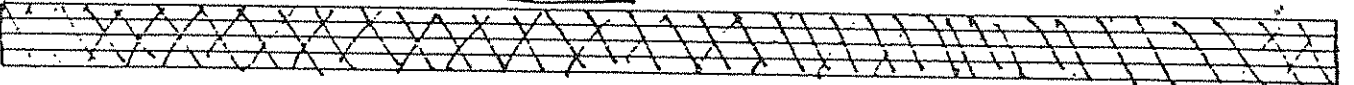
(Drop Bottom Voice) G G/B G/D G G/B



MAJ TRIADS (OPEN) position DROP 2. Example #4 B/C

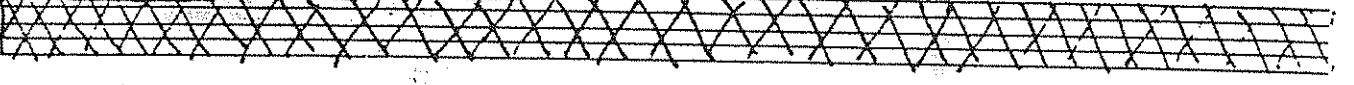
(See Bottom of Page 2 of How To LEARN TRIAD FINGERINGS)

G/B G/D G Ect.



4th Step is to LEARN OPEN TRIADS IN CYCLES. Same AS Step #2 above. Example #5 a,b whole step cycles DROP 2 #5 C,D #5 E,F

G C/G F/A Bb Eb/Bb Ab Db/Ab F#/# B Ect.



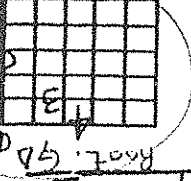
5th Step is to Convert ALL of the Above MATERIAL to First minor then other Chord types: MAJb5, MAJ#5, sus Ect. Example #6

MAJ min. MAJ Gb5 MAJ Dim

Suggested Practice (To Learn Triads)

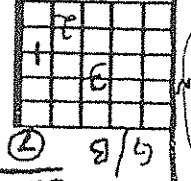
The Guitarist's Mini-Grid 3

(work sheet) ①



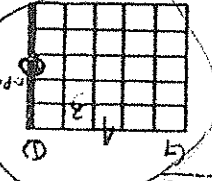
Example #1

Root: G	g/b	g/d	g/a	g Root	g/b	g/d	g Root	g/b	g/d	g Root
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



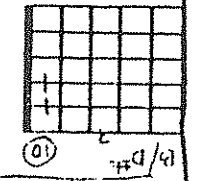
Example #2

g/b	g/d	g/a	g Root	g/b	g/d	g/a	g Root	g/b	g/d	g/a	g Root
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫



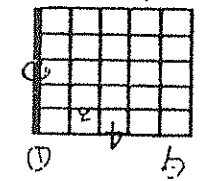
Example #2a

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



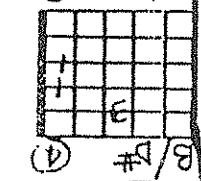
Example #2b

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



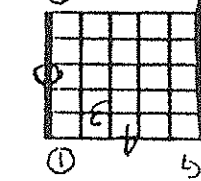
Example #3a

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



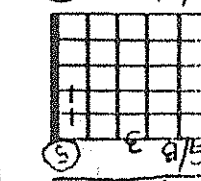
Example #3b

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



Example #3c

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



Example #3d

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪



Example #3e

g	c/g	f/a	b/b	b	b/c	e/b/b	e/b/b	e/b/b	f#/#	f#/#
①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪

S.P. TO LEARN TRIADS

WORK SHEET #2

DVP The Guitarist's Mini-Grid

Example #4a

Example #4a

Example #4b (Finger #1)

Example #4b (Finger #1)

Example #4c

Example #4c

Example #4c

Example #4c

Example #5a

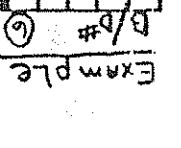
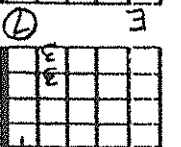
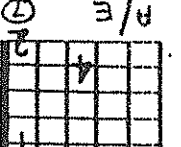
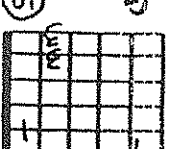
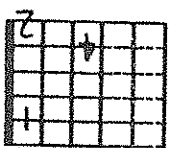
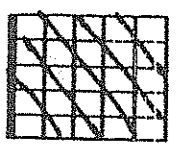
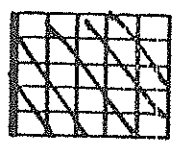
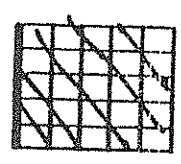
Example #5a

Example #5a

Example #5a

Example #5b

Example #5b



S.P. TO LEARN TRIADS WORK SHEET #3

AVP The Guitarist's "Mini-Grid"

Example #5C (F.#2)

Example #5C (F.#2) triads on a 6-string guitar fretboard grid:

- Example #5C (F.#2):** A series of 12 fretboard diagrams showing triads: G/B (2), G/B# (3), C (3), F/C (5), Bb (1), F#b (1), Ab/c (3), E/b (1), D (5), G/D (5), Ab/c (3), F# (2), D# (4), F# (2), Ab/c (3), E/b (1), D (5), G/D (5).
- Example #5D (F.#2):** A series of 12 fretboard diagrams showing triads: B (2), Bb (1), Eb/b (1), Ab/c (3), D# (4), F# (2), D (5), G/D (5), Ab/c (3), F# (2), D# (4), F# (2), Ab/c (3), E/b (1), D (5), G/D (5).

Example #5E (F.#2)

Example #5E (F.#2) triads on a 6-string guitar fretboard grid:

- Example #5E (F.#2):** A series of 12 fretboard diagrams showing triads: D/F# (2), G/B (2), A/C# (4), B (2), D# (4), F# (2), D (5), G/D (5), Ab/c (3), F# (2), D# (4), F# (2), Ab/c (3), E/b (1), D (5), G/D (5).

Example #5F

Example #5F triads on a 6-string guitar fretboard grid:

- Example #5F:** A series of 12 fretboard diagrams showing triads: G/B (2), A/C# (4), B (2), D# (4), F# (2), D (5), G/D (5), Ab/c (3), F# (2), D# (4), F# (2), Ab/c (3), E/b (1), D (5), G/D (5).

Example #6

Example #6 triads on a 6-string guitar fretboard grid:

- Example #6:** A series of 12 fretboard diagrams showing triads: Gm (1), Gm/bb (5), Gm/D (3), Gm (1), Gb5/bb (4), Gb5/B (2), Gb5 (9), Gb5/bb (5), Gb5/B (2), Gb5/bb (5), Gb5 (9), Gb5/bb (5), Gb5/B (2), Gb5 (9), Gb5/bb (5), Gb5/B (2).

Strings GA, I VI II V | III VI II V | IV V I VI | II III IV V

Drop 2nd from Top voice
Down an octave

2nd voice Down

Drop Bottom Voice
Down one octave

Root Position

EXAMPLE, Double Notes
2 Roots
2 FIFTHS
Ect. GA Lines.

3

INTERVALS. minor 2nds

Strings Frets
Finger 1 4

MAS SCALE
Lydi. = SHARP #4
Lydi. AUG. = SHARP 4

(9A) I IV I V I VI II V I II III VI V VII I III VI IV VII I

DROP 2

DROP Bottom VOICE

THIS SYMBOL IS USED IF INDICATED ELSEWHERE THE CHORD IS RAISED 1/2 STEP.

EXAMPLE (min to MAJ)

THIS INDICATES THAT THE CHORD IS TO BE LOWERED 1/2 STEP.

2ND INVERSION

LINES

2. PARALLEL OR

INTERVALS PERFECT 5TH

(1/2 3/4 1/3 FINGER GROUPS)

(GA) I VI II V III VI IV VII III VI IV II V I

II VI V I III VI II VI IV V V I

Drop 2

Ex.

Drop Bottom

EXAMPLE

FOUR PART

First voice Added voice

Triad Harmony GAD Dm

(R.P.)

SLASH CHORDS

TRINAD/BASS NOTE

Root position = R.P.

DIATONIC OR NOW DIATONIC

GA 1st INV.

LINES

9th fret

II V I DA GA

Amin

Drop 2

INTERVALS MAJ 2nds

strings

Frets

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

(Alterations on the 5th) R. Parmentier

Maj^{b5} For I-V chords. I^{b5} VI II V^{b5}

voice movement between I and I.

EXAMPLE

Drop 2 voicings

voice movement between I and VI

min 5 For I, III, VI

When movement between voices is larger than a whole step care must be given

Great way to have a modulation take place

modulation was for I Maj to I har. min when modulation to a minor key takes place the V must have #5

Am is the II chord of G A and becomes the tonic after the modulation takes place.

Compare the sound of the to the ones found on the 1st Invers Pngc

Four first REC voice triad harmony (Slash chords) R.P.

GAB5

the tension tone And b5 is the chord tone.

voicings GAb5

voicings Aab5

INTERVALS minor 3rds

(1/2, 1/3, 3/4)

(ALTERATIONS ON the 5th) R. Parmentier.

+ = the 5th raised 1/2 step.

MAJ +5 For V chord II III VI VI+ I II# V+ V° V I° I

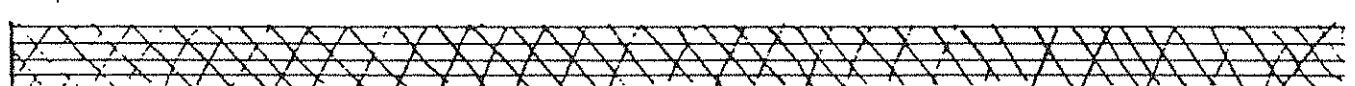
notice voice movement of +5 is up.

MIN +5 For II III VI VII

when the 5th is raised it turns the MIN. TRIAD INTO A MAJ. TRIAD

How to modulation to

Alterations to the 5th will also produce incomplete 7/9 chords



Voicings G+5

G+5 Lines

D becomes the tension and D# the chord tone

INTERVALS MAJ 3rds

(2, 1) (3, 2) (4, 3) (Finger Groups many) (1/2 3/4 3/4)

(ALTERATIONS ON the 5th) R. Parmentier

MAT/min sus 4 (4 replaces 5) I VI II V I Notice
 VOICE movement and the Scat

EXAMPLE

(V chord in 2nd inver. will sound somewhat like the tonic A7)

DROP BOTTOM VOICE

Do you notice the ~~min~~ 2nd in most of the voicings.

DROP 2 VOICINGS

Chromatic inner voice movement

I VI# II sus. III# IV V# V I VI# V I/V IV I I# I

Modifying the 5th voice from the 4th to the A7 (MAT)

sus. b5 A +5 A6 Dom7 A7

Modifying the 5th voice from the 4th to the MAT7 on the min triad.

sus b5 min +5 min6 min7 min+7

sus. Voicings!

Gsus Lines

Intervals perfect 4ths

GASUS

many fingerings

M.F. 1/3 2/4 1/2 1/3 1/4 3/1 2/2

all Inversions can be done like this.

(ALTERATIONS ON the 3rd) PARMENTIER MINOR KEY'S ①

MAJ. to MIN. NAT. MINOR

by playing the chord PROGRESSION I, IV, I, V, I you will clearly hear the NAT. MIN. COLOR

Example

VERY DARK SOUND, ALSO CHORD PROGRESSIONS WILL DIFFER FROM MAJ. KEYS.

SOME PROGRESSION JUST DON'T WORK (SOUND IS PURE MINOR!!)

Example

sounds like III VI IV VII I

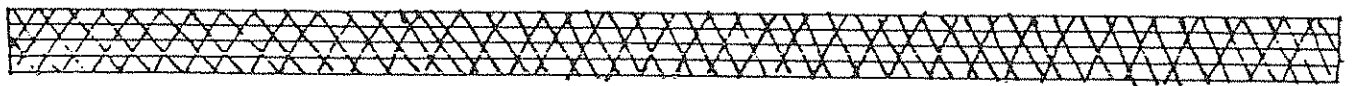
Gm: | Ab: | Gm:

Drop 2

Etude

INNER VOICE MOVEMENT

Etude



Gmin Lines

Gmin

R. Paermentier

Minor Keys,
(HARMONIC MINOR)
melodic minor (2)

MAT to min. HAR. minor. mel. minor.

(HAR.)

I IV I V I I IV I V I III VI II V I IV I

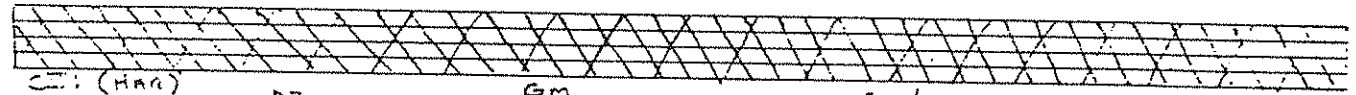
(mel.)

I IV I V I I II # IV V VI VII I IV VII I

From this point on we will no longer deal with chromatic linked chords. I will present the scales with the necessary fingerings. I will give you the scales in Etude form. Etudes are much closer to real music.

(Har.)

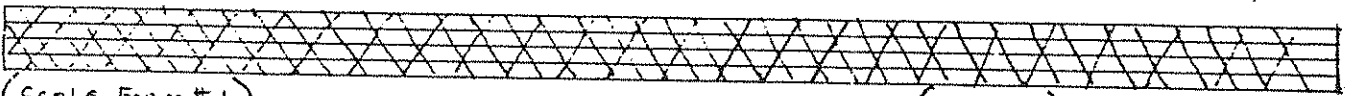
Am7 D7 Gm7



(Har)

Am7 D7 Gm Gm/F# Am7b5 D7b9

Gm Bb7+ Eb/C D7b9 Gm Cm #DA Gm



(Scale Form #1)

G har. Lines (II V I) (II V I)

Fm DA Gm 2 Am7b5 D7b9

Gm Gm7 (I IV I) Cm Gm b

Intervals Aug 4th (b5)

MANY Fingerings M.F. (2,3,4) (2,3,4) (2,3,4) (2,4) M.F.

Voice Leading the II-V Progression (TRIAD FORMS)

(Rule #1)
 ALL II-V PATTERNS WILL BE PLAYED ON SECS OF STRINGS.

(Rule #2)
 ALL ALTERATIONS EXCEPT ADD & NO 3RD VOICINGS CAN BE USED. ADD VOICINGS USE FOLLOWING PATTERNS (REASON NO THIRD)

(Rule #3)
 IN ORDER TO KEEP V.L. PRESENT IN ONE AREA YOU MUST USE THE SAME VOICING AS TWICE.

(Rule #4)
 YOU CAN CHANGE SECS OF STRINGS AFFECTING 1st OR 2nd OR 3rd POS. BUT V.L. MUST REMAIN CONSISTENT.

(Repeated Chord Technique)

(Rule #1)
 YOU MAY MOVE TO A DIFFERENT VOICING WITH EITHER OF THE FOLLOWING WHEN THE MELODY NOTE MOVES UP OR DOWN, OR WHILE COMPING AND A LEAF IS DESIRED.

(Rule #2)
 YOU MAY MOVE FROM OPEN TO CLOSED VOICINGS OR THE REVERSE OF THIS WITH EITHER OF THE FOLLOWING WHEN THE MELODY NOTE MOVES, OR WHILE COMPING. YOU MAY STAY IN OPEN/CLOSED POSITION, ONCE THE CHANGE HAS TAKEN PLACE.

(Rule #3)
 WHEN A CHORD OR A II-V PATTERN COMPRISE TWO OR MORE MEASURES YOU MAY USE DIFFERENT STRINGS ONLY AFTER THE CHORD OR II-V (NOTICE WITH RULE #1 MOTION IS SUSPENDED WHEN MOVING FROM INVER. TO INVER.)

Adding Diatonic & Non-Diatonic Bass notes to Triad Forms (open & closed).

This concept is called **ALTERED TRIADS**.
 THE CONCEPT OF NAMES AS WE LEARNED IN BOOK ONE. BUT THE CONCEPT SEEMS TO BE THE MOST COMMON.

First lets dispel A MYTH ATTACHED TO THIS CONCEPT AND THAT IS THE BASS NOTE HAS TO BE THE LOWEST NOTE IN THE VOICING. WRONG!

Altered Triads ARE ALSO USED IN THIS CONCEPT. Add 9, 13, 15, Etc.

BASS NOTE = A/D

BASS NOTE = G/E

BASS NOTE = G^b/F^b

Min. & Dim. Triads ARE USED IN THIS CONCEPT.

BASS NOTE = A⁺/E

BASS NOTE = Dadd9 NO 3RD

BASS NOTE = G^{min}/F^b

Any Time Notes ARE VERTICALLY ALIGNED ON TOP OF EACH OTHER INVERSIONS ARE POSSIBLE.

BASS NOTE = C^{min}/F

BASS NOTE = A^o/D

BASS NOTE = G/A^b

1. THE NOTES ARE USED IN THE FOLLOWING VOICINGS ARE POSSIBLE PLUS RECESSION.

BASS NOTE = G/A⁺

BASS NOTE = F^o

BASS NOTE = E^o

BASS NOTE = D^o

BASS NOTE = C^o

one important thing to notice about the inversions of a closed to open triad.

another thing we should notice is that the difference between the 1st and 2nd inversion is 1/2 step.

lets take a common chord progression. see what we can do with it.

I VI II V

(our first step is to raise a bass note for our G/A voicing. this is our starting point.)

G^b/F^b

(our next step is to decide how we want our bass lines to move. we decide on a cycle. Bb Eb Fb Eb

G^b/F^b Em^b/Eb Am^b/Ab D^b/Db

what I have done here is created what I call a polyphonic illusion. the ear will hear the voicing as a whole, but also the movement, this is to say you will hear two cycles happening.

your ear will hear the cycle I-VI-II-V

your ear will hear the cycle Bb-Eb-Ab-Db

(our next step involves the inversions possible. same inver. will not sound right. solution, dont use them)

(1st INV.)

(our last step is to use the new voicings musically)

(melody) G MA7.

melody Note

Here are a few s/c. lines based on the G^b/F^b voicing. How to solo over s/c. will be covered in your lessons

SPELLING G^b/F^b = Dsus13+5; A9susb9, Bb13b9, ETC.

Adding Diatonic/Non-Diatonic Tonics (TO TRIAD FORMS.)

Before we begin Lets

TAKE A LOOK AT THIS CONCEPT, THE IMPORTANT THING IS, WE DON'T CHANGE THE VOICING WE CHOOSE, WE JUST ADD TO IT. MAINLY ABOVE.

TO START WITH LETS LOOK AT ROOT POSITION VOICINGS, NO ALTERATIONS. (ALL TRIAD TYPES CAN BE USED)

AD. 5 ① 9 ②

PROCESS

OUR NEXT STEP IS TO LOOK AT THE POSSIBLE MELODIC NOTES ABOVE THE VOICING. CHOOSE ONE FOR THE EXAMPLE I'LL START WITH FORM #1 ABOVE.

AFTER THE VOICING IS FORMED OUR NEXT STEP INVOLVES THE PROPOSED SPELLINGS OF THE NEW VOICINGS.

AS YOU SCOW YOU WILL DISCOVER SOME NOTES ARE OUT OF OUR REACH (D)

USING ONLY FORM #1 I'LL SEE THAT OTHER NOTES ARE POSSIBLE ABOVE D'S VOICING

(E^b7^b5^b9⁺9)

#0 = (A6) =

F#m7

C13^b9^b5 Ect.

DA9

IT IS VERY IMPORTANT TO BE ABLE TO SPELL A VOICING TO MAKE SURE ONE LINE AS YOU SEE FROM ABOVE. YOU WILL DISCUSS THIS IN YOUR LESSONS

(E^b7^b5^b9)

#0 = (A7) =

C13^b9

F#7+9^b9

AS YOU SEE THE TRIAD FORM HAS NOT CHANGED AND WILL NOT CHANGE.

#0 = (A7) =

#0 = (A^b7) =

#0 = (A^b7) =

#0 = (A7+9) =

#0 = (?) =

What we have done is TAKEN AN VOICING AND BY MOVING NOTES ABOVE IT WE HAVE CREATED NEW VOICINGS. THIS CONCEPT IS GOVERNED BY THE VOICING FINGERING WE START WITH.

Let's look at the AVAILABLE NOTE ABOVE

#0 p #0 p #0 p #0 p #0 p #0 p

AS YOU SEE THE AVAILABLE NOTES ARE THE SAME AND THE D NOTE NOW CAN BE USED.

lets look at a

#0 = (A4) =

#0 = (A sus.) =

#0 = (A6) =

(when altered TRIADS ARE USED THE CONCEPT WILL STAY THE SAME BUT THE SPELLINGS WILL BE A BIT TRICKY)

(4 REPLACES 5)

#0 = (A sus.) =

available notes

above the A sus.

voicing ARE.

#0 p #0 p #0 p #0 p (2c#s)

(DA7nc3Bd) 2

#0 = (A sus.) =

(2D's) (DA7)

#0 = (A sus.) =

(DA7^b9)

#0 = (A^b5) =

(A^b5 D)

#0 = (Dm7) =

(Putting the ABOVE INFORMATION TO USE, WE GET THIS.)

(Dim. Scale) Melody.

RA AbA GA cBa

(Add 9 NO Thinds)

R. Paumentierz.

DIA TONIC

voicing MAJ Scale

(Step #1)

Take any voicing open/closed with or without alterations and determine its diatonic scale (maj-min-dim-aug.) chord types

(Lydian Mode)

(Step #2)

Locate the third and remove the third from the voicing.

(Step #3)

Locate the 9th of the determined scale and place this tone in the same voice position as the removed third.

Step #4

AFTER VOICING HAS BEEN FORMED LEARN IN ALL INVERSIONS

2. (REG. POSITION)

5. (FIRST INV.)

9. (2ND INV.)

when alterations are used in Add 9 voicings the same voicings sound a bit strange

ALTERNATIVE GUITAR TUNINGS

+4 INTERVAL

THIS VOICING CAN BE USED TO GET GIVE IT A LITTLE EXTRA CARE.

THIS II/V IS NOT AS COMPLETE AS THIS ONE.

(ELUDE)

(THIS IS A VERY SIMPLE WAY TO HAVE A PRED. FORM WITH FREQUENTLY MOVING ABOVE IT)

EXAMPLE

voicing #1 Dom Phrygian

#4

#1 voicing G Phrygian

#2

#3

#4

all of the above should be learned the same way triads were learned. For example on sets of strings, open/closed voicings with and without alteration, spelling's, Etc. For example G A b5 add 9

ALSO SPELLS A7, Eb7b5, F#m9, Etc. 12 keys.

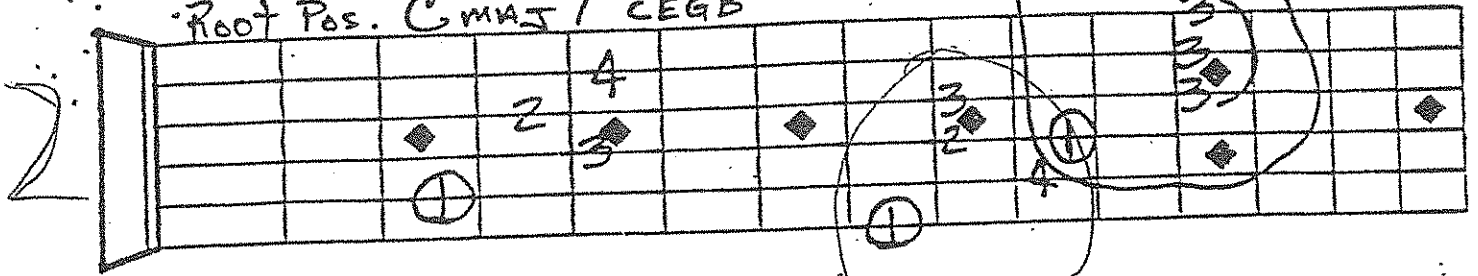
Root - Medium Dark Light 4

PAGE 1

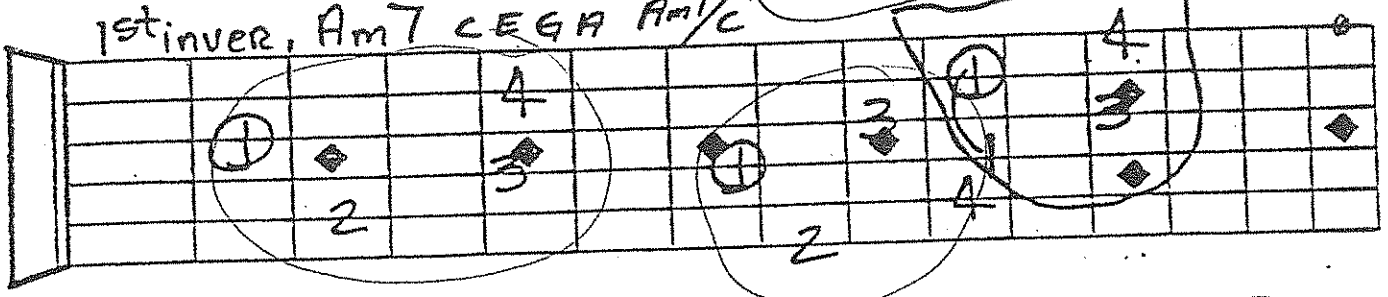
O = Root.

Phrasing

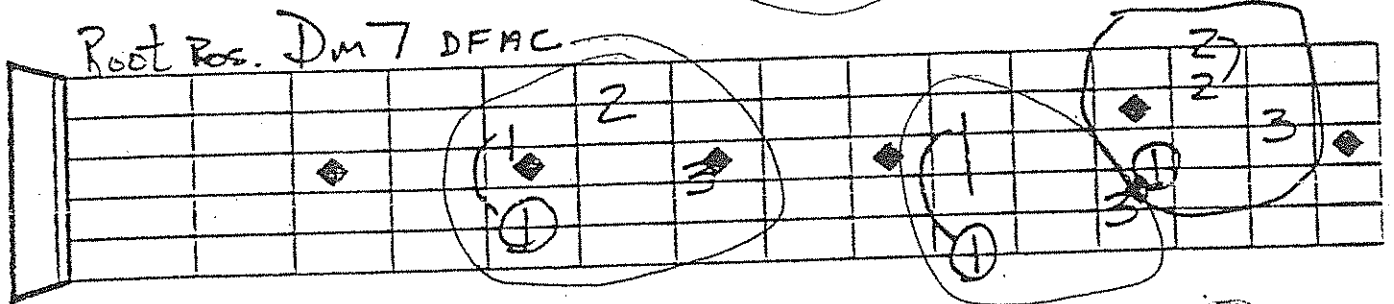
Root Pos. Cmaj7 CEGB



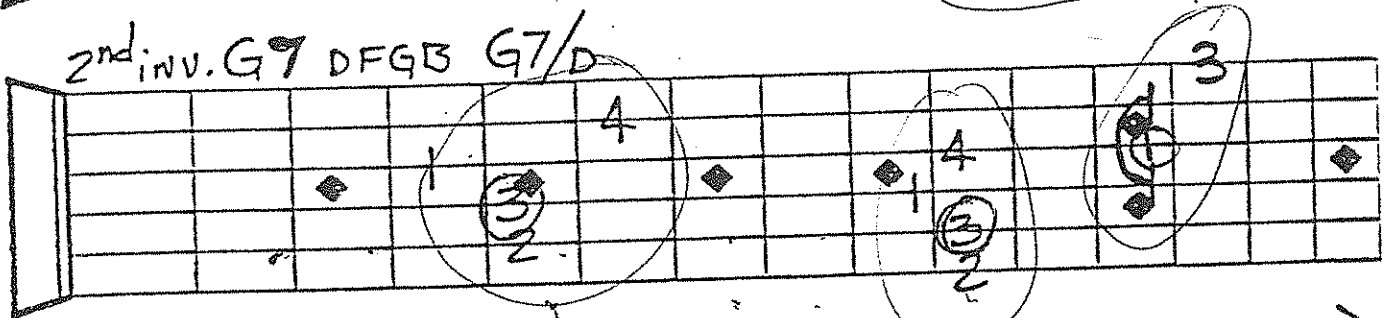
1st inver. Am7 CEG A A7/C



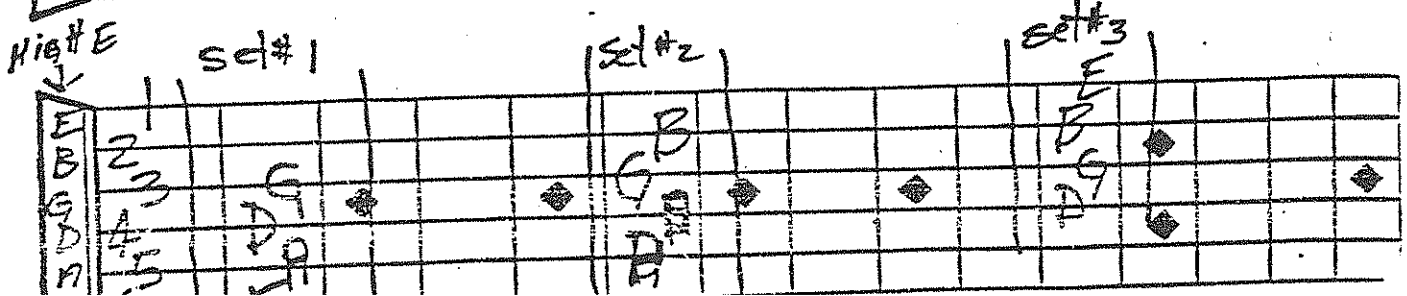
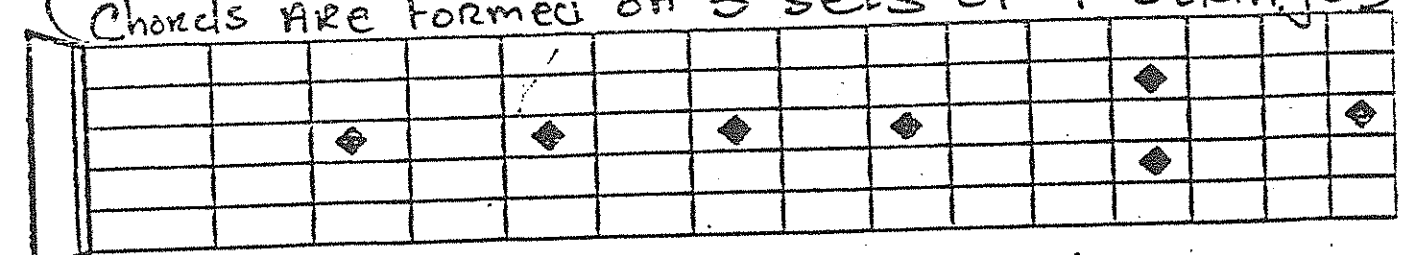
Root Pos. Dm7 DFAC



2nd inv. G7 DFG B G7/D



(Chords are formed on 3 sets of 4 strings)



2nd Dark Light Medium 40

PAGE 3

2nd inv. Cmaj7 GBCE C47/G

3rd inv. Am7 GBCE Am7/G

2nd inv. Dm7 ACDF Dm7/A

Root Pos. G7

C47/G Am7

Dm7/C G7/D Cmaj7/G

1st- Light Medium Dark 2+

1st inv. Cmaj7 EBCG C7/E

2nd inv. Am7 EGAC Am7/E

1st inv. Dm7 FACD Dm7/F

3rd inv. G7 FGBD G7/F

Am7/E Cmaj7

Dm7/F G7 Cmaj7

3rd - Dark

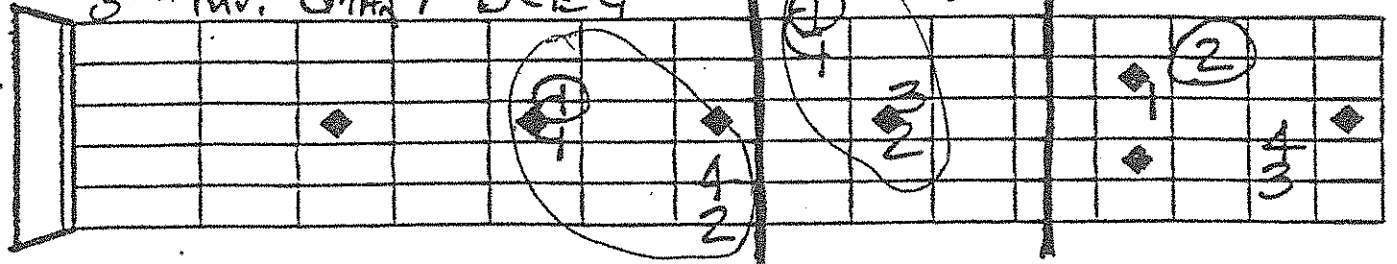
Light

Med: 3⁴
5^m

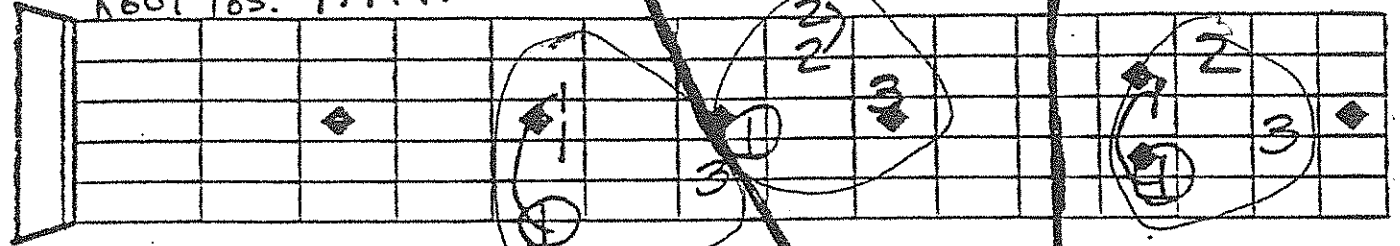
3rd inv. CMA7 BCEG

CA7/B

PAGE 4

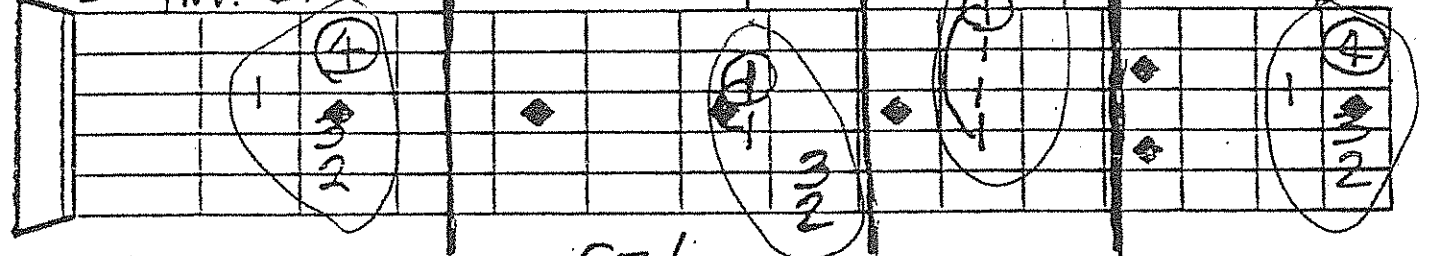


Root Pos. Am7.

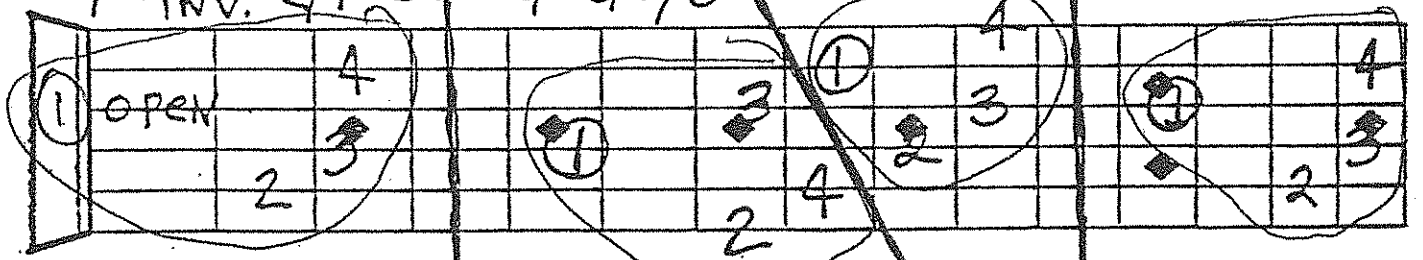


3rd inv. Dm7

CDFA Dm7/c

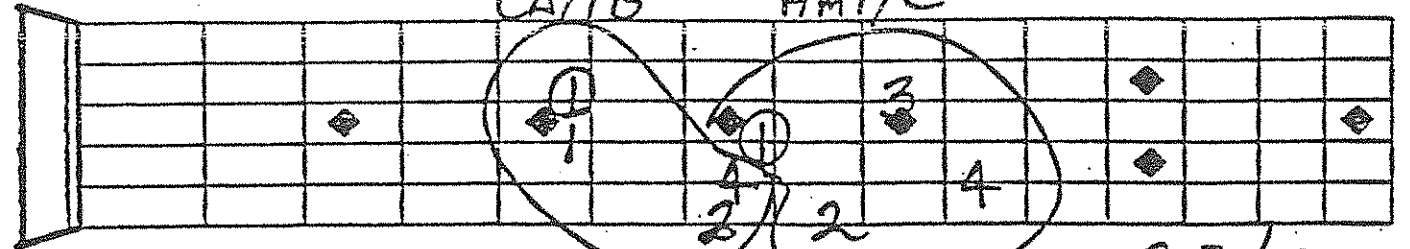


1st inv. G7 BDFG G7/B



CA7/B

Am7/c

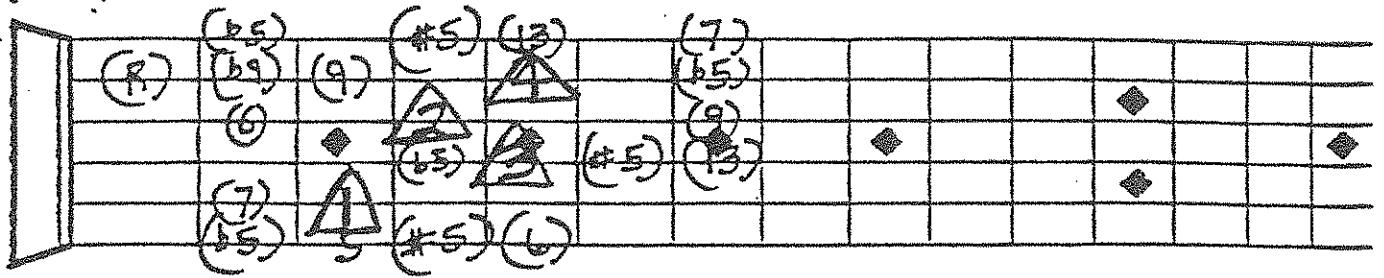


Dm7

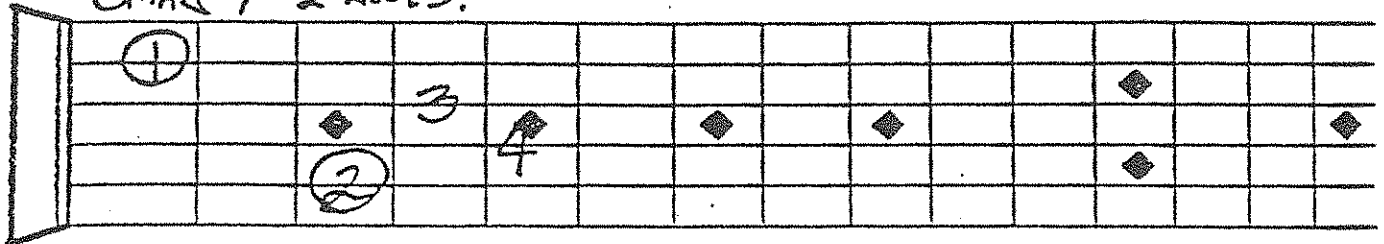
G7/F

CA7/B.

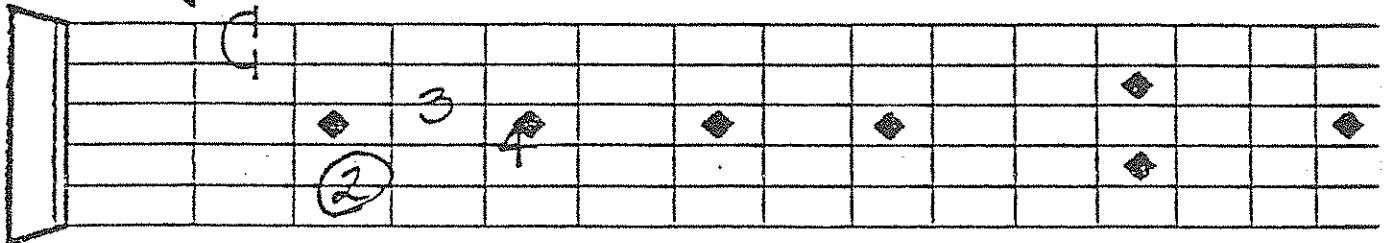




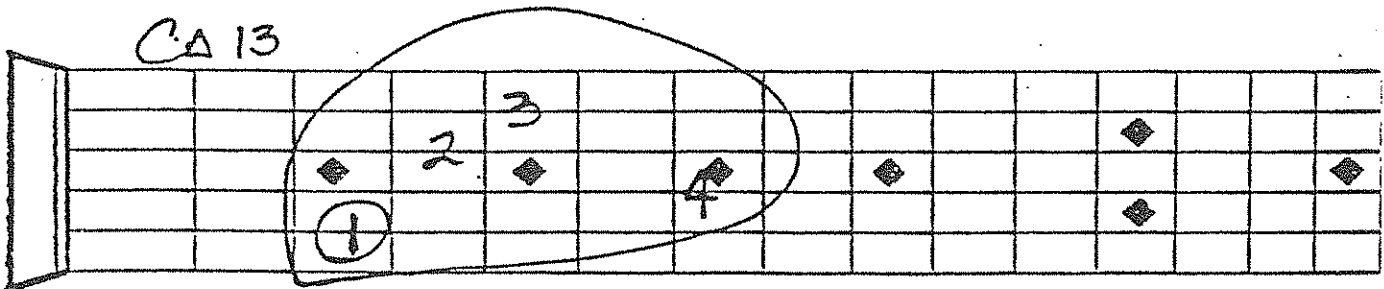
Cmaj7 2 Roots.



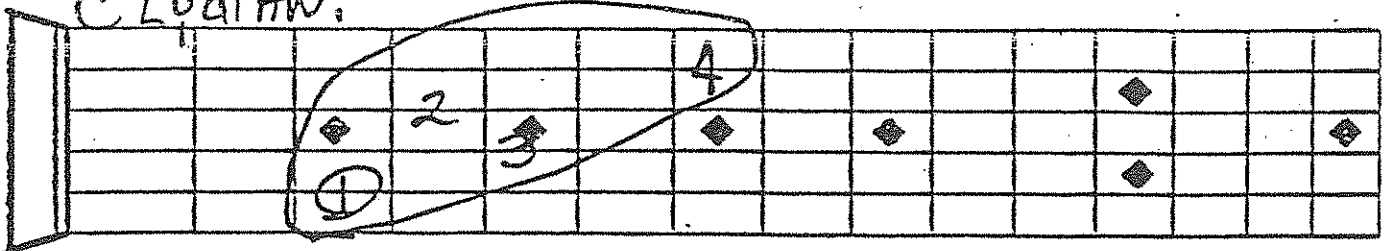
Cmaj7 b9 b5



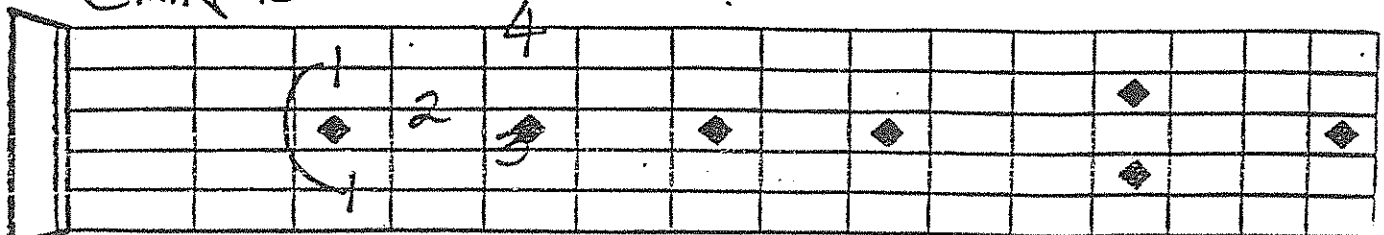
CA13

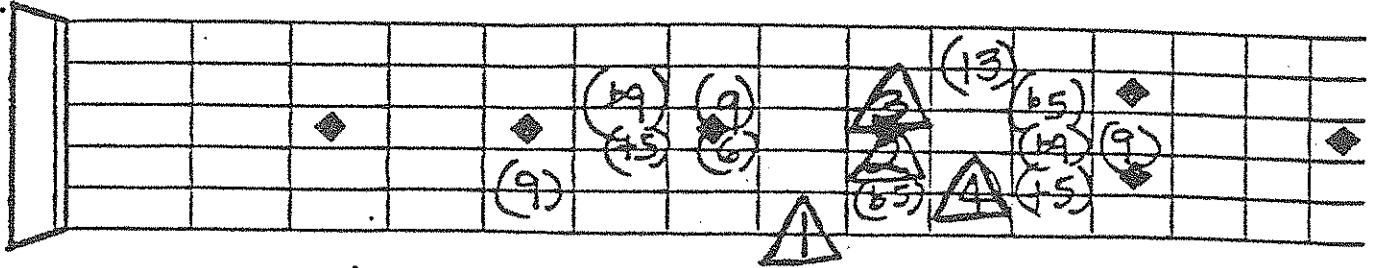


C Ludianw.

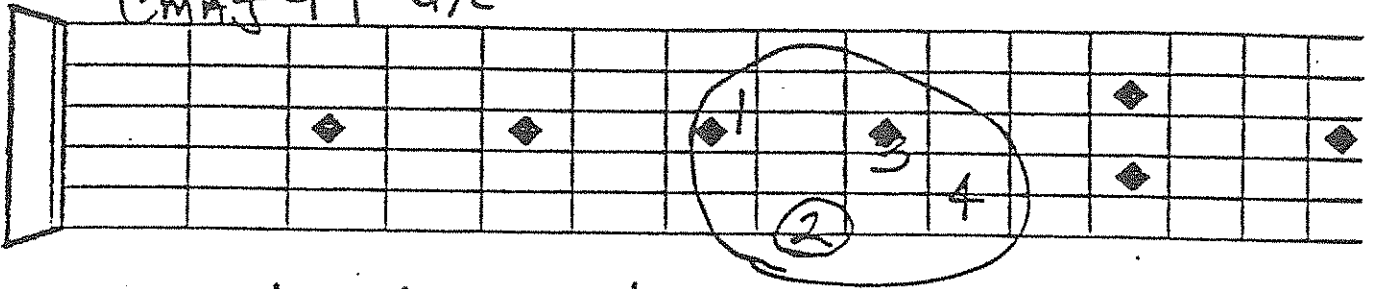


Cmaj13

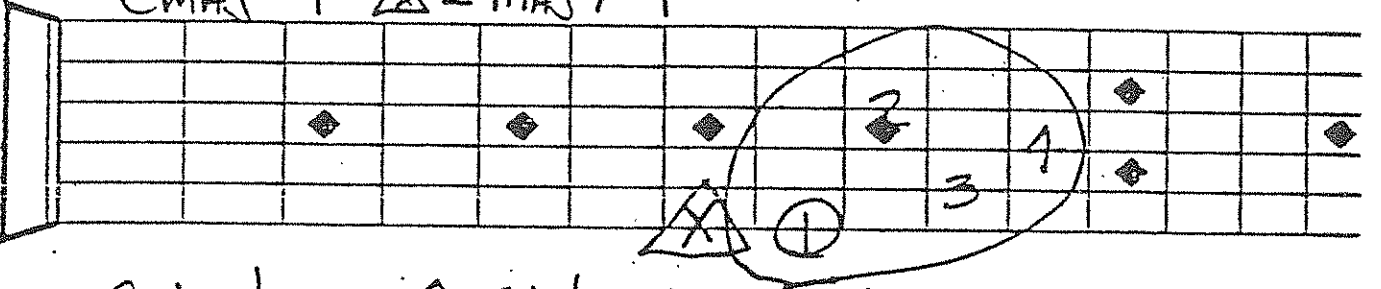




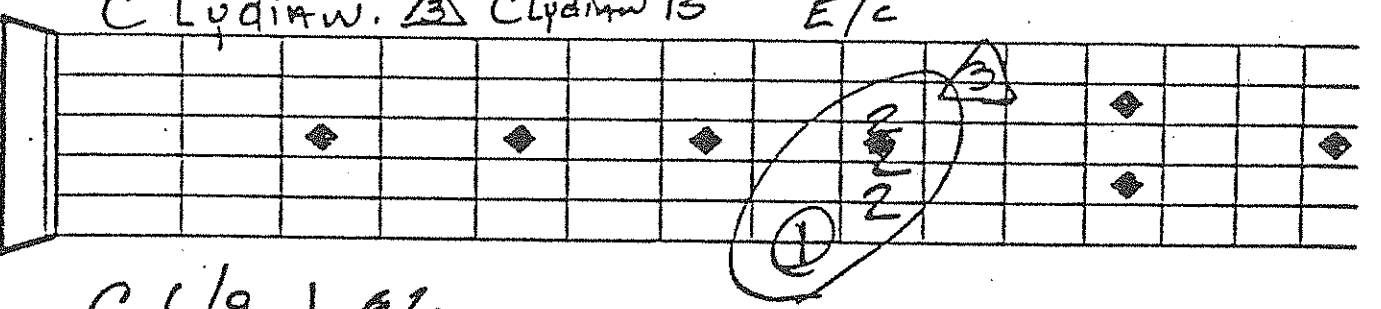
Cmaj9 | G/c



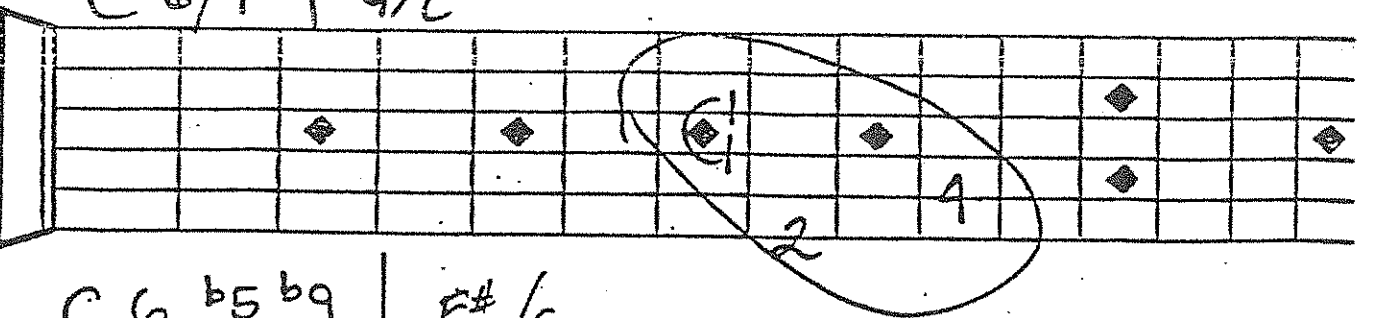
Cmaj^{b9} Δ = maj7^{b9}



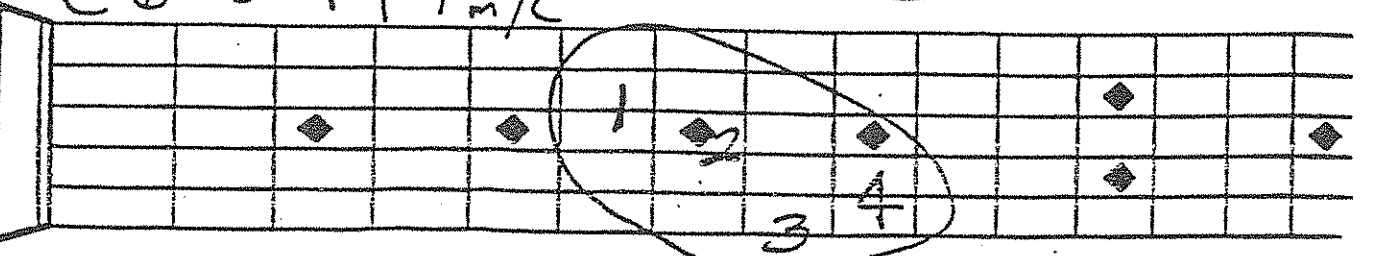
C Lydian. Δ3 C Lydian 13 E/c



C6/9 | G/c

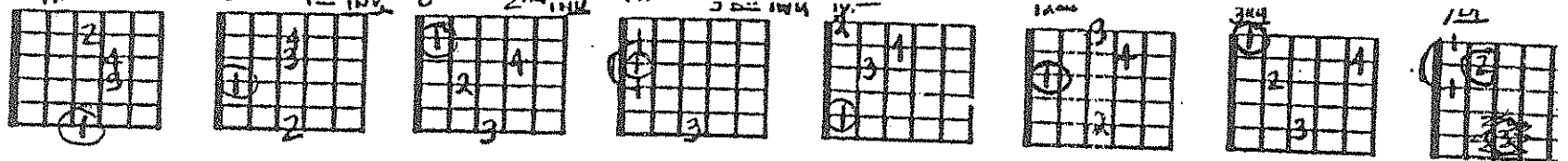


C6^{b5}^{b9} | F#_m/c

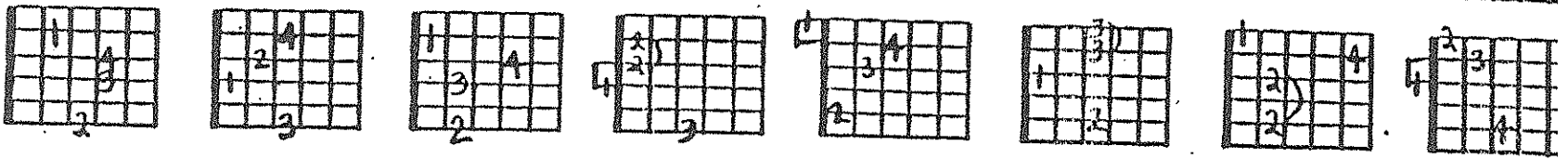


32
32

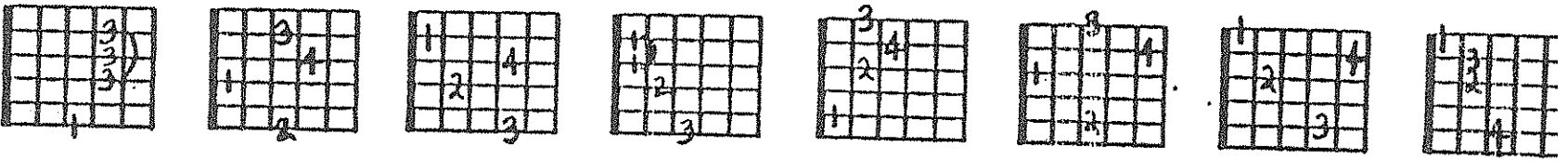
$\Delta 7$



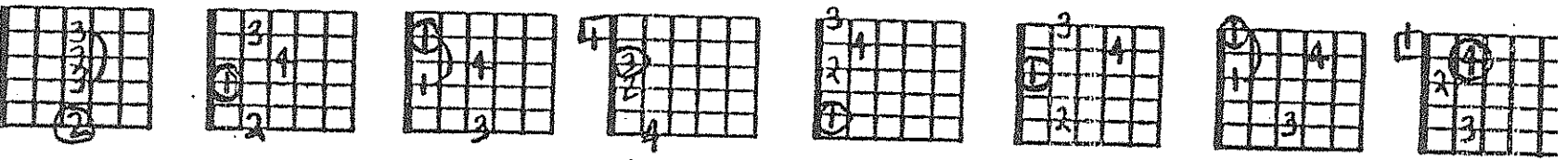
$\Delta 7^b 5$



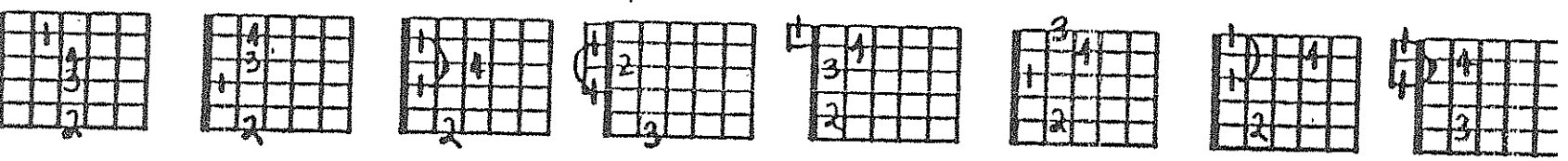
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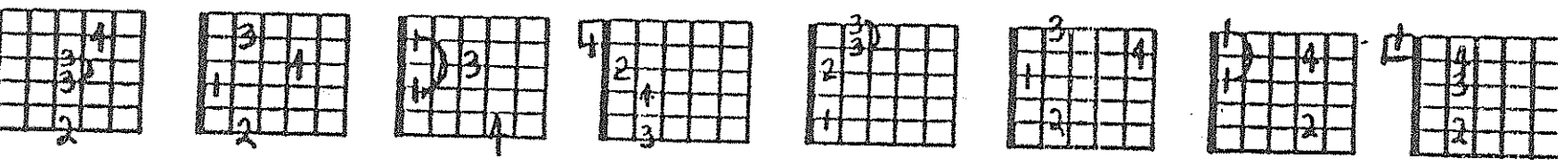
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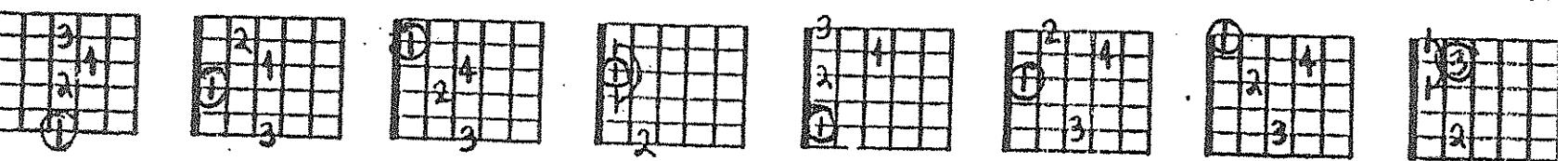
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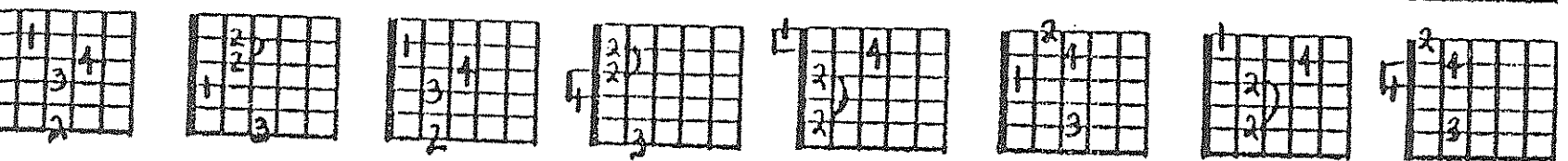
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$\Delta 7$



$\Delta 7^b 5$



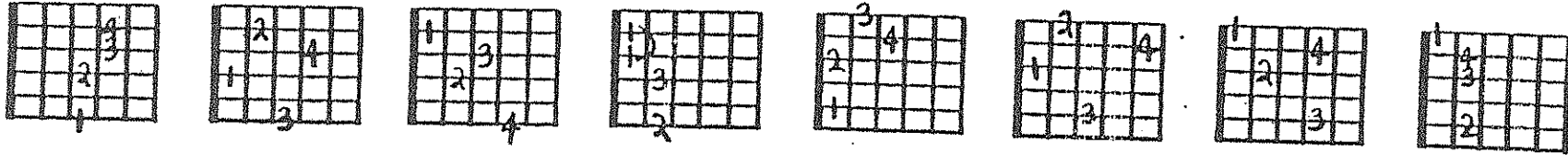
$\Delta 7^{+5}$

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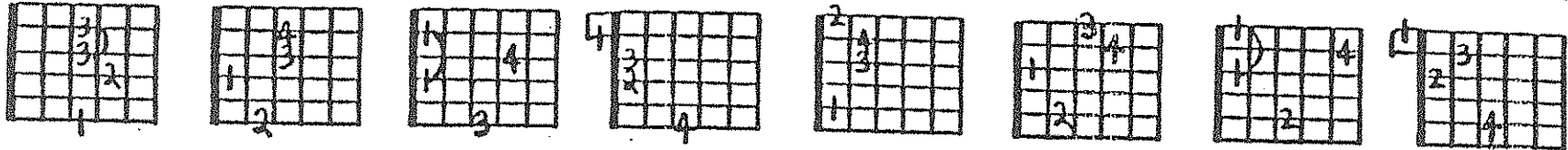
The Guitarist's
Mini-Grid
Vol. 7
D.V.R.
Dom. 7^b5

M
M

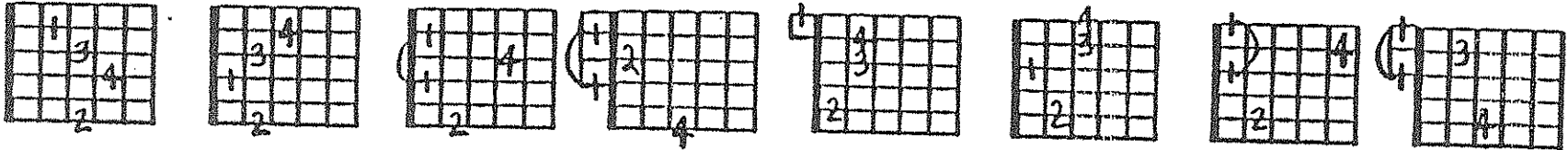
Dom7+5



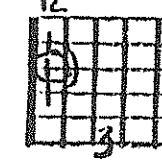
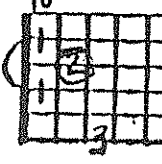
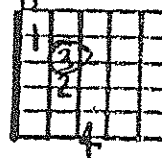
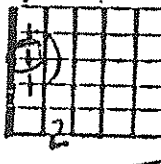
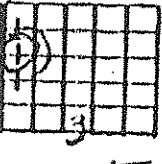
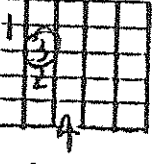
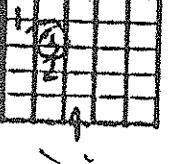
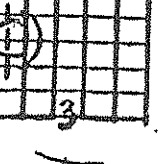
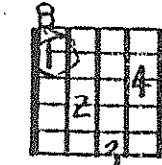
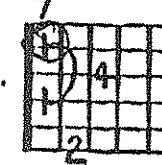
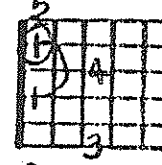
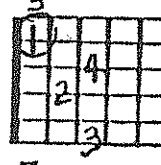
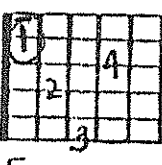
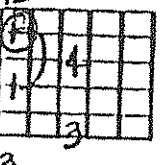
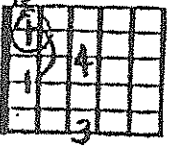
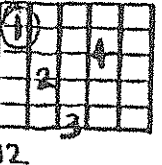
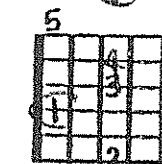
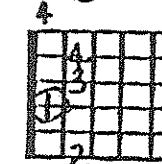
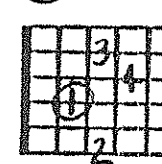
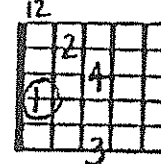
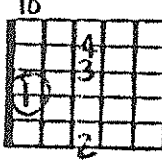
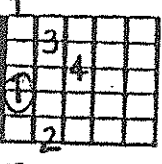
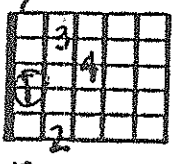
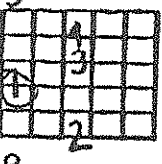
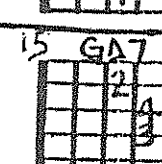
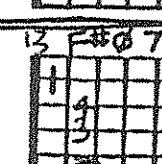
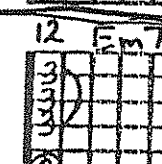
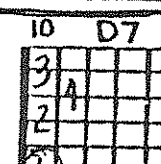
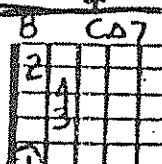
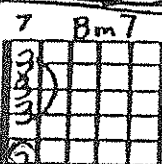
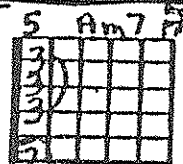
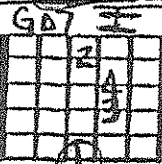
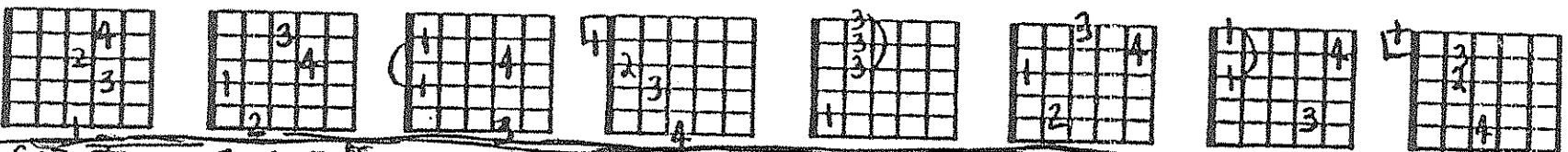
mΔ7



mΔ7b5



mΔ7+5



The Guitarist's
Mini-Grid
DVP

I

10

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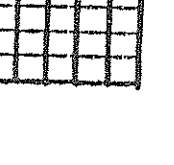
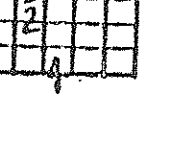
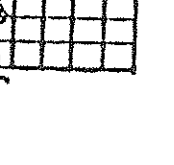
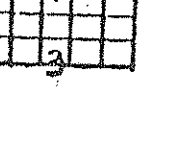
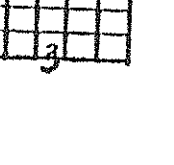
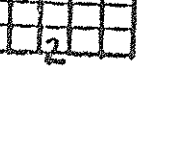
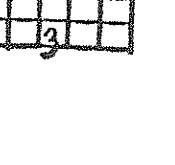
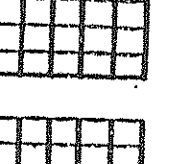
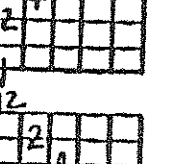
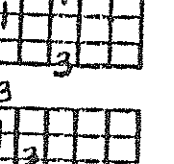
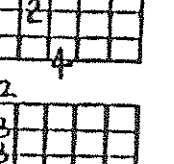
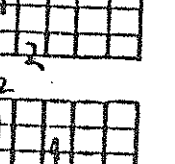
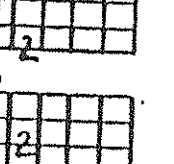
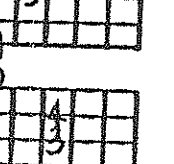
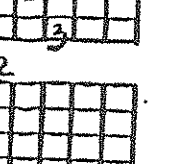
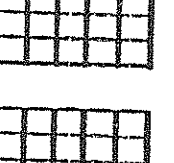
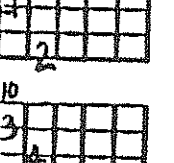
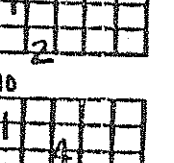
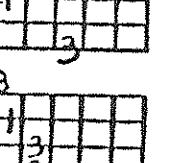
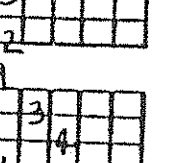
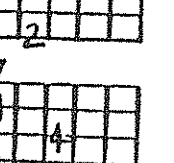
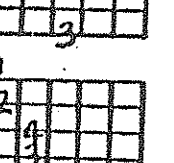
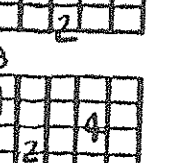
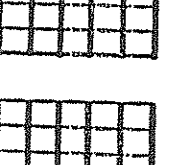
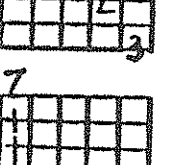
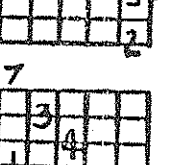
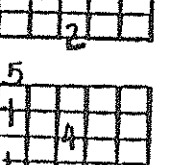
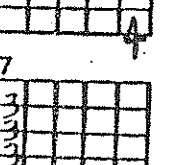
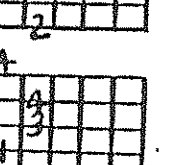
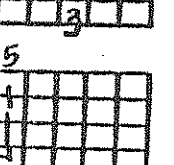
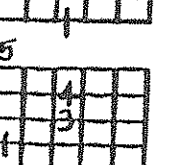
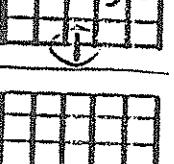
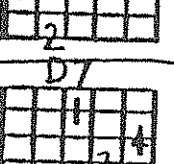
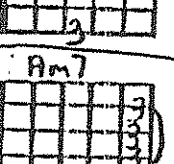
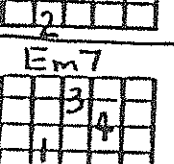
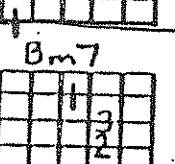
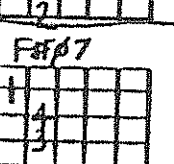
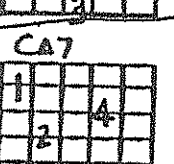
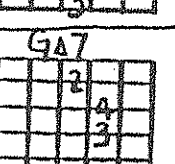
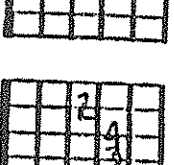
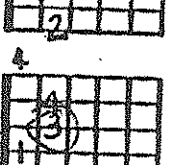
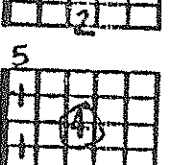
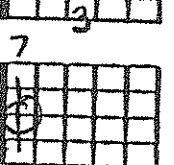
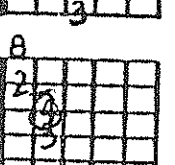
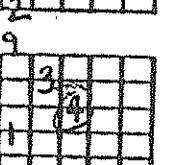
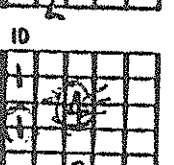
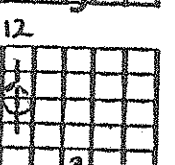
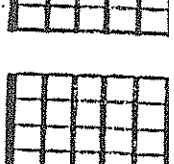
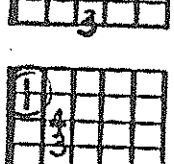
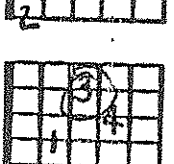
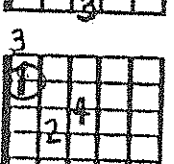
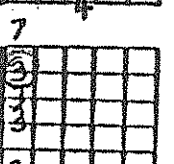
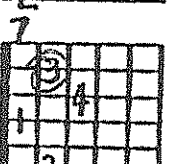
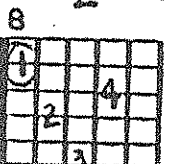
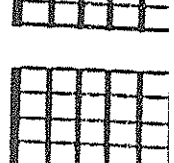
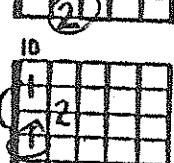
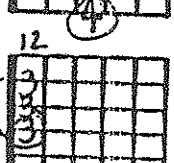
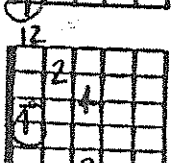
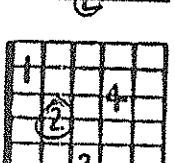
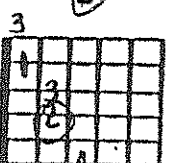
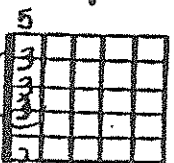
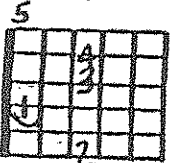
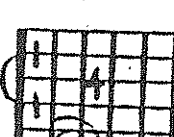
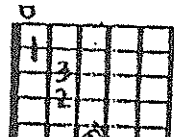
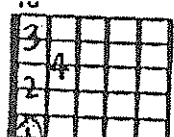
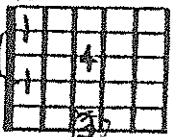
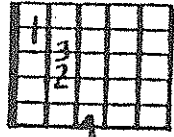
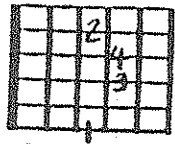
IV

V

10

10

I



PVP The Guitarist's Mini-Grid 3

(P.1) Chord Conversion Chart

	Root Pos.				2nd Inv.			
Cmaj7	1	2	3	4	1	2	3	4
Cmin7	1	2	3	4	1	2	3	4
Cm7^{b5}	1	2	3	4	1	2	3	4
Cdim7	1	2	3	4	1	2	3	4
C7	1	2	3	4	1	2	3	4
C7⁺	1	2	3	4	1	2	3	4

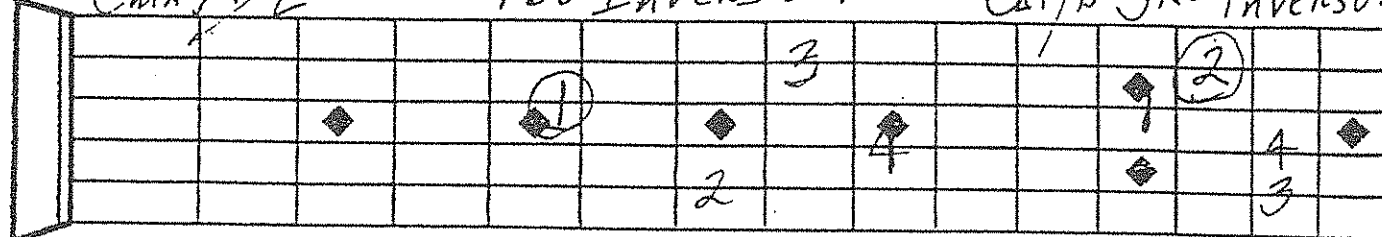
TAKE THE 7th STEPS TO LOWER THE CHORD LOWER THE 7th STEP TO GET A DOMINANT 7⁺ CHORD LOWER THE 7th STEP TO GET A DOMINANT 7^{b5} CHORD TAKE ALWAYS.

CA7/G Dim 4
 Cm7/G
 Cm7^{b5}/G^b
 C7/G
 C7⁺/G[#]

Cmaj7
 Cmin7
 Cm7^{b5}
 Cdim7
 C7
 C7⁺

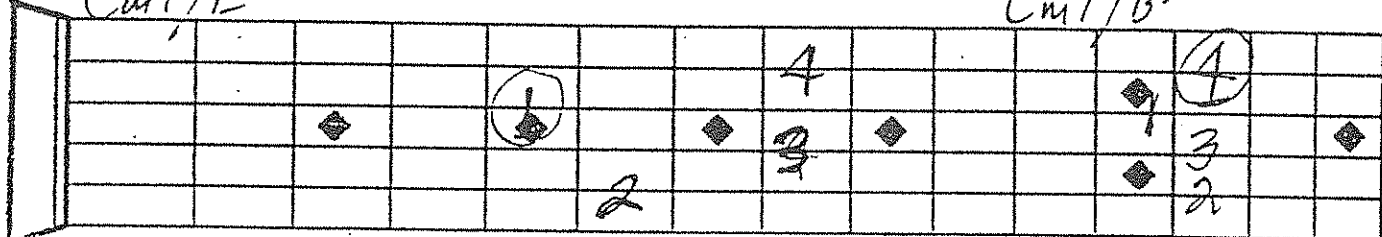
Cmaj7/E PAGE. 2 C, C, C, 1st Inversion

C7/B 3rd inversion



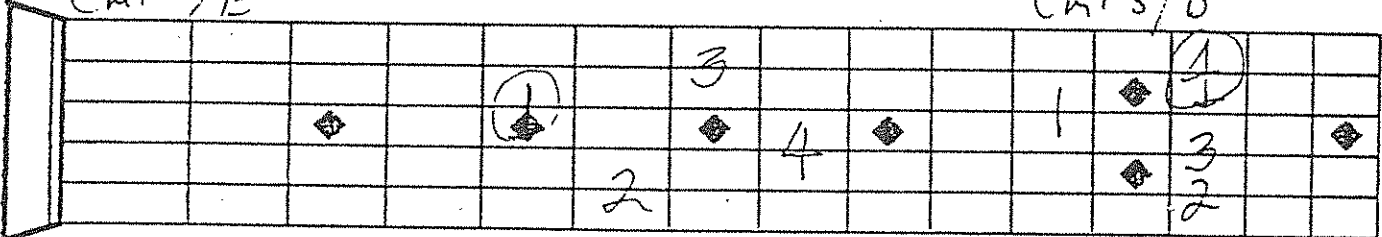
Cm7/Eb

Cm7/Bb



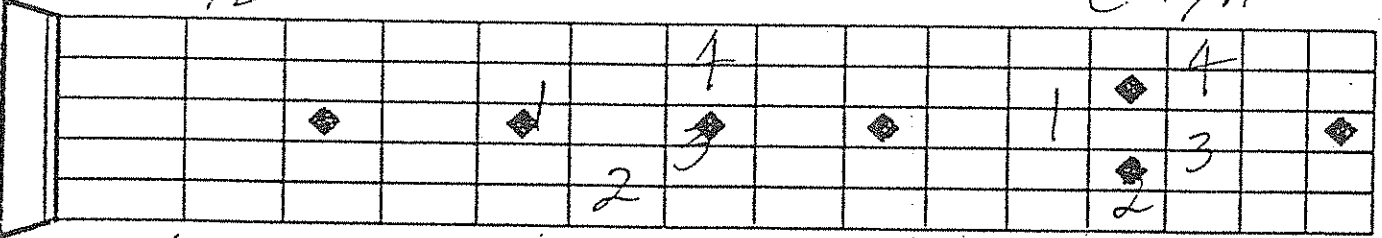
Cm7b5/Eb

Cm7b5/Bb



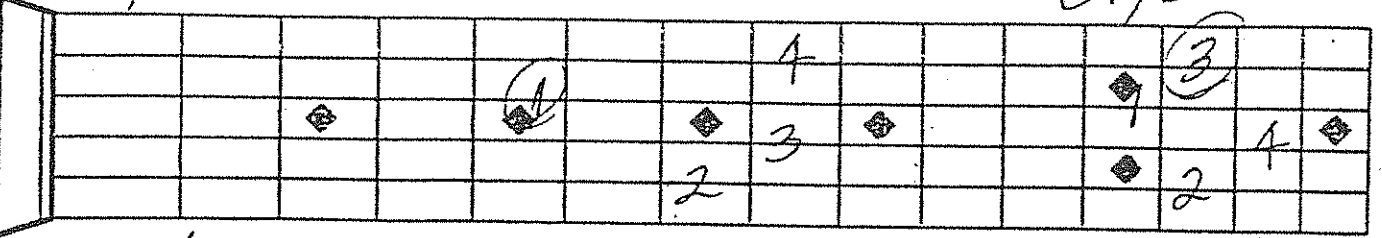
Cdim7/Eb

C°7/A



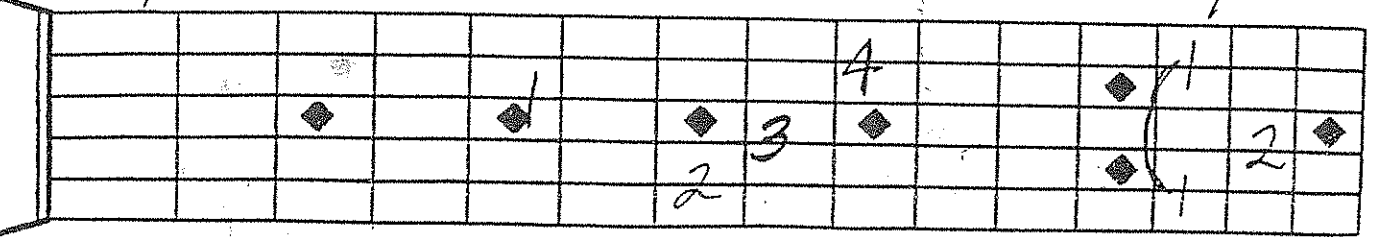
C7/E

C7/Bb



C7b5/E

C7b5/Bb



P. 1 HARMONIZED SCALES

Phone 475-0561

Cmaj7 Em7 G7 Bb7

C BE G D G G F B B A D

Dm7 Fm7 Am7

D.C. (C F B E A D G C) DIATONIC CYCLE

Dm7 Bb7 CA7

G7 Am7 Em7 FA7

G7/B Bb7/D C7/E Em7/G

Am7/C Dm7/F F#7/A

PAGE 2 H.S.

G7/D Bb7/E Cmaj7/G Em7/B

F#7/c Am7/E Dm7/A

Em7/D G7/F Bb7/A C#7/B

Dm7/c F#7/E Am7/G

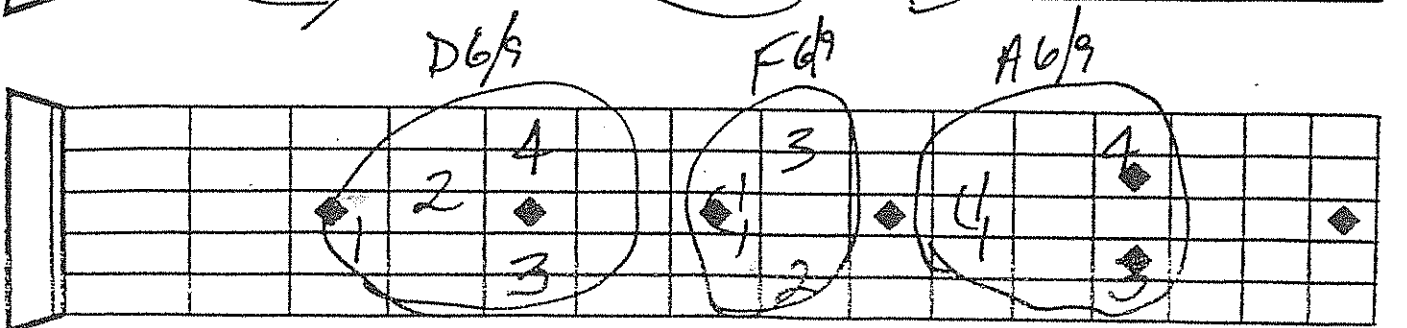
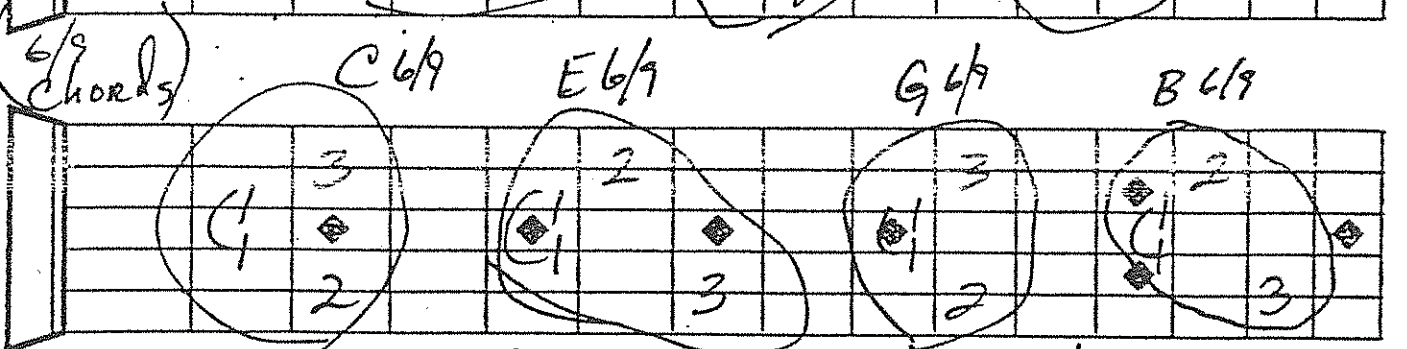
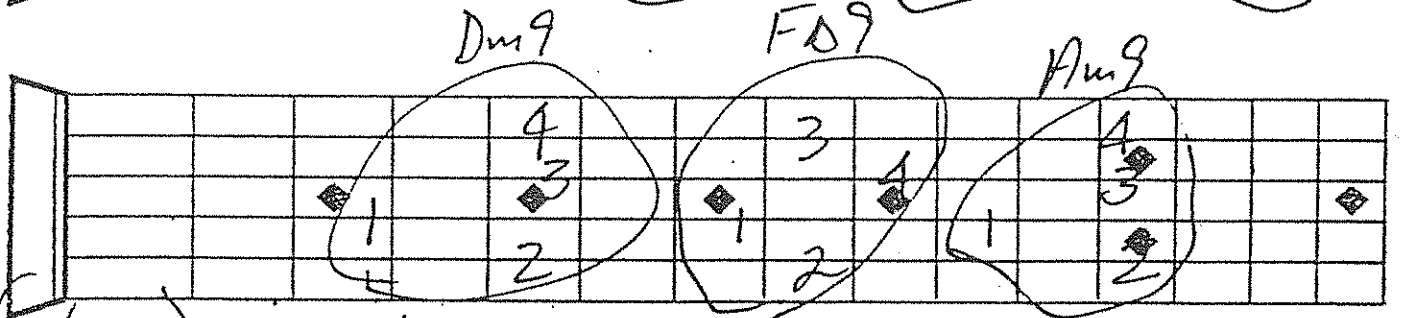
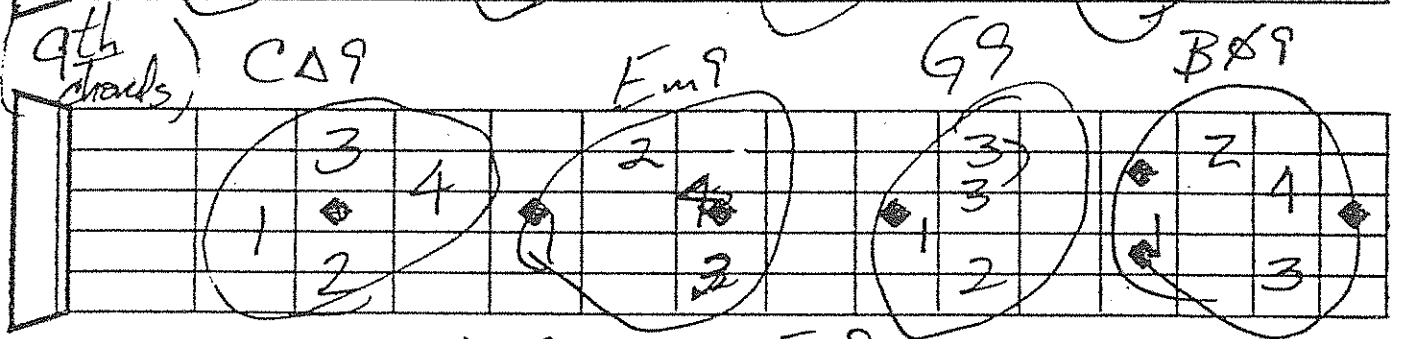
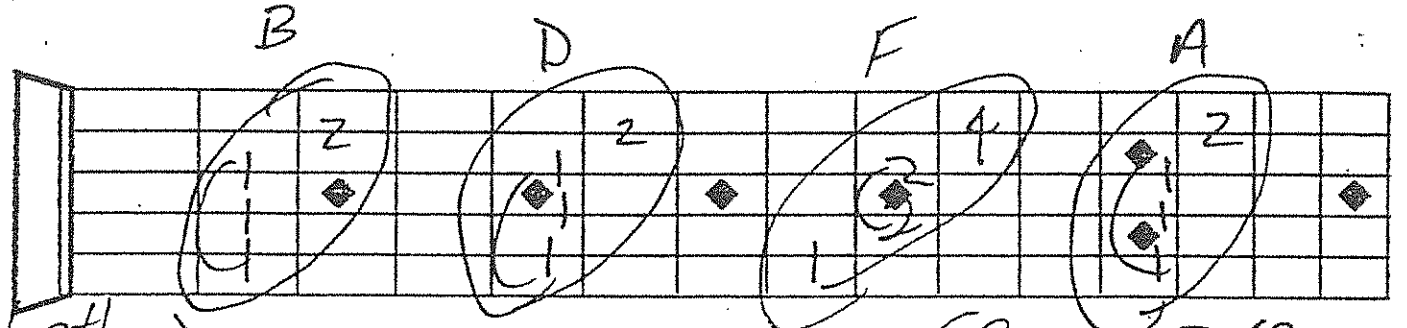
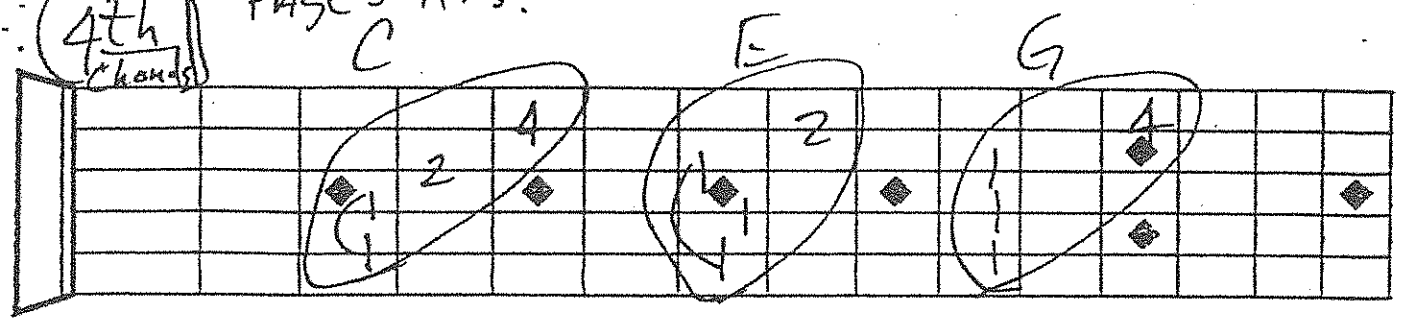
SCALES should also be Har. Cmaj7 AS complete chord:

Em7 G7

ALL INVERSIONS.
12 KEYS.
MINOR SCALES
ALSO

Bb7 Dm7 F#7 Am7

(4th chords) PAGE 3 M.S.



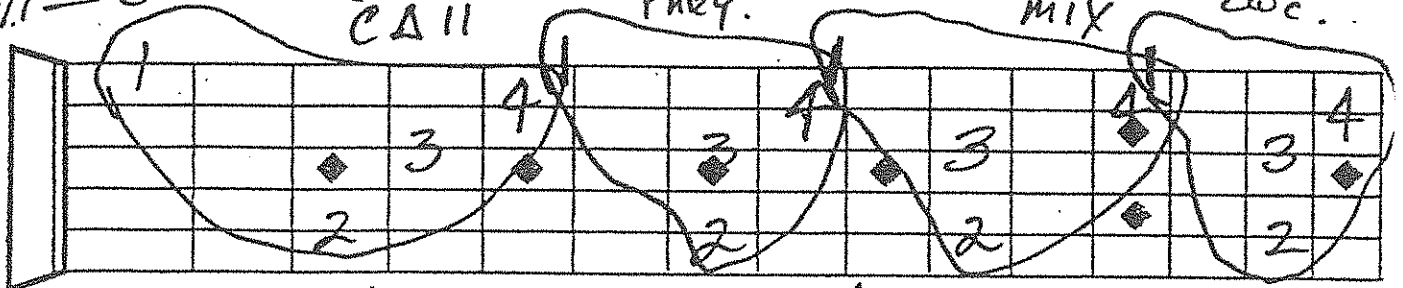
11th chords

(G13 sus4)
CA11

Phry.

Mix

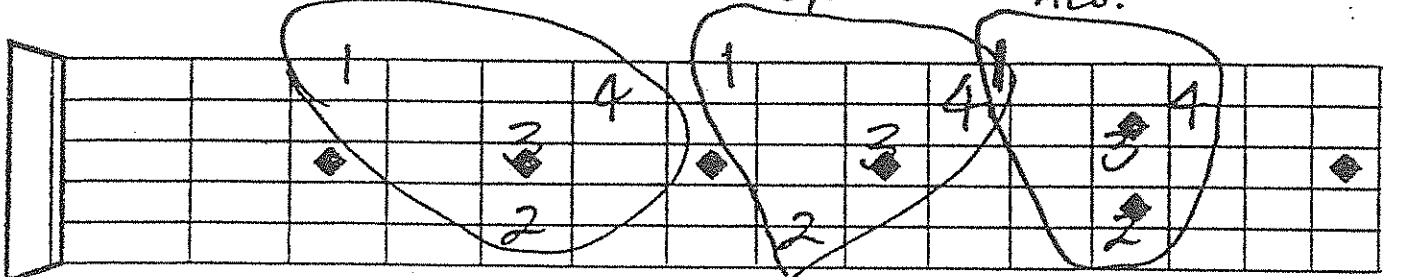
Loc.



Dor

Lyd.

Neo.

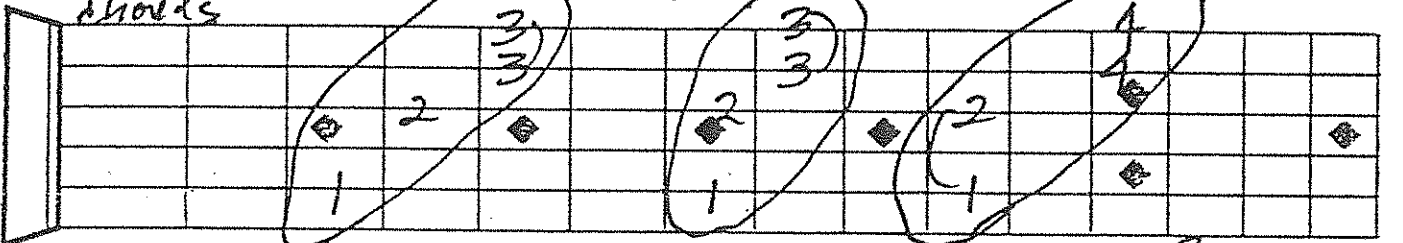


13th chords

CA13

Em13 Phry.

G13

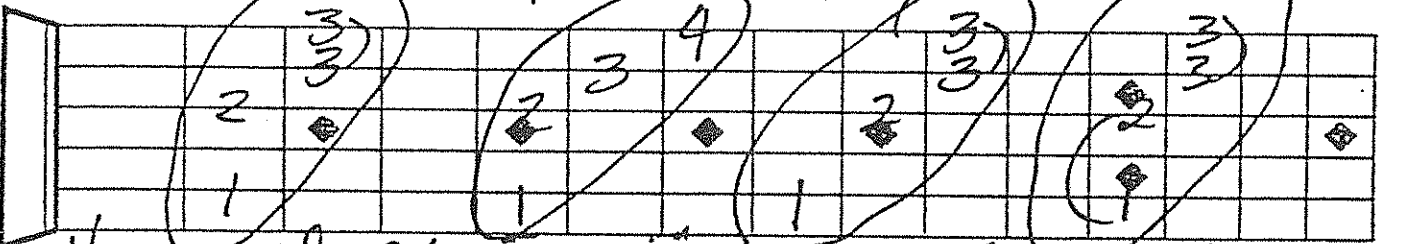


Bb13

Dm13 Dor

F#13

A#13

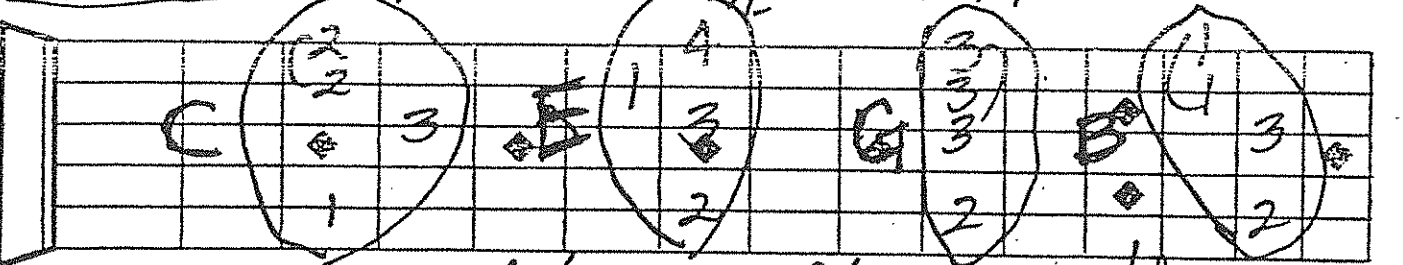


Add 9 no 3rd G/C

Bb/E

Dm/G

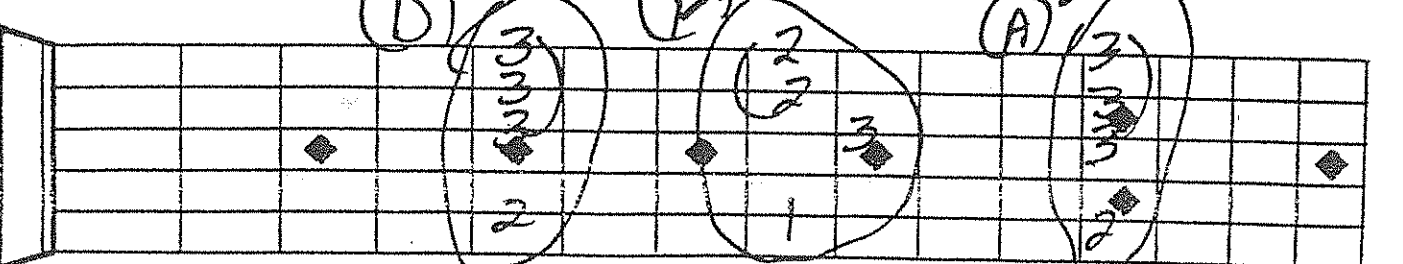
F/B



(D) Am/D

(E) C/F

(A) Em/A



Diminished Chord Forms R.1

ALL chords move up or down in minor 3rds (C → E^b) (E^b → C)

ALL chord tones ⁽¹⁾ can be used ⁽²⁾ to call the chord

(C Dim 7) 0 Number = Root. ALL chords could also be E^b dim 7 or G^b 0 7 or 12 A 0 7
 C dim 7 = Chord Tones C E^b G^b A. OR 1^b 3^b 5^b 7

How To Create Dominant Chords From Dim. Chords

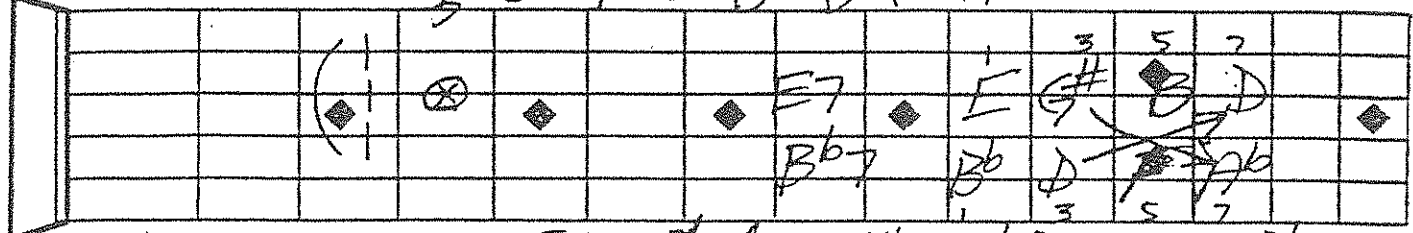
step 1. TAKE ANY Chord Form Above (#1, 2, 3)
 step 2. Starting from the Bottom voice (lowest sound) Lower EACH voice ONE AT A TIME TO CREATE A DIFFERENT Dominant Chord.

⊗ = Dim Tone you lower

E7 = E G[#] B D

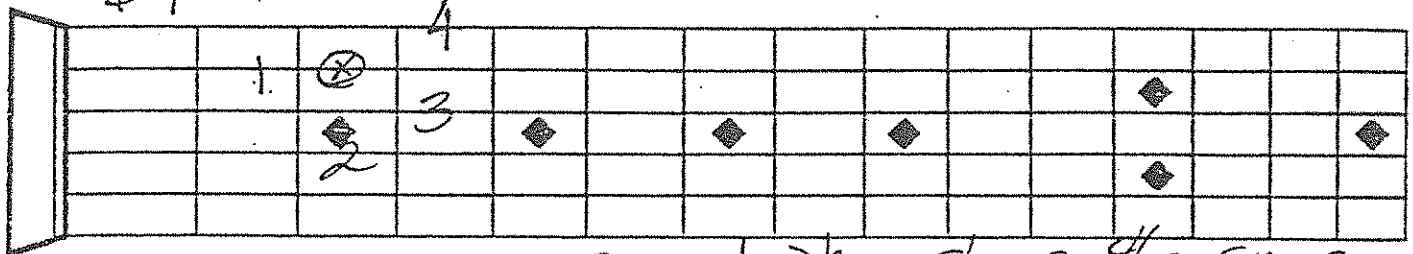
R.V.

3 B^b7 = B^b D F A^b



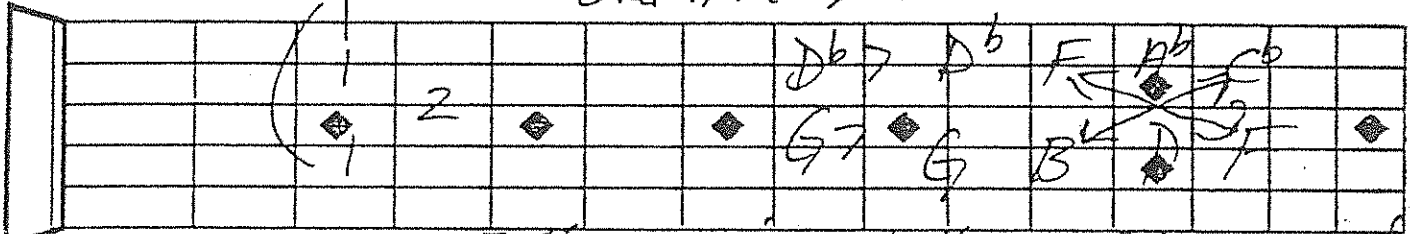
D^b7 = D^b F A^b C^b

E7 3rd and 7th G[#] and D ARE B^b7 7th and 3rd



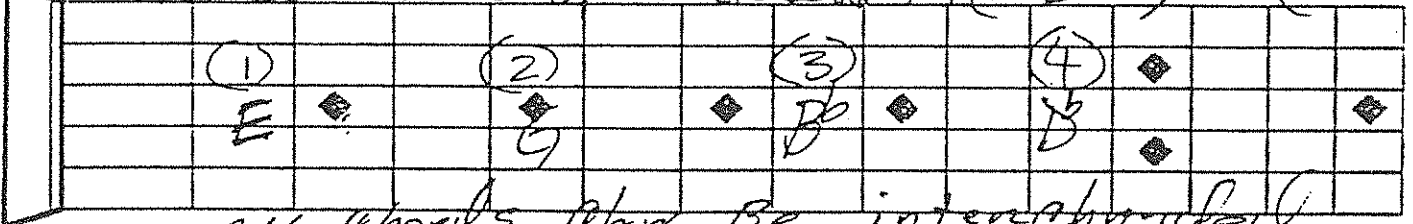
G7 = G B D F

G7 and D^b7 share the same 3rd and 7th

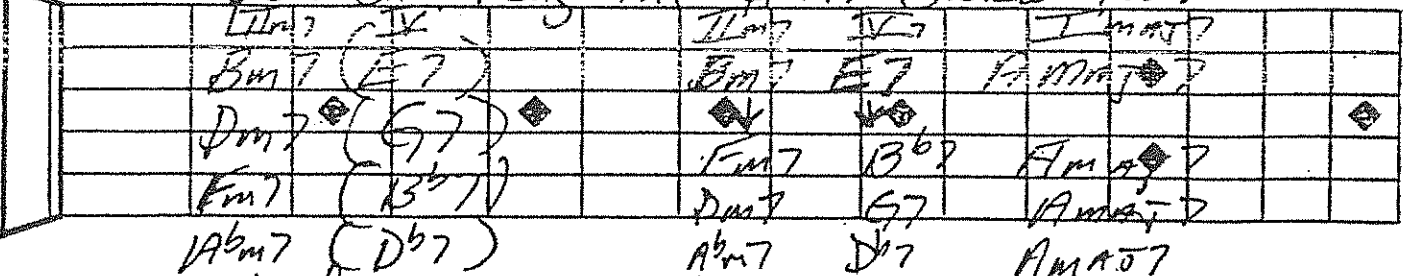


ENTIRELY SAME SPELLING SAME SOUND USING TWO SPELLINGS B OR C^b (SAME SOUND)

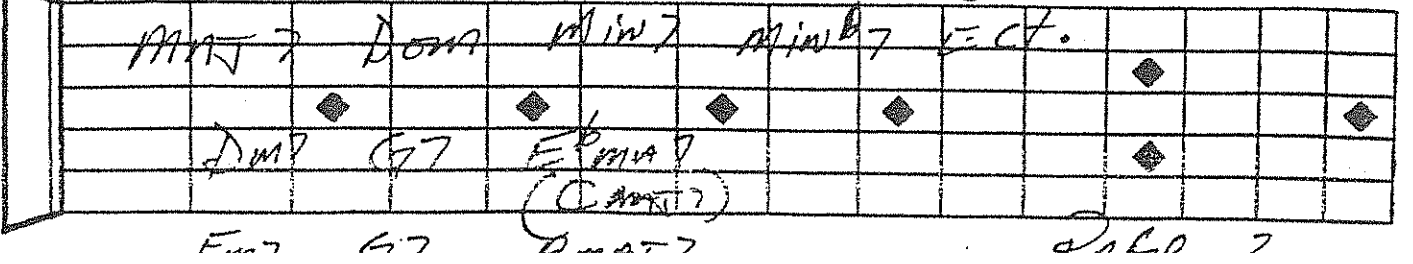
All down, move up or down in 3rd



ALL chords can be interchanged BUT (1 and 3) and (2 and 4) work best. YOU CAN PLUS the II m7 chord in.



ALL chords move up in minor 3rds



Diminished Scale Fingerings R.V

1 3 4 1 2 4 1 3 4

Tonic WHWHWHWH. (ONE STRING)

1 2 3 4 1 3 4 (2 strings)

1 1 2 3 4 4 2 strings

Start on Root (C)

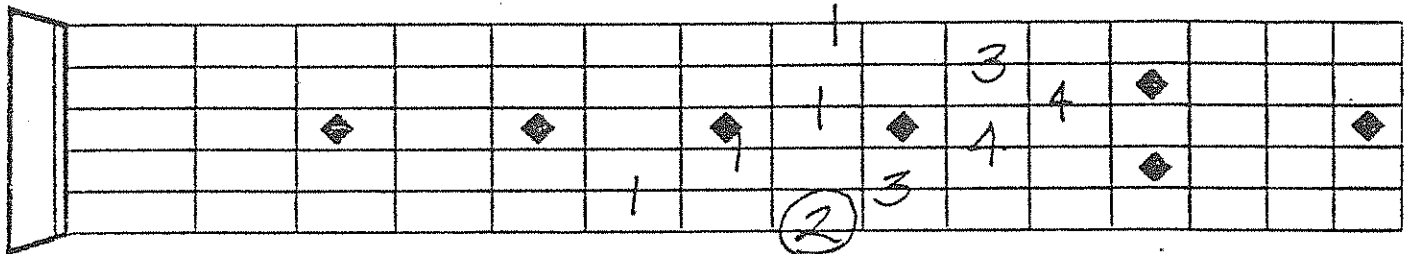
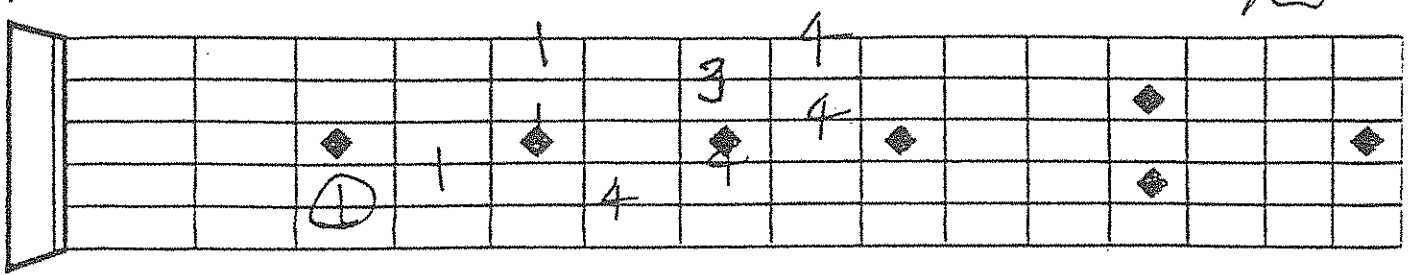
C (C#) Eb (E) F# (G) A (B)

B (C) D (E) F# (F#) G# (A) B (C)

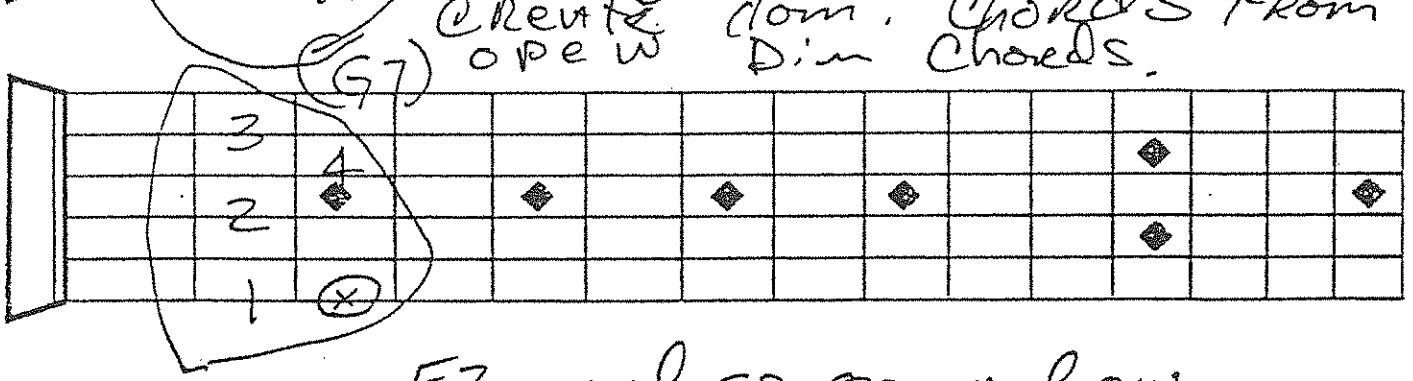
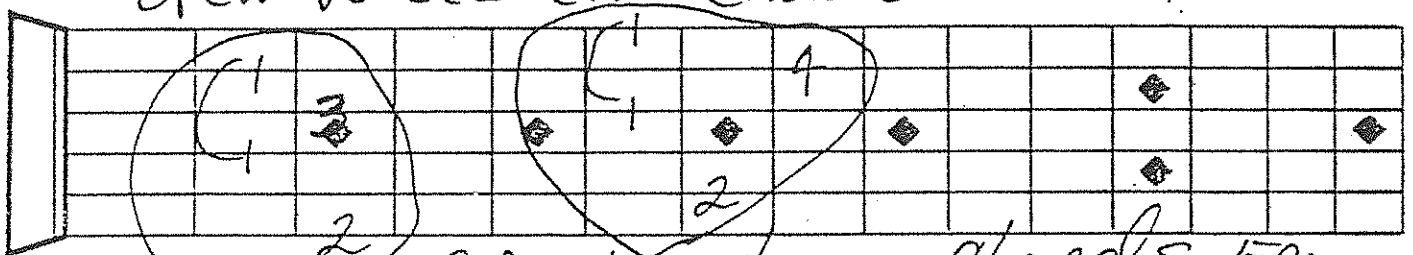
Dim. ARPEGGIOS

one string.

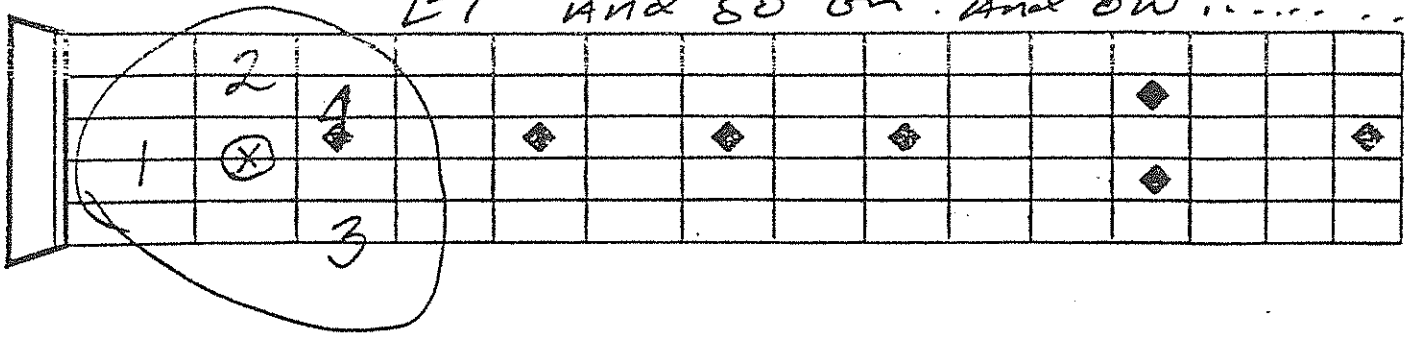
2 strings.



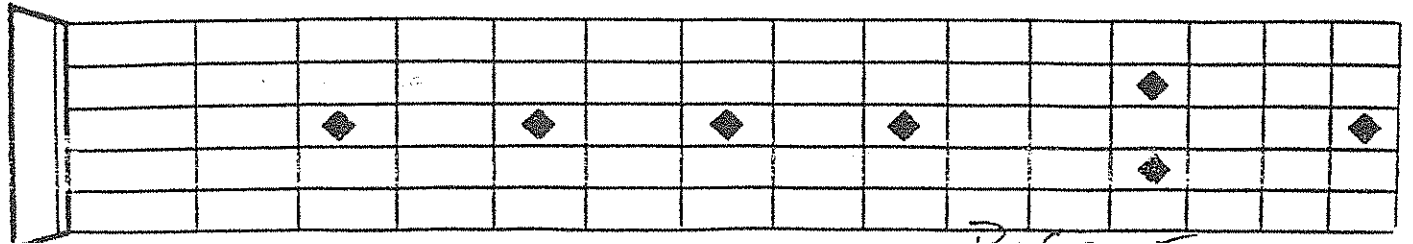
open voiced dim chords



create open dom. chords from dim chords.



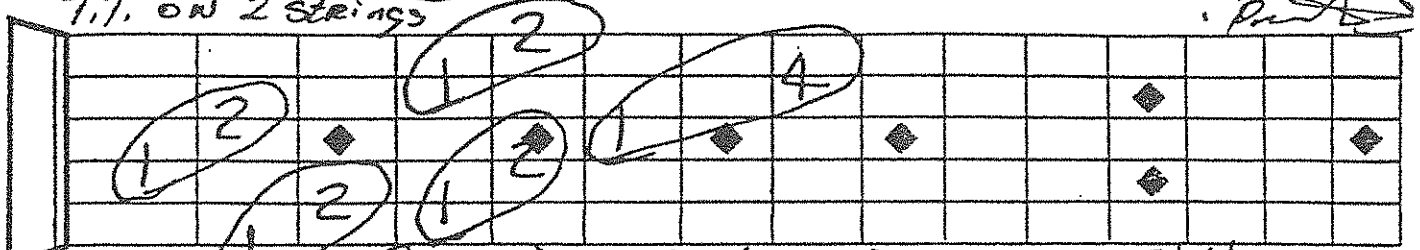
E7 and so on. and on.....



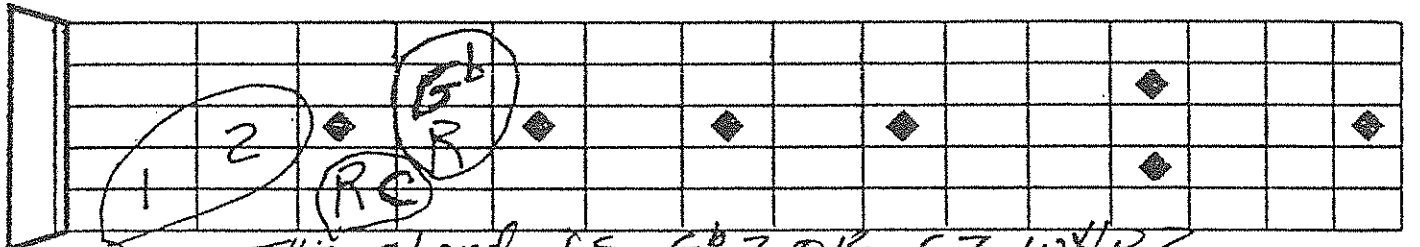
PAGE 1

T.I. ON 2 STRINGS

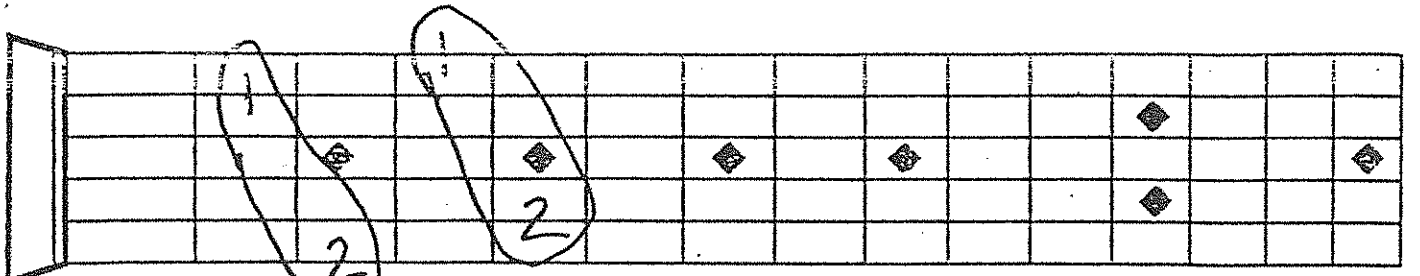
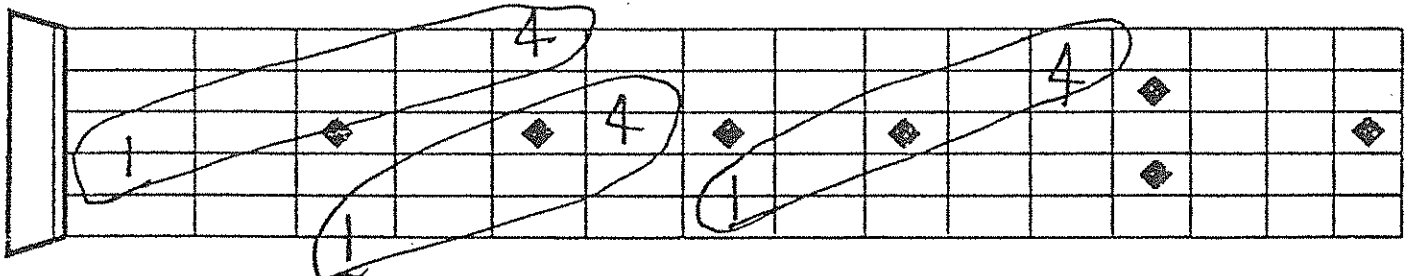
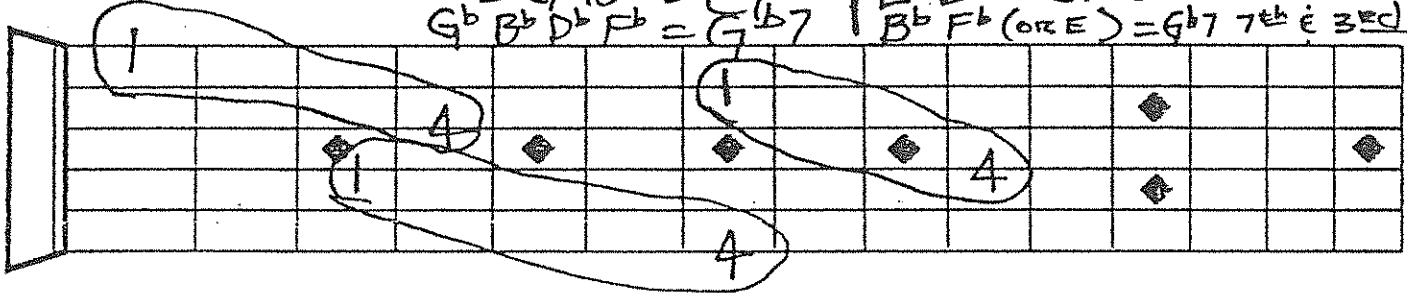
Dom TRI TONES 3rd 7th



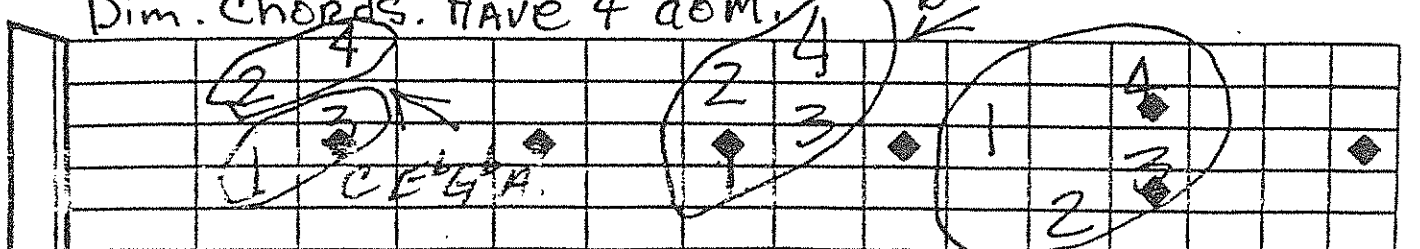
Root is W step up from either note.



THIS chord is G^b7 or C7 with 3rd and 7th simple C E G B^b = C7 | E B^b = C7 3rd and 7th G^b B^b D^b F^b = G^b7 | B^b F^b (or E) = G^b7 7th is 3rd



Dim. chords. HAVE 4 dom. Dim chord



PAGE 2

Locate Root 1/2 step down From ANY chord type
 chord produced Down 7 by same

The chromatic scale produced 3 Dim. Scales, Each scale called by one of the 4 roots

C Dim 7 = Eb7 or F#7 or Gb7
 C Dim. Scale = Eb scale A scale G scale.

C7/Eb7/A7/Gb7 → F#7/B7

Dom type Dim chords

C/Gb C/G# F/B

Bb/E G/D# G/Db

C/Eb Bb/E E/Bb

PAGE 3 MINOR 7 T. TONES 3rd 7th

Handwritten guitar fretboard diagrams showing minor 7 chords with the 3rd and 7th tones circled. The diagrams include chord names: $B^b m7$, $A^b m7$, $E m7$, and $D m7$. A note below the diagrams reads "P. 4th's R=Root."

Handwritten guitar fretboard diagrams showing minor 7 chords with the 4th tone circled. The diagrams include chord names: $A m7$, $F m7$, and $D m7$. A note below the diagrams reads "P. 4th's open."

Handwritten guitar fretboard diagrams showing $D m7$ chords with the 4th tone circled. A note below the diagrams reads "P. 4th open."

Handwritten guitar fretboard diagrams showing minor 7 chords with the 3rd tone circled. The diagrams include chord names: $A m7$ and $F^\# m7$. A note below the diagrams reads "P. 4th's open."

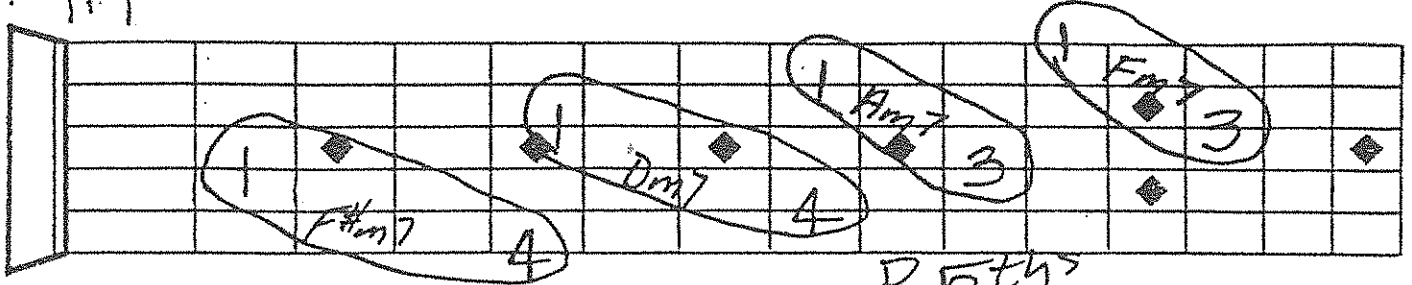
$C \rightarrow F = P. 4$ $F \rightarrow C = P. 5^{th}$

Handwritten guitar fretboard diagrams illustrating bass voice positions. The first diagram shows "P. 4 = 7th BASS VOICE" with a diamond marker on the 7th fret. The second diagram shows "P. 5 = 3rd BASS VOICE" with a diamond marker on the 3rd fret.

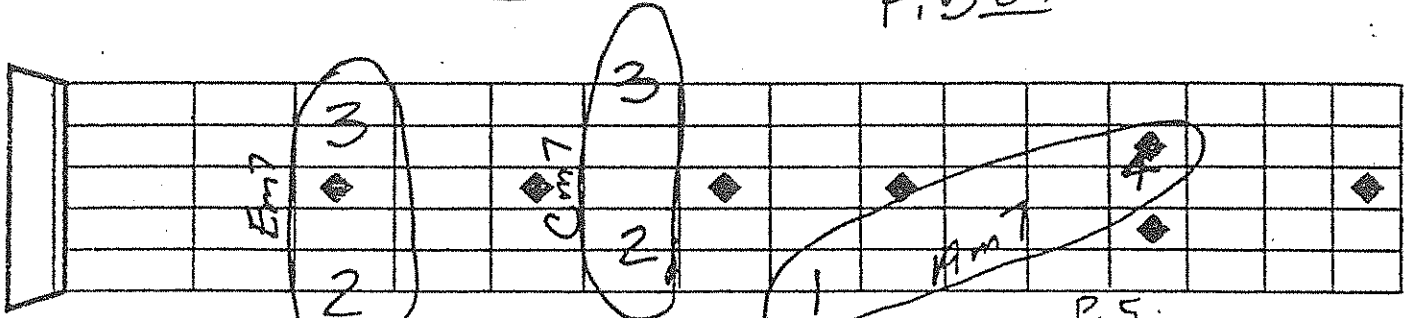
(P. 5th)

Handwritten guitar fretboard diagrams showing minor 7 chords with the 3rd and 4th tones circled. The diagrams include chord names: $F^\# m7$, $D m7$, and $C m7$.

P.4



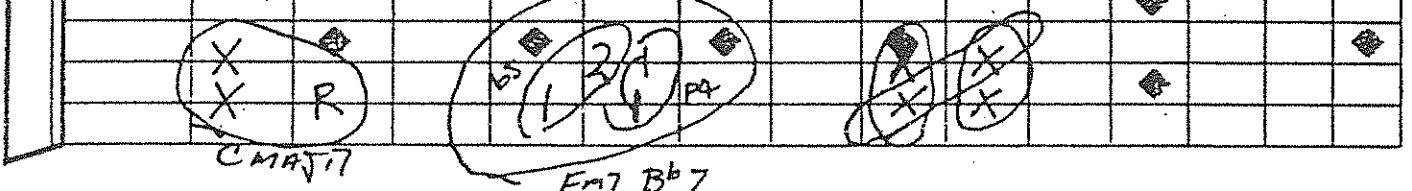
P.5th



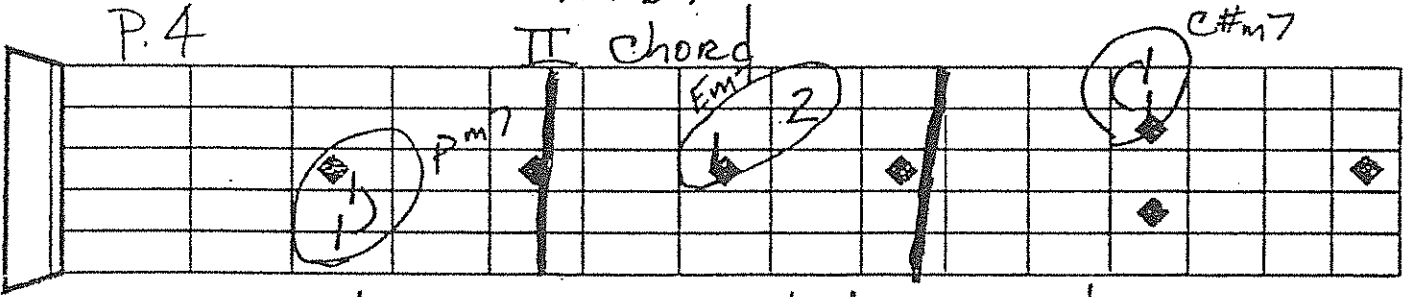
P.5

T. I. II V I P.4 = miw7 +4 = Dm7 (+4 = b5 = +4)

Maj7 = P.4 (Root up 1/2 step from Bass voice)



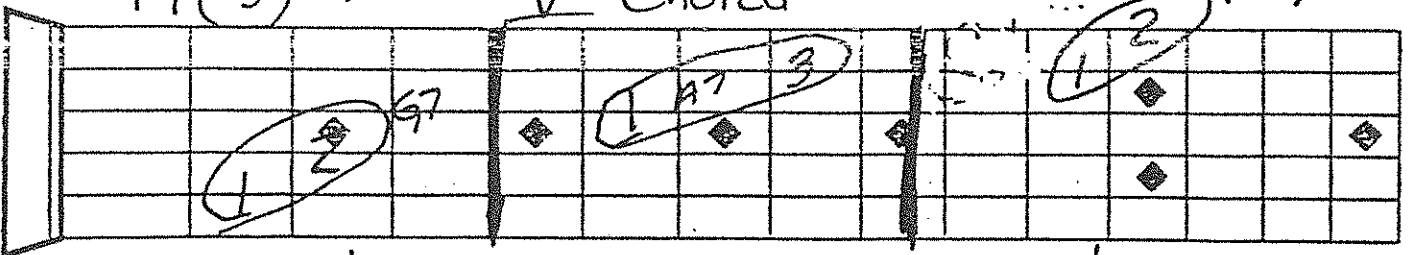
P.4



+4(b5) ↓

V chord ↓

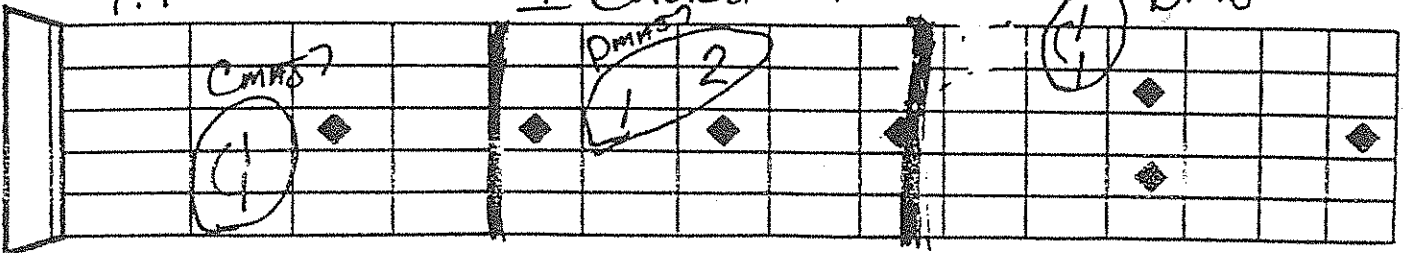
F#7



P.4

I chord ↓

Bmaj7



P.5 (P.4th open)

Handwritten guitar chord diagrams on a six-string grid. Chords include Cm7, Dm7, and Cm7. Fingerings are indicated with numbers 1 and 4. A large scribble is present in the center.

Handwritten guitar chord diagrams. Chords include F7, G7, and F7. Fingerings are indicated with numbers 1 and 4. Arrows point down from the first diagram.

Handwritten guitar chord diagrams. Chords include B^bΔ7, B^bMA7, and B^bΔ7. Fingerings are indicated with numbers 1 and 4. Arrows point down from the second diagram.

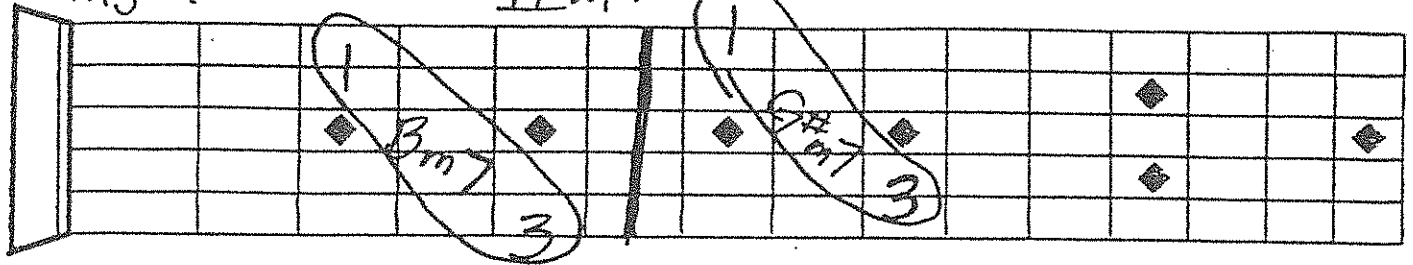
Handwritten guitar chord diagrams. Chords include A^bΔ7, G^bm7, and E^bm7. Fingerings are indicated with numbers 1 and 4. Arrows point down from the third diagram.

Handwritten guitar chord diagrams. Chords include D7, C^b7, and A7. Fingerings are indicated with numbers 1 and 4. Arrows point down from the fourth diagram.

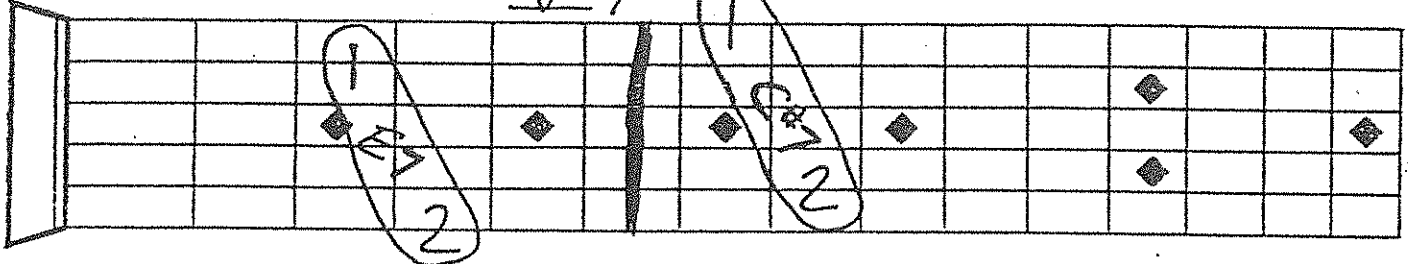
Handwritten guitar chord diagrams. Chords include G^bm7, F^bMA7, and B^bMA7. Fingerings are indicated with numbers 1 and 4. Arrows point down from the fifth diagram.

Phase 6

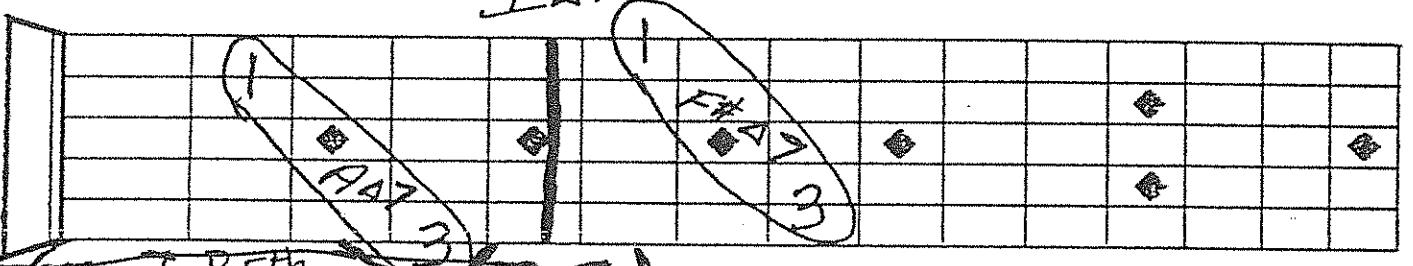
II m7



V 7

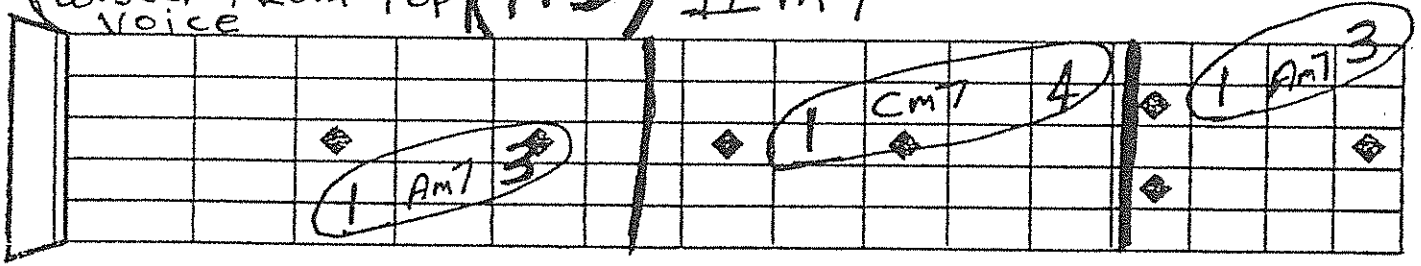


I Δ 7

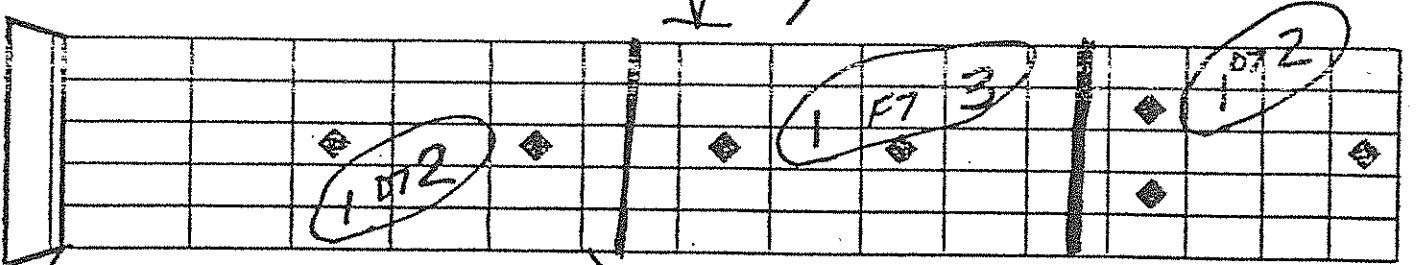


III m7 = P. 5th up w. step from top voice

(P. 5) II m7

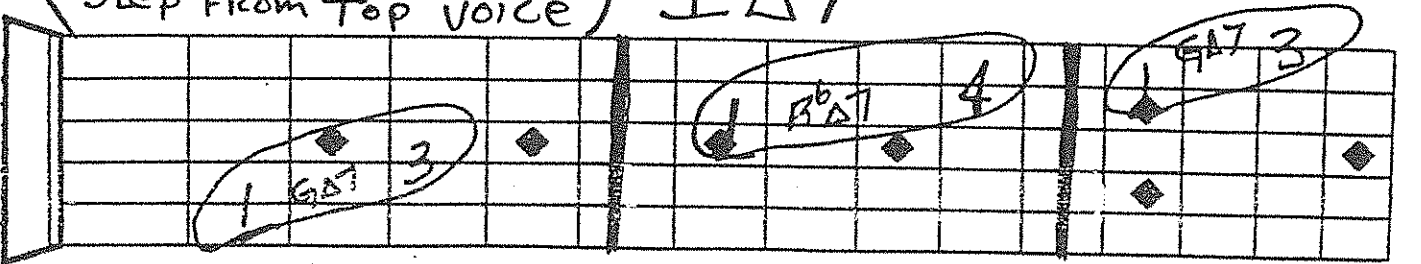


V 7



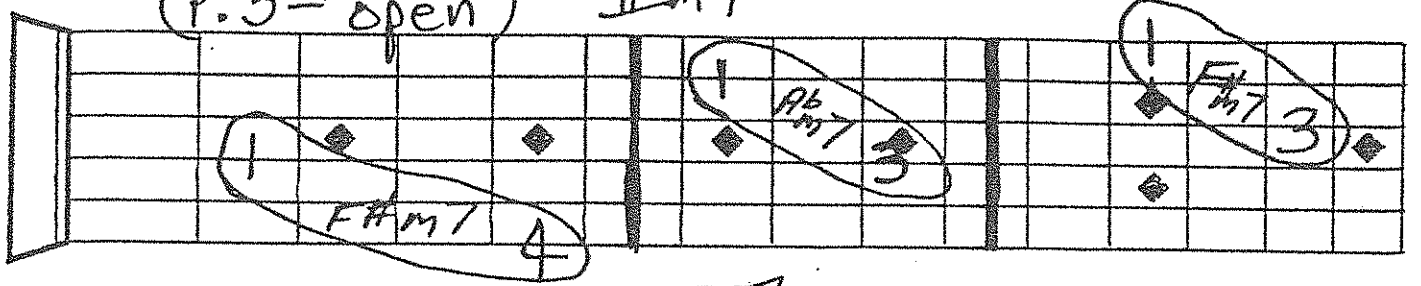
MAJ. 7 = P. 5 up 1/2 step from top voice

I Δ 7

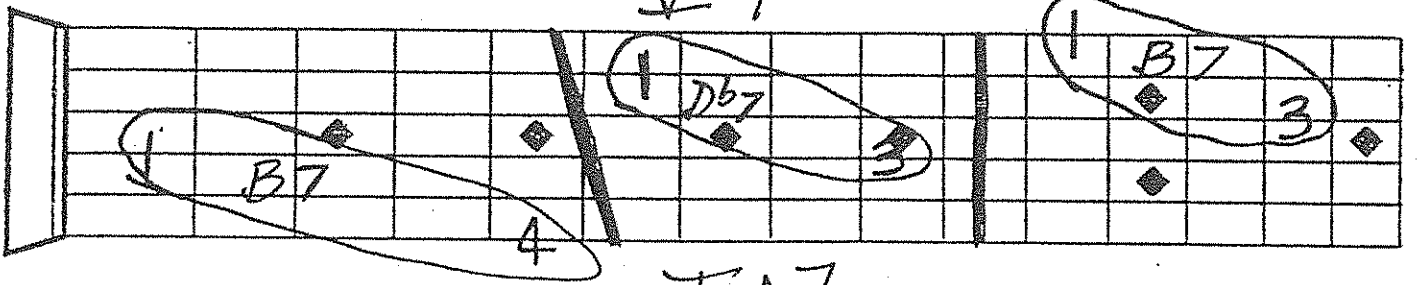


PAGE 7
(P. 5th open)

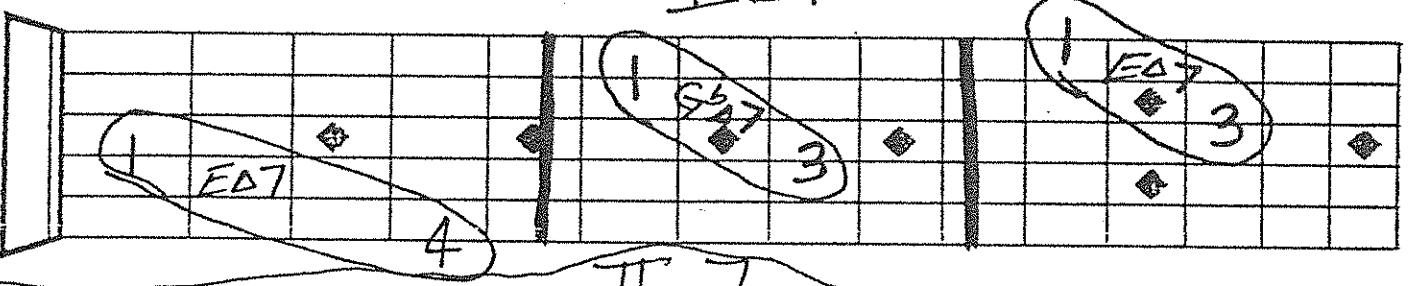
II_m7



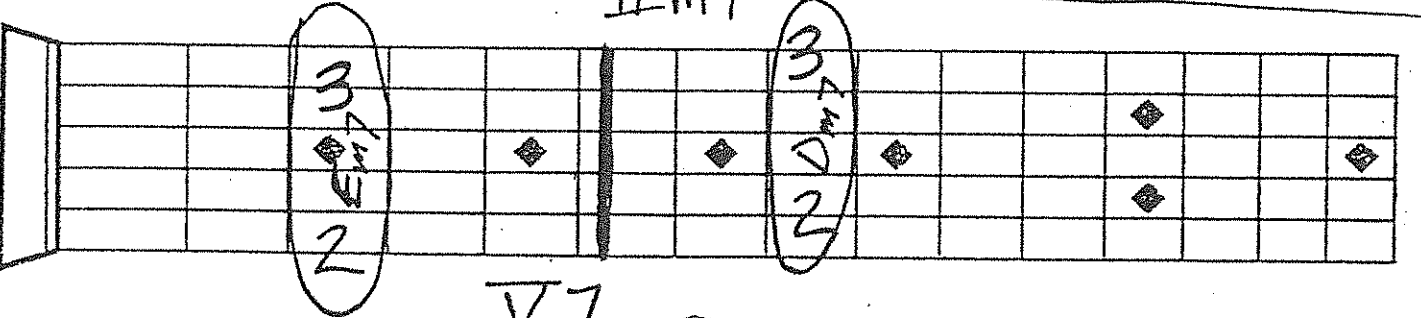
V7



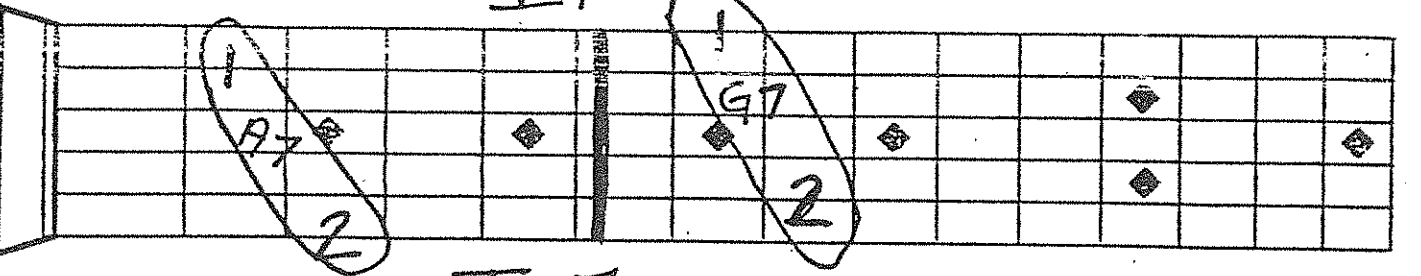
IΔ7



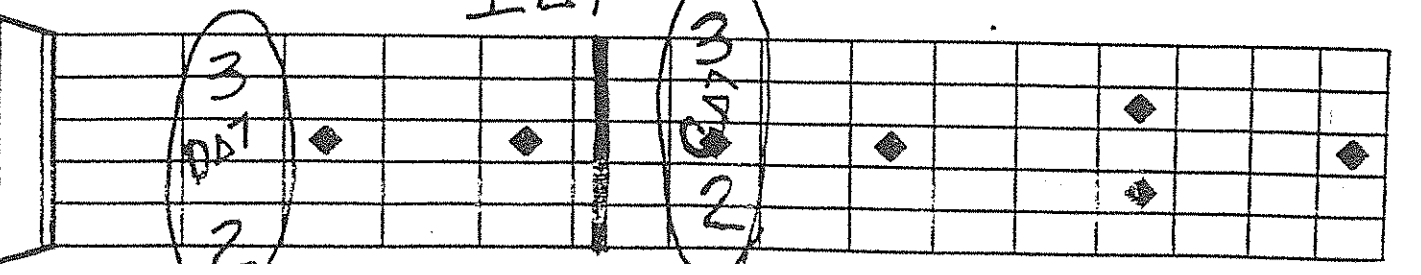
II_m7



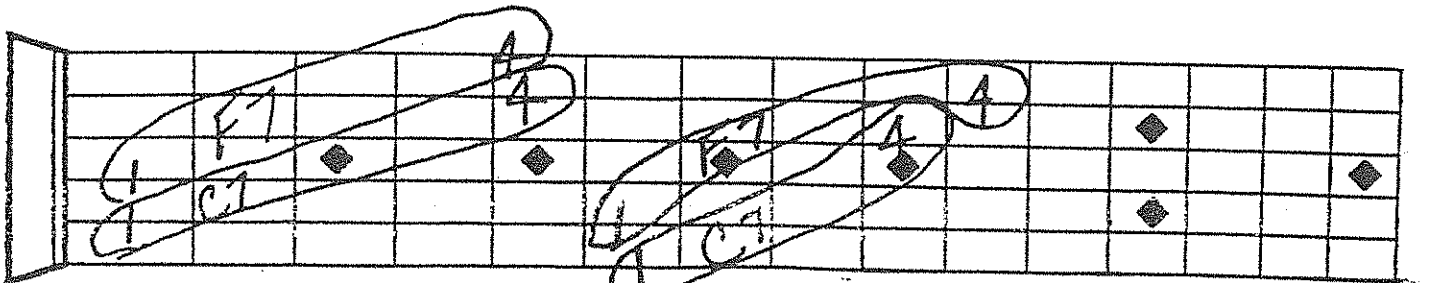
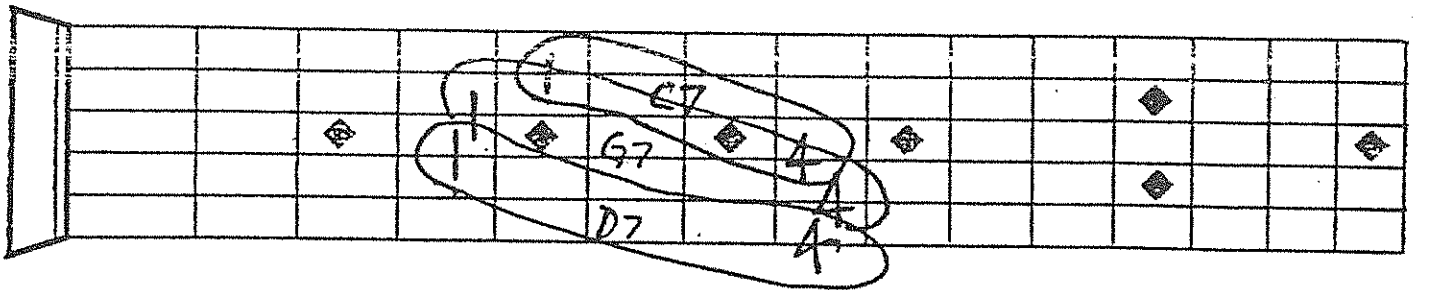
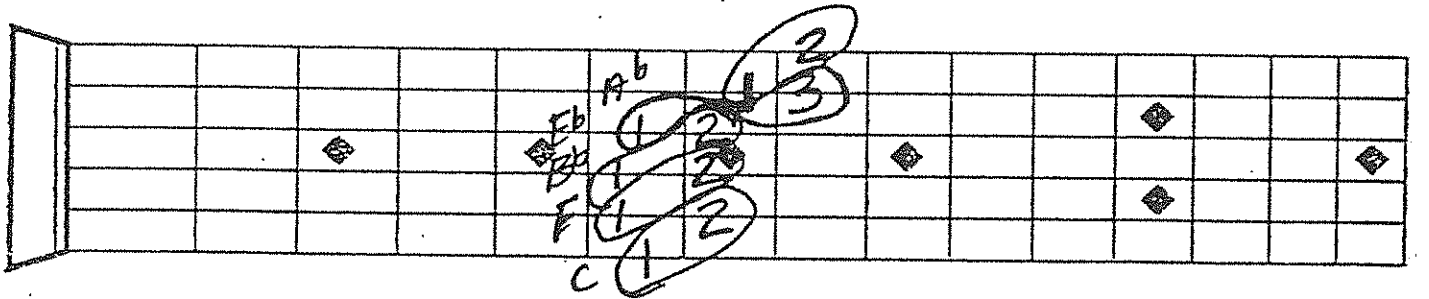
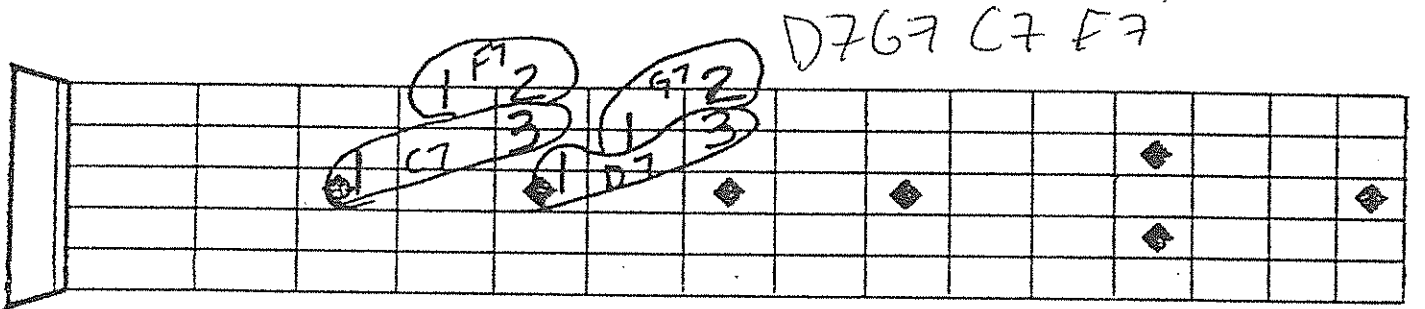
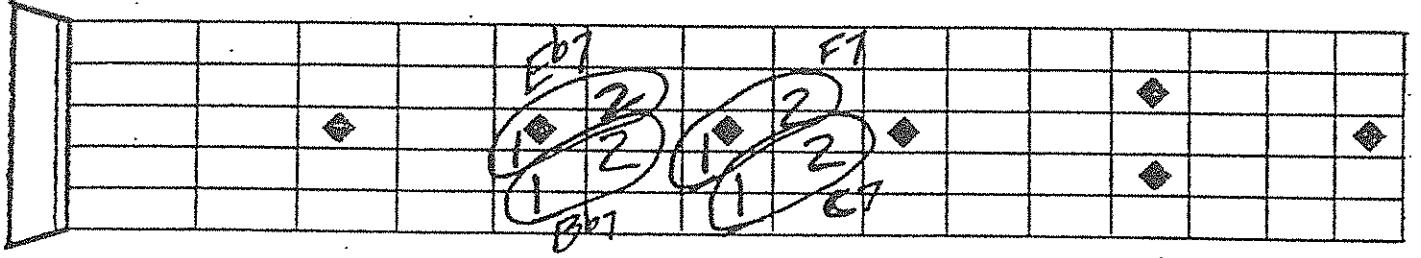
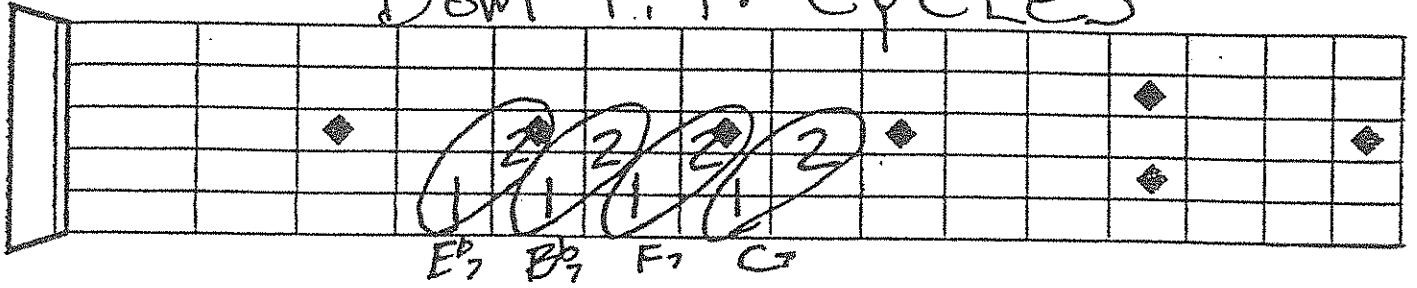
V7



IΔ7

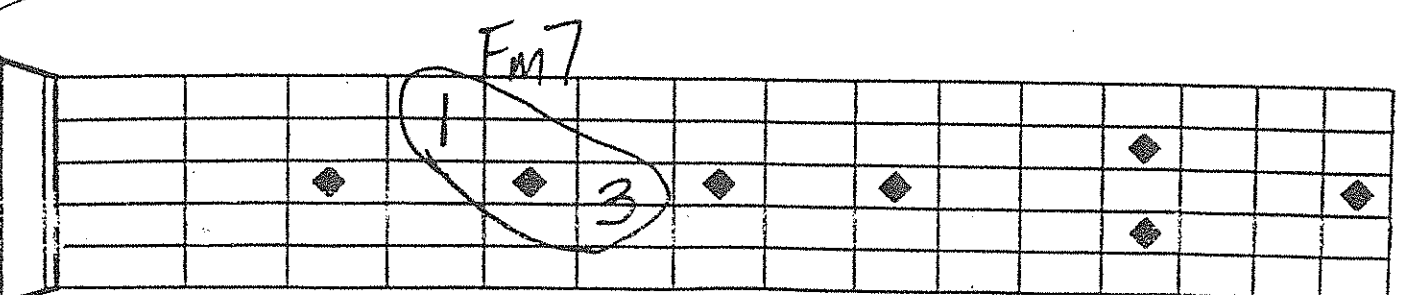
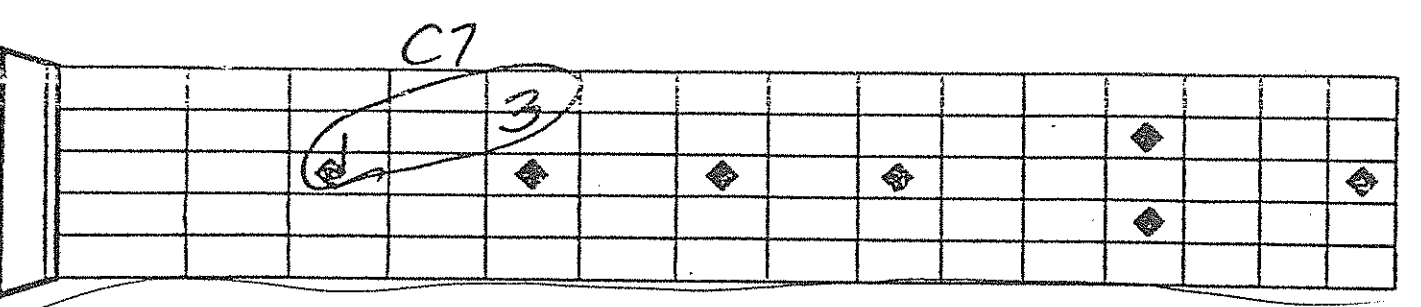
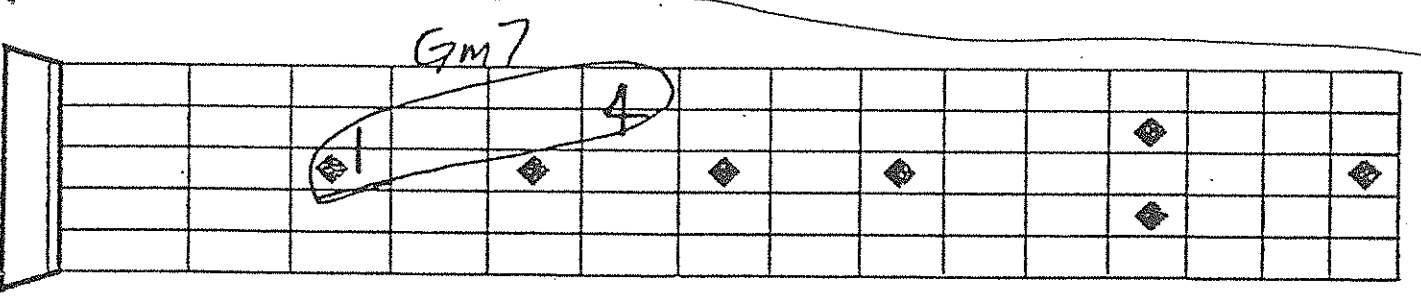
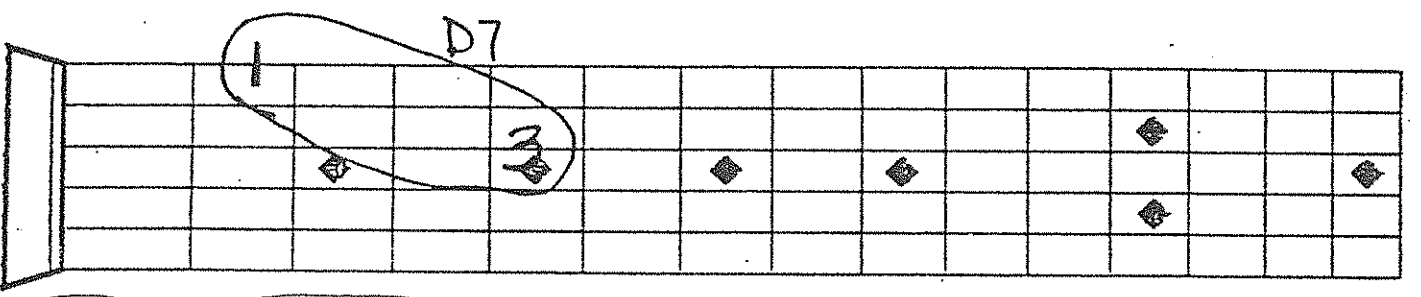
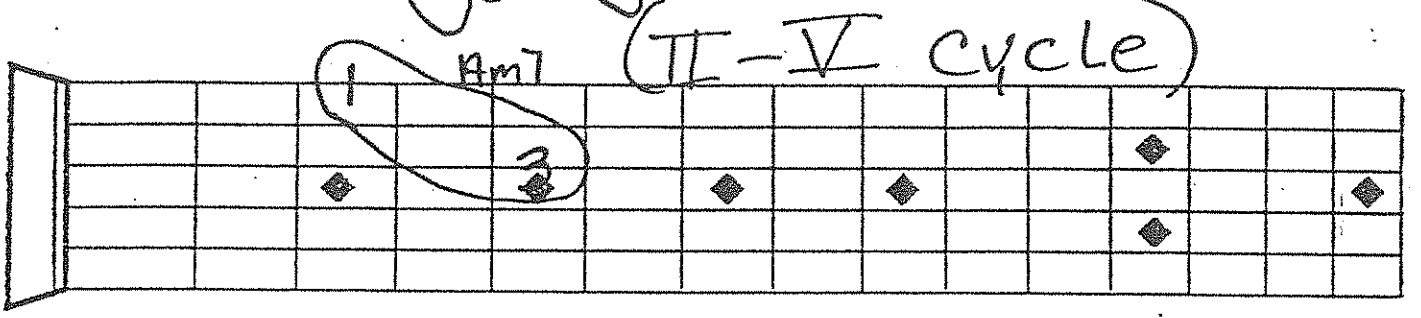
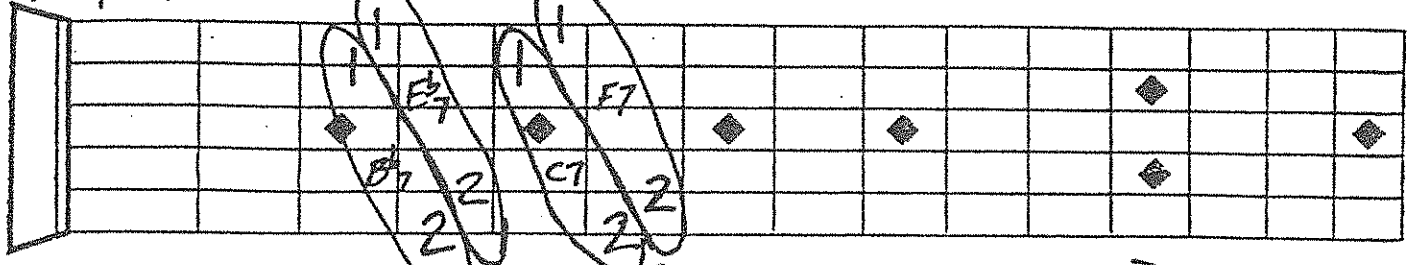


Dom T.T. cycles



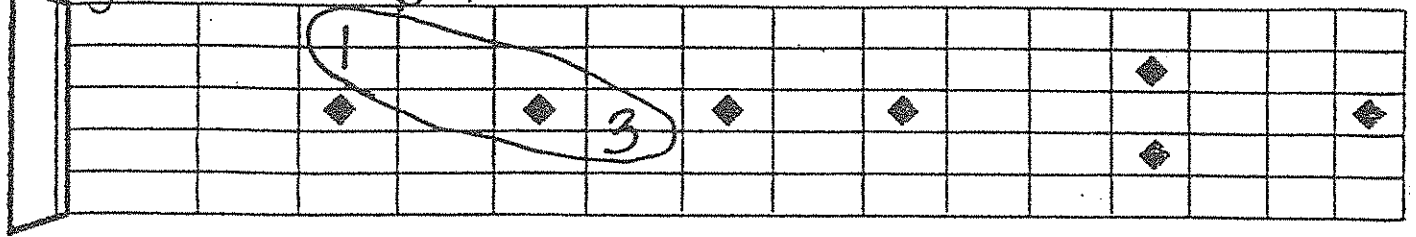
PAGE 9

Dom T.T.C.

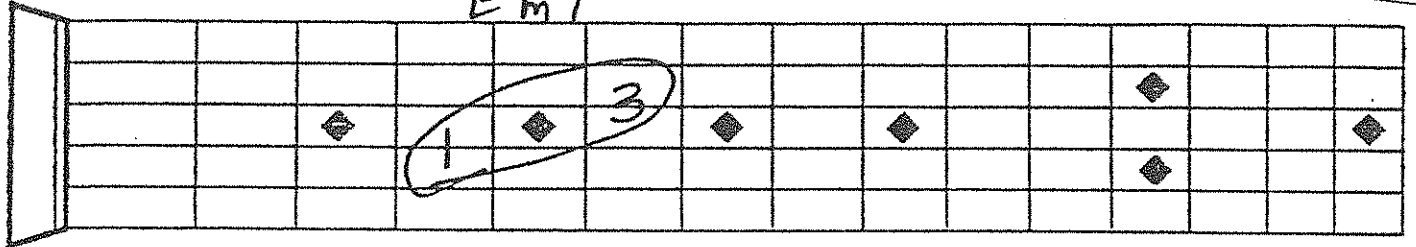


PAGE 10

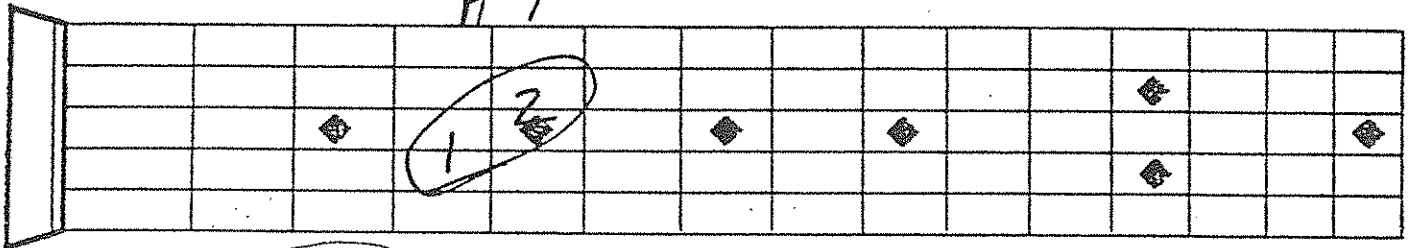
B^b7



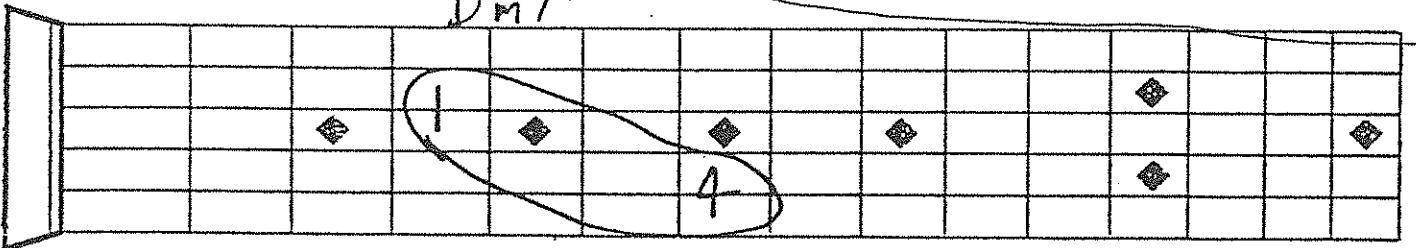
E^bm7



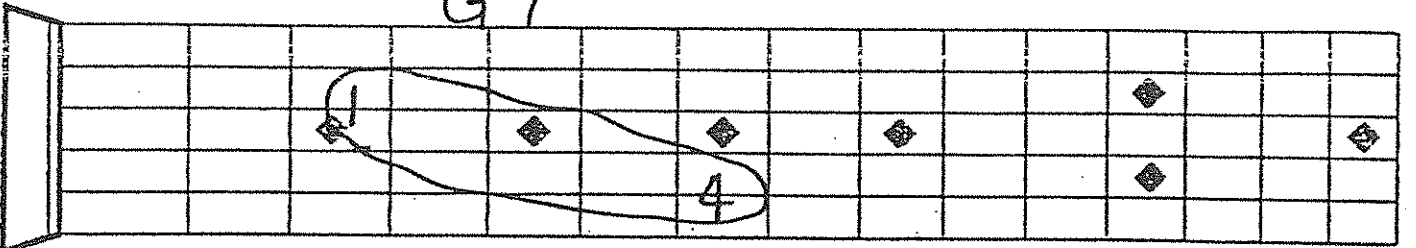
A^b7



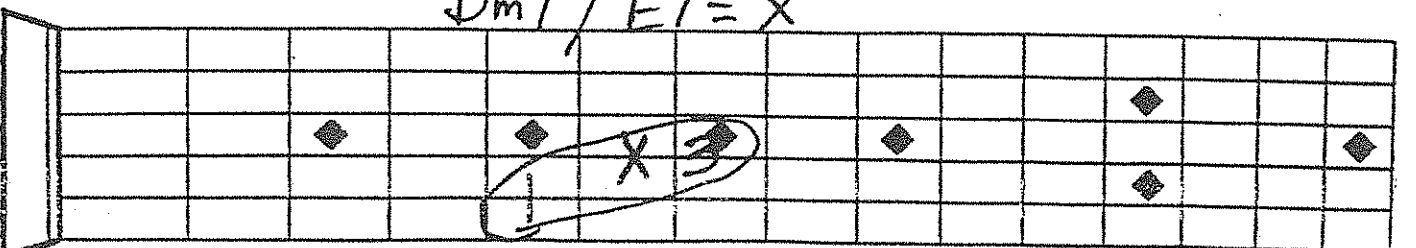
D^bm7



G^b7



Bm7 / E7 = X



MAJOR SCALE

[Signature]

MAJOR SCALE FORMULA

W W H W W W H

Tonic Dorian Phrygian Lydian Mixolydian Pure minor Locrian Tonic

W W H W W W H

A major scale can produce 5 modes (above) scale tones 1 & 6 produce 1 = major 6 = Nat. minor. The natural minor is one of ~~Pure minor~~ or ~~Pure minor~~. The three most common minor scales we use are the other 2, harmonic and melodic. The Locrian mode the 7th mode is constructed from the leading tone. The 6th is the strongest pulling tone in the M.S. To the Tonic.

Leading Tone.

Tonic.

↓ ↓ Tonic

I II III IV V VI VII I

The Locrian mode is a great choice for use over the IV chord.

Key of C IV = G7

use Locrian for VII = Bb7

The 5 chord instead of the mixolydian mode. works best when IV chord moves to the Tonic.

Major pentatonic scale = 1 2 3 5 6 1

Minor pentatonic scale = 6 1 2 3 5 6 (Pure minor)

C major Pentatonic

Minor Pentatonic C_b

To create Pentatonic scales from major scales remove the 4th and 7th scale tones. C major Pentatonic has no **F** or **B** in the scale.
 4th 7th

The MAJOR scale produces 4 BASIC Chord Types

MAJOR 7 - MINOR 7 - AND DOMINANT (HALF Dim) minor 7^{b5}

MAJ 7 = I, IV Dom 7 = V
 min 7 = II, III VI (HALF Dim) Min 7^{b5} = VII

Tensions ARE 9 11 13

C add 9 13 when adding 11 to major use 11^{b5} as a 5 chord C11sus = G13sus
 D add 9 11 13
 E add 9 11 (b6 = b13)
 F add 9 #11 13
 G add 9 11 13
 A add 9 11 b6
 B add 9 11 b6

Cmaj7sus
 F and B are the 3rd and 7th of an E7 chord

		6 Edim7		
			4	
	1			
			3	
		2		

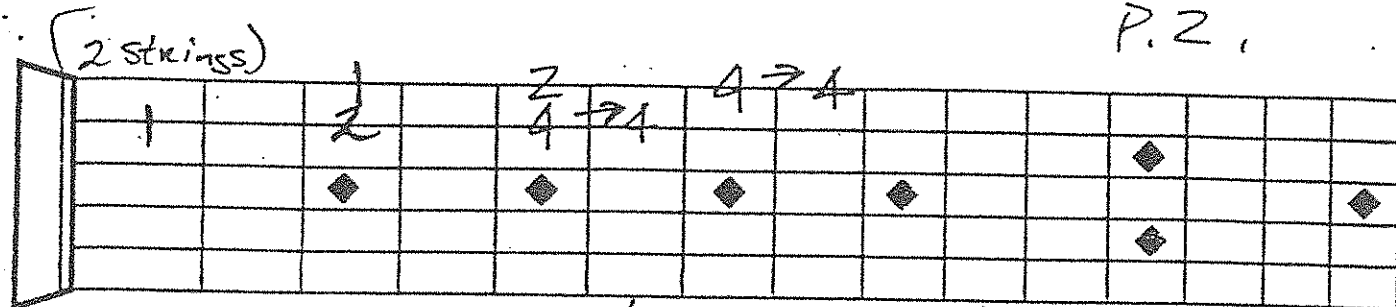
		6 Bb7#5		
			4	
			3	
	2			
	1			

		6 Edim7		
			4	
	1			
			3	
		2		

		9 G9		
			3	
			3	
	1			
		2		

		6 F7#5b9		
			4	
	2			
			3	
	1			

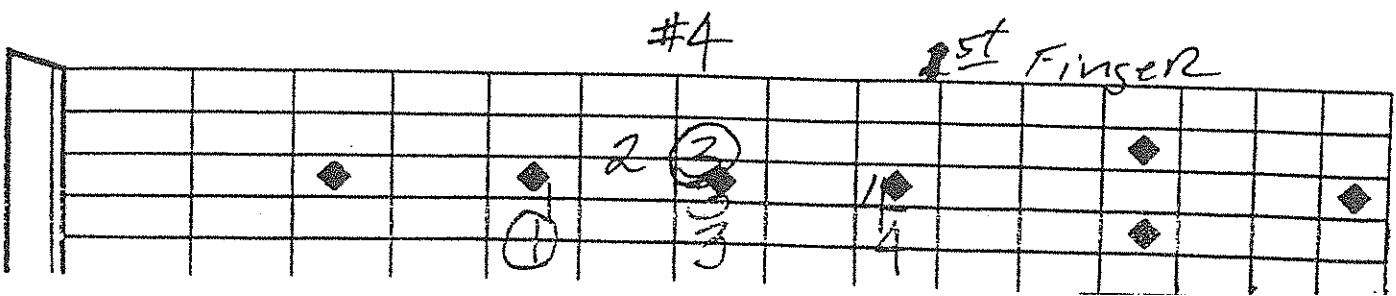
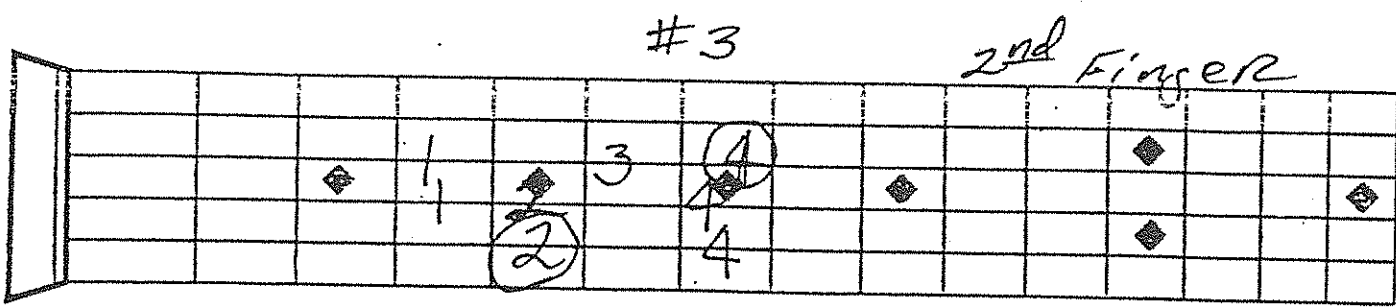
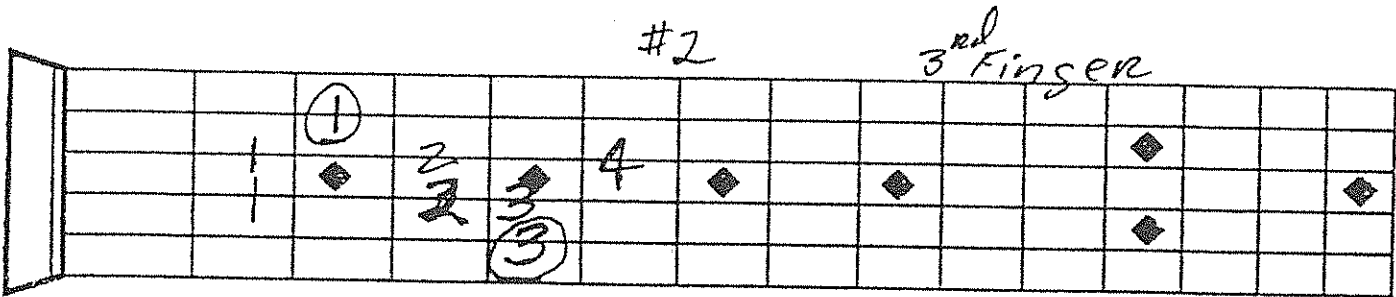
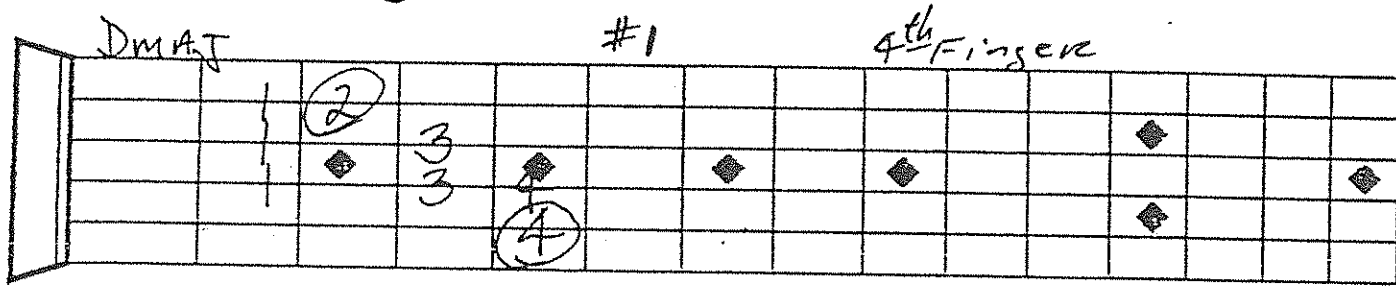
		6 F13		
	2			
			4	
			3	
	1			

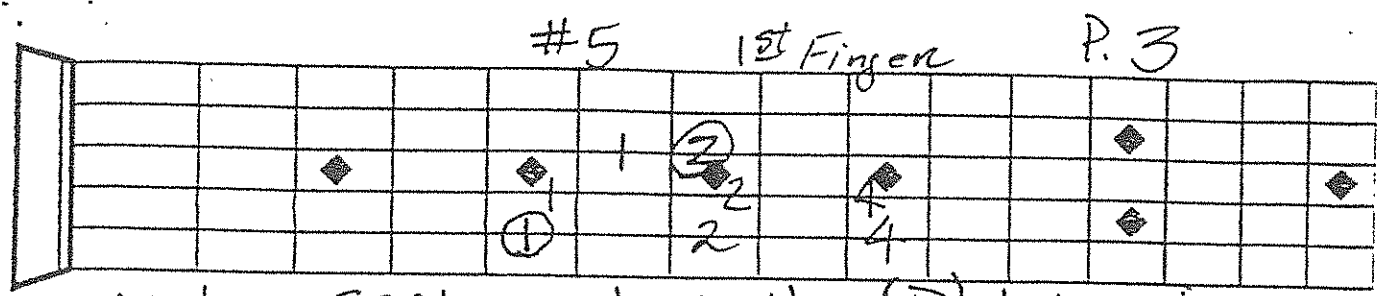


ONE OCTAVE SCALES
 (5) different FINGERING CAN

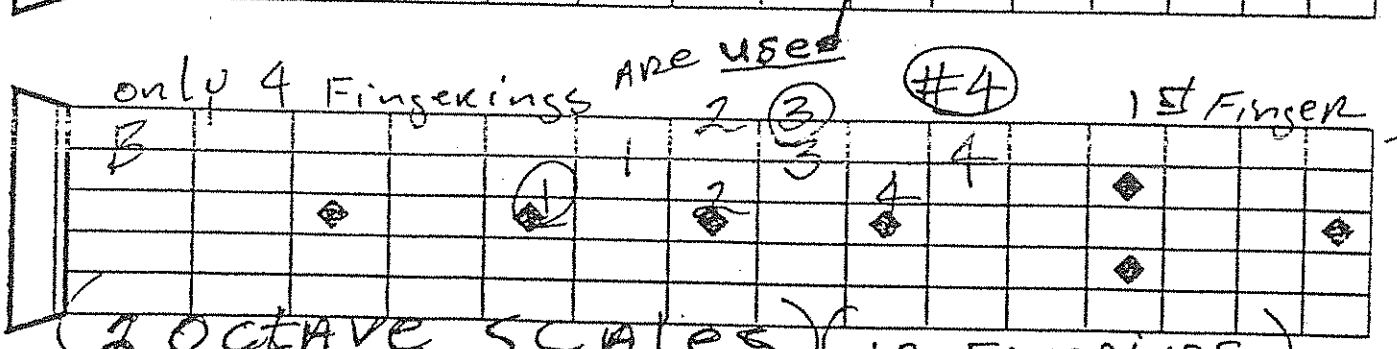
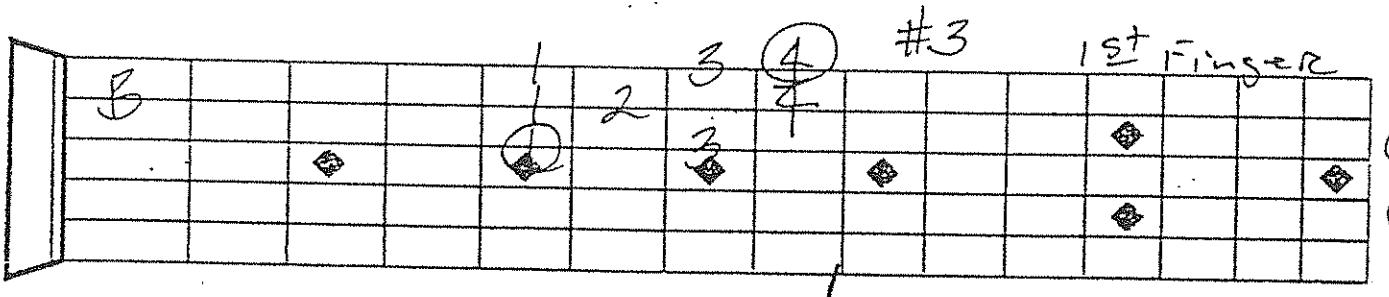
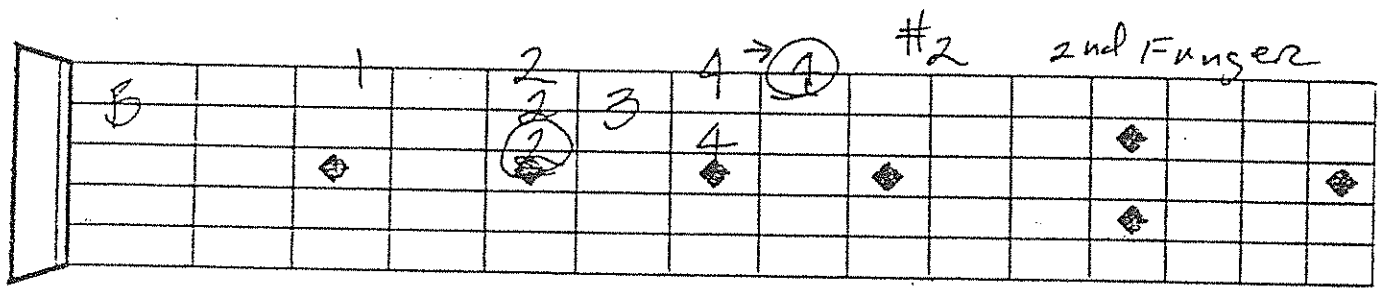
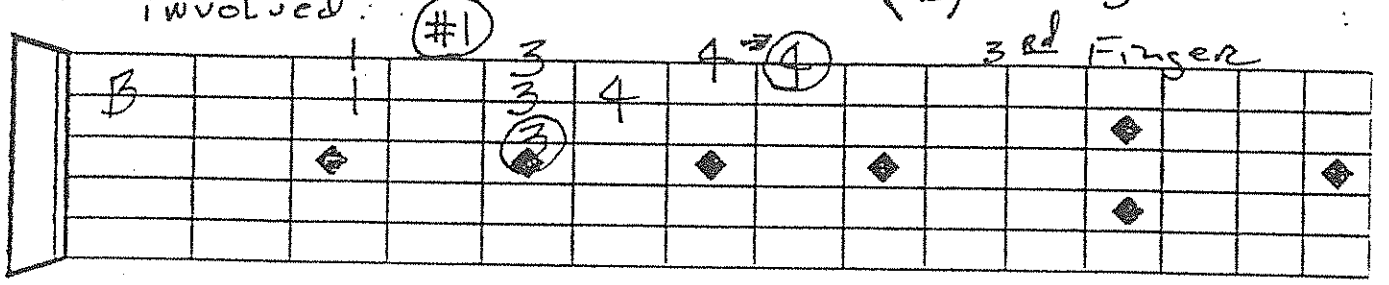
Be created FROM ANY GIVEN NOTE ON THE GUITAR!

O number = Root



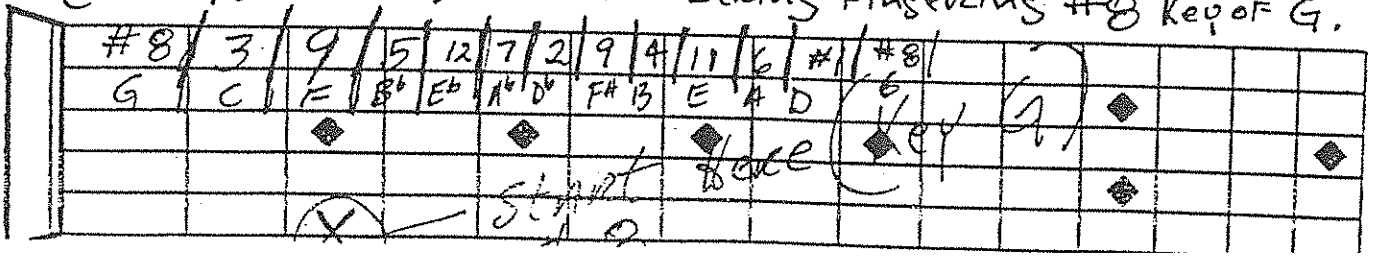


1 octave scales when the (B) string is involved:



(2 OCTAVE SCALES) (12 FINGERINGS)

(12 keys 6 frets) Start 6th string Fingering #8 Key of G.



#1 4th Finger P. 4

#2 3rd Finger

#3 2nd Finger

#4 1st Finger

Fingerings 1-5 ARE OFF the 5th string

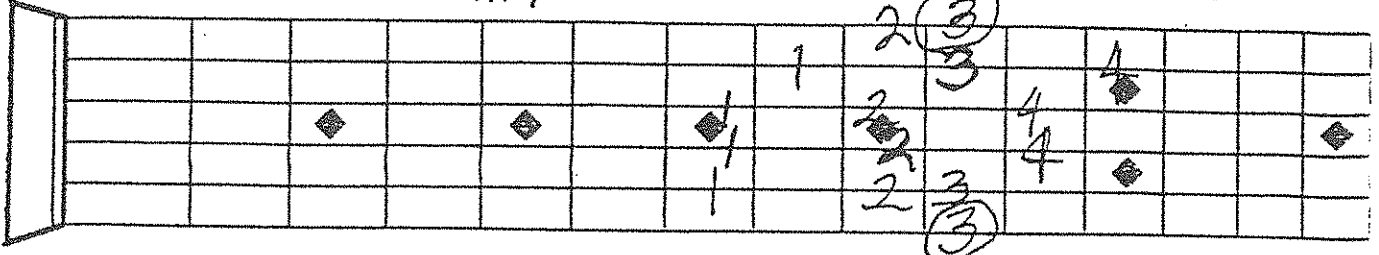
#5 1st Finger

Fingerings 6-10 ARE OFF the 6th string

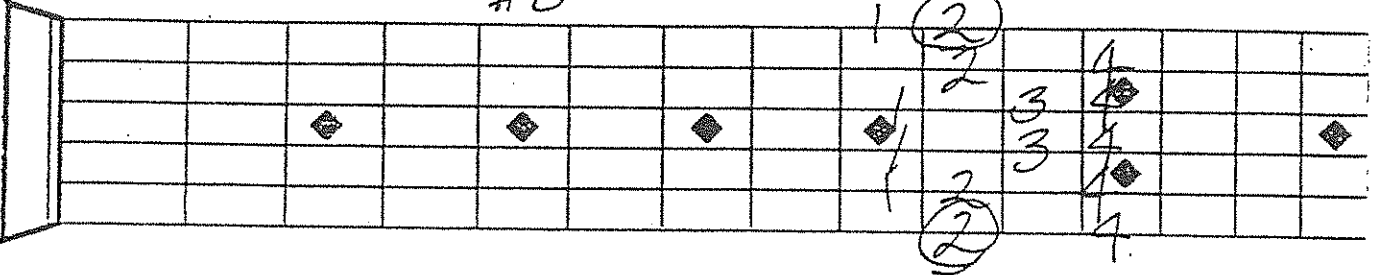
#6 4th Finger

#7

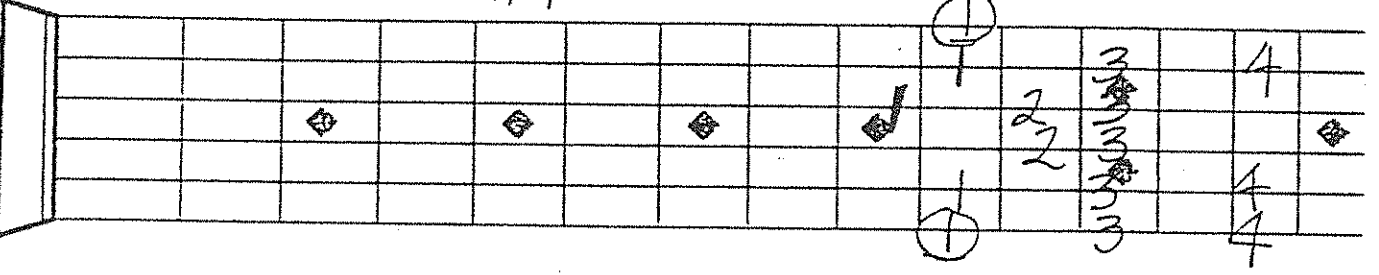
P.5



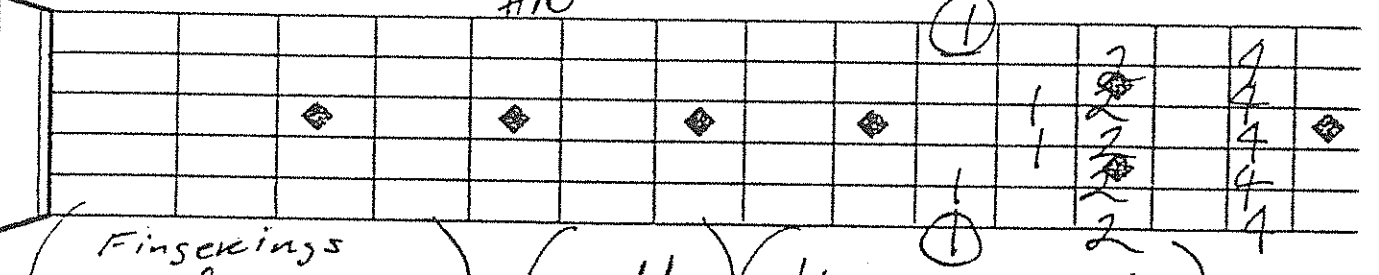
#8



#9



#10

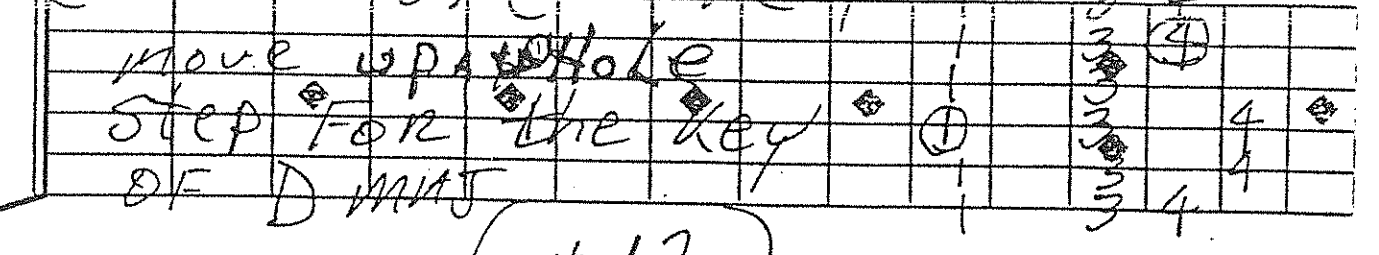


Fingerings
11 and 12 are
off 4th string.

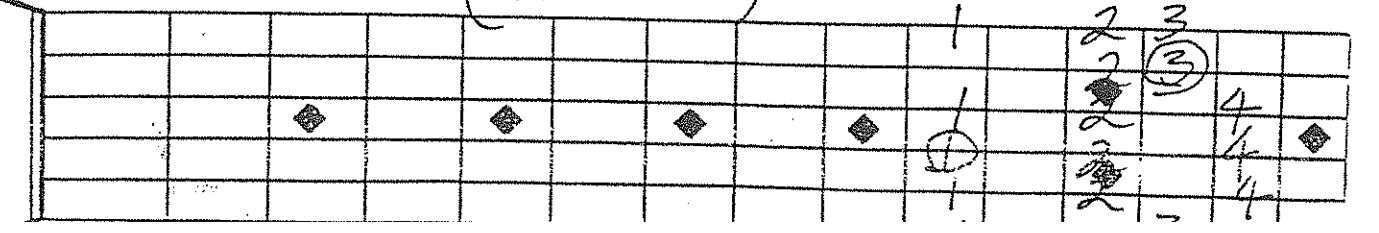
#11

Key of CMAJ

move up whole
step for the key
of DMAJ



#12

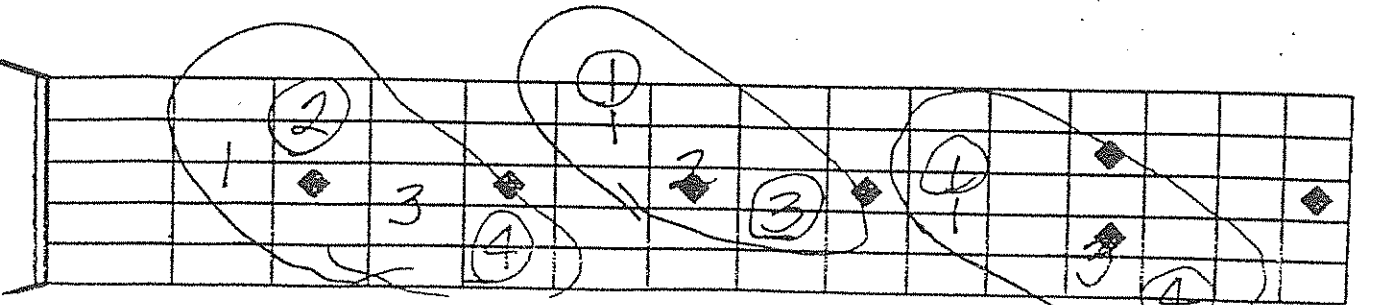
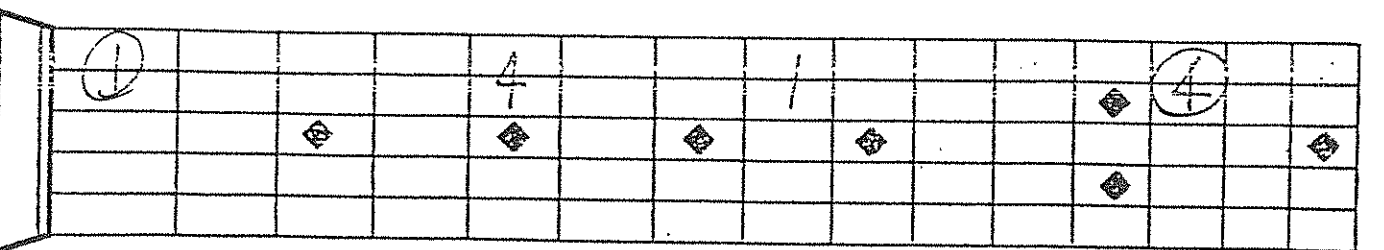
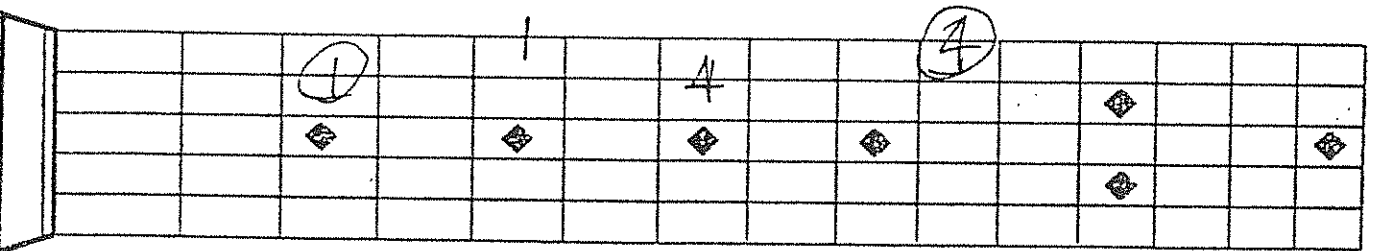
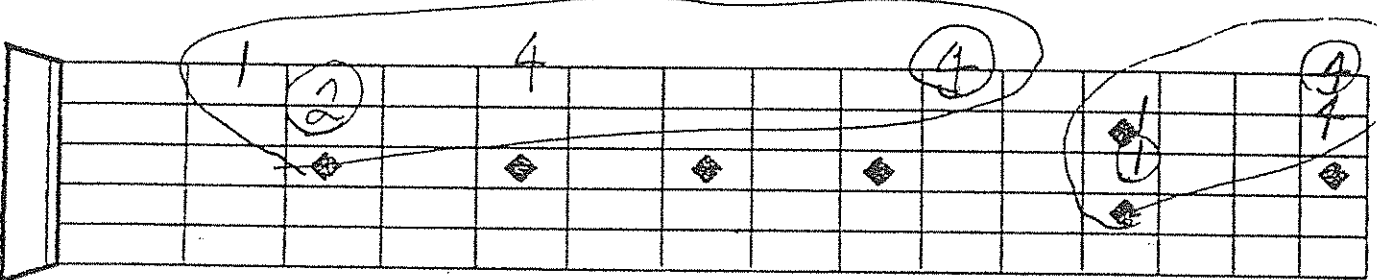
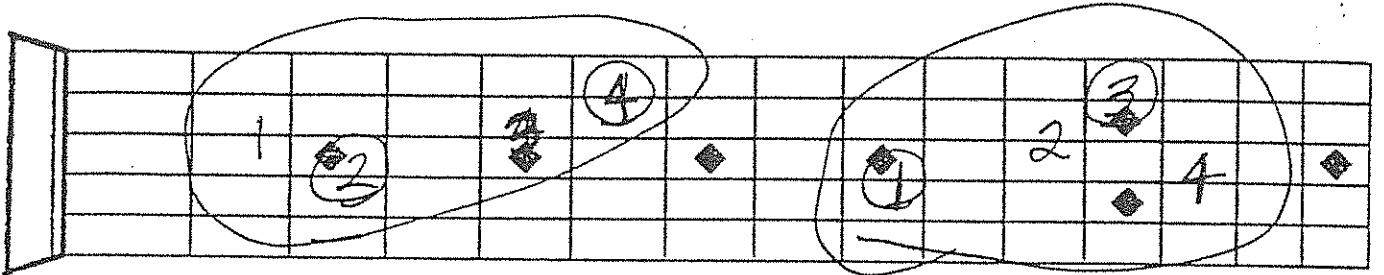
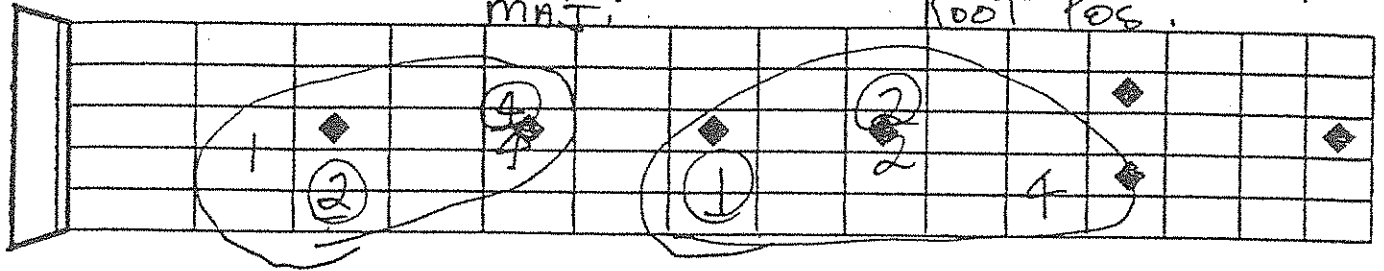


ARPEGGIOS (TRIADS)

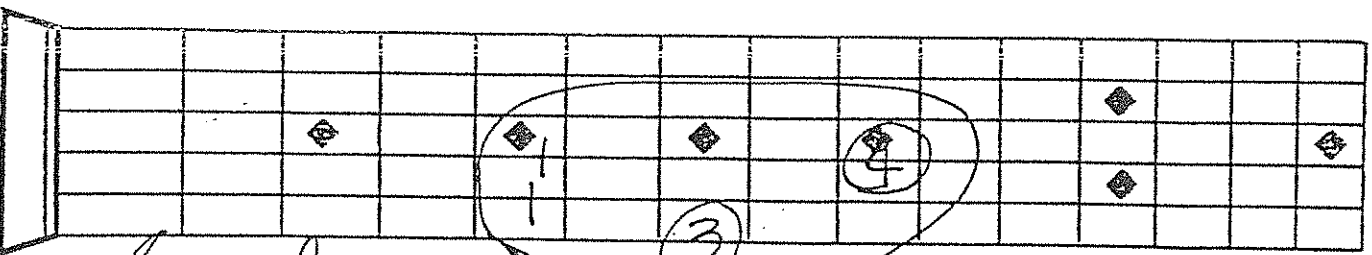
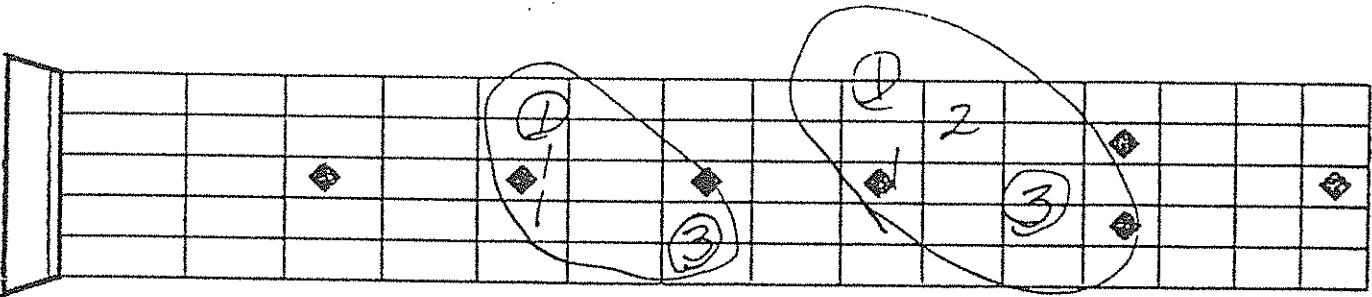
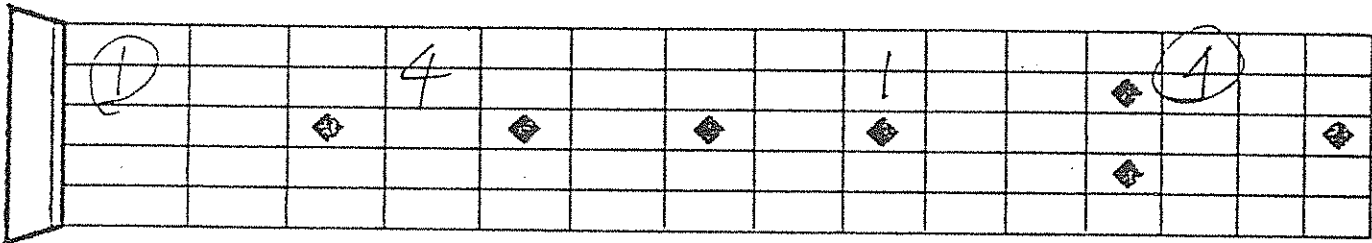
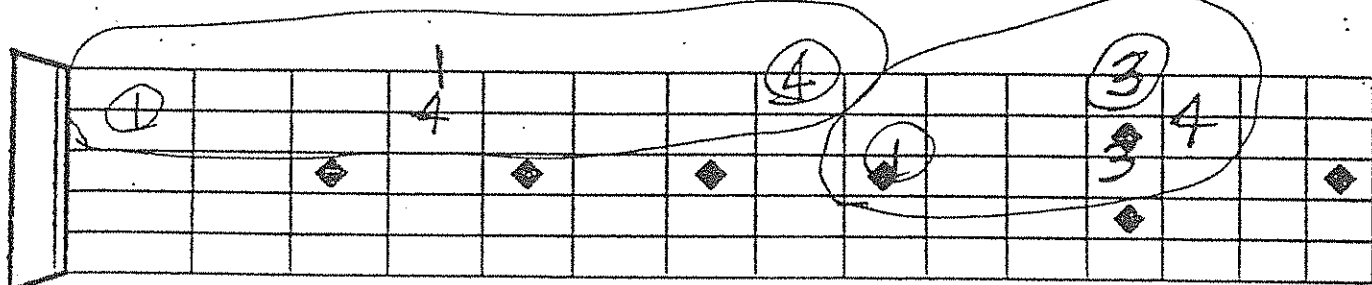
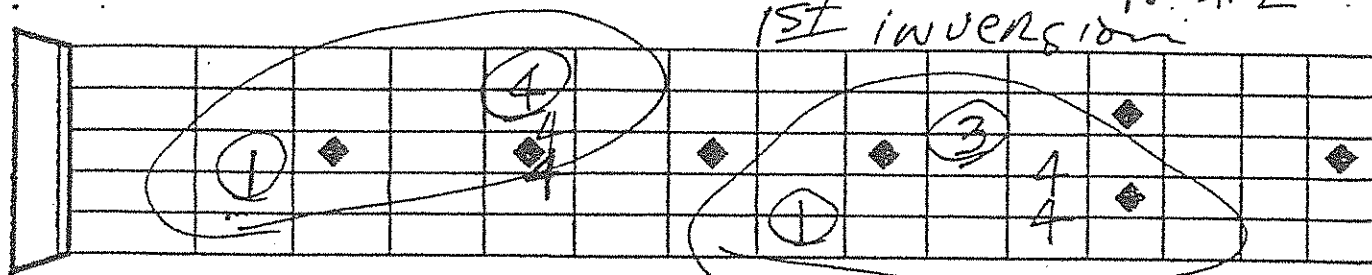
#1

MAT.

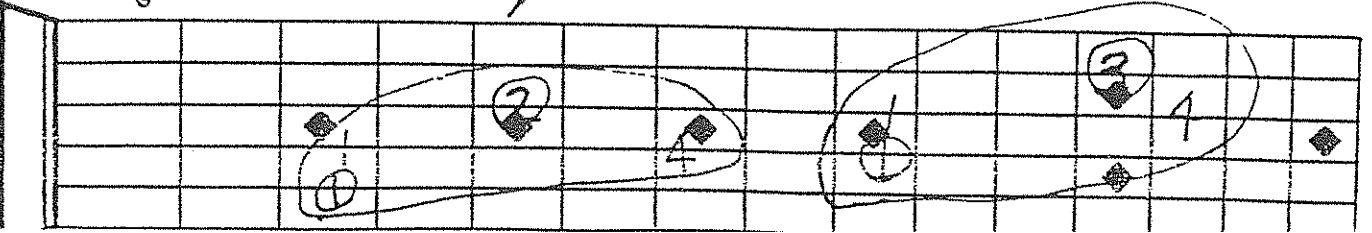
Root Pos.



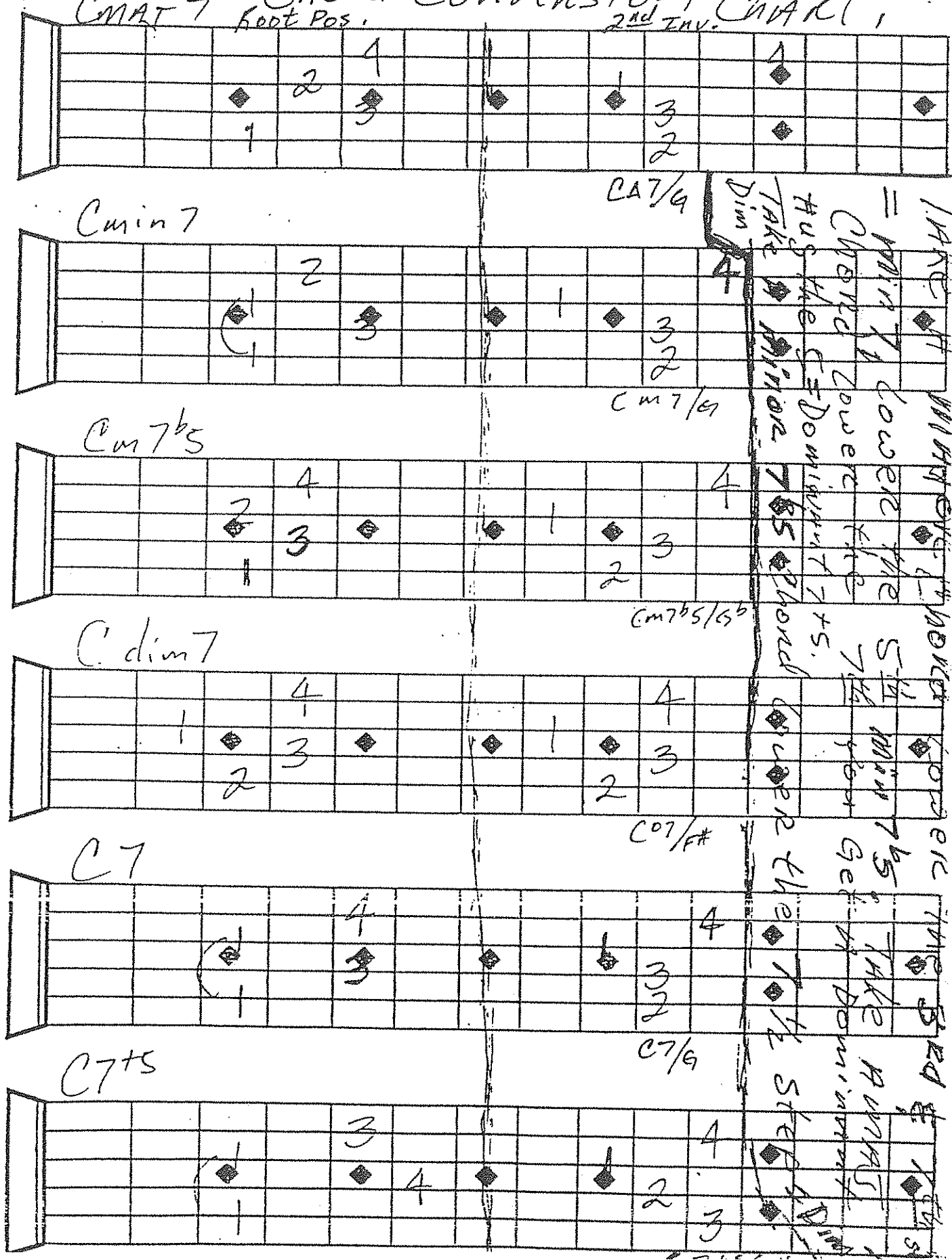
1st inversion P. #2



(2nd Inv.)



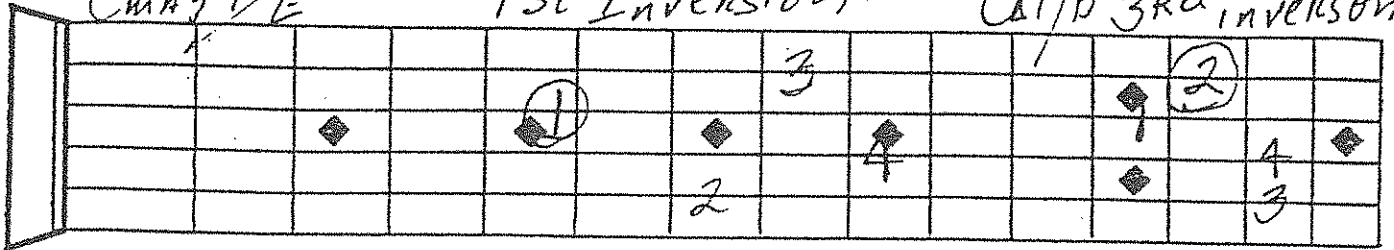
(P.1) Chord Conversion Chart, 2nd ENV.



C_{maj7}/E

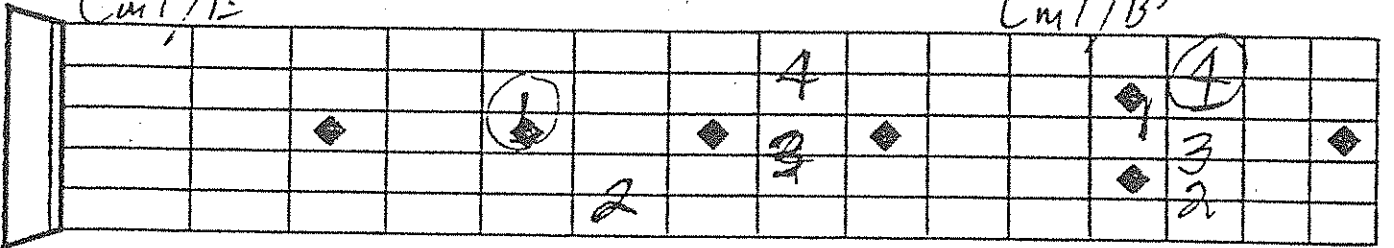
PAGE. 2 C.C.C. 1st Inversion

$C7/B$ 3rd inversion



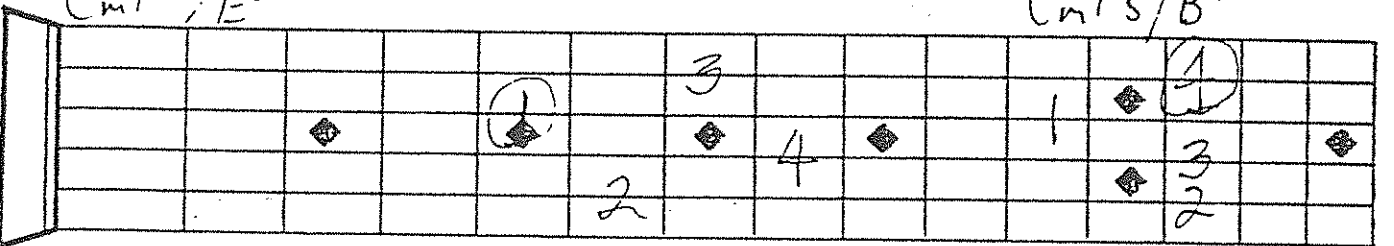
C_{m7}/E^b

C_{m7}/B^b



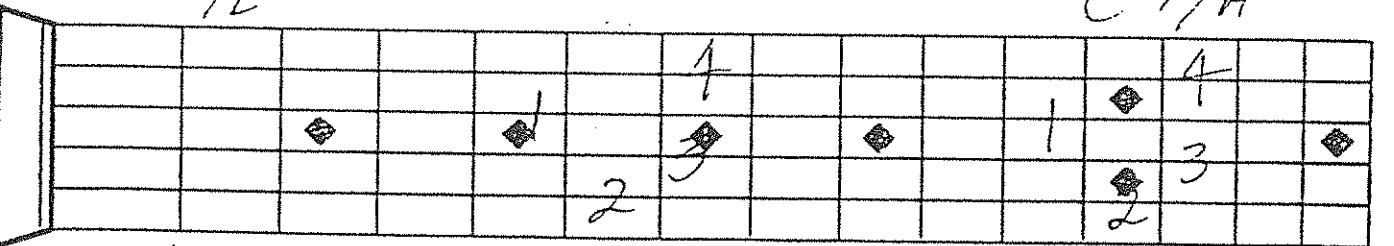
C_{m7^b5}/E^b

C_{m7^b5}/B^b



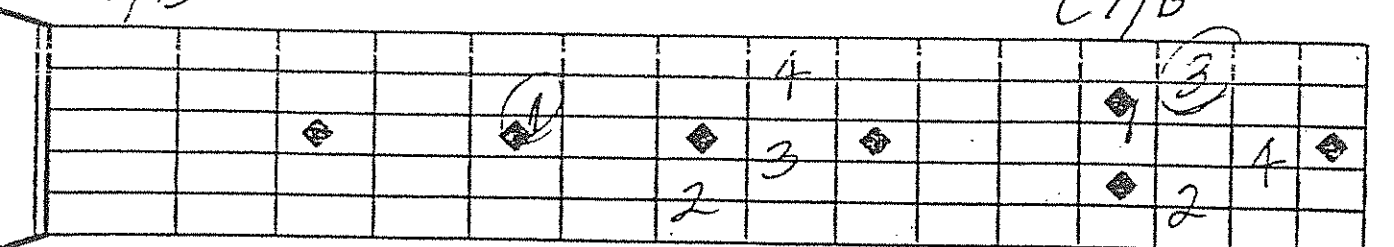
$Cdim7/E^b$

C^o7/A



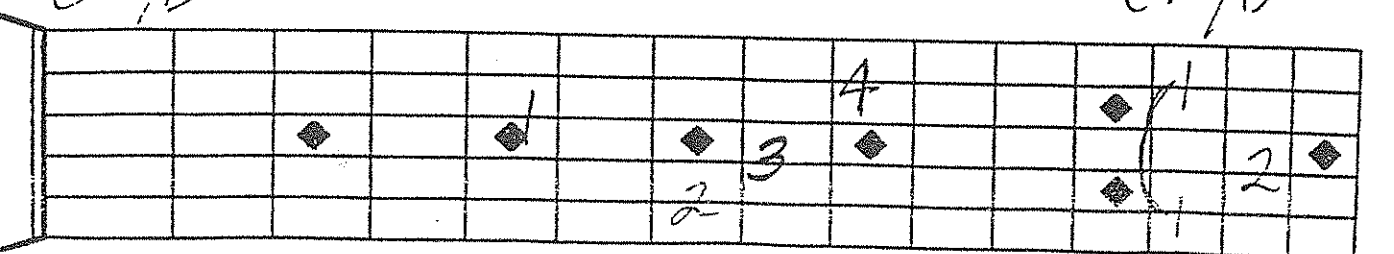
$C7/E$

$C7/B^b$



$C7^{\#5}/E$

$C7^{\#5}/B^b$



P.1 (INTERVALS) H.P.S.

An Interval is created when (2) Notes either melodic or harmonic are played.

(we have (12) intervals in our Tonal system. (unison is not an interval))

The interesting thing about the above is the distance the note travels in the closed interval is the SAME as the open interval. The open interval just has a larger sound.

C $\frac{3}{5}$ fret string to D $\frac{3}{3}$ sounds the same

Learning to hear the distance the note travels is an important part of understanding intervals

(The (12) Intervals) P. 2

MAJ and minor 2nds MAJ and minor 3rds

MAJ 3rd = 4 steps M2 = 2 steps
 min 3rd = 3 steps m2 = 1 step

Perfect 4th +4(b5) Perfect 5th

P.4 = 5 steps T4 = 6 steps P.5 = 7 steps

MAJ and Min 6ths MAJ and Minor 7ths

M6 = 9 steps m6 = 8 steps M7 = 11 steps m7 = 10 steps
 octaves = 12 steps

Chromatic scale C.S.

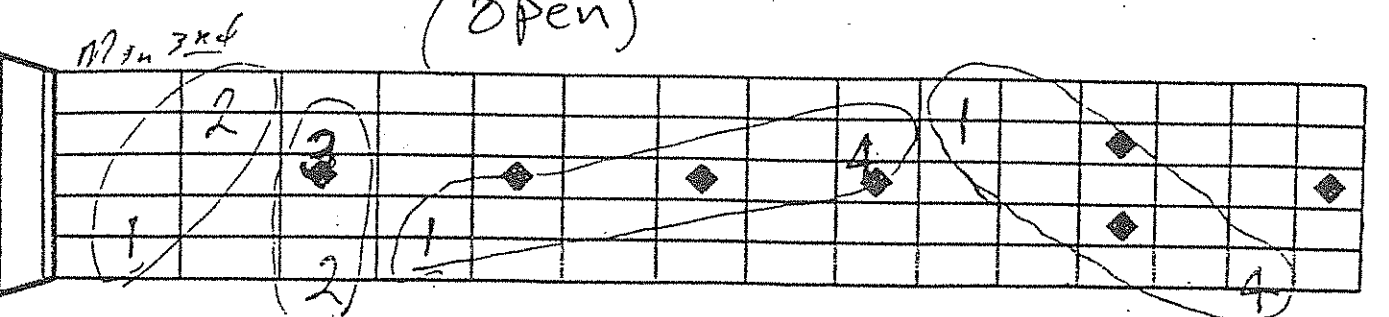
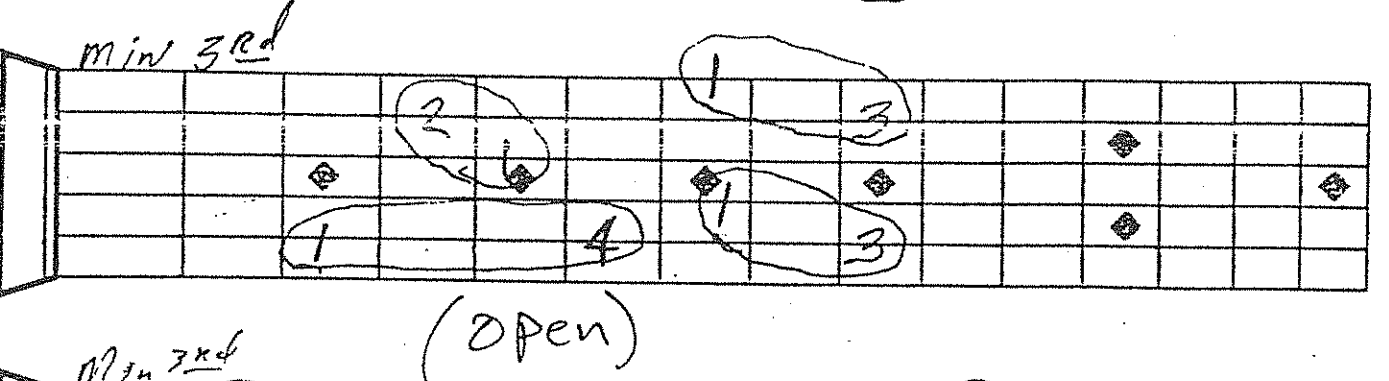
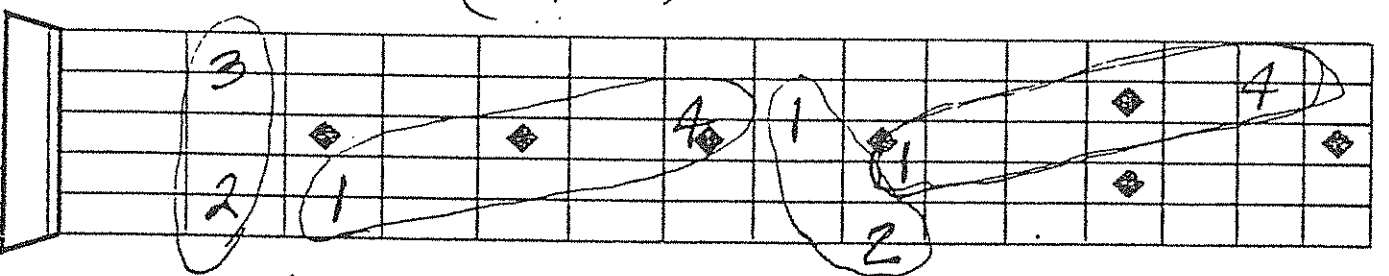
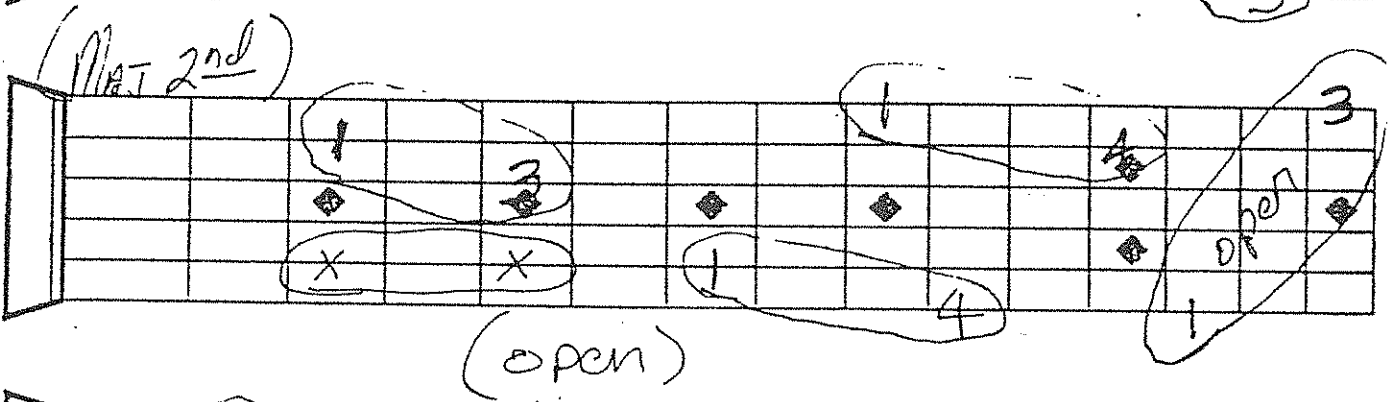
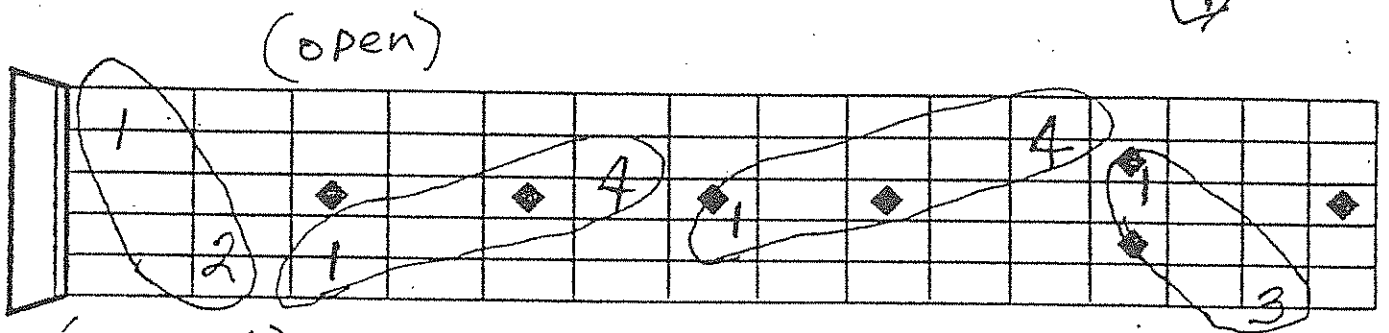
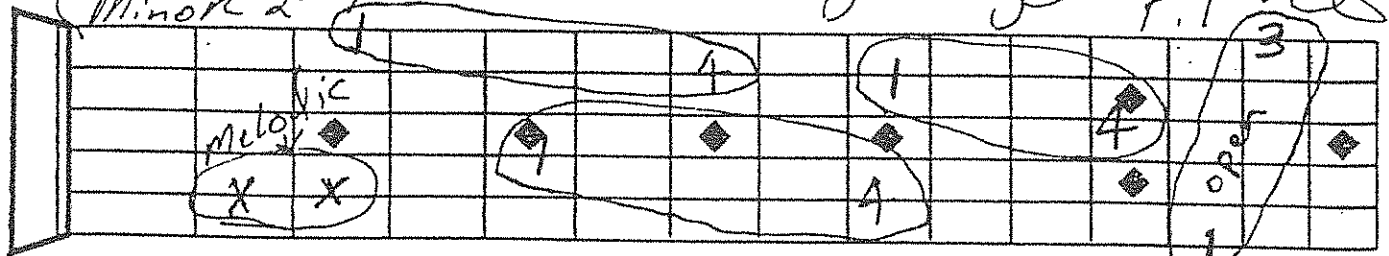
octave

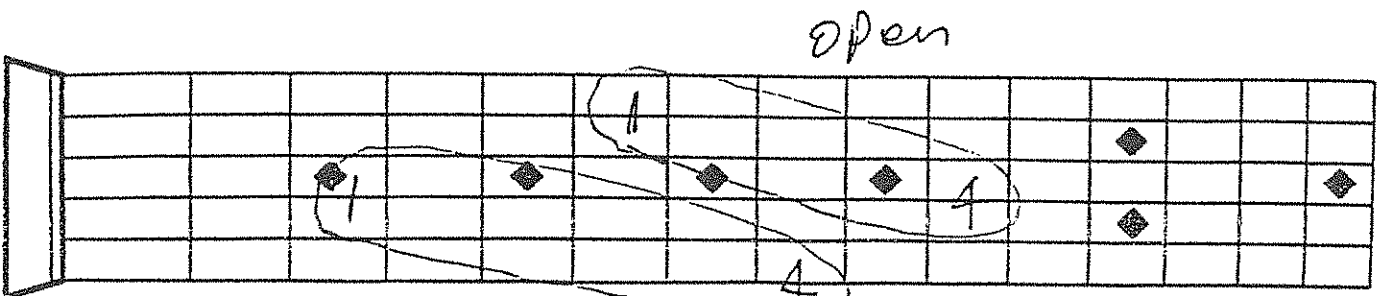
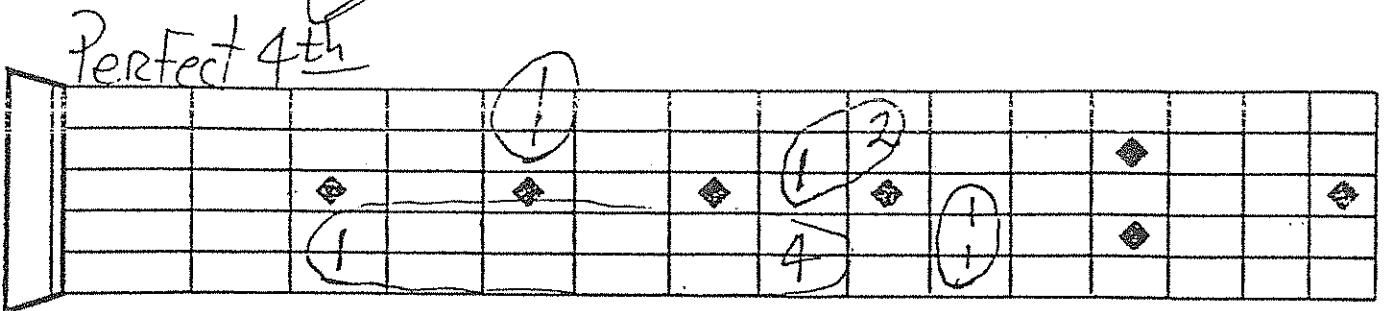
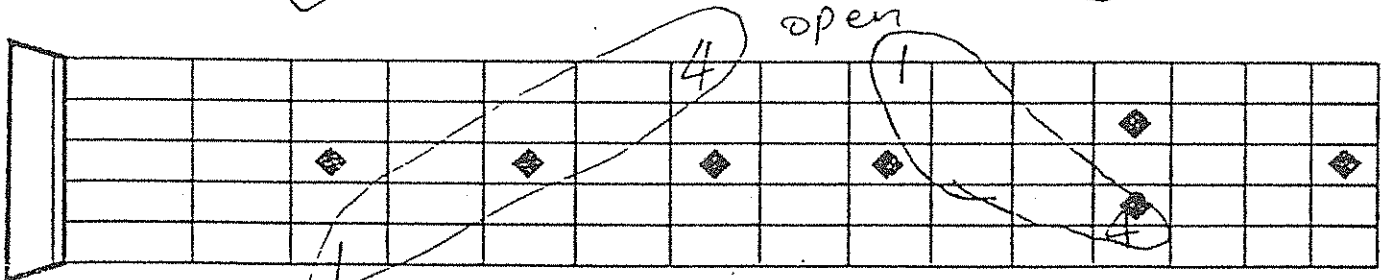
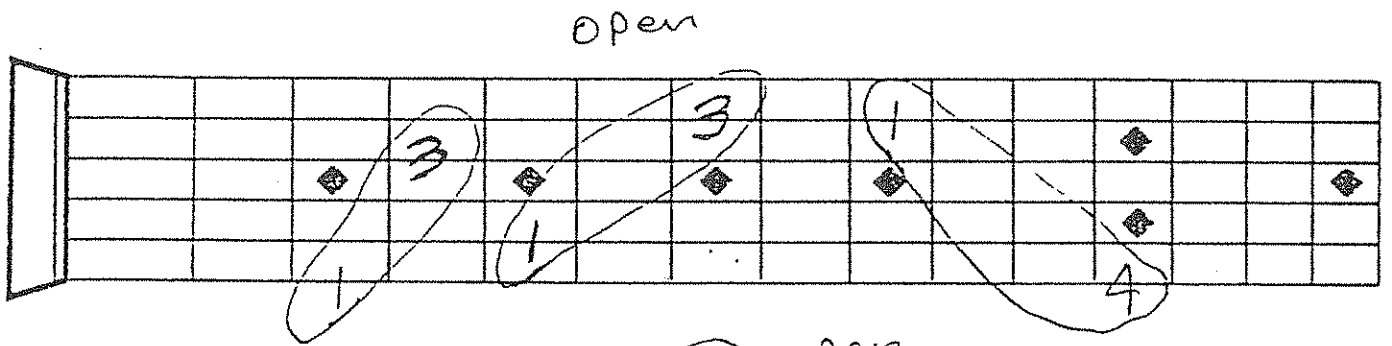
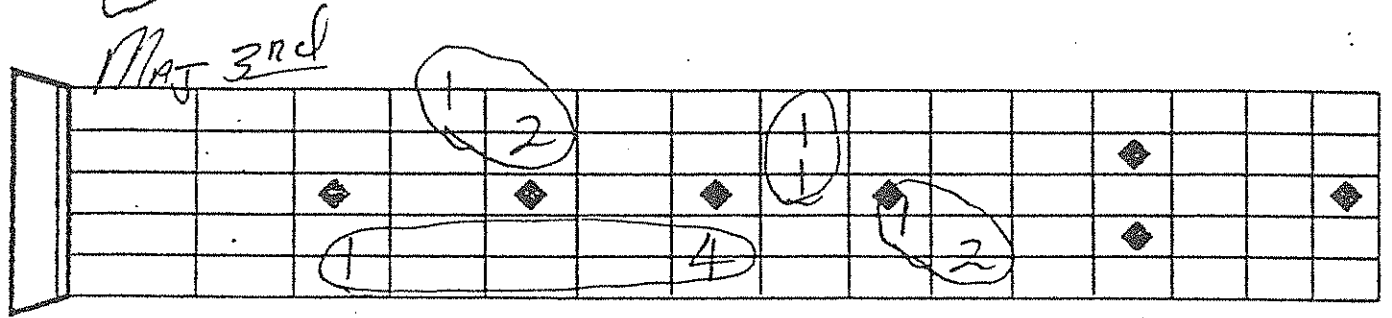
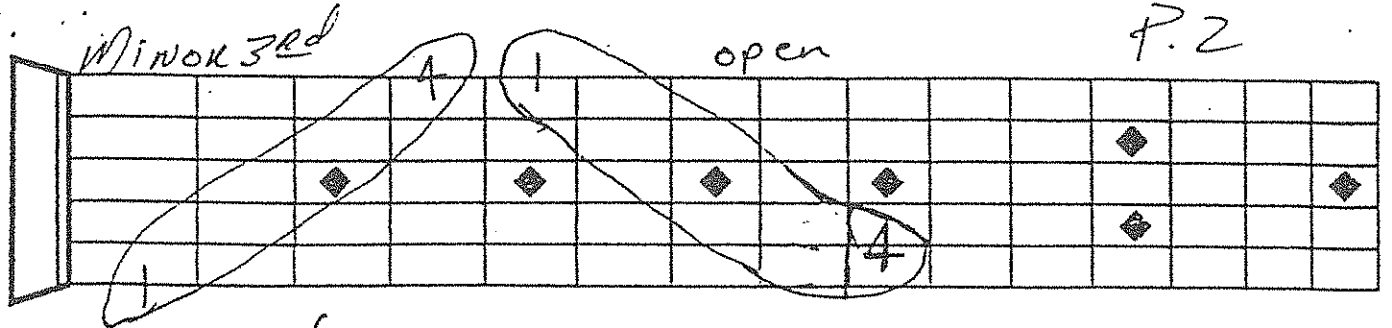
Enharmonic Spelling

C-A# C-Bb

Same Sound

(Minor 2nd) Interval Fingerings p. 1

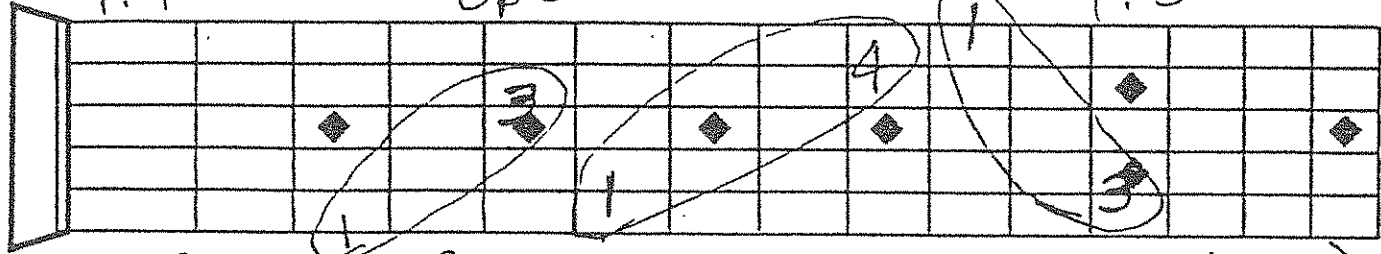




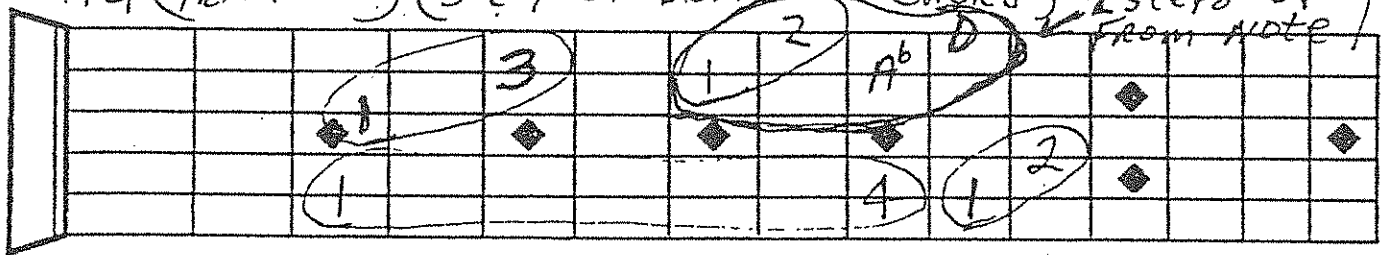
P. 4th

open

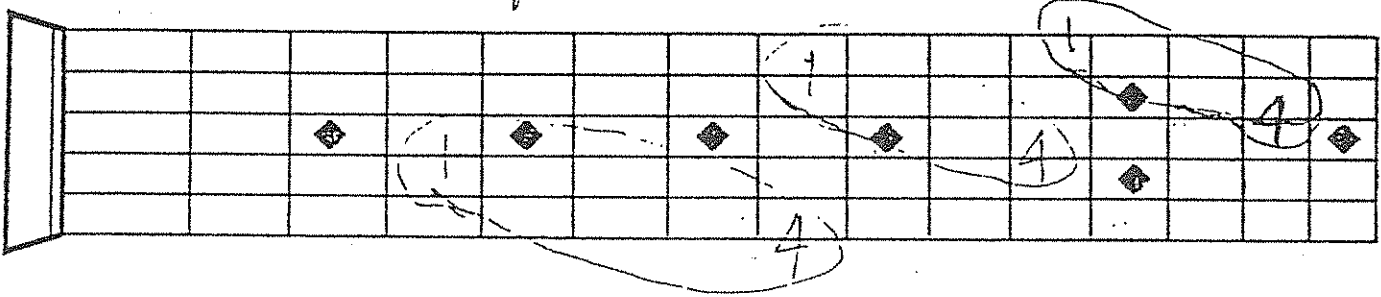
P. 3



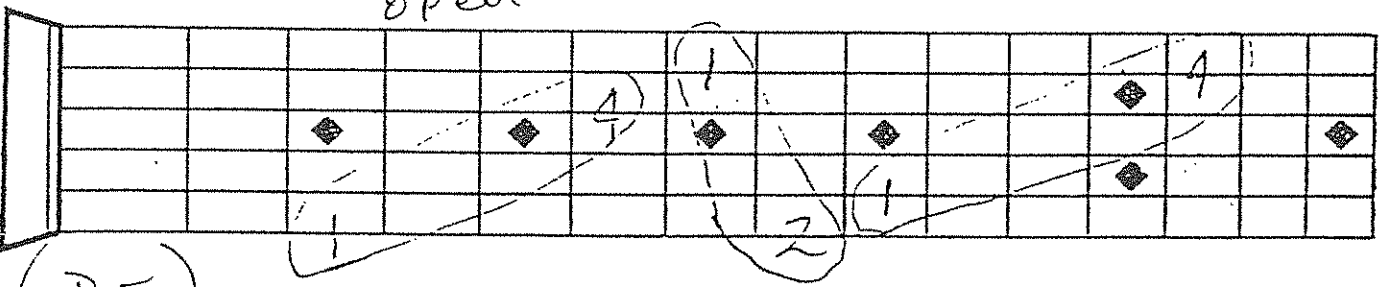
+4 (Tri-Tone) (3 & 7 of Dominant Chord) $\frac{2 \text{ roots}}{2 \text{ steps up}}$ from note



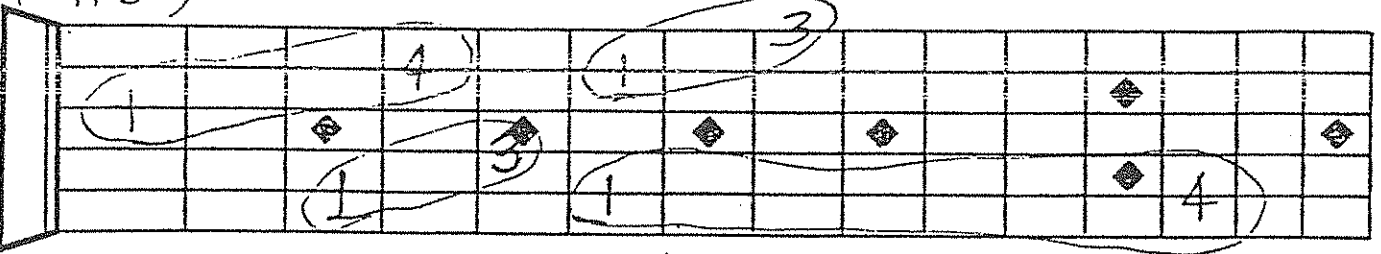
open



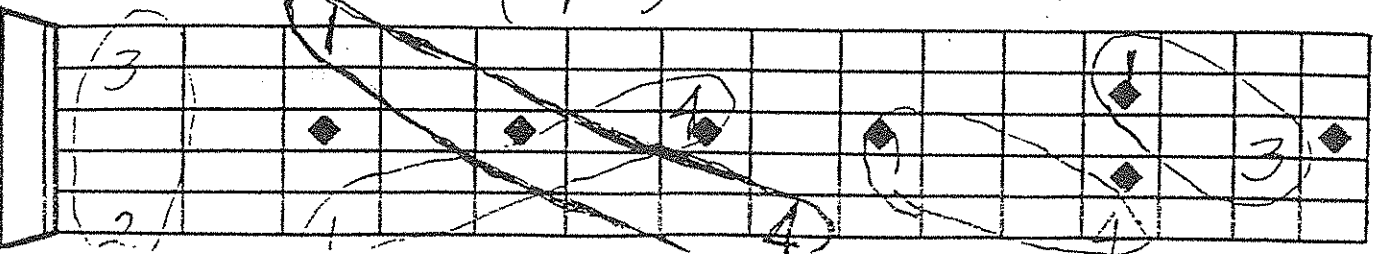
open



(P. 5)

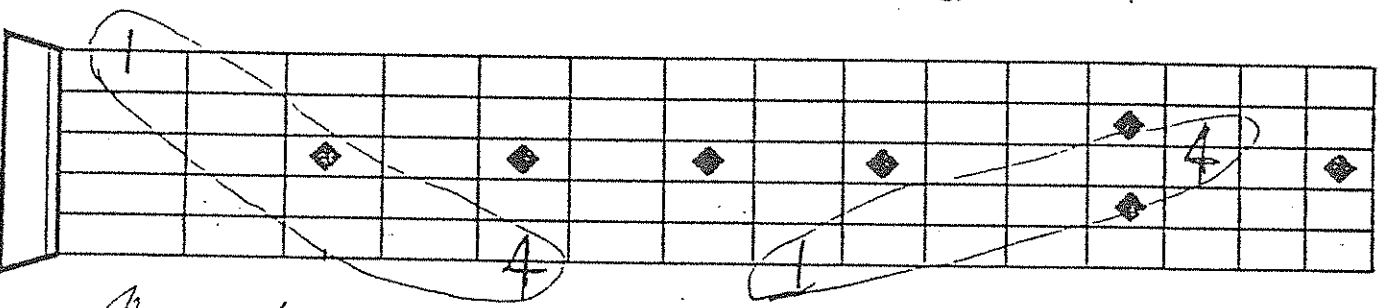
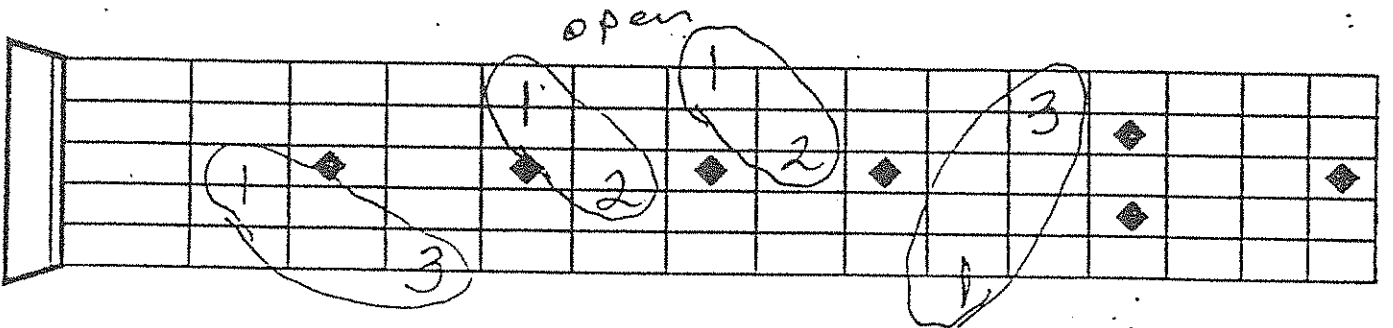
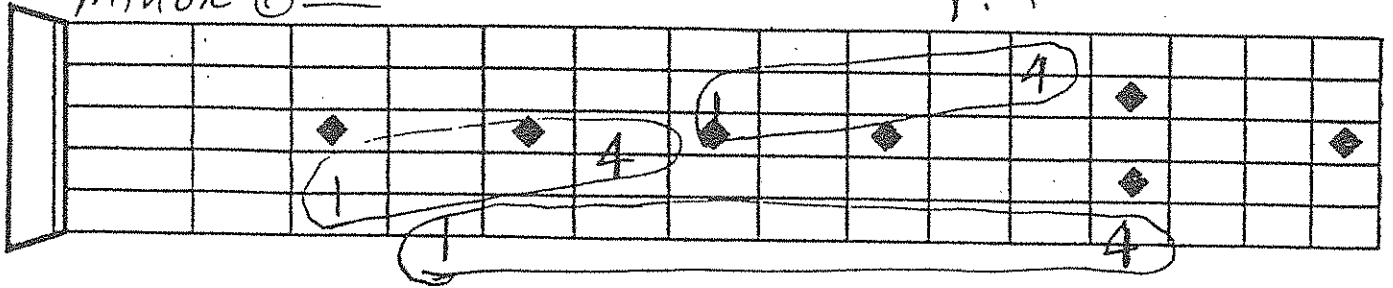


(open)

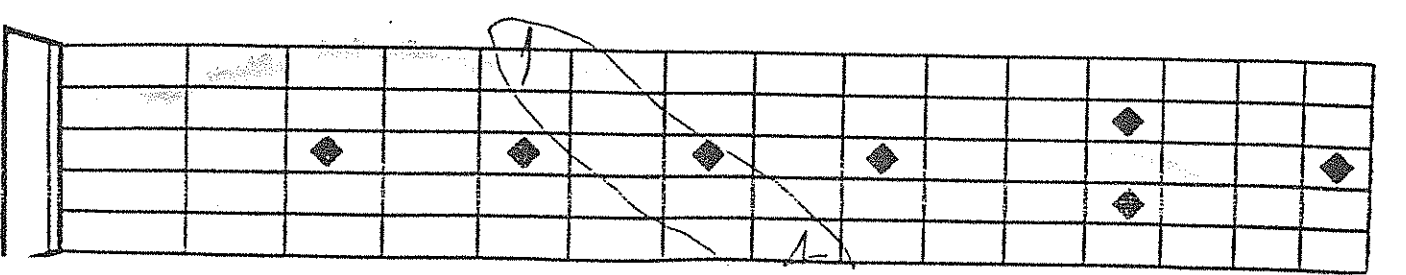
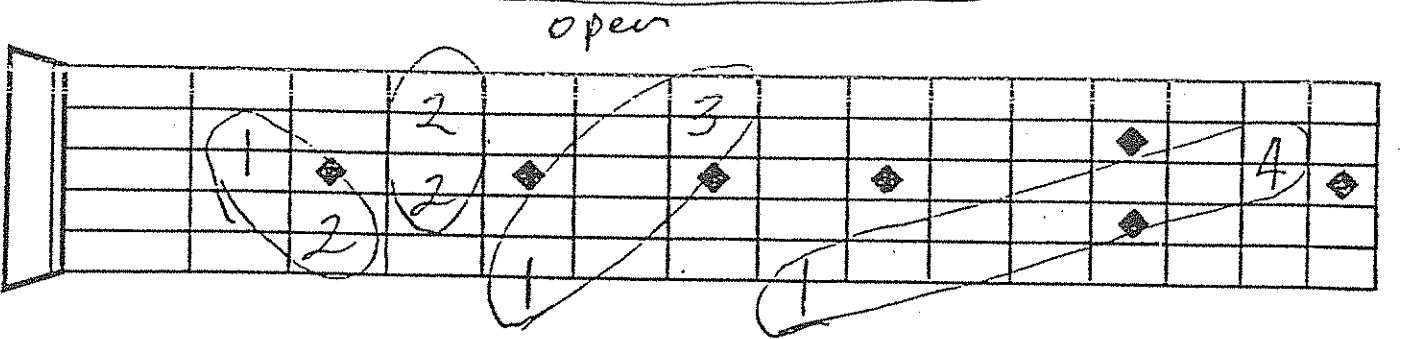
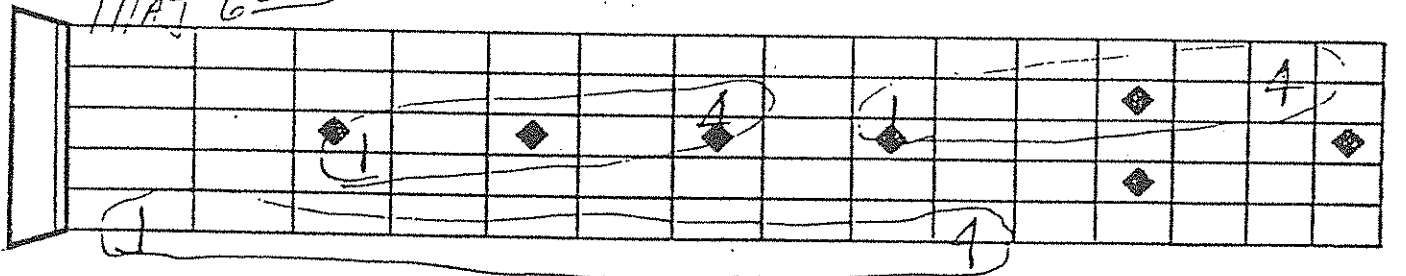


Minor 6th

P.4

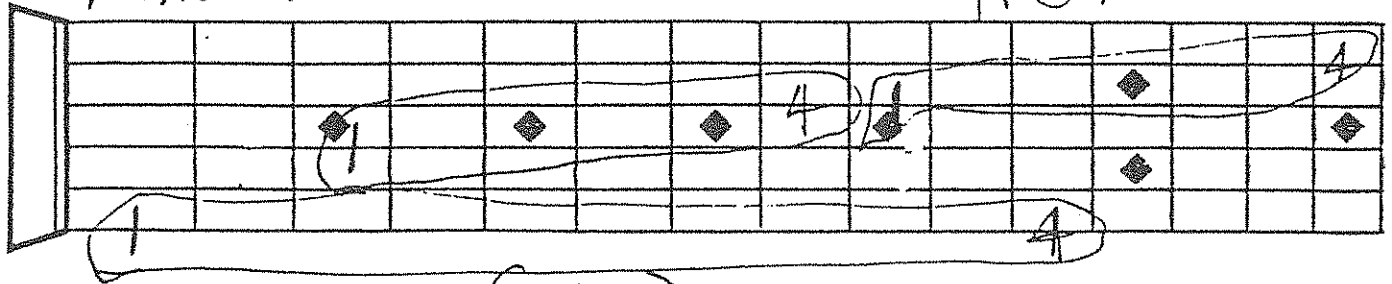


Major 6th

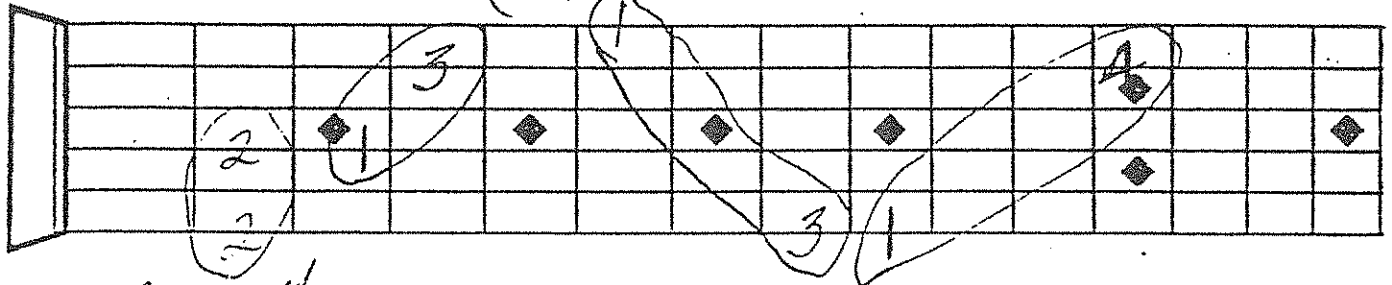


Minor 7th

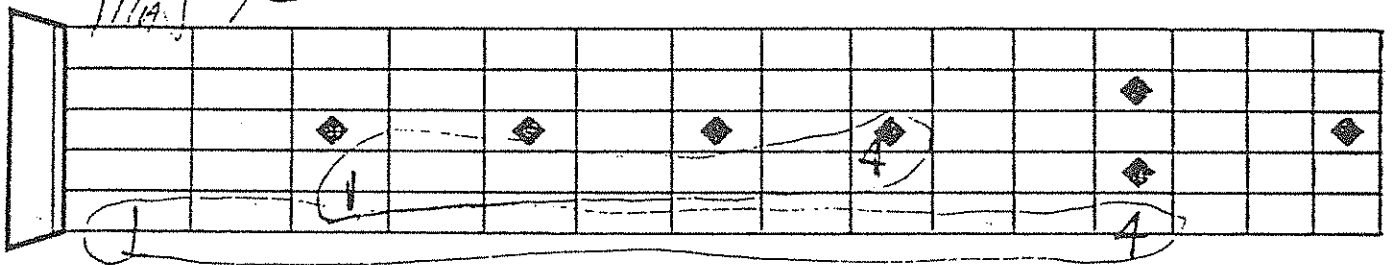
P. 5.



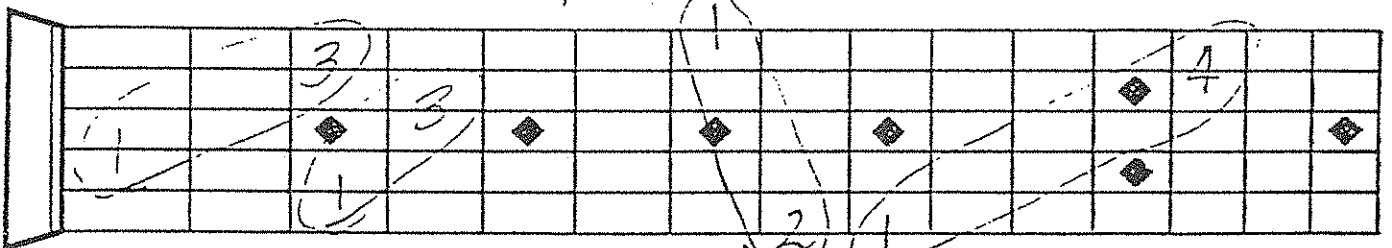
(open)



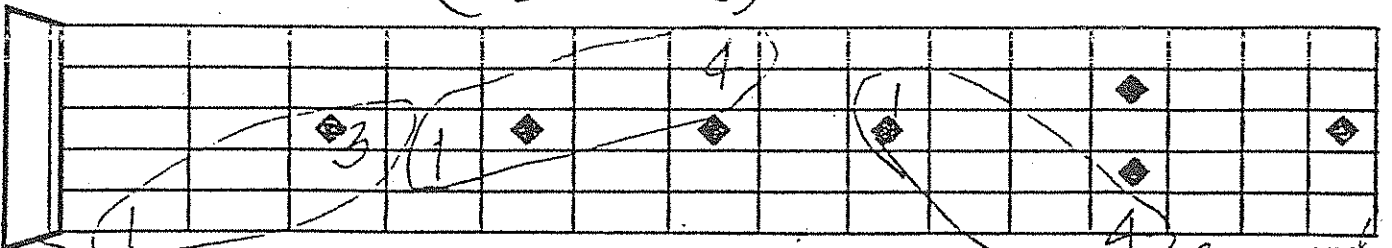
MAJ 7th



open



(OCTAVES)



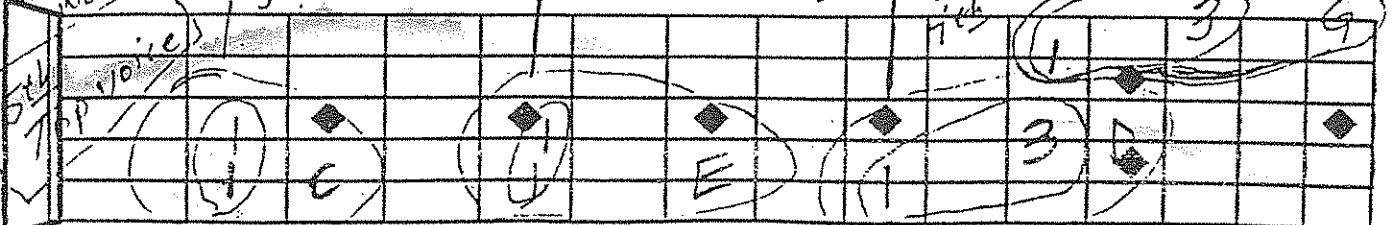
4th Bottom Note

CMaj7 3rd

Em7 3rd 7th

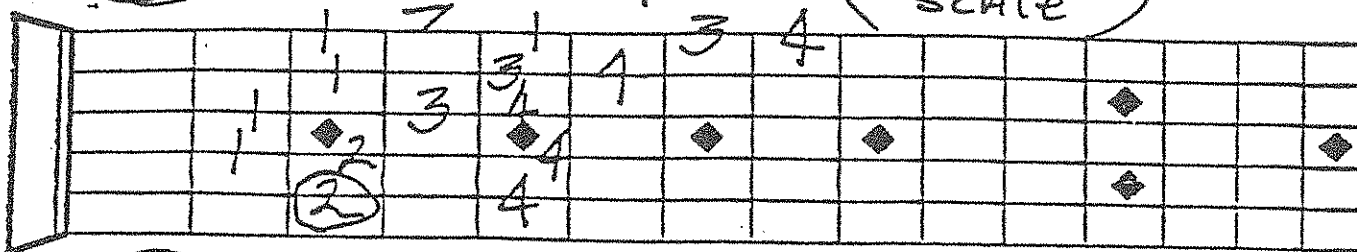
Dmaj7 3rd 7th

Gm7 3rd 7th

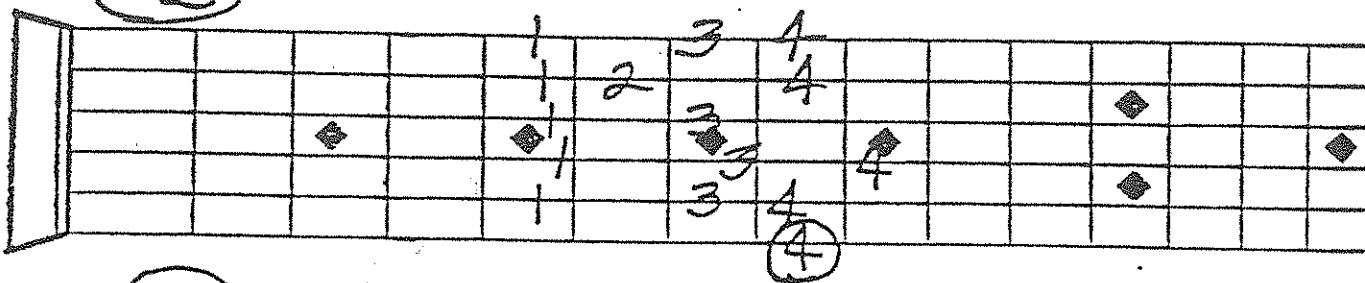


#1

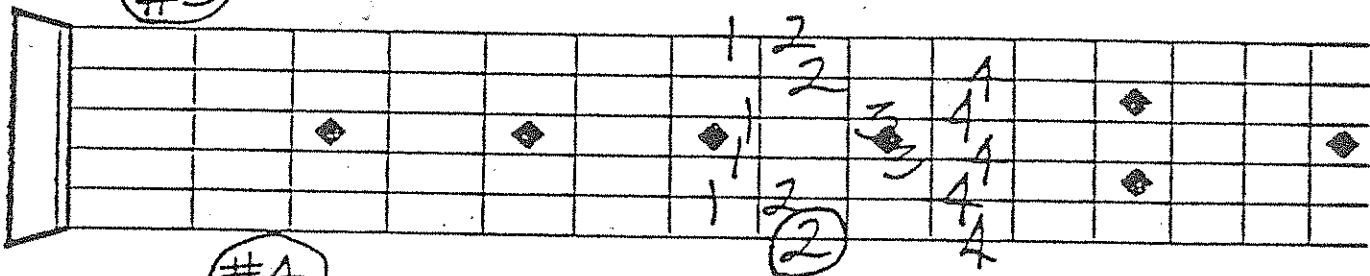
Key, C (MAJOR SCALE) Fretboard



#2

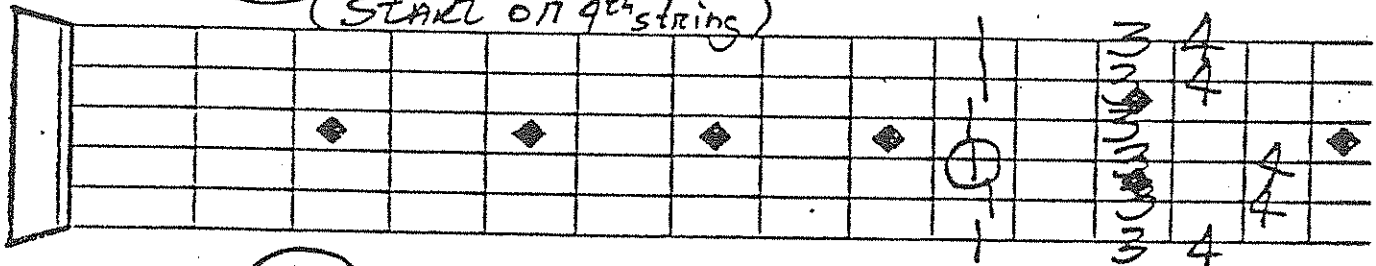


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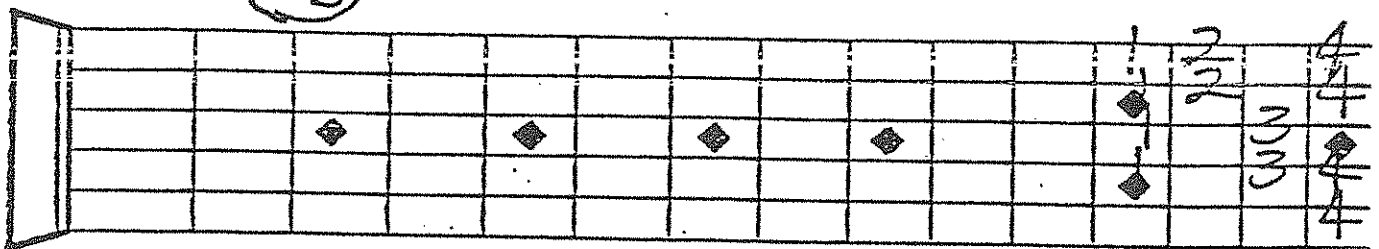


#4

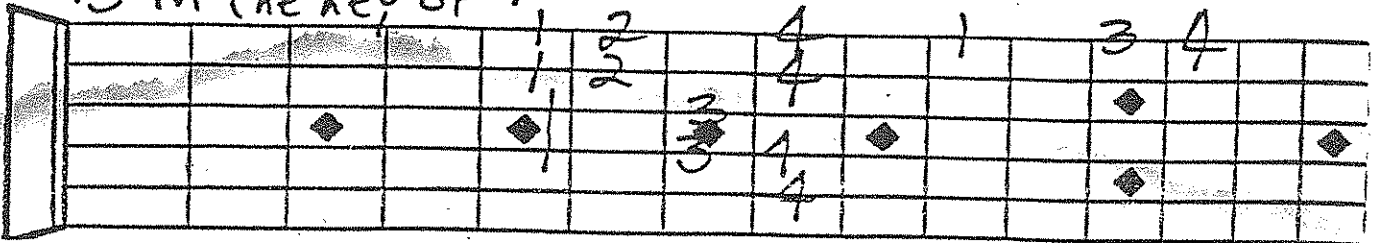
(start on 9th string)



#5



#5 in the key of F major

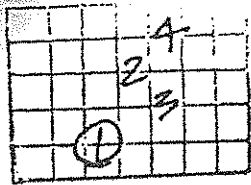


P.1

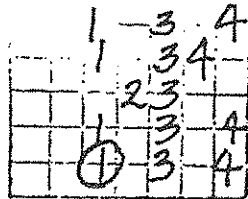
HARMONIZED CHORDS & SCALES R.F.

475-0560

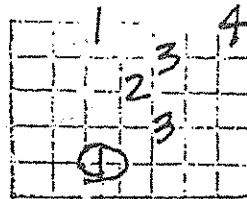
CΔ7



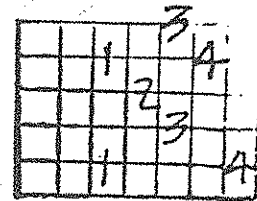
C major scale



Chord Arpeggio

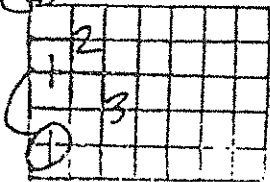


Scale Arpeggio

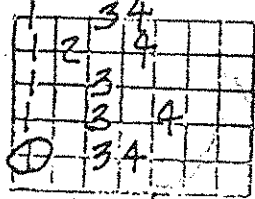


M

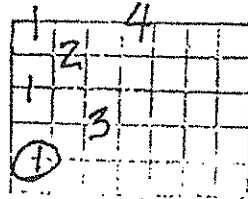
(5) Dm7



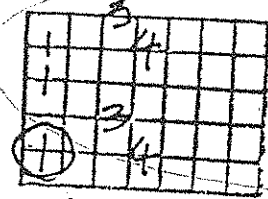
(5) Dorian



(C.A.)

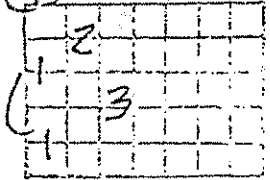


(S.A.)

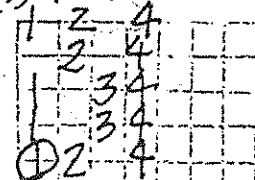


7m

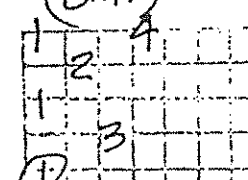
(7) Em7



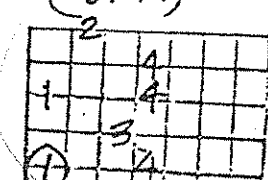
(7) Phrygian



(C.A.)

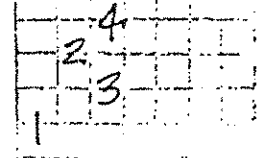


(S.A.)

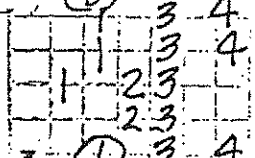


Root Position

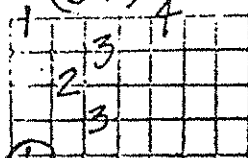
(8) Fmaj7



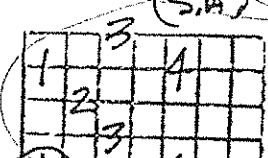
(8) Lydian



(C.A.)

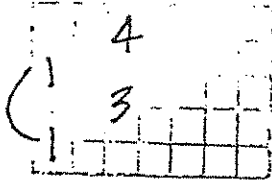


(S.A.)

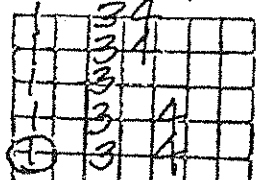


7m

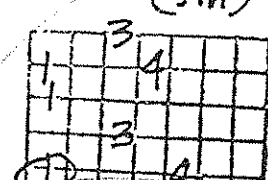
(10) G7



(10) Mixolydian (10) (C.A.)

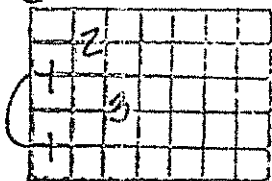


(S.A.)

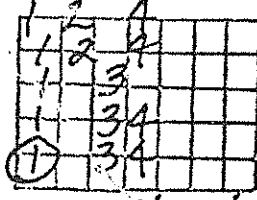


7m

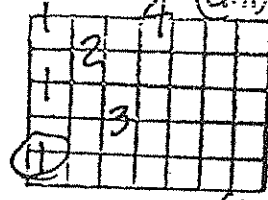
(12) Am7



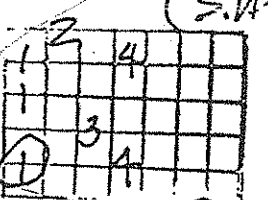
(12) (Pure minor)



(12) (C.A.)

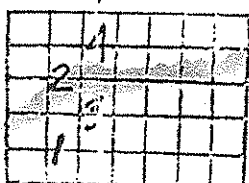


(S.A.)

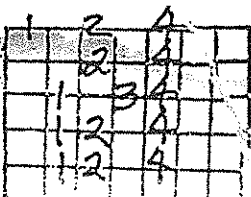


7m

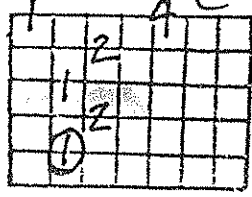
BΔ7



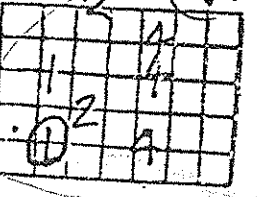
Locrian



(C.A.)



(S.A.)



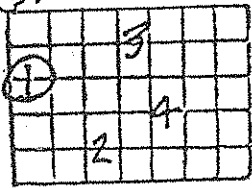
7m

FIRST INVERSION - MEDIUM

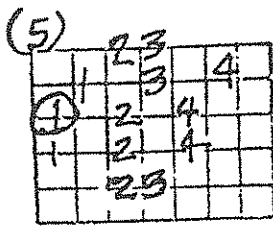
5 7

P. 2

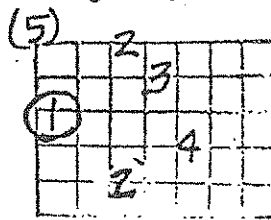
(5) C/E



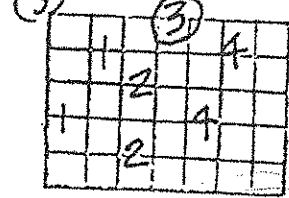
SCALE



G. A.

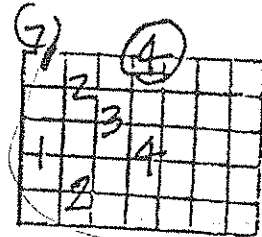
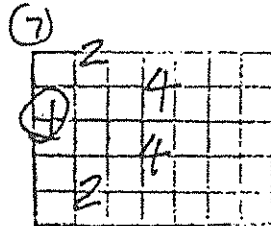
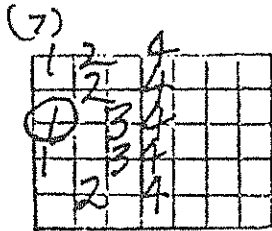
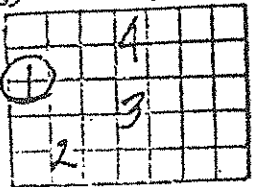


S. A. R. A.



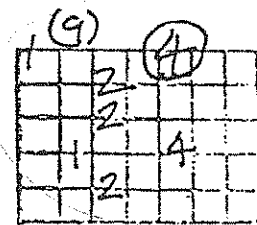
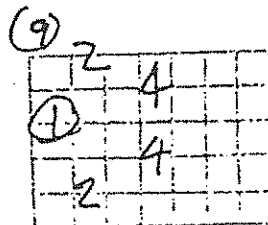
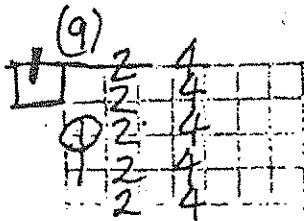
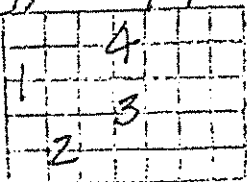
3 7!!

(7) Dm7/F



2 m

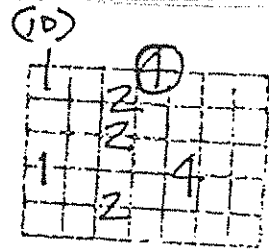
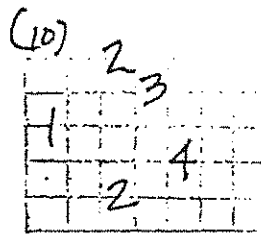
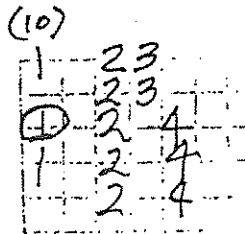
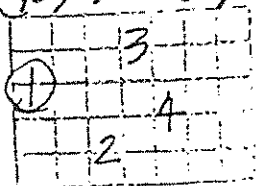
(9) Em7/G



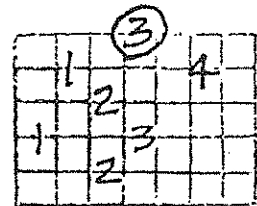
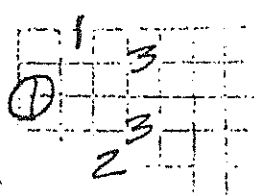
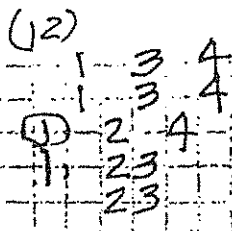
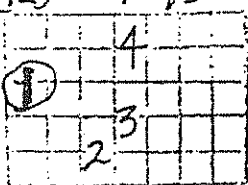
2 m

5th Inversion

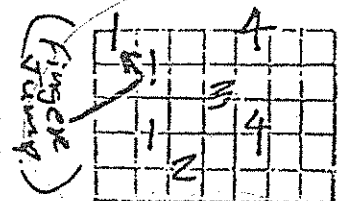
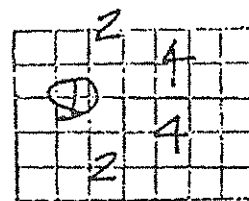
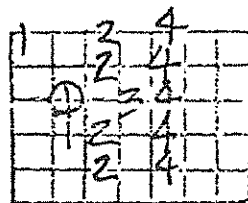
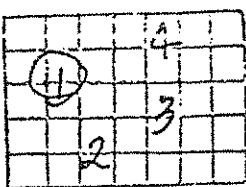
(10) Fmaj7/A



(12) G7/B

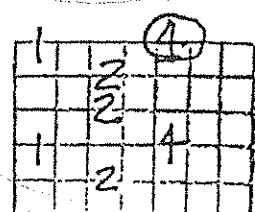
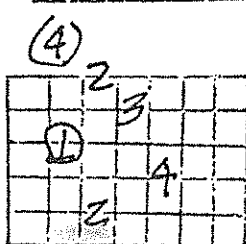
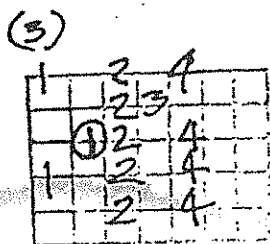
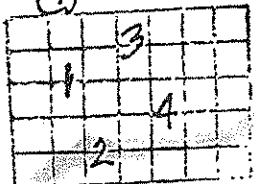


A m7/c



(finger 3)

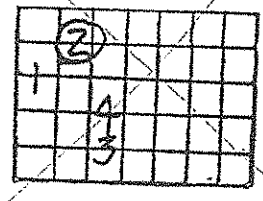
(4) Bm7b5/D



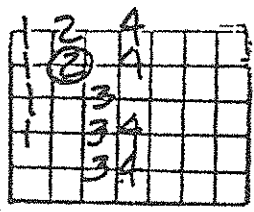
2 m

P.4

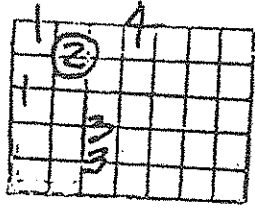
(12) C7/B



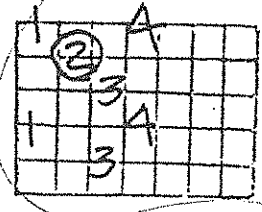
SCALE



C.A.

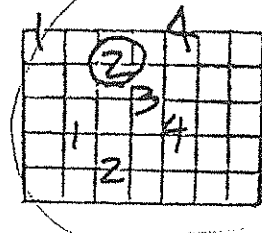
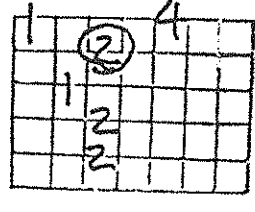
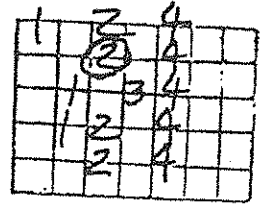
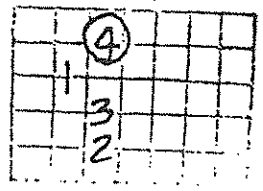


S.A.



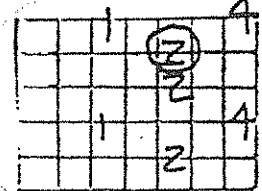
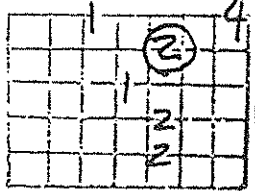
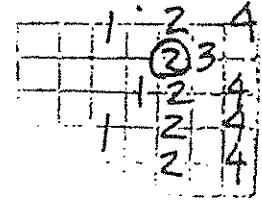
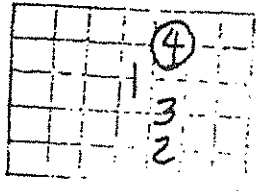
alt 5
7351

Dm7/c



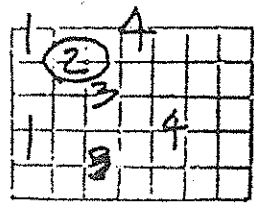
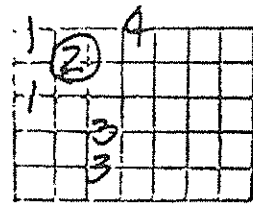
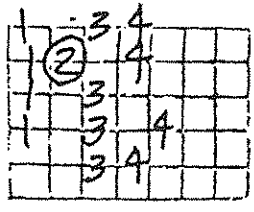
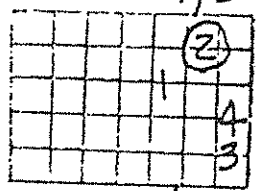
5 7

Em7/D

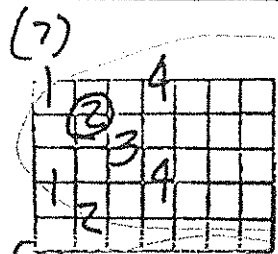
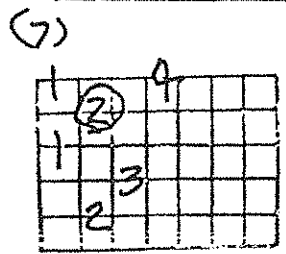
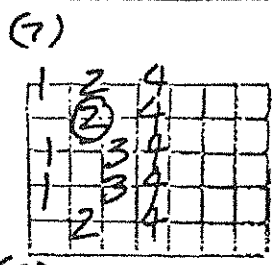
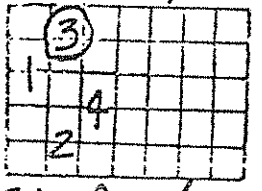


5 7

F#7/E

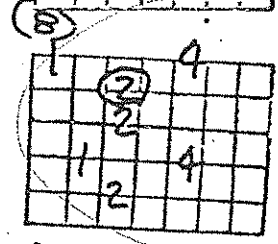
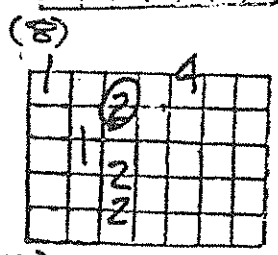
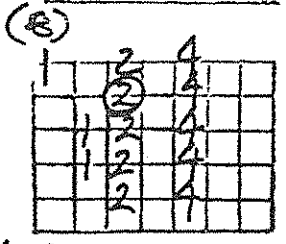
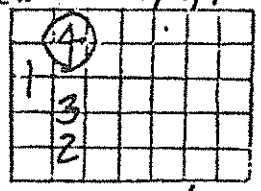


(7) G7/F



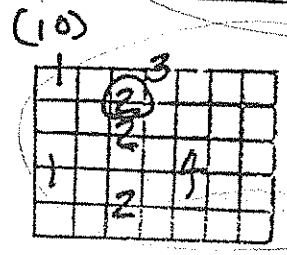
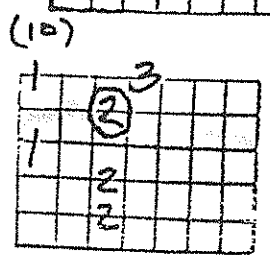
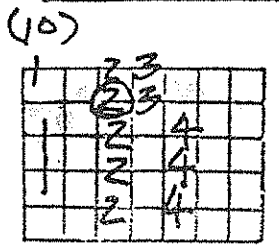
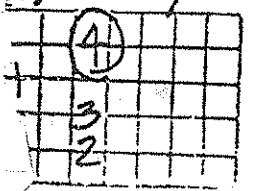
5 7

(9) Am7/G.



5 7

(10) Bb7/A



5 7

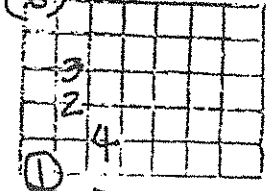
3rd inversion

P.5

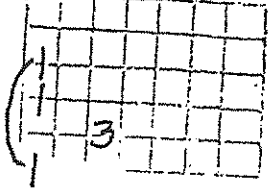
Root Position - DAK

HARMONIZED METHODS / SCALES Bottom set of strings (EADG)

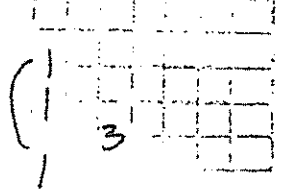
(8) Cmaj7



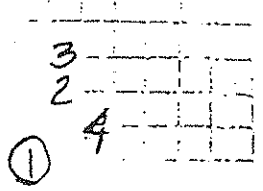
(10) Dm7



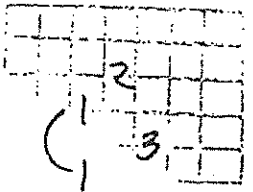
(12) Em7



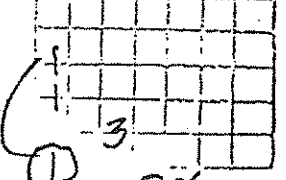
(13) F#7



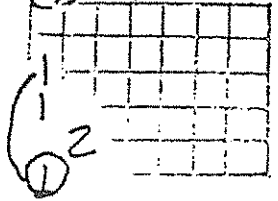
G7



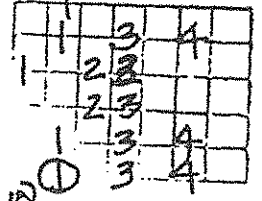
(5) Am7



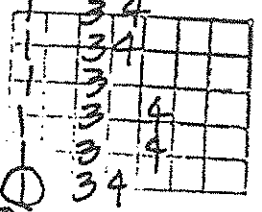
(7) Bb7



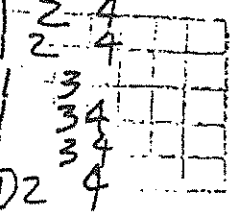
(7) Scale



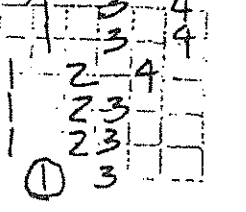
(10)



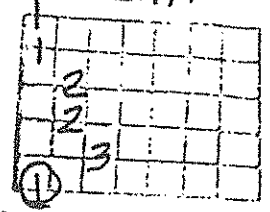
(12)



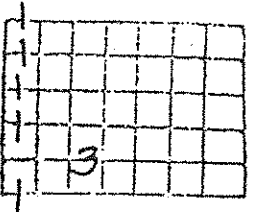
(12)



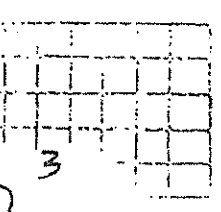
(8) C.A.



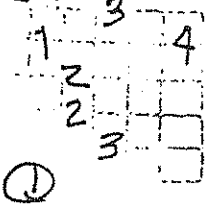
(10)



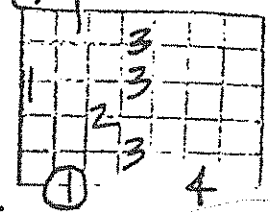
(12)



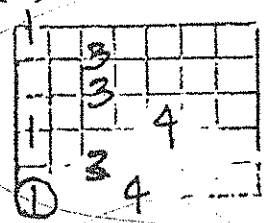
(13)



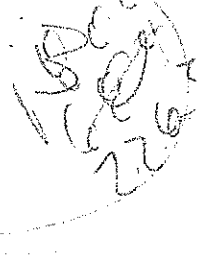
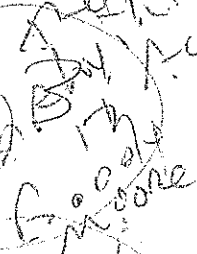
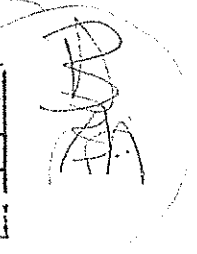
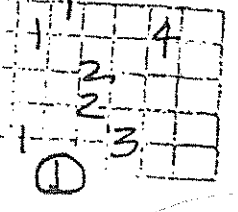
(7) S.A.



(10)



(12)



Root Pos.

3 7

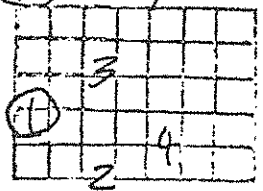
3 7

4th Inversion - Dark

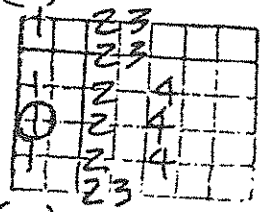
P. 6

Bottom Set of strings

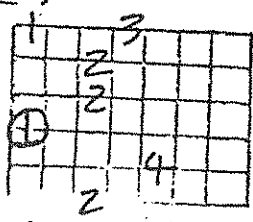
(10) C⁷/E



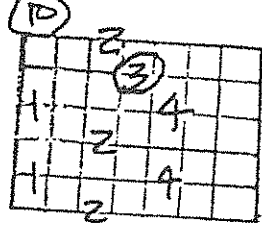
(10) Scale



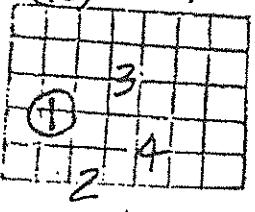
(10) C.A.



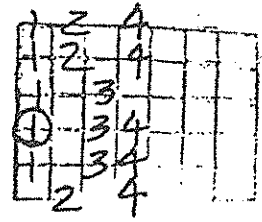
(10) S.A.



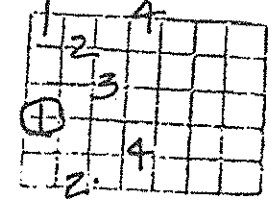
(12) D^{m7}/F



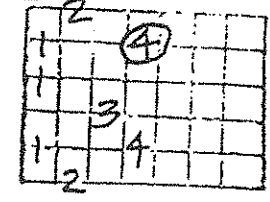
(12)



(12)

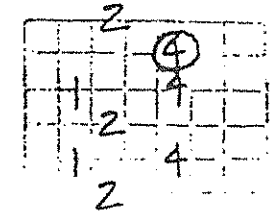
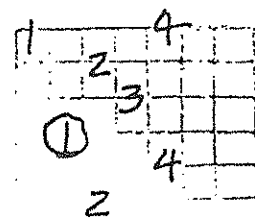
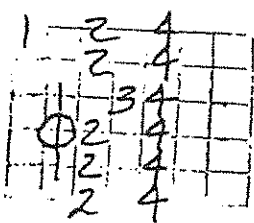
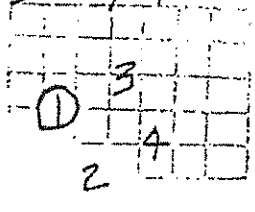


(12)

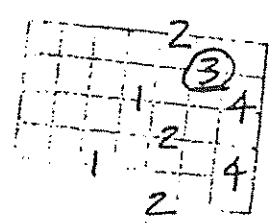
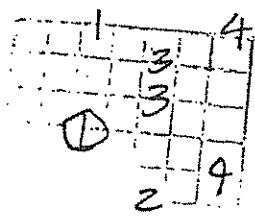
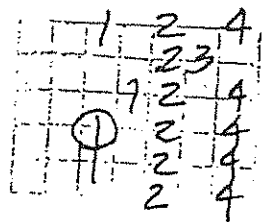
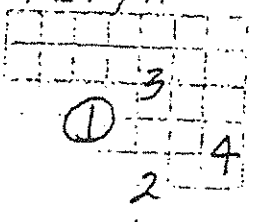


375

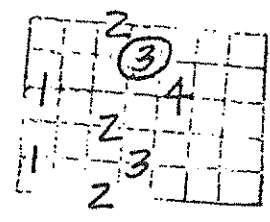
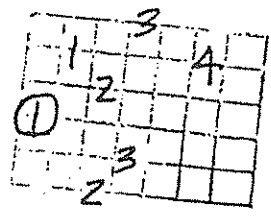
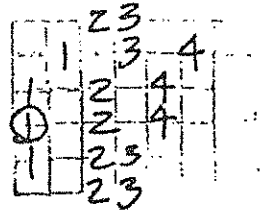
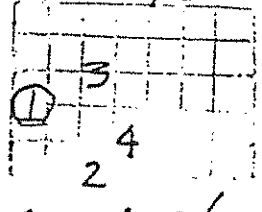
E^{m7}/G



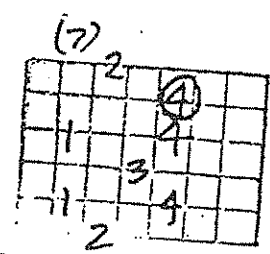
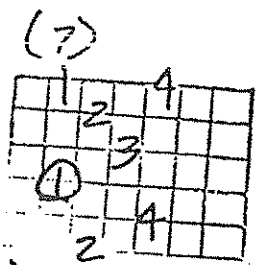
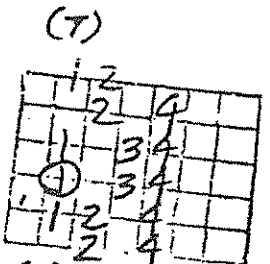
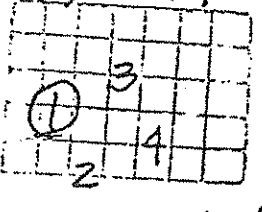
F^{Δ7}/A



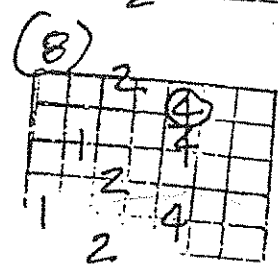
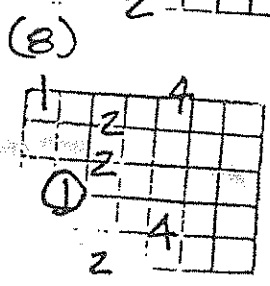
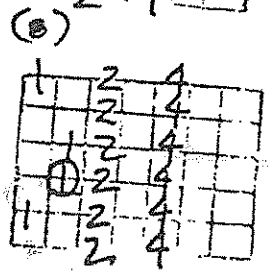
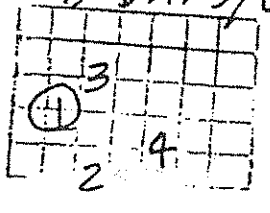
(5) G⁷/B



(7) A^{m7}/C



(9) B^{m7}^b₅/D



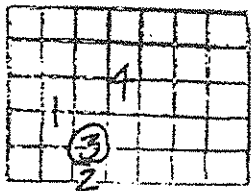
1st Inversion.

✓ 2nd Inversion - Dark

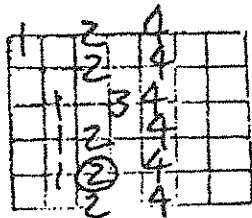
P.7

Set: EADG | R.A

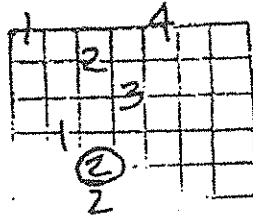
C#7/G



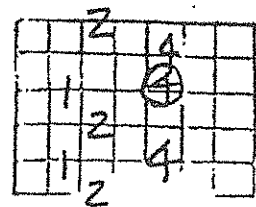
Scale



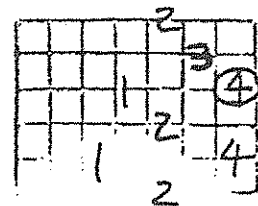
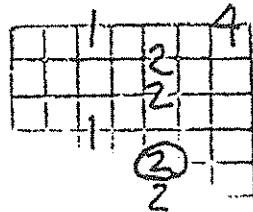
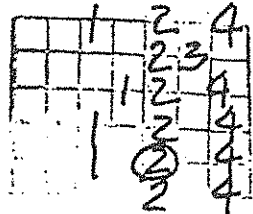
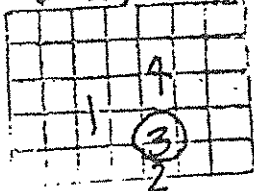
C.I.A.



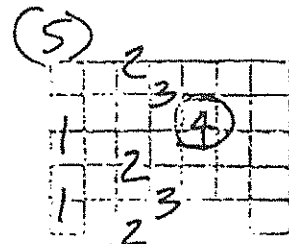
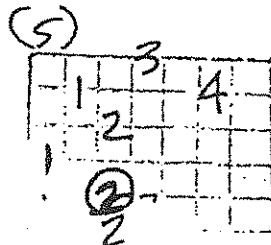
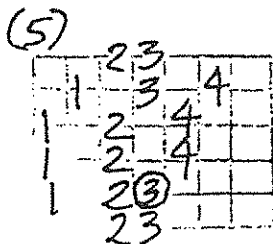
S.A.



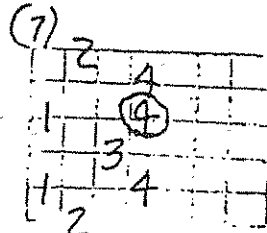
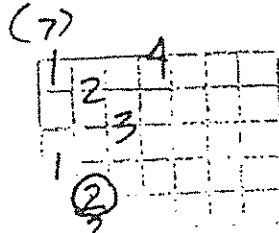
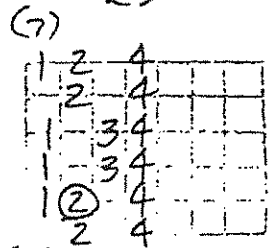
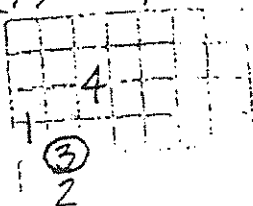
Dm7/A



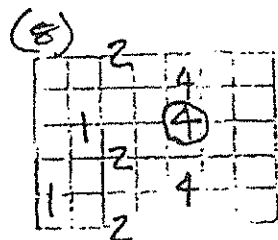
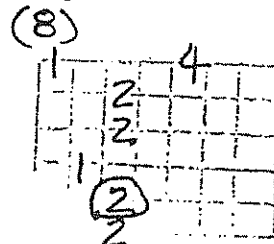
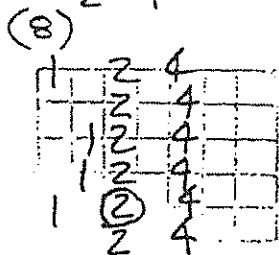
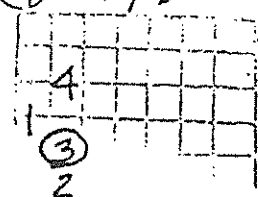
Em7/B



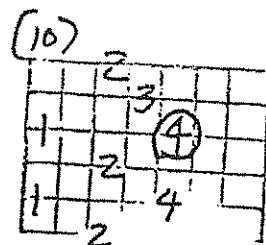
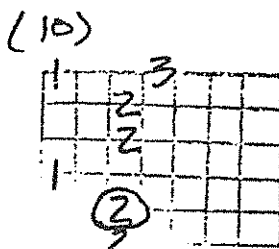
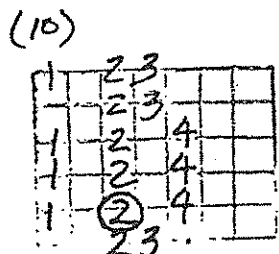
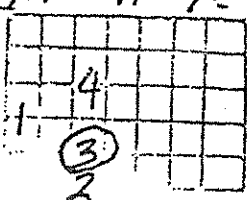
(7) F#7/C



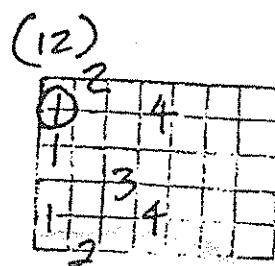
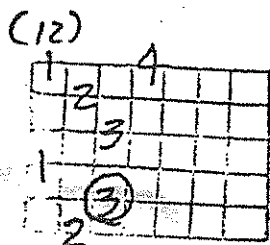
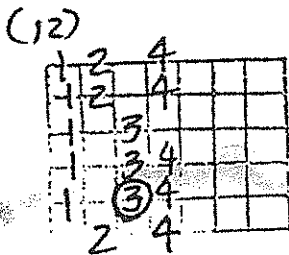
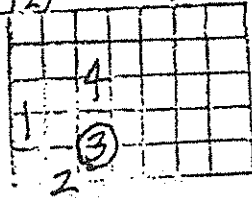
(9) G7/D



(10) Am7/E



(12) Bb7/F



513

2nd Inversion.

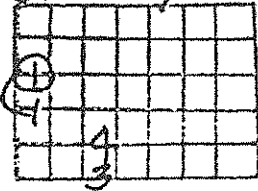
P. 8

N 3rd Inversion - Dark

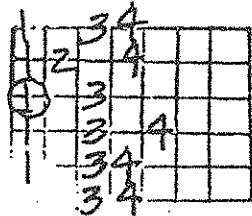
LEAD G

83

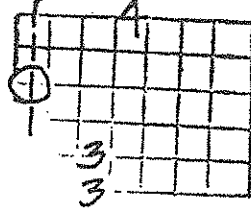
(6) C⁺7/B



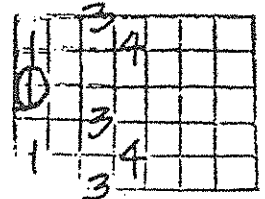
Scale



C.A.

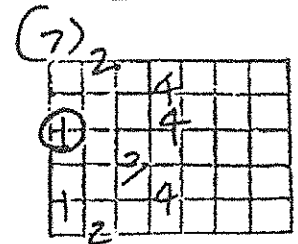
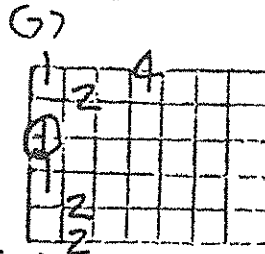
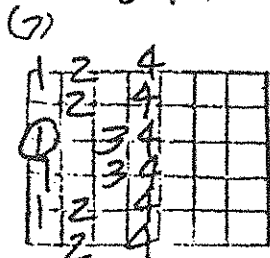
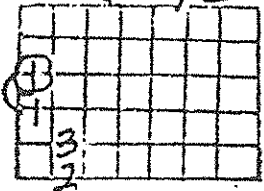


S.A.

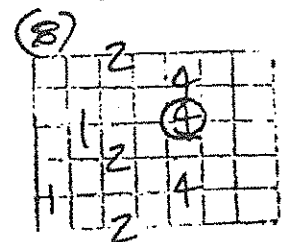
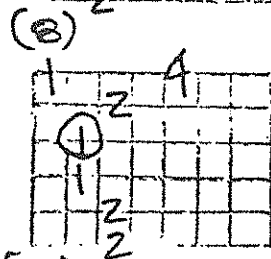
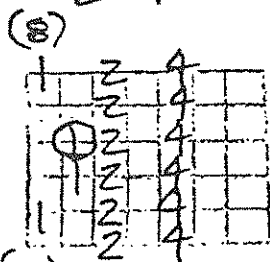
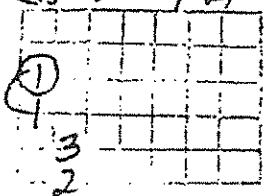


7351

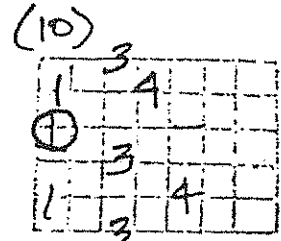
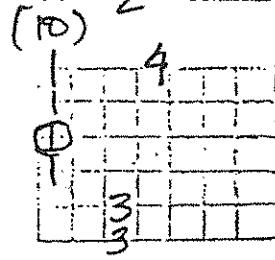
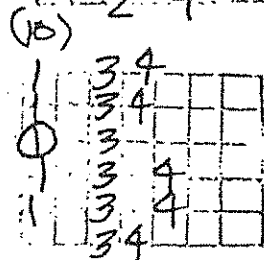
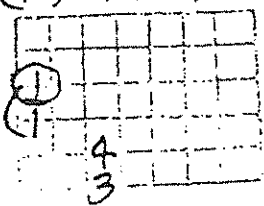
(7) D⁺7/C



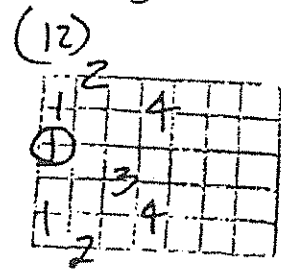
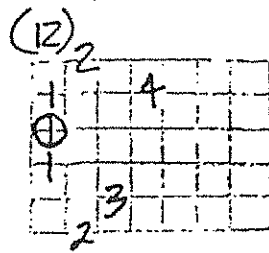
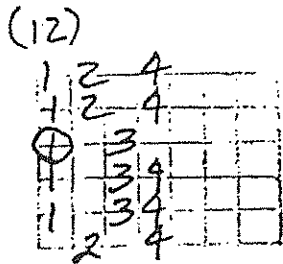
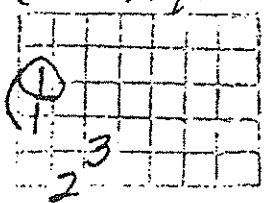
(8) E⁺m7/A



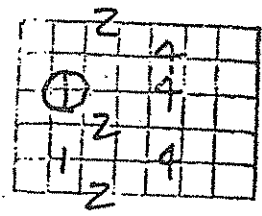
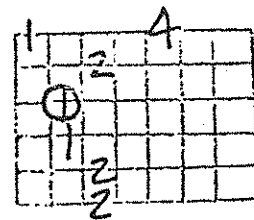
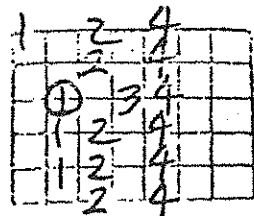
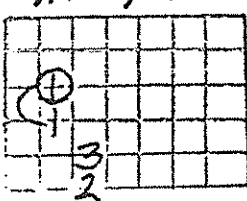
(10) F⁺7/E



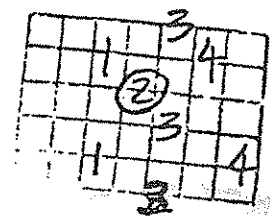
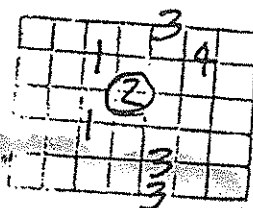
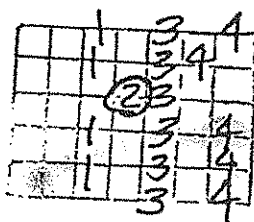
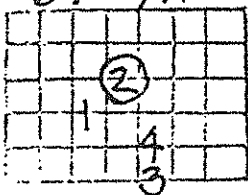
(12) G7/F



A⁺m7/G



B⁺7/A



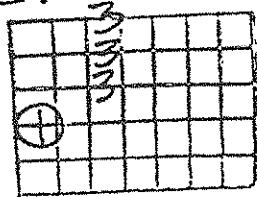
3rd Inversion

1 Root Position - Light

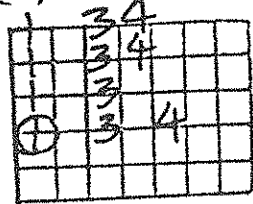
P.9 R.P.

H.C.S. Top set (DGBE)

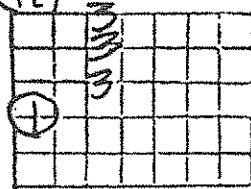
(10) CA7



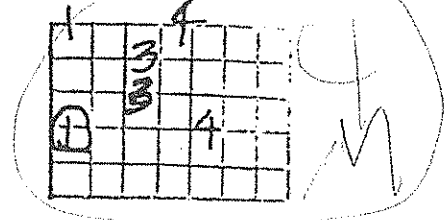
(10) SCALE



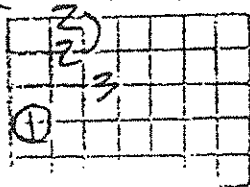
(12) C.A.



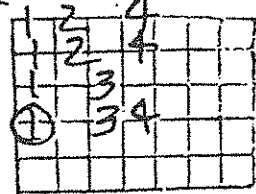
(10) S.A.



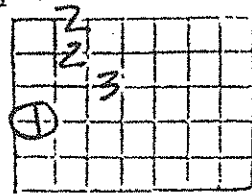
(12) Dm7



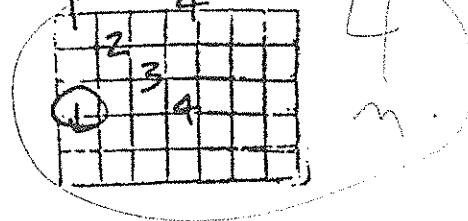
(12)



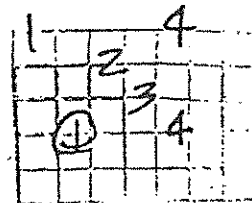
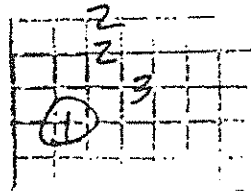
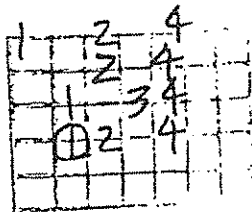
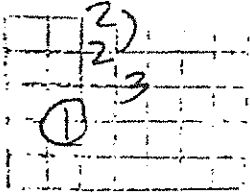
(12)



(12)

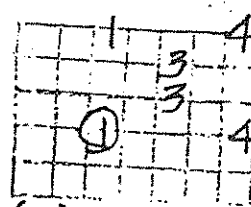
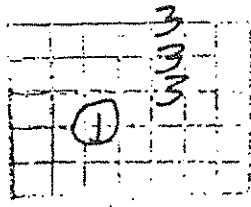
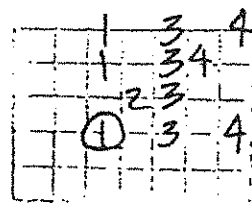
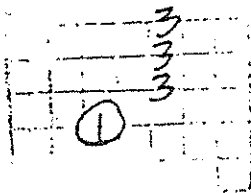


Fm7



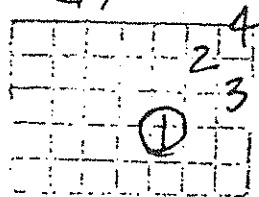
4m Root

FA7

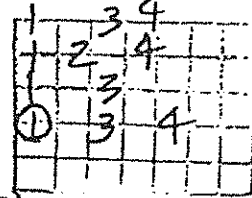


4 Root Pos.

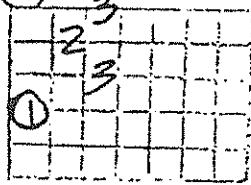
G7



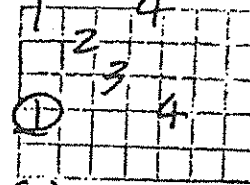
(5)



(5)

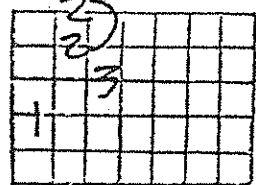


(5)



4m7

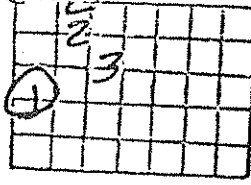
7) Fm7



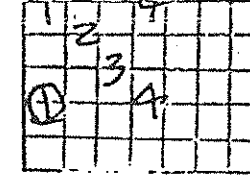
(7)



(7)

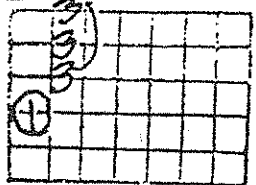


(7)

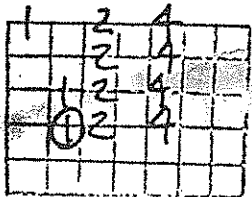


4m

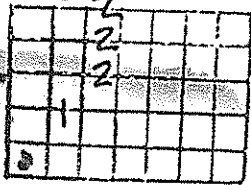
9) Bb7



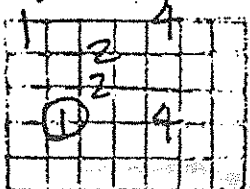
(8)



(8)



(8)

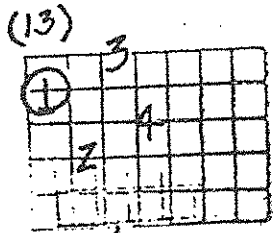


40

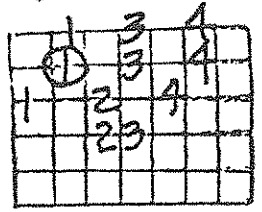
✓
P.10

1st Position - Light

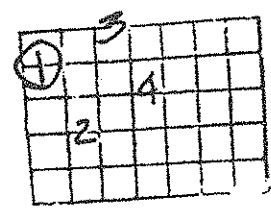
(1) C[♯]7/E



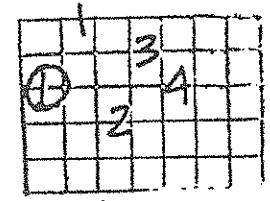
Scale



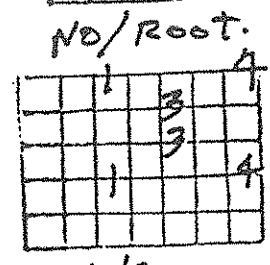
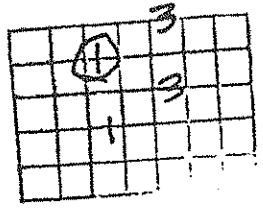
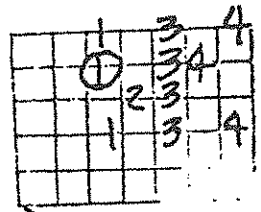
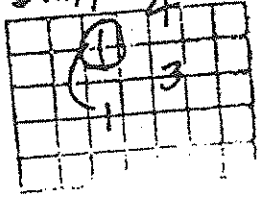
C.A.



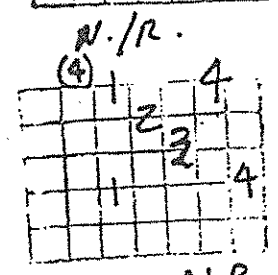
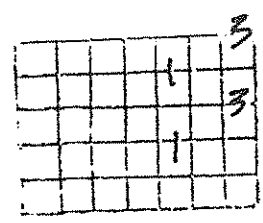
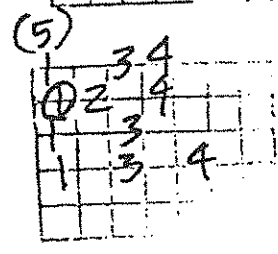
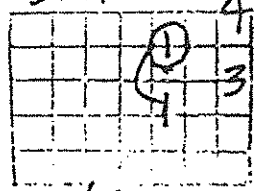
S.A.



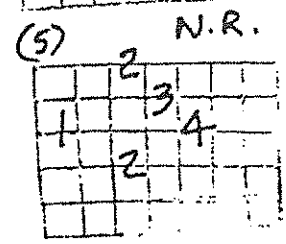
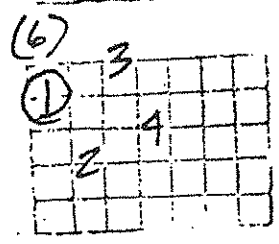
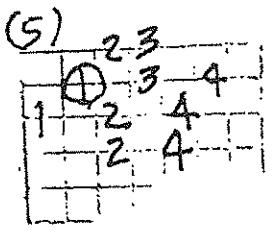
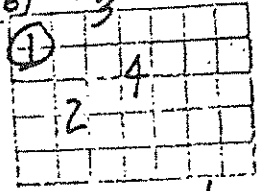
Dm7/F



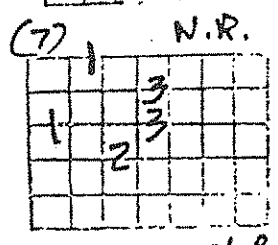
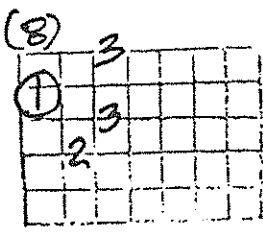
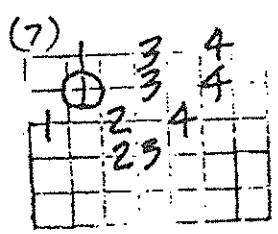
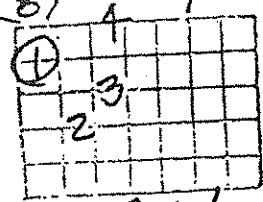
Em7



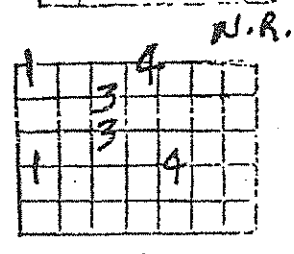
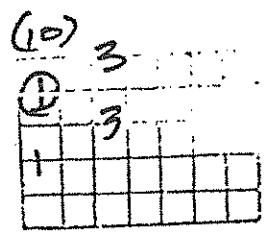
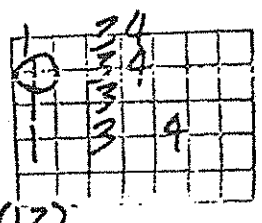
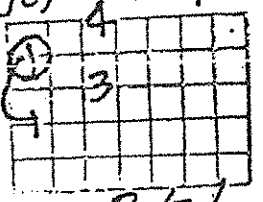
(6) F[♯]7/A



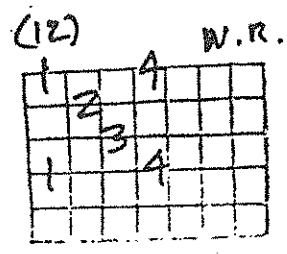
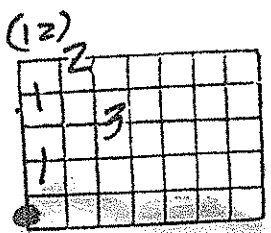
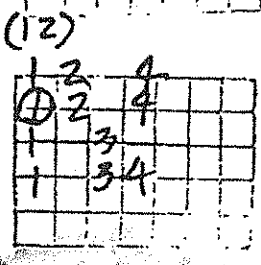
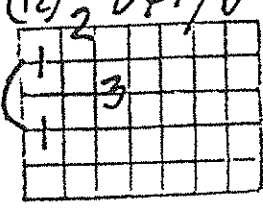
(8) G7/B



(10) Am7/C



(12) B[♭]7/D



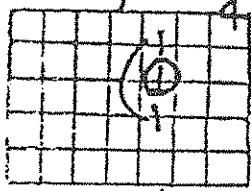
1st Inversion

✓

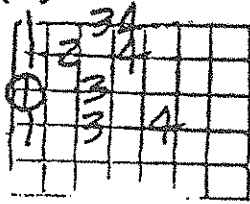
2nd Inversion - Light

P. 11

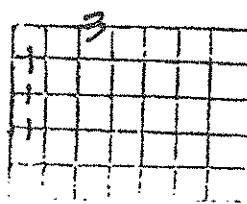
C♯7/G



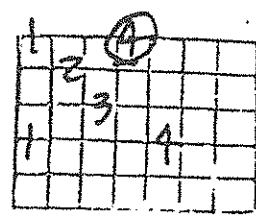
(5) Scale



C.A.

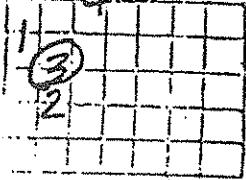


S.A.

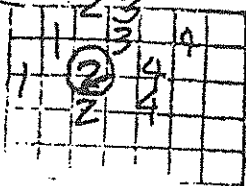


5137

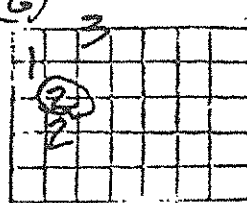
(6) Dm7/A



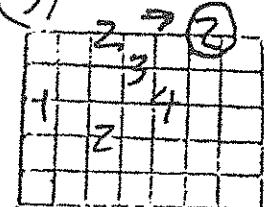
(5)



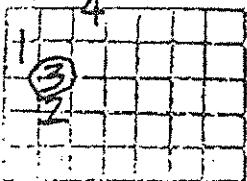
(6)



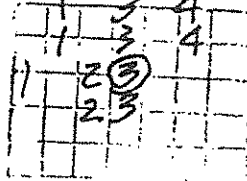
(5)



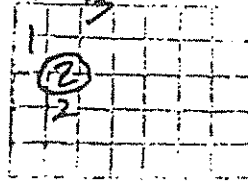
(8) Em7/B



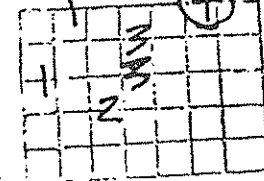
(7)



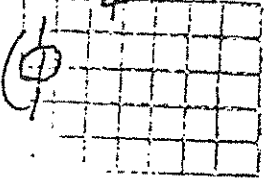
(8)



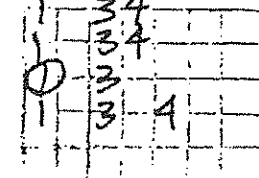
(7)



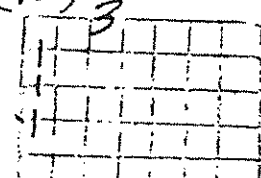
10 4 F#7/C



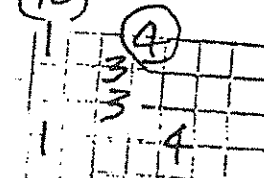
(10)



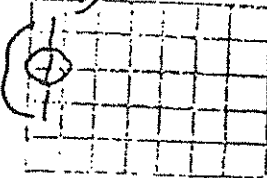
(10)



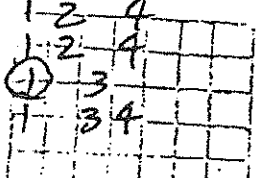
(10)



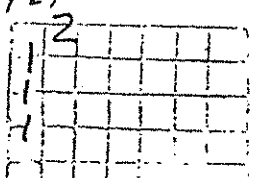
(12) 3 G7/D



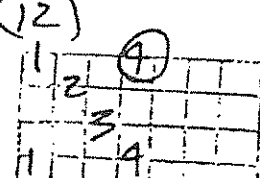
(12)



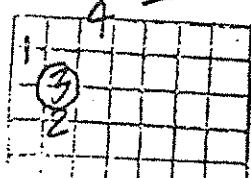
(12)



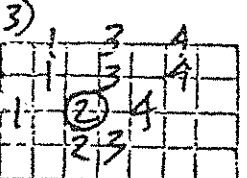
(12)



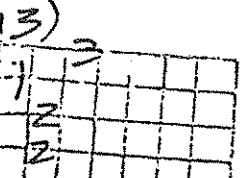
A#m7/E



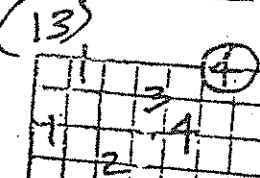
(13)



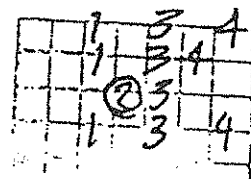
(13)



(13)



B♭7/F



2nd Inversion

✓ P. 12

3rd Inversion - Light 87

(8) CA7/B

Scale

(7)

(8) C.A.

(7) S.A.

735

(10) Dm7/c

(10)

(10)

(10)

(12) Em7/D

(12)

(12)

(12)

(13) F#7/E

(12)

(13)

(12)

G7/F

(13)

(13)

(12)

A#m7/5

(5)

(5)

(5)

(6) Bb7/A

(5)

(6)

(5)

3rd INVERSION

GRAB BAG (Finger Groupings) Melodic

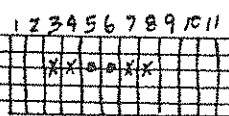
R. Parmentier

In this concept a position is determined by the placement of your second finger and draw out one half of a step. See example:



In the example to the left the dot represents the second finger and the X represents the position. Therefore this example is in the third position.

A position will be defined as a six fret area. See example:



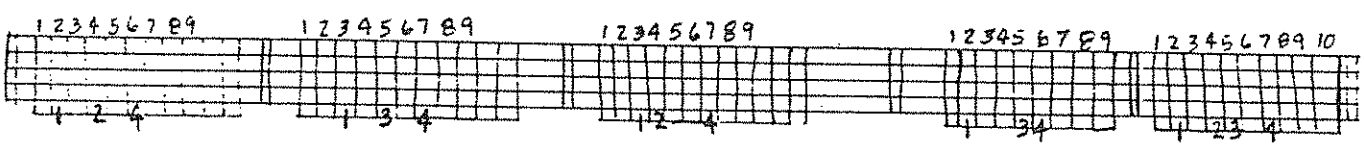
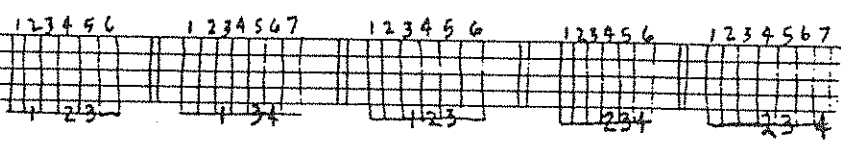
This example is in the fourth position and covers frets 3 thru 8.

When Position Playing is used the second and third fingers never move. It is the first and fourth fingers that will do all the moving. See example:



In the example to the left everything in frets 2 and 3 are played with your first string and everything in frets 6 and 7 are played with your fourth finger. CHLV..

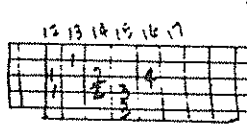
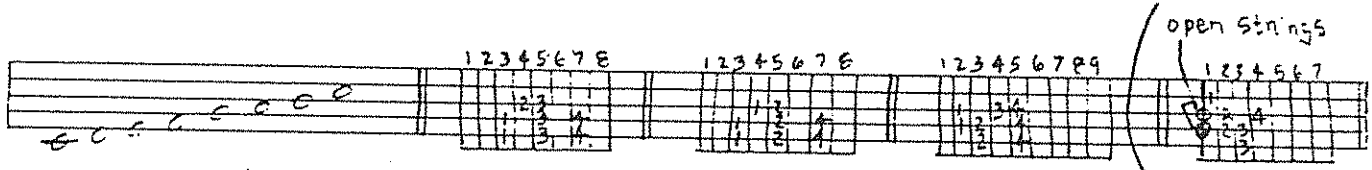
Let's look at the various finger groupings that are considered in position playing.



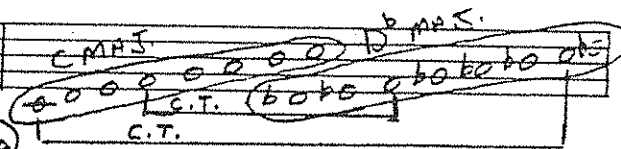
To begin with this concept let's use this information to use

First let's look at the use of this information relates to scales.

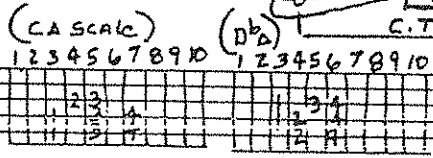
Let's take a C major scale and use various fingerings to play the scale grouping frets.



Now staying in position let's voice lead a C major scale to a D major scale.

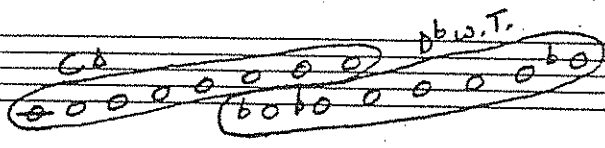


The C.M.A.T. and D.M.A.T. scales have two common notes they are C and E. We want both scale fingers to play the C and E with the same finger. (This is not a hard and fast rule.)

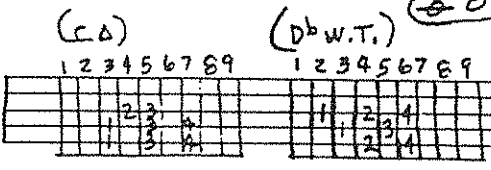


As you see from the example the finger movement involved in the C.A. and D.D. scales is minimal. All scales can be played in a six fret area.

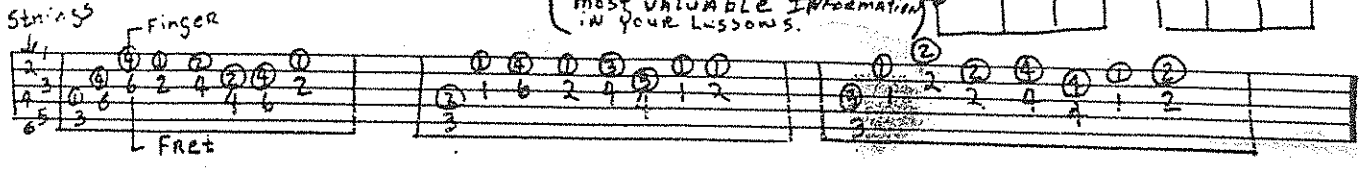
Let's voice lead a C major scale to a D major scale.



Keeping with the same process as above, voice lead the C.A. scale moving to the D.W.T. The common tones are F, G, A, B.



Now let's look at a melodic line and see how this concept relates to a melodic line. We will cover this most valuable information in your lessons.



SCALE SYLLABUS

CHORD SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C } C7 } C- } C# } Co }	Major	W W H W W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
	Half Dim.(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
	Diminished(8 tone scale)	W H W H W R W H	C D Eb F Gb Ab A B C	C Eb Gb A(Bbb)
FIVE BASIC CATEGORIES				
<hr/>				
1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C#4	Lydian(major scale with #4)	W W W R W W H	C D E F# G A B C	C E G B D
C#b6	Lydian Augmented	W W H W H -3 H	C D E F G Ab B C	C E G B D
C#4, #5, #4	Augmented	W W W R W W H	C D E F# G# A B C	C E G# B D
C	Diminished(begin with H step)	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D
C	Blues Scale	H W R W H W H W	C Db Eb E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
<hr/>				
2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7#4	Lydian Dominant	W W W R W W H	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W R W R W W	C D E F G Ab Bb C	C E G Bb D
C7+	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9	Diminished(begin with H step)	H W R W H W R W	C Db Eb E F# G A Bb C	C E G Bb Db (C)
C7#9	Diminished Whole Tone	H W H W W W W	C Db Eb E F# G# Bb C	C E G# Bb Db (C)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D)
<i>LOCRIAN</i>				
<hr/>				
3. MINOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C-	Minor (Dorian)	W H W W W R W	C D Eb F G A Bb C	C Eb G Bb D F
C-	Pure Minor	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
C-	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C-	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C-	Diminished(begin with W step)	W H W H W R W H	C D Eb F Gb Ab A B C	C Eb G B D F
C-	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C-	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
<hr/>				
4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C#	Half Diminished(Locrian)	H W W R W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb D
C#	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
<hr/>				
5. DIMINISHED SCALE CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
Co	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A
<hr/>				
6. DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7 sus 4	Dom.7th scale but don't emphasize the third	W -3 W W H W	C D F G A Bb C	C F G Bb D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7#9 would appear to have only a raised 9th it also has a b9, #4 & #5. The entire C7#9 scale would look like: Root, b9, #9, 3rd, #4, #5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7#9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, #9, and #4. The entire scale looks like this: Root, b9, #9, 3rd, #4, 5th, 6th, b7, & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The L-W-I Progression" since it emphasizes Diminished Whole Tone scales and chords as well as Diminished scales and chords.

Melodic Embellishment

FA Chord Tones (CONCEPTS) R. Parmentier
(PASSING TONE) Chromatic

(Neighbor tones)

(Escape Tones)

(Arpeggiatura)

(Changing tone)

ALL of the Above is based on a simple FA TRIAD. Just IMAGINE what could happen if we used 7th, 9th, 11th, 13th ARPEGGIOS, voicings, SCALES. BAM!! INFINITY.

Adding Non-Diatonic Triads to Scales

(Key C)

To start with
lets use the triads
1/2 step above or below
1 = Diatonic Triad

Rule #1
For N.D.T. use the
fingering you
would ordinarily
use. (This is not a hard
and fast rule as you
will see.)

Scale Four #1

(S.F. #1)

(S.F. #2)

(Rule #2)
When skipping to
an N.D.T. you must
use the fingering for
the triad you skip to.

(S.F. #3)

(S.F. #1 to #4)

(S.F. #4 to #1)

Rule #3
You can skip to any
N.D.T. but you must
use the fingering of the
triad you skip to.

(S.F. #1 to #2)

(S.F. #1 to #4)

(S.F. #2)

Rule #4 (String Sets)
Sequential Triad Phrases
are best played using one
fingering. (It's best not to play 1st
positions)

Major Triads
Down
Whole Steps

(S.F. #3)

As you can hear more interesting sounds can be generated from
this simple concept. (I will explain how to use the concept
in your lessons.)

How To Create New Voicing. ①

This technique is before we begin this IF asked to spell
 converted by the melody note, rather than a voice, lock at the
 in a rule that can be chosen randomly. *tech have, lets take a C, not triad most, tends fall off you would spell it, C, E, G, see example*

This is the way all most important note in any given melody
 of us were taught a voicing the melody note, when we spell
 we spell from the result of this rule of a voicing from the melo-
 bass note up, E, G, error you will never look note down we have
 the problem with this, 90% of the voicings possible and disposal all of the
 why of spelling is that the available tensions as we build our voicing.

So the proper way to spell a voicing is: *(CA) C7b9/G melody note*

G E C we will never miss in your lesson.

one other very important point to be made about the proper way to spell a voicing is that we relate the voicing with the melodic line. If you think from the bottom up you might play something like this. *(C7b9)*

If your thinking is from the top down and you will miss the possibilities of the voicing has to offer. *(C7b9)*

Resonance in a voicing is revealed that the larger the L.A.S of the voicing the more resonant it is. The bottom and the series rise the intervals get progressively smaller. If a voicing responds to the L.A.S of the voicing series it will be more resonant.

Small P.A. Larger Speed The most Resonating Intervals is place on the bottom of a voicing are in this order: 10th, 7th, 5th, and 3rd

Avoid placing a half step immediately under the melody note. This tension will obscure the melody note.

CA7b5, CA13, CA9b5, C7b9b5

The technique involved: ① Determine the chord. ② Play the melody note. ③ Play the Bass Note. ④ Fill in the voicing from the top down.

③ (Play the Bass Note) 3rd and 7th then diatonic (CA7, 7th) 5th, 9th, 11th, 13th and last chromatic notes. See Example.

④ (Fill in the voicing from the top down) The choice of using chromatic notes all the way up the last is entirely up to you so use good judgment.

CA7b5, (#0 b0)

How To Create New Voicings. (1A)

As you can see from the examples, new new voicings can be created from this concept I've created 12 voicings for the CΔ7b5

Let's take a closer look at steps 3 and 4. Bass notes and filling in the voicings.

Steps 3 and 4 attain all necessary information to complete the voicings in one of the following ways:

- ① scales
- ② chromatic tones
- ③ intervals

(When using scales, to complete the new voicings requires the following steps)

① Determine the proper scale that will be used to build the voicing. CΔ7b5 (Lydian)

All of the information necessary to complete the new voicing will come from the diatonic scale in question.

② determining the connect bass note for the new voicing. Think about the movement into the new voicing and where the new voicing is moving to.

Dm7 G13b9 CΔ7 FΔ7+5

From the example in the left we see the two voicings necessary to complete our bass note. G13 - CΔ7

From the information above we see that the bass is descending to the target chord FΔ7+5. Since the movement is NOT to disrupt the motion, keeping with the movement, I've chosen the tone A for my bass voice of the new voicing. (The melody voice is an E)

③ The last step is to fill in the voicing from the melody. I've used the G13 as the guide voice leading.

From the melody note down the first diatonic tone we come to is B. This is a good choice for a bass note for the new voicing. (is the 5th of G and the 9th of C)

Continuing down from Dnat. The next tone down is C Nat. This is not a good choice for the bass note. The next tone down is B Nat. This is a good choice. This tone is the 3rd of CΔ7.

The next tone down is B Nat. We already have this tone as our bass. The next tone down is A Nat. This is a good choice for the bass note. The next tone down is G Nat. This is a good choice for the bass note.

Our new voicing is now complete. Our last step is to plug into the progression.

II V I I° IV

(When using chromatic tones to complete our new voicing, the process is the same as with scales, except we use the 12 tone scale to attain the necessary information to complete our new voicing.)

(CΔ7b5b9)

From my melody note I've chosen the following tones: D, E, B.

The last step is to plug the voicing into the chord progression.

As you can see from the examples, the voicing I've created is somewhat unusual. It is the special of the structure that makes it this way.

The process involved when using intervals is the same as that of scales and the 12 tone scale.

From the melody note down I've chosen the following intervals: down two perfect 4ths then down an +4.

The last step is to plug the new voicing into the chord progression.

(F#9/CΔ7)

We will cover this concept in your lessons.

How To Spell VOICINGS

The Proper Spelling of a voicing is completely governed by its use.

Let's look at a common chord progression:

(II) (V) (I)

Em9 A7+5 D7b5 G7

Let's take the Tonic, and use it as a substitution chord for the two chords in the progression.

Em9: This is a Em9 from the melody note down we get.

7th: E

5th: G

4th: B

3rd: C

2nd: D

1st: E

This is a G7. From the melody down we get the 7th in the soprano voice. Also is the third, the Tenor, is the 7th and the Root is in the Bass.

From this information we see that both G7 and Em9 share the same voicing, and both have a 3rd, 5th, 7th and a bass voice, but the spelling is completely different.

G major scale: R 4 3 4 5 6 7

Comparing the G7 voicing to the G major scale we can clearly see what the voicing spelling is. Above the scale are the chord degrees.

E minor scale (Aeolian): R 9 3 4 5 6 7

Comparing the Em9 voicing to the E minor scale we clearly see the parallel motion. But when we look at the overall view, we see the connecting tissue between the 2 spellings (the G major scale).

Let's continue using substitution in the progression.

Em9: C#m11 b5 b9

A7+5: F#7+5

D7b5: Bm7b5

Let's trace the C#m11 voicing to see how it relates to the G7 voicing.

G Lydian #9 scale (mode of Har. min): R 9 3 4 5 6 7

B harmonic min. G Lydian #9

C# Locrian #6: R b9 b3 4 b5 6

G7: C#m11 b5 b9

Em9: D7 b9

A7+5: F#7

D7b5: Bm7 b5

Let's continue using C#7 as a substitute for the V chord in the key of C.

Let's trace the b5 voicing to see how it relates to the G7 voicing.

G diminished scale: R b9 b3 4 b5 6

From the dim. scale we get the minor 3rd substitution. When using this edge of substitution the chord quality is completely up to your musical taste (EARS!!)

Let's trace the C#7 voicing to see how it relates to the G7.

(C#7 is the tonic in the key of C)

G major scale: R 9 3 4 5 6 7

As you can see from above, having multiple spellings for a voicing is very important. We will cover this in our lessons. Can you see why spelling & substitution are one in the same?

MAJOR SCALE CAGED

3	#1			
		4		
	2			
		3		
1				

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

5	#2			
		4		
1				
1				
1				

5									
1		3	4						
1	2		4						
1		3							
1		3		4					
1		3	4						
			4						

7	#3			
1				
	2			
		3		
			4	

7									
1	2								
	2		4						
1		3	4						
1		3	4						
1	2		4						
	2		4						

10	#4			
		3		
		3		
		3		
1				

10									
1		3	4						
1		3	4						
1		3							
1		3		4					
1		3		4					
1		3	4						

12	#5			
1				
1				
		3		
			4	

12									
1	2		4						
1	2		4						
1		3							
1		3	4						
			4						

Dominant & Bebop scales Caged

Use Dom. Chords from the caged system					2nd Fret				
						1	1	2	4
form #1						1	3	4	
Dom. Scale					1	2	4		
					1	2	4		
					2	4			
					4	4			

						1	1	2	3	4
form #1						1	3	4		
BeBop Scale					1	2	3	4		
					1	2	4			
					2	4				

						1	2	3	4
Form#2					1	2	4		
Dom. Scale					1	2	4		
					1	3			
					1	3	4		
					1	3	4		
						4			

					4th fret				
						1	2	3	4
Form#2						1	2		4
BeBop					1	1		3	
Up the fingering					1		3	4	
					1		3	4	
								4	

					5th fret				
						1	2	3	4
Form#2						1	2		4
Bebop					1		3		
Down the					1		3	4	4
Fingering					1		3	4	
								4	

Form#3				
Dom.Scale				

7th Fret				
	1			
	1		3	4
1		3	4	
1	2		4	
1	2		4	
	2		4	

Form#3				
Bebop				
Going up the				
fingering				

6th Fret				
1	1	2		
		2		4
	1		3	4
	1	2	3	4
	1	2		4
		2		4

Form#3				
BeBop				
Down the				
fingering				

7th Fret				
1	2			
	2		4	4
1		3	4	
1	2	3	4	
1	2		4	
	2		4	

Form#4				
Dom. Scale				

10th Fret				
1		3	4	
1	2		4	
1		3		
1		3		4

Form#4				
BeBop				

10th Fret				
1		3	4	
1	2	3	4	
1		3		
1		3		4

1 + 2 blues Caged system SCALES

FORM #1									

F#

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

Form #2									

G A

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

Form #3									

B C

		7							
			1	2		4			
			1		3	4			
			1	2		4			
			1		3	4			
		1		2	3		4		
			1	2		4			

U

Form #4									

D#

10									
	1	2		4					
	1		3	4					
	1	2		4					
	1	1		3	4				

F

Form #5									

12	or at the 1st fret								
	1	2		4					
	1		3	4					
	1	2		4					
	1	1		3	4				
	1		3	4					

Major Blues scale CAGED

Form#1						

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

Form #2						

		5						
	1			4				
	1			4				
	1		3	4				
	1		3					
	1	2	3					
				4				

Form #3						

		7						
	1			3	4			
	1			3				
	1	2	3					
	1			4				
	1			4				
		1		3	4			

Form #4						

		9						
	1	2	3					
	1			4				
	1		3					
		1		3	4			

Form #5						

		12						
	1			3				
		1		3	4			
	1		3					
	1	2	3					
				4				

Melodic Minor Caged CHORDS , SCALES

3				
	2			
	2			
		3		
1				

				FORM#1			
		1	1	3	4		
		1	2	4			
	1		3	4			
1		2		4			
		2		4			

5				
			3	
1				4
	2			

5				FORM#2			
1		3	4				
	2		4				
1		3	4				
1		3		4			
1	2		4				
			4				

8				
	2			
	2			
		3		
1				

6				FORM#3			
	1	2					
		2		4			
	1	2		4			
	1		3	4			
1		2		4			
		2		4			

10				
	2			
		4		
		3		
1				

10				FORM#4			
1	2		4				
1		3	4				
1		3					
1		3	4				

12				
1				
1				
	2			
			4	

11				FORM#5			
1		2		4			
	1	2		4			
	1		3				
	1	2		4			
				4			

Harmonic Minor caged

Use same chords as the melodic minor

	Form#1				

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

	Form#2				

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

	Form#3				

6									
	1	2							
		2	3						
	1	2		4					
1			3	4					
1		2		4					
		2		4					

	Form#4				

9									
	1	2		4					
1			3	4					
	1		3						
	1		3	4					

	Form#5				

11									
1		2		4					
	1	2		4					
	1	2							
	1	2		4					
				4					

13th Scale Arpeggios.

Major, Minor, Dominant

MAJOR 13th

Form #1 (3 fingerings)

2 1 4 3 1 4 1 4
5-8

I	3-6	C maj 13 form #1
A	4	
B	2-5 3	

1 4 3 2 1 4 3
5

I	3-6	C maj 13 form #1
A	4	
B	5 3-7	

1 4 2 1 3 2 1 4
5-8

I	6	C maj 13 form #1
A	4-7	
B	5 3-7	

Form #2

4 3 1 4 3 2 1 4
5-8

I	6	C maj 13 form # 2-
A	7	
B	5-9 7 8	

Form #3 (2 fingerings)

2 1 4 3 1 4 4 2
8

I	10	C maj 13 form # 3-
A	7-10	
B	9 7-10 8	

1 4 2 1 3 1 1 4

I	10 13	C maj 13 form # 3-
A	10	
B	9-12 10 8-12	

Form #3 (2 fingerings)

2 1 4 2 1 4 4 2
8

I	10	
A	7-10	C min 13 form #3
B	6-10	
	8	

1 4 3 1 4 3 3 1
8

I	10	
A	8-12	C min 13 form #3
B	10	
	8-11	

Form #4

1 4 3 2 1 4 3 4 1
10 13

I	11	
A	10 13	C min 13 form #4
B	12	
	13 10	

Form #5

4 2 1 3 3 1 4
11 17

I	15	
A	12 15	C min 13 form #5
B	13	
	15	

Dominant 13

Form #1 (3 fingerings)

2 1 4 1 1 4 1 4
5-8

I	3-6	
A	3	C 13 form #1
B	2-5	
	3	

1 4 3 1 1 4 3
5

I	3-6	
A	3	C 13 form #1
B	5	
	3-7	

1 4 2 1 4 3 1 4
5-8

I	6	
A	3-7	C 13 form #1
B	5	
	3-7	

Form #2

	4 3 1 4 3 2 1 4	
	5 8	
I	6	
A	7	C 13 form #2
B	5 8	
	7	
	8	

Form #3 (2 fingerings)

	2 1 4 2 1 4 4 2	
	8	
I	10	
A	7-10	C 13 form #3
B	8	
	7-10	
	8	

	1 4 2 1 4 1 1 4	
	10 13	
I	10	
A	8-12	C 13 form #3
B	10	
	8-12	

Form #4

	1 4 3 2 1 4 3 4 1	
	10 13	
I	11	
A	12	C 13 form #4
B	10 14	
	12	
	13 10	

Form #5

	4 3 1 4 4 1 4	
	13 17	
I	15	
A	12 15	C 13 form #5
B	14	
	15	

How to create lines using fingerings (Forms) 1 thru 5.

The techniques used are completely controlled by the fingering used and the position it covers. Example # 1.

Ex.#1. Form #1, C Major scale covers a 6 fret distance (perfect 4th), finger 1 plays the E and F, 2 plays the F# ,3 plays the G, 4 plays the Ab and A.(see tab). Notice how in the line the A is played with 1 in the first group of 4 notes, and 4 in the 2nd group of 4 notes. 2nd half of the example is movement on 2nd string and a line based on the notes on the 2nd string. Notice the fingering used. numbers above tab are fingers to be used.

Example#1

4th String 1st 2nd 2nd string line based on Cmaj.#1

1 1 2 3 4 4	3 1 2 3 1 4 2 3	1 1 2 3 4 4	1 4 4 1 3 1 2 3
E-2 F-3 F#-4 G-5 G#-6 A-7	E-5 F-2 F#-4 G-5 G#-6 A-7	E-2 F-3 F#-4 G-5 G#-6 A-7	E-3 F-7 F#-6 G-2 G#-5 A-3 A#-4 B-5
E-2 F-3 F#-4 G-5 G#-6 A-7	E-5 F-2 F#-4 G-5 G#-6 A-7		

The 12 tones (chromatic scale) applied to our 3 chord types Maj.,Min.,Dom.(all chord types fall under our 3 types) DM7b5=Maj., Cm13b5=Min., G7#5b9=Dom.
 Chord tones=1,3,5,7 Tensions=9,11,6/13 Altered Tensions=b9/#9 ,b5/#5

CM7

C=Root Db=b9 D=9 Eb=blues note E=Maj 3rd F= sus4 F# =Lydian G=5th G# = Aug.5
 A=6th/13th Bb=b7blues note B=7th

Cmin7

C=Root Db=Phrygian D=9th Eb=3rd E=Maj 3rd (passing tone) F=11th Gb=Locrian G=5th
 Ab=Pure Minor A=6 (A=13) Bb=7th B=Melodic / Harmonic Minors

C7th

C=Root Db=b9 D=9 Eb=Blues note E=3rd F=sus4th Gb=Dominant Lydian G=5th
 G# =Dominant aug 5th A=13 Bb=b7 B=Be-bop7th

Movement on scale fingerings.

All movement applies to all scale types.(Major,Melodic / Harmonic minors,Modes,Altered Dominants,Etc.)

The first type of movement we will look at is Scale movement.(scale tones only)

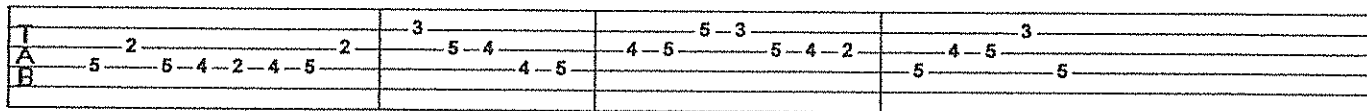
Example#1 Pitch to pitch.

Using a G maj.scale,the movement is from scale tone to scale tone. After a long note, or a rest, a skip in the line may take place.After the skip has taken place move back to stepwise movement.

Form#3 (long note) (rest)



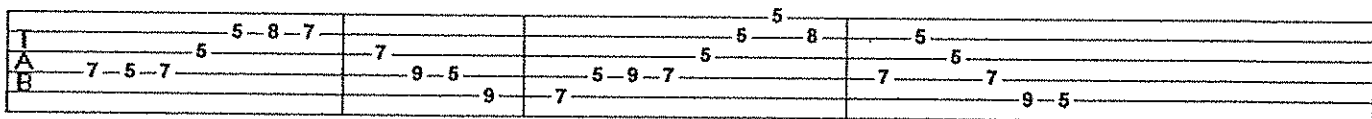
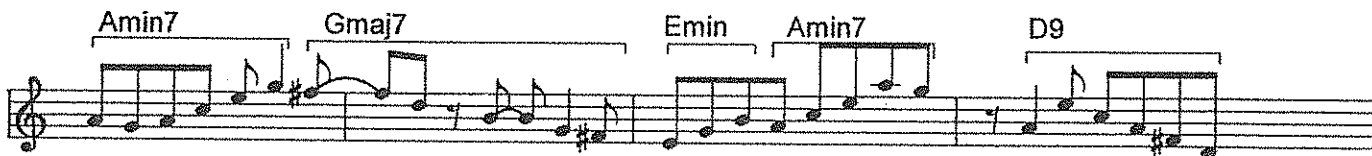
4 1 4 3 1 3 4 1 2 4 3 3 4 3 4 4 2 4 3 1 4 3 4 2 4



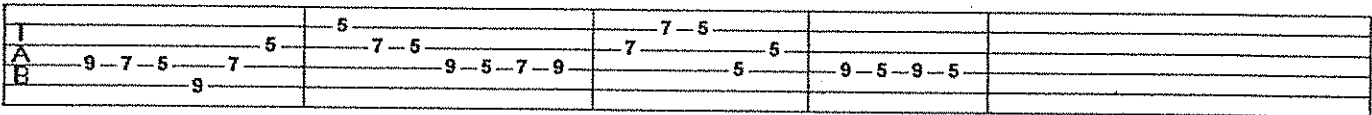
Example #2 Diatonic Chord arpeggios.

Arpeggios may be inserted at any point in your line.

Form#4



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



Leaps from one scale tone to another using diatonic tones from the scale.(intervals)

When using leaps,if you skip up,after your move, come down to the nearest scale tone.Example #1a.

If you skip down,after your skip, move to the nearest scale tone up.Example #1b.

Form#3
Example#1a

Leap Leap Leap

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

T 4-2 3 3-5-3 4 5-4 2 2-5 5 3 5-4 5-4 5

A 5 4 5-2 5-4 5-4 5-4 5-4 5

B

Example #1b.

Leap Leap Leap Leap Leap

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

T 3 2 3 5 4-5 2 2-4-5 4-5 4-5

A 2-4 2-4 2-4 2-5 5 2 4-5 2-4-5 4-5

B 2-4 5 5 5 5 4-5

Free movement using the diatonic scale tones only

Movement may be any of the following. Stepwise scale movement, Arpeggios, Leaps.

Leaps may now continue the movement in the same direction(Measures 5,6,9,11)

Form#3

Amin S.S.M. D9sus Emin7 S.S.M.

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

T 5 3 5 3 4 2-4-5-4 2-4-5-4 2-4-5-4 5-3 5-4-2

A 2-5 5-2 4-2 4-2 4-2 5 5-4-2

B 2-4-5 5 5 5 5 5

Leaps S.S.M. Leaps S.S.M. Amin7

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

T 5 5-3 5-3 2-4 2 3-5 5 5

A 5-4 4-2 4 2 4-5 2 5 5

B 5 4 2 4 4 5 5

Gmaj. Leap D9 GM7 Leaps S.S.M.

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

I	3	3		2	2		2		4	4	1	3	4	3	4	1	4
A	4	5	5-4	4	5	4	5	4	5	2	5	4	4	5	5		
B			5	4	2-5	4	5	2	5	5	2	5	5	5			

Free movement on the scale using chromatic tones (Non scale tones)

The key to this technique is not to lose the quality (flavor) of the scale used in question. The techniques used are chromatic tones 1/2 step above or below a scale tone (passing tones), non diatonic arpeggios, intervals and physical shapes, also the techniques covered up to this point, stepwise movement, arpeggios, and leaps. The best approach to this technique is to start with part of the scale then add the non diatonic tones and return to the scale. This is not a hard and fast rule as you will see and hear in the example that follows.

- Passing tones=Any tone that is not part of the scale or chord used in question.
- Non diatonic arpeggios=Are arpeggios that are not part of the diatonic scale used in question, the type of arpeggios used are up to the player. Triads work best but any chord type can be used.
- Intervals (Diatonic- Non Diatonic)=The distance between any 2 tones.
- Physical shapes=Any shape possible on the fretboard. String to string shapes work best, but open shapes do work.

Passing tones. C Major scale form #1

pt pt pt P.T. in this example are Bb, Eb, Ab, F#.

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

I		3-4-5															
A	2-3-4-5																
B				6-4-5													

Non diatonic arpeggios. C Maj #1

Eb B

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

I		4															
A	2-4-5	3															
B			5-2		4	4	4	5-2-5									

Intervals C Maj.#1

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

5-3 2 5 4 4 5 4-5

2 4-5 2 4

Physical Shapes C Maj.#1A

1 2 3 2 3 4 3 1

2 3 2 4-5 6 5-3

3-4

Form#3

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

4-3-2 5 2 2-3 4 4-2

5-4-1-2 5 3-4 4-1-4 2 5-3 5

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

4 3 4-5 1-3 2 6-5-2-3 4 4-5 2-4 5

4 4 5-2 4-5 2-4 5

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

String I: 3, 3, 3, 2, 4, 4, 2, 3, 5, 2, 4, 4, 5, 4, 4
 String A: 2-3, 3, 2-4, 4, 5, 2-3, 2, 2-5, 2-4, 4, 5, 4
 String B: 4, 4-5, 5, 2-3, 5, 5, 5, 5, 4

All techniques covered are used from this point on.
 No analysis is given above the lines. I will cover this in your lessons.
 () numbers are the form numbers used. Am7(#3)= A dorian form #3

Am7(#3) D7(#1) Eb7(#5) Abm7(#3)

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

String I: 8-5-6, 6, 6-7, 8, 6-7, 8-4-5, 7, 4, 4-3, 4, 5, 6-4
 String A: 6, 6-7, 5, 8-4-5, 7, 5, 4-3, 3, 5, 6, 7
 String B: 6-7, 5, 3, 3, 4, 7

BbM7(#2) Bm7(#3) DM7(#2) Dm7(#2)

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

String I: 3, 3, 4, 3, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7
 String A: 7-3-5, 3, 7, 7, 10, 9, 7, 9, 7, 7, 7, 10, 9-7
 String B: 7-9, 7-9, 10-7, 9-7-8, 7-10, 9-7

Free movement over IIm7 V7 patterns
 minor Chords are dorian, dominants are mixolydian, major are major or lydian.

Cm7(#1) F7(#4) Bbm7(#2) Eb7(#5)

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

String I: 3, 3-6-5, 4-3, 5-4-3, 3, 4, 3, 4, 2, 3, 4
 String A: 4-5, 5-4-3, 6-3-4, 5-6, 3-6, 4, 5-6
 String B: 3, 6-3-4, 5-4, 3-7-5-6

Am7 (#3) D7 (#1) Dm7 (#1) G7(#4)

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

I	8-7-8-6-5	6-7-5	6	
A	7-6-8	7	5-7	7
B	7	6-8	7-9	6-5-7-4-5
			8	

Diminished chords, minor 3rd movement

The diminished chord and minor 3rd movement come directly out of the diminished scale. In our 12 tone system 3 diminished scales are possible. Each scale producing 4 different diminished chords.

To construct the diminished scale

Take the diminished chord formula 1 b3 b5 6

1 b3 b5 6

Adding the note a whole step up from each chord tone will produce the diminished scale.

whole step whole step whole step whole step

Diminished Scale

C Eb Gb A

Each whole step is separated by a half step, thus producing this formula; W H W H W H W H the diminished scale formula.

How to find the roots of the other 2 diminished scales

The first thing needed is to take a closer look at the distance from note to note in the diminished chord.

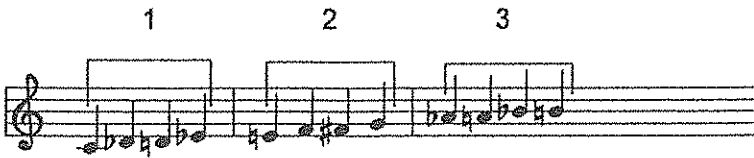
Each notes in the diminished chord are a minor 3rd apart. See example.

min 3rd min 3rd min 3rd min 3rd

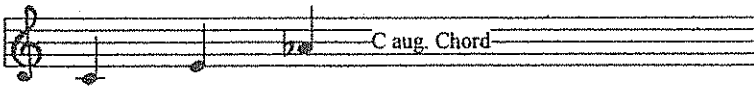
min 3rd

A minor 3rd is 3 half steps also 4 chromatic notes in a row

The minor 3rd interval divides the octave into 3 equal parts. See example



Taking the first note of each group will yield this group of notes. See example



The spelling of this group of notes yields an Augmented Triad. 3 notes will produce 4 aug. triads in our 12 tone system which also divides the 12 tones into 3 equal parts. See example.

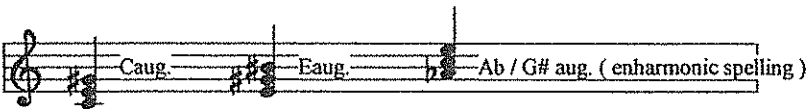


The root spelling for the 4 augmented triads, is the first 4 notes of the chromatic scale.

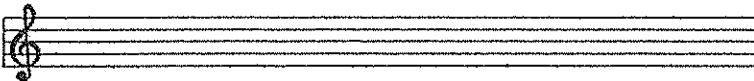


Each of the 4 tones will produce 3 aug. chords.

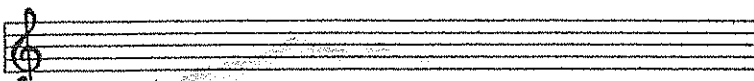
Starting with C it produces an Eaug. and a Ab / G#aug..



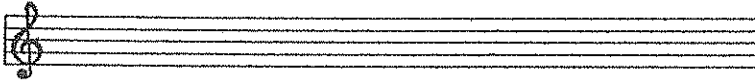
From Db:



From D:



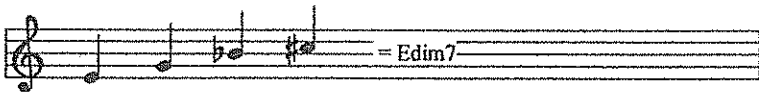
From Eb:



The augmented triad will give the other 2 starting notes to complete the 3 diminished scales in the 12 tone system. E and Ab/G# are the roots of the 2 other diminished scales.

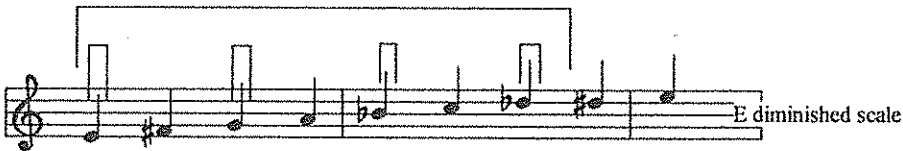
Using the formula for the construction of the diminished scale, applied to the other 2 notes in the aug. triad will yield the other 2 scales. See example.

E diminished

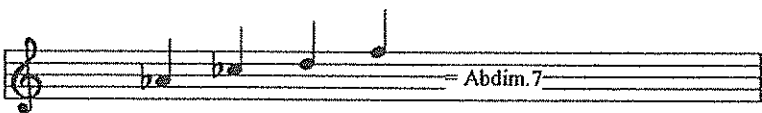


Adding the notes 1 whole step above the chord tones yields the E diminished scale.

Edim7 chord tones

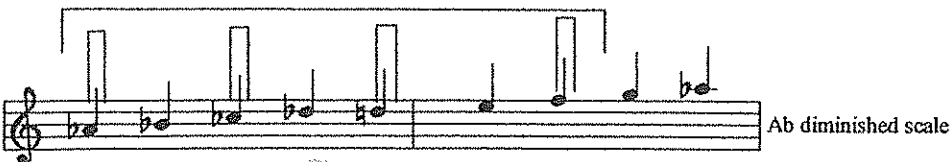


Ab diminished



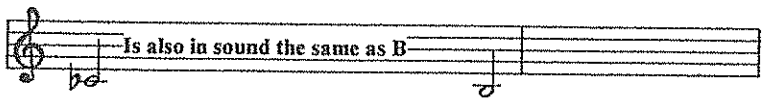
Adding the notes 1 whole step above each chord tone will yield the Ab diminished scale.

Ab diminished chord tones



Now that the scale construction is done on the 3 (C, E, Ab) diminished scales the next step in the process, is in understanding the diminished scale spelling.

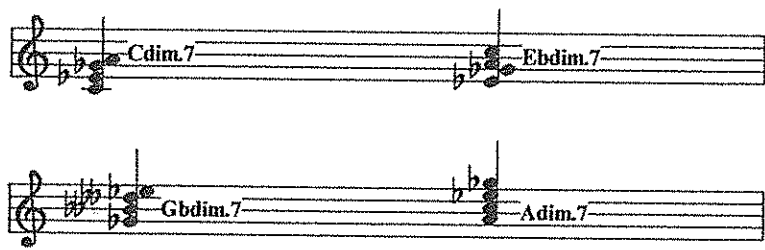
Enharmonic spelling is the same sound spelled 2 way's. For example Cb = B or Fb = E. This type of spelling is necessary when writing music in different key's.



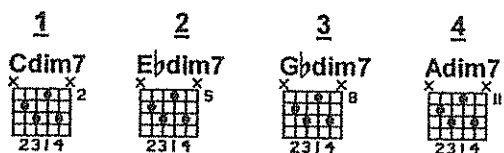
In the key of Gb major this sound is Cb, but in the key of say E major this same sound is B.

The first thing to take notice of is, each of the diminished chords have 4 different spellings. Diminished chords are spelled from each of the tones of the voicing.

For example the Cdim.7 chord is also called an Ebdim.7, Gbdim.7 and finally an Adim.7. See example



Because the diminished scale is symmetrical (alternating whole and half steps) it has a different type of behavior than the diatonic system. No inversions exist on the voicing. The way the chord is voiced out will remain the same through the other 3 inversions (4 note chord = root pos. plus 3 inversions) and diminished chords.



- Form #1 = Cdim7 root position
- Form #2 = C dim7 1st inversion
- Form #3 = Cdim7 2nd inversion
- Form #4 = Cdim7 3rd inversion

The construction of the diminished chord, unlike other chord type constructions that will alternate major and minor intervals, is constructed of the minor 3rd intervals only. Because the minor 3rd interval is 3 half step, the diminished chord will also produce the aug.4th (b5). The aug.4th interval is 6 half step. It is the aug.4th interval that will convert a diminished chord to the dominant chord quality. 4 minor 3rd intervals will produce 2 aug.4th intervals. 2 aug.4th intervals will yield 4 dominant chords. Each aug.4th will produce

2 dominant chords. See example.

A musical staff in treble clef showing a sequence of notes: C, E-flat, G, B-flat, D, F. Brackets indicate intervals: a minor 3rd between C and E-flat, another minor 3rd between G and B-flat, and an augmented 4th between C and F. A text box above the staff states "Aug.4th" and "min.3rd". Below the staff, a text box states "Two min3rd intervals (6 half steps) = 1 aug.4th".

A musical staff in treble clef showing two dominant tri-tones: F and C, and G and D-flat. Each pair is labeled "Dominant tri-tone".

One whole step above any of the tri-tone notes will yield a dominant chord. The above Tri-tones spell out, on the first group D7 / Ab7 and on the 2nd group F7 / B7.

The diminished chord is a functional chord, for example Cm7 / Em7 / Gdim7 / AM7 etc. the Gdim7 functions as a diminished chord. And in this case should be analyzed as such. To find the true dominant chord think down a M3rd interval and this will yield the dominant chord in question. Gdim7 down a M3rd = Eb7. The chord pattern above with the dominant chord Cm7 / Em7 / Eb7 / AM7

The diminished chord is also used to smooth out the voice leading of two chords, diatonic or otherwise. You can insert the chord chromatically between 2 diatonic chords or from a 1/2 above or below a target chord. see example

A musical staff in treble clef showing four chords: C major 7, D-flat diminished 7, D minor 7, and G major 7. The progression is labeled "Etc. Chromatic".

A musical staff in treble clef showing three chords: C major 7 with E in the bass, E-flat diminished 7, and D minor 7. A bracket indicates "1/2 step above the target chord" between Ebdim7 and Dm7.

A musical staff in treble clef showing three chords: C major 7, A diminished 7, and B-flat major 7. A bracket indicates "1/2 step below the target chord" between Adim7 and Bb7.

The diminished chord can also connect two chords using the diminished chord of the chord you are leaving. C7b5 / Cdim7 to the chord in question, or the diminished chord off the target chord. C7b5 / Adim7 / A13b9. A13b9 is the target chord. See example

! CC

CM7b5 Cdim9 EM7b5

CM9#5 Edim7 EM7#5

The diminished chord is also called by each of the notes in the voicing. Cdim7 can also be called, and function as a Ebdim7 / Gbdim7 / Adim7. Each voicing containing the same tones as the Cdim7 voicing. It is this phenomenon that produces the substitution and minor 3rd movement.

Cdim7 Ebdim7 Gbdim7 Adim7

All 4 voicings contain the same tones

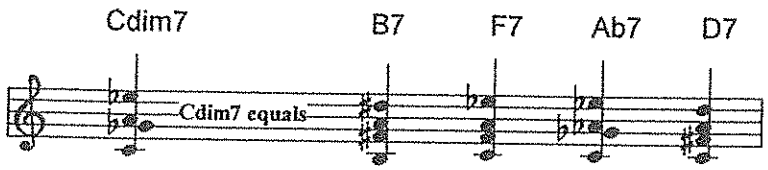
All diminished chords will spell out, and function as dominant chords. Each diminished chord producing 4 different dominant chords. The dominant chord roots are 1/2 step below any of the tones of the diminished chord. For example Cdim7 is also a B7 / F7 / Ab7 / D7. The tri-tones of the dominant chord are contained in the diminished voicing, and each tri-tone has 2 spellings the root in question and the chord 6 1/2 steps, up b5 distance. C7 up 6 semi tones (b5) is Gb7. See examples.

Cdim7 C-T.T. B7 / F7 C-T.T. D7 / Ab7

One whole step up from either of the tri-tone notes will produce the dominant chord roots.

B7 / F7 tri-tones D7 / Ab7 tri-tones

1/2 step below any dim. chord tone will yield the 4 dominant roots. C/B- Eb/D- Gb/F- A/Ab



Having all 4 dominant chords housed under one diminished chord will help explain the interrelationship not only between the b5 chords, but also how all the chords work together. For example if this was the intended chord progression Em7b5 / A13#9 / DM7#5 / B13b9 .

The following, in the order they are presented will substitute for the pattern above. Substitute Eb7 , C7 ,or F#7 for the x which represents the A13#9

Em7b5 / x / DM7#5 / B13b9
 Eb7
 C7
 F#7

Em7b5 / Eb7b9#5 / DM7#5 / B13b9

Or

Em7b5 / C13b9 / DM7#5 / B13b9

Or

Em7b5 / F#7 / DM7#5 / B13b9

This type of substitution can also be done on the other chords in the progression .

For example, use the minor third substitution on all of the chords in the progression. The chord quality does not have to remain the same as the chord it is replacing, it can assume any chord quality Major, Minor, Dominant chord. See examples.

Bbm11 / CmM7#5 / AbM7b5 / Dm13

Or

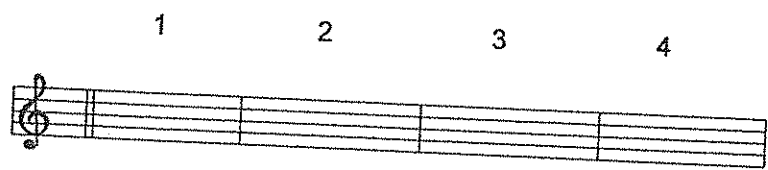
BbM7#5 / Eb7b9#5 / Bm7#5 / AbM7

Another thing is any chord type, in the measure the chord is in, may be preceded by its cyclic chord.

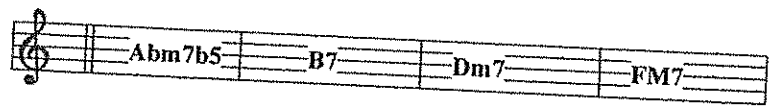
For example in the measures above in line 2 in the 2nd measure you could have Bbm7 / Bb7 / BbM7 the flat 5 chord of Bb which is E, any type of E chord , E7 , EM7, Em7 etc..Once again the chord quality is not important but the sound is. See example.

BbM7#5 / X Bbm7 Eb7b9#5 / X F#7#5 Bm7#5 / AbM7

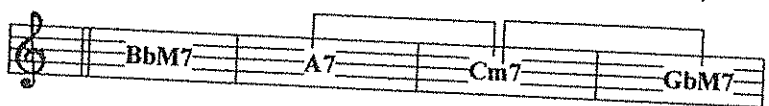
Harmonic chord progressions that use the minor 3rd movement. When creating patterns use this simple process. Start with 4 blank measures, in measure 3 or 4 insert a chord, then working backwards fill in the missing measures. See example.



All the chords are a minor 3rd apart. The starting point Dm7 was chosen randomly, then working backwards, filling in the rest of the chords.

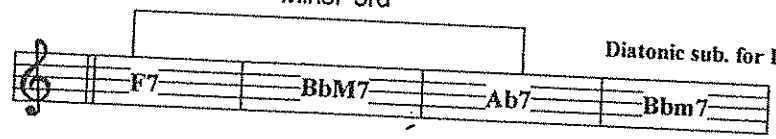


Minor 3rd b5 = 6 1/2 steps = 2 min. 3rds



Minor 3rd

Diatonic sub. for DbM7 (Bb = min3rd down from Db)



In the tune Gaint steps the harmonic chord pattern is simple when the diminished thinking is applied to the tune. Examining the first 4 measures of the tune the movement is ; (The word Tonic refers to the movement of the dominant chord of a given key to the tonic chord. V7 / IM7 = G7 / CM7 or F7 / Bbm7 etc.) Bm7 to D7 = min. 3rd, D7 to GM7 = Tonic, GM7 to Bb7 = min. 3rd, Bb7 to EbM7 = tonic, The movement from EbM7 to Am7 in measures 3 and 4 is the b5 movement (6 1/2 steps) and Am7 to D7 in measure 4 is a

IIIm7 / V7 in the key of G Major the starting chord of line 2 of the tune. See example

min.3rd tonic min3rd tonic b5 distance

If the minor 3rd movement is used as a sequence the progression will end up back where it started. Using the formula from the tune Countdown which is, starting on the IIIm7 move up a 1/2 step to a V7 then plug the formula tonic, minor 3rd in until you reach the V7 of the major key in question. Substitute the formula over any IIIm7 / V7 / IM7. See example.

m3rd m3rd m3rd m3rd

Countdown Formula = IIIm7, up 1/2 step V7, Tonic, min.3rd, Tonic, min.3rd, Tonic.

Tonic Tonic Tonic

1/2 step Min.3rd Min.3rd

The countdown formula is a substitute pattern over a IIIm7 / V7 / IM7. Countdown is really this pattern see below. And any time a IIIm7 / V7 / IM7 / IM7 pattern is found in a tune the countdown formula may be substituted for it.

From all the above information the student is encouraged to explore tunes using the information presented. Enjoy.

Harmonized Chords → 76

126

Circle of 5th's

12 keys

Counter clockwise (C, F, Bb etc.) is the natural movement on the circle of 5ths.
 Clockwise (C, G, D etc.) is in 4ths

Major scale 1 2 3 4 5 6 7 1 = C D E F G A B C
 Melodic minor 1 2 b3 4 5 6 7 1 = C D Eb G A B C
 Harmonic minor 1 2 b3 4 5 b6 7 1 = C D Eb F G Ab B C

Diatonic chords in each scale type.

Major scale

IM7 II m7 III m7 IV M7 V7 VI m7 VII m7b5 1 3 5 7

Melodic minor

I m7 II m7 bIII M7#5 IV7 V7 VI m7b5 VII m7b5 1 b3 5 7

Harmonic minor

I m7 II m7b5 bIII M7#5 IV m7 V7 bVI M7 VII dim7 1 b3 5 7

To convert the Major scale to its relative minor, raise up the 5th 1/2 step for the Harmonic minor and raise up the 4th and 5th 1/2 step for the Melodic minor. see example



C D E F G A B - C
 bE F G bA bB C D



C Harmonic minor → C D Eb F G Ab B C D



C Melodic → C D Eb F# G Ab B C D

Relative Minor = VI m of the key in question

C - Am	Ab - Fm	B - G#m	G - Em
F - Dm	Db - Bbm	E - C#m	
Bb - Gm	Gb - Ebm	A - F#m	
Eb - Cm		D - Bm	

C C# D# E

A → C
 C → bE

C Major
 C D E F G A B
 C Harmonic minor
 C D Eb F G Ab B
 C Melodic Minor
 C D Eb F# G Ab B

C

F

G

Bb

D

Eb

A

Ab

E

Db

B

Gb

C

Musical staff showing the C major scale (C4 to C5) in treble clef. The notes are C, D, E, F, G, A, B, C. The text "No sharps / flats" is written at the end of the staff.

F

Musical staff showing the F major scale (F4 to F5) in treble clef. The notes are F, G, A, Bb, C, D, E, F. The text "1 flat / Bb" is written at the end of the staff.

Bb

Musical staff showing the Bb major scale (Bb4 to Bb5) in treble clef. The notes are Bb, C, D, Eb, F, G, A, Bb. The text "2 flats / Bb, Eb" is written at the end of the staff.

Eb

Musical staff showing the Eb major scale (Eb4 to Eb5) in treble clef. The notes are Eb, F, G, Ab, Bb, C, D, Eb. The text "3 flats / Bb, Eb, Ab" is written at the end of the staff.

Ab

Musical staff showing the Ab major scale (Ab4 to Ab5) in treble clef. The notes are Ab, Bb, C, Db, Eb, F, G, Ab. The text "4 flats / Bb, Eb, Ab, Db" is written at the end of the staff.

Db-

5 flats / Bb, Eb, Ab, Db, Gb

Gb

6 flats / Bb, Eb, Ab, Db, Gb, Cb

F#

6 sharps / F#, C#, G#, D#, A#, E#

B

5 sharps / F#, C#, G#, D#, A#

E

4 sharps / F#, C#, G#, D#

A

3 sharps / F#, C#, G#

D

2 sharps / F#, C#

G

1 sharp / F#

How to create voicings using Tri-tones Major - Minor - Dominant

Chord Movement

The chord movement is determined by the root movement, and not the chord quality. 12 movements are possible on chords. The relationship between the 2 chords will remain the same up or down. What this means is if CM7 is moving to DbM7, or DbM7 is moving to CM7, the 2 roots are still only 1/2 a step apart from each other. The distance between the 2 roots is the information needed and not the chord quality.

C up to Db = 1/2 step / Db down to C = 1/2 step
See example

The 12 movements are:

- Up or Down by 1/2 steps
- Up or Down by whole steps
- Up or Down by minor 3rds
- Up or Down by Major 3rds
- Up or Down by perfect 5ths
- Up or down by diminished 5ths

(a diminished 5th is the only interval when inverted, spells the same distance. C - Gb = b5 / Gb - C = b5)

1/2 step up 1/2 step down

W. step up W. step down

min. 3rd up min. 3rd down

maj. 3rd up maj. 3rd down

P. 5th up P. 5th down

dim. 5th up dim. 5th down

Dominant Chords

Tri-Tones are the 3rd and 7th degrees of the chord in question. Take any voicing and remove from the voicing the root and 5th and the 2 voices that will remain are the tri-tones.

On dominant Tri-Tones, two spellings are possible. The spellings are one whole step above either of the Tri-Tones notes. See example.

C7 Gb7

C7 and Gb7 share the same Tri-Tones. Because the Tri-Tones are the most important tones in a voicing this should shed some light on the b5 sub. Anytime a C7 voicing is needed, the Gb7 may be used as a substitute. Using the Gb7 as a substitute for C7 will yield this spelling.

b5 b7 b9 3rd of C7

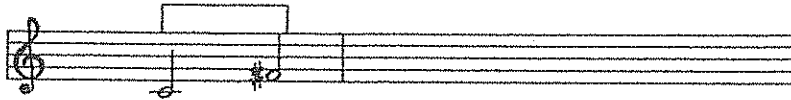
The voicings below are by no means a complete list. The student is encouraged to create new voicings. What the student should get from this concept is the techniques used to create the voicings in question.

How to find the Tri-Tones of a given chord

The interval of a dominant Tri-tone chord structure is the aug. 4th (example below). This interval has a few

fingerings.

Aug.4th



The aug. 4th is 6 half steps away from the chord root in question. See example.

F# is 6 half steps away from C



To find the the tri-tone of a givin chord use the following steps.

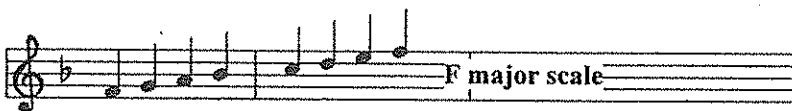
Choose a chord type, Maj7., min7., dom.7 with or without alterations (b9,#9,b5,#5). For this example I will use a C7th chord.

Determine its parent scale. In this example the F major is the parent scale, C7 is the V7 in the key of F Maj..

Take the key signature of F major and starting on the 5th scale degree C, and going to its octave C the scale that is created is a Mixolylian mode (Dominant scale).

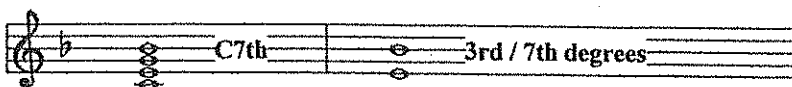
Once you have formed the correct scale convert the letters to numbers, and using the formula for chord construction, build the chord.

The last step is to remove the root and 5th from the voicing, the 2 tones remaining are the tri-tones.



Dominant chord formula = 1 3 5 b7

1	2	3	4	5	6	7	1	1	3	5	7
C	D	E	F	G	A	Bb	C = Mix. scale	C	E	G	Bb
		11	13					3rd		7th	chord degrees



The 3rd and 7th are the identity of a given chord. Using the 3rd and 7th degrees of a given chord as the basis, it is possible to create many new voicings. Adding to the 3rd and 7th degrees, the other scale tones, many possible voicings can be created with this technique.

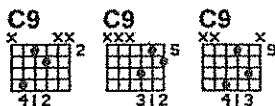
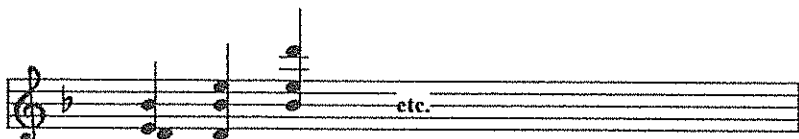
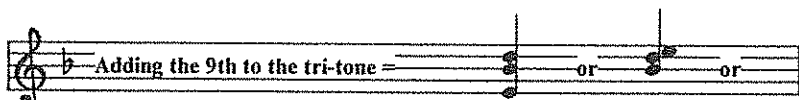
Possible tones added to the Tri-Tones.

2 sources, scale tones or chromatic tones.

When using scale tones, the process is:

1. Choose a dominant chord quality. C9, C11, C13, etc.
 2. Determine the proper scale. Chords with diatonic tensions (9,11,13) use the mixolydian mode. Chords with altered tensions use the 1+2 blues scale, the whole tone scale or an altered scale (Super Loc., Dom., Lydian, etc.)
 3. Construct the complete chord, then locate and remove the tri-tones from the voicing.
 4. Add to the tri-tones the chosen degrees to complete the new voicing. In the example below I added the 9th degree to the tri-tones.
 5. Find fingerings to fit the note choices.
- See example.

C9 is the V7 in the key of Fmajor, the mode built off the 5th scale degree is the mixolydian mode.



When using the chromatic scale, the process is:

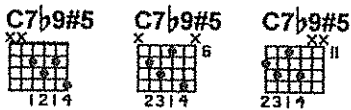
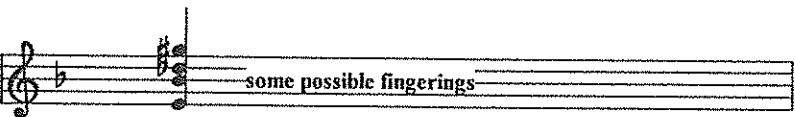
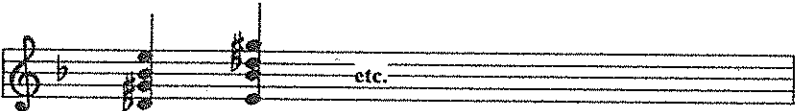
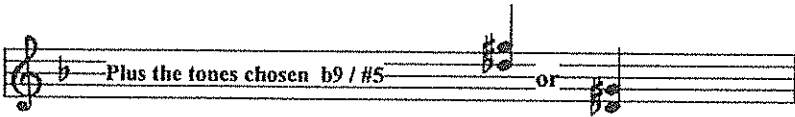
The process for the chromatic scale is the same as above, except now all 11 tones are available.

1. Choose a dominant chord quality altered or unaltered; C7b5#9, C13b9, C9, etc. The avoid note on the dominant chord, when the chromatic scale is being applied, is the Maj.7th.

2. Add the chosen tones to the tri-tone in question. $b9 / \#5 = Db / G\# + T.T.(Bb / E) = E, Bb, Db, G\#$
3 b7 b9 #5
3. Find fingerings to fit the note choices.
See examples.

The Chromatic scale as applied to a C dominant chord

Root	b9	9th	#9	3rd	11th	#11	5th	#5	13th	b7 (M7th)	Avoid Note
C	Db	D	Eb	E	F	F#	G	G#	A	Bb	(B)



Tri- tone fingerings

Fingerings for the dominant tri-tone notes

Below are the possible fingerings to use for the 2 notes that make up the dominant Tri-Tones.

This shape will stay the same on these sets of string. 6/5, 5/4, 4/3, 2/1

Fingers to use when creating voicings using the dominant tri-tones. 1/2, 2/3, 3/4, 1/3, 2/4

C7 tri-tone



When the B string is involved in the 2 notes the shape will change.

Fingers to use on this tri-tone shape. 1/2, 1/3, 1/4, 2/4

C7 tri-tone



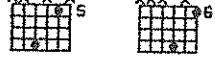
Tri-tones that skip 1 string. 4/1

C7 tri-tone



When the B string is involved. 4/1

C7 tri-tone C7 tri-tone



Tri-tones that skip 2 strings. 1/4

C7 tri-tone



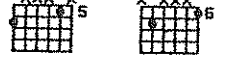
When the B string is involved. 1/4

C7 tri-tone



Tri-tones that skip 3 strings. 2/1, 3/2, a possible fingering but not common is 4/3.

C7 tri-tone C7 tri-tone



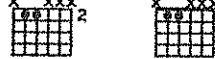
Fingerings for the major and minor tri-tones are perfect fourths and perfect fifths
Major and minor chords use the same interval for the tri-tones P.5th / P.4th

Fingerings to use when creating Major and Minor voicings when the fourth interval fingering is used. I will only present the 4th and 5th fingerings on the major chord rather than both tri-tones, since the tri-tones of the major and minor chords are the same.

Using 4ths

This shape will stay the same on the strings indicated. 6/5, 5/4, 4/3, 2/1

Cm7 tri-tone Cm7 tri-tone



When the B string is involved in the tri-tone fingering.

Cm7 tri-tone



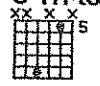
Tri-tones that skip a string. On sets 6/4, 5/3

C Tri-tone



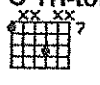
When the B string is involved. On sets 4/2, 3/1

C Tri-tones



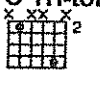
Tri-tones that skip 2 strings.

C Tri-tones



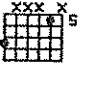
When the B string is involved. On sets 5/2, 4/1

C Tri-tones



Tri-tones that skip 3 strings. On sets 6/2, 5/1

C Tri-tones



Using 5ths

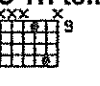
This shape will stay the same on the following strings. 6/5, 5/4, 4/3, 2/1

C Tri-tones



When the B string is involved in the fingering.

C Tri-tones



Tri-tone fingerings that skip a string. On sets 6/4, 5/3

C Tri-tones



When the B string is involved in the fingering. On sets 4/2, 3/1

C Tri-tones



Tri-tone fingerings that skip 2 strings. Only one fingering is practical.

C Tri-tones



Tri-tone fingerings that skip 3 strings. On sets 6/2, 5/1

C Tri-tones



This completes the list of fingerings for tri-tones on Dominant, minor and major chords.

Dominant Tri-tones

TRI-TONES on the 4th and 3rd strings

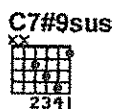
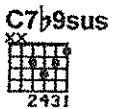
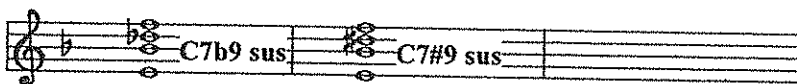
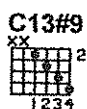
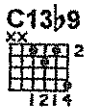
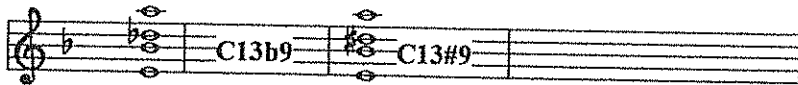
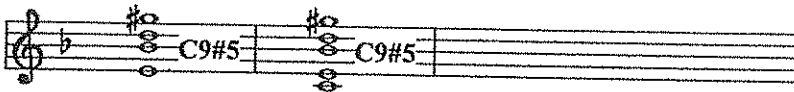
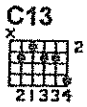
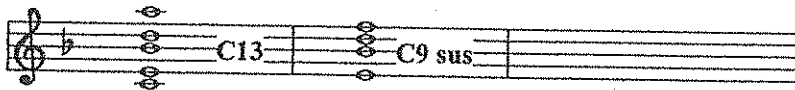
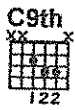
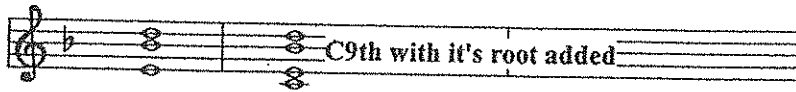


I	3	
A	2	
B		

All the voicings below have two spelling C7 or Gb7

This is very important

3rd 7th 9th
 C9 = E Bb D



From the voicing created above, all that took place was adding scale tones to the Tri-Tones. Some of the voicings are common chords and some are a bit less common. Below are some less common voicings that will produce a more modern harmonic sound. On the voicings below the added tones are above and below the Tri-Tones.

C7b9sus **C7#9sus** **C7#9#5sus** **C13b9** **C7b9#5** **C7#9#5** **C7#9b9** **C7b9#9#5** **C7b9#9b5**

When Tri-Tones encompass two strings (as above) 5 sets are possible.
 The possible sets are: 6-5, 5-4, 4-3, 3-2, 2-1

Below are some of the voicings possible. Starting with the more common voicings and moving on to some less common voicings.

C-tri-toneC9 **C7b9** **C7b9sus** **C7#5** **C7b9#5** **C7b5** **C13** **C9**

C-tri-toneC9 **C13** **C13b9** **C7#5#9** **C7#9** **C13#9**

C-tri-toneC7 **C9b5** **C7b5b9** **C7#5b9** **C9b5** **C7b5#9**

C-tri-toneC7 **C7b5** **C7#5** **C7sus** **C9b5** **C7b9b5**

C-tri-toneC9 **C13b9** **C9#5** **C#5b9sus** **C9b5** **C13b9**

Some less common voicings.

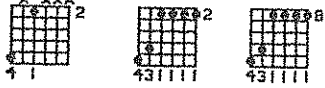
C7b5b9 **C7#5b9** **C9#5** **C7#9** **C7#9b5** **C7#9b9** **C13** **C13b9** **C13**

C13b5 **C13#5#9** **C7b9#9** **C7**

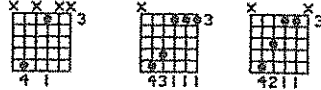
Tri-Tone fingerings that skip one string.

The more strings skipped in the tri-tone fingerings, the fewer number of voicings possible.

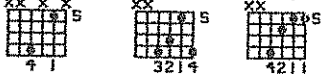
C-Tri-tone C7 \flat 9 \flat 5 C7#5#9



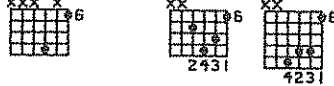
C-tri-tone C9#5 C9



C-tri-tone C9 C13 \flat 9



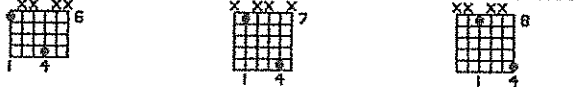
C-tri-tone C13 C7#5



Tri-Tone fingerings that skip two strings

The student at this point is encouraged to create voicings using the tri-tones below.

C-tri-tone C-tri-tones C-tri-tones



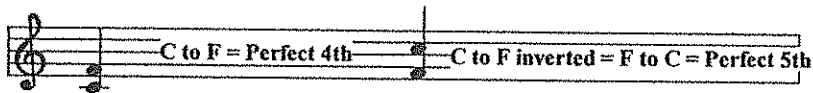
Tri-tone fingerings that skip three strings



Minor Chord Tri-Tones

Before I give the techniques used for the Minor chord Tri-Tone, the student needs to understand a little bit of information on interval behavior. The tri-tone intervals for a minor chord are a perfect fourth and a perfect fifth, 2 interval distances.

When you invert a perfect 4th its new spelling becomes a perfect 5th. See example.

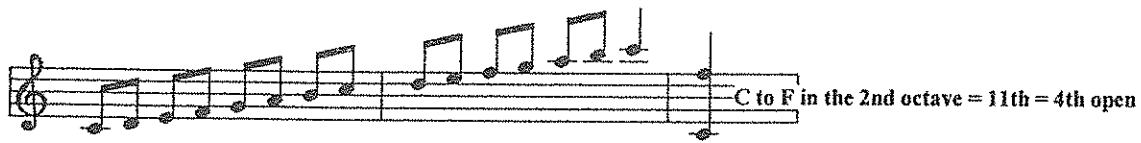


When you invert a perfect 5th it becomes a perfect 4th. See example.



The distance in sound, of the interval, is what to focus on. If an interval is closed or open it will still sound the same. See example.

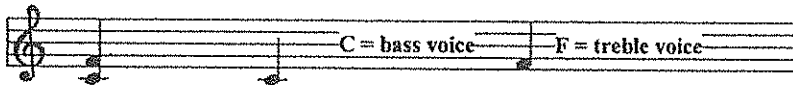




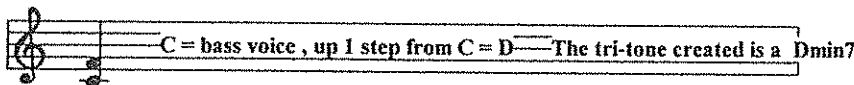
The first minor Tri-Tone interval I'm going to present is the perfect 4th. See the material above for a complete list of fingerings for the perfect 4th. I will start with closed intervals and move on to open intervals.

Minor Tri-tone Spelling

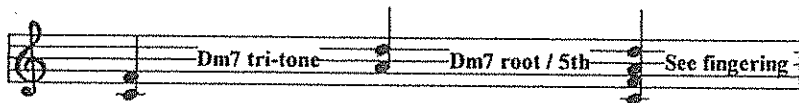
Unlike the aug.4th, the spelling for the minor tri-tone will come from only one note. Two notes will yield, a bass voice and a treble voice. See example.



The spelling for the minor tri-tone interval comes from the bass voice. The correct spelling of the minor tri-tone, when using 4ths is 1 whole step up from the bass voice. See example.



Adding the root and fifth to the tri-tones will yield the whole Min7 voicing. See example.



Em11 Em9sus Em9 Em13 Em9^b6 Em13 Em7#5 Em7#5

Back to the key of D minor.

Dm7 tri-tone Dm7#5 Dm7^b5 Dm9^b5 Dm11^b5 Dm11 D

Dm7 tri-tone Dm7 Dm11 Dm7^b5 Dm7#5 Dm13 Dm7

Back to the key of E minor for fingerings.

Em7 tri-tone Em7 Em11 Em9 Em11 Em11

Using the closed 5th interval fingering to spell out the tri-tone. Key of E minor

The larger the fingering, 5ths and open intervals, the less voicings possible and the fingerings get harder to execute.

Em7 tri-tone Em7 Em13 Em13sus Em7^b5 Em13^b5 Em7#5 Em9sus Em13

Em7 tri-tone Em7 Em13^b5 Em7#5 Em13 Em7sus Em9#5 Em9 Em9^b5

Em7 T.T. Em7 Em7^b5 Em7#5 Em13 Em7 Em9sus

For fingerings, back to the key of D minor

Dm7 tri-tone Dm7 Dm7^b5 Dm7#5 Dm7sus Dm9sus Dm7sus Dm9 Dm9^b5

Dm7 tri-tone Dm7 Dm7♭5 Dm7#5 Dm9 Dm13 Dm13

xxxxx 6
2414 1214 3214 2413 4213 2 314

Open fingerings, perfect 4ths

Dm7 tri-tone Dm7#5sus Dm9

3 3 431 431

Dm7 tri-tone Dm9

10 431

Dm7 tri-tone Dm9♭5 Dm9sus

6 4311 3421

Dm7 tri-tone Dm7

421

Open perfect 5ths

Dm7 tri-tone Dm9 Dm9♭5 Dm13sus

10 9 9 3 1222

Dm7 tri-tone Dm9 Dm9♭5 Dm9#5 Dm13sus

6 5 5 5 5 3 142

Dm7 tri-tone Dm9 Dm9♭5 Dm7#5 Dm13sus Dm7 Dm7♭5

12 12 12 3411 2413 4321 42111

Dm7 tri-tone Dm11 Dm7 Dm7^b5 Dm7#5 Dm9^b5

Dm7 tri-tone Dm9 Dm11

Dm7 tri-tone Dm7^b5 Dm7#5 Dm9sus Dm13sus

Major chord tri-tone.P.4th's

CMaj7 tri-tones CMaj13 CMaj13#5 CMaj7^b5 CMaj13#5 CMaj9^b5

Key of D major.

DMaj tri-tone DM7 DMaj7^b5 DMaj7#5 DMaj13 DMaj13 DMaj13

Key of A major

AMaj7 tri-tone AMaj.7 AMaj.7^b5 AMaj.7#5 AMaj.13 AMaj.7^b5 AMaj.9^b5

Key of G major

GMaj.7 tri-tone GMaj.7 GMaj.13 GMaj.13^b5 GMaj.7#5 GMaj.7

GMaj.7 tri-tone GMaj.7 GMaj.7^b5 GMaj.7#5 GMaj.9 GMaj.9^b5 GMaj.7#5

Open 4ths, Key of A major

AMaj.7 tri-tone AMaj.13 AMaj.13^b5 AMaj.13 AMaj.9

4211 34211 3 4211 1411

AMaj.7 tri-tone AMaj.9 AMaj.13

2 431 11431

AMaj.7 tri-tone AMaj.7 AMaj.7^b5 AMaj.13^b5

1342 1243 131411

AMaj.7 tri-tone AMaj.7 AMaj.7^b5 AMaj.13^b5 AMaj.13#5

1444 1234 1314 14131

AMaj.7 tri-tone AMaj.7 AMaj.7^b5 AMaj.13^b5

1243 1243 1324

AMaj.7 tri-tone AMaj.7 AMaj.7#5 AMaj.13#5

3 1111 3 2111 3 2111

AMaj7 tri-tone **AMaj7/G#** **AMaj7#5/G#** **AMaj7b5/G#** **AMaj13/G#**

Perfect 5ths

AMaj7 tri-tone **AMaj7/C#** **AMaj7b5/C#** **AMaj7#5/C#**

AMaj7 tri-tone **AMaj7/C#** **AMaj7b5/C#** **AMaj7#5/C#**

AMaj7 tri-tone **AMaj7/C#** **AMaj7b5/C#**

AMaj7 tri-tone **AMaj7/C#** **AMaj7b5/C#** **AMaj7#5/E#**

AMaj7 tri-tone **AMaj7/E** **AMaj7b5/E** **AMaj7#5/E#**

The student is encouraged to fill out the next 4 tri-tone fingerings.

AMaj7 tri-tone

AMaj7 tri-tone



AMaj7 tri-tone



AMaj7 tri-tone



AMaj7 tri-tone



AMaj7#5/C#



AMaj7b5/C#



AMaj7#5/C#



AMaj7 tri-tone



AMaj7/C#



AMaj7b5/C#



AMaj7#5/C#



This completes this section on tri-tones.

Progressions using Maj., Min., Dom. Tri-tones

The interval distances that will be covered are, P.4ths & P.5ths for the major / minor tri-tones, and the aug.4th for the dominant tri-tones.

To gain easy memory of the dominant tri-tone positions on the fretboard, use larger chord forms. By relating the tri-tone fingering to the larger chord forms they become very easy to find on the fretboard. Use C7#9 Hendrix chord for one group, and C3 Hendrix for the other group. The Hendrix chord no root will open up one group of voicing possibilities, and with the tri-tone fingerings some of the other possibility's for creating voicings will open up. For the tri-tone fingerings use only 2 notes at a time on adjacent strings. The tri-tones for the Major and Minor will not have a larger structure to draw on. Because the tri-tones for the 2 quality's are made up of P.4ths and 5ths the easiest way to access the fingerings is to use the tri-tone to determine the correct spelling. Use the following guide to find the correct spellings. When using P.4ths to outline the tri-tones for the minor chords, think up a whole step from the bass note. Using the 4th for the major chords uses the same process, think up 1/2 step from the bass voice for the correct spelling. When using P 5ths to outline the 2 chord quality's use the same process, except now think up from the treble voice to determine the correct spelling. For minor chords think up a whole step from the treble voice for the spelling, and for the major chord think up 1/2 step from the treble voice for its spelling. See example.

C7#9 Hendrix 	CHen.no root 	CT.T 	C3 Hendrix 	C3 Hen. no root 	C3 T.T.
Root 3rd fret / 5th string	Root 3rd fret / 5th string	Root 5th fret / 3rd string	Root 5th fret / 3rd string	Root 5th fret / 3rd string	Root 5th fret / 3rd string
CM.T.T. P.4th 	Cm.T.T. P.4th 	CM.T.T. P.5th 	CM.T.T. P.5th 		

All tri-tone notes will change positions depending on what voice position the tri-tone is starting in. For example, when using the P.4ths to identify the maj. / min. tri-tones, the bass voice is the 7th and the treble voice is the 3rd of the chord in question. If P5ths are used to identify the maj. / min. tri-tones the 3rd degree is in the bass voice and the 7th is the treble voice. The reason for the voice position change is that all intervals except the aug.4th when inverted will spell out a different distance. See example.

Interval inversions

- M2nd = m7th
- m2nd = M7
- M3rd = m6th
- m3rd = M6th
- P.4th = P.5
- Aug.4th = Aug.4th

Minor 2nd Major 7th

Major 2nd Minor 7th

Minor 3rd Major 6th

Major 3rd Minor 6th

Perfect 4th Perfect 5th

Aug. 4th Aug. 4th

Inverting the tri-tone

CM7/B

CM7/E

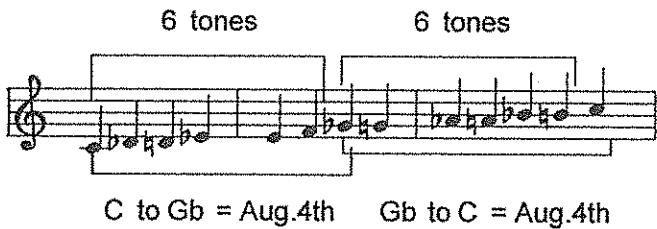
Cm7/Bb

Cm7/Eb



The dominant tri-tone is the aug. 4th. This interval is the only interval in our system that when it is inverted will still spell out the same distance. Tracing the origins of this interval reveals the following information.

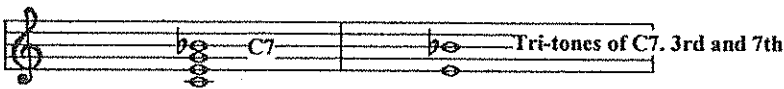
It is 6 1/2 steps in distance which in turn splits the octave in half 6 + 6 = 12 tones. See example.



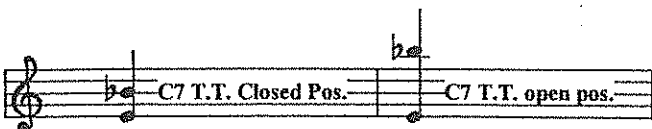
Taking the major scale up to and including the 5th produces the P.5th interval. Lowering the 5th by 1/2 step will produce the b5 (aug.4th) interval.

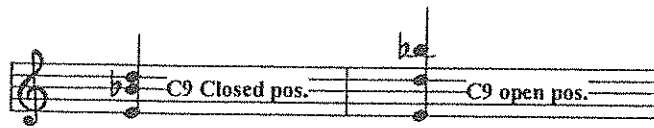


The Aug.4th interval is the tri-tone interval (3rd / 7th) for the dominant chords. See example.



The aug.4th is all that is needed to identify the dominant chord sound. Because the aug.4th is the dominant chord, all the tones from the chromatic scale except the Maj.7th can be added to the interval without disrupting the quality of the interval. This applies to both open and closed positions. See example.





Tri-tones in cycles

When using tri-tones intervals to cycle throu the circle of 5ths, for example C7 - F7 - Bb7 etc., the 3rd degree of the 1st chord will move to the 7th degree of following chord, and the 7th degree of the 1st chord, will move to the 3rd degree of the following chord. See example.

C7 T.T. T.T. F7



This type of movement can be linked together to form chains of dominant cycles. See example.

C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7

As the tri-tones go threw the cycle, the natural tendency of the tri-tones are for the movement to continue to move lower on the staff (on the guitar this translates to the tri-tones moing down the neck to the nut area).To avoid this movement, so as to keep the tri-tones in the same general area, a switch in the tri-tone voice position will take place. For example if C7 is moving to F7 the 3rd of C7 will not move to the 7th of F7 but rather the to the 3rd, and likewise the 7th of C7 will move to the 7th of F7. See example.

C7/E F7/Eb C7/E F7/A

Or

C7/Bb F7/A C7/Bb F7/Eb

Tri-tone movement

The first movement that will be covered is the circle of 5ths.

Using the circle or 5ths as a reference point the possible chord progressions are:

- Maj. - Maj. CM7 - FM7 Min. - Maj. Cm7 - FM7 * Dom. - Maj. C7 - FM7
 - Maj. - Min. CM7 - Fm7 Min. - Min. Cm7 - Fm7 * Dom. - Min. C7 - Fm7
 - Maj. - Dom. CM7 - F7 * Min. - Dom. Cm7 - F7 * Dom. - Dom C7 - F7
- * Common chord progressions

Before I start the techniques involved in the tri-tone movement I will state again that this is a concept and by nature it will have pit falls. The possible movements on any 2 chords is staggering to say the least. The idea is to learn the techniques and apply them improvising over chord progression. This is not a complete list of finger movements but a concept.

The first chord quality I will present is the dominant chord. The chord progression is a V7 of V7 pattern. Using this as a starting point with a 4 chord cadence, the chords used in the technique are C7, F7, Bb7, Eb7.

A musical staff in treble clef showing four chords: C7, F7, Bb7, and Eb7. Each chord is represented by a single note on a staff line.

As we learned above when tri-tones move by cycles, the tones of the tri-tones move to one another a certain way. The 3rd moves to the 7th of the following chord and 7th moves to 3rd. When this is the voice movement, you will start with the first tri-tone and move the same fingering down by 1/2 steps. Two voice positions are possible starting points on the tri-tones. One is with the 7th in the bass and the other is with the 3rd in the bass. See example.

C7/Bb F7/A Bb7/Ab Eb7/G

A musical staff in treble clef showing four chords: C7/Bb, F7/A, Bb7/Ab, and Eb7/G. Each chord is represented by two notes on a staff line.

Or

C7/E F7/Eb Bb7/D Eb7/Db

A musical staff in treble clef showing four chords: C7/E, F7/Eb, Bb7/D, and Eb7/Db. Each chord is represented by two notes on a staff line.

The starting fingerings for the above patterns.

For each tri-tone move the fingering down 1/2 step. For the above pattern, the starting point C7, is at the 8th, 7th, 6th, 9th, and 11th frets and stops on Eb7 at the 5th, 4th, 3rd, 6th and 8th frets. See example.

Five fretboard diagrams showing fingerings for C7/Eb T.T., C7/E T.T., C7/B T.T., C7/E T.T., and C7. Each diagram shows a 6-string fretboard with 'x' marks for fretted strings and numbers for fingerings.

This next movement involves having the 7th of the starting tri-tone move to the 7th of the following tri-tone, and the 3rd of the first tri-tone moves to the 3rd of the next. When this type of movement is set into motion the tri-tones will move to one another via the 4ths. It is the bass voice that is moving in 4th's. Translating this concept to the guitar involves a starting tri-tone, and moving the fingering to the next set of strings and to the next set of strings and so forth. See examples.

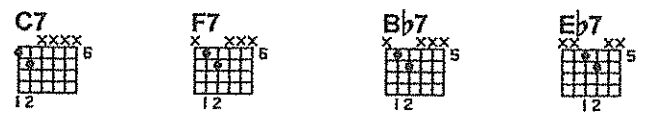
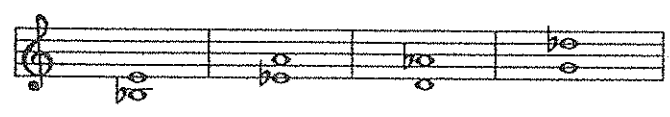
C7/Bb F7/Eb Bb7/Ab Eb7/Db

A musical staff in treble clef showing four chords: C7/Bb, F7/Eb, Bb7/Ab, and Eb7/Db. Each chord is represented by two notes on a staff line.

Four fretboard diagrams showing fingerings for C7, F7, Bb7, and Eb7. Each diagram shows a 6-string fretboard with 'x' marks for fretted strings and numbers for fingerings.

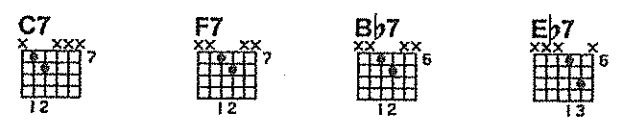
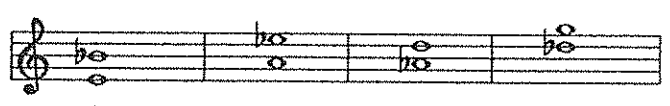
In this movement both techniques learned above are used. The voice movement on the tri-tones are as follows 7th to 7th, and 3rd to 3rd then the voices shift positions form the last tri-tone, and the voices move, 7th to 3rd, and 3rd to 7th then back to the starting movement 7th to 7th and 3rd to 3rd. See example.

C7/Bb F7/Eb Bb7/D Eb7/G



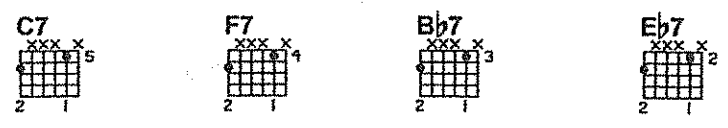
Or on the first tri-tone start with the 3rd in the bass.

C7/E F7/A Bb7/Ab Eb/Db



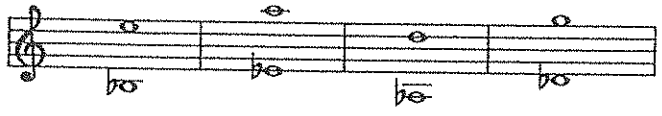
Using open intervals will produce this type of movement. See example.

C7/Bb F7/A Bb7/Ab Eb7/G



Open intervals using the voice movement 7th - 7th and 3rd - 3rd will produce this type of movement.

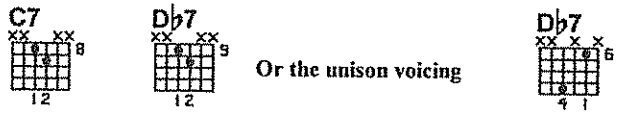
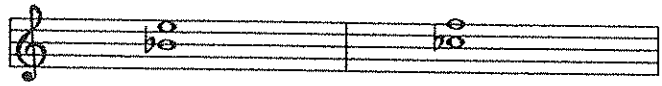
C7/Bb F7/Eb Bb7/Ab Eb7/Db



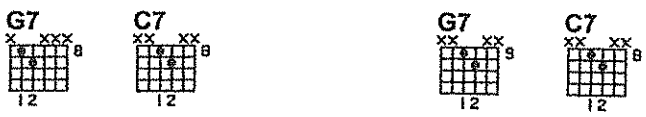
The next movement I'll present is examples on whole and half steps. This distance will have a few problems that I will present with the solution to solving the voice leading.

When the movement is 1/2 steps up or down, for example C7 up to Db7 or C7 down to B7 use the following techniques. If the movement is up, C7 to Db7 move the tri-tone voices in parallel motion or use parallel motion except on the 2nd voicing use the unison note on the top voice. Also lets not forget that Db7 and G7 have something in common, they share the same tri-tones. With this fact in hand it opens up the door of possible movements used when chords move by 1/2 steps up or down. For C7 moving down to Db7 move the first tri-tc down a set of strings a perfect 4th to the 2nd voicing. When chords move down 1/2 step, for example C7 down to B7(like the Db7 and G7 the B7 and F7 also share tri-tones) move the voices in parallel motion down or or move the 1st tri-tone up to the next set of string via a P.4th.

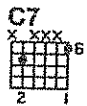
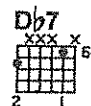
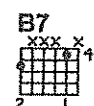
C7/Bb Db7/Cb



Using G7 as a substitute for Db7 will produce this type of movement when back cycling from C7 using 7 to 7, 3 to 3 or the movement 7 to 3, 3 to 7.




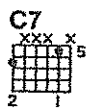
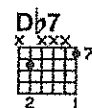
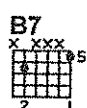
Movement is down 1/2 step.



 Or
 

Movement is up a 5th to the next set of strings for Db7 or up a 4th to the next set for the B7.

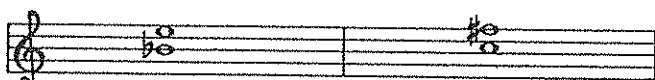
C7/Bb Db7/F B7/D#

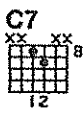
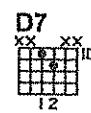
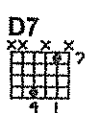




 Or
 

The next movement on the dominant tri-tones is whole steps up or down. For example C7 up to D7 or C7 down to Bb7. This movement is best with parallel motion. Unlike the 1/2 step the whole step will not move as many ways. One solution is to use the unison voice #1 on the 2nd tri-tone chord.

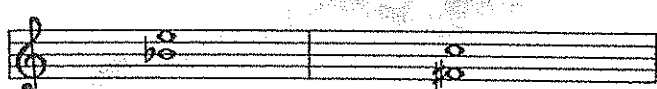
C7/Bb D7/C

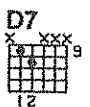
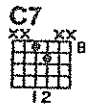




 Using the unison voice
 

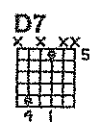
Movement is down a Maj.3rd to the next set of strings.

C7/Bb D7/F#





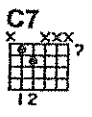
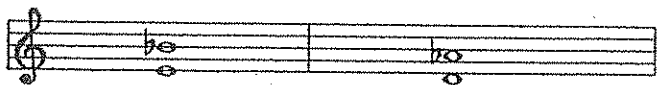
Using the unison voice



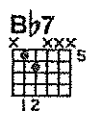
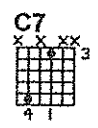
Movement is down a whole step to Bb7.

C7/E

Bb7/D



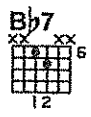
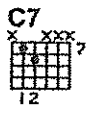
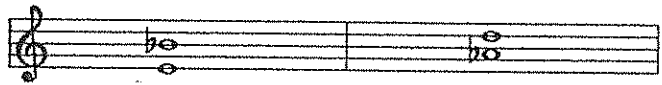
Or the unison voice



Movement is up a Maj.3rd to the next set of strings.

C7/E

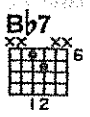
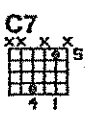
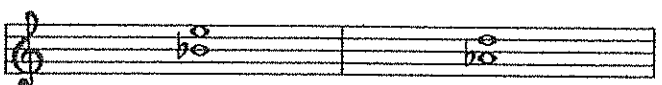
Bb7/Ab



Using the unison voice of the C7/Bb tri-tone, as another way of moving the tri-tone voicings.

C7/Bb

Bb7/Ab



The last movement on the dominant tri-tone will involve the major and minor 3rds. For example up a major 3rd from C7 is E7 and down a major 3rd from C7 is Ab7. Up a minor 3rd from C7 is Eb7 and down a minor 3rd is A7. Like the whole and half step movement the Maj./Min. will also make

good use of the unison voice.

An important fact to take notice of is the flat 5 chords. For example E7 = Bb7. This would be the same as the whole step down movement. The same is going to be true with the Ab7 chord. Ab7 = D7 This is the same as a whole step up. When the chord in question share the same tri-tone the movement will be the same. For example the movement in fingerings from C7 to Bb7 will move the same way as C7 to E7 (E7 = Bb7). Likewise the fingering movement between C7 and Ab7 is the same as the C7 to D7 movement.

One last important fact is when the the chords move in minor 3rds the diminished movement will be set into motion. C7, Eb7 and A7 all come from the same diminished series. And in fact the A7 and Eb7 share the same tri-tones. To put it simple most of the work on the 3rds movement has already been done, and in fact the only movement necessary to learn is the minor 3rd down. A minor 3rd up would produce the same results. C7 to Eb7 in fingerings is going to move just like the C7 to A7 chords. See examples.

C7 A7 A7

Using the unison voice

Using the the unison tri-tone will produce this type of movement.

C7 A7

Using the unison of the C7 tri-tone will produce this movement.

C7 A7

Using the C7/Bb tri-tone will produce this movement.

C7 A7 A7

Using the unison voice

Because of all the work done up to this point it will not be necessary to present all the voicings possible. What is needed, is the understanding behind the techniques involved in voiceleading IIm7 / V7 tri-tones.

The tri-tone movement I'll introduce are the minor 7th tri-tones moving to the dominant tri-tones. The IIm7 / V7 progression. In the key of C major this would be Dm7 to G7. The minor tri-tone intervals are the P.4ths and 5ths. The root of the minor 7th tri-tone when the interval used is P.4th, is one whole step up from the bass voice. See example. When using 5ths for the minor 7th tri-tone the root is up one whole step up from voice #1.

P.4ths for the IIm7

The 1st interval used to define the the minor 7th tri-tone is going to be the P.4th. The progression is a IIm7 / V7 in the key of Bb major. Cm7 / F7.

Once the IIm7 tri-tone (P4th) has been located the voice movement from IIm7 tri-tone to the V7 tri-tone is the following.

The Bass voice will move down 1/2 a step and the top voice will stay the same from tri-tone to tri-tone. This also applies to open 4th's. See example.

Dm7 tri-tones

Tri-tones Root

Root is up 1 step from the bass voice, C. Dm7

Cm7 F7

Bass voice down 1/2 step

Using open 4th's and aug.4th's., the voice movement is the same as the closed 4th's.

Bass voice down 1/2 step

Cm7

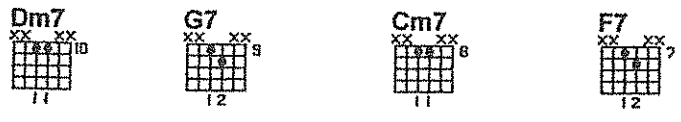
F7

Or using open 4th's

Cm7

F7

I will use a IIm7 V7 IIm7 V7 progression in the key of Bb major. Dm7 G7 Cm7 F7 .



Using open 4ths.

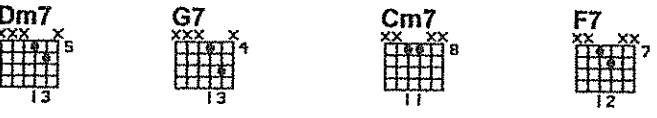


The process is very simple once the Tri-tone for the Minor chord has been located. If the 4th is used for the minor tri-tone all that takes place is the bass voice will be lowered 1/2 step.

4ths on other sets of strings.



Crossing sets of strings.



Using open tri-tones. crossing strings.



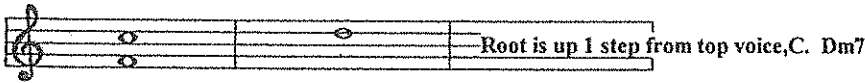
P.5ths for the 7m

The root of the minor 7 tri-tone when using P.5ths is one step up from the treble voice. (Voice #1)

Dm7 tri-tone

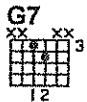
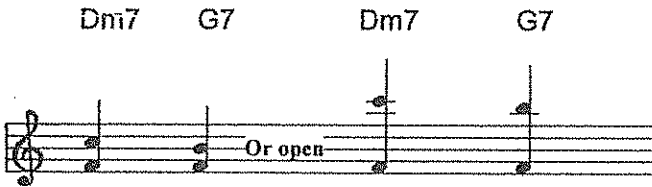
Tri-tones

Root

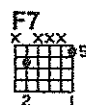
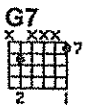
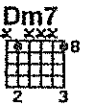


Once the root of the IIm7 (P.5ths) has been located the voice movement from the IIm7 tri-tone to the V7 tri-tone is the following.

Lower the treble voice 1/2 step, the bass voice from tri-tone to tri-tone will stay the same. Open P.5ths get the same treatment.



Using open 5ths for the minor voicing.



IIm7 / V7 / IM7

The last movement I'm going to present is resolving the the IIm7 / V7 to the IM7. All that is needed to be covered is the V7 tri-tones moving to the IM7 tri-tones.

Like the minor chord tri-tones the Major 7th uses the same intervals for it's tri-tones, P.4ths / P.5ths. Open intervals get the same treatment.

When the interval used to define the Maj 7th tri-tone is a P.4th the root is up 1/2 step up from the bass voice. When the interval used to define the Maj 7th tri-tone is a P.5th the root is up 1/2 step from the treble voice.

When using P.4ths to outline the Major 7th tri-tone the movement from the V7 tri-tone to the IM7 is, from the V7 tri-tone the treble voice down 1/2 step. See example.