

# Table of Contents

|                                                 |    |                                                        |    |
|-------------------------------------------------|----|--------------------------------------------------------|----|
| About the Author .....                          | 4  | INTRODUCING CHORDS .....                               | 29 |
| Introduction .....                              | 5  | Triads .....                                           | 29 |
| THE BASICS .....                                | 6  | Worksheet #8: Triads .....                             | 31 |
| The Natural Notes .....                         | 6  | <i>Inverting Triads</i> .....                          | 32 |
| Accidentals .....                               | 7  | <i>Slash Chord Notation</i> .....                      | 32 |
| <i>Enharmonic Equivalents</i> .....             | 7  | <i>Figured Bass Notation</i> .....                     | 32 |
| Worksheet #1: The Fingerboard, Natural Notes    |    | Worksheet #9: Inverted Triads .....                    | 33 |
| and Accidentals .....                           | 8  | Diatonic Triads in Major Keys .....                    | 34 |
| Pitch Notation .....                            | 9  | <i>Diatonic Triads in Minor Keys</i> .....             | 35 |
| Notes .....                                     | 9  | Scale Degree Function Names .....                      | 35 |
| Staff .....                                     | 9  | Worksheet #10: Diatonic Triads                         |    |
| Ledger Lines—Notes Above and                    |    | in Major and Minor Keys .....                          | 36 |
| Below the Staff .....                           | 10 | Introducing 7th Chords .....                           | 37 |
| Reading Accidentals .....                       | 10 | Major 7th .....                                        | 37 |
| All the Notes on the Neck .....                 | 10 | Minor 7th .....                                        | 37 |
| Worksheet #2: Fingerboard Knowledge             |    | Dominant 7th .....                                     | 37 |
| and Pitch Notation .....                        | 11 | Minor 7 <sup>b</sup> 5 .....                           | 37 |
| Time Notation .....                             | 12 | Worksheet #11: 7th Chords .....                        | 38 |
| Measures .....                                  | 12 | Diatonic 7th Chords .....                              | 39 |
| Note Durations .....                            | 12 | Major Keys .....                                       | 39 |
| Time Signatures .....                           | 12 | Minor Keys .....                                       | 39 |
| Ties .....                                      | 13 | Exercises .....                                        | 39 |
| Dots .....                                      | 13 | Worksheet #12: Diatonic 7th Chords .....               | 40 |
| Rests .....                                     | 13 | Inverting 7th Chords .....                             | 41 |
| Worksheet #3: Note and Rest Durations .....     | 14 | <i>Slash Chord Notation</i> .....                      | 41 |
| Meter .....                                     | 15 | Chord Voicing .....                                    | 41 |
| Simple Meters: Beat Division by Two .....       | 15 | <i>Figured Bass Notation</i> .....                     | 41 |
| Compound Meters: Beat Division by Three .....   | 15 | Diminished 7th Chords .....                            | 42 |
| Tips on Reading in                              |    | Worksheet #13: Inverting 7th Chords,                   |    |
| Different Time Signatures .....                 | 16 | Diminished 7th Chords .....                            | 43 |
| Worksheet #4: Rhythm and Meter .....            | 16 | PENTATONIC, BLUES AND                                  |    |
| INTRODUCING SCALES                              |    | ALTERED BLUES SCALES .....                             | 44 |
| AND KEY SIGNATURES .....                        | 17 | Pentatonic Scales .....                                | 44 |
| The Major Scale .....                           | 17 | Parallel .....                                         | 44 |
| The Sharp Keys .....                            | 18 | Relative .....                                         | 44 |
| The Flat Keys .....                             | 19 | Fingerings .....                                       | 45 |
| Fingering .....                                 | 19 | Using the Pentatonic Scales .....                      | 45 |
| Key Signatures .....                            | 20 | Worksheet #14: Pentatonic Scales .....                 | 46 |
| The Cycle of 4ths and 5ths .....                | 20 | The Blues Scale .....                                  | 47 |
| Worksheet #5: Major Scales and Keys .....       | 21 | Fingerings .....                                       | 47 |
| Relative Minor Keys .....                       | 22 | Using the Blues Scale .....                            | 47 |
| The Natural Minor Scale .....                   | 22 | The Altered Blues Scale .....                          | 48 |
| Parallel Minor Keys .....                       | 23 | Fingerings .....                                       | 48 |
| Worksheet #6: Relative, Parallel Minor and      |    | Worksheet #15: Blues and Altered Blues Scales .....    | 49 |
| Natural Minor .....                             | 24 | THE HARMONIC AND                                       |    |
| INTERVALS .....                                 | 25 | MELODIC MINOR SCALES .....                             | 50 |
| Number Names of Intervals .....                 | 25 | The Harmonic Minor .....                               | 50 |
| Quality Names of Intervals .....                | 25 | The Melodic Minor Scale .....                          | 51 |
| Major and Perfect Intervals .....               | 25 | Fingerings .....                                       | 51 |
| Minor, Diminished and Augmented Intervals ..... | 25 | Worksheet #16: Harmonic and Melodic Minor Scales ..... | 52 |
| The Simple Intervals .....                      | 26 |                                                        |    |
| Interval Inversion .....                        | 27 |                                                        |    |
| Worksheet #7: Intervals .....                   | 28 |                                                        |    |

|                                                   |           |                                                      |           |
|---------------------------------------------------|-----------|------------------------------------------------------|-----------|
| <b>THE MODES OF THE MAJOR SCALE</b> .....         | <b>53</b> | <b>CHORDAL TENDENCIES</b> .....                      | <b>79</b> |
| Ionian .....                                      | 53        | The V7 - I Progression .....                         | 79        |
| Dorian .....                                      | 53        | Table of Basic Chordal Tendencies .....              | 79        |
| Phrygian .....                                    | 54        | The ii - V - I Progression .....                     | 80        |
| Lydian .....                                      | 54        | Soloing Over a ii - V - I Progression .....          | 81        |
| Mixolydian .....                                  | 54        |                                                      |           |
| Aeolian .....                                     | 55        |                                                      |           |
| Locrian .....                                     | 55        | <b>THE TWELVE-BAR BLUES PROGRESSION</b> .....        | <b>82</b> |
| Fingerings .....                                  | 56        | Major and Minor Blues .....                          | 82        |
| Worksheet #17: The Modes of the Major Scale ..... | 57        | <i>Major Blues</i> .....                             | 82        |
|                                                   |           | <i>Minor Blues</i> .....                             | 82        |
| <b>EXPANDING YOUR CHORD VOCABULARY</b> .....      | <b>58</b> | Adding Spice to the Major Blues .....                | 83        |
| 6th Chords: Major and Minor .....                 | 58        | <i>Secondary (or Applied) Chords</i> .....           | 83        |
| Extended Chords .....                             | 58        | Adding Spice to the Minor Blues .....                | 84        |
| Worksheet #18: 6th Chords and Extended Chords ..  | 61        | Worksheet #25: Substitutions, Twelve Bar Blues ..... | 85        |
| Added 9 Chords .....                              | 62        |                                                      |           |
| Suspended Chords .....                            | 62        | <b>MORE PROGRESSIONS</b> .....                       | <b>86</b> |
| Worksheet #19: Add and Sus Chords .....           | 63        | Three Diatonic Progressions .....                    | 86        |
| Altered Major and Minor Family Chords .....       | 64        | Modulation .....                                     | 87        |
| Worksheet #20: Altered Chords .....               | 65        | Non-Diatonic Chord Progressions .....                | 88        |
|                                                   |           | Cycle of 4ths Progressions .....                     | 90        |
| <b>MODES OF HARMONIC AND</b> .....                |           | Chord Progressions: A Summary .....                  | 91        |
| <b>MELODIC MINOR SCALES</b> .....                 | <b>66</b> | Worksheet #26: Chord Progressions .....              | 92        |
| The Modes of the Harmonic Minor Scale .....       | 66        |                                                      |           |
| The Modes of the Melodic Minor .....              | 67        | <b>APPENDIX: SCALE AND CHORD FORMULAS</b> .....      | <b>94</b> |
| Worksheet #21: Modes of the Harmonic              |           | Scales                                               |           |
| and Melodic Minor Scales .....                    | 68        | <i>The Major Scale and Its Modes</i>                 |           |
|                                                   |           | <i>The Harmonic Minor Scale and Its Modes</i>        |           |
| <b>SYMMETRICAL SCALES</b> .....                   | <b>69</b> | <i>The Melodic Minor Scale and Its Modes</i>         |           |
| The Chromatic Scale .....                         | 69        | <i>Symmetrical Scales</i>                            |           |
| The Whole Tone Scale .....                        | 69        | <i>Other Scales</i>                                  |           |
| <i>Fingering</i> .....                            | 69        | Chords                                               |           |
| The Diminished Scales .....                       | 70        | <i>Major Family</i>                                  |           |
| <i>The Half/Whole Diminished Scale</i> .....      | 70        | <i>Minor Family</i>                                  |           |
| <i>Fingering</i> .....                            | 70        | <i>Dominant Family</i>                               |           |
| <i>The Whole/Half Diminished Scale</i> .....      | 71        | <i>Altered Dominants</i>                             |           |
| <i>Fingering</i> .....                            | 71        | <i>Sus Chords</i>                                    |           |
| <i>Practice Tips for Diminished Scales</i> .....  | 71        |                                                      |           |
| Worksheet #22: Symmetrical Scales .....           | 72        | <b>GLOSSARY</b> .....                                | <b>95</b> |
|                                                   |           |                                                      |           |
| <b>ALTERED DOMINANT CHORDS</b> .....              | <b>73</b> |                                                      |           |
| Altered Dominant Combinations .....               | 74        |                                                      |           |
| Worksheet #23: Altered Dominant Chords            |           |                                                      |           |
| and Altered Dominant Combinations .....           | 75        |                                                      |           |
|                                                   |           |                                                      |           |
| <b>REVISITING SLASH CHORDS AND</b> .....          |           |                                                      |           |
| <b>INTRODUCING BICHORDS</b> .....                 | <b>76</b> |                                                      |           |
| Slash Chords .....                                | 76        |                                                      |           |
| Bichords .....                                    | 76        |                                                      |           |
| Worksheet #24: Slash Chords and Bichords .....    | 77        |                                                      |           |
|                                                   |           |                                                      |           |
| <b>INTRODUCING SUBSTITUTIONS</b> .....            | <b>78</b> |                                                      |           |

## PHRYGIAN

In the derivative approach, you create the *Phrygian* mode by starting on the 3rd degree of the major scale. In this case, E to E within the C Major scale creates the E Phrygian mode. In the parallel approach, the Phrygian mode is a major scale with a  $\flat 2$ ,  $\flat 3$ ,  $\flat 6$  and  $\flat 7$ . Phrygian is a minor family mode because of the  $\flat 3$ .

**Derivative Approach**  
E Phrygian Mode

**Parallel Approach**  
C Phrygian Mode

C Major Scale

Phrygian Diatonic Harmony

i7 II7 III7 iv7 v7 VI7 vii7

min7 Maj7 Dom7 min7 min7 $\flat 5$  Maj7 min7

## LYDIAN

In the derivative approach, you create the *Lydian* mode by starting on the 4th degree of the major scale. In this case, F to F within the C Major scale creates the F Lydian mode. In the parallel approach, the Lydian mode is a major scale with a  $\sharp 4$ . Lydian is a major family mode because of the  $\sharp 4$ .

**Derivative Approach**  
F Lydian Mode

**Parallel Approach**  
C Lydian Mode

C Major Scale

Lydian Diatonic Harmony

I7 II7 iii7 iv7 V7 vi7 vii7

Maj7 Dom7 min7 min7 $\flat 5$  Maj7 min7 min7

## MIXOLYDIAN

In the derivative approach, you create the *Mixolydian* mode by starting on the 5th degree of the major scale. In this case, G to G within the C Major scale creates the G Mixolydian mode. In the parallel approach, the Mixolydian mode is a major scale with a  $\flat 7$ . Mixolydian is a major family mode because of the  $\sharp 4$ .

**Derivative Approach**  
G Mixolydian Mode

**Parallel Approach**  
C Mixolydian Mode

C Major Scale

Mixolydian Diatonic Harmony

I7 ii7 iii7 IV7 v7 vi7 VII7

Dom7 min7 min7 $\flat 5$  Maj7 min7 min7 Maj7