

A Course on Guitar Fingerboard Melody and Harmony

by

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## ABSTRACT

Fingerboard study is an essential component of the college guitar curriculum. A Course on Guitar Fingerboard Melody and Harmony is a method to acquire and integrate fundamental music vocabulary for the guitar performer, interpreter, improviser, and composer, the end goal being mastery of musical vocabulary to enable artistic freedom and creative depth. This class design facilitates a solid foundation of fundamental components and provides a framework for further study and integration. It offers a concise yet intense course that consolidates, codifies, explores, and applies scale, interval, and chord vocabulary through interpretive, compositional, and improvisational engagement. This project aspires to contribute to the discipline of guitar, its canon, and its pedagogy.

This programmed curriculum offers a comprehensive one-year, two-semester, college-level course on fundamental music vocabulary on the guitar fretboard. Its design facilitates a solid foundation for fundamental musical components, equips the student with a working scale and chord vocabulary, reveals how vocabulary is generated on any fretted instrument, and provides a framework for further study and integration. Semester one facilitates in-depth scale and interval study, while semester two investigates triads and seventh chords, reflecting one, two, three, and four voices textures. Each unit contains lessons, assignments, and integration activities. This document provides both teacher edition, units one through four, and student workbook, units five through eight.

Students of A Course on Guitar Fingerboard Melody and Harmony can expect dramatic strides in their understanding of musical vocabulary, its applications, and their abilities to associate and engage in real-time interpretative, compositional, and

improvisational contexts. Fingerboard knowledge greatly enhances sight reading skills and enables the interpreter to find fingerings that express the rhythmic, melodic, and harmonic character of any particular musical gesture, and consequently, an entire composition. Guitar composers will be most effective when they know the possibilities and parameters of musical vocabulary on the instrument. Often, the study of vocabulary can inform and expand a composer's sonic palette and conception. For improvisers, fingerboard comprehension allows access to any interval, scale, arpeggio, or voicing the ear desires, regardless of where they happen to find themselves on the instrument in that unique moment.

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## LEGEND

### Left Hand Fingering:

1. Roman numerals indicate position.
2. Circled numbers represent string – ( ).
3. Plain numbers represent finger.
4. (s1) / (s4) – indicates a left-hand finger is ‘stretching’ to an expanded position.

### String Sets:

1. [(2)(1)] – indicates a two-string set consisting of the first and second strings.
2. [(5)(3)(1)] – indicates a three-string set consisting of the first, third, and fifth strings.
3. SS = string set.

### Note Distributions:

1. [2 – 2] – indicates a string set of two adjacent strings with two notes on each string.
2. [1 – 2 – 1] – indicates a string set of three adjacent strings, one note on the lowest string of the set, two notes on the middle string, and one note on the high string.

### Chord / Interval Symbols:

M = Major

P = Perfect

m = minor

(+) – indicates augmented

(o) – indicates diminished

## CHAPTER 1

### INTRODUCTION

A Course on Guitar Fingerboard Melody and Harmony is a method to acquire and integrate fundamental music vocabulary for the guitar performer, interpreter, improviser, and composer, the end goal being mastery of musical vocabulary to enable artistic freedom and creative depth. The class design facilitates a solid foundation of fundamental components and provides a framework for further study and integration. It offers a concise yet intense course that consolidates, codifies, explores, and applies scale, interval, and chord vocabulary through interpretive, compositional, and improvisational engagement. This course aspires to contribute to the discipline of guitar, its canon, and its pedagogy.

It is interesting and a little perplexing that fretboard harmony is so relatively recent a subject in the music canon. Jeffrey McFadden concisely summarized the historical sources stating “There can be no direct use of methods and practices of the ancient guitarists...The Renaissance guitar books...show little evidence of a harmonic conception aside from the simple underlying chord patterns of the folias, passamezzo, conde claros and romanesca. Baroque guitar treatises show an elevated degree of harmonic thinking but the differences in organology and instrumental function are too great for a direct adoption of materials and methods....Guitar methods of the nineteenth century discuss harmony... only in a superficial way, ... they clearly manifest a concept of the guitar as a harmonic instrument, (but) make little effort to integrate harmonic understanding and physical execution,...(excepting) Horetzky... (whose)... short treatise,



...*Preludes, Cadences and Modulations*, op.21 (1833ish)...acknowledge(ed) the... importance of fretboard harmony.”<sup>1</sup>

Fast forward through a mostly vacant chronology to the next substantive sources, suggested as supplemental resources for this course, to include Nicholas Slonimsky’s *Thesaurus of Scales and Melodic Patterns* (1947), Richard Pick’s *Guitar School* with related supplements commencing publication in 1952, Jamey Aebersold’s library of educational play along recordings, starting publication in 1971, Ted Greene’s Chord and Melody library, launching in 1981, Mick Goodrick’s *The Advancing Guitarist* (1987), and Jeffrey McFadden’s, *Fingerboard Harmony: Common Practice Harmony on the Guitar* (2010).<sup>2</sup>

A Course on Guitar Fingerboard Melody and Harmony is a programmed curriculum which is initially quantitative, descriptive, and empirical. Categories of research are the derivation of scales, intervals, triads, and seventh chords, while the categories of application involve exercises, interpretive integration, improvisation, and composition. Questions and problems are solved through workbook assignments for deriving vocabulary, and then applying vocabulary through the range of exercises and activities.

According to Rogers, this course’s Philosophical Orientations of Pedagogical Curricula’ are: 1) separated, focusing on specific musical vocabulary to the exclusion of other topics, though tangent topics are engaged; 2) comprehensive, because it comprises and

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<sup>1</sup> McFadden, Jeffrey James. *Fretboard Harmony for University Study: Method and Historical Context*. 2010. University of Toronto, PhD dissertation. ProQuest, NR73153. pgs. 21-32.

<sup>2</sup> See Bibliography, arranged by source type, for an expansive source list compiled from an extensive search of ProQuest Dissertations and Thesis Global, the OCLC FirstSearch service, and other library sources.

correlates four or more subjects that can stand alone as their own course; 3) astylistic, because it does not include any reference to repertoire; and 4) skills oriented because it “highlights the practical application of knowledge.”<sup>3</sup> The curriculum engages both horizontal and vertical constructs, presents modal and diatonic harmony but invites expanded tonal considerations at the discretion and imagination of the individual practitioner, and utilizes concepts of category and pattern for organization of content, especially considering the intrinsic geometrical nature of the finger board.<sup>4</sup>

A Course on Guitar Fingerboard Melody and Harmony offers a comprehensive one-year, two-semester, college level course on fundamental music vocabulary on the fretboard. It comprises seventeen lessons delivered through forty-three assignments, called ‘tasks.’ Semester one facilitates an in-depth look at scales and intervals, while semester two investigates triads and seventh chords, reflecting one, two, three, and four voice textures, respectively. Each unit contains lessons, assignments, and integration activities requiring hands-on playing. Class time is devoted to weekly tasks, drills, and applying vocabulary through compositional, interpretive, and improvisational activities. This document provides both teacher edition, units one through four, and student workbook, units five through eight.

Unit 1 covers scales or movement in one voice through seven lessons, twenty-six assignments, and ten practice techniques. Unit 2 addresses intervals or two-voice texture with one lesson, two assignments, and eight practice techniques. The apparent brevity of this unit should not be construed as a less demanding subject area because interval

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<sup>3</sup> Rogers, Michael R. *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*, 2<sup>nd</sup> ed., Carbondale, Southern Illinois University Press. 2004. pgs. 16-30.

<sup>4</sup> Ibid. pgs. 44-56.

practice is equally as challenging and time consuming as other vocabulary. Unit 3 explores triads and three-voice movement through three lessons, seven assignments, and nine practice techniques. Unit 4 investigates seventh chords and movement in four voices with six lessons, eight assignments, and nine practice techniques.

This course is designed and envisioned as a component of a comprehensive curriculum that also includes technique, sight reading, repertoire, and solo and ensemble performance study. It assumes a third-year college level working knowledge of the guitar fingerboard, basic guitar vocabulary, ability to read simple music notation, and theoretical knowledge of intervals. It does not directly address figured bass, counterpoint, form and structure, theoretical topics such as modulation, does not include musical examples from repertoire, nor does it seek association with historical context. Serious specialized study is highly recommended for those important areas. Exotic scales, melodic cells, tetrachords, quartal harmony, super structures, and polytonal structures are excellent materials for subsequent courses.

It is important to note that A Course on Guitar Fingerboard Melody and Harmony is but one viewpoint for engaging music vocabulary. This epiphany, made clear by esteemed professors, generates questions about the implications and benefits of other perspectives, concerning for example, labels and categories, and the conceptualization of scales as half-step/whole-step sequences.

Another important issue recently brought to consideration is the dichotomy between the ease of implementation versus the realization of the musical imagination regardless of execution. There is a long list of artists who expand the boundaries of the instrument by unique and unorthodox techniques and concepts. Ted Greene would use a toe, for a

crucial note. At the same time, the essential aesthetic of effortless execution underlies the artistic expression modeled by so many great artists and teachers. A ‘working’ supposition drawn for the moment is that the greater the mastery of vocabulary, the more skillful the practitioner will be.

Students of A Course on Guitar Fingerboard Melody and Harmony will enjoy an academic year of intense study and can expect dramatic strides in their understanding of musical vocabulary, its applications, and their abilities to associate and engage in real-time interpretative, compositional, and improvisational contexts.

Performers/interpreters will be equipped with a working scale and chord vocabulary accompanied by a reference in dictionary form, along with an arsenal of practice/application techniques and strategies. This method collaterally provides a key to decipher any fretted instrument or tuning. The course also facilitates an understanding of fingering possibility and execution. There is potential for greater technical awareness where concepts of ease play an essential role. Students are encouraged to explore and associate with all repertoire and genres, dependent upon individual discretion.

Composers/improvisers will acquire concepts of modal and diatonic theory, and experience the application of vocabulary and concepts, again, at the discretion of the practitioner. They will collaterally receive all the aural benefits of work with fundamental vocabulary. Pedagogically, students will gain the experience of engagement with this particular methodology that values and utilizes active self-learning philosophies, techniques, and strategies.

The applications and implications of music vocabulary are infinite. Let the exploration begin.

## CHAPTER 2

### UNIT 1: TEACHER EDITION – SCALES

Goals:

1. Gain a strong working vocabulary of scales on the fingerboard.
2. Compose and improvise melodies with the various scales and modes.
3. Develop the ability to transpose to all keys.
4. Develop the ability to vocalize thought.
5. Gain the ability to decipher any fretted instrument or tuning.

Scale Types:

A scale is any succession of five or more pitches, repeated at each octave. In this document, scales will be categorized by:

1. The number of notes – pentatonic, hexatonic, heptatonic, octatonic
2. Interval collections
3. Distributions on the guitar

String Sets and Scale Distributions:

A string set is any number of adjacent strings designated as a unit, from a single string to all six. There are six one-string sets, five two-string sets, four three-string sets, three four-string sets, two five-string sets, and one six-string set. Of course, non-adjacent string sets are also possible, as with open voiced triads and various seventh chords voicings.

Five and six-string sets are positional or vertical formations whose range is generally two or more octaves. Sets with less than five strings contain one octave collections.

Single-string study is very beneficial because it provides a physical and visual representation of the scale, enhancing aural and tactile understanding.

Two-string sets facilitate the distribution of the eight tones of a major scale or mode to four notes per string, dividing the scale into tetrachords [4–4].

Three-string sets facilitate several distributions of a one octave major scale or mode. This course limits itself to the [2–3–3] distribution, which indicates the number of notes on each string. The far left ‘2’ represents the low string of the set, while the next two numbers (3–3) represent the middle and high strings. Students are encouraged to explore all possible three-string distributions.

Four-string sets can be analyzed and integrated via the same logic as three string sets. Because of their higher complexity and degree of asymmetry, it is recommended that four-string sets be explored after three-string set distributions.

Five-string and six-string sets are positional and span a range from two octaves to two octaves and a fourth. A ‘position’ is defined as six frets, where the first finger of the left hand covers its normal fret in a traditional four-fret position, and also one fret to the left. This is called a ‘stretch-one’ (s1) fingering. Likewise, the fourth finger will cover its normal fret and one fret to the right, a ‘stretch-four’ (s4) fingering. Generally, but with exceptions, only one finger stretches in any given scale formation.

## Lesson 1: One Octave Major Modes

The major scale is a heptatonic or seven note set, eight notes when completed with a final root. The different modes are generated by beginning the major scale on each interval in the scale. By designating the first note of each mode as the tonal center,

different intervallic relationships are generated which in turn create the characteristic tensions and moods of each particular mode.

The image displays seven modes on a treble clef staff, each with its name and intervallic relationships below it:

- C Ionian:** R M2 M3 P4 P5 M6 M7 R
- D Dorian:** R M2 m3 P4 P5 M6 m7 R
- E Phrygian:** R m2 m3 P4 P5 m6 m7 R
- F Lydian:** R M2 M3 A4 P5 M6 M7 R
- G Mixolydian:** R M2 M3 P4 P5 M6 m7 R
- A Aeolian (natural minor):** R m2 m3 P4 P5 m6 m7 R
- B Locrian:** R m2 m3 P4 d5 m6 m7 R

### Ex. 1 C Major Modes

Ionian is the major scale starting and ending on the root.

Dorian is the major scale starting and ending on the second note (M2).

Phrygian is the major scale starting and ending on the third note (M3).

Lydian is the major scale starting and ending on the fourth note (P4).

Mixolydian is the major scale starting and ending on the fifth note (P5).

Aeolian is the major scale starting and ending on the sixth note (M6).

Locrian is the major scale starting and ending on the seventh note (M7).

Task 1: Place interval labels for each mode. Consider the first note as the tonal center/root. Indicate half-steps.

Task 2: Find and chart the corresponding scale fingerings for the top string set [(3)(2)(1)] using a [2-3-3] distribution.

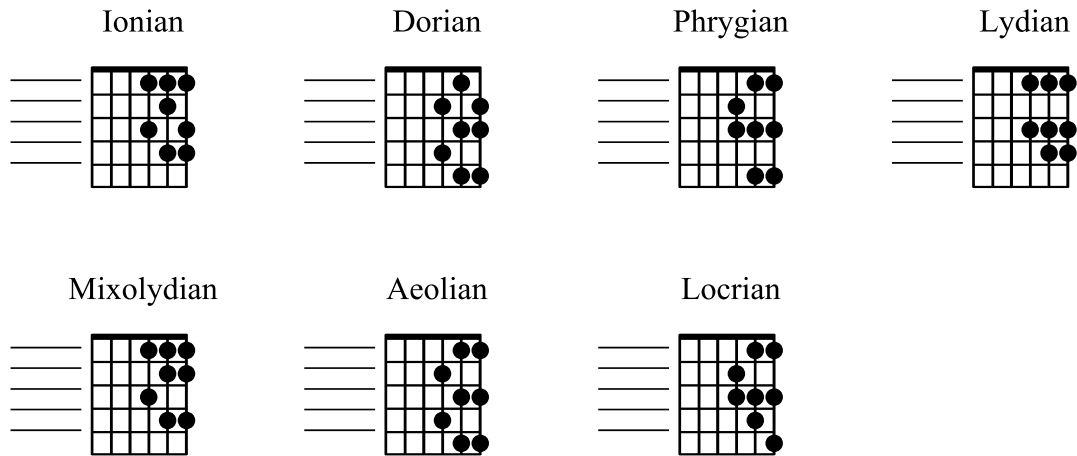

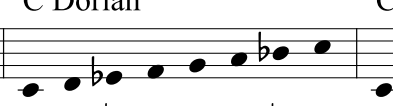


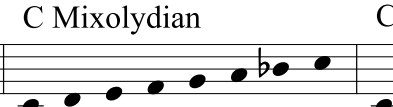




Fig.1 One Octave Major Modes [2-3-3] SS1


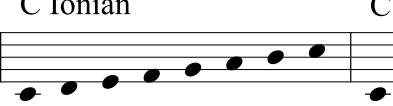





Task 3: 1) Transpose all modes to a 'C' tonal center; 2) Identify the characteristic intervals of each mode; 3) Indicate first choice corresponding harmony. This is accomplished by identifying the root, third, fifth, and seventh of each particular mode, and naming the triad and/or seventh chord generated by those pitches.



C Ionian	C Dorian	C Phrygian
		
Triad: C 7th: Cmaj7	b3      b7 Cm Cm7	b2 b3      b6 b7 Cm Cm7
C Lydian	C Mixolydian	C Aeolian
		
+4 C Cmaj7	b7 C C7	b3      b6 b7 Cm Cm7
C Locrian		
		
b2 b3      b5 b6 b7 Cdim Cm7b5		

Ex. 2 Major Modes with 'C' Root

Task 4: Arrange the modes in order of bright to dark, the brightest mode having the most sharps, the darkest mode having the most flats.

C Lydian	C Ionian	C Mixolydian
		
+4		b7
C Dorian	C Aeolian	C Phrygian
		
b3      b7	b3      b6 b7	b2 b3      b6 b7
C Locrian		
		
b2 b3      b5 b6 b7		

Ex. 3 Major Modes from Bright to Dark

Task 5: Find and chart the [2-3-3] major modes on all other string sets.

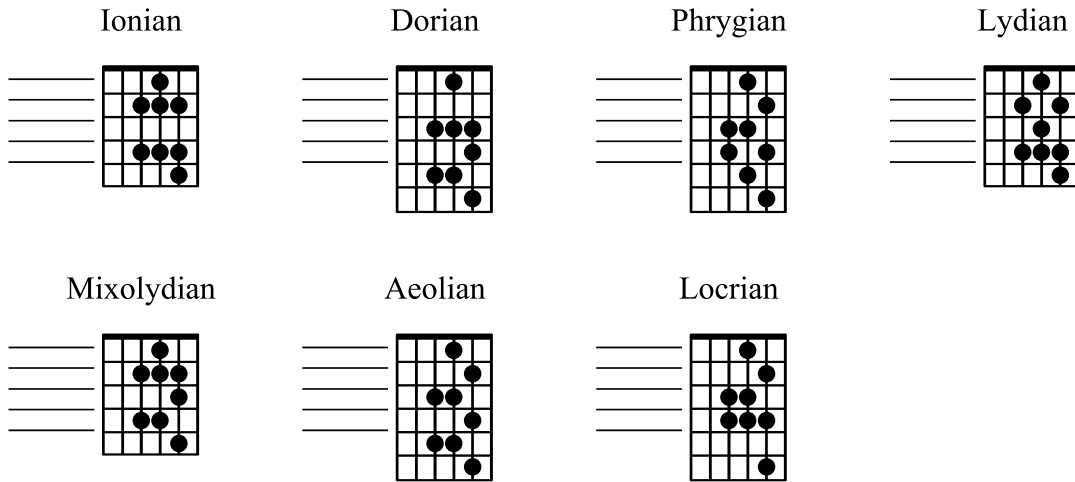


Fig.2 One Octave Major Modes [2-2-3] SS2 [(4)(3)(2)]

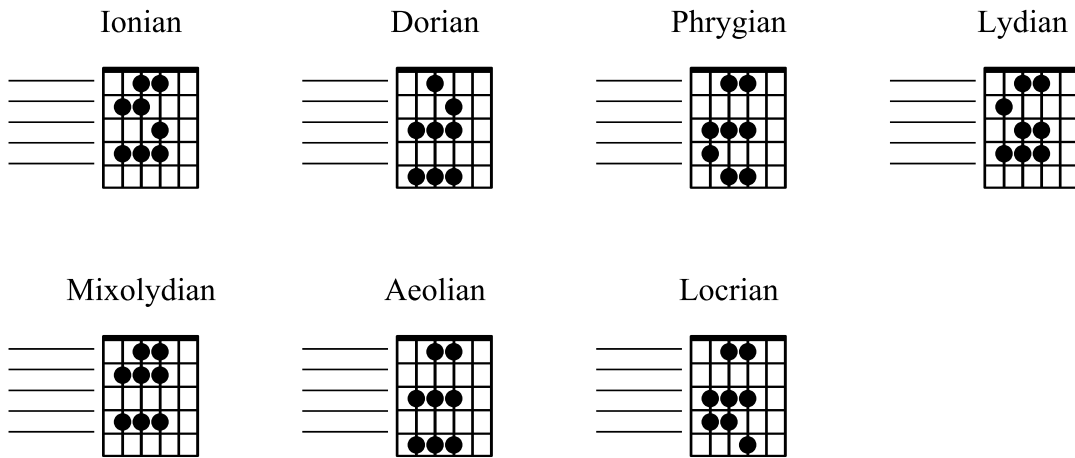


Fig.3 One Octave Major Modes [2-3-3] SS3 [(5)(4)(3)]

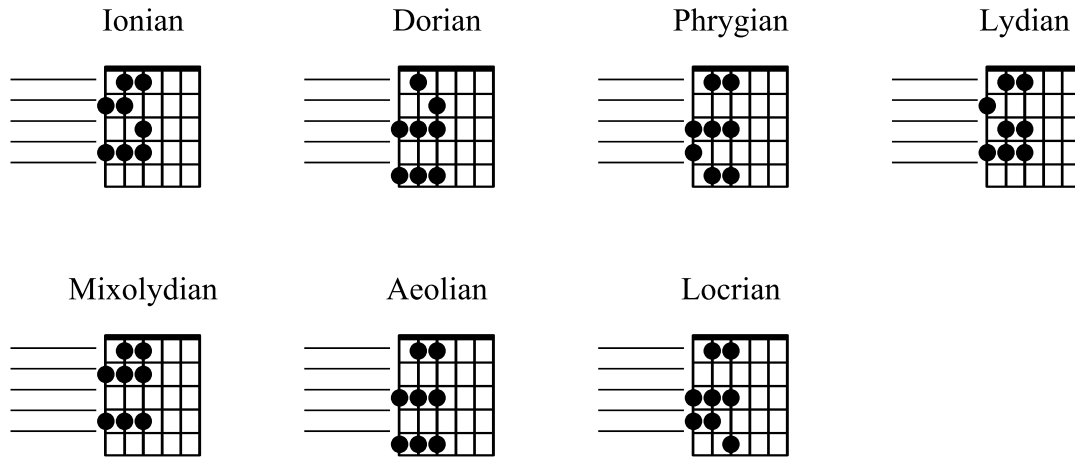


Fig.4 One Octave Modes [2-3-3] SS4 [(6)(5)(4)]

\*Note: Since the third and fourth string sets are identical in shape, from this point forward, only SS1, SS2, SS3 will be charted.

## Lesson 2: Full Position Major Scales

Goals:

1. Play one scale in every position.
2. Play all scales in one position.

Task 6: Find the twelve major scale fingerings for the key of 'F' major. This major scale system uses expanded positions for ten out of twelve fingerings. Only one finger will stretch, not both, with two exceptions, utilizing either a stretch-four fingering, or a stretch-one fingering. Each string is assigned three notes, with the exception of either the second or third string. One of those strings will contain just two notes. Because these two strings give access to a common pitch, the student will choose the fingering that avoids a stretch.

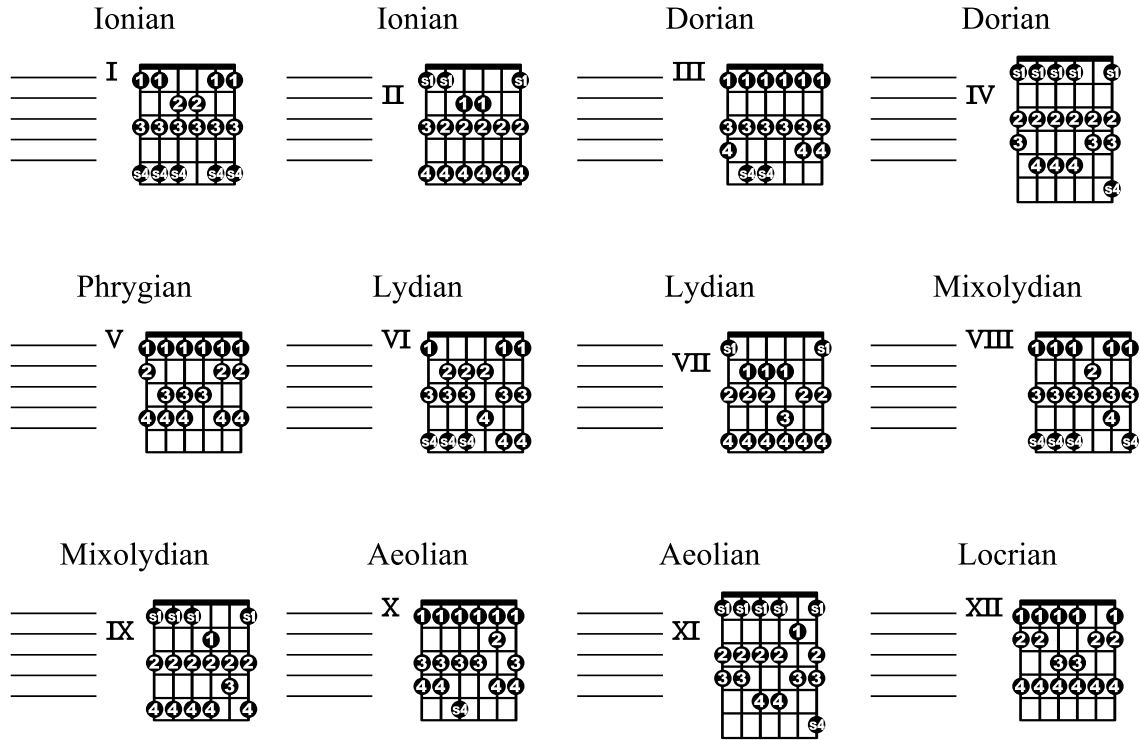


Fig.5 Full Position Major Modes

### Lesson 3: One Octave Melodic Minor Scales

The major sixth in a major scale generates three relative minor scales. Natural minor follows the key signature of the parent scale and is synonymous with Aeolian mode.

Harmonic minor modifies the natural minor scale by raising the seventh scale degree a half-step. Melodic minor modifies the natural minor scale by raising both the sixth and seventh scale degrees one half-step. Traditionally, melodic minor ascends with raised scale degrees and descends in natural minor. In modern musical language, particularly jazz, as well as this course, sixths and sevenths are raised in both ascending and descending contours.

Task 7: On staff paper, write out the ‘A’ melodic minor modes. Label intervals considering the first note as the tonal center or root. Indicate half-steps.

Ionian  $\flat 3$       Dorian  $\flat 2$       Lydian  $\sharp 5$

R M2 m3 P4 P5 M6 M7 R    R m2 m3 P4 P5 M6 m7 R    R M2 M3 +4 +5 M6 M7 R

Lydian  $\flat 7$       Mixolydian  $\flat 6$       Locrian  $\flat 2$

R M2 M3 +4 P5 M6 m7 R    R M2 M3 P4 P5 m6 m7 R    R M2 m3 P4  $\flat 5$  m6 m7 R

Altered Dominant

R m2 m3 M3  $\flat 5$  +5 m7 R  
 $\flat 9$   $\sharp 9$

Ex. 4 'A' Melodic Minor Modes

Task 8: Transpose all 'A' melodic minor modes to a 'C' root.

Ionian  $\flat 3$       Dorian  $\flat 2$       Lydian  $\sharp 5$

Triad: C      Cm      C+

7th: Cm (M7)      Cm7      Cmaj7 +5

Lydian  $\flat 7$       Mixolydian  $\flat 6$       Locrian  $\flat 2$

C      C      Cdim

C7      C7      Cmin7 $\flat 5$

Altered Dominant

$\flat 9$   $\flat 3$   $\flat 5$   $\sharp 5$   $\flat 7$

Caug  
C7 $\sharp 9$   $\flat 9$   
+5  $\flat 5$

Ex. 5 Melodic Minor Modes with a 'C' root

## Naming Scales

The harmonic and melodic minor scales, as well other non-traditional interval collections, generate modes whose intervals vary from the initial seven major modes. A discipline-wide standard for naming scales has yet to be universally adopted, perhaps because of some degree of subjectivity in the use of names and labels. As a result, there are multiple ways to describe the same entity. This course utilizes scale names to indicate the intervals contained in any particular note collection. Names will begin with one of the major modes, as an initial template, followed by the specific varied interval(s). It is important to note possible synonyms for the scale names used in this document, which may be seen in the general literature. The terms ‘minor’ and ‘major’ commonly refer to the quality of the third included in a note collection. For example, the first mode ‘C’ melodic minor scale contains the pitches: C D Eb F G A B. The terms Ionian b3 and Ionian Minor both describe a collection of major and perfect intervals with the exception of the third which is minor. Likewise, the term ‘dominant’ commonly refers to the inclusion of a minor seventh. An example is the fourth ‘G’ melodic minor mode spelled: C D E F# G A Bb, commonly referred to as Lydian b7 and Lydian Dominant, interchangeably.

There are also instances where multiple modes may serve as the initial template. The fifth ‘G’ melodic minor mode, spelled: D E F# G A Bb C contains the following intervallic pattern: R M2 M3 P4 P5 b6 b7. Two possible names are Mixolydian b6, or Aeolian M3. Perhaps the more logical choice is to use the Mixolydian b6 label, because Mixolydian is the major mode generated from the fifth scale degree, but the latter name may be appropriate depending on the specific context.

The seventh melodic minor mode is a special case. It is commonly known by three names – Super Locrian, Diminished Whole-Tone, or Altered Dominant. It is arguably one of the most important scales used in jazz, because it outlines a dominant seventh chord with all possible alterations of fifths and ninths. For this course, it will be referred to as Altered Dominant.

Task 9: For the above ‘C’ root melodic minor modes: 1) Identify the characteristic intervals and indicate half-steps for each mode; 2) Assign a name for each mode; 3) Identify the first-choice corresponding triad and seventh chord.

Task 10: Arrange the melodic minor modes from bright to dark.

The image displays seven melodic minor modes on a treble clef staff, each with its characteristic intervals indicated below the notes:

- Lydian #5:** Intervals +4, +5
- Lydian b7:** Intervals +4, b7
- Ionian b3:** Interval b3
- Mixolydian b6:** Intervals b6, b7
- Dorian b2:** Intervals b2, b3, b7
- Locrian b2:** Intervals b3, b5, b6, b7
- Altered Dominant:** Intervals b9, #9, b5, #5, b7

Ex. 6 Melodic Minor Modes from Bright to Dark

Task 11: Find and chart the one octave [2-3-3] melodic minor modes on all string sets.

Melodic Minor Modes [2-3-3] Top set [③②①]

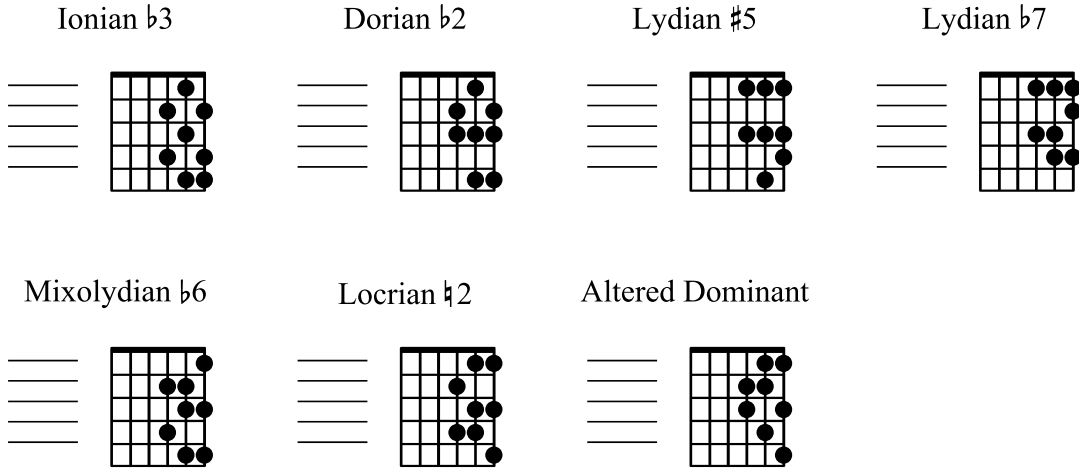


Fig.6 One Octave Melodic Minor Modes [2-3-3] SS1

Melodic Minor Modes [2-3-3] Second set [④③②]

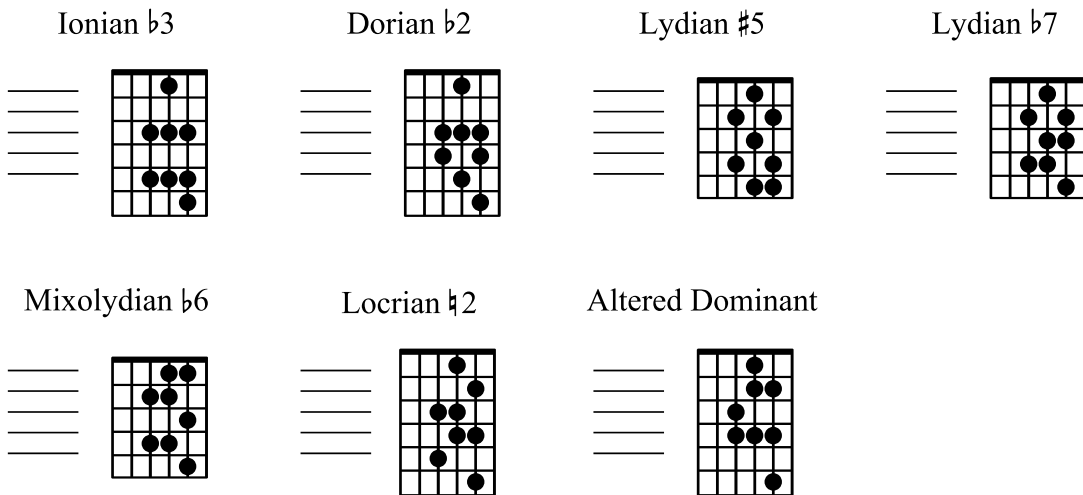


Fig.7 One Octave Melodic Minor Modes [2-3-3] SS2



Melodic Minor Modes [2-3-3] Third and fourth sets

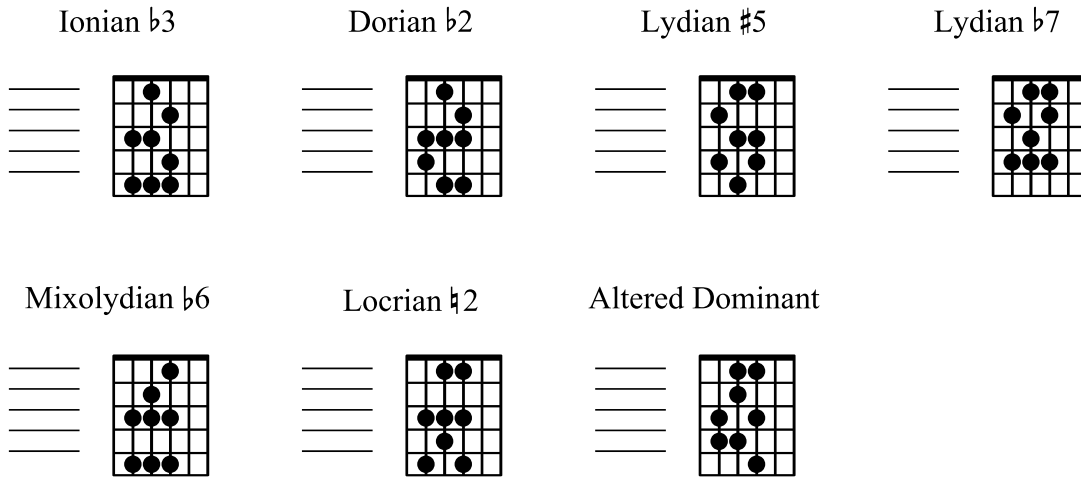


Fig.8 One Octave Melodic Minor Modes [2-3-3] SS3 (& SS4)

Lesson 4: Full-Position Melodic Minor Scales

Goals:

1. Play one scale in every position.
2. Play all scales in one position.

Task 12: Using the previously established parameters for full position scales, find ten melodic minor modes in the key of 'F' melodic minor, spanning the entire neck.

Full position melodic minor: F melodic minor

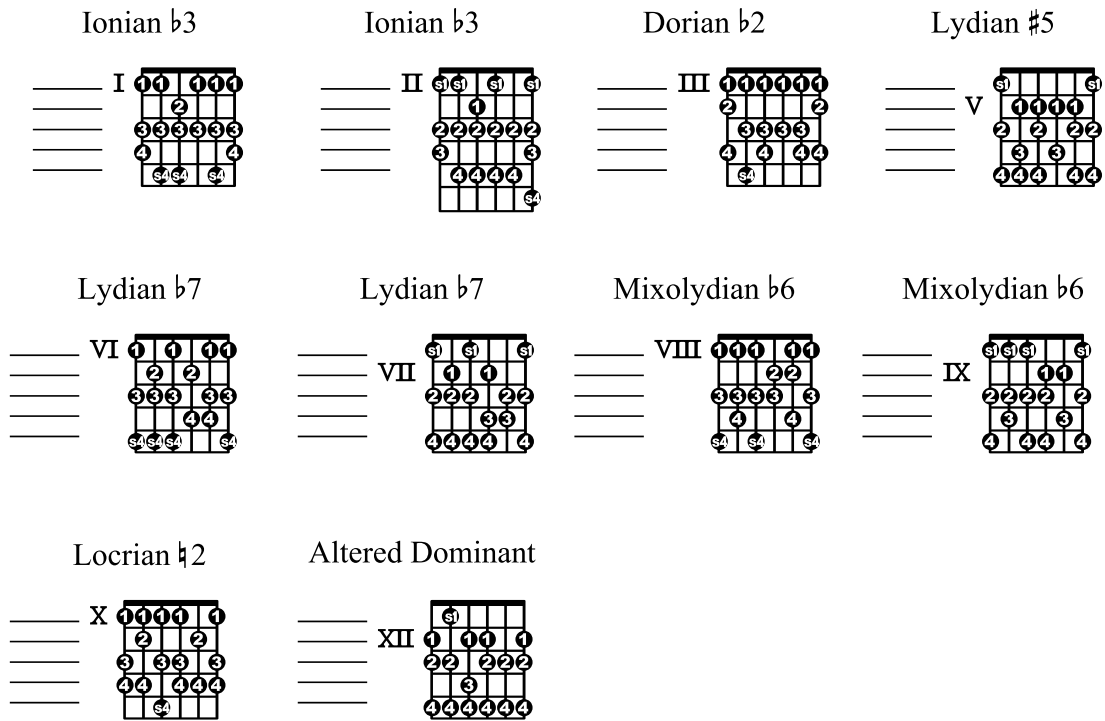

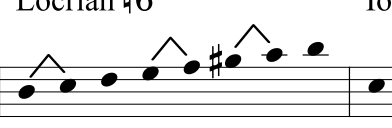
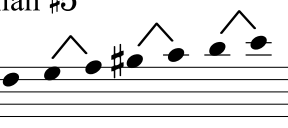
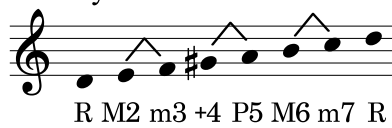
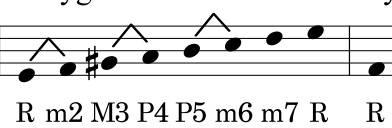

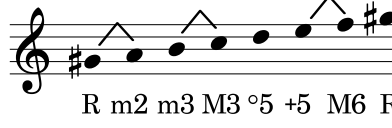


Fig.9 Full Position Melodic Minor Modes

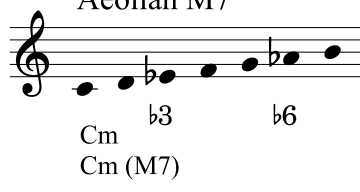
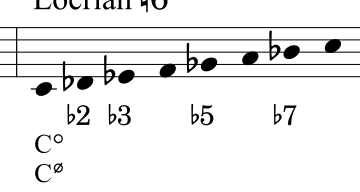
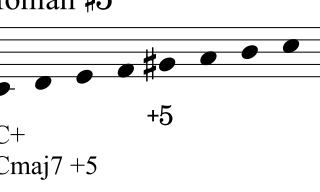
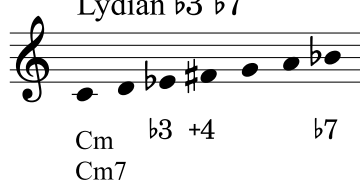
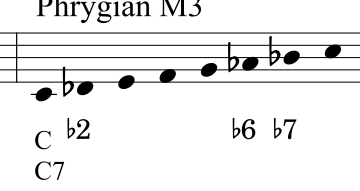


Lesson 5: One Octave Harmonic Minor Scales

Task 13: Write out the 'A' harmonic minor modes. Label intervals considering the first note of each mode as the tonal center. Indicate half-steps.

<p>Aeolian M7</p>  <p>R M2 m3 P4 P5 m6 M7 R</p>	<p>Locrian ♭6</p>  <p>R m2 m3 P4 °5 M6 m7 R</p>	<p>Ionian #5</p>  <p>R M2 M3 P4 +5 M6 M7 R</p>
<p>Lydian ♭3 ♭7</p>  <p>R M2 m3 +4 P5 M6 m7 R</p>	<p>Phrygian M3</p>  <p>R m2 M3 P4 P5 m6 m7 R</p>	<p>Lydian #9</p>  <p>R +2 M3 +9 P5 M6 M7 R</p>
<p>Altered Dominant °7</p>  <p>R m2 m3 M3 °5 +5 M6 R</p> <p>°9 #9 °4 m6 °7</p>		

Ex. 7 'A' Harmonic Minor Modes

Task 14: Transpose all 'A' harmonic minor modes to a 'C' root.

<p>Aeolian M7</p> 	<p>Locrian b6</p> 	<p>Ionian #5</p> 
<p>Lydian b3 b7</p> 	<p>Phrygian M3</p> 	<p>Lydian #9</p> 
<p>Altered Dominant o7</p> 		

Ex. 8 Harmonic Minor Modes with a 'C' Root

Task 15: For the above 'C' root harmonic minor modes: 1) Identify the characteristic intervals and indicate half-steps for each mode; 2) Assign a name for each mode; 3) Identify the 'first choice' corresponding triad and seventh chord.

Task 16: Arrange the harmonic minor modes from bright to dark.

Lydian #9 (+2 +4)      Ionian #5 (+5)      Lydian b3 b7 (b3 +4 b7)  
 Aeolian M7 (b3 b6)      Phrygian M3 (b2 b6 b7)      Locrian b6 (b2 b3 b5 b7)  
 Altered Dominant <sup>o</sup>7 (b2 b3 b5 #5)

Ex. 9 Harmonic Minor Modes from Bright to Dark

Task 17: Find and chart the one octave [2-3-3] scale distributions for all string sets for one-octave harmonic minor modes.

Harmonic Minor Modes [2-3-3] [③②①]

Aeolian Major 7	Locrian b6	Ionian Augmented	Lydian Minor b7
Phrygian Major	Lydian #9	Altered Dominant <sup>o</sup> 7	

Fig.10 One Octave Harmonic Minor Modes [2-3-3] SS1

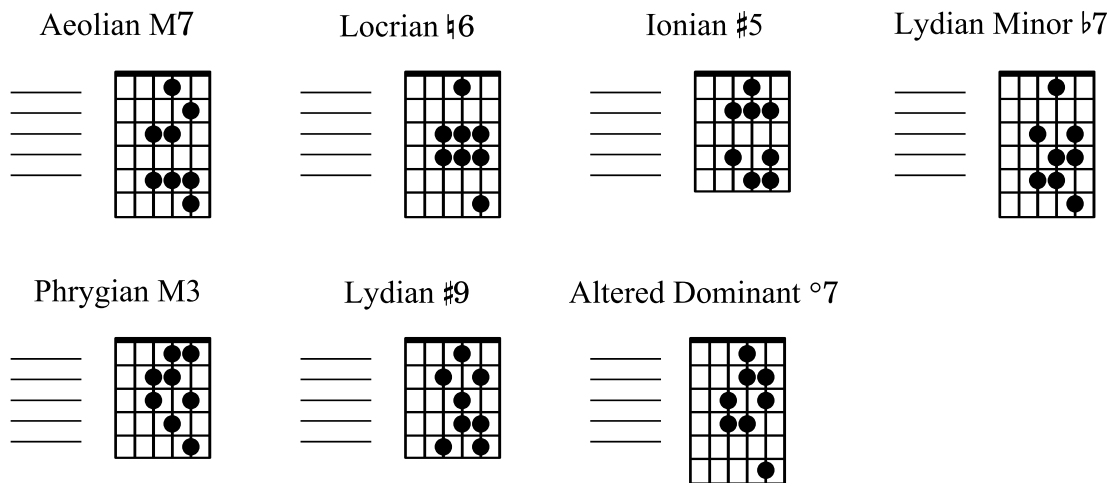


Fig.11 One Octave Harmonic Minor Modes [2-3-3] SS2

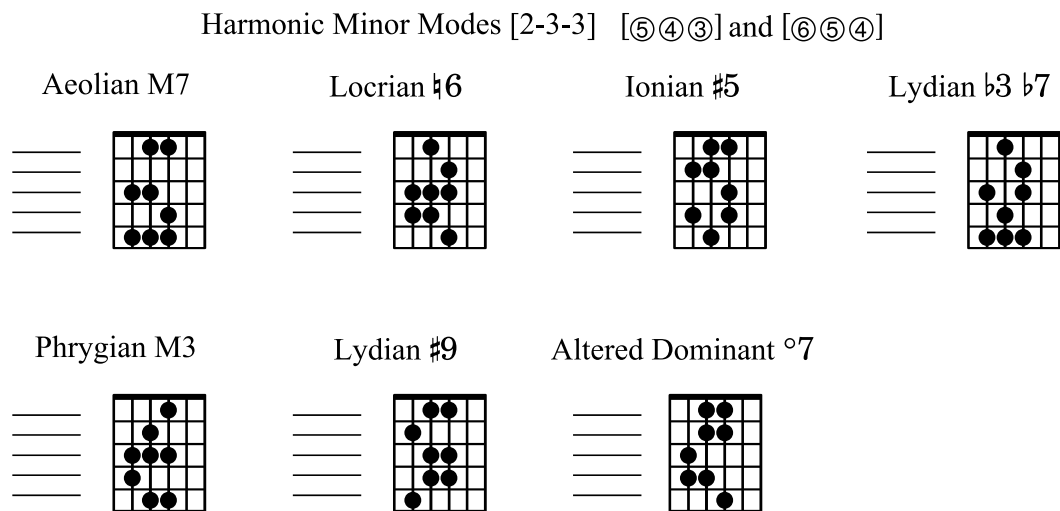


Fig.12 One Octave Harmonic Minor Modes [2-3-3] SS3 (& SS4)

## Lesson 6: Full-Position Harmonic Minor Scales

Goals:

1. Play one scale in every position.
2. Play all scales in one position.

Task 18: Using the previously established parameters for full position scales, find ten harmonic minor modes in the key of 'F' harmonic minor, spanning the entire neck.

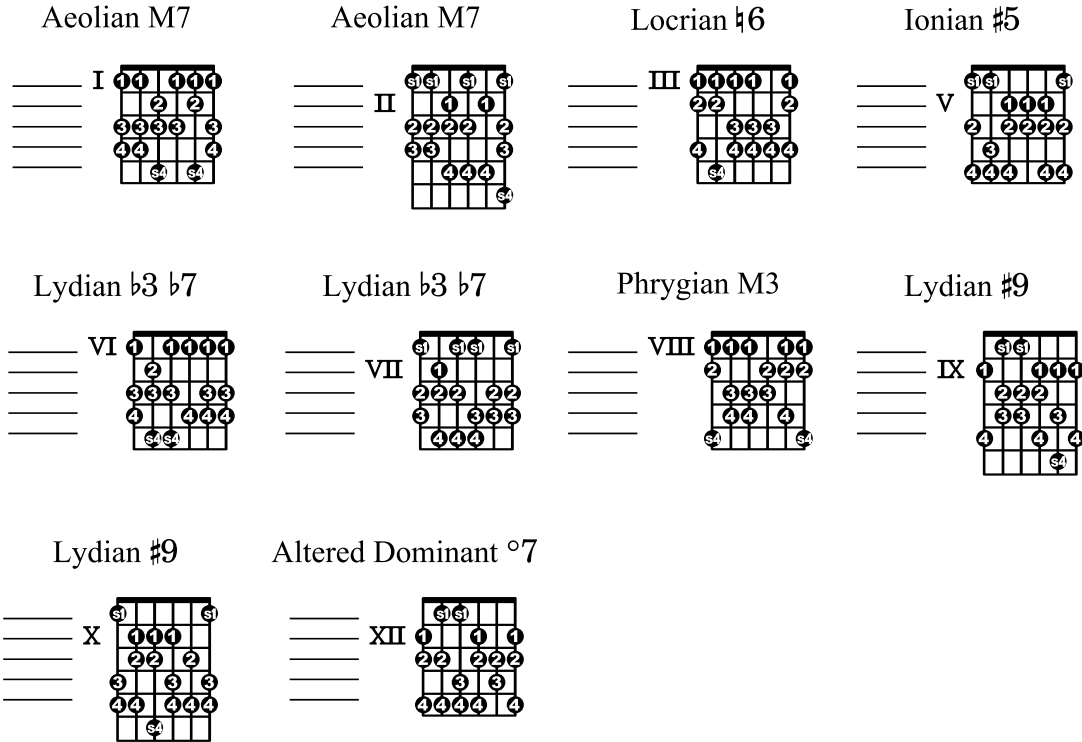


Fig.13 Full Position Harmonic Minor Modes

### Lesson 7: Symmetrical Scales – Octatonic and Whole Tone

There are two octatonic scale types included in this course, Diminished Whole-Half, and Diminished Half-Whole. Each infer different harmony, and are rhythmically and geometrically symmetrical. Diminished scales are generated by alternating whole-steps and half-steps. Diminished Whole-Half begins with a whole-step after the root:

R M2 m3 P4 °5 m6 M6 M7 R  
C°7 +5

Ex. 10 “C’ Diminished WH

Task 19: Label intervals, include enharmonic equivalents. Identify corresponding harmonies.

Task 20: Find the one octave Diminished Whole-Half fingering patterns for all string sets using a [3–3–3] distribution.

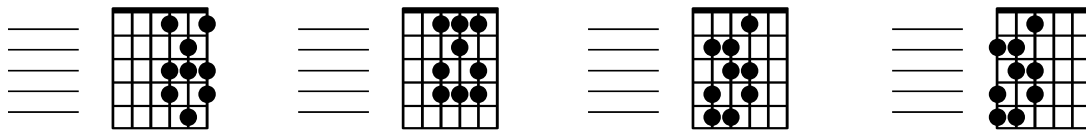


Fig.14 One Octave Diminished WH [3-3-3]

Diminished Half-Whole begins with a half-step after the root.

R b9 +9 M3 +4 P5 M6 m7 R  
C7 b9 #9 #11

Ex. 11 Diminished HW

Task 21: Label intervals, include enharmonic equivalents. Identify corresponding harmony.

Task 22: Find the one octave Diminished Half-Whole fingering patterns for all string sets using a [3–3–3] distribution.



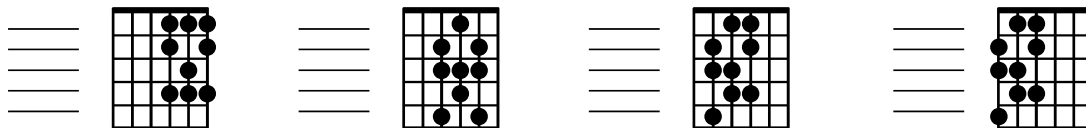


Fig.15 One Octave Diminished HW

Full Position Diminished:

Task 23: Find three full-position diminished scale fingerings, two Diminished Whole-Half and one Diminished Half-Whole. There will be instances of four notes per string.

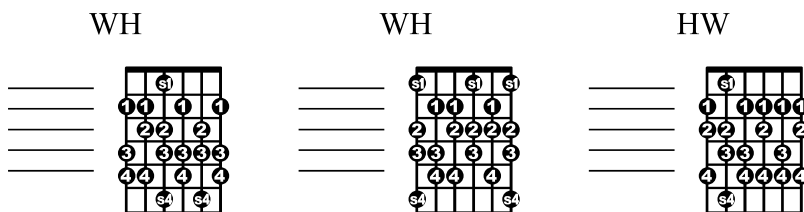


Fig.16 Full Position Diminished Scales

Whole-Tone scales are hexatonic and are generated by consecutive whole-steps.



Ex. 12 'C' Whole-Tone Scale

Task 24: Label intervals (include enharmonic equivalents). Identify corresponding harmonies.

Task 25: 1) Find the one-octave Whole-Tone scale fingerings with a [2-2-3] distribution, for all string sets.

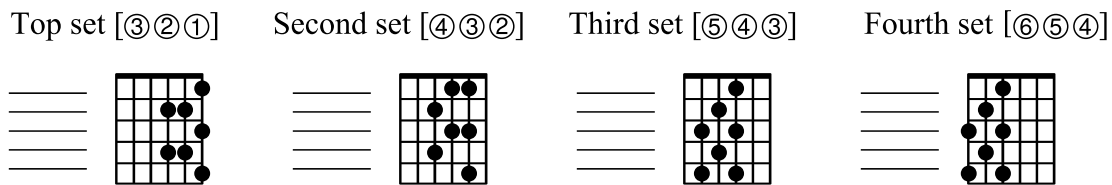


Fig.17 One Octave Whole-Tone Scales [2-2-3]

2) Find the one octave Whole-Tone scale fingering with a [2-3-2] distribution, for all string sets.

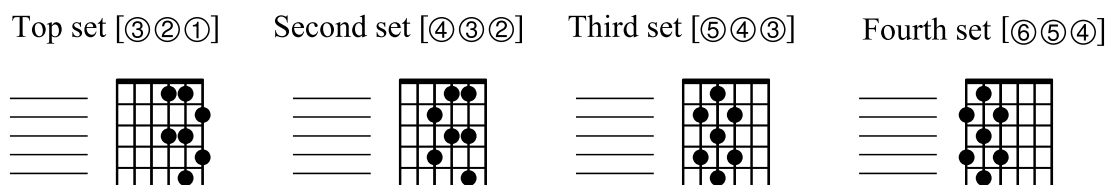


Fig.18 One Octave Whole-Tone Scales [2-3-2]

Task 26: Find two full-position Whole-Tone scale fingerings. The first fingering will begin with the first three notes of the scale on the sixth string. The second fingering begins with the first two notes on the sixth string.

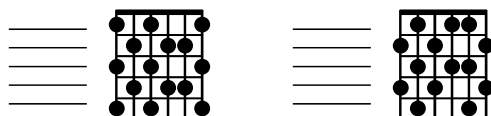


Fig.19 Full-Position Whole-Tone Scales

### Scale Practice and Application

Scale practice could consume all waking hours considering the plethora of activities multiple sources offer. Find the exercises and activities that best integrate and orient the scale world for yourself. The following exercises are suggestions for further study.

1) Scales across the board: One mode up and down the alphabet (horizontal movement).



3. Modes within the context of a scale (horizontal movement).

C Ionian II                      D Dorian IV

E Phrygian VI                      F Lydian VII                      etc

⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_    ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_

⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_    ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_

Ex. 15 Modes Within the Context of a Scale

4. Four melodic contours:

1. All ascending

C Ionian II                      D Dorian IV                      E Phrygian VI                      etc

⑤ \_ ④ \_ ③ \_    ⑤ \_ ④ \_ ③ \_    ⑤ \_ ④ \_ ③ \_

2. All descending

II                      IV                      VI                      etc

③ \_ ④ \_ ⑤ \_    ③ \_ ④ \_ ⑤ \_    ③ \_ ④ \_ ⑤ \_

3. Ascending/descending

II                      IV                      VI                      VII                      etc

⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_    ④ \_ ③ \_ ④ \_ ⑤ \_

4. Descending/ascending

II                      IV                      VI                      VII                      etc

③ \_ ④ \_ ⑤ \_ ④ \_ ③ \_    ④ \_ ⑤ \_ ④ \_ ③ \_

Ex. 16 Four Melodic Contours



## 7. Rhythmic Patterns



Ex. 19 Rhythms for Scales

8. Use modes to infer harmonic progressions.
9. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.
10. Compose melodies based on the various modes, and compose melodies that include mutation. Mutation involves a change of modes within a melody or chord progression.
11. Improvise melodies based on the various modes, and improvise melodies that include mutation.

## CHAPTER 3

### UNIT 2: TEACHER EDITION – INTERVALS

Goals:

1. Gain a strong working knowledge of intervals on the fingerboard.
2. Compose and improvise two-voice textures with the various modes.
3. Strengthen the ability to transpose to all keys.
4. Strengthen the ability to verbalize thought.
5. Gain the understanding to decipher any fretted instrument or tuning.

For this course, intervallic movement will pre-suppose a two-voice texture, which can be visually illustrated on the guitar through horizontal movement across the fingerboard.

#### Lesson 8: Harmonizing a Melodic Line

Task 27: 1) Choose any single string to play a scale ascending and descending.

2) Add a second string above the original scale, which will function as a second voice. The example below places the primary melody on the fifth string and harmonizes it above, on the fourth string.

3) Harmonize one voice above the original scale using all intervals, seconds through thirteenthths. As the interval distances grow, they will require the use of non-adjacent strings, and changes of string set.

Seconds above the root up and down the alphabet on strings ⑤ and ④

Thirds above the root up and down the alphabet on strings ⑤ and ④

Fourths above the root up and down the alphabet on strings ⑤ and ④

Ex. 20 Harmonizing Above the Melody

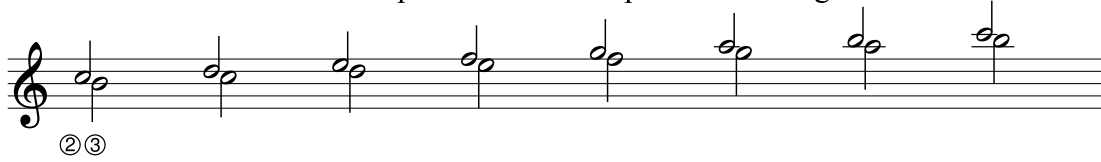
Task 28: 1) Choose any single string to play a scale ascending and descending.

2) Add a second string below the original scale, which will function as a second voice. The example places the primary melody on the second string, and harmonizes it below, on the third string.

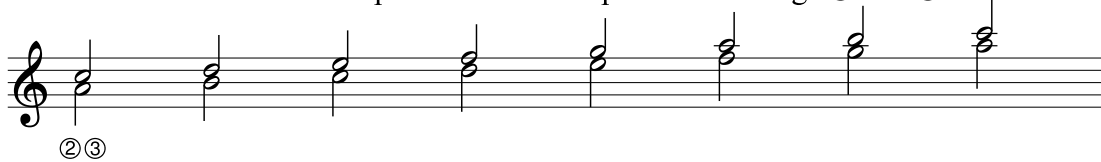
3) Harmonize one voice below the original scale using all intervals, seconds through thirteenthths. As the interval distances grow, they will require the use of non-adjacent strings, and changes of string set.



Seconds below the root up and down the alphabet on strings ② and ③



Thirds below the root up and down the alphabet on strings ② and ③



Fourths below the root up and down the alphabet on strings ② and ③



### Ex. 21 Harmonizing Below the Melody

#### Interval Practice and Application

One of the most important goals of a student is to become their own teacher. Self-learning is an art, and can be informed by knowledge from diverse disciplines, including psychology, physiology, and biology. Learning how to learn, requires and develops self-evaluation and reflection skills, and ultimately greater self-awareness. Instrumental progress can be greatly enhanced using practice time as a vehicle to develop self-learning skills, along with physical and theoretical development on an instrument.

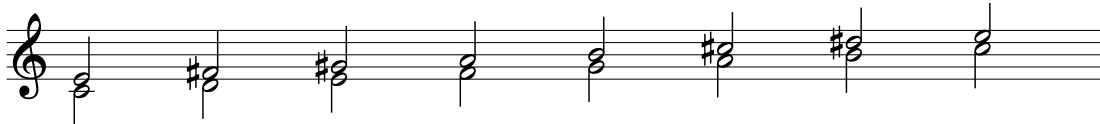
Creating one's own exercises, and ultimately one's own curriculum, is an important part of the learning process and journey, and it is fun. Find the exercises and activities that best integrate and orient the interval world for yourself. There are many ways to practice intervals, and many sources offering a plethora of activities. The following exercises, arranged methodically, are only suggestions and springboards for further study.

1. Intervals across the board – horizontal movement on the fourth and fifth strings.

Major seconds above the root up and down the alphabet



Major thirds above the root up and down the alphabet



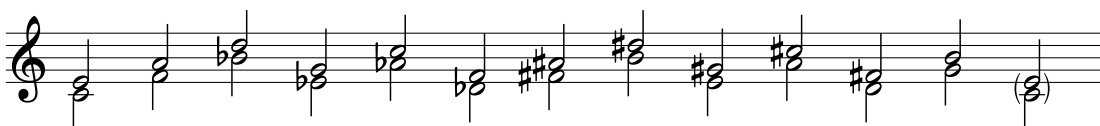
Ex. 22 Major Seconds and Thirds Above the Melody, Up and Down the Alphabet

2. Intervals across the board – cycle of fifths on the fourth and fifth strings (horizontal movement).

Major seconds above the root through the cycle of 5ths



Major thirds above the root through the cycle of 5ths



Ex. 23 Major Seconds and Thirds Above the Root, Through the Cycle of Fifths

3. Intervals within the context of a scale on the fourth and fifth strings (horizontal movement), using five configurations.

Seconds above the root in C major: five configurations

① blocked                      ② ascend                      ③ descend

④ ascend-descend                      ⑤ descend-ascend

Thirds above the root in C major: five configurations

① blocked                      ② ascend                      ③ descend

④ ascend-descend                      ⑤ descend-ascend

Ex. 24 Scale-Tone Seconds and Thirds with Five Configurations

4. Common root exercise – all intervals above and below any given root.
5. Harmonize common melodies – take any melody of your choice and use it as a vehicle for integrating interval skills.

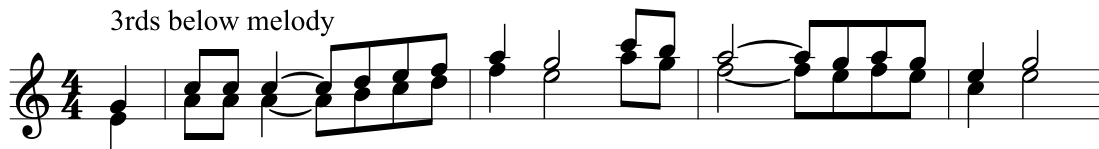
The following example explores intervals using the first two phrases of the common melody, Shenandoah. We begin with mechanics, seconds through tenths. It is highly recommended to devote some time to vocalizing note names, intervals, and everything else, as you exercise. Remember to sing, sing, sing.



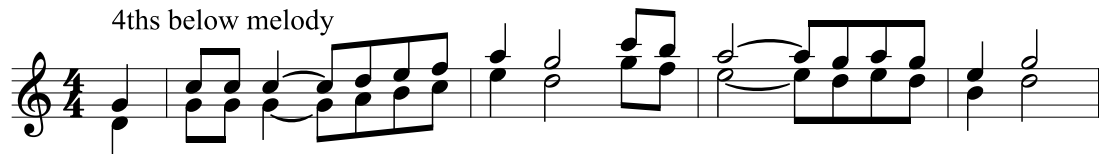
Ex. 25 Shenandoah, primary melody.



Ex. 26 Shenandoah, primary melody harmonized with seconds below.



Ex. 27 Shenandoah, primary melody harmonized with thirds below.



Ex. 28 Shenandoah, primary melody harmonized with fourths below.



Ex. 29 Shenandoah, primary melody harmonized with fifths below.

6ths below melody

Ex. 30 Shenandoah, primary melody harmonized with sixths below.

7ths below melody

Ex. 31 Shenandoah, primary melody harmonized with sevenths below.

8ths below melody

Ex. 32 Shenandoah, primary melody harmonized with octaves below.

9ths below melody

Ex. 33 Shenandoah, primary melody harmonized with ninths below.

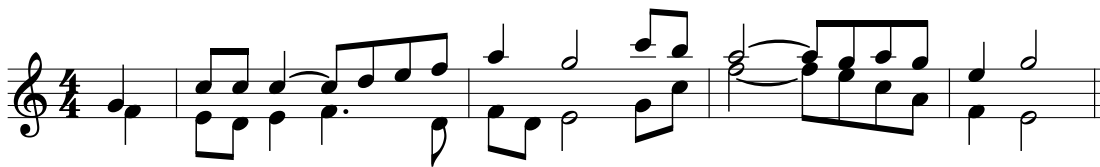
10ths below melody

Ex. 34 Shenandoah, primary melody harmonized with tenths below.

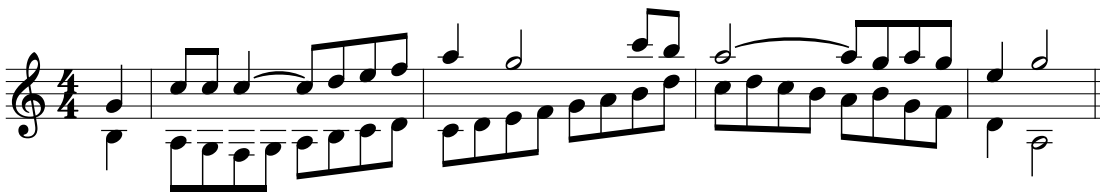
The next three examples (ex. 11, 12, 13) explore movement in two at least semi-independent voices. They explore interaction between voices and consider concepts of melodic contour, intervallic color and inferred sonority, range, rhythm, and pace. Addressing traditional species counterpoint rules is beyond the scope of this course but can very much be applied.



Ex. 35 Shenandoah, primary melody harmonized with mixed intervals.

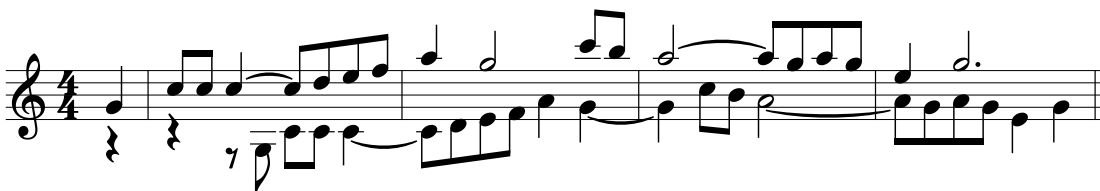


Ex. 36 Shenandoah, primary melody harmonized with mixed intervals.



Ex. 37 Shenandoah, primary melody harmonized with mixed intervals.

The final example places the melody in canon at the octave.



Ex. 38 Shenandoah, primary melody harmonized in canon at the octave.

6. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.

7. Composition:

1) Compose modal melodies in two voices using a variety of interval types.

2) Compose modal melodies in two voices that mutate between the modes, using a variety of interval types.

3) Harmonize above and below a principal melody using a variety of interval types.

8. Improvisation:

1) Improvise modal melodies in two voices using a variety of interval types.

2) Improvise modal melodies in two voices that mutate between the modes, using a variety of interval types.

3) Harmonize above and below a principal melody using a variety of interval types.

## CHAPTER 4

### UNIT 3: TEACHER EDITION – TRIADS

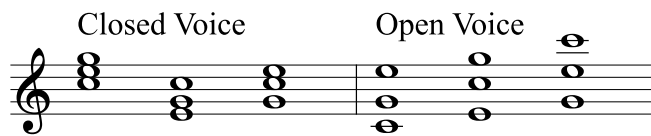
Goals:

1. Gain a strong working knowledge of triads on the fingerboard.
2. Compose and improvise three-voice triadic textures with the various modes.
3. Develop the ability to transpose to all keys.
4. Strengthen the ability to vocalize thought.
5. Gain the understanding to decipher any fretted instrument or tuning.

A triad is a three-note chord. Any combination of three pitches can be considered a triad. Tertian harmony creates three-note sonorities built on thirds. Quartal harmony builds sonorities from stacked fourths, and quintal harmony builds sonorities stacked from fifths.

Closed Voice triads have the notes as close as possible, the range between outer voices being less than an octave.

Open Voice or Spread Voice triads range exceeds an octave between the outer voices.



Ex. 39 Triad Voicings

Triad Distributions:

Practicing triads on a single string is very beneficial because it provides a physical and visual representation of the particular construct, enhancing aural and tactile understanding.



Two-String sets generate two arpeggio distributions, [1 – 2] and [2 – 1]. The numbers indicate how many notes are on each string. The number on the left represents the lower string, while the number on the right represents the upper string.

Three-String sets facilitate complete closed-voice triads, one note per string.

Four-String sets facilitate open voice triads with a range of up to an octave and a fourth, with exceptions.

Five-String sets facilitate open voice triads with a range up to an octave and a major seventh, with exceptions.

The Six-String Set facilitates open voice triads with a range of up to two octaves and a third, with exceptions.

This text will limit itself to the four basic triads. It is highly encouraged for students to explore the full gamut of triadic sonorities.

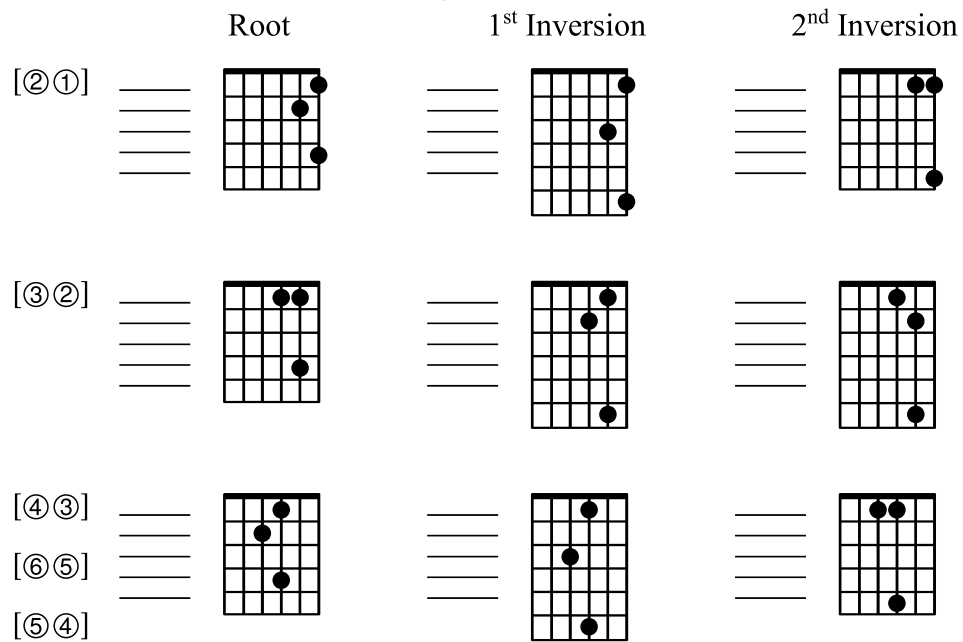
Major	R	M3	P5
Minor	R	m3	P5
Diminished	R	m3	dim 5
Augmented	R	M3	+ 5

#### Lesson 9: Two-String Set Closed Voice Triads

Task 29: Chart the two-string [1 – 2] basic triad arpeggios for all string sets and for all inversions.

Closed-voice triads [1-2]

Major



\* sets [6 5] and [5 4] have the same shape as [4 3]

Fig.20 Closed Voice Major Triads [1-2]

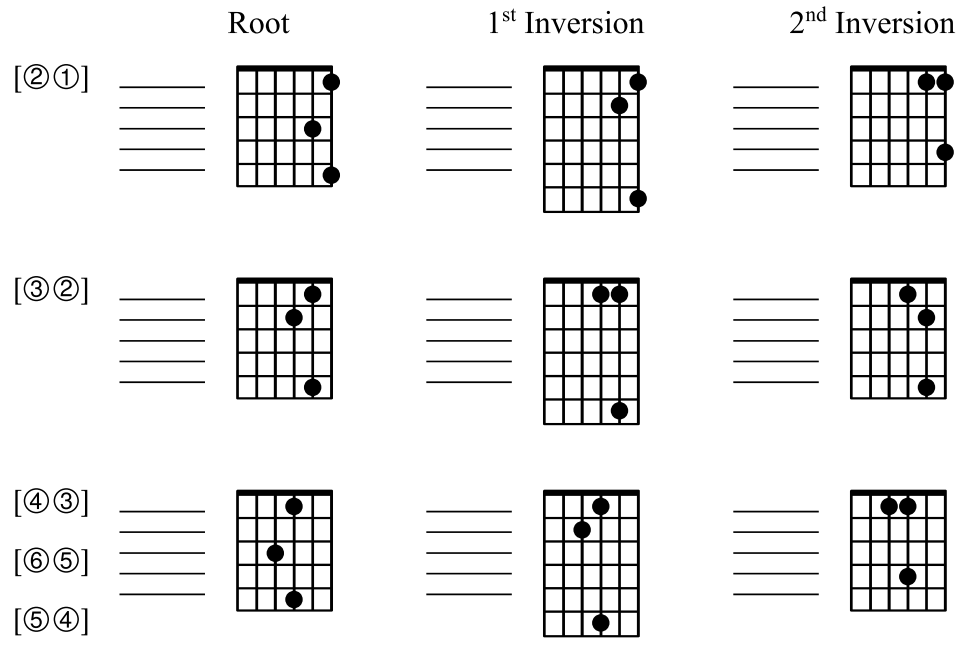


Fig.21 Closed Voice Minor Triads [1-2]

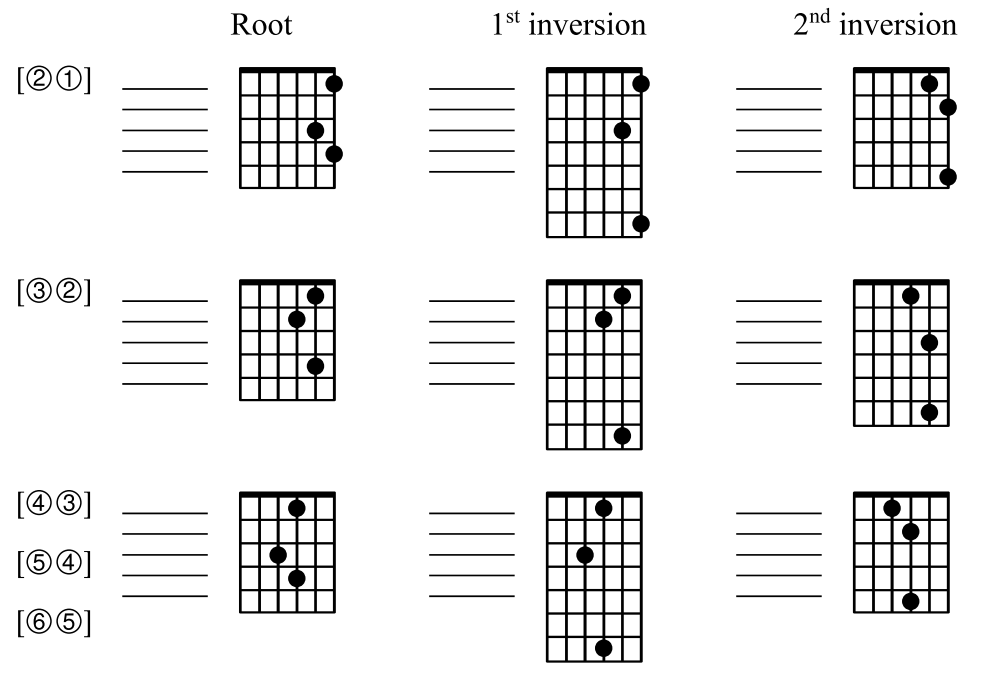


Fig.22 Closed Voice Diminished Triads [1-2]

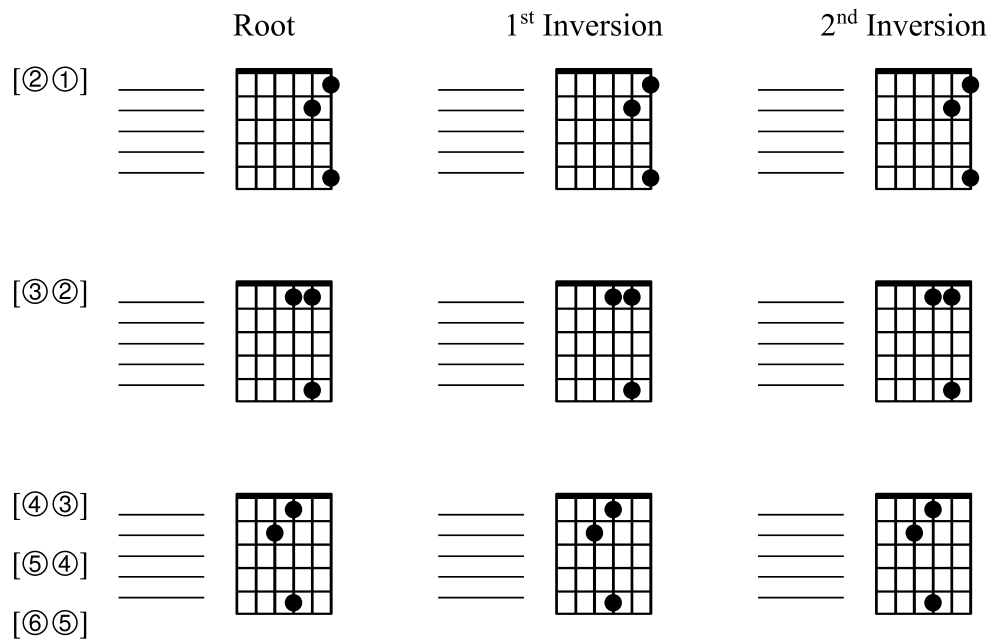


Fig.23 Closed Voice Augmented Triads [1-2]

Task 30: Chart the two-string [2-1] basic triad arpeggios for all string sets and inversions.

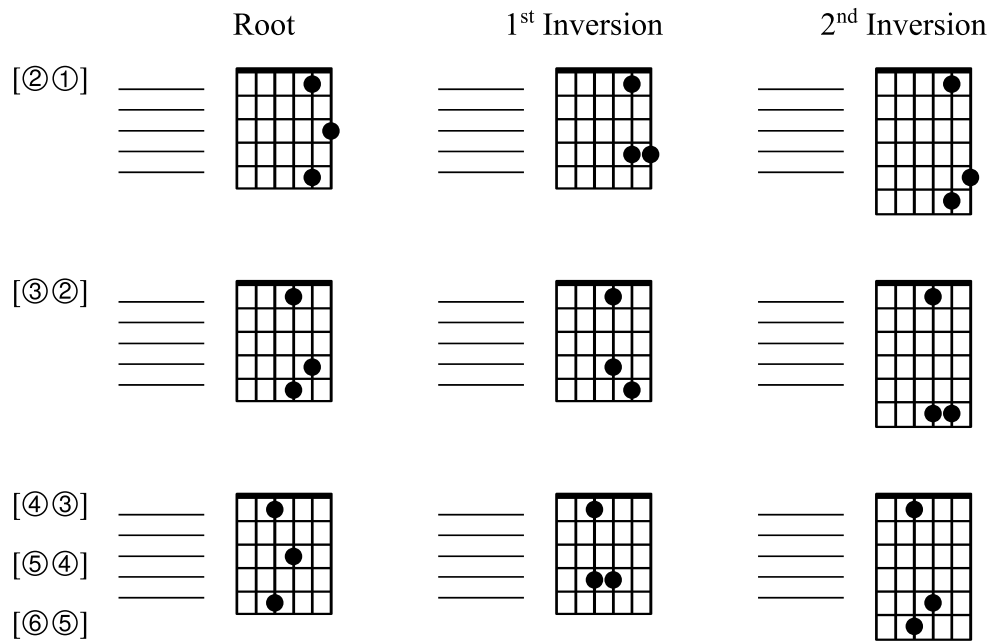


Fig.24 Closed Voice Major Triads [2-1]

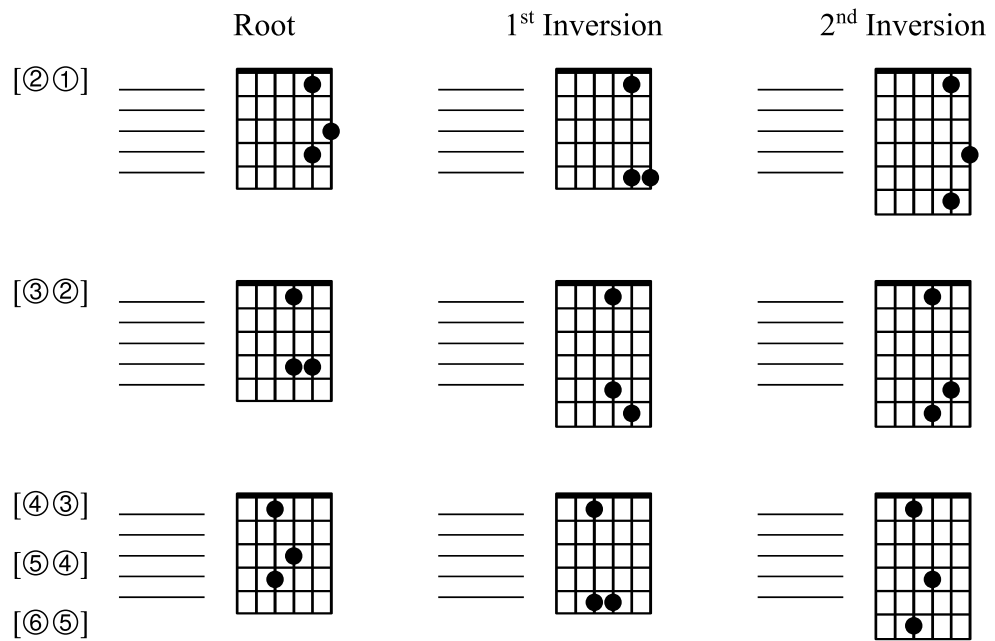


Fig.25 Closed Voice Minor Triads [2-1]

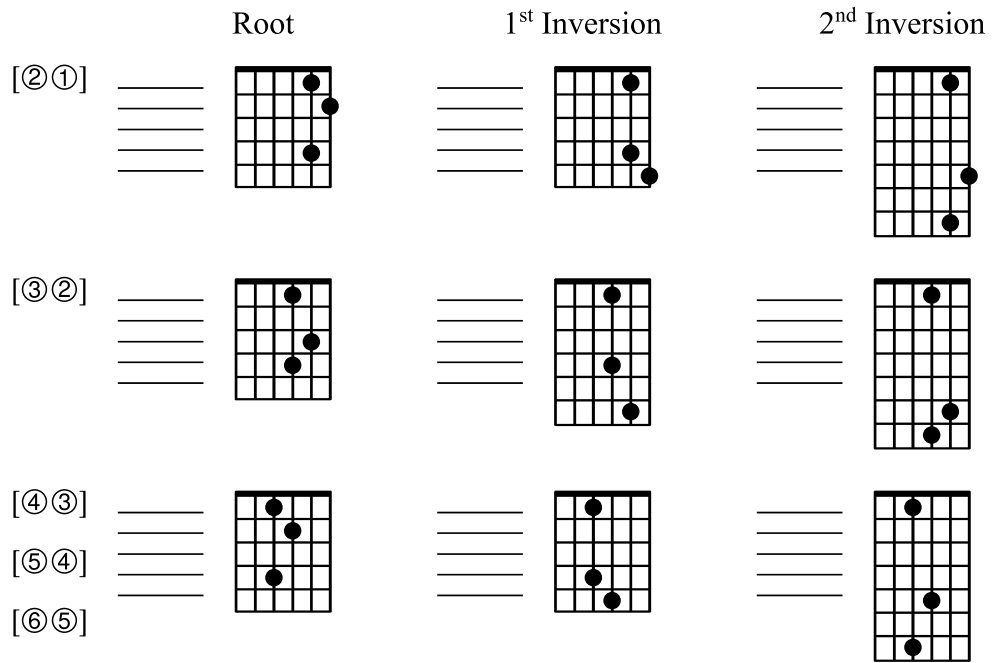


Fig.26 Closed Voice Diminished Triads [2-1]

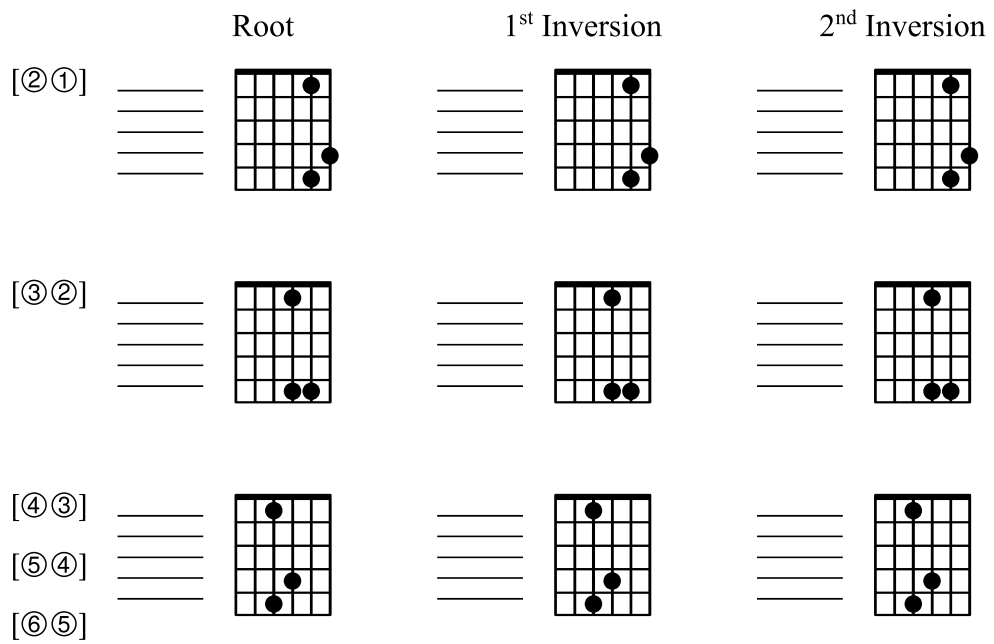


Fig.27 Closed Voice Augmented Triads [2-1]

Lesson 10: Three-String Set Closed Voice Triads

Task 31: Chart the three-string set basic Closed Voice triads for all strings sets and inversions, one note per string.

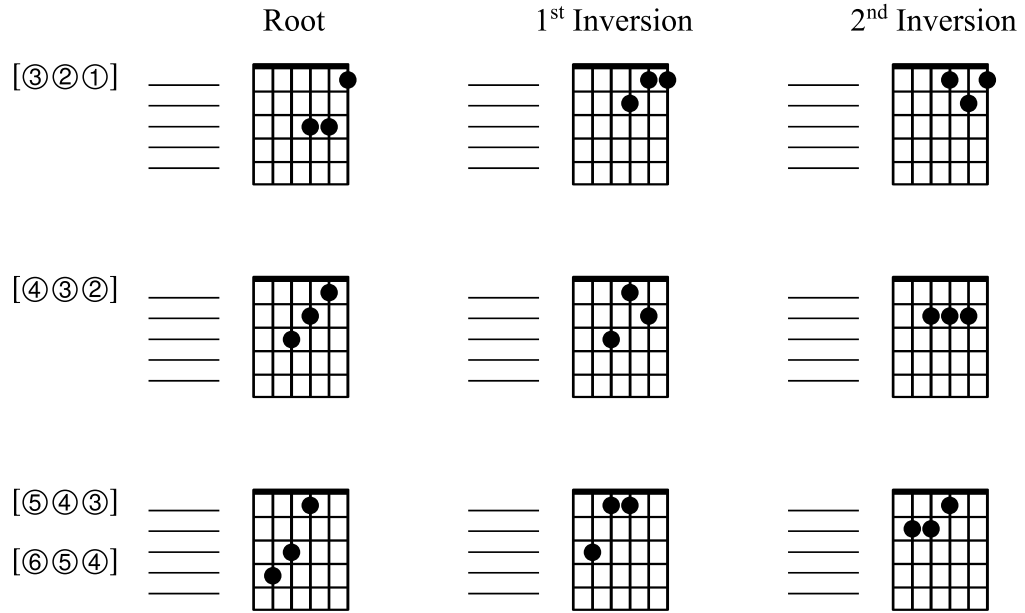


Fig.28 Three-String Set Closed Voice Major Triads

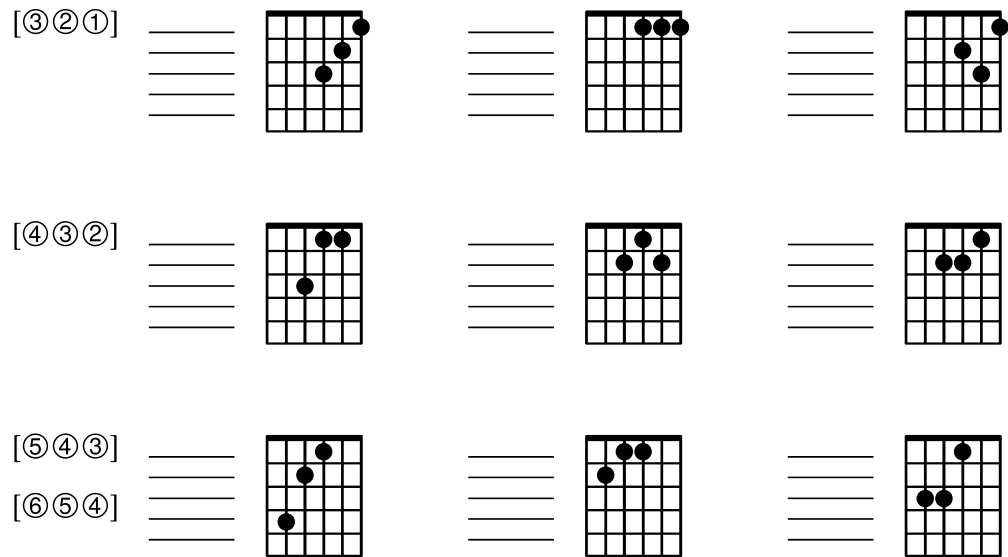


Fig.29 Three-String Set Closed Voice Minor Triads

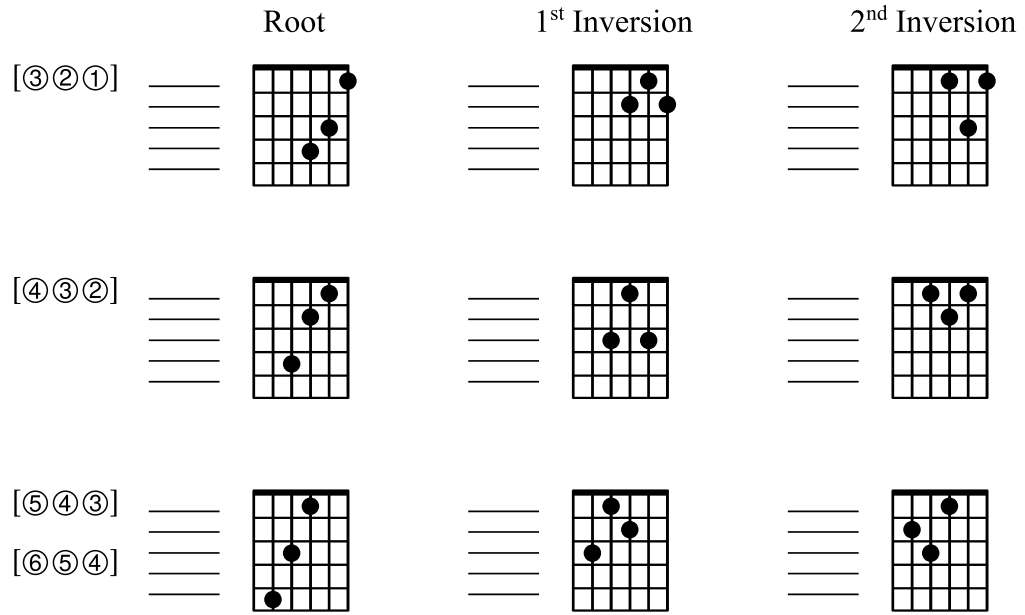


Fig.30 Three-String Set Closed Voice Diminished Triads

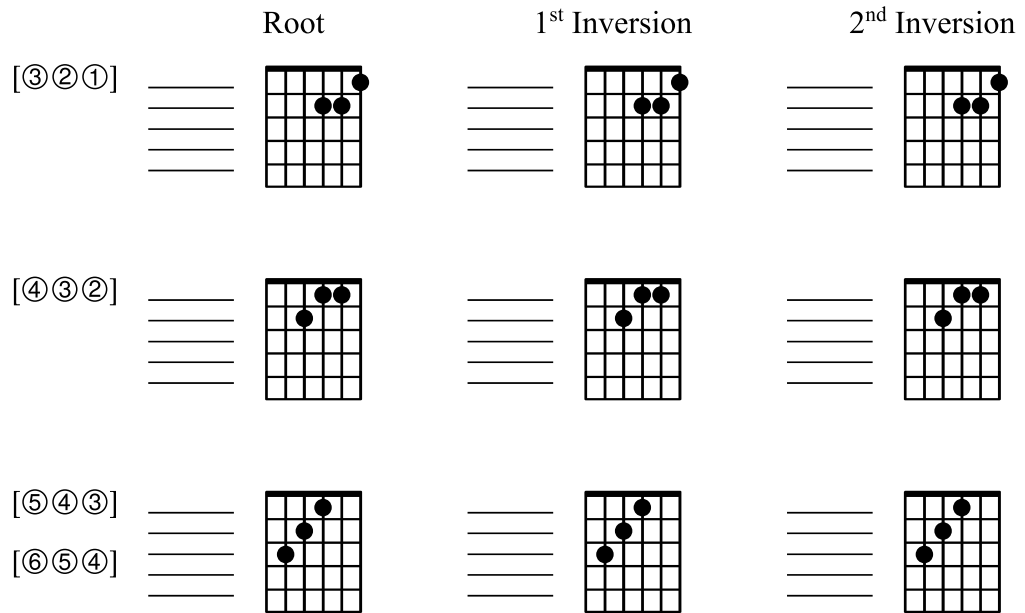
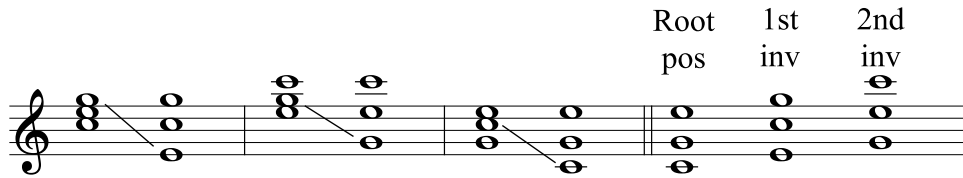


Fig.31 Three-String Set Closed Voice Augmented Triads

Lesson 11: Open Voice Triads



Open Voice triads can be generated by dropping the middle note of a Closed Voice triad down an octave. This will change the inversion and expand the range.



Ex. 40 Closed to Open Voicings

Open voicings can be distributed on the guitar using the following non-adjacent string sets:

Type 1: [(4)(2)(1)]; [(5)(3)(2)]; [(6)(4)(3)]

Type 2: [(4)(3)(1)]; [(5)(4)(2)]; [(6)(5)(3)]

Task 32: Chart the four-string set basic type 1 Open Voice triads for all string sets and inversions.

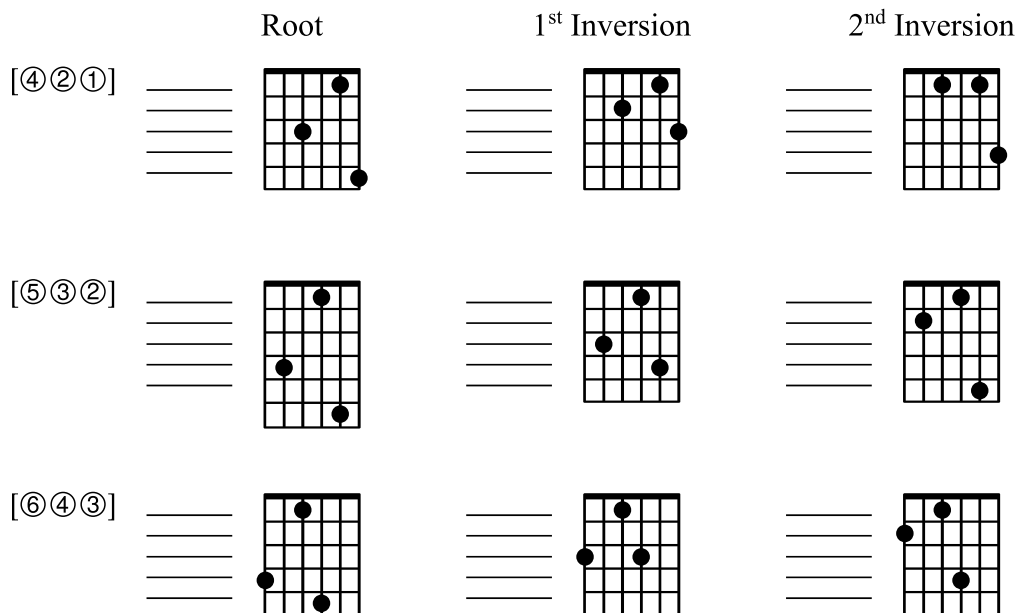


Fig.32 Four-String Set Type 1 Open Voice Major Triads

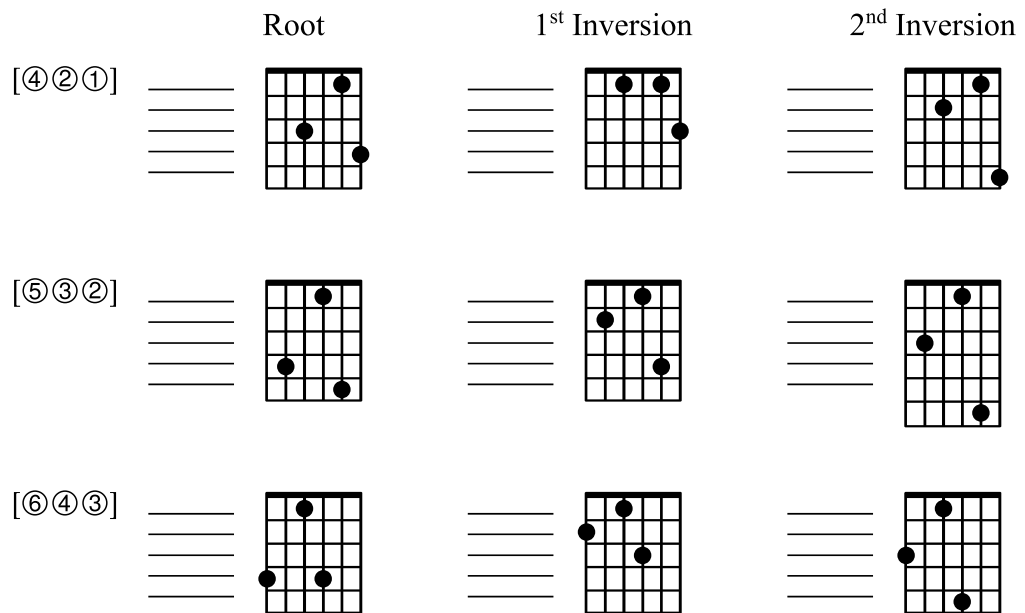


Fig.33 Four-String Set Type 1 Open Voice Minor Triads

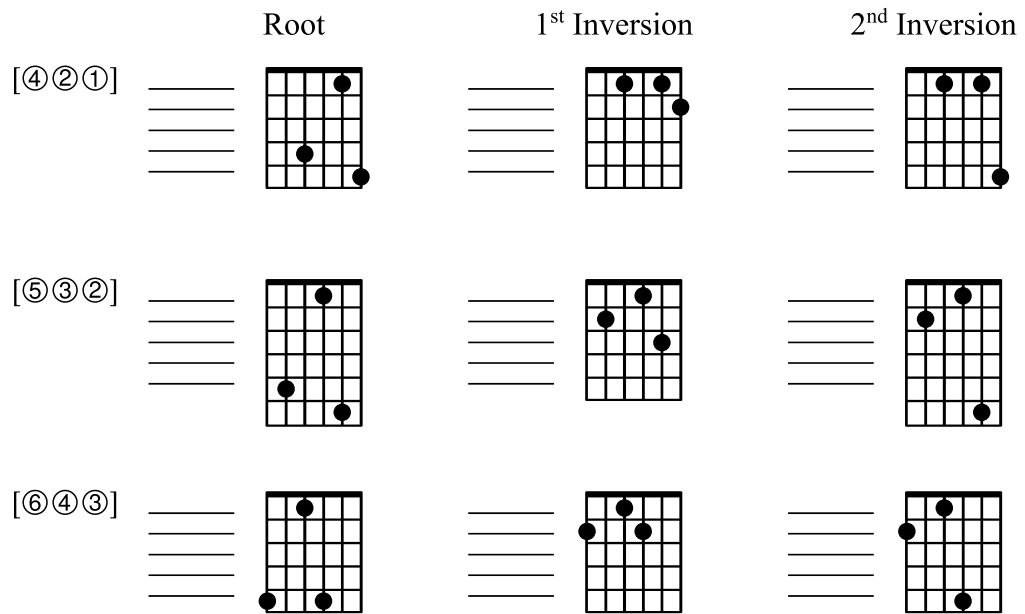


Fig.34 Four-String Set Type 1 Open Voice Diminished Triads

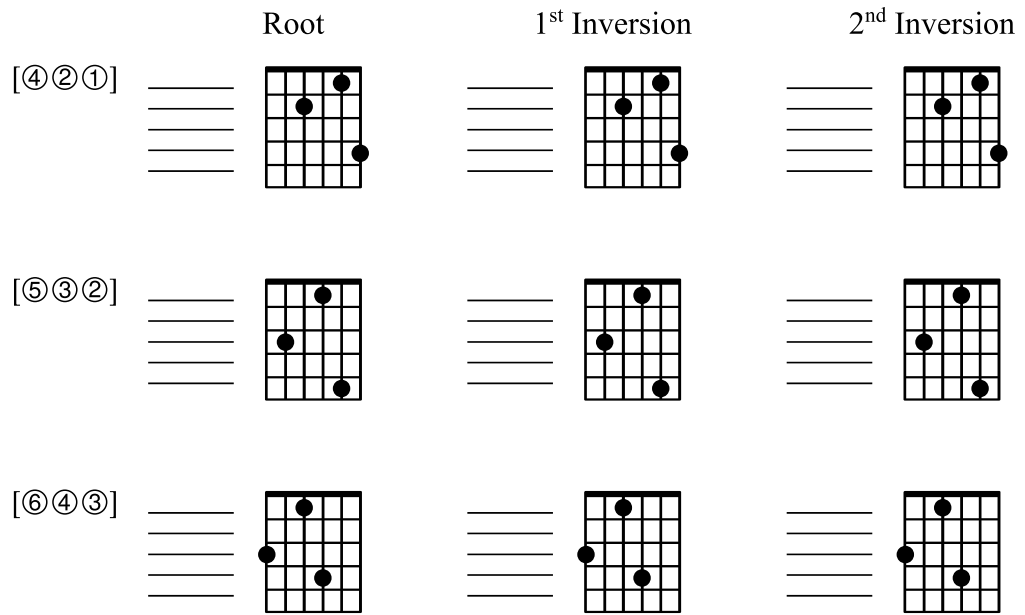


Fig.35 Four-String Set Type 1 Open Voice Augmented Triads

Task 33: Chart the four-string type 2 Open Voice triads for all string sets and inversions.

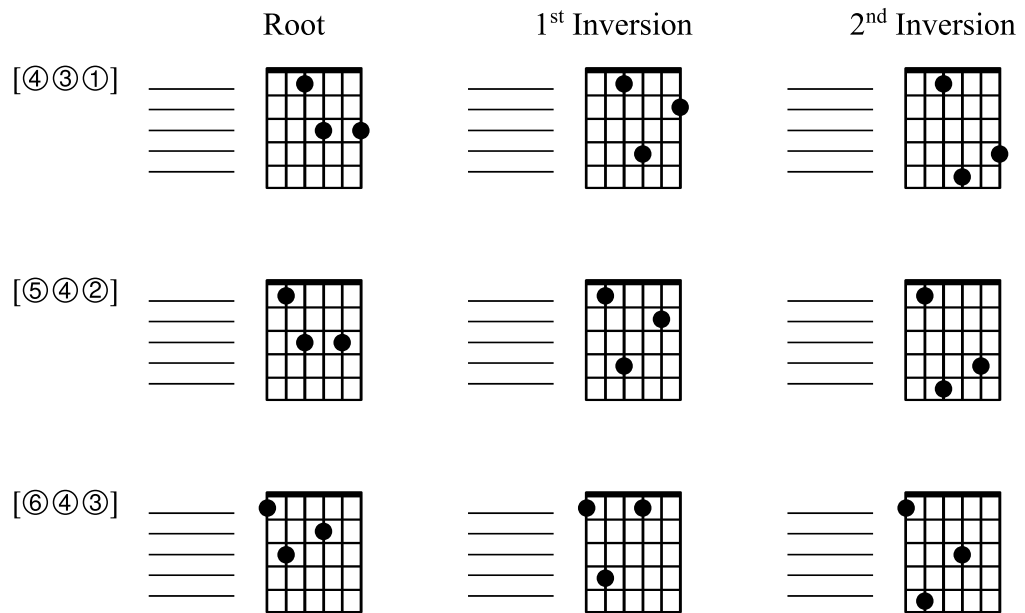


Fig.36 Four-String Set Type 2 Open Voice Major Triads

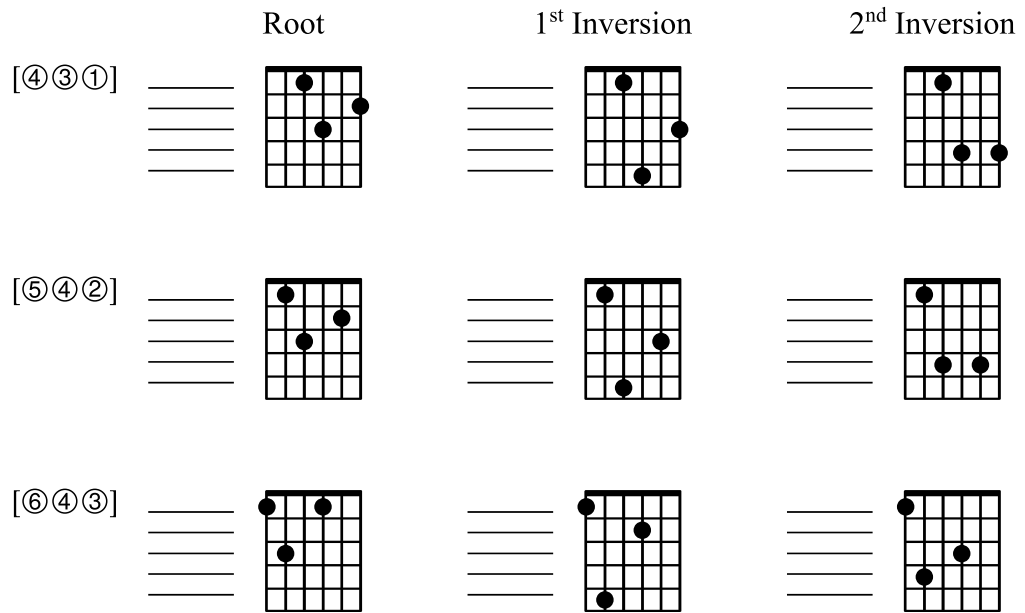


Fig.37 Four-String Set Type 2 Open Voice Minor Triads

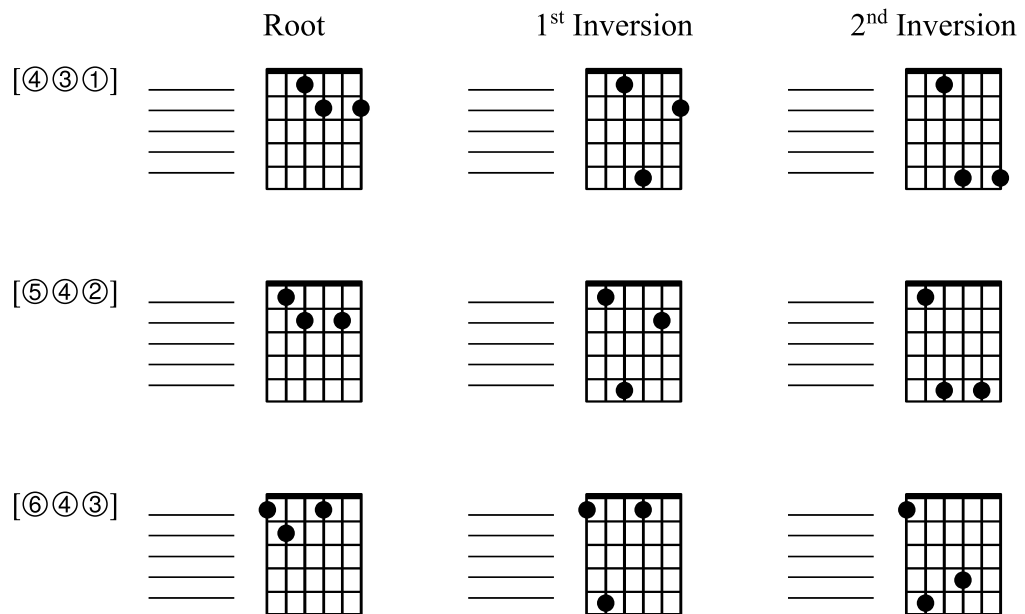


Fig.37 Four-String Set Type 2 Open Voice Diminished Triads

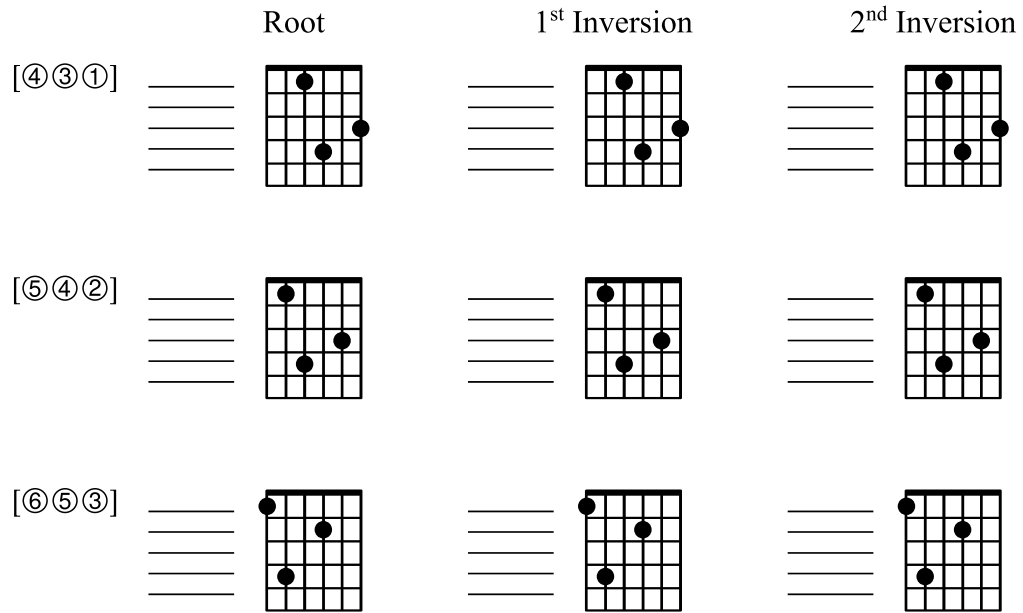


Fig.39 Four-String Set Type 2 Open Voice Augmented Triads

Open Voice triads (see example 26) can be distributed on the guitar on five-string sets using the following non-adjacent string distributions:

Type 1: [(5)(2)(1)]; [(6)(3)(2)]      Type 2: [(5)(3)(1)]; [(6)(4)(2)]

Task 34: Chart the five-string set Type 1 basic Open Voice triads for all string sets and inversions.

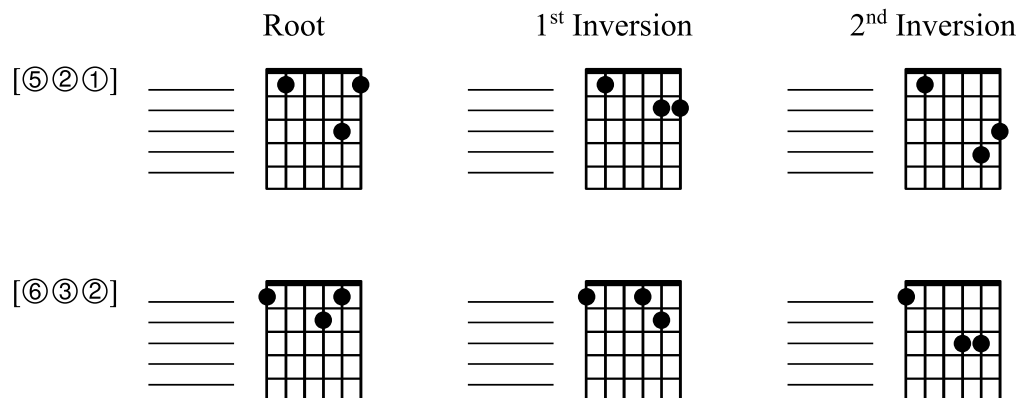


Fig.40 Five-String Set Type 1 Open Voice Major Triads

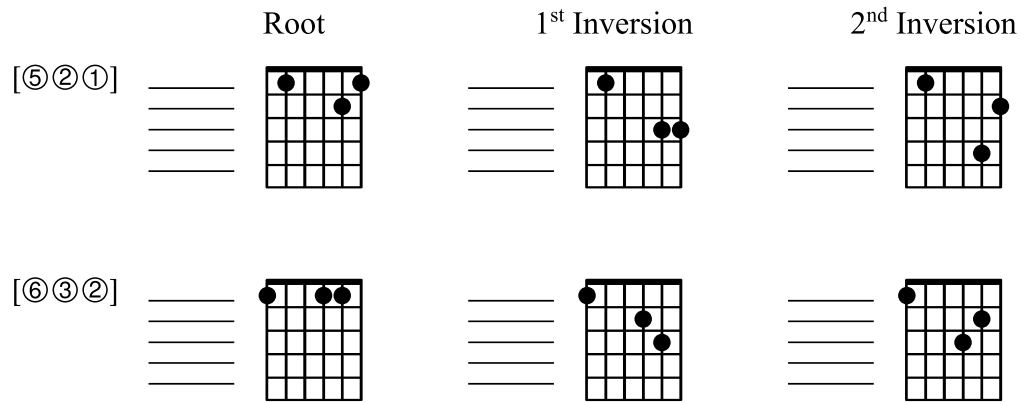


Fig.41 Five-String Set Type 1 Open Voice Minor Triads

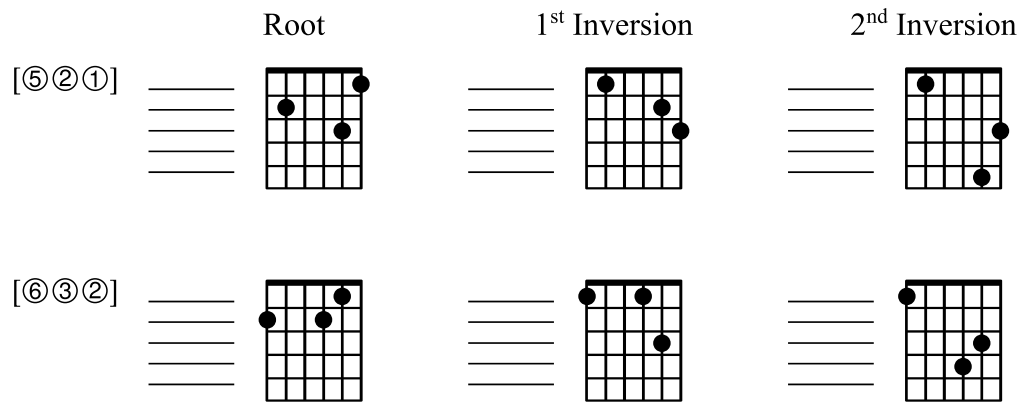


Fig.42 Five-String Set Type 1 Open Voice Diminished Triads

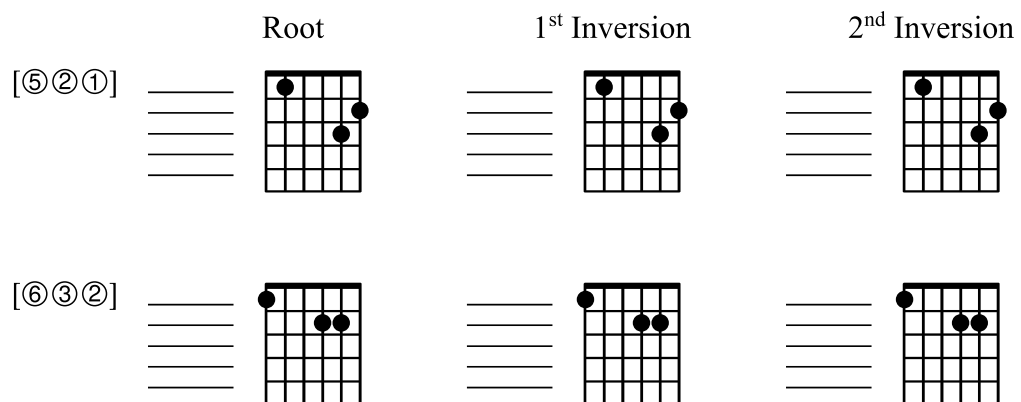


Fig.43 Five-String Set Type 1 Open Voice Augmented Triads

Task 35: Chart the five-string set basic type 2 Open Voice triads for all string sets and inversions.

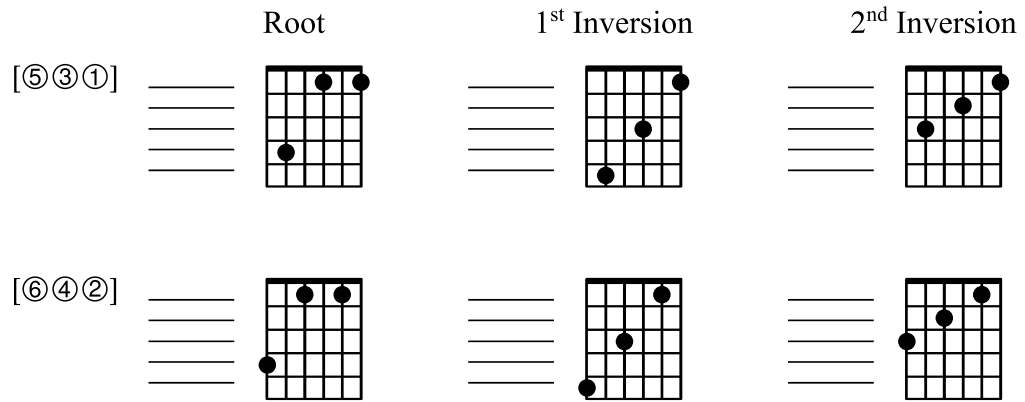


Fig.44 Five-String Set Type 2 Open Voice Major Triads

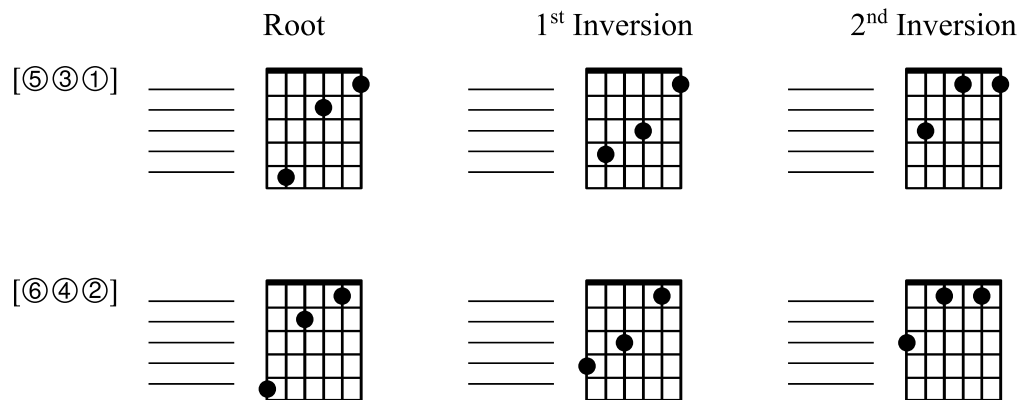


Fig.45 Five-String Set Type 2 Open Voice Minor Triads

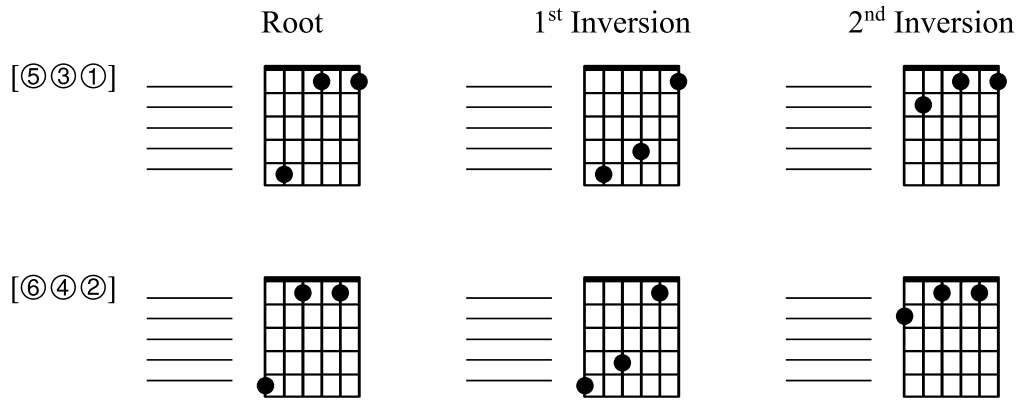


Fig.46 Five-String Set Type 2 Open Voice Diminished Triads

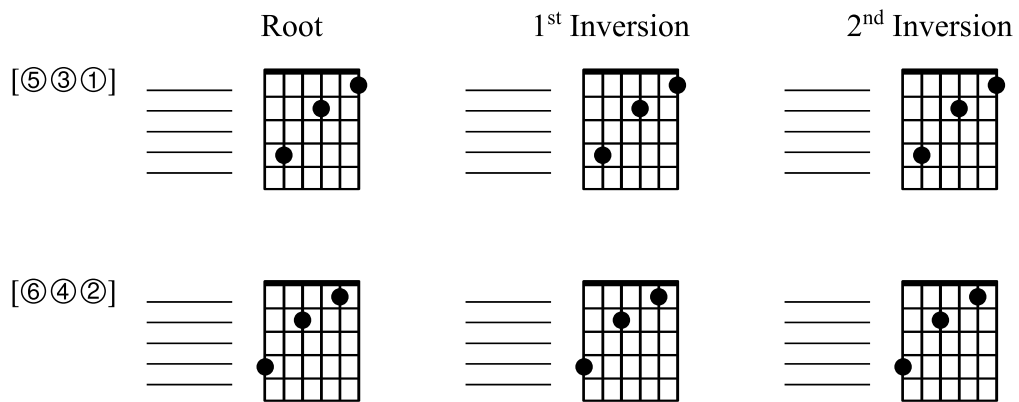


Fig.47 Five-String Set Type 2 Open Voice Augmented Triads

### Triad Practice and Application

There are many ways to practice triads. Multiple sources offer a plethora of activities. Find the exercises and activities that best integrate and orient the triad world for yourself. The following exercises are suggestions and springboards for further study.

1. Triads across the board (horizontal movement) – up and down the alphabet and through the cycle of fifths:





4. All sonorities and inversions for each root.

④ Common root exercise

III  
C Cm C° C+

⑤ All inversions for each triad (start with the inversion closest to the nut)

I V IX XII IX V I

### Ex. 43 Triad Practice – Common Root Exercises

5. Play triadic harmonic progressions which use a minimum of movement and create as smooth lines as possible.
6. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.
7. Compose three voice triadic progressions based on the various modes.
8. Improvise three voice triadic progressions based on the various modes.

## CHAPTER 5

### UNIT 4: TEACHER EDITION - SEVENTH CHORDS

Goals:

1. Gain a strong working knowledge of seventh chords on the guitar.
2. Compose and improvise four-voice textures with the various modes.
3. Develop the ability to transpose to all keys.
4. Strengthen the ability to vocalize thought.
5. Gain the understanding to decipher any fretted instrument or tuning.

Seventh chords have four notes stacked in thirds and can also be thought of as a triad with an added seventh, or a root supporting a triad above. This course will limit itself to the seventh chord sonorities generated by the diatonic major and relative minor scales. It is highly encouraged for students to explore the full range of possibilities of seventh chords and other four note sonorities.

Major 7 <sup>th</sup>	R	M3	P5	M7
Dominant 7 <sup>th</sup>	R	M3	P5	m7
Minor 7 <sup>th</sup>	R	m3	P5	m7
Minor 7 b5	R	m3	b5	m7
Diminished 7 <sup>th</sup>	R	m3	b5	m7
Minor (M7)	R	m3	b5	M7
Major 7 #5	R	M3	#5	M7

Closed voicings arrange the notes of a chord as close as possible, the range between the outer voices being within an octave. Drop-Two voicings, a type of Spread Voicing, drop the second note from the top of a closed voice sonority, down an octave. This will

change the inversion, which is determined by its lowest voice. The range between the outer voices of Drop-Two sonorities is an octave and a second or third. Drop-Three voicings drop the third note from the top of a closed voice sonority, down an octave. The range between the outer voices of Drop-Three chords is an octave and a fourth or fifth depending on the inversion. Drop-Two and Four voicings drop the second note from the top, and the lowest note of a closed voicing, down an octave. The range between outer voices is an octave and a sixth or seventh.

Closed Voice: Cmaj7				Drop 2			
Root pos	1st inv	2nd inv	3rd inv	Root pos	1st inv	2nd inv	3rd inv
				(from 2nd inv.)	(from 3rd inv.)	(from root pos.)	(from 1st inv.)
Drop 3				Drop 2+4			
Root pos	1st inv	2nd inv	3rd inv	Root pos	1st inv	2nd inv	3rd inv
(from 3rd inv.)	(from root pos.)	(from 1st inv.)	(from 2nd inv.)				

### Ex. 44 Seventh-Chord Voicings

#### Seventh Chord Distributions:

Single-string study is very beneficial because it provides a physical and visual representation of the scale, enhancing aural and tactile understanding.

Two-string sets divide the four notes of a seventh chord over two adjacent strings, facilitating a [2–2] arpeggio distribution, with five possible string sets.

Three-string sets generate three arpeggio distributions, [1–2–1], [1–1–2], and [2–1–1], with four possible string sets.

Four-string sets facilitate Closed Voice and Drop-Two chord voicings using three possible string sets.

Five-string sets facilitate Drop-Three and Drop-Two and Four voicings.

The six-string set facilitates open voice seventh sonorities with a range between the outer voices being more than two octaves. This course does not include six-string set seventh chords.

### Lesson 12: Seventh Chord Arpeggios on Two-String Sets

Task 36: Chart the two-string [2-2] seventh-chord arpeggios for the seven primary seventh chords for all string sets and for all inversions.

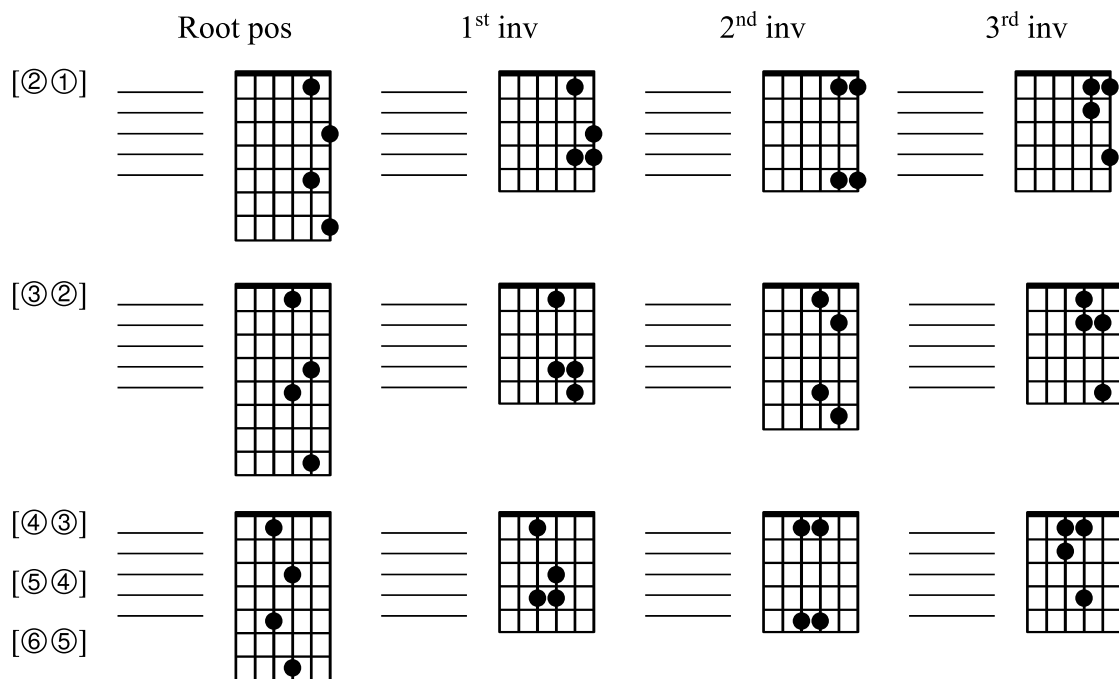


Fig.48 Closed Voice Major Sevenths [2-2]

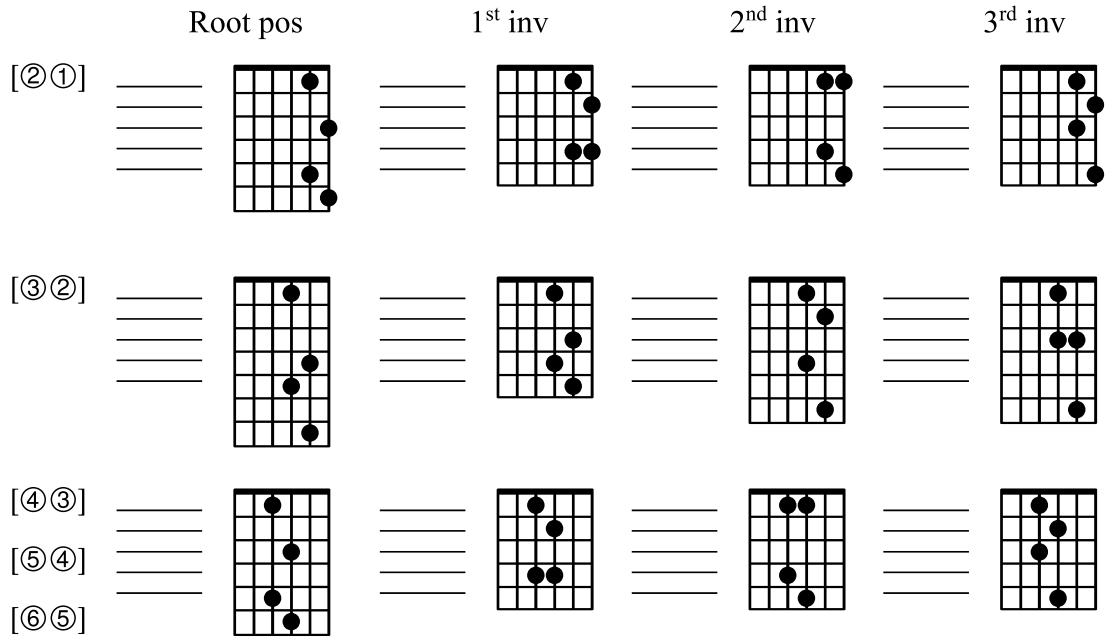


Fig.49 Closed Voice Dominant Sevenths [2-2]

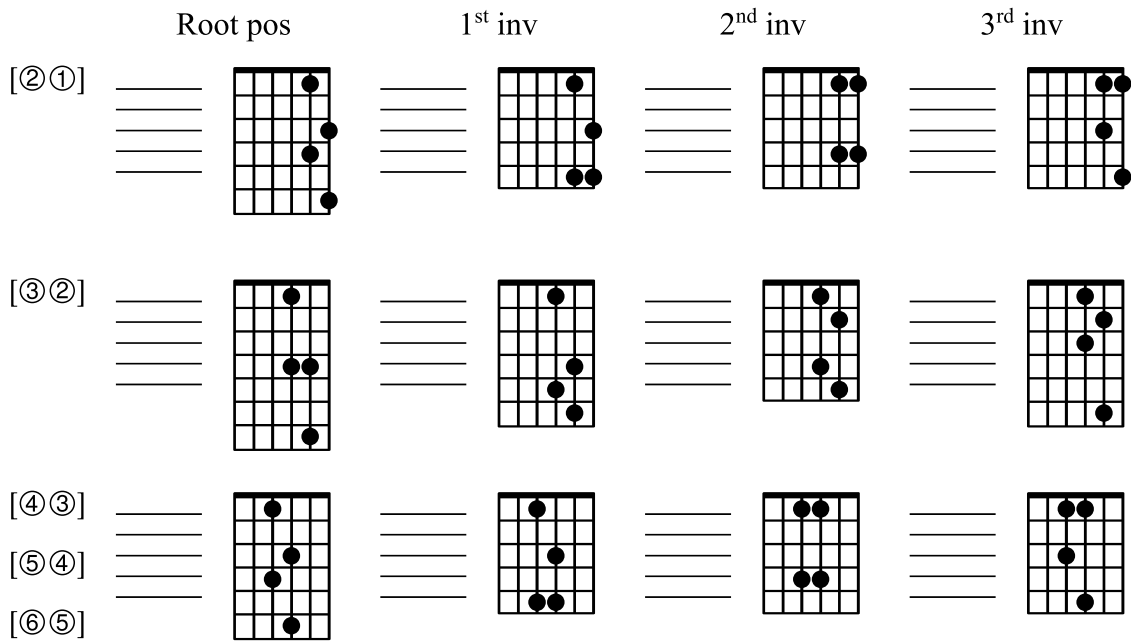


Fig.50 Closed Voice Minor Sevenths [2-2]

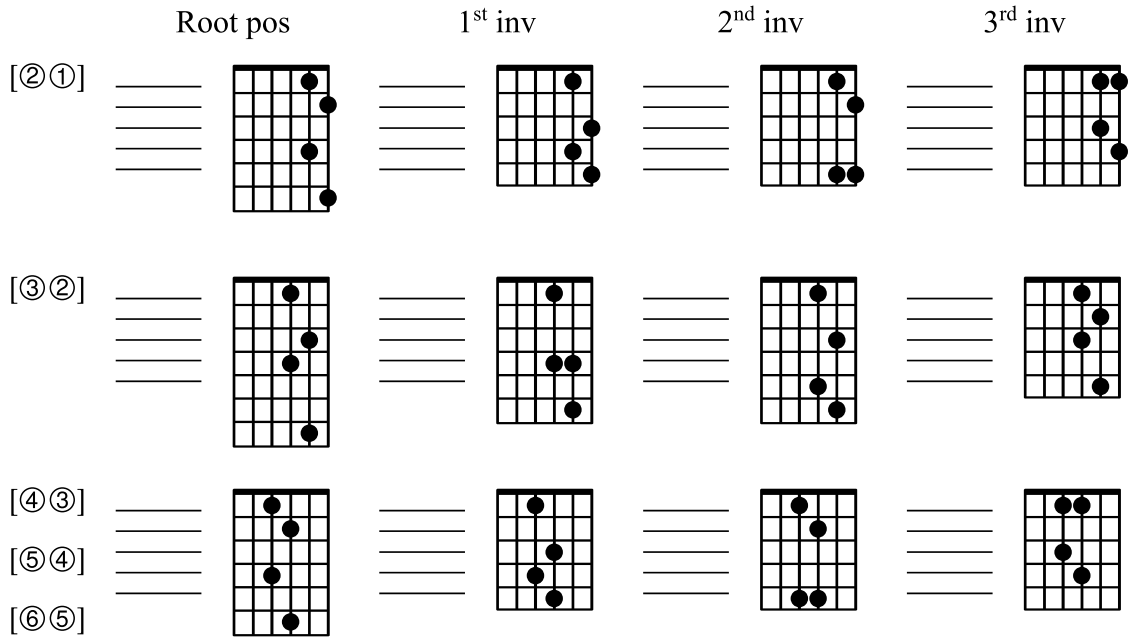


Fig.51 Closed Voice Half-Diminished Sevenths [2-2]

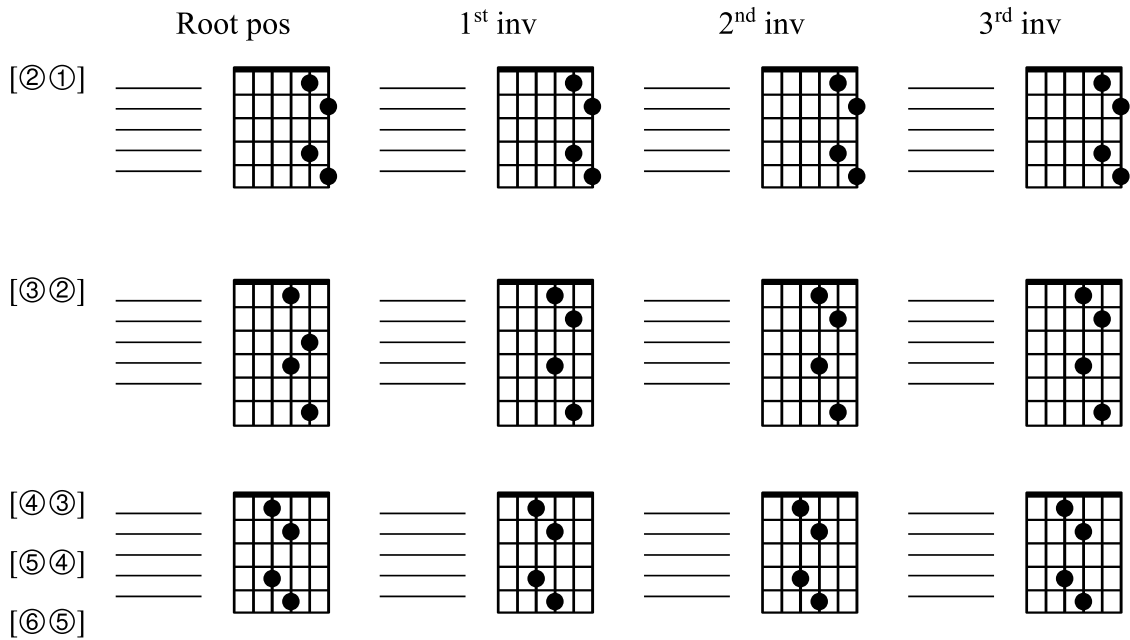


Fig.52 Closed-Voice Diminished Sevenths [2-2]

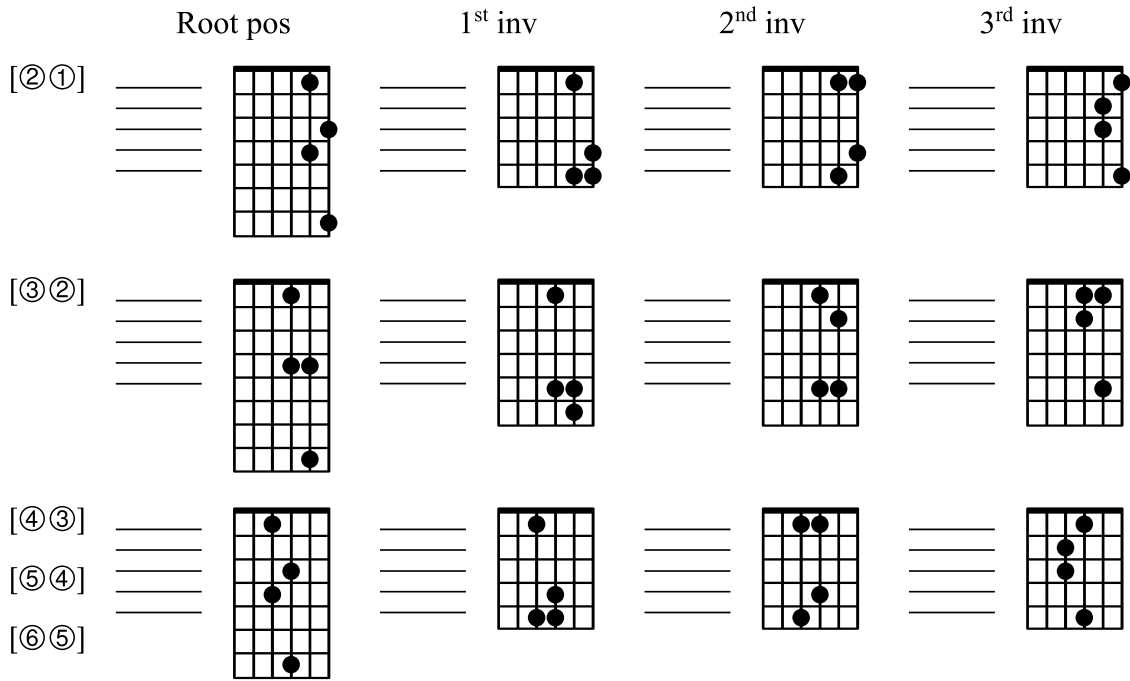


Fig.53 Closed Voice Minor Major Sevenths [2-2]

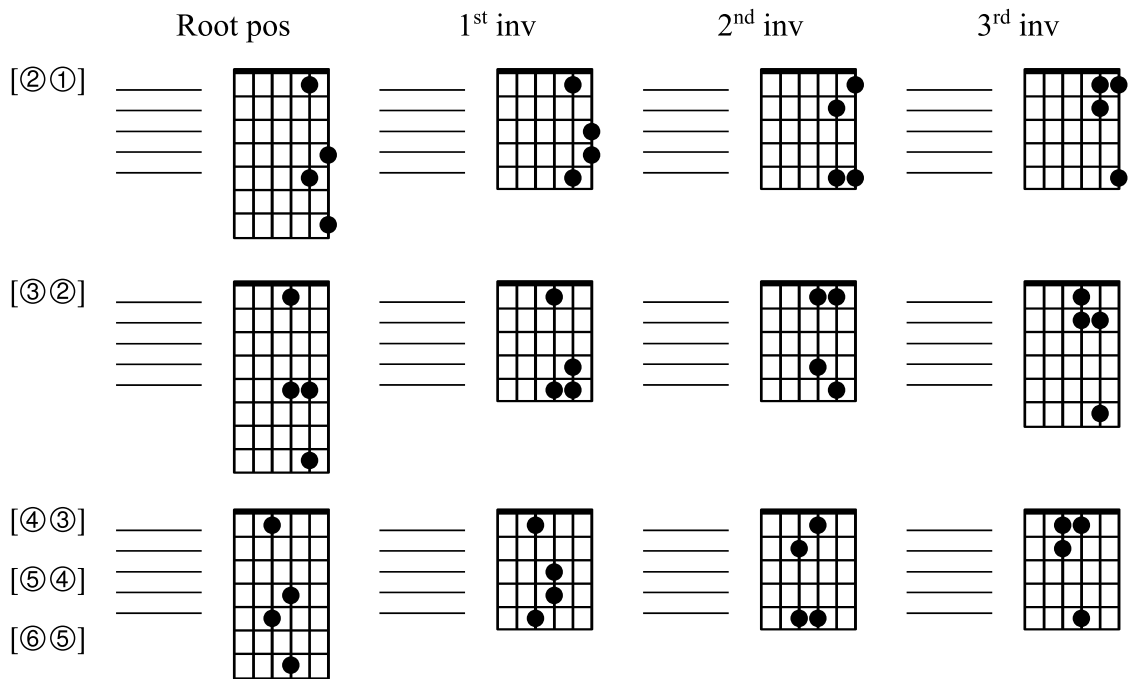


Fig.54 Closed-Voice Augmented Major Sevenths [2-2]



Lesson 13: Seventh-Chord Arpeggios on Three-Strings Sets

Task 37: Chart the primary seventh-chord arpeggios for the three-string set [1-2-1]

distribution.

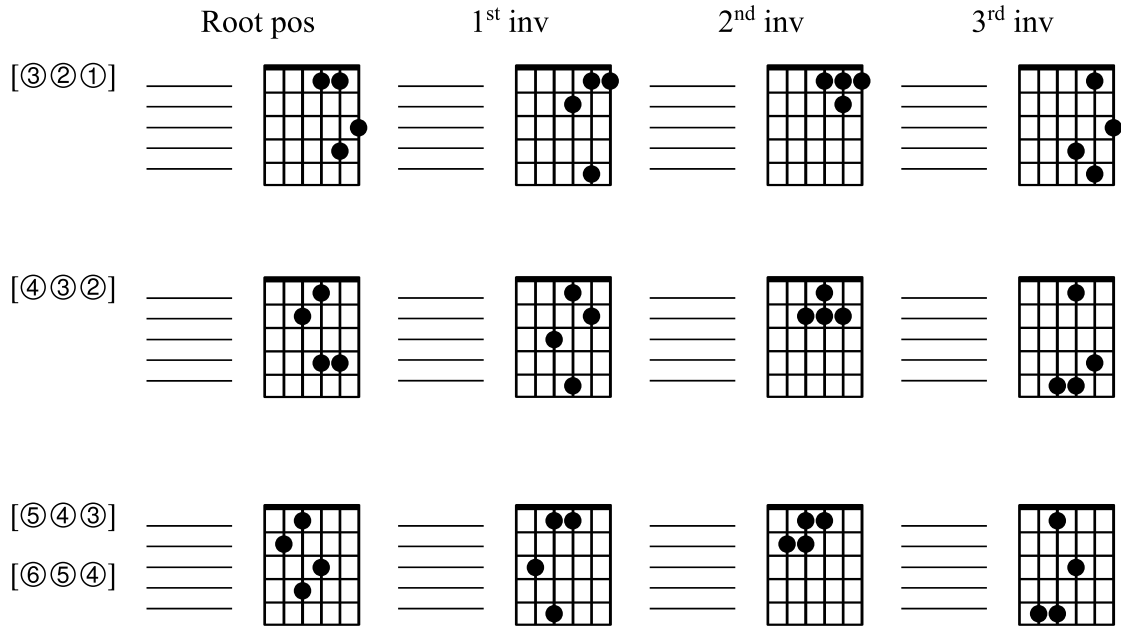


Fig.55 Closed Voice Major Sevenths [1-2-1]

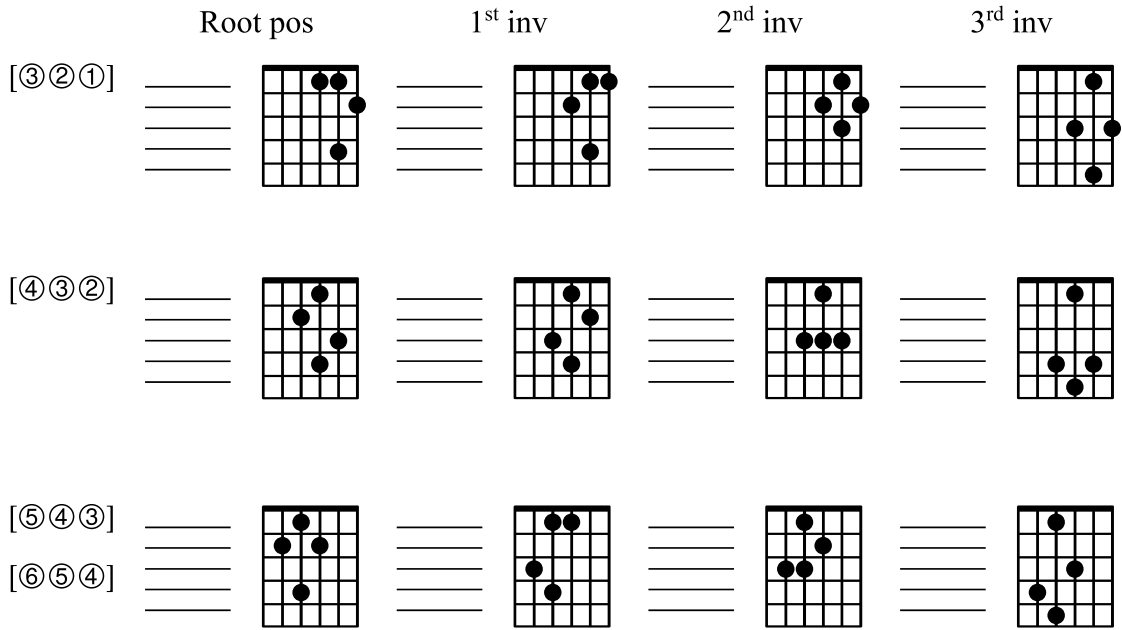


Fig.56 Closed Voice Dominant Sevenths [1-2-1]

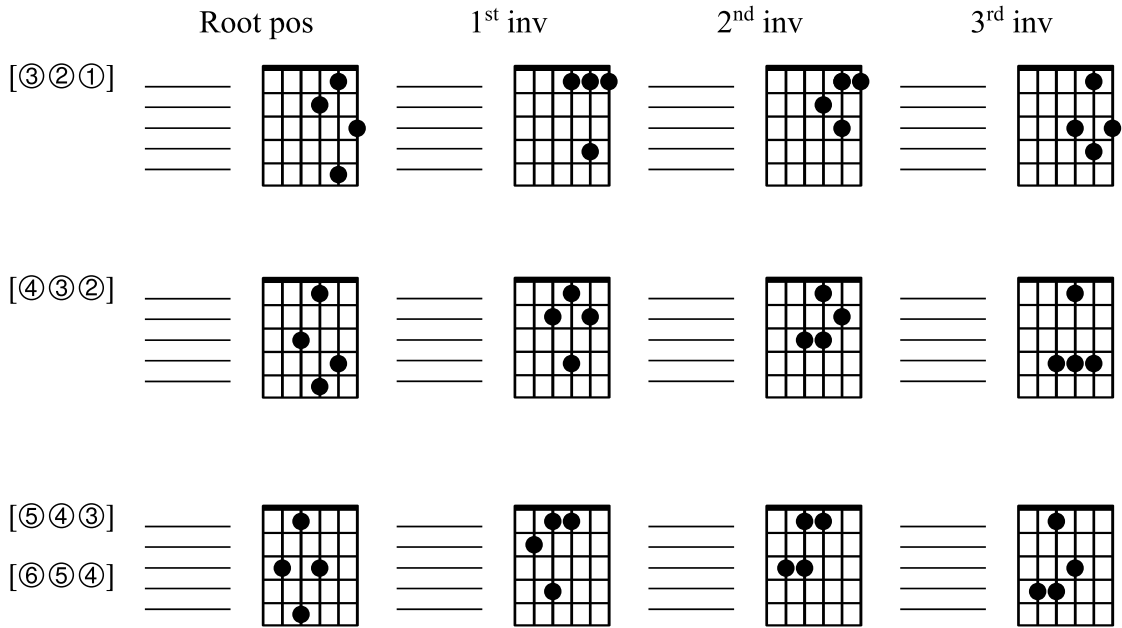


Fig.57 Closed Voice Minor Sevenths [1-2-1]

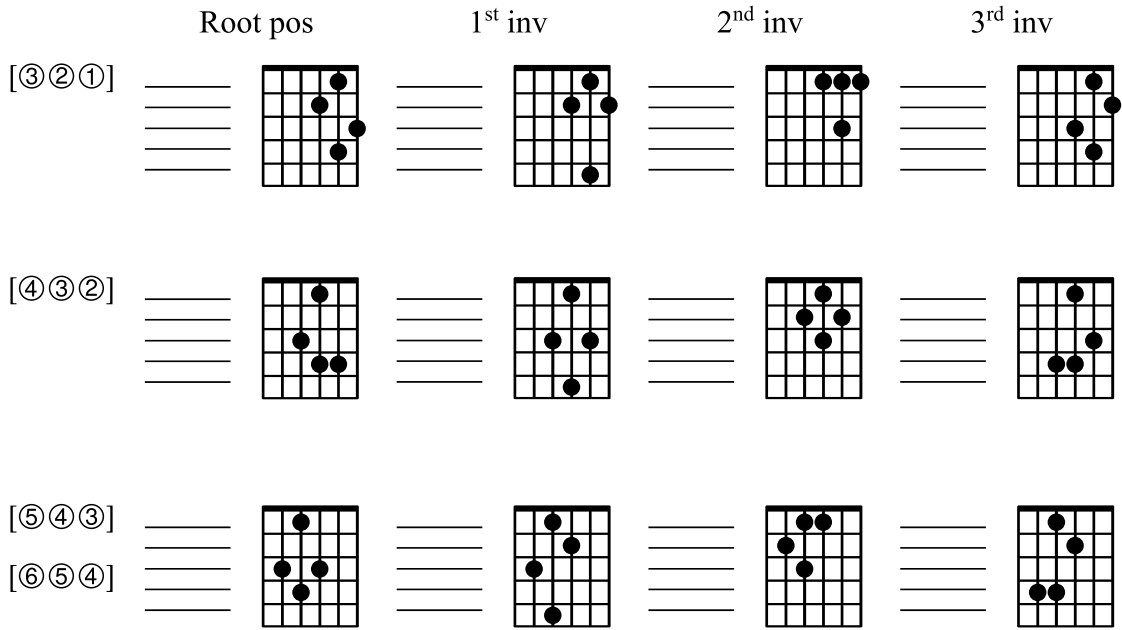


Fig.58 Closed Voice Half-Diminished Sevenths [1-2-1]

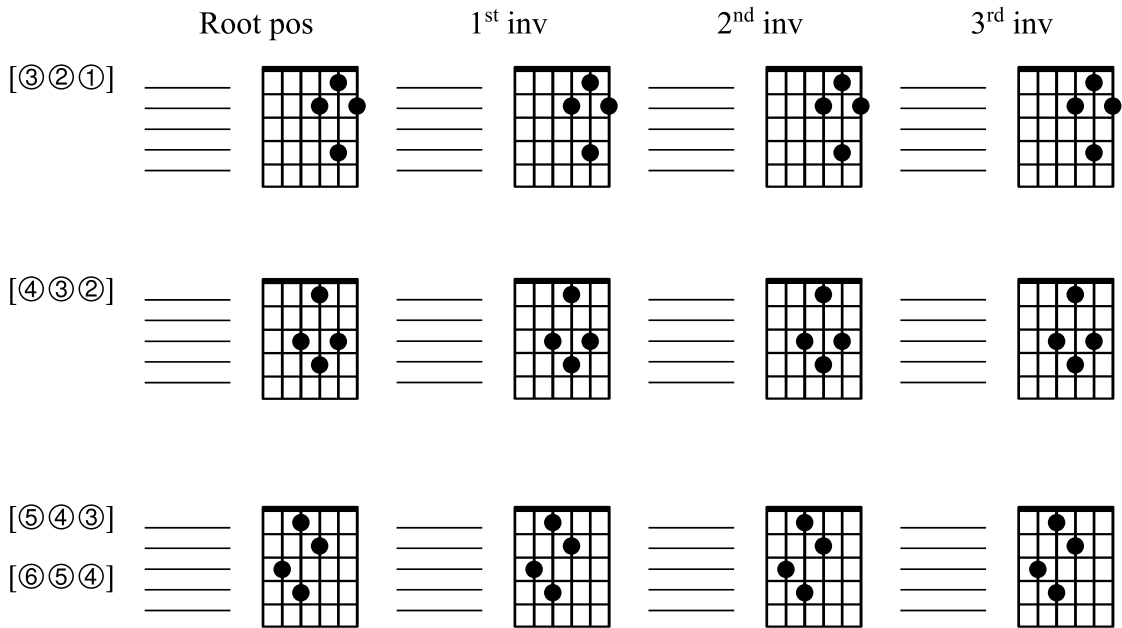


Fig.59 Closed Voice Diminished Sevenths [1-2-1]

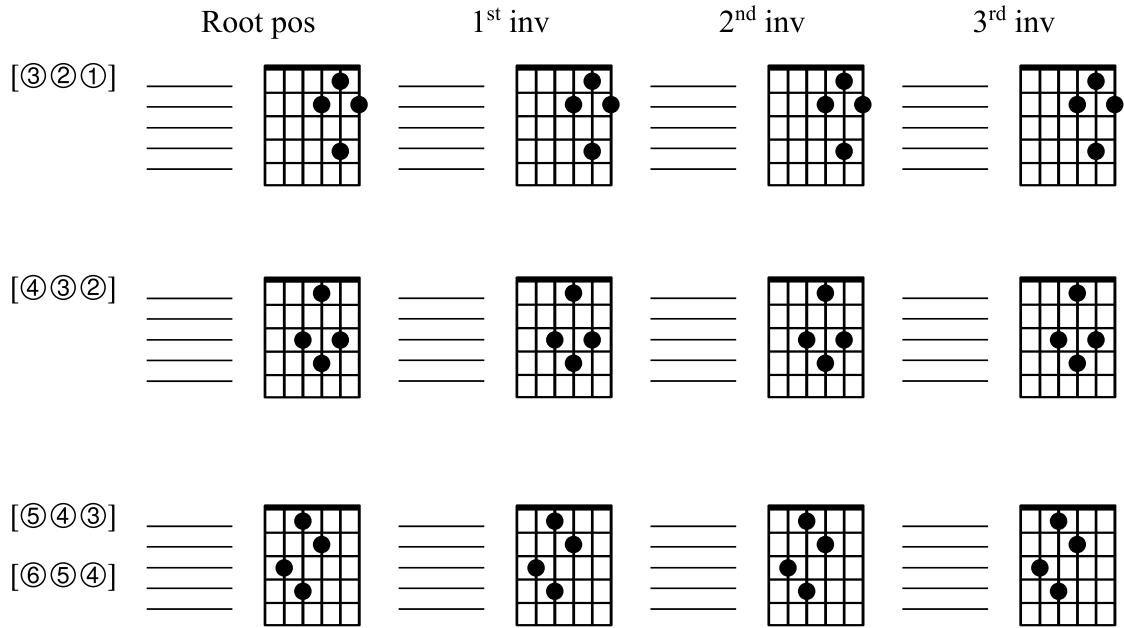


Fig.60 Closed Voice Minor Major Sevenths [1-2-1]

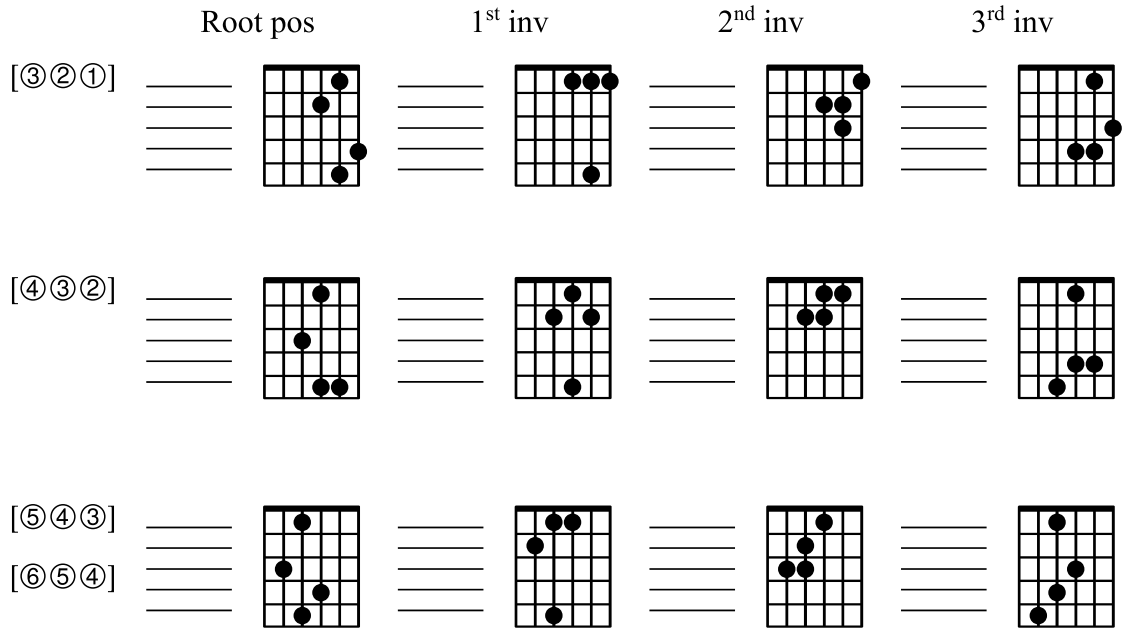


Fig.61 Closed Voice Major Seventh #5 [1-2-1]

Task 38: Chart the primary seventh-chord arpeggios for the three-string set [1-1-2] distribution.

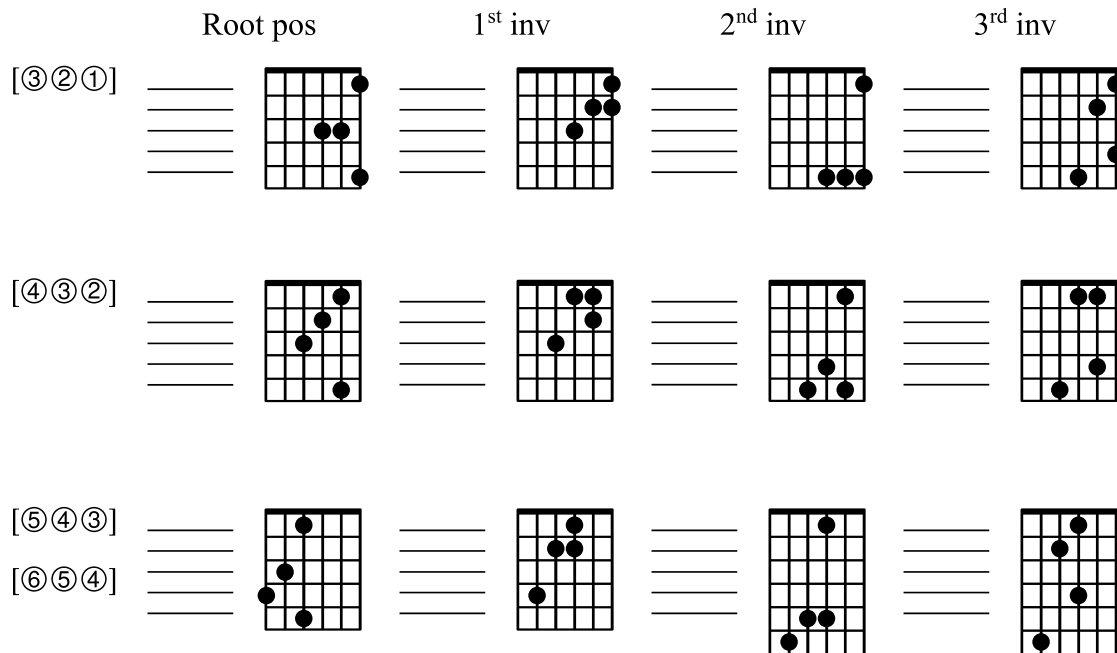


Fig.62 Closed Voice Major Sevenths [1-1-2]

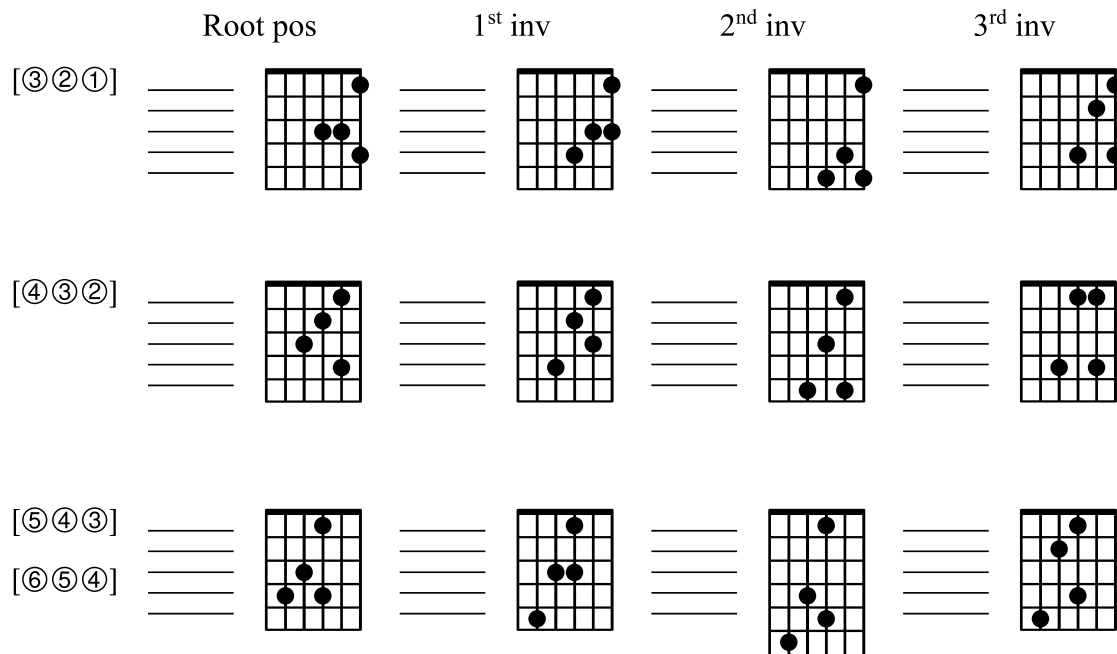


Fig.63 Closed Voice Dominant Sevenths [1-1-2]

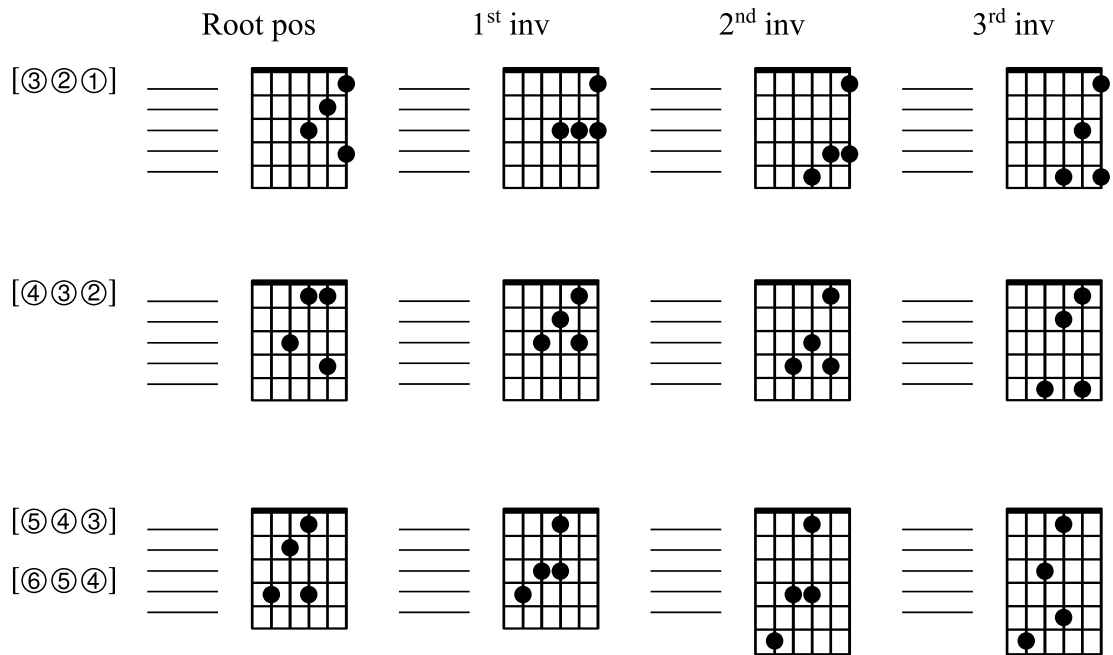


Fig.64 Closed Voice Minor Sevenths [1-1-2]

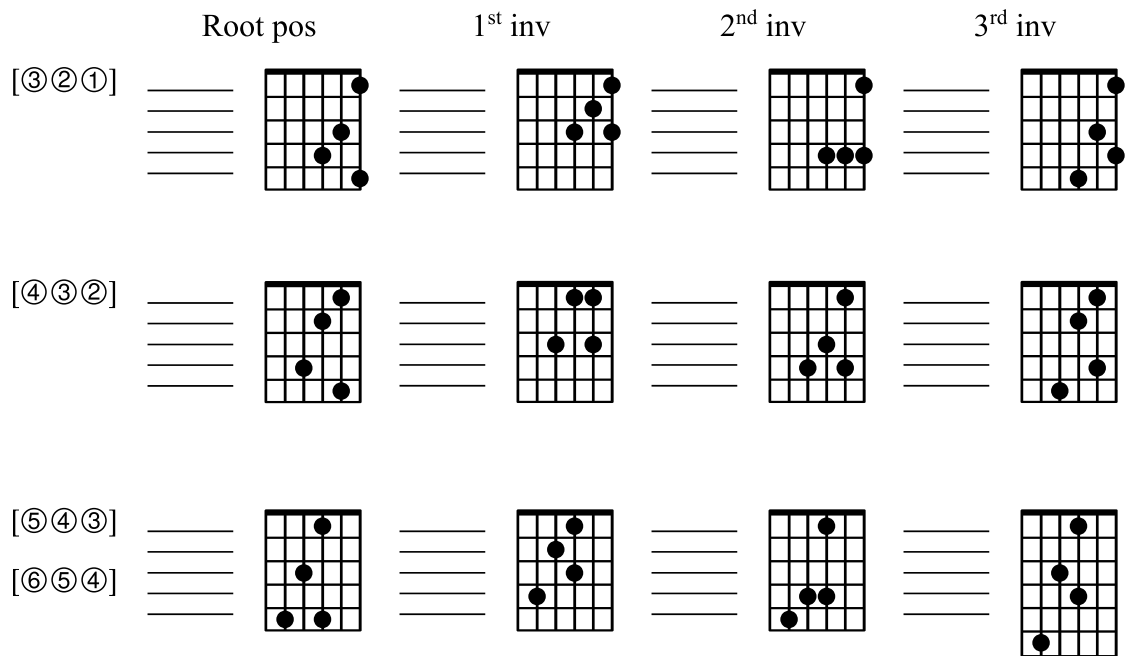


Fig.65 Closed Voice Half-Diminished Sevenths [1-1-2]

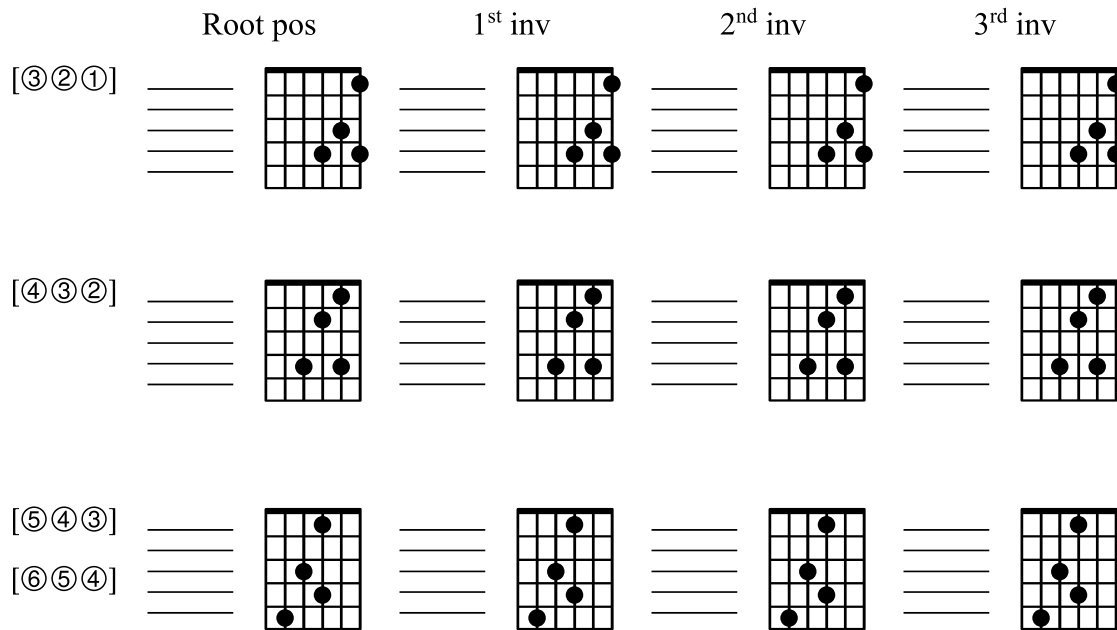


Fig.66 Closed Voice Diminished Sevenths [1-1-2]

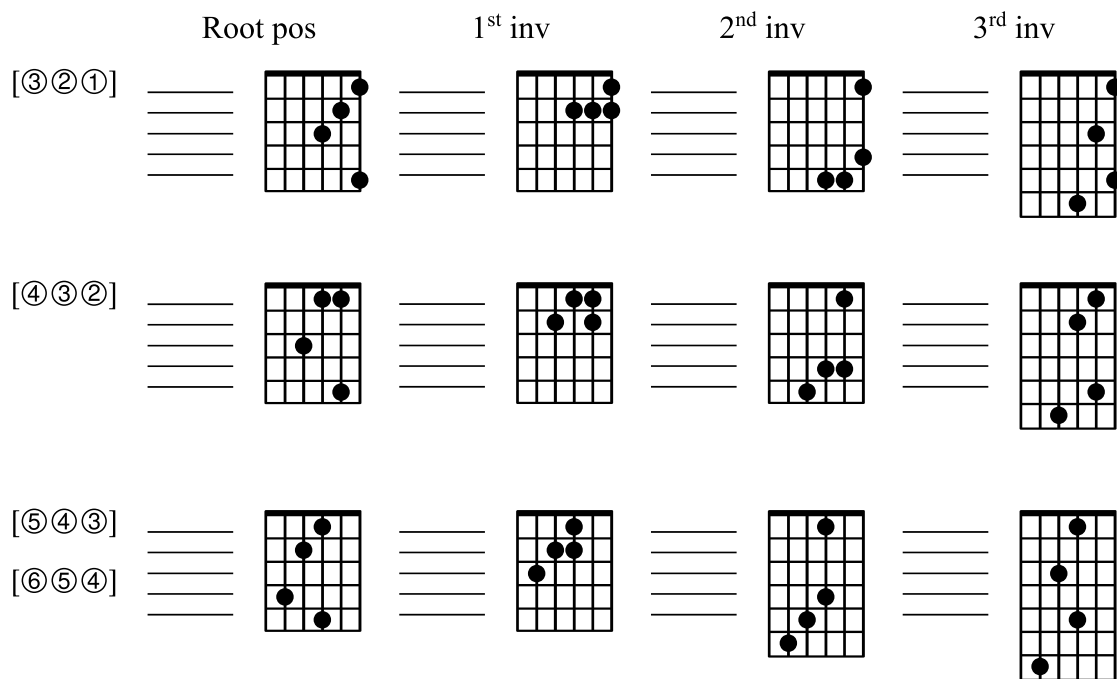


Fig.67 Closed Voice Minor Major Sevenths [1-1-2]

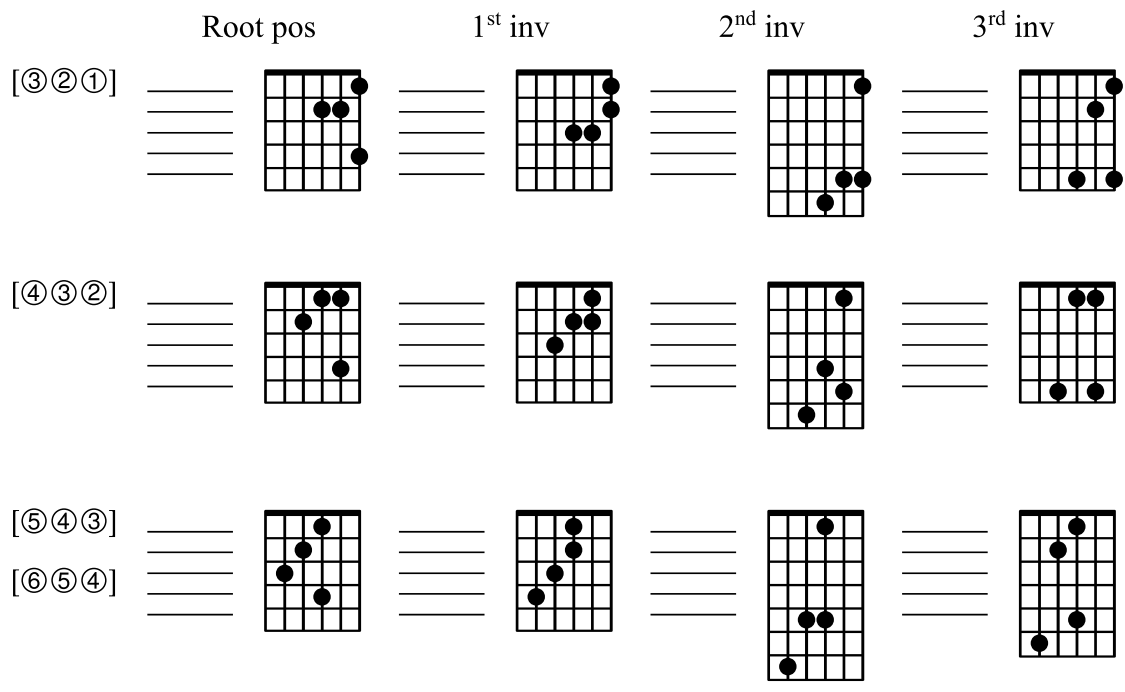


Fig.68 Closed Voice Major Seventh #5 [1-1-2]

Task 39: Chart the primary seventh-chord arpeggios for the three-string set [2-1-1] distribution.



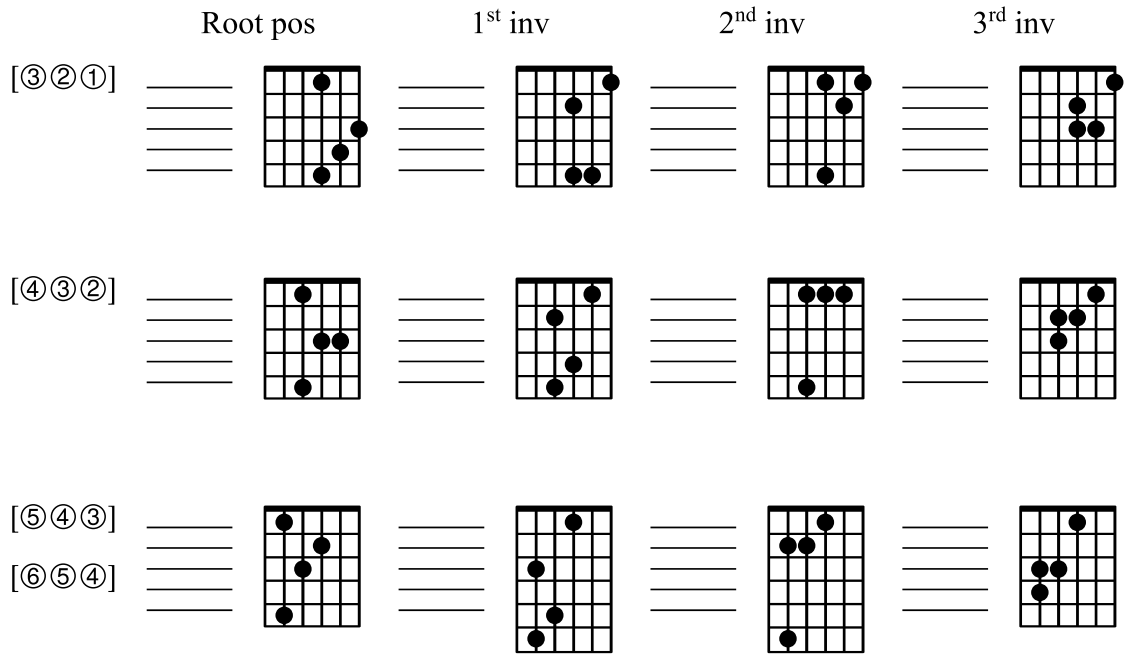


Fig.69 Closed Voice Major Sevenths [2-1-1]

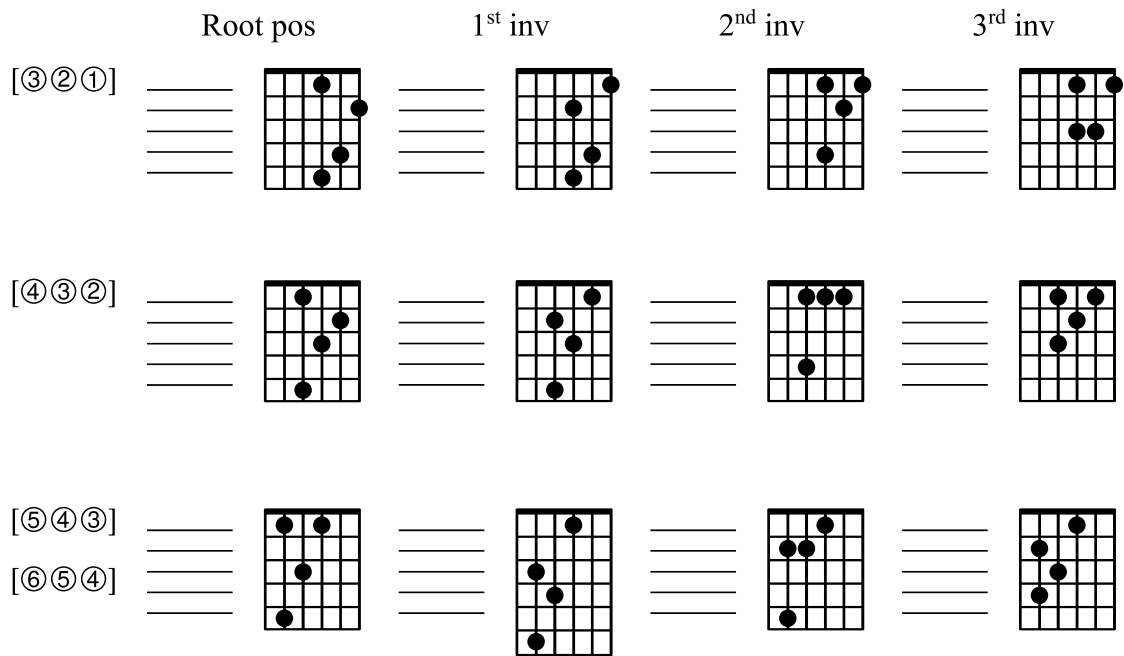


Fig.70 Closed Voice Dominant Sevenths [2-1-1]

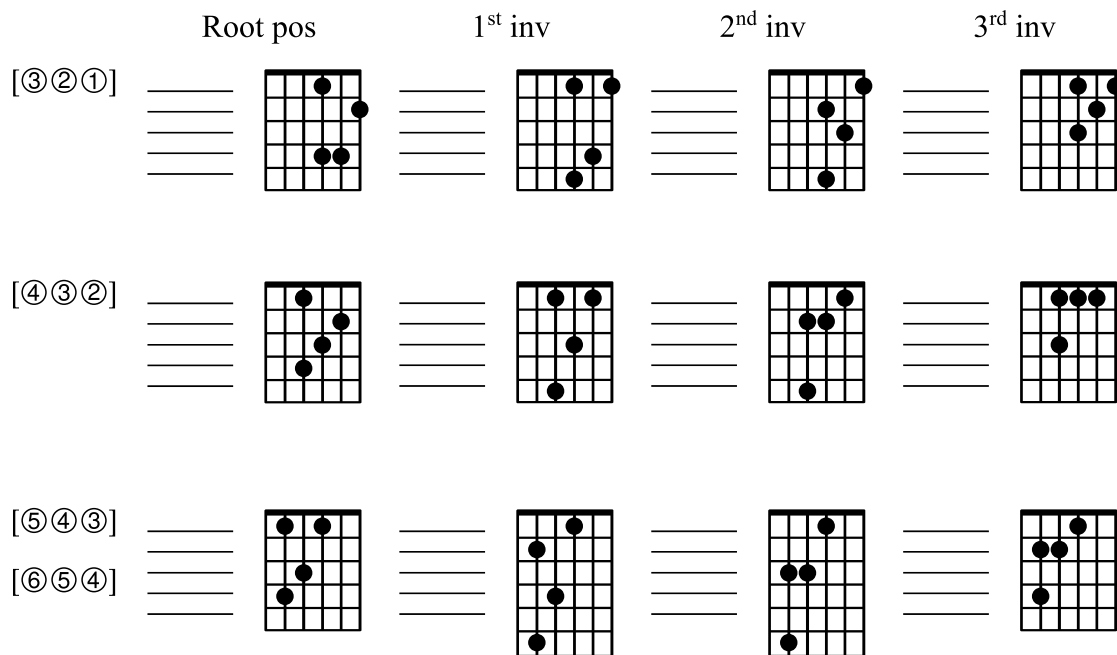


Fig.71 Closed Voice Minor Sevenths [2-1-1]

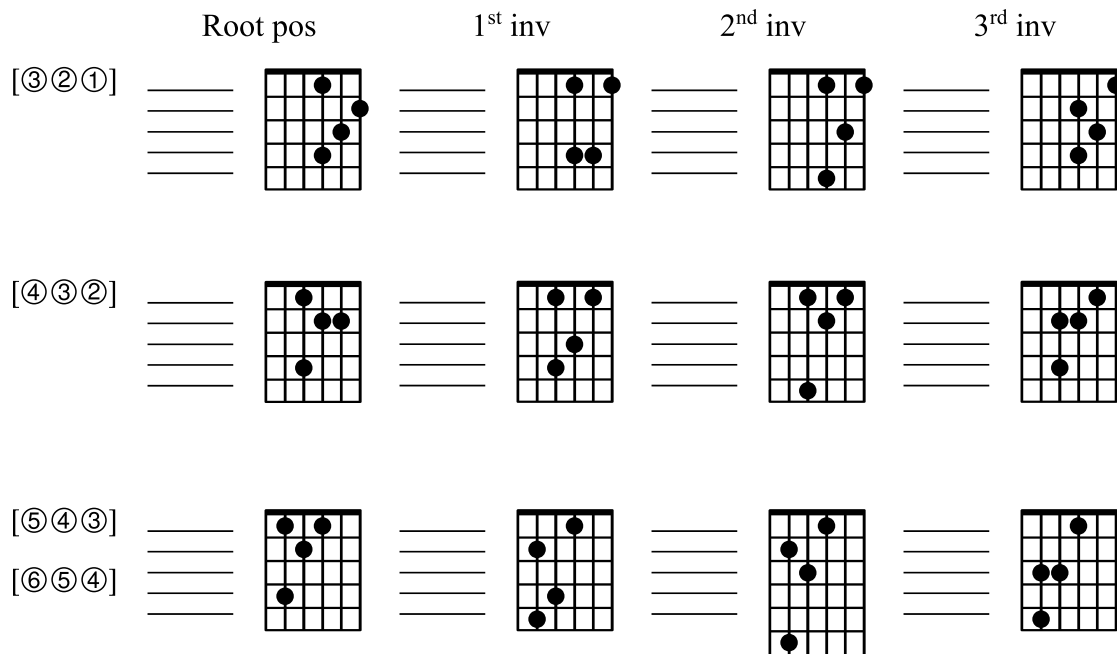


Fig.72 Closed Voice Half-Diminished Sevenths [2-1-1]

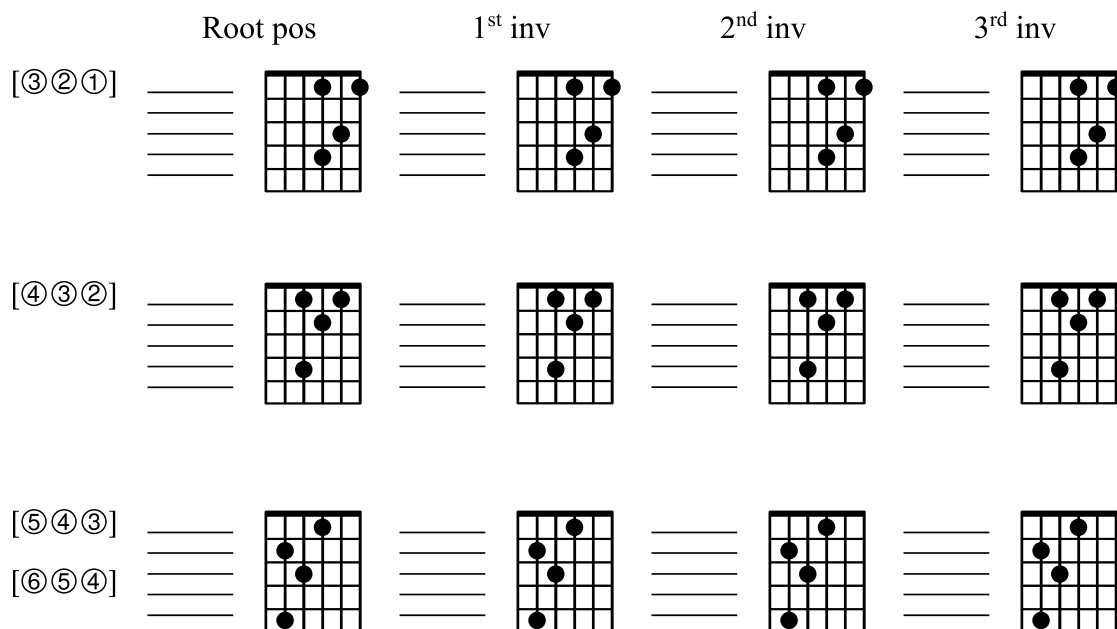


Fig.73 Closed Voice Diminished Sevenths [2-1-1]

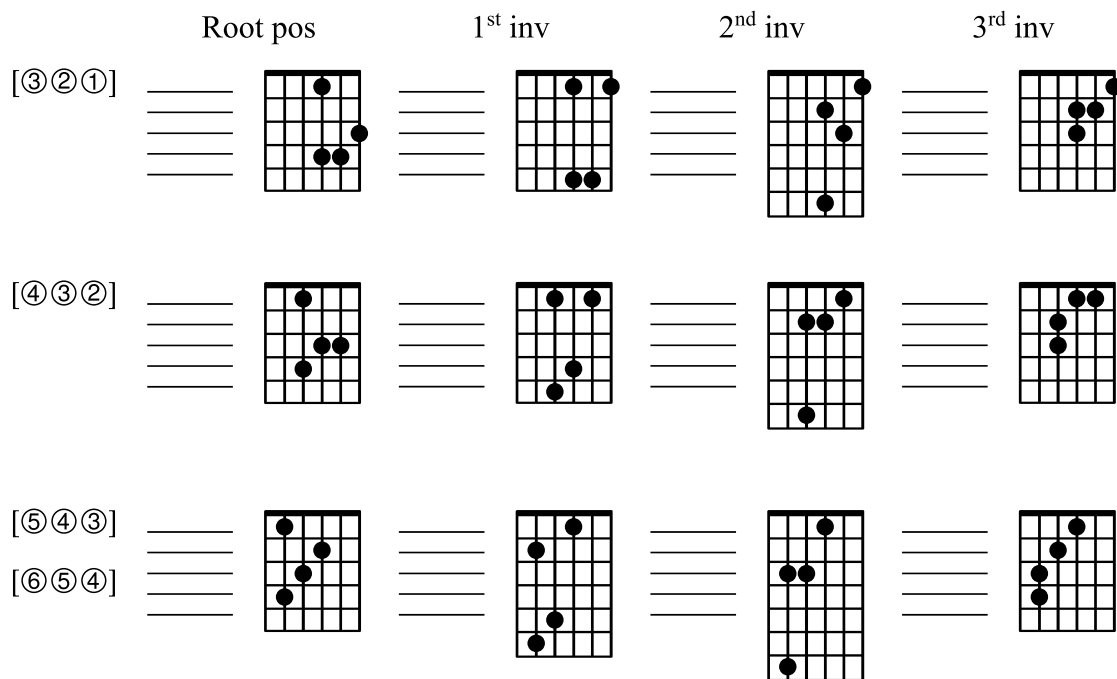


Fig.74 Closed Voice Minor Major Sevenths [2-1-1]

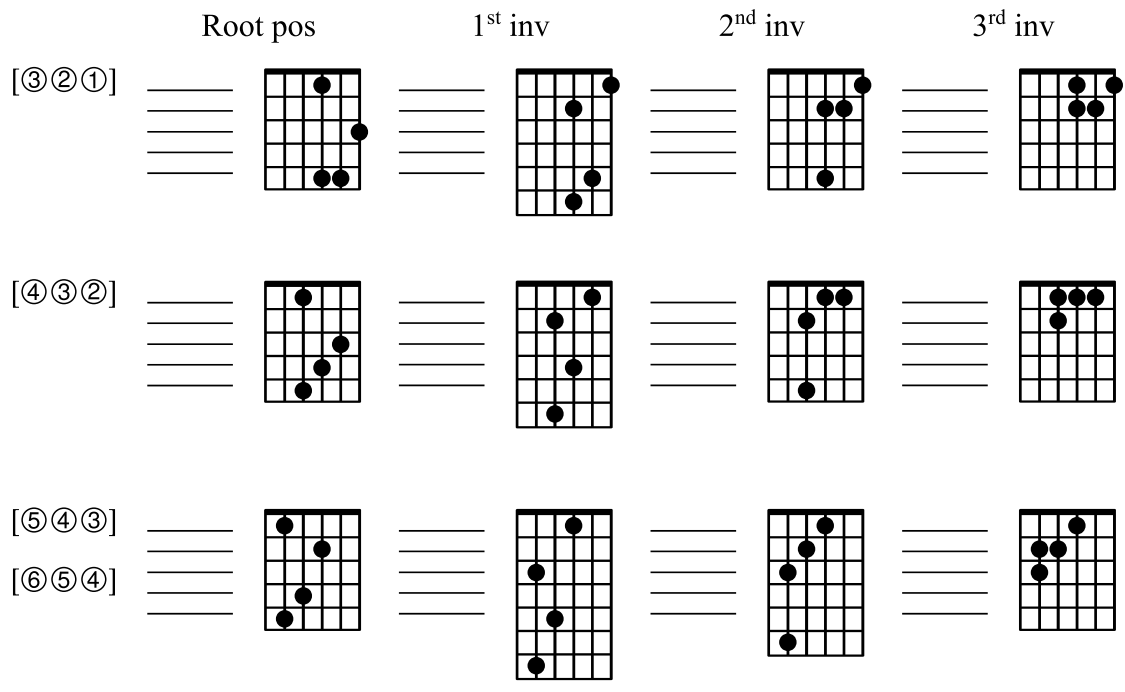


Fig.75 Closed Voice Major Seventh #5 [2-1-1]

Lesson 14: Closed Voice Seventh-Chord Sonorities on Four-Strings Sets

Task 40: Chart the primary Closed Voice seventh chords on four-string sets.

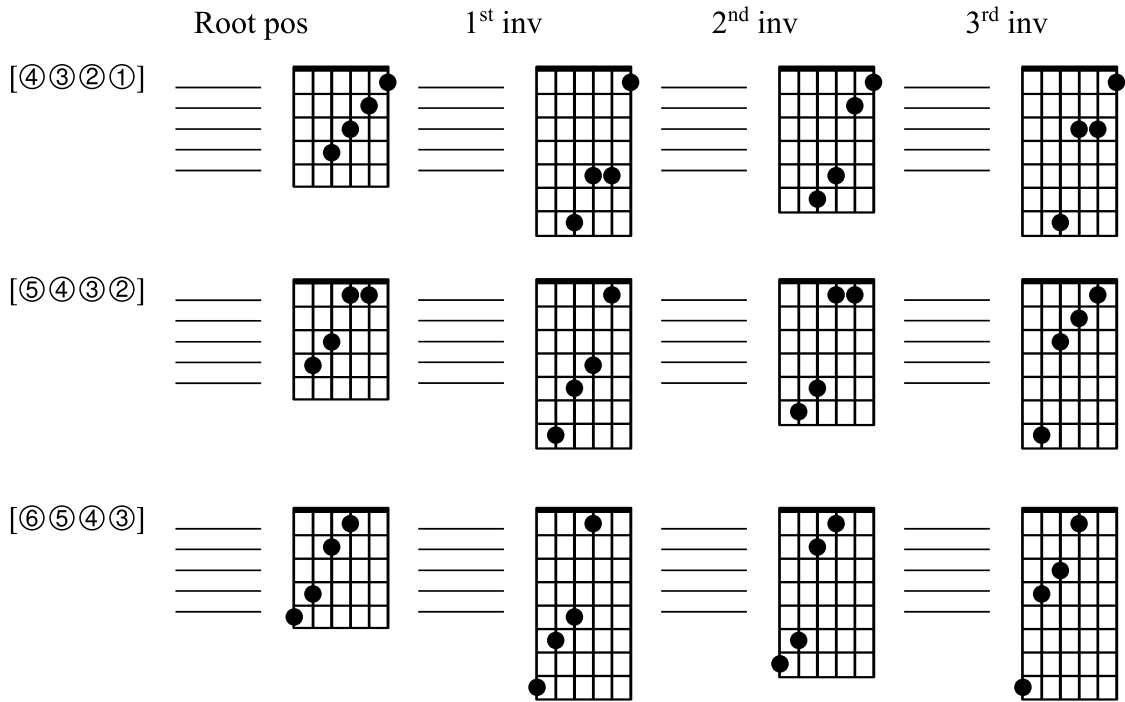


Fig.76 Closed Voice Major Sevenths

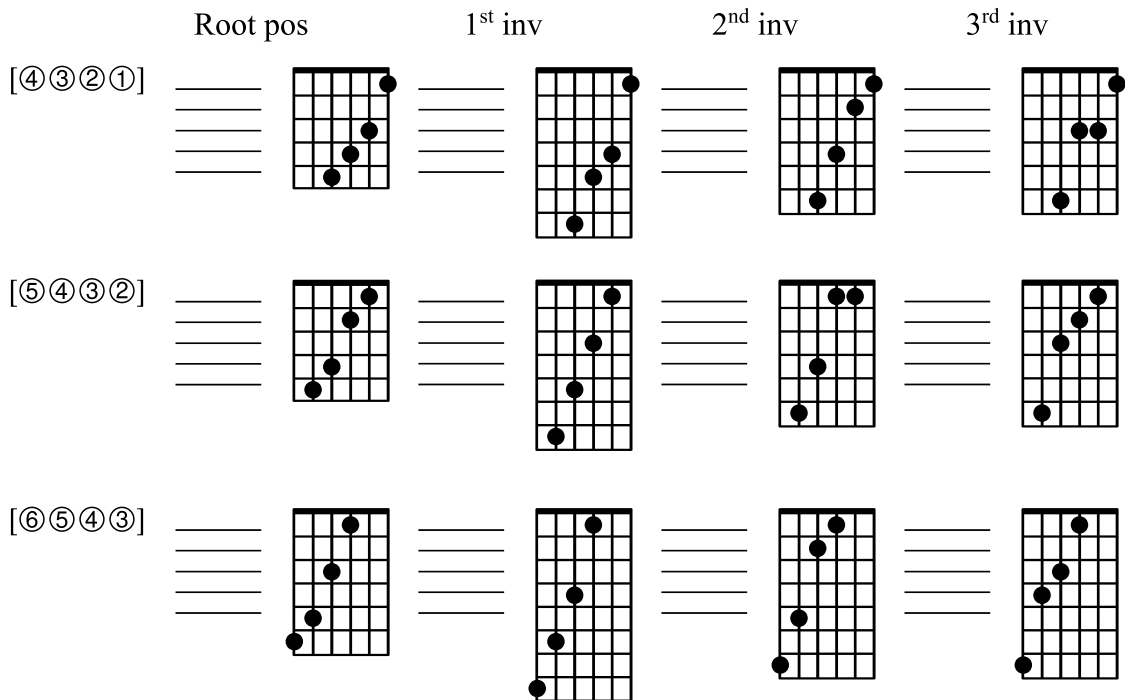


Fig.77 Closed Voice Dominant Sevenths

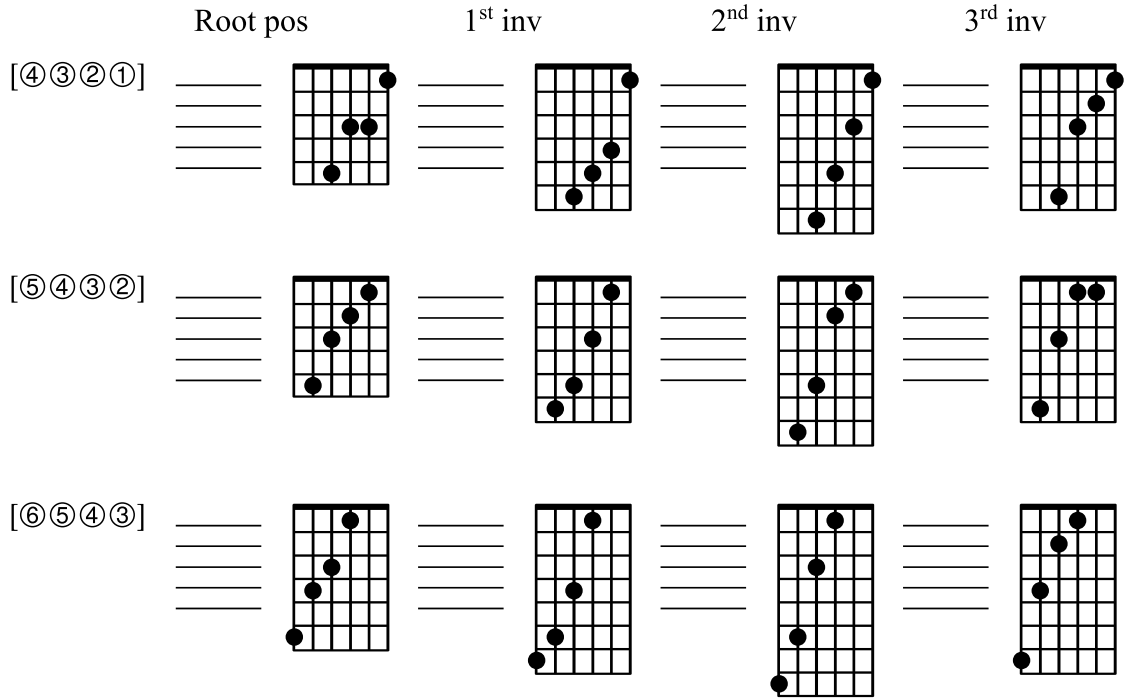


Fig.78 Closed Voice Minor Sevenths

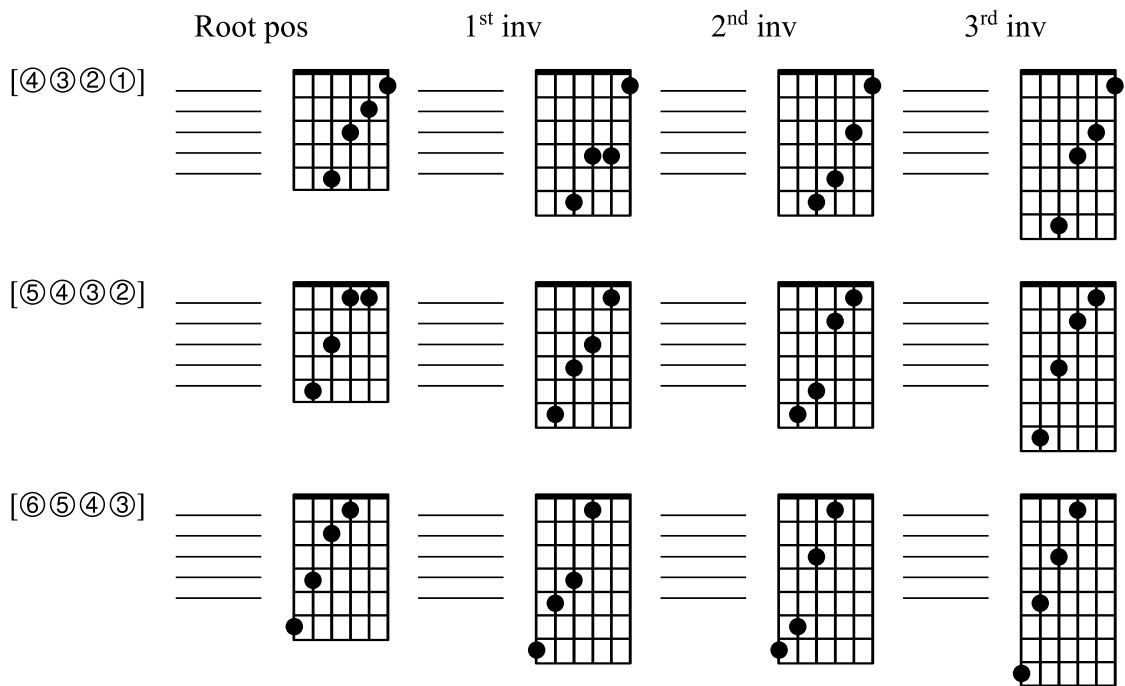


Fig.79 Closed Voice Half-Diminished Sevenths

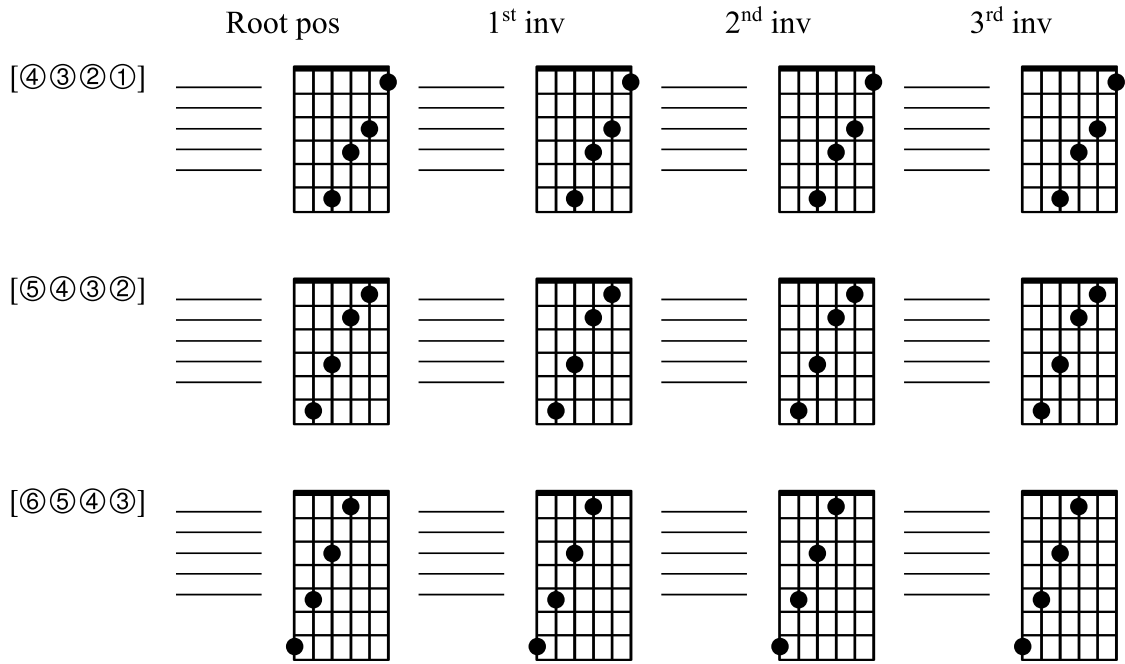


Fig.80 Closed Voice Diminished Sevenths

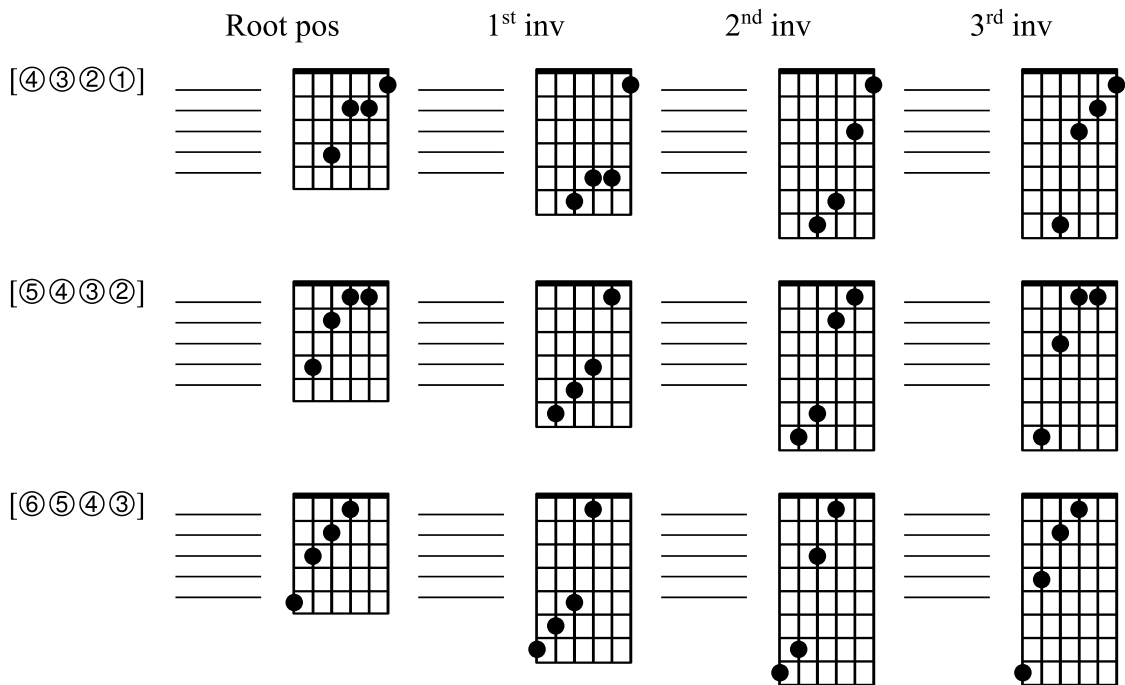


Fig.81 Closed Voice Minor Major Sevenths

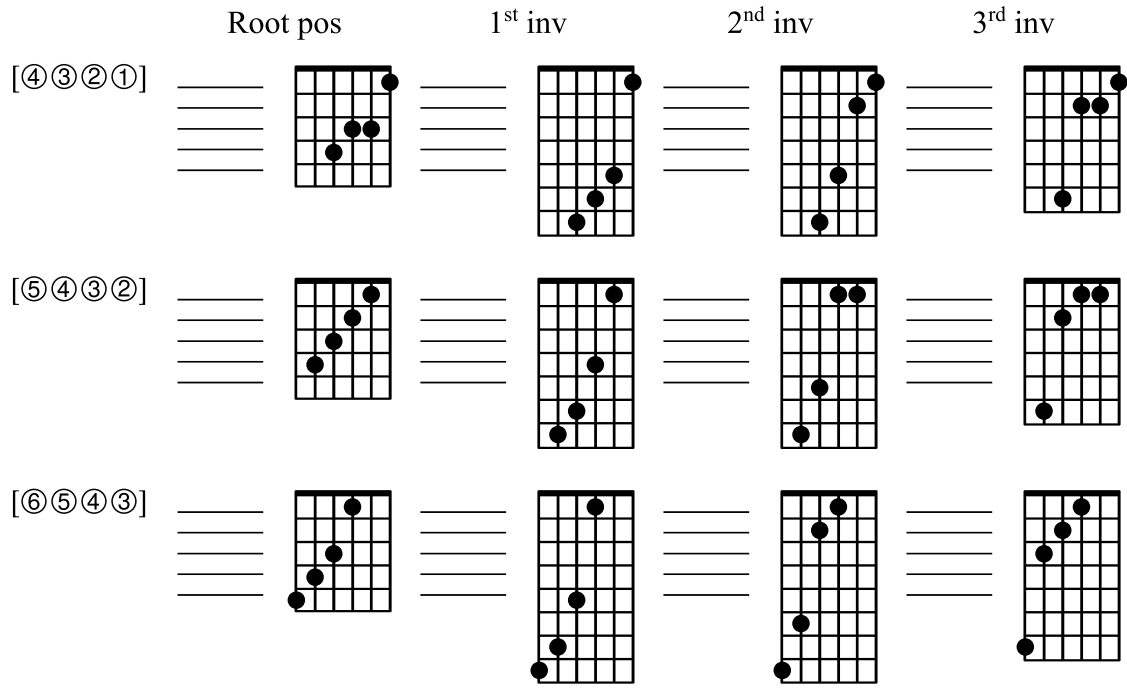


Fig.82 Closed Voice Major Seventh #5

Lesson 15: Drop-Two Seventh-Chord Sonorities

Task 41: Chart the primary Drop-Two seventh chords on all string sets and inversions.



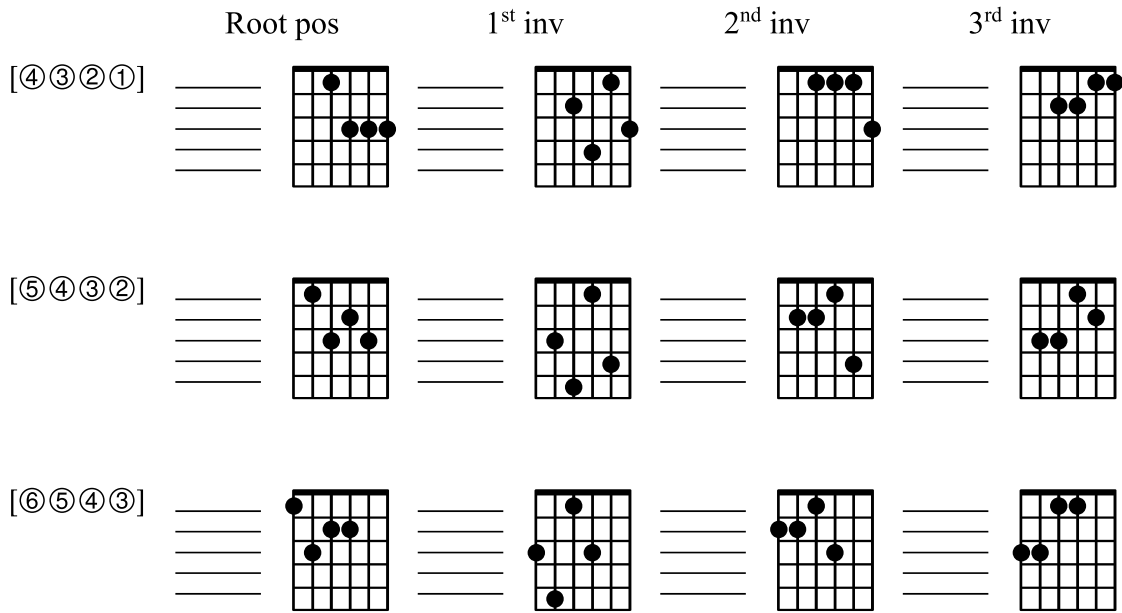


Fig.83 Drop-Two Major Sevenths

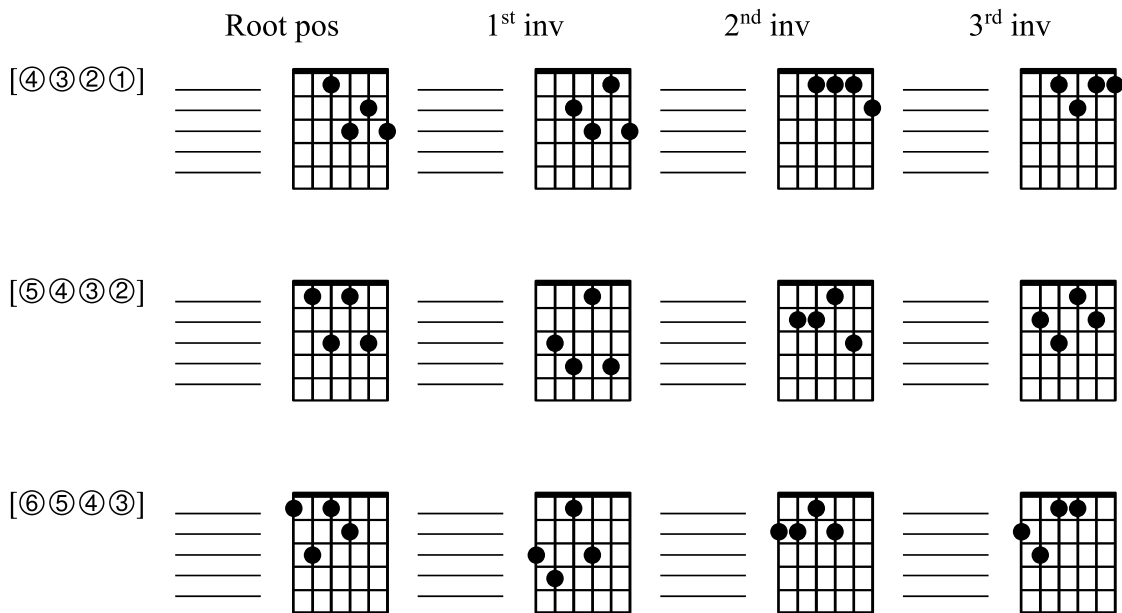


Fig.84 Drop-Two Dominant Sevenths

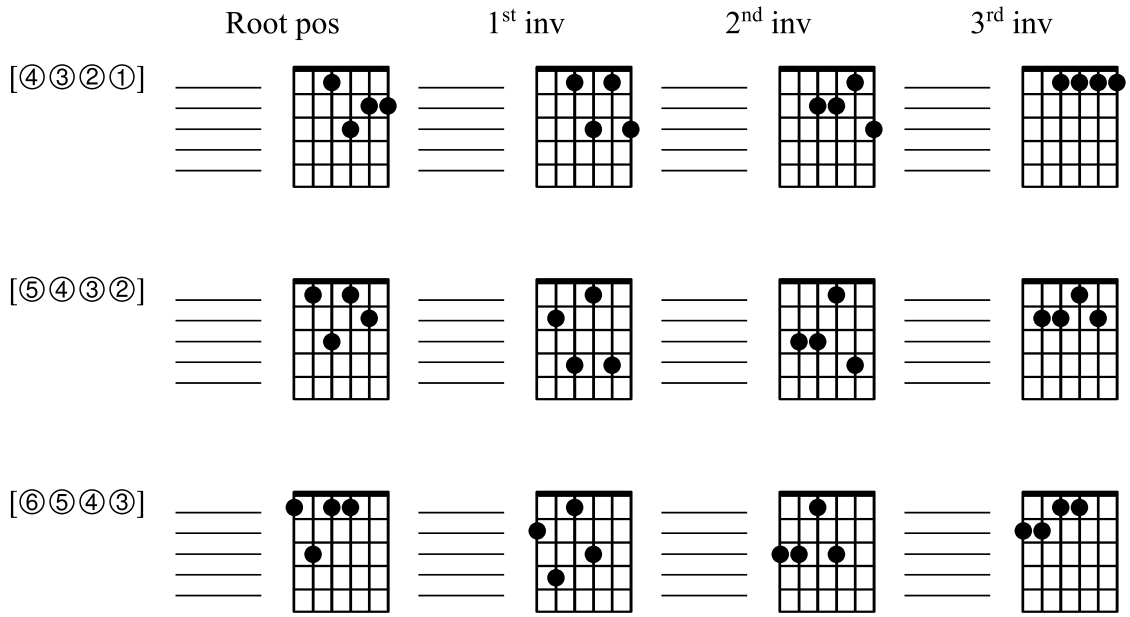


Fig.85 Drop-Two Minor Sevenths

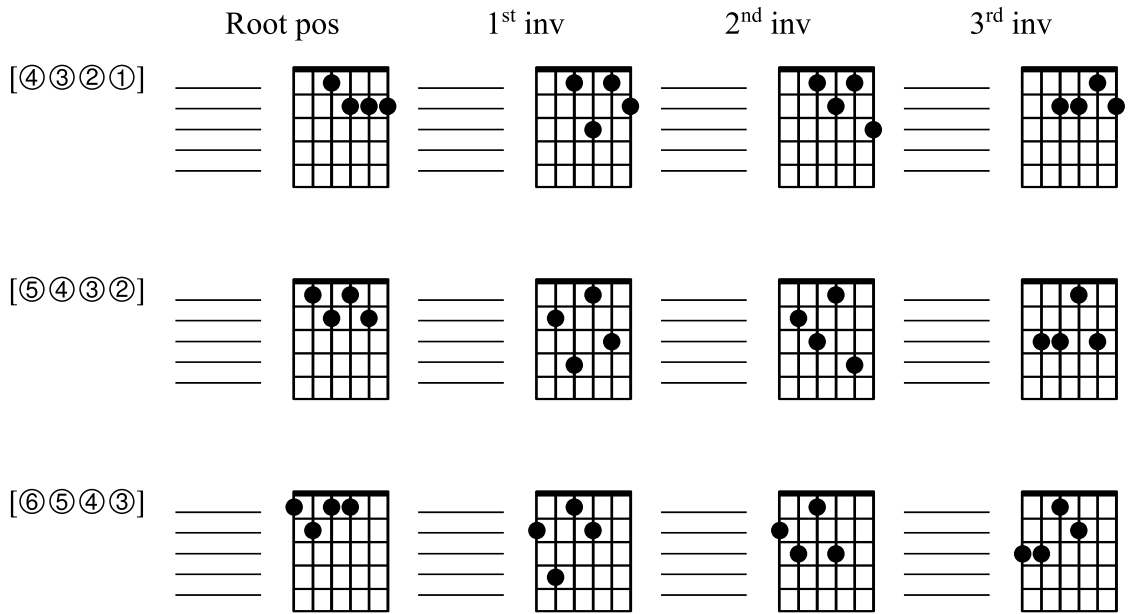


Fig.86 Drop-Two Half-Diminished Sevenths

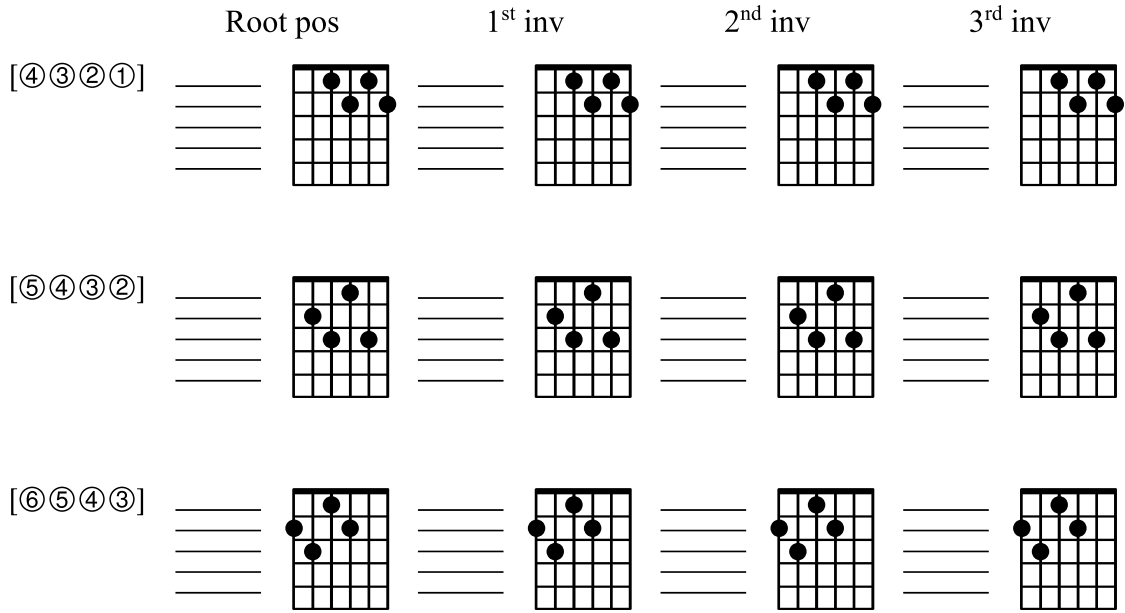


Fig.87 Drop-Two Diminished Sevenths

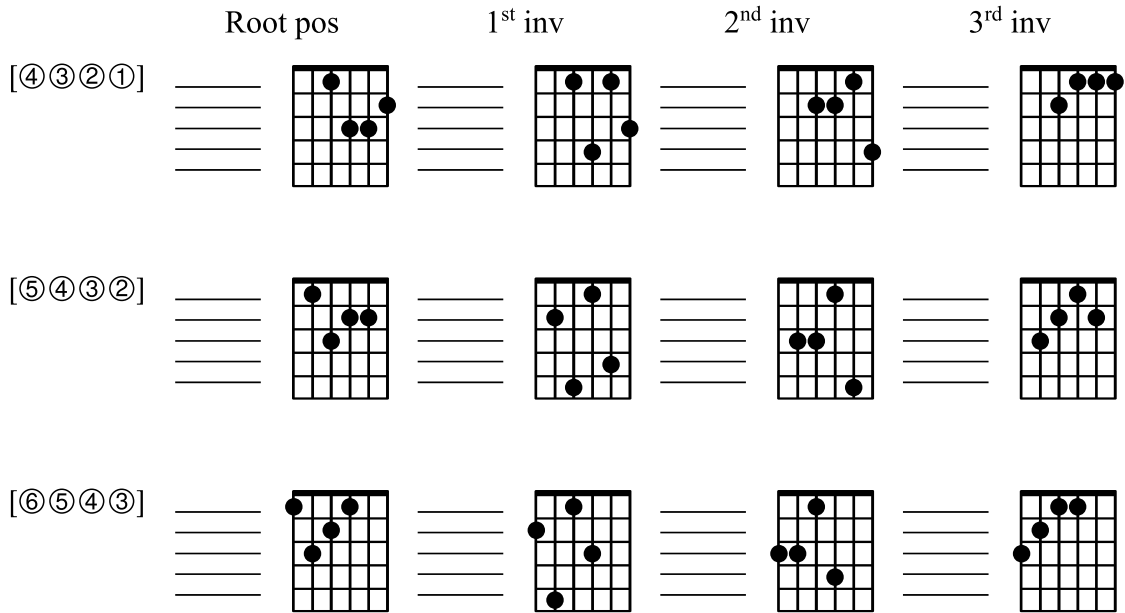


Fig.88 Drop-Two Minor Major Sevenths

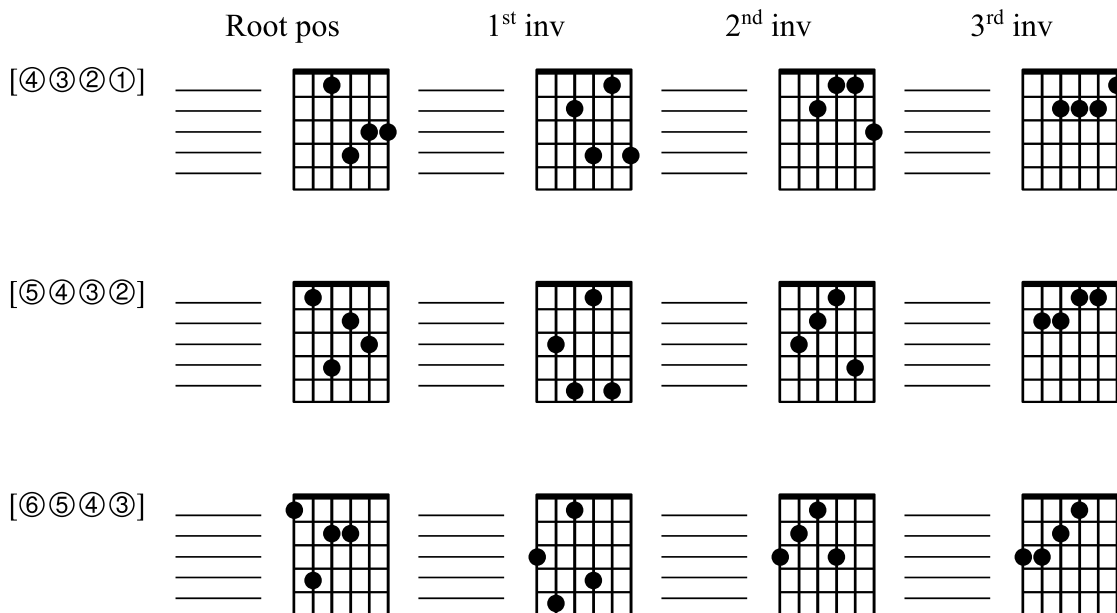


Fig.89 Drop-Two Major Seventh #5

Lesson 16: Drop-Three Seventh-Chord Sonorities

Task 42: Chart the primary Drop-Three seventh chords for the following distributions:

String-set 1: [(5)(3)(2)(1)]    String-set 2: [(6)(4)(3)(2)]

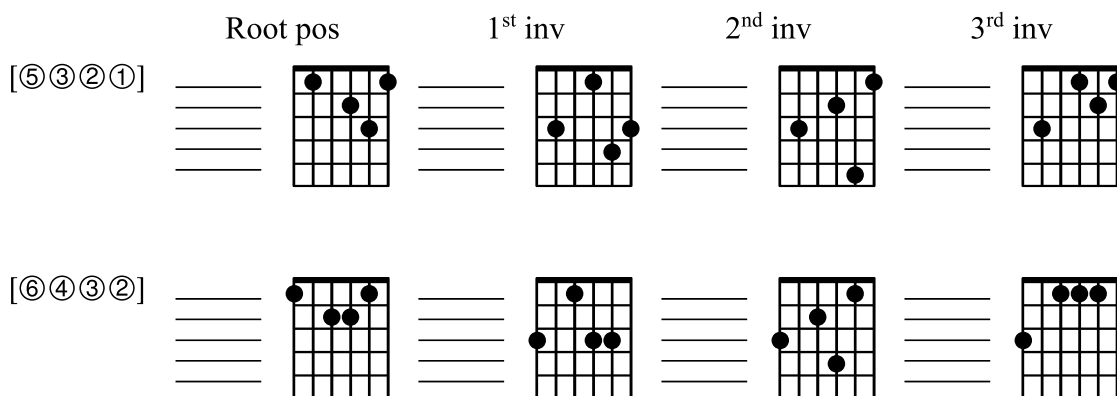


Fig.90 Drop-Three Major Sevenths

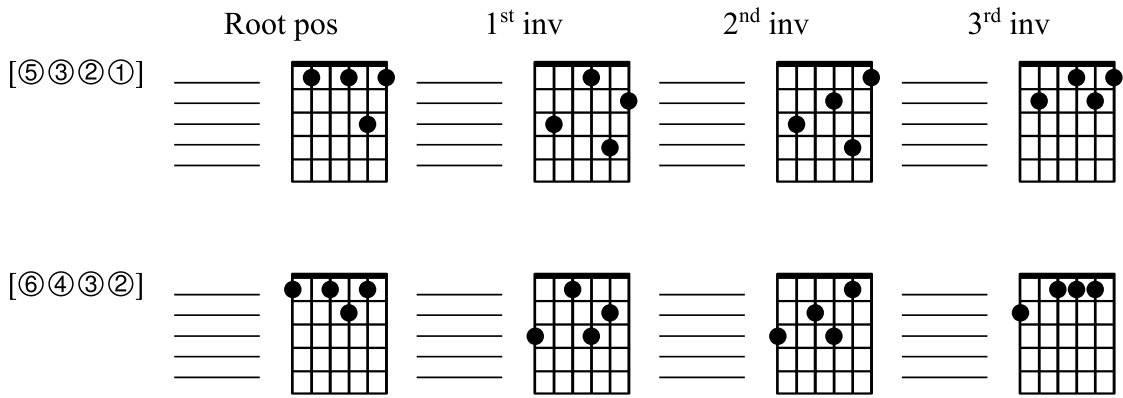


Fig.91 Drop-Three Dominant Sevenths

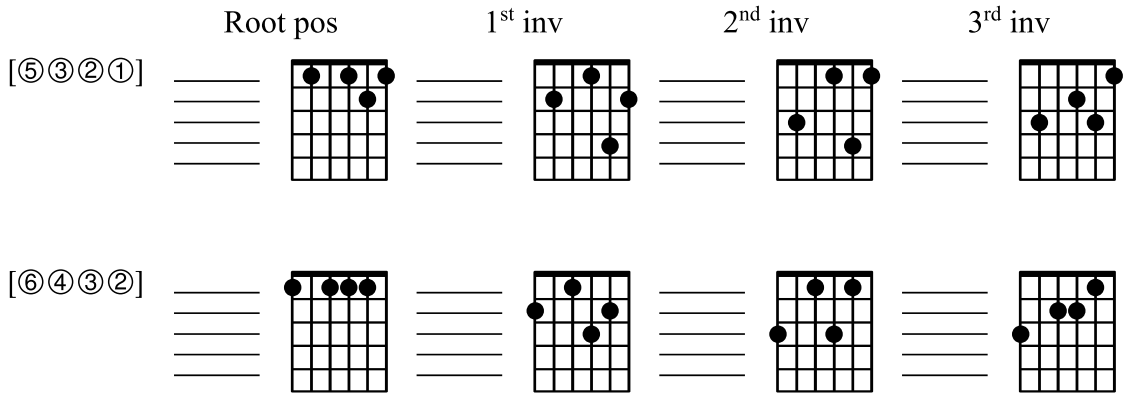


Fig.92 Drop-Three Minor Sevenths

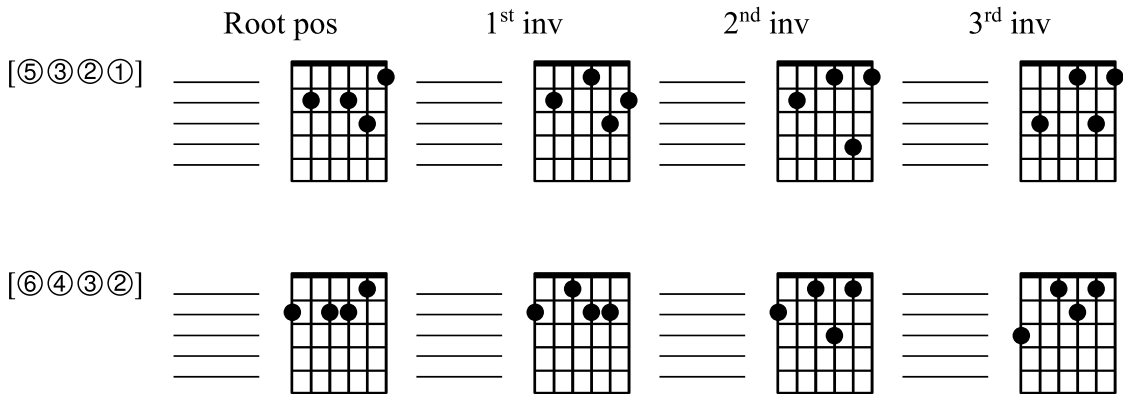


Fig.93 Drop-Three Half-Diminished Sevenths

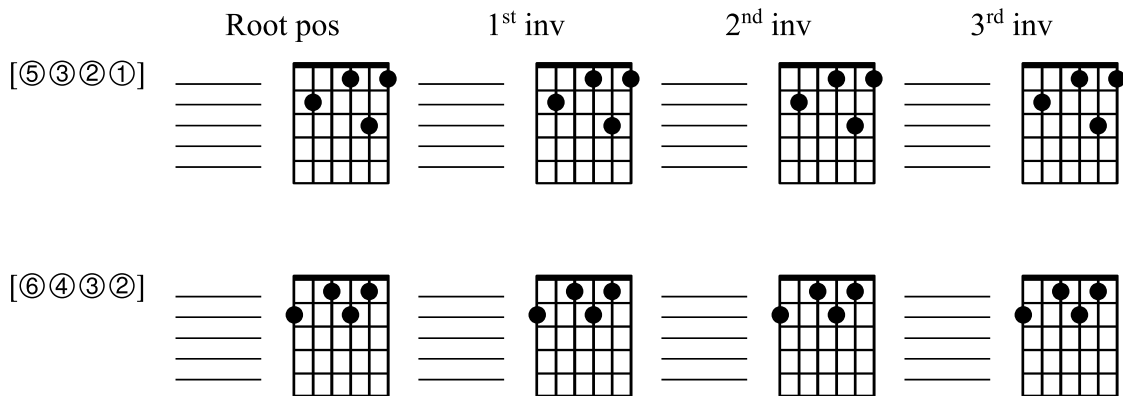


Fig.94 Drop-Three Diminished Sevenths

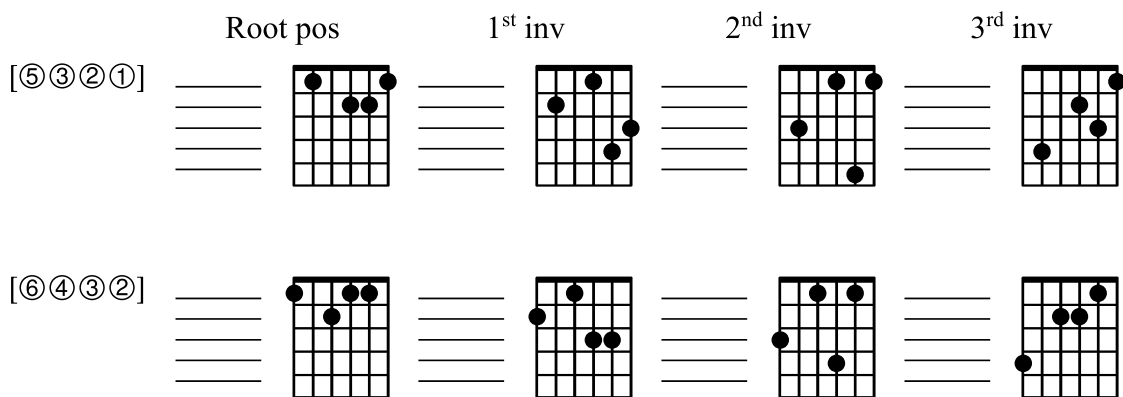


Fig.95 Drop-Three Minor Major Sevenths

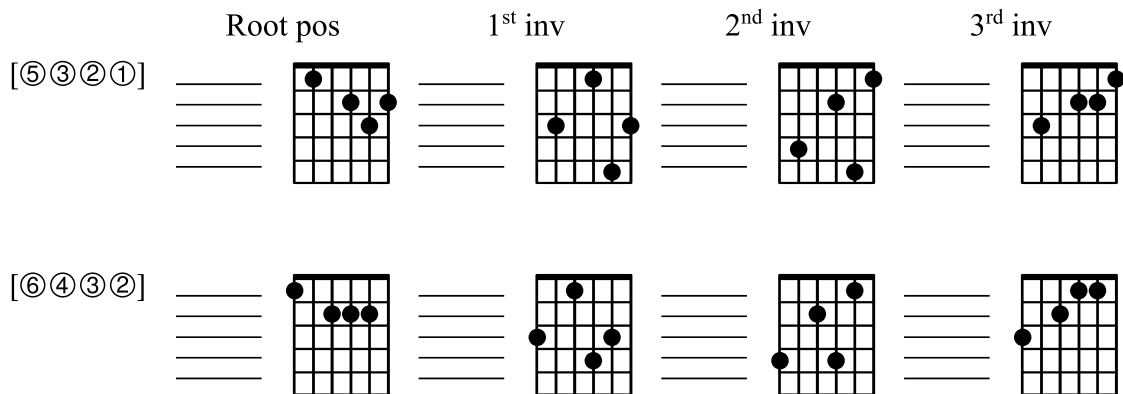


Fig.96 Drop-Three Major Seventh #5

Lesson 17: Drop-Two and Four Seventh-Chord Sonorities

Task 43: Chart the Primary Drop-Two and Four seventh chords for the following distributions:

String-set 1: [(5)(4)(2)(1)]    String-set 2: [(6)(5)(3)(2)]

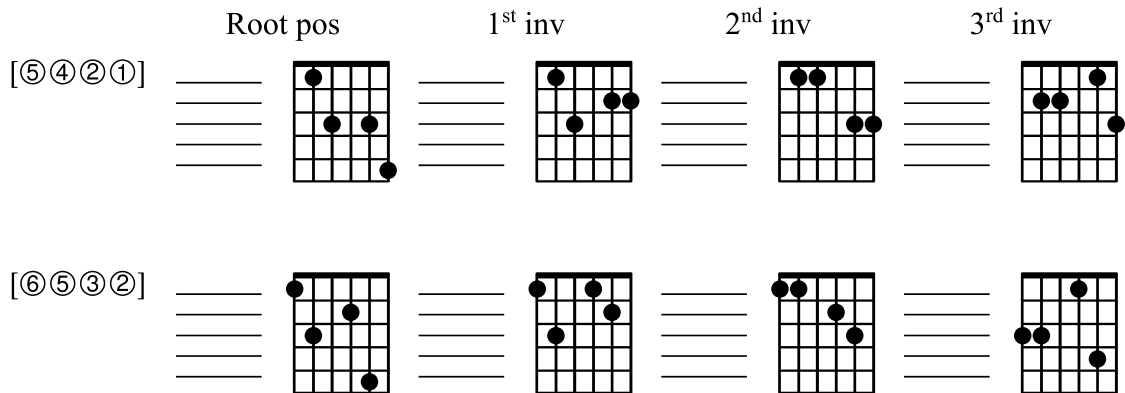


Fig.97 Drop-Two and Four Major Sevenths

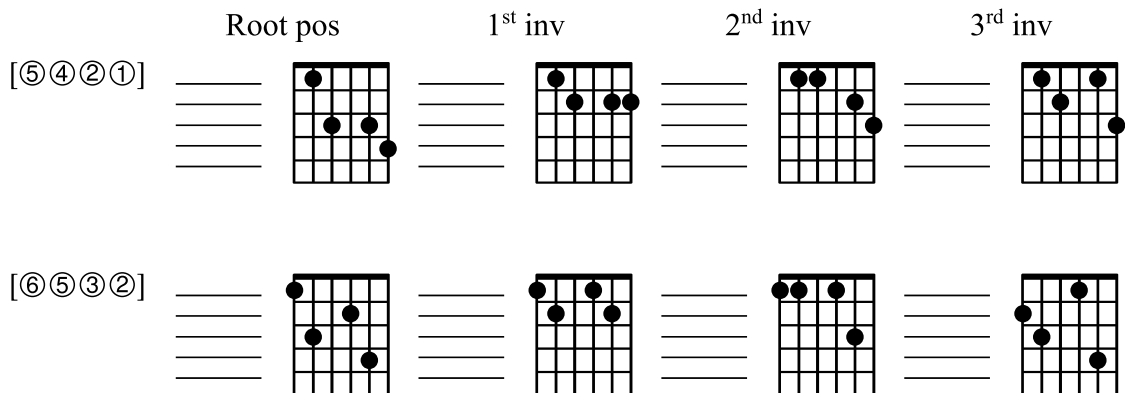


Fig.98 Drop-Two and Four Dominant Sevenths

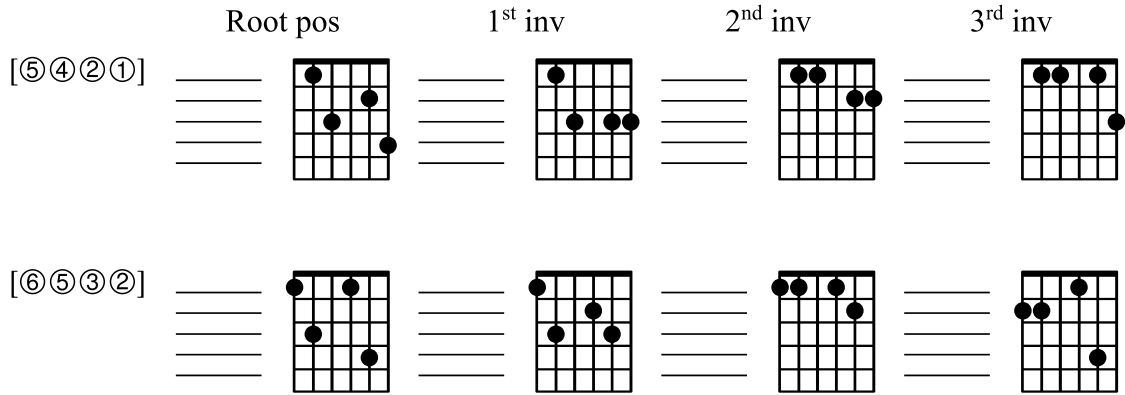


Fig.99 Drop-Two and Four Minor Sevenths

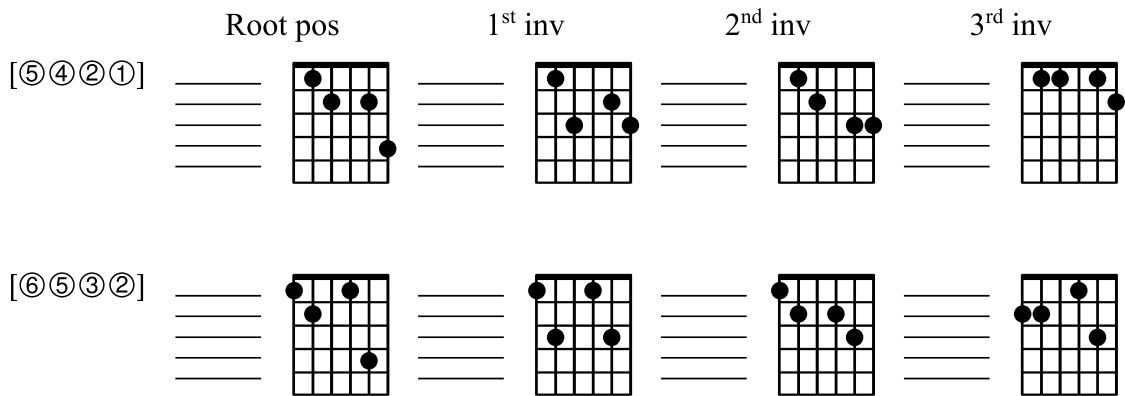


Fig.100 Drop-Two and Four Half-Diminished Sevenths



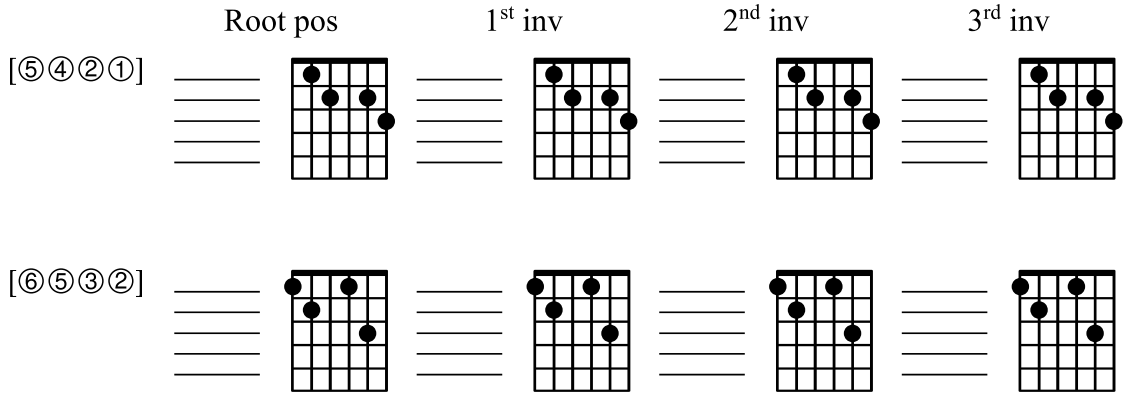


Fig.101 Drop-Two and Four Diminished Sevenths

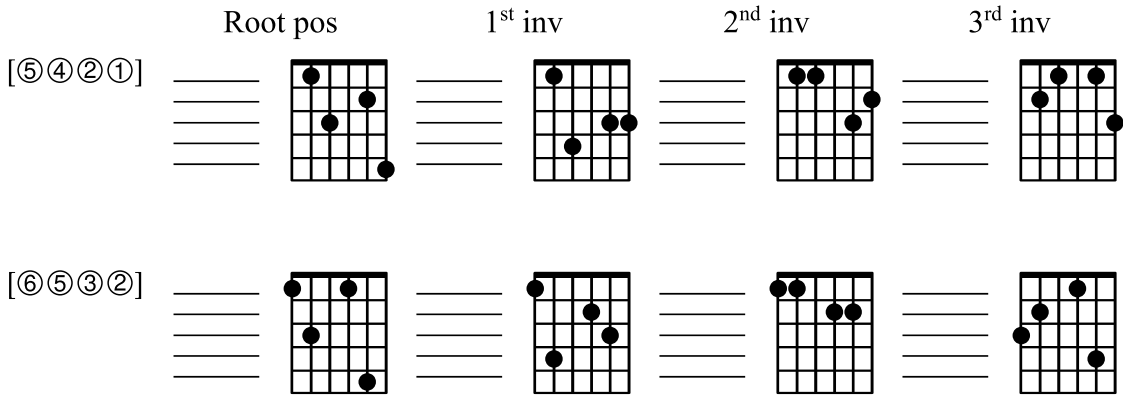


Fig.102 Drop-Two and Four Minor Major Sevenths

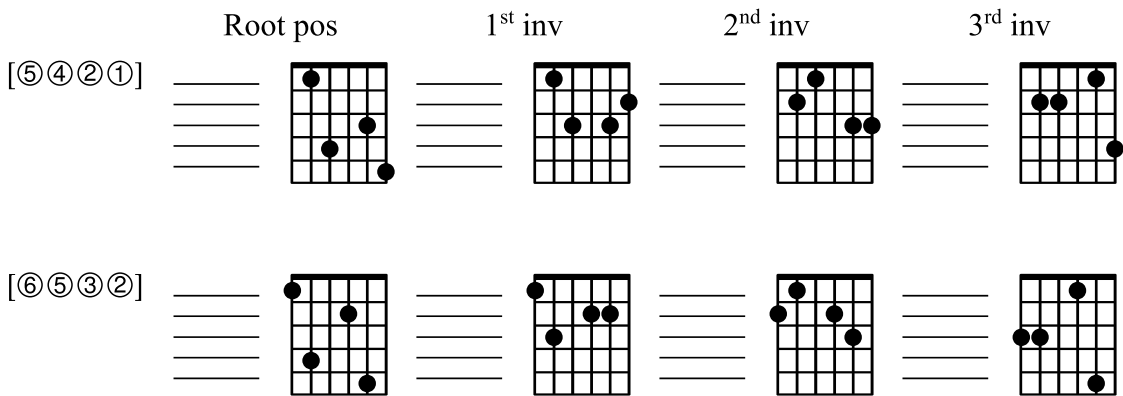


Fig.103 Drop-Two and Four Major Seventh #5

## Seventh-Chord Practice and Application

There are many ways to practice seventh chords. Multiple sources offer a plethora of activities. Find the exercises and activities that best integrate and orient the seventh-chord world for yourself. The following exercises are suggestions and springboards for further study.

1. Seventh Chords across the board (horizontal movement) – up and down the alphabet and through the cycle of fifths:

① One form up and down the alphabet    ② One form through the cycle of 5ths

Dmaj7   Emaj7   Fmaj7   Gmaj7   Dmaj7   Gmaj7   Cmaj7   Fmaj7

Ex. 45 SS1 Drop-Two Root Position Major Seventh Chords Across the Board

2. Scale-Tone Seventh Chords (horizontal movement) using five configurations:

① blocked                                      ② arpeggiated ascending

Dmaj7   Em7   F#m7   Gmaj7   Dmaj7   Em7   F#m7

③ descending                                      ④ ascending-descending

⑤ ascending-descending

Ex. 46 SS1 Drop-Two Root Position Scale-Tone Seventh Chords Practice

3. Common root exercise – all seventh chord sonorities from a common root.

Gmaj7    G7    Gm7    Gm7<sup>(#5)</sup>    Gdim7    Gm(maj7)    Gmaj7<sup>(#5)</sup>

Ex. 47 SS1 Drop-Two Root Position Seventh-Chord Sonorities with ‘G’ Root

4. All inversions for each root. Start with the inversion closest to the nut.

I    III    VI    X    XIII    X    VI    III    I

Ex. 48 Drop-Two Root Position ‘F’ Major Seventh Chords Across the Board

5. Use seventh chords within the context of harmonic progressions.
6. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.
7. Compose four-voice seventh-chord progressions based on the various modes.
8. Improvise four-voice seventh-chord progressions based on the various modes.

## CHAPTER 6

### UNIT 1: STUDENT WORKBOOK – SCALES

Goals:

1. Gain a strong working vocabulary of scales on the fingerboard.
2. Compose and improvise melodies with the various scales and modes.
3. Develop the ability to transpose to all keys.
4. Develop the ability to vocalize thought.
5. Gain the ability to decipher any fretted instrument or tuning.

Scale Types:

A scale is any succession of five or more pitches, repeated at each octave. In this document, scales will be categorized by:

1. The number of notes – pentatonic, hexatonic, heptatonic, octatonic
2. Interval collections
3. Distributions on the guitar

String Sets and Scale Distributions:

A string set is any number of adjacent strings designated as a unit, from a single string to all six. There are six one-string sets, five two-string sets, four three-string sets, three four-string sets, two five-string sets, and one six-string set. Of course, non-adjacent string sets are also possible, as with open voiced triads and various seventh chords voicings.

Five and six-string sets are positional or vertical formations whose range is generally two or more octaves. Sets with less than five strings contain one octave collections.

Single-string study is very beneficial because it provides a physical and visual representation of the scale, enhancing aural and tactile understanding.

Two-string sets facilitate the distribution of the eight tones of a major scale or mode to four notes per string, dividing the scale into tetrachords [4-4].

Three-string sets facilitate several distributions of a one octave major scale or mode. This course limits itself to the [2-3-3] distribution, which indicates the number of notes on each string. The far left '2' represents the low string of the set, while the next two numbers (3-3) represent the middle and high strings respectively. Students are encouraged to explore all possible three-string distributions.

Four-string sets can be analyzed and integrated via the same logic as three string sets. Because of their higher complexity and degree of asymmetry, it is recommended that four-string sets be explored after three-string set distributions.

Five-string and six-string sets are positional and span a range from two octaves to two octaves and a fourth. A 'position' is defined as six frets, where the first finger of the left hand covers its normal fret in a traditional four-fret position, and also one fret to the left. This is called a 'stretch-one' (s1) fingering. Likewise, the fourth finger will cover its normal fret and one fret to the right, a 'stretch-four' (s4) fingering. Generally, but with exceptions, only one finger stretches in any given scale formation.

## Lesson 1: One Octave Major Modes

The major scale is a heptatonic or seven note set, eight notes when completed with a final root. The different modes are generated by beginning the major scale on each interval in the scale. By designating the first note of each mode as the tonal center,

different intervallic relationships are generated which in turn create the characteristic tensions and moods of each particular mode.

The image displays seven musical staves, each representing a mode of the C major scale. The modes are arranged in two columns. The first column contains C Ionian, E Phrygian, G Mixolydian, and B Locrian. The second column contains D Dorian, F Lydian, and A Aeolian (natural minor). Each staff shows the notes of the mode on a treble clef staff. The C Ionian mode is explicitly labeled with intervals: R (Root), M2 (Major 2nd), M3 (Major 3rd), P4 (Perfect 4th), P5 (Perfect 5th), M6 (Major 6th), M7 (Major 7th), and R (Root). The notes for each mode are: C Ionian (C-D-E-F-G-A-B-C), D Dorian (D-E-F-G-A-B-C-D), E Phrygian (E-F-G-A-B-C-D-E), F Lydian (F-G-A-B-C-D-E-F), G Mixolydian (G-A-B-C-D-E-F-G), A Aeolian (A-B-C-D-E-F-G-A), and B Locrian (B-C-D-E-F-G-A-B).

Ex. 49 C Major Modes

Ionian is the major scale starting and ending on the root.

Dorian is the major scale starting and ending on the second note (M2).

Phrygian is the major scale starting and ending on the third note (M3).

Lydian is the major scale starting and ending on the fourth note (P4).

Mixolydian is the major scale starting and ending on the fifth note (P5).

Aeolian is the major scale starting and ending on the sixth note (M6).

Locrian is the major scale starting and ending on the seventh note (M7).

Task 1: Place interval labels for each mode. Consider the first note as the tonal center (root). Indicate half-steps.

Task 2: Find and chart the corresponding scale fingerings for the top string set (strings [(3)(2)(1)] using a [2-3-3] distribution.

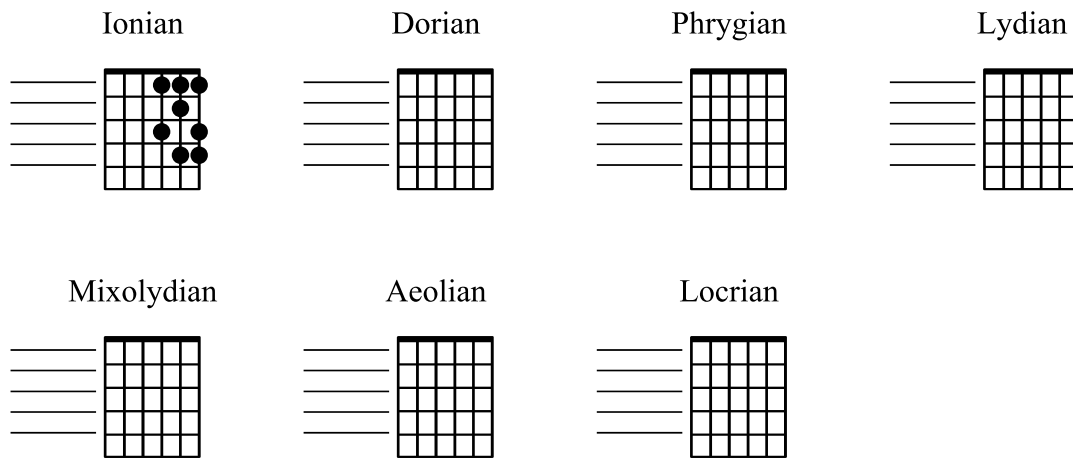
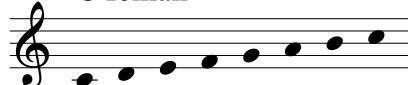
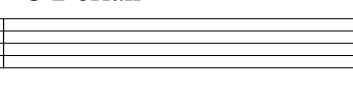
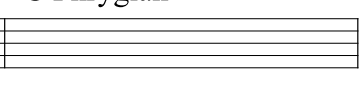
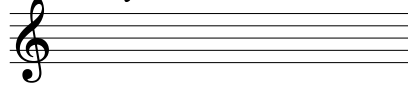
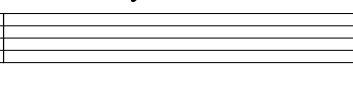
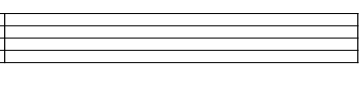
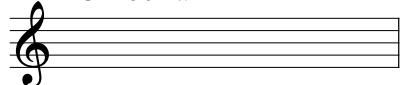



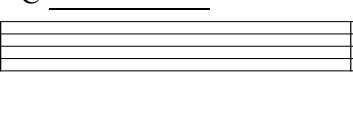
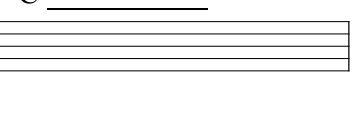
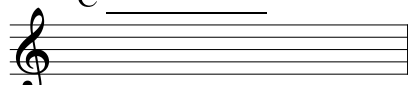


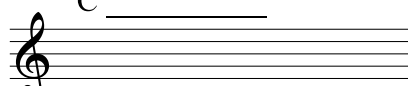
Fig.1 One Octave Major Modes [2-3-3] SS1

Task 3: 1) Transpose all modes to a 'C' tonal center; 2) Identify the characteristic intervals of each mode; 3) Indicate first choice corresponding harmony. This is accomplished by identifying the root, third, fifth, and seventh of each particular mode, and naming the triad and/or seventh chord generated by those pitches.

C Ionian	C Dorian	C Phrygian
		
Triad: _____	_____	_____
7th: _____	_____	_____
C Lydian	C Mixolydian	C Aeolian
		
_____	_____	_____
_____	_____	_____
C Locrian		
		
_____		
_____		

Ex. 2 Major Modes with 'C' Root

Task 4: Arrange the modes in order of bright to dark, the brightest mode having the most sharps, the darkest mode having the most flats.

C Lydian	C _____	C _____
		
C _____	C _____	C _____
		
C _____		
		

Ex. 3 Major Modes from Bright to Dark

Task 5: Find and chart the [2-3-3] major modes on all other string sets.



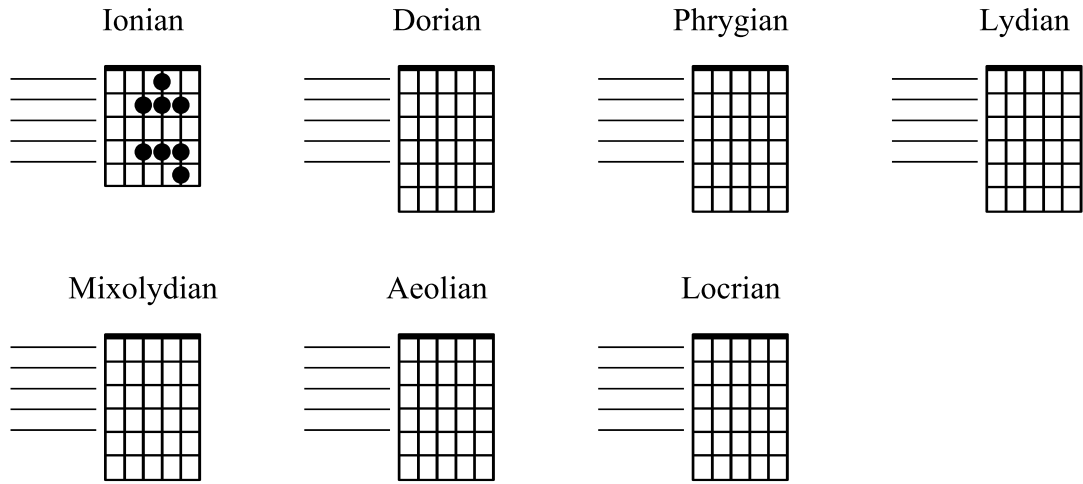


Fig.2 One Octave Major Modes [2-2-3] SS2 [(4)(3)(2)]

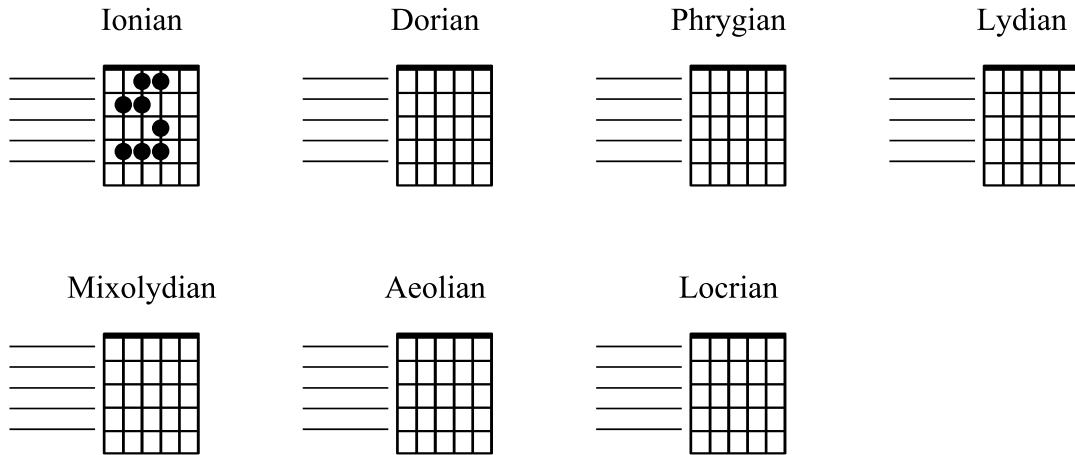


Fig.3 One Octave Major Modes [2-3-3] SS3 [(5)(4)(3)]

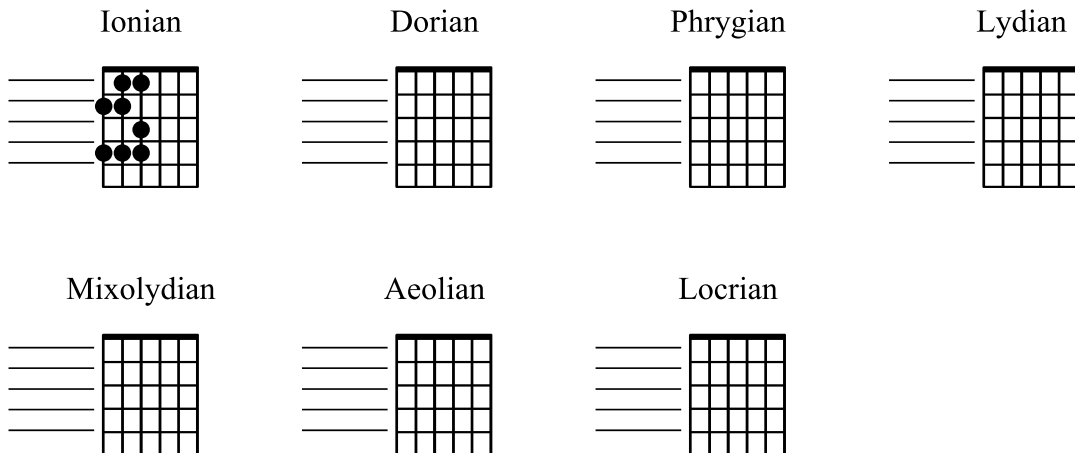


Fig.4 One Octave Modes [2-3-3] SS4 [(6)(5)(4)]

\*Note: Since the third and fourth string sets are identical in shape, from this point forward, only SS1, SS2, SS3 will be charted.

## Lesson 2: Full Position Major Scales

Goals:

1. Play one scale in every position.

2. Play all scales in one position.

Task 6: Find the twelve major scale fingerings for the key of 'F' major. This major scale system uses expanded positions for ten out of twelve fingerings. Only one finger will stretch, with two exceptions, utilizing either a stretch-four fingering or a stretch-one fingering. Each string is assigned three notes, with the exception of either the second or third string. One of those strings will contain just two notes. Because these two strings give access to a common pitch, the student will choose the fingering that avoids a stretch.

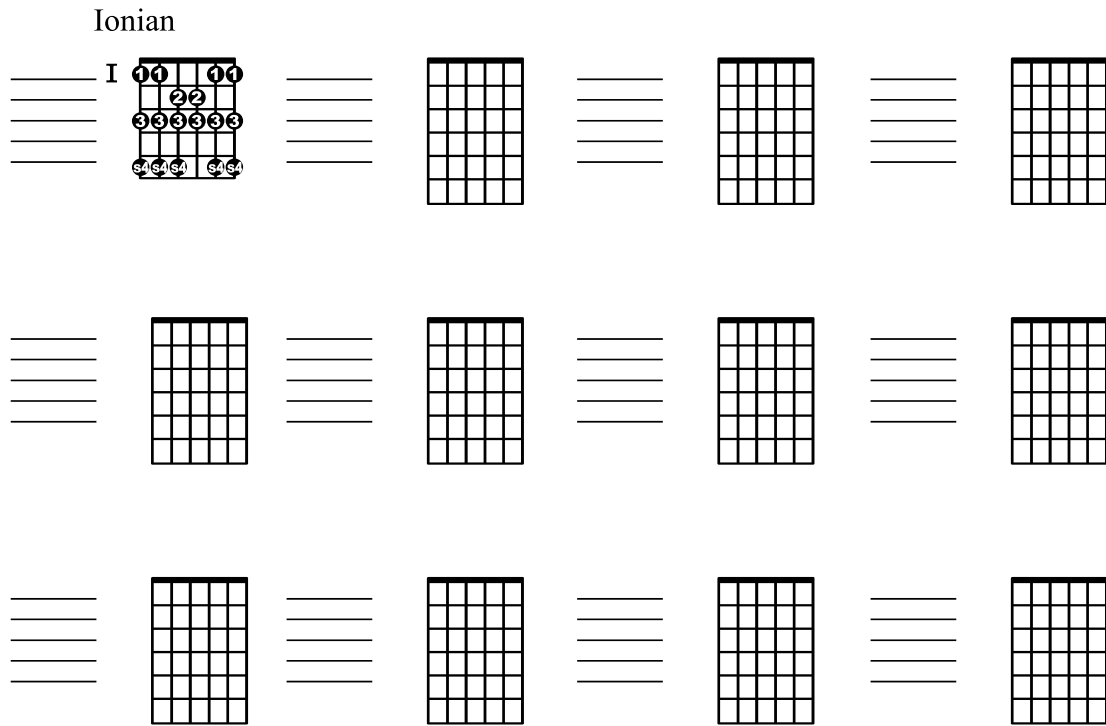


Fig.5 Full Position Major Modes

### Lesson 3: One Octave Melodic Minor Scales

The major sixth in a major scale generates three relative minor scales. Natural minor follows the key signature of the parent scale and is synonymous with Aeolian mode.

Harmonic minor modifies the natural minor scale by raising the seventh scale degree a

half-step. Melodic minor modifies the natural minor scale by raising both the sixth and seventh scale degrees one half-step. Traditionally, melodic minor ascends with raised scale degrees and descends in natural minor. In modern musical language, particularly jazz, as well as this course, sixths and sevenths are raised in both ascending and descending contours.

Task 7: On staff paper, write out the 'A' melodic minor modes. Label intervals considering the first note as the tonal center or root. Indicate half-steps.

Ionian  $\flat 3$

R M2 m3 P4 P5 M6 M7 R

The image shows three musical staves in treble clef. The first staff contains the notes of the Ionian  $\flat 3$  mode (A natural minor): A, B, C, D, E, F, G, A. The notes C, F, and G are marked with a sharp sign. Above the notes are brackets indicating intervals: a half-step between A and B, a whole step between B and C, a half-step between C and D, a whole step between D and E, a whole step between E and F, a half-step between F and G, and a whole step between G and A. Below the staff is the interval sequence: R M2 m3 P4 P5 M6 M7 R. The second and third staves are blank, each with a solid line above and a dashed line below, intended for writing other modes.

Ex. 4 'A' Melodic Minor Modes

Task 8: Transpose all 'A' melodic minor modes to a 'C' root.

Ionian  $\flat 3$

Triad: \_\_\_  
7th: \_\_\_

Ex. 5 Melodic Minor Modes with a 'C' root

### Naming Scales

The harmonic and melodic minor scales, as well other non-traditional interval collections, generate modes whose intervals vary from the initial seven major modes. A discipline-wide standard for naming scales has yet to be universally adopted, perhaps because of some degree of subjectivity in the use of names and labels. As a result, there are multiple ways to describe the same entity. This course utilizes scale names to indicate the intervals contained in any particular note collection. Names will begin with one of the major modes, as an initial template, followed by the specific varied interval(s). It is important to note possible synonyms for the scale names used in this document

which may be seen in the general literature. The terms ‘minor’ and ‘major’ commonly refer to the quality of the minor third included in a note collection. For example, the first mode ‘C’ melodic minor scale contains the pitches: C D Eb F G A B. The terms Ionian b3 and ‘Ionian Minor’ both describe a collection of major and perfect intervals with the exception of the third which is minor. Likewise, the term ‘dominant’ commonly refers to the inclusion of a minor seventh. An example is the fourth ‘G’ melodic minor mode spelled: C D E F# G A Bb, commonly referred to as Lydian b7 and Lydian Dominant, interchangeably.

There are also instances where multiple modes may serve as the initial template. The fifth ‘G’ melodic minor mode, spelled: D E F# G A Bb C contains the following intervallic pattern: R M2 M3 P4 P5 b6 b7. Two possible names are Mixolydian b6, or Aeolian M3. Perhaps the more logical choice is to use the Mixolydian b6 label because Mixolydian is the major mode generated from the fifth scale degree, but the latter name may be appropriate depending on the specific context. Thus, there is a degree of subjectivity in the use of names and labels.

The seventh melodic minor mode is a special case. It is commonly known by three names – Super Locrian, Diminished Whole-Tone, or Altered Dominant. It is arguably one of the most important scales used in jazz, because it outlines a dominant seventh chord with all possible alterations of fifths and ninths. For this course, it will be referred to as Altered Dominant.

Task 9: For the above ‘C’ root melodic minor modes: 1) Identify the characteristic intervals and indicate half-steps for each mode; 2) Assign a name for each mode; 3) Identify the first-choice corresponding triad and seventh chord.

Task 10: Arrange the melodic minor modes from bright to dark.

Lydian #5

Ex. 6 Melodic Minor Modes from Bright to Dark

Task 11: Find and chart the one octave [2-3-3] melodic minor modes on all string sets.

Ionian b3

Fig.6 One Octave Melodic Minor Modes [2-3-3] SS1

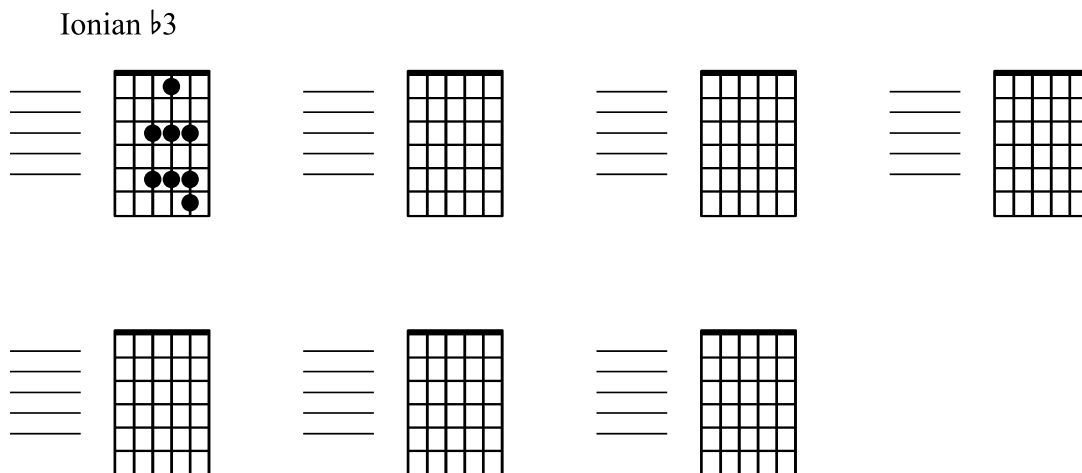


Fig.7 One Octave Melodic Minor Modes [2-3-3] SS2

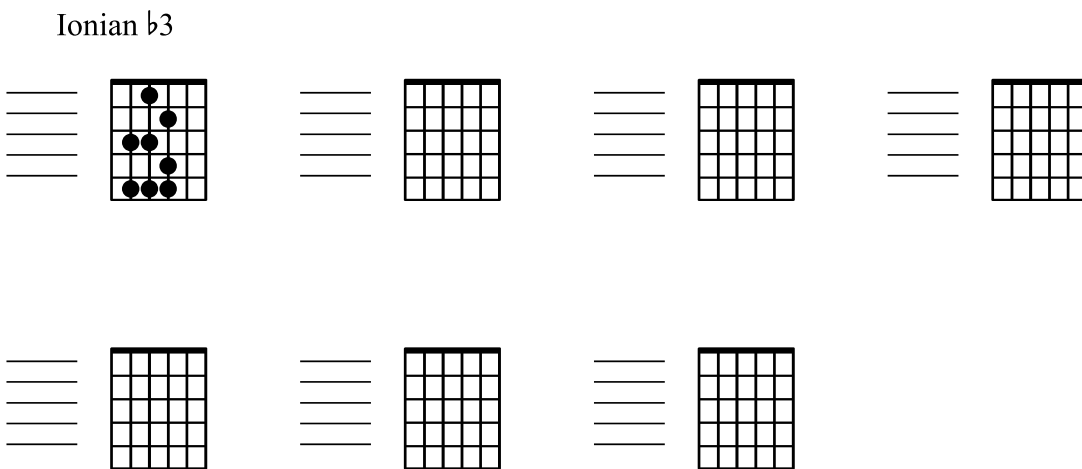


Fig.8 One Octave Melodic Minor Modes [2-3-3] SS3 (& SS4)

#### Lesson 4: Full-Position Melodic Minor Scales

Goals:

1. Play one scale in every position.
2. Play all scales in one position.



Task 12: Using the previously established parameters for full position scales, find ten melodic minor modes in the key of 'F' melodic minor, spanning the entire neck.

Ionian  $\flat 3$

Fig.9 Full Position Melodic Minor Modes

Lesson 5: One Octave Harmonic Minor Scales

Task 13: Write out the 'A' harmonic minor modes. Label intervals considering the first note of each mode as the tonal center. Indicate half-steps.

Aeolian Major 7

R M2 m3 P4 P5 m6 M7 R

Ex. 7 'A' Melodic Minor Modes

Task 14: Transpose all 'A' harmonic minor modes to a 'C' root.

Aeolian Major 7

Cm b3 b6 Cm (M7)

Ex. 8 Harmonic Minor Modes with a 'C' Root

Task 15: For the above 'C' root harmonic minor modes: 1) Identify the characteristic intervals and indicate half-steps for each mode; 2) Assign a name for each mode; 3) Identify the 'first choice' corresponding triad and seventh chord.

Task 16: Arrange the harmonic minor modes from bright to dark.

Lydian #9

Ex. 9 Harmonic Minor Modes from Bright to Dark

Task 17: Find and chart the one octave [2-3-3] scale distributions for all string sets for one-octave harmonic minor modes.

Aeolian Major 7

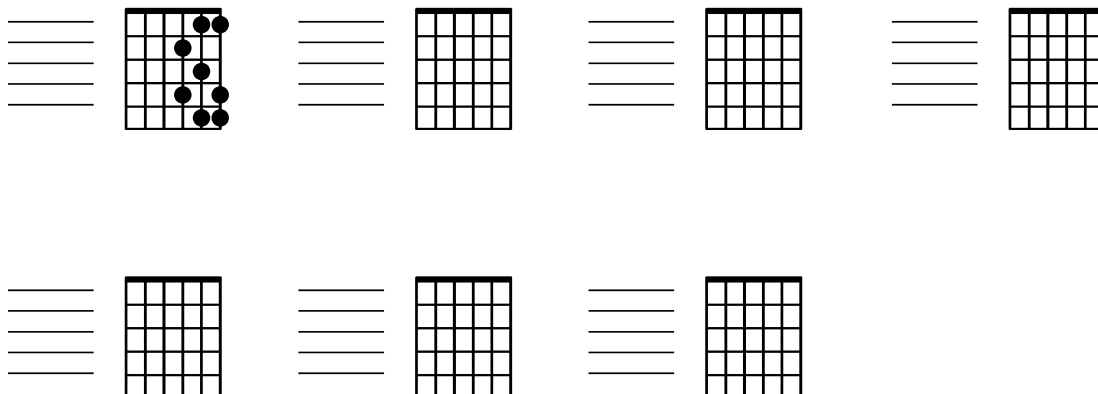


Fig.10 One Octave Harmonic Minor Modes [2-3-3] SS1

Aeolian Major 7

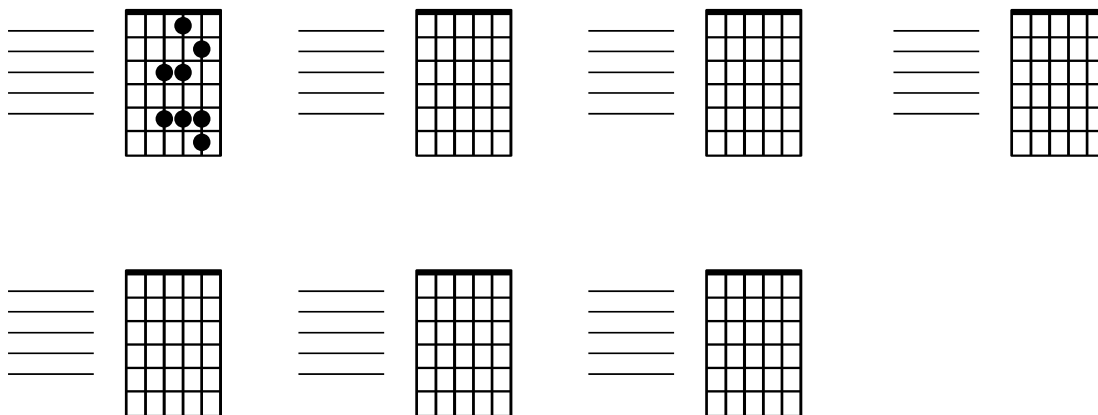


Fig.11 One Octave Harmonic Minor Modes [2-3-3] SS2

Aeolian Major 7

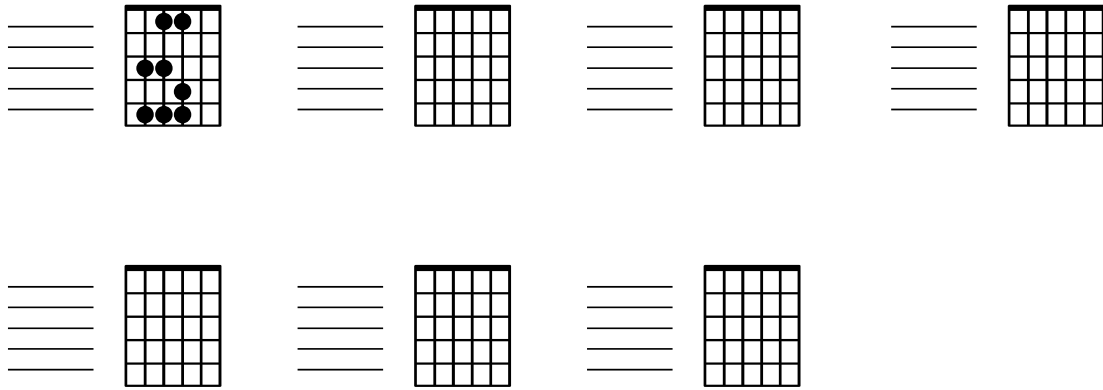


Fig.12 One Octave Harmonic Minor Modes [2-3-3] SS3 (& SS4)

Lesson 6: Full-Position Harmonic Minor Scales

Goals:

1. Play one scale in every position.
2. Play all scales in one position.

Task 18: Using the previously established parameters for full position scales, find ten harmonic minor modes in the key of 'F' harmonic minor, spanning the entire neck.

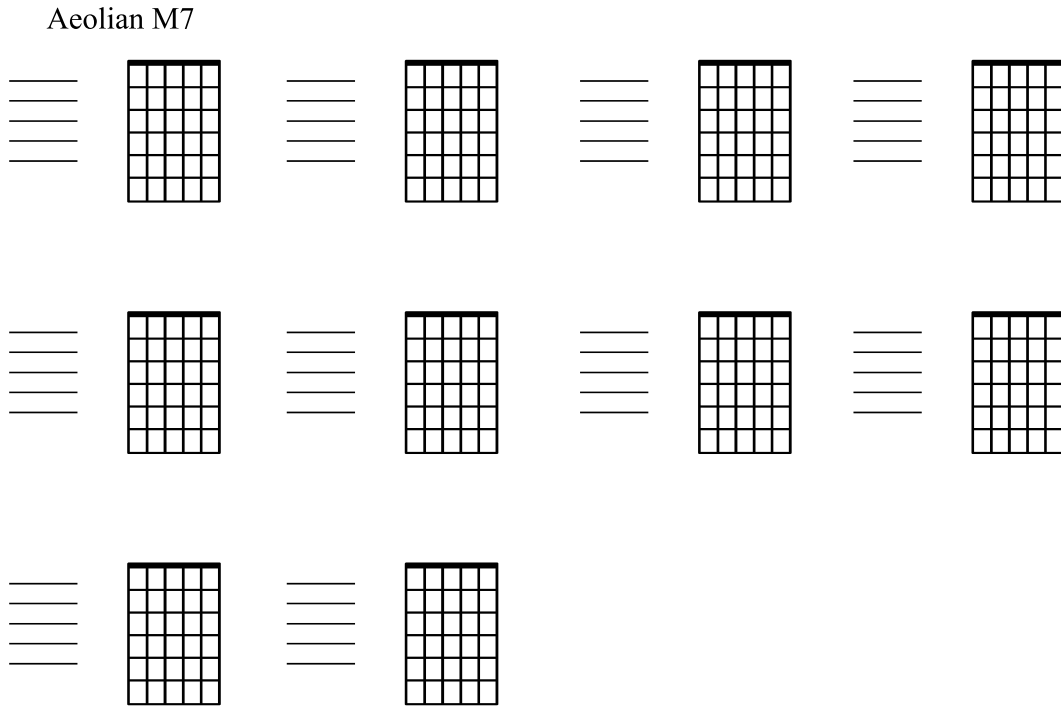


Fig.13 Full Position Harmonic Minor Modes

Lesson 7: Symmetrical Scales – Octatonic and Whole tone

There are two octatonic scale types included in this course, Diminished Whole-Half, and Diminished Half-Whole. Each infer different harmony, and are rhythmically and geometrically symmetrical. Diminished scales are generated by alternating whole-steps and half-steps. Diminished Whole-Half begins with a whole-step after the root:



Ex. 10 “C’ Diminished WH

Task 19: Label intervals, include enharmonic equivalents. Identify corresponding harmonies.

Task 20: Find the one octave Diminished Whole-Half fingering patterns for all string sets using a [3-3-3] distribution.

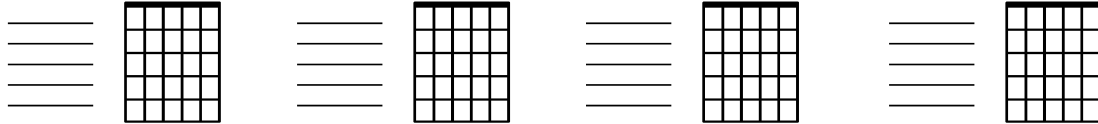


Fig.14 One Octave Diminished WH [3-3-3]

Diminished Half-Whole begins with a half-step after the root.



Ex. 11 Diminished HW

Task 21: Label intervals, include enharmonic equivalents. Identify corresponding harmony.

Task 22: Find the one octave Diminished Half-Whole fingering patterns for all string sets using a [3-3-3] distribution.

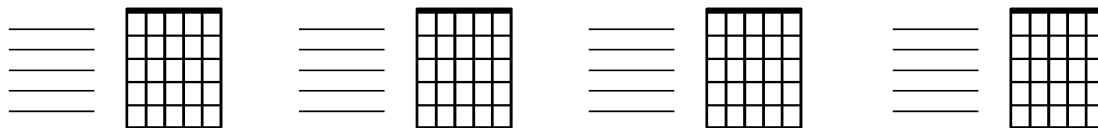


Fig.15 One Octave Diminished HW

Full Position Diminished:

Task 23: Find three full-position diminished scale fingerings, two Diminished Whole-Half and one Diminished Half-Whole. There will be instances of four notes per string.

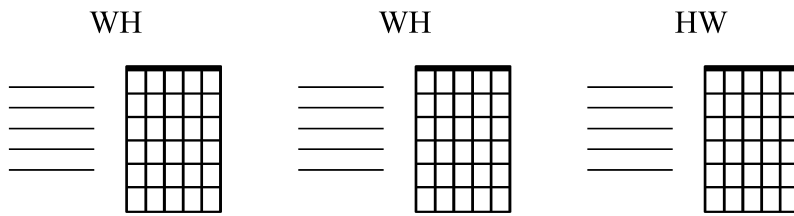


Fig.16 Full Position Diminished Scales

Whole-Tone scales are hexatonic and are generated by consecutive whole-steps.



Ex. 12 'C' Whole-Tone Scale

Task 24: Label intervals (include enharmonic equivalents). Identify corresponding harmonies.

Task 25: 1) Find the one-octave Whole-Tone scale fingerings with a [2-2-3] distribution, for all string sets.

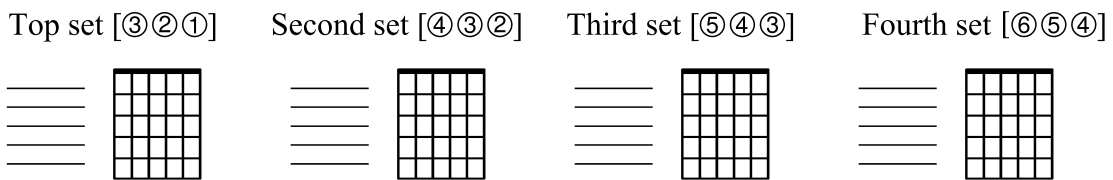


Fig.17 One Octave Whole-Tone Scales [2-2-3]

2) Find the one octave Whole-Tone scale fingering with a [2-3-2] distribution, for all string sets.



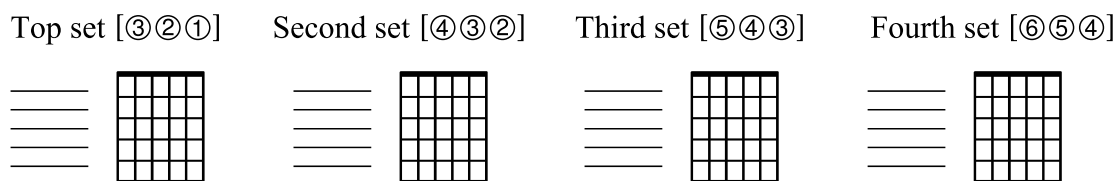


Fig.18 One Octave Whole-Tone Scales [2-3-2]

Task 26: Find two full-position Whole-Tone scale fingerings. The first fingering will begin with the first three notes of the scale on the sixth string. The second fingering begins with the first two notes on the sixth string.

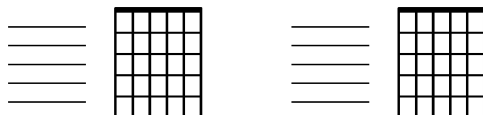


Fig.19 Full-Position Whole-Tone Scales

### Scale Practice and Application

Scale practice could consume all waking hours considering the plethora of activities multiple sources offer. Find the exercises and activities that best integrate and orient the scale world for yourself. The following exercises are suggestions for further study.

1. Scales across the board: One mode up and down the alphabet (horizontal movement).

C Ionian II  
 D Ionian IV  
 E Ionian VI  
 F Ionian VII etc

Ex. 13 One Mode Up and Down the Alphabet

2. Scales across the board: One mode through the cycle of fifths (horizontal movement).

C Ionian II  
 F Ionian VII  
 Bb Ionian XII etc

Ex. 14 One Mode Thru the Cycle of Fifths

3. Modes within the context of a scale (horizontal movement).

C Ionian II  
 D Dorian IV  
 E Phrygian VI  
 F Lydian VII etc

Fingering: ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_ ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_

Fingering: ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_ ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_

Ex. 15 Modes Within the Context of a Scale

4. Four melodic contours:

1. All ascending  
 C Ionian II D Dorian IV E Phrygian VI etc

2. All descending  
 II IV VI etc

3. Ascending/descending  
 II IV VI VII etc

4. Descending/ascending  
 II IV VI VII etc

Fingering: ⑤ \_ ④ \_ ③ \_ ⑤ \_ ④ \_ ③ \_ ⑤ \_ ④ \_ ③ \_

Fingering: ③ \_ ④ \_ ⑤ \_ ③ \_ ④ \_ ⑤ \_ ③ \_ ④ \_ ⑤ \_

Fingering: ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_

Fingering: ③ \_ ④ \_ ⑤ \_ ④ \_ ③ \_ ④ \_ ⑤ \_ ④ \_ ③ \_

Ex. 16 Four Melodic Contours



## 7. Rhythmic Patterns



Ex. 19 Rhythms for Scales

8. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.
9. Use modes to infer harmonic progressions.
10. Compose melodies based on the various modes, and compose melodies that include mutation. Mutation involves a change of modes within a melody or chord progression.
11. Improvise melodies based on the various modes, and improvise melodies that include mutation.

## CHAPTER 7

### UNIT 2: STUDENT WORKBOOK – INTERVALS

Goals:

1. Gain a strong working knowledge of intervals on the fingerboard.
2. Compose and improvise two-voice textures with the various modes.
3. Strengthen the ability to transpose to all keys.
4. Strengthen the ability to verbalize thought.
5. Gain the understanding to decipher any fretted instrument or tuning.

For this course, intervallic movement will pre-suppose a two-voice texture, which can be visually illustrated on the guitar through horizontal movement across the fingerboard.

#### Lesson 8: Harmonizing a Melodic Line

Task 27: 1) Choose any single string to play a scale ascending and descending.

2) Add a second string above the original scale, which will function as a second voice. The example below places the primary melody on the fifth string and harmonizes it above, on the fourth string.

3) Harmonize one voice above the original scale using all intervals, seconds through thirteenthths. As the interval distances grow, they will require the use of non-adjacent strings, and changes of string set.

Seconds above the root up and down the alphabet on strings ⑤ and ④

Thirds above the root up and down the alphabet on strings ⑤ and ④

Fourths above the root up and down the alphabet on strings ⑤ and ④

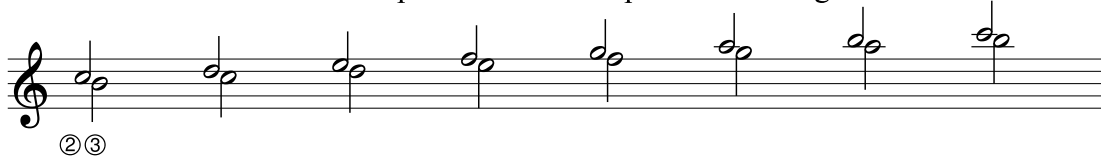
Ex. 20 Harmonizing Above the Melody

Task 28: 1) Choose any single string to play a scale ascending and descending.

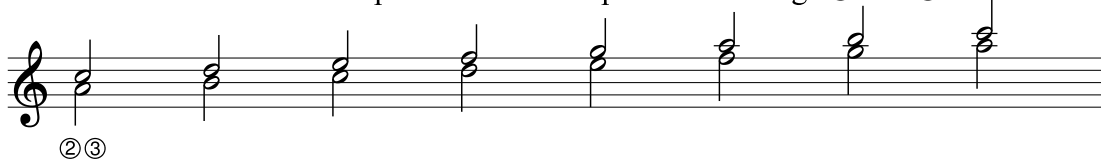
2) Add a second string below the original scale, which will function as a second voice. The example places the primary melody on the second string, and harmonizes it below, on the third string.

3) Harmonize one voice below the original scale using all intervals, seconds through thirteenthths. As the interval distances grow, they will require the use of non-adjacent strings, and changes of string set.

Seconds below the root up and down the alphabet on strings ② and ③



Thirds below the root up and down the alphabet on strings ② and ③



Fourths below the root up and down the alphabet on strings ② and ③



### Ex. 21 Harmonizing Below the Melody

#### Interval Practice and Application

One of the most important goals of a student is to become their own teacher. Self-learning is an art, and can be informed by knowledge from diverse disciplines, including psychology, physiology, and biology. Learning how to learn, requires and develops self-evaluation and reflection skills, and ultimately greater self-awareness. Instrumental progress can be greatly enhanced using practice time as a vehicle to develop self-learning skills, along with physical and theoretical development on an instrument.

Creating one's own exercises, and ultimately one's own curriculum, is an important part of the learning process and journey, and it is fun. Find the exercises and activities that best integrate and orient the interval world for yourself. There are many ways to practice intervals, and many sources offering a plethora of activities. The following exercises, arranged methodically, are only suggestions and springboards for further study.



1. Intervals across the board – horizontal movement on the fourth and fifth strings.

Major seconds above the root up and down the alphabet



Major thirds above the root up and down the alphabet



Ex. 22 Major Seconds and Thirds Above the Melody, Up and Down the Alphabet

2. Intervals across the board – cycle of fifths on the fourth and fifth strings (horizontal movement).

Major seconds above the root through the cycle of 5ths



Major thirds above the root through the cycle of 5ths



Ex. 23 Major Seconds and Thirds Above the Root, Through the Cycle of Fifths

3. Intervals within the context of a scale on the fourth and fifth strings (horizontal movement), using five configurations.

Seconds above the root in C major: five configurations

① blocked                      ② ascend                      ③ descend

④ ascend-descend                      ⑤ descend-ascend

Thirds above the root in C major: five configurations

① blocked                      ② ascend                      ③ descend


④ ascend-descend                      ⑤ descend-ascend

Ex. 24 Scale-Tone Seconds and Thirds with Five Configurations

4. Common root exercise – all intervals above and below any given root.
5. Harmonize common melodies – take any melody of your choice and use it as a vehicle for integrating interval skills.

The following example explores intervals using the first two phrases of the common melody, Shenandoah. We begin with mechanics, seconds through tenths. It is highly recommended to devote some time to vocalizing note names, intervals, and everything else, as you exercise. Remember to sing, sing, sing.

Primary melody



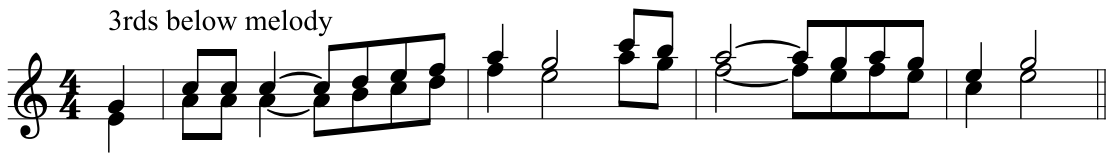
Ex. 25 Shenandoah, primary melody.

2nds below melody



Ex. 26 Shenandoah, primary melody harmonized with seconds below.

3rds below melody



Ex. 27 Shenandoah, primary melody harmonized with thirds below.

4ths below melody



Ex. 28 Shenandoah, primary melody harmonized with fourths below.

5ths below melody



Ex. 29 Shenandoah, primary melody harmonized with fifths below.

6ths below melody

Ex. 30 Shenandoah, primary melody harmonized with sixths below.

7ths below melody

Ex. 31 Shenandoah, primary melody harmonized with sevenths below.

8ths below melody

Ex. 32 Shenandoah, primary melody harmonized with octaves below.

9ths below melody

Ex. 33 Shenandoah, primary melody harmonized with ninths below.

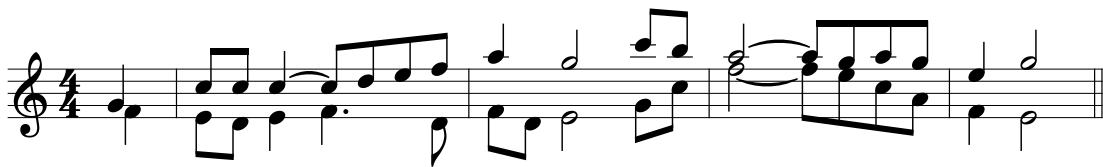
10ths below melody

Ex. 34 Shenandoah, primary melody harmonized with tenths below.

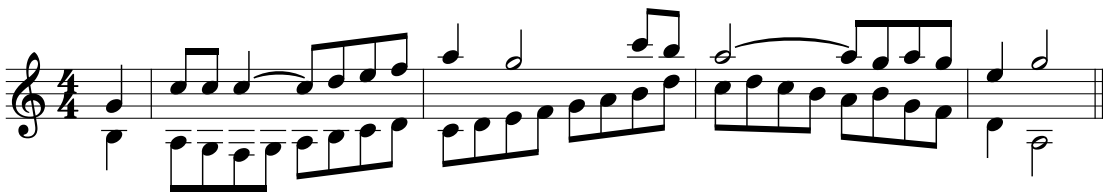
The next three examples (ex. 11, 12, 13) explore movement in two at least semi-independent voices. They explore interaction between voices and consider concepts of melodic contour, intervallic color and inferred sonority, range, rhythm, and pace. Addressing traditional species counterpoint rules is beyond the scope of this course but can very much be applied.



Ex. 35 Shenandoah, primary melody harmonized with mixed intervals.

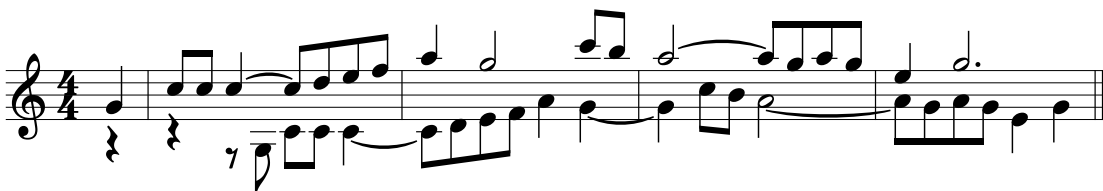


Ex. 36 Shenandoah, primary melody harmonized with mixed intervals.



Ex. 37 Shenandoah, primary melody harmonized with mixed intervals.

The final example places the melody in canon at the octave.



Ex. 38 Shenandoah, primary melody harmonized in canon at the octave.

6. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.

7. Composition:

1) Compose modal melodies in two voices using a variety of interval types.

2) Compose modal melodies in two voices that mutate between the modes, using a variety of interval types.

3) Harmonize above and below a principal melody using a variety of interval types.

8. Improvisation:

1) Improvise modal melodies in two voices using a variety of interval types.

2) Improvise modal melodies in two voices that mutate between the modes, using a variety of interval types.

3) Harmonize above and below a principal melody using a variety of interval types.

## CHAPTER 8

### UNIT 3: STUDENT WORKBOOK – TRIADS

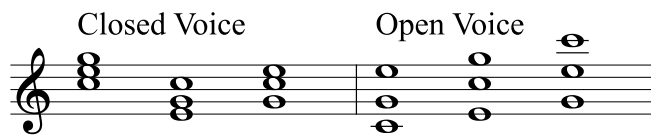
Goals:

1. Gain a strong working knowledge of triads on the fingerboard.
2. Compose and improvise three-voice triadic textures with the various modes.
3. Develop the ability to transpose to all keys.
4. Strengthen the ability to vocalize thought.
5. Gain the understanding to decipher any fretted instrument or tuning.

A triad is a three-note chord. Any combination of three pitches can be considered a triad. Tertian harmony creates three-note sonorities built on thirds. Quartal harmony builds sonorities from stacked fourths, and quintal harmony builds sonorities stacked from fifths.

Closed Voice triads have the notes as close as possible, the range between outer voices being less than an octave.

Open Voice or Spread Voice triads' range exceeds an octave between the outer voices.



Ex. 39 Triad Voicings

Triad Distributions:

Practicing triads on a single string is very beneficial because it provides a physical and visual representation of the particular construct, enhancing aural and tactile understanding.

Two-String sets generate two arpeggio distributions, [1 – 2] and [2 – 1]. The numbers indicate how many notes are on each string. The number on the left represents the lower string, while the number on the right represents the upper string.

Three-String sets facilitate complete closed-voice triads, one note per string.

Four-String sets facilitate open voice triads with a range of up to an octave and a fourth, with exceptions.

Five-String sets facilitate open voice triads with a range up to an octave and a major seventh with exceptions.

The Six-String Set facilitates open voice triads with a range of up to two octaves and a third, with exceptions.

This text will limit itself to the four basic triads. It is highly encouraged for students to explore the full gamut of triadic sonorities.

Major	R	M3	P5
Minor	R	m3	P5
Diminished	R	m3	dim 5
Augmented	R	M3	+ 5

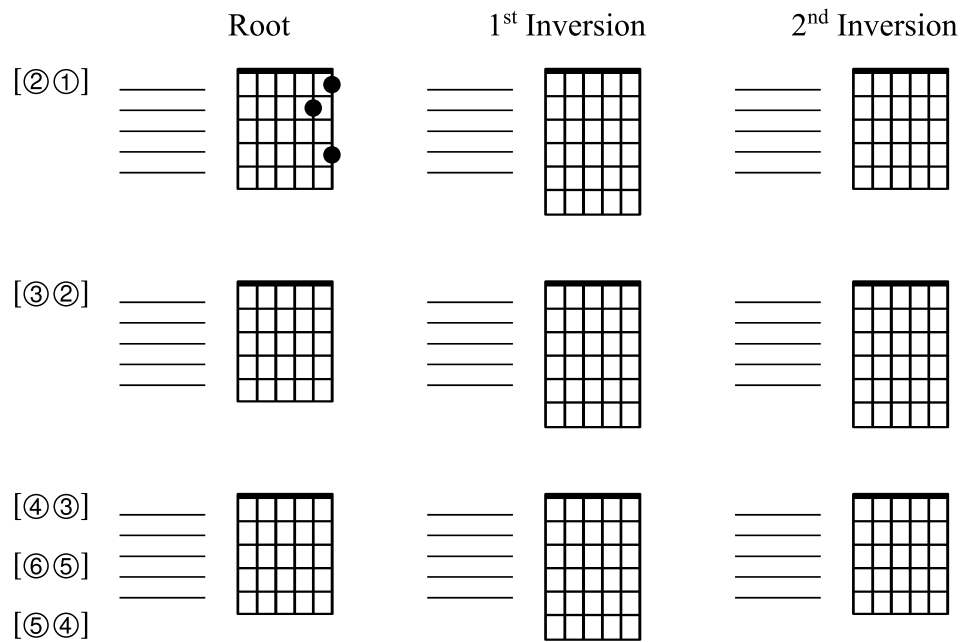
#### Lesson 9: Two-String Triads Sets

Task 29: Chart the two-string [1 – 2] basic triad arpeggios for all string sets and for all inversions.



Closed-voice triads [1-2]

Major



\* sets [⑥⑤] and [⑤④] have the same shape as [④③]

Fig.20 Closed Voice Major Triads [1-2]

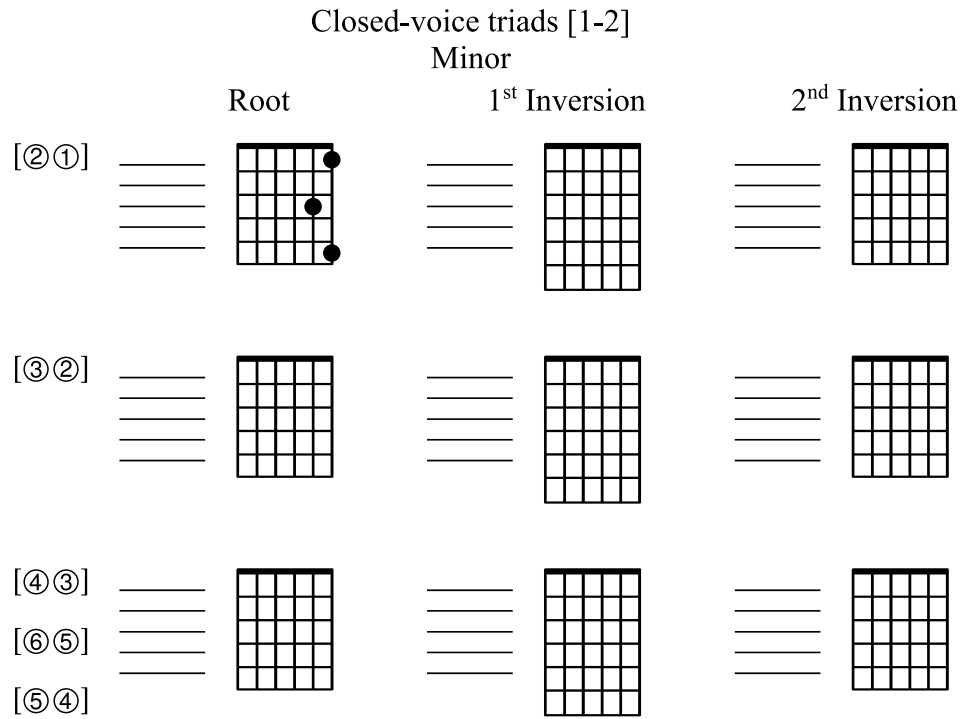


Fig.21 Closed Voice Minor Triads [1-2]

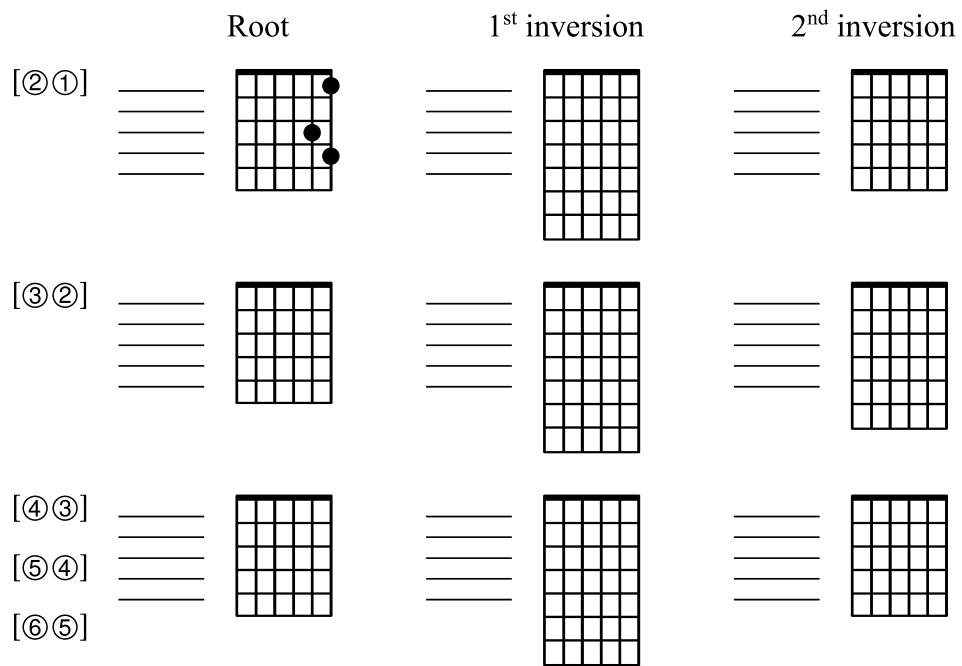


Fig.22 Closed Voice Diminished Triads [1-2]

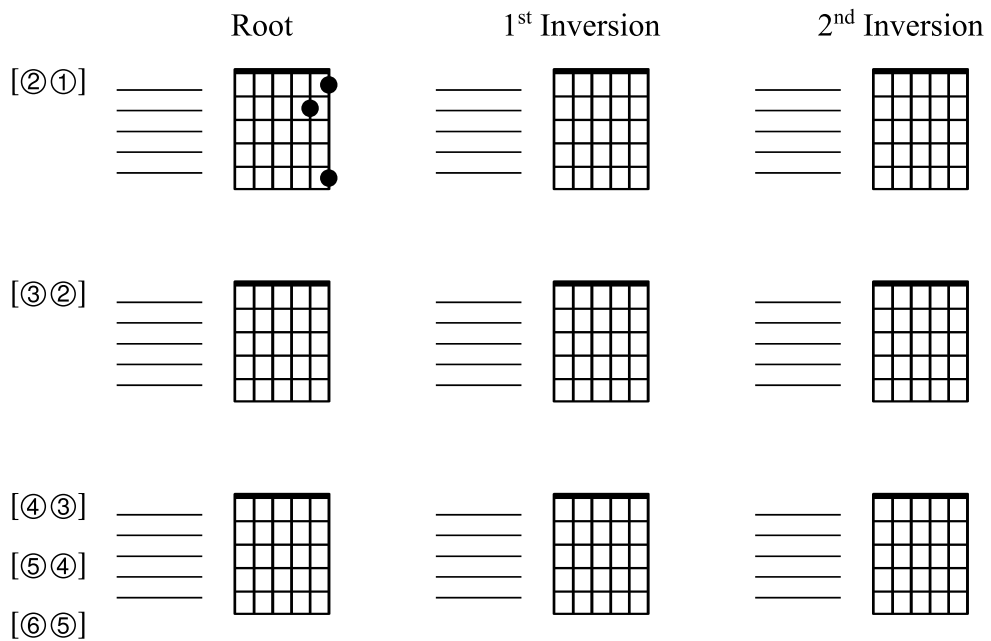


Fig.23 Closed Voice Augmented Triads [1-2]

Task 30: Chart the two-string [2-1] triad arpeggios for all string sets and inversions.

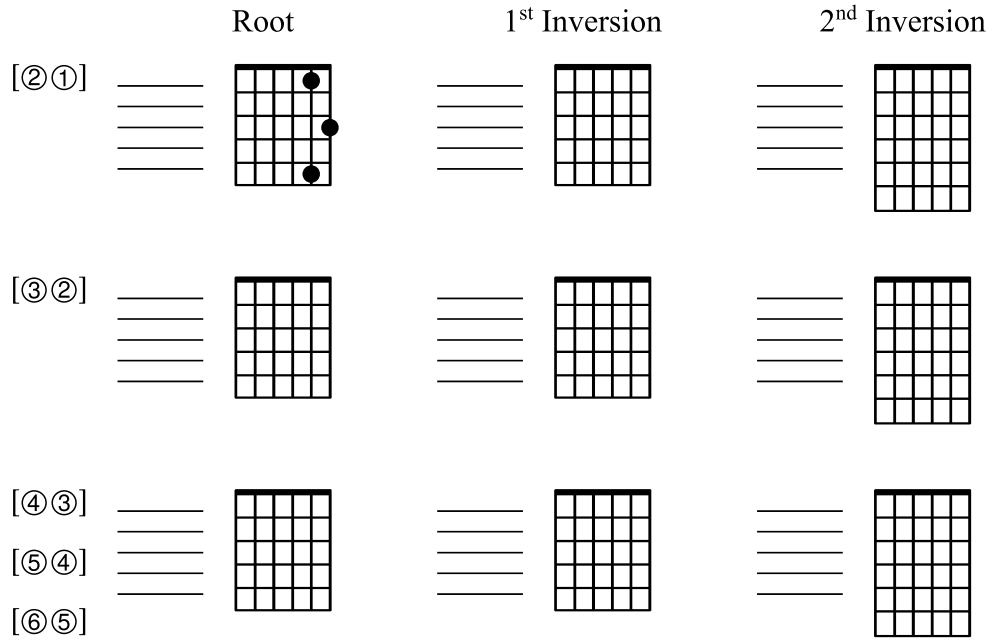


Fig.24 Closed Voice Major Triads [2-1]

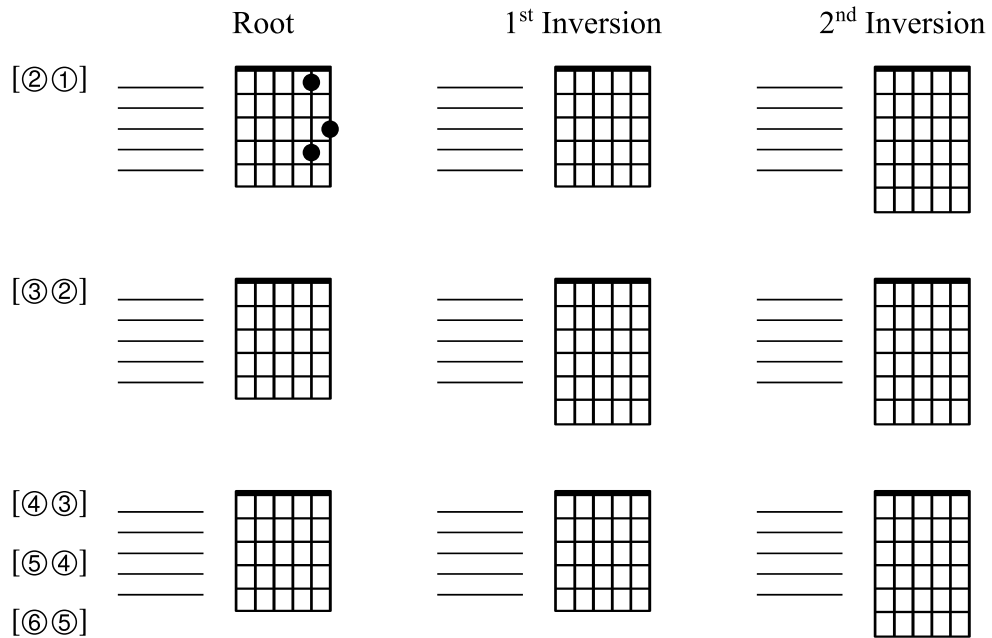


Fig.25 Closed Voice Minor Triads [2-1]

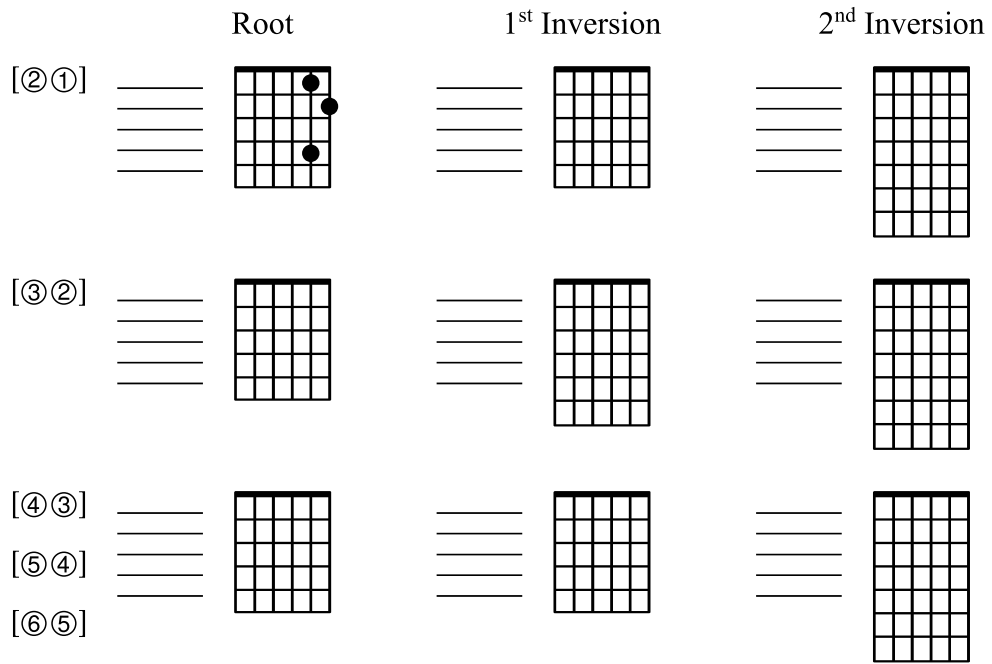


Fig.26 Closed Voice Diminished Triads [2-1]

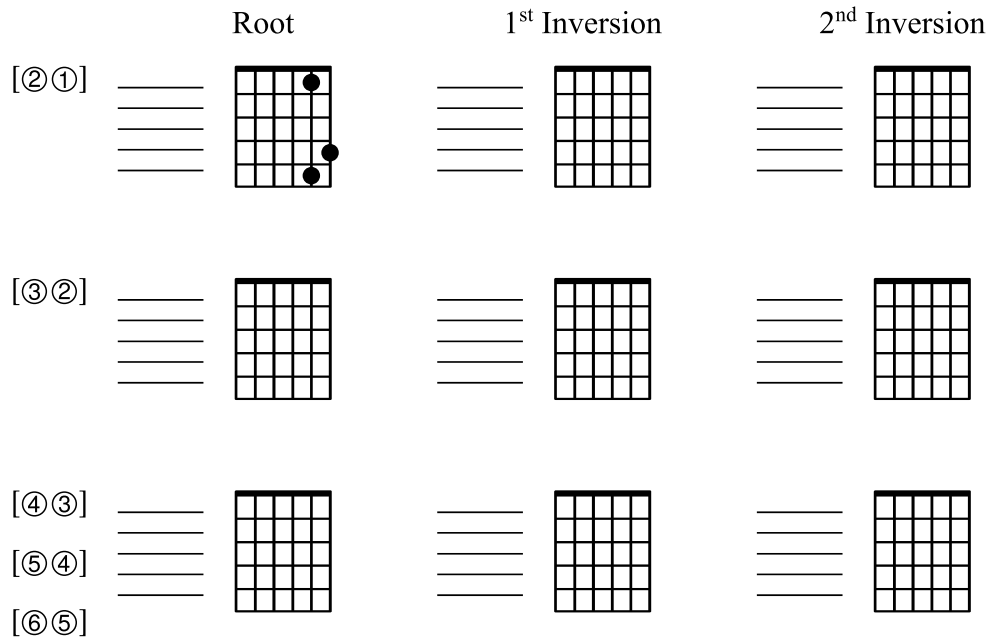


Fig.27 Closed Voice Augmented Triads [2-1]

Task 31: Chart the three-string set basic Closed Voice triads for all strings sets and inversions, one note per string.

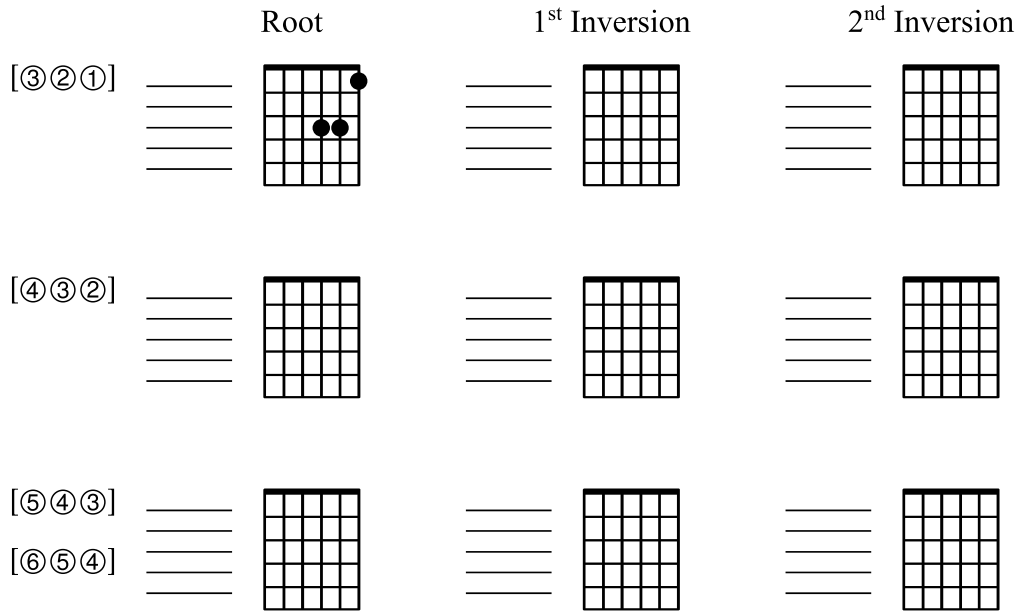


Fig.28 Three-String Set Closed Voice Major Triads

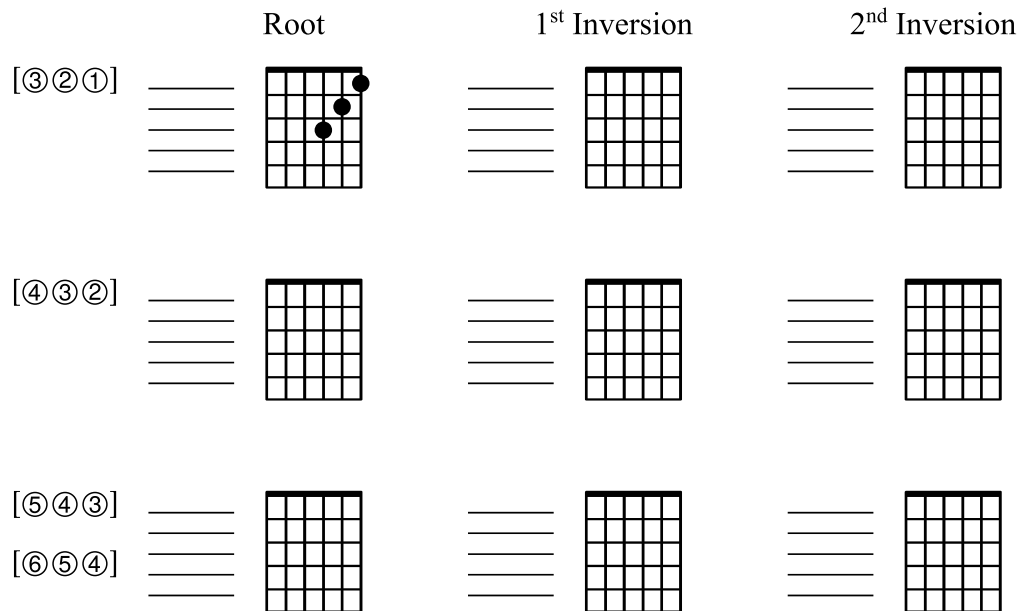


Fig.29 Three-String Set Closed Voice Minor Triads

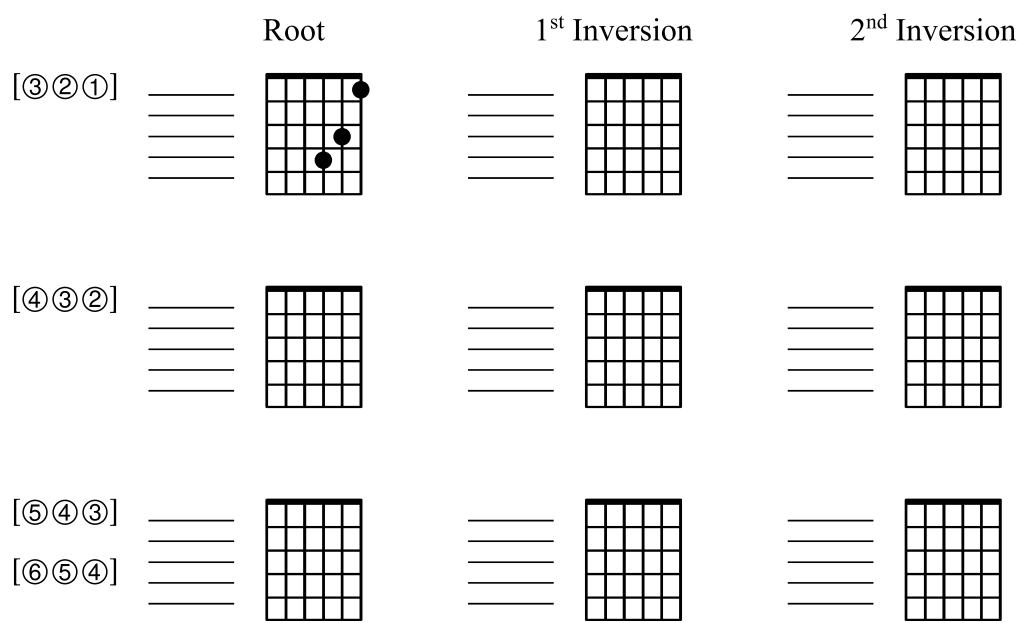


Fig.30 Three-String Set Closed Voice Diminished Triads

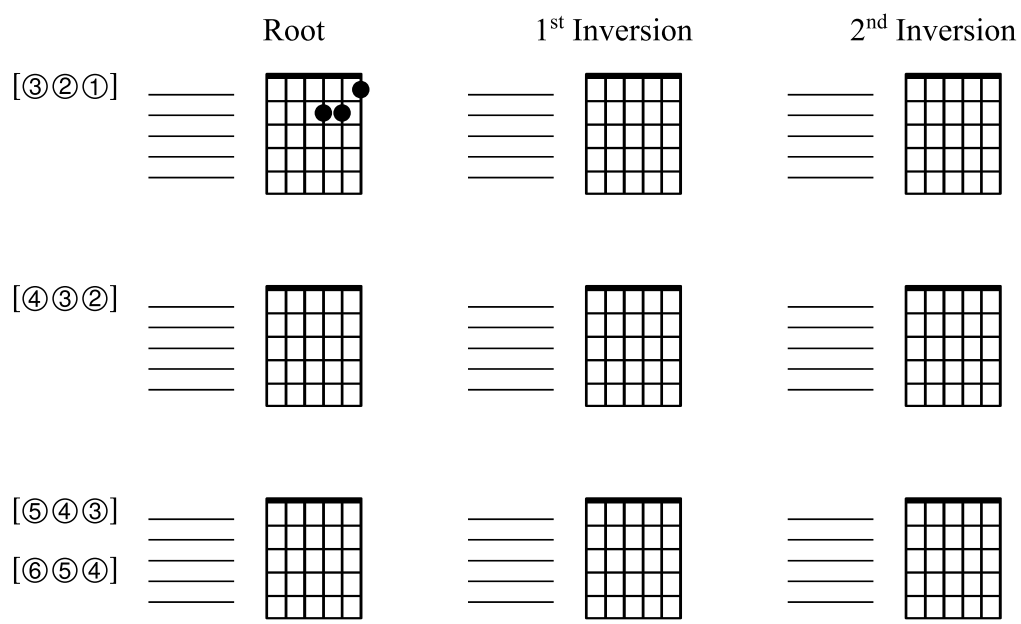
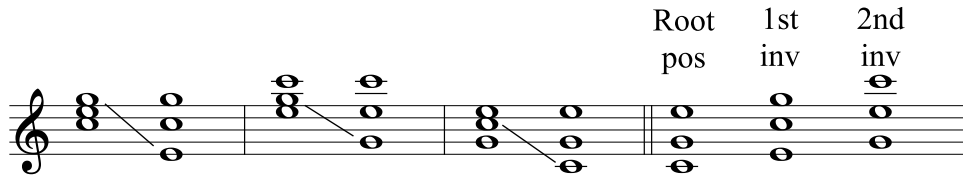


Fig.31 Three-String Set Closed Voice Augmented Triads

## Lesson 11: Open Voice Triads

Open Voice triads can be generated by dropping the middle note of a closed voice triad down an octave. This will change the inversion and expand the range.



Ex. 40 Closed to Open Voicings

Open voicings can be distributed on the guitar using the following non-adjacent string sets:

Type 1: [(4)(2)(1)]; [(5)(3)(2)]; [(6)(4)(3)]

Type 2: [(4)(3)(1)]; [(5)(4)(2)]; [(6)(5)(3)]

Task 32: Chart the four-string type 1 Open Voice triads for all string sets and inversions.

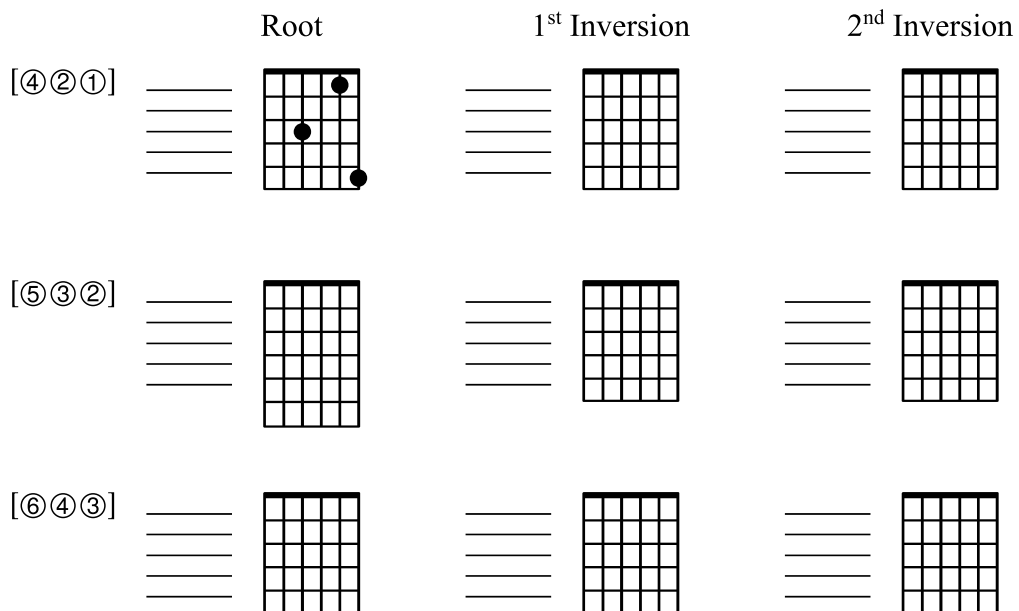


Fig.32 Four-String Set Type 1 Open Voice Major Triads



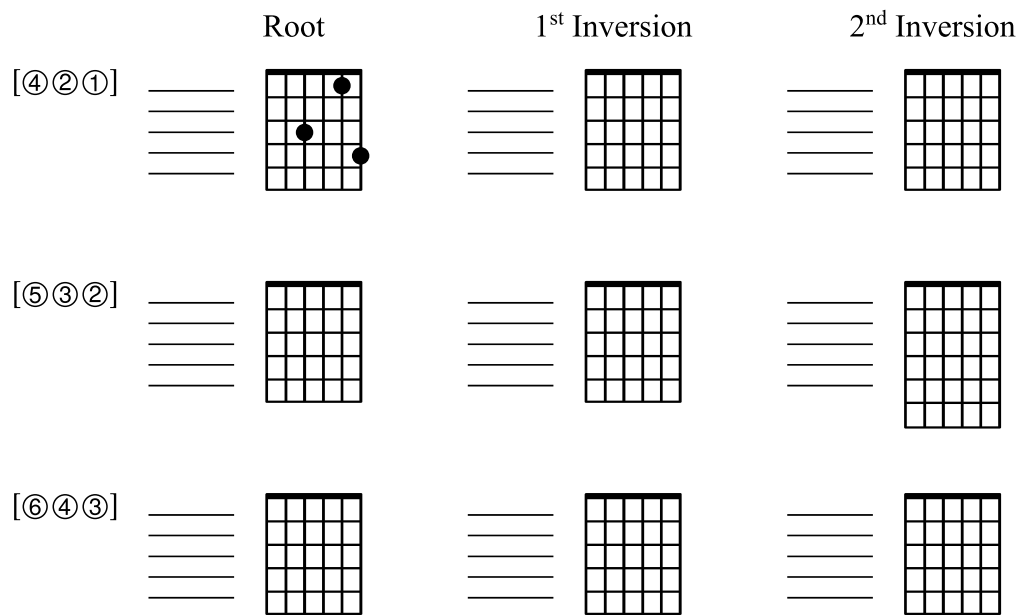


Fig.33 Four-String Set Type 1 Open Voice Minor Triads

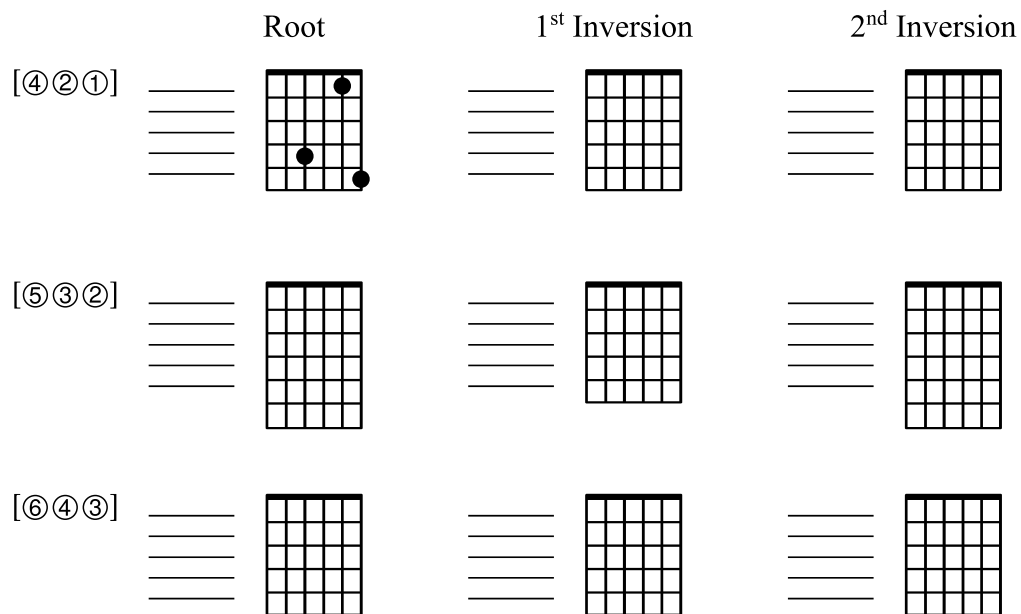


Fig.34 Four-String Set Type 1 Open Voice Diminished Triads

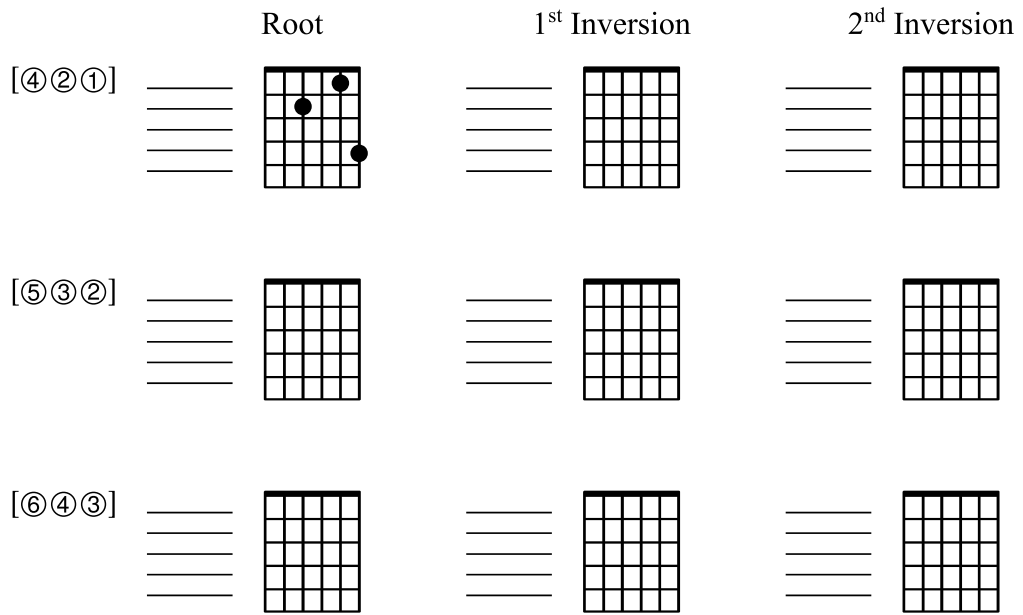


Fig.35 Four-String Set Type 1 Open Voice Augmented Triads

Task 33: Chart the four-string type 2 Open Voice triads for all string sets and inversions.

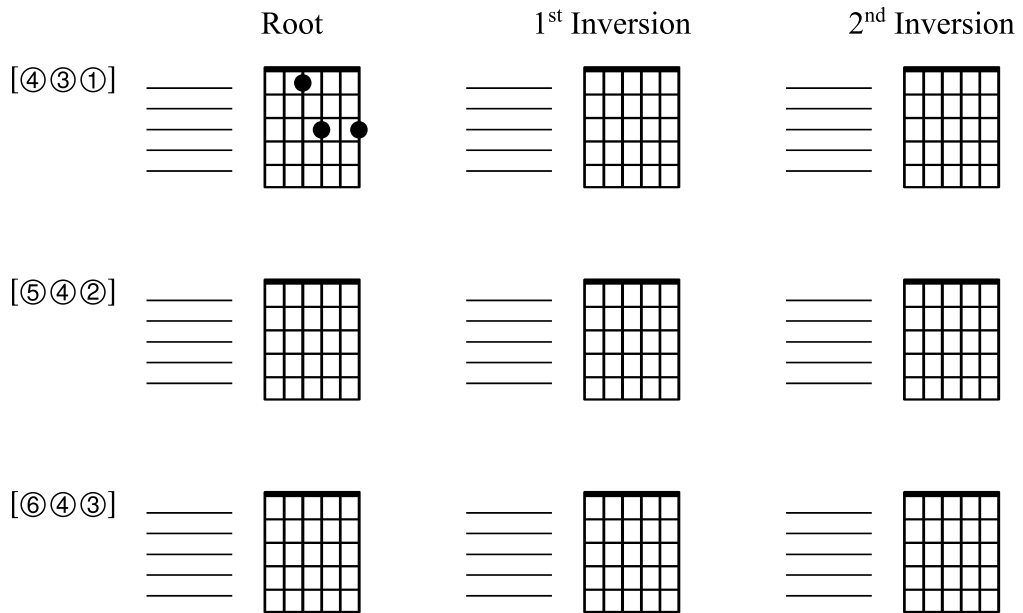


Fig.36 Four-String Set Type 2 Open Voice Major Triads

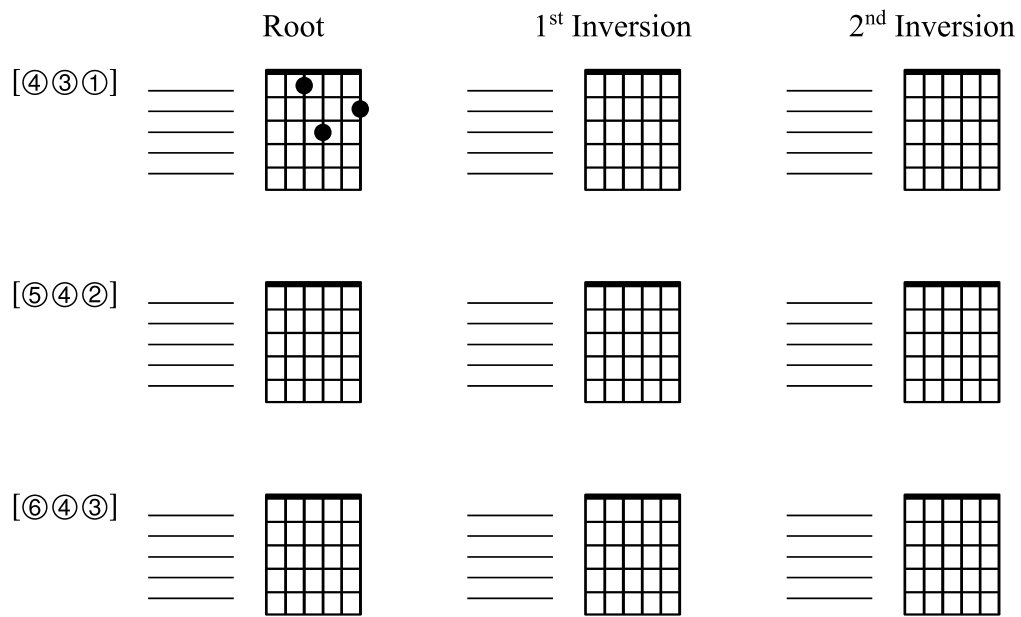


Fig.37 Four-String Set Type 2 Open Voice Minor Triads

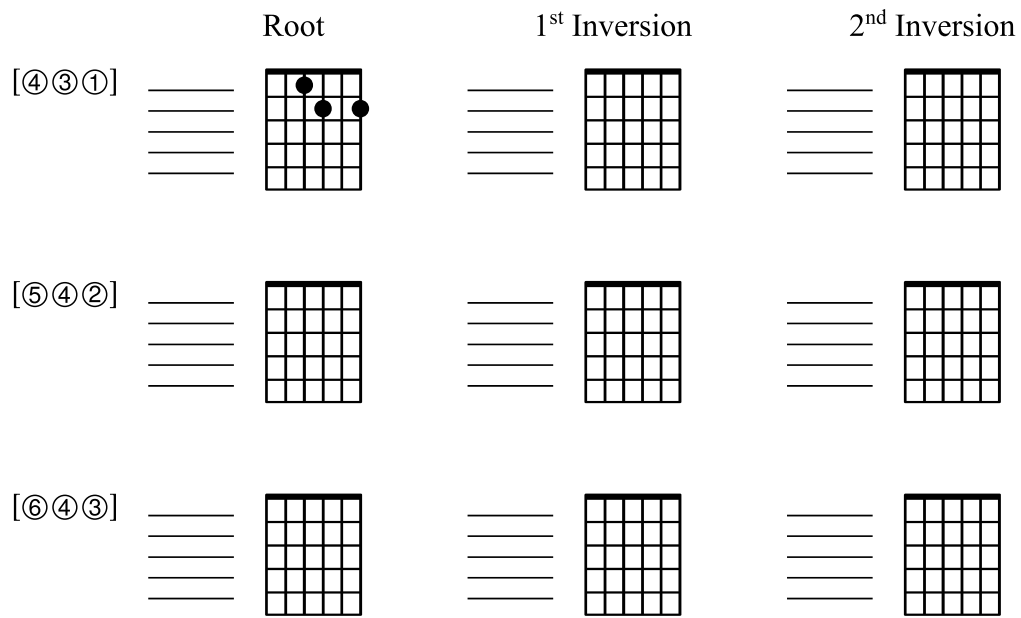


Fig.38 Four-String Set Type 2 Open Voice Diminished Triads

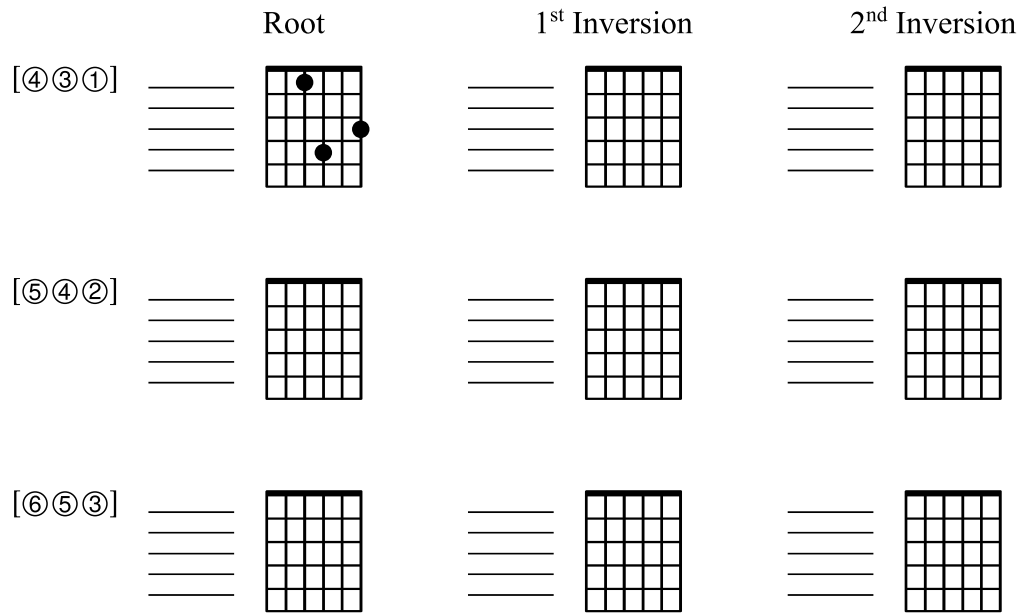


Fig.39 Four-String Set Type 2 Open Voice Augmented Triads

Open Voice triads (see example 26) can be distributed on the guitar on five-string sets using the following non-adjacent string distributions:

Type 1: [(5)(2)(1)]; [(6)(3)(2)]      Type 2: [(5)(3)(1)]; [(6)(4)(2)]

Task 34: Chart the five-string set Type 1 basic Open Voice triads for all string sets and inversions.

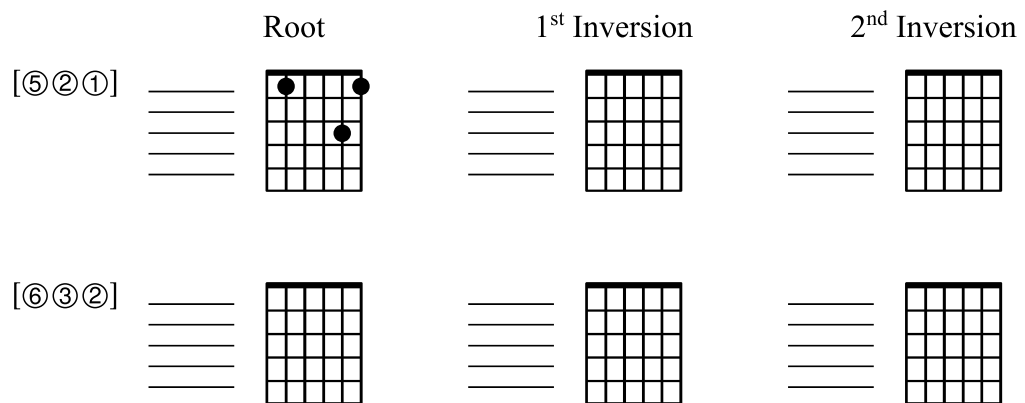


Fig.40 Five-String Set Type 1 Open Voice Major Triads

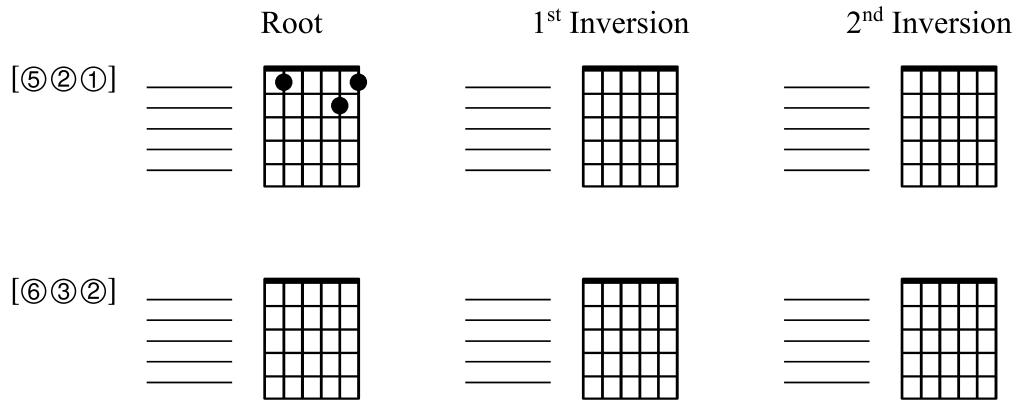


Fig.41 Five-String Set Type 1 Open Voice Minor Triads

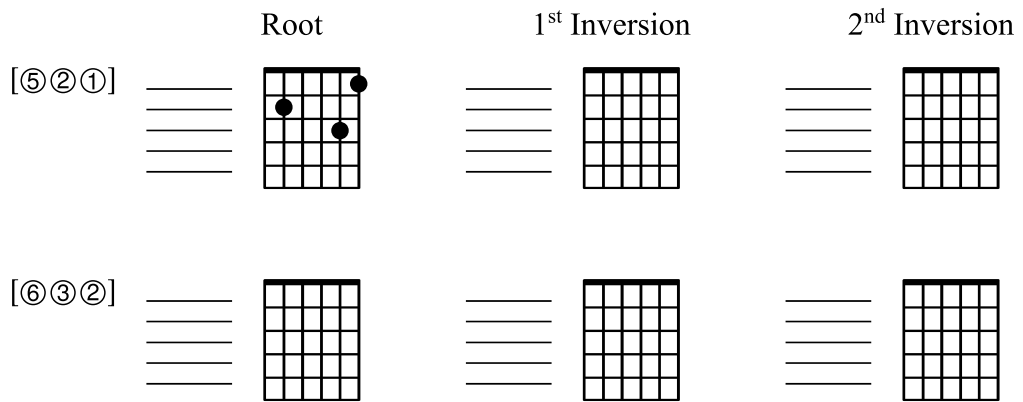


Fig.42 Five-String Set Type 1 Open Voice Diminished Triads

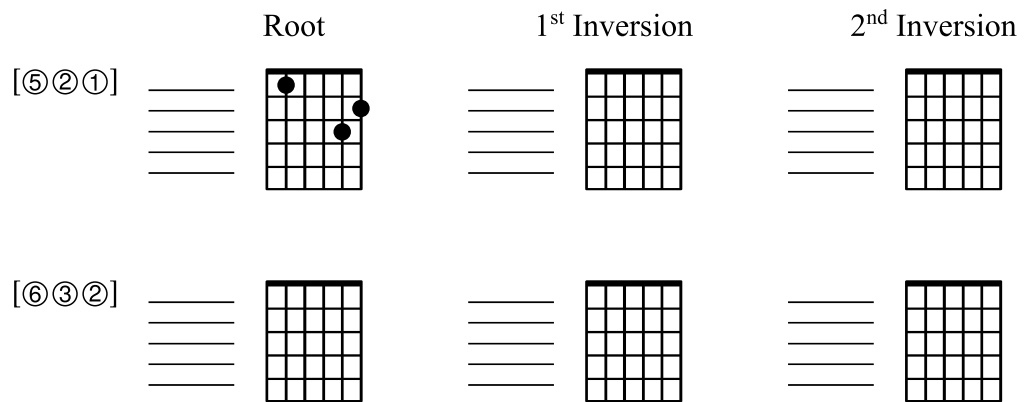


Fig.43 Five-String Set Type 1 Open Voice Augmented Triads

Task 35: Chart the five-string set basic type 2 Open Voice triads for all string sets and inversions.

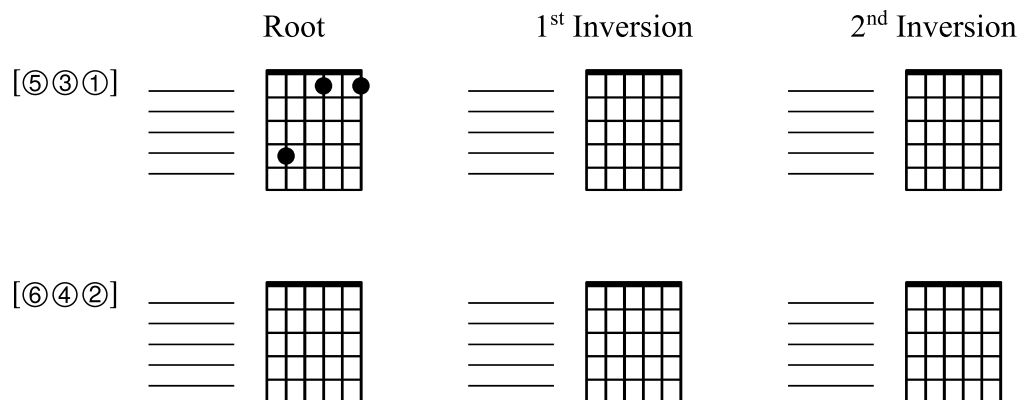


Fig.44 Five-String Set Type 2 Open Voice Major Triads

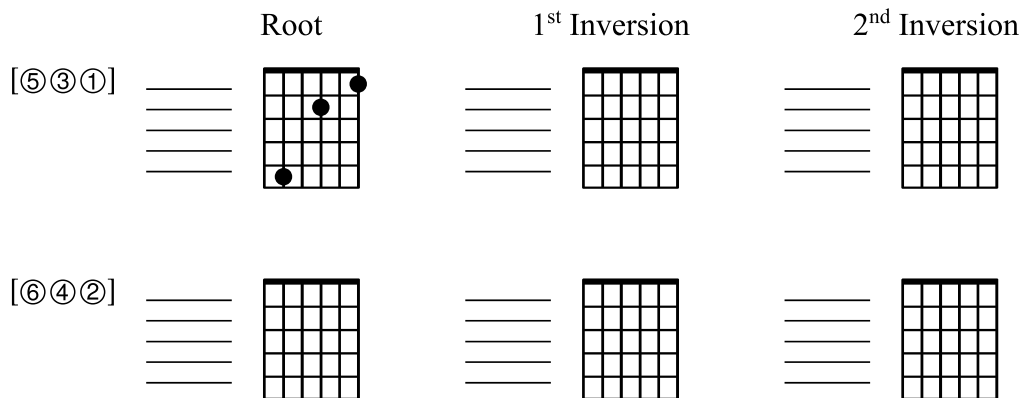


Fig.45 Five-String Set Type 2 Open Voice Minor Triads

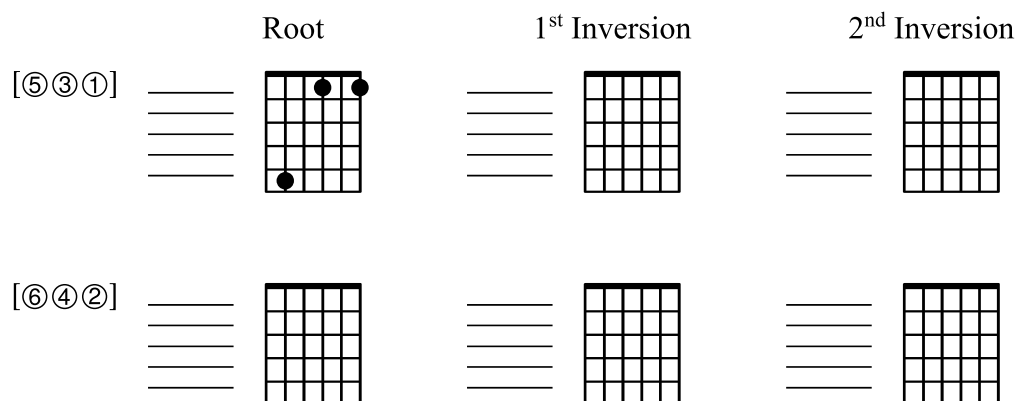


Fig.46 Five-String Set Type 2 Open Voice Diminished Triads

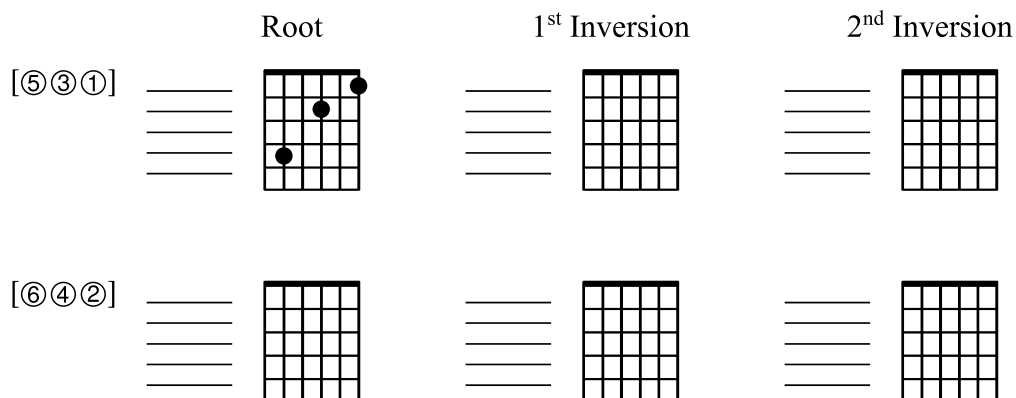


Fig.47 Five-String Set Type 2 Open Voice Augmented Triads

### Triad Practice and Application

There are many ways to practice triads. Multiple sources offer a plethora of activities. Find the exercises and activities that best integrate and orient the triad world for yourself. The following exercises are only suggestions and springboards for further study.

1. Triads across the board (horizontal movement) – up and down the alphabet and through the cycle of fifths:

① One triad up and down the alphabet	② One triad through the cycle of fifths
I    II    III    V	I    V    XII    III    X
etc	(8 <sup>va</sup> )    (8 <sup>va</sup> )    etc

Ex. 41 Triad Practice – Across the Board

2. Scale-tone triads (horizontal movement) using five configurations:





7. Compose three voice triadic progressions based on the various modes.
8. Improvise three voice triadic progressions based on the various modes.

## CHAPTER 9

### UNIT 4: STUDENT WORKBOOK - SEVENTH CHORDS

Goals:

1. Gain a strong working knowledge of seventh chords on the guitar.
2. Compose and improvise four-voice textures with the various modes.
3. Develop the ability to transpose to all keys.
4. Strengthen the ability to vocalize thought.
5. Gain the understanding to decipher any fretted instrument or tuning.

Seventh chords have four notes stacked in thirds and can also be thought of as a triad with an added seventh, or a root supporting a triad above. This course will limit itself to the seventh chord sonorities generated by the diatonic major and relative minor scales. It is highly encouraged for students to explore the full range of possibilities of seventh chords and other four note sonorities.

Major 7th	R	M3	P5	M7
Dominant 7 <sup>th</sup>	R	M3	P5	m7
Minor 7th	R	m3	P5	m7
Minor 7 b5	R	m3	b5	m7
Diminished 7 <sup>th</sup>	R	m3	b5	m7
Minor (M7)	R	m3	b5	M7
Major 7 #5	R	M3	#5	M7

Closed voicings arrange the notes of a chord as close as possible, the range between the outer voices being within an octave. Drop-Two voicings, a type of Spread Voicing, drop the second note from the top of a closed voice sonority, down an octave. This will

change the inversion which is determined by its lowest voice. The range between the outer voices of Drop-Two sonorities is an octave and a second or third. Drop-Three voicings drop the third note from the top of a closed voice sonority, down an octave. The range between the outer voices of Drop-Three chords is an octave and a fourth or fifth depending on the inversion. Drop-Two and Four voicings drop the second note from the top, and the lowest note of a closed voicing, down an octave. The range between outer voices is an octave and a sixth or seventh.

Closed Voice: Cmaj7				Drop 2			
Root pos	1st inv	2nd inv	3rd inv	Root pos	1st inv	2nd inv	3rd inv
				(from 2nd inv.)	(from 3rd inv.)	(from root pos.)	(from 1st inv.)
Drop 3				Drop 2+4			
Root pos	1st inv	2nd inv	3rd inv	Root pos	1st inv	2nd inv	3rd inv
(from 3rd inv.)	(from root pos.)	(from 1st inv.)	(from 2nd inv.)				

#### Ex. 44 Seventh-Chord Voicings

##### Seventh Chord Distributions:

Single-string study is very beneficial because it provides a physical and visual representation of the scale, enhancing aural and tactile understanding.

Two-string sets divide the four notes of a seventh chord over two adjacent strings, facilitating a [2–2] arpeggio distribution, with five possible string sets.

Three-string sets generate three arpeggio distributions, [1–2–1], [1–1–2], and [2–1–1], with four possible string sets.

Four-string sets facilitate Closed Voice and Drop-Two chord voicings using three possible string sets.

Five-string sets facilitate Drop-Three and Drop-Two and Four voicings.

The six-string set facilitates open voice seventh sonorities with a range between the outer voices being more than two octaves. This course does not include six-string set seventh chords.

### Lesson 12: Seventh Chord Arpeggios on Two-String Sets

Task 36: Chart the two-string [2-2] seventh-chord arpeggios for the seven primary seventh chords for all string sets and for all inversions.

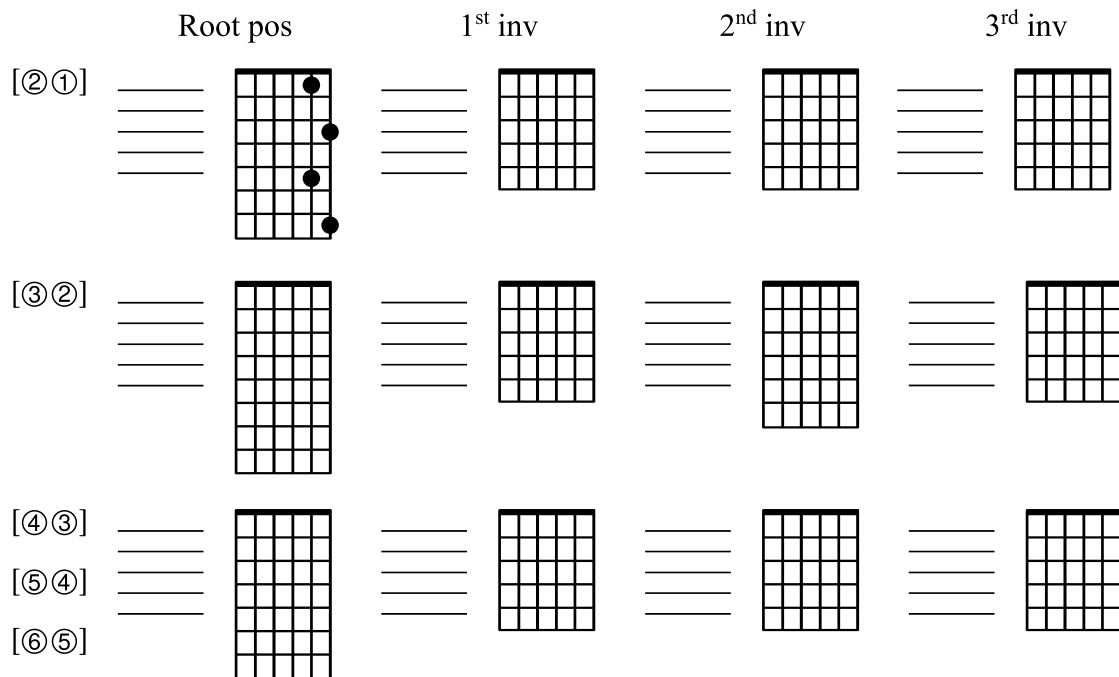


Fig.48 Closed Voice Major Sevenths [2-2]

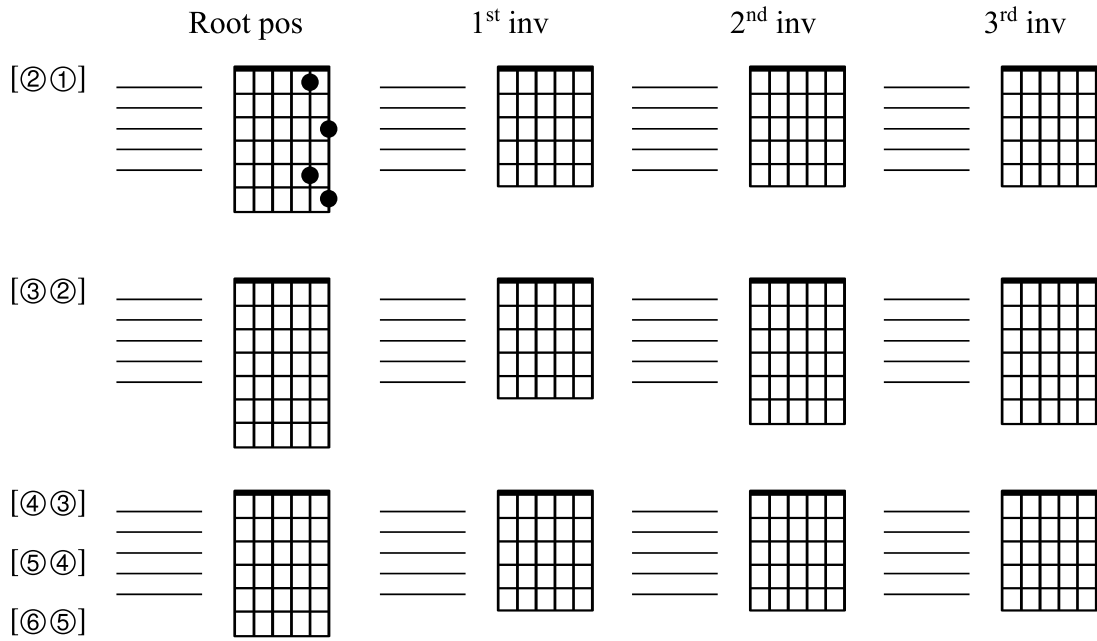


Fig.49 Closed Voice Dominant Sevenths [2-2]

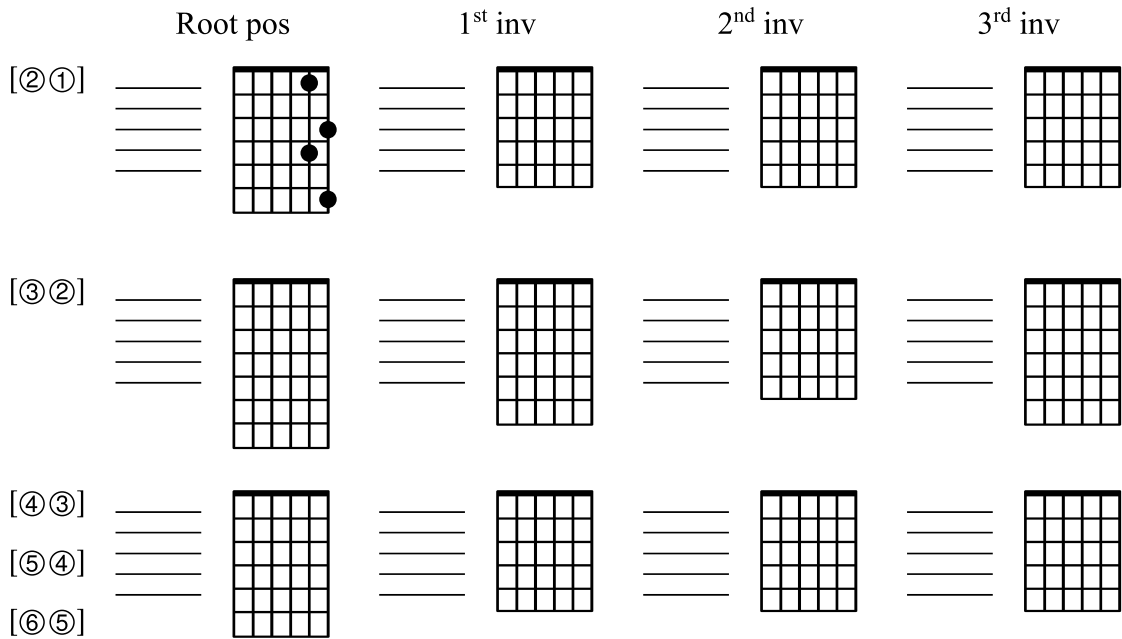


Fig.50 Closed Voice Minor Sevenths [2-2]

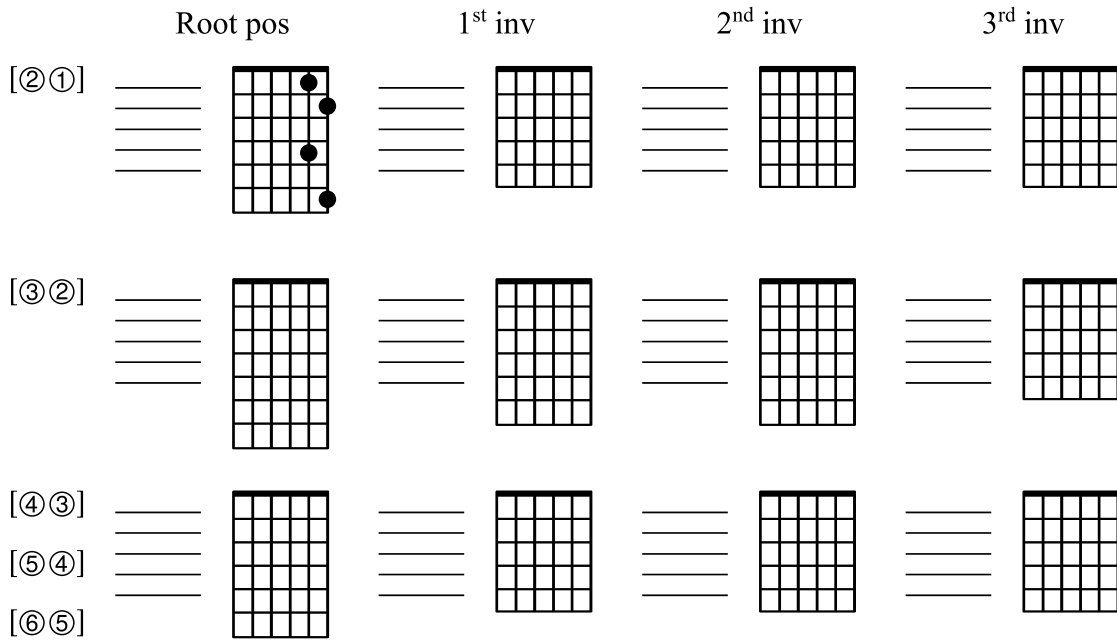


Fig.51 Closed Voice Half-Diminished Sevenths [2-2]

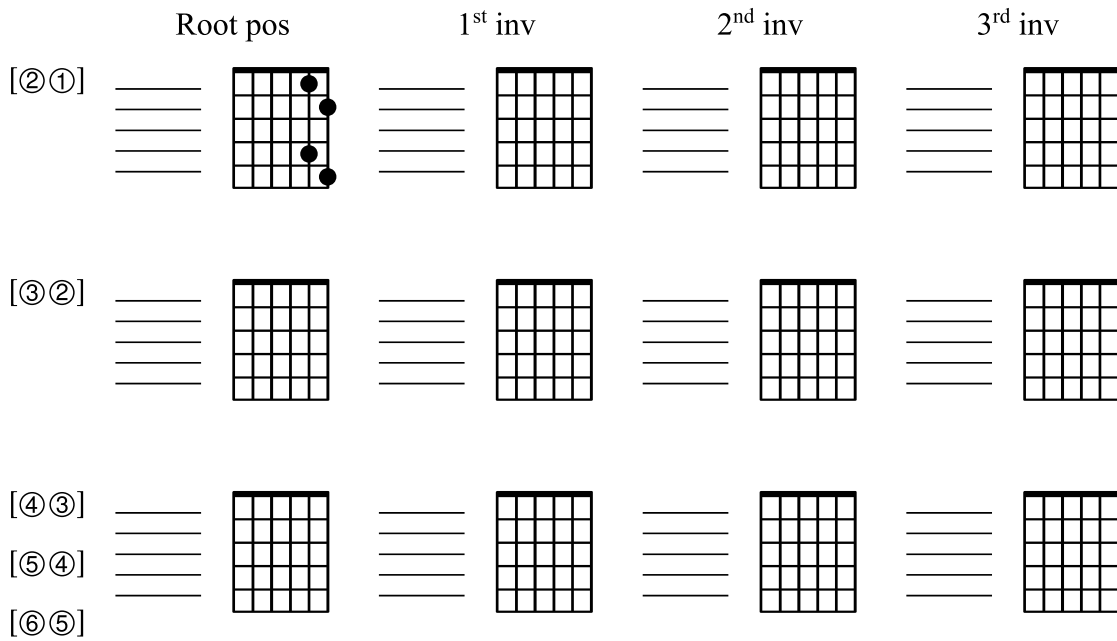


Fig.52 Closed Voice Diminished Sevenths [2-2]

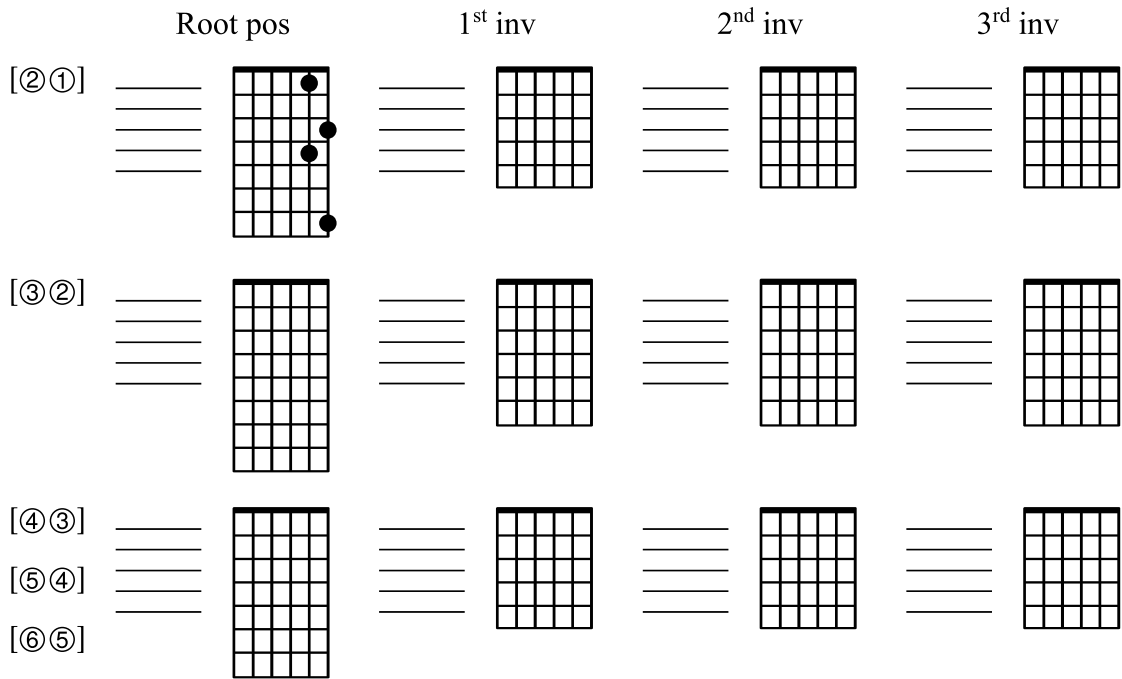


Fig.53 Closed Voice Minor Major Sevenths [2-2]

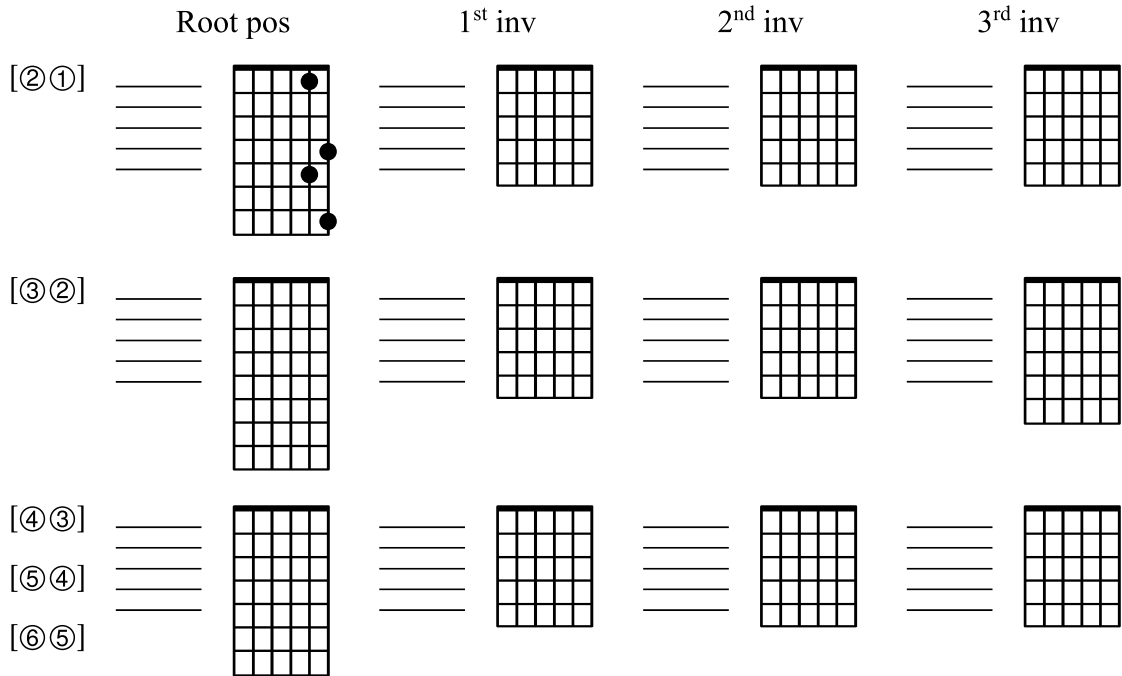


Fig.54 Closed Voice Major Seventh #5 [2-2]



Lesson 13: Seventh-Chord Arpeggios on Three-Strings Sets

Task 37: Chart the primary seventh-chord arpeggios for the three-string set [1-2-1] distribution.

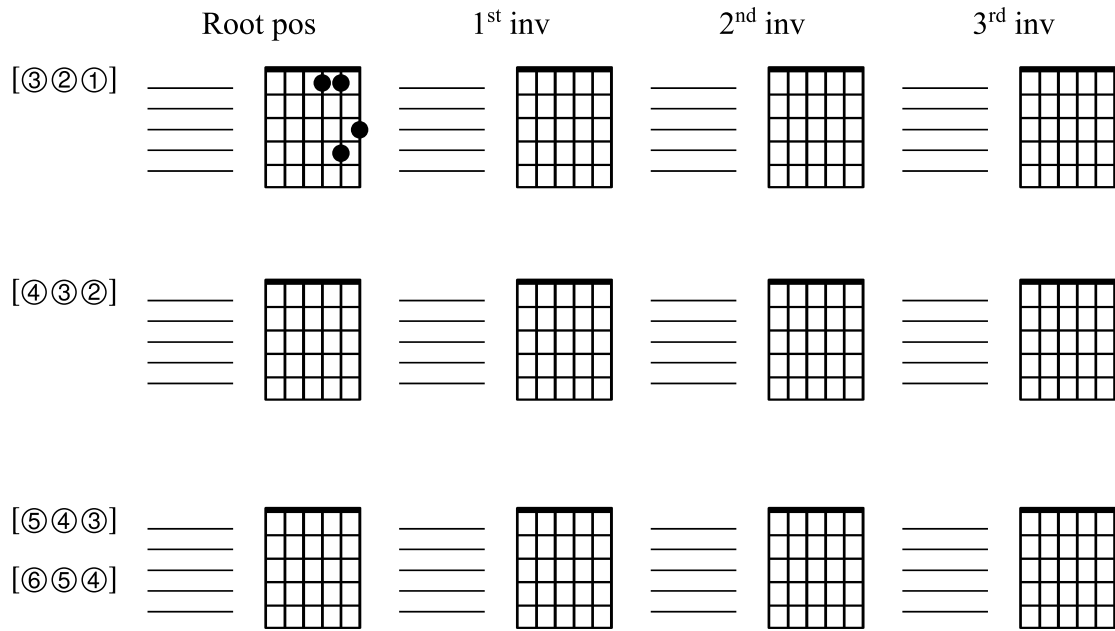


Fig.55 Closed Voice Major Sevenths [1-2-1]

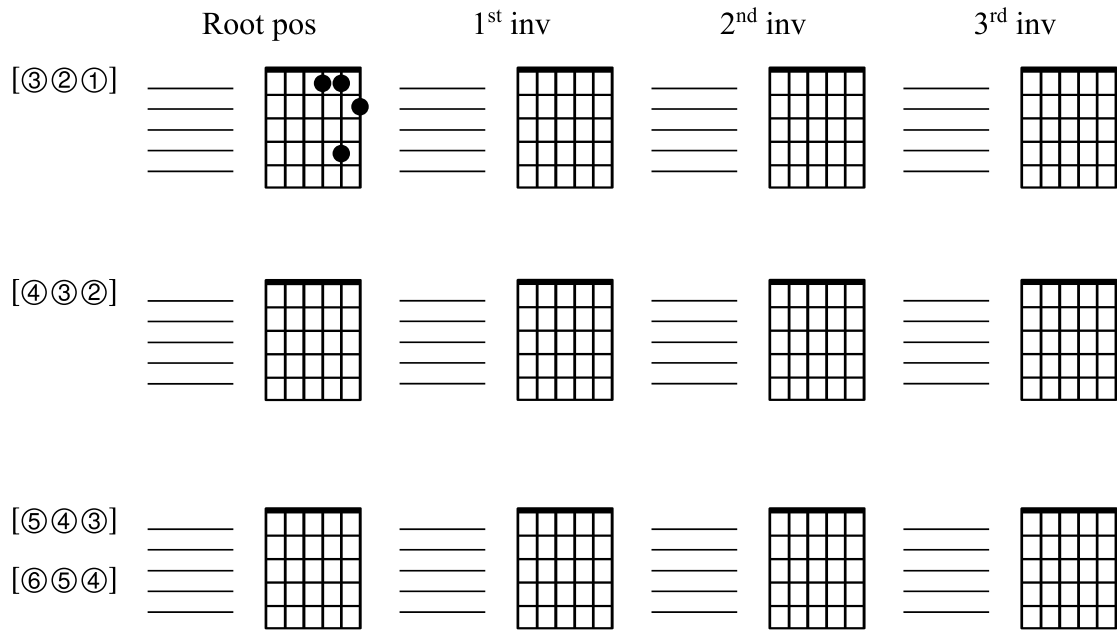


Fig.56 Closed Voice Dominant Sevenths [1-2-1]

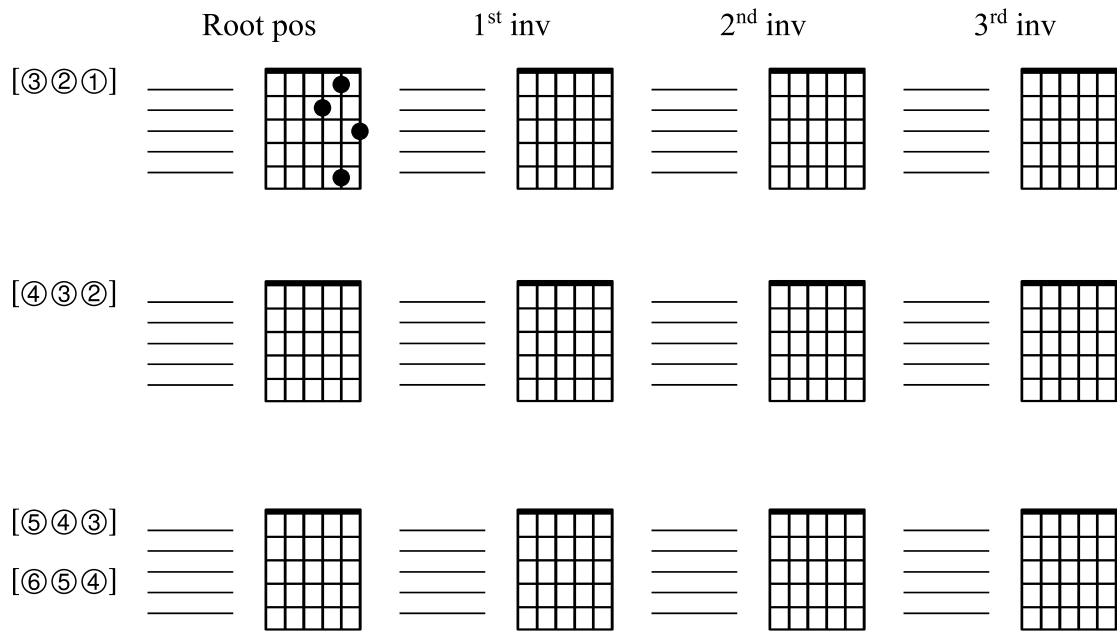


Fig.57 Closed Voice Minor Sevenths [1-2-1]

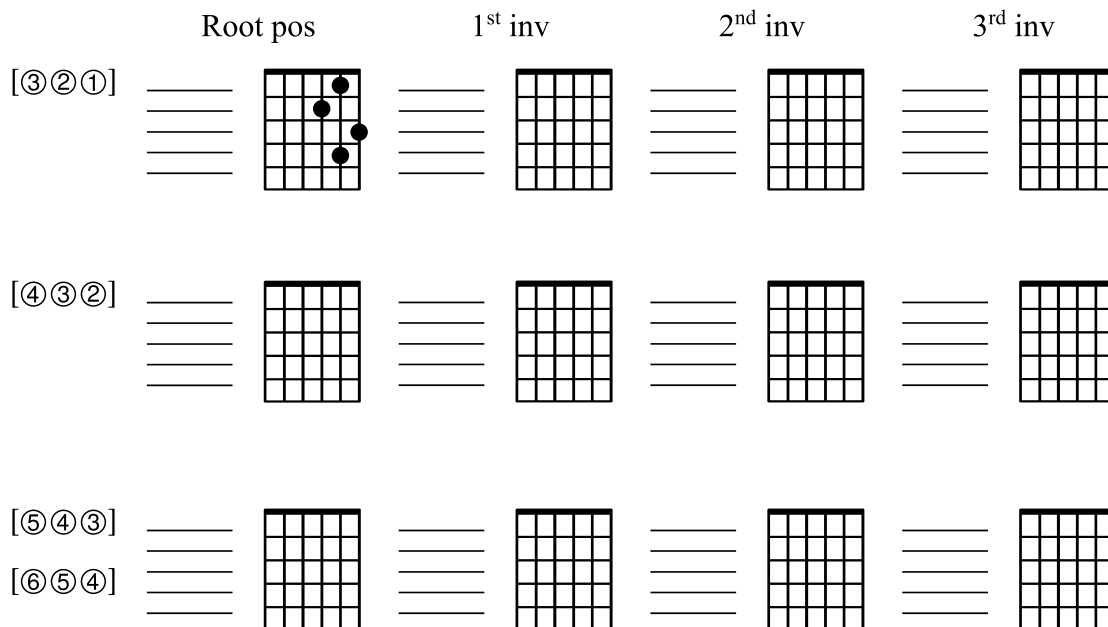


Fig.58 Closed Voice Half-Diminished Sevenths [1-2-1]

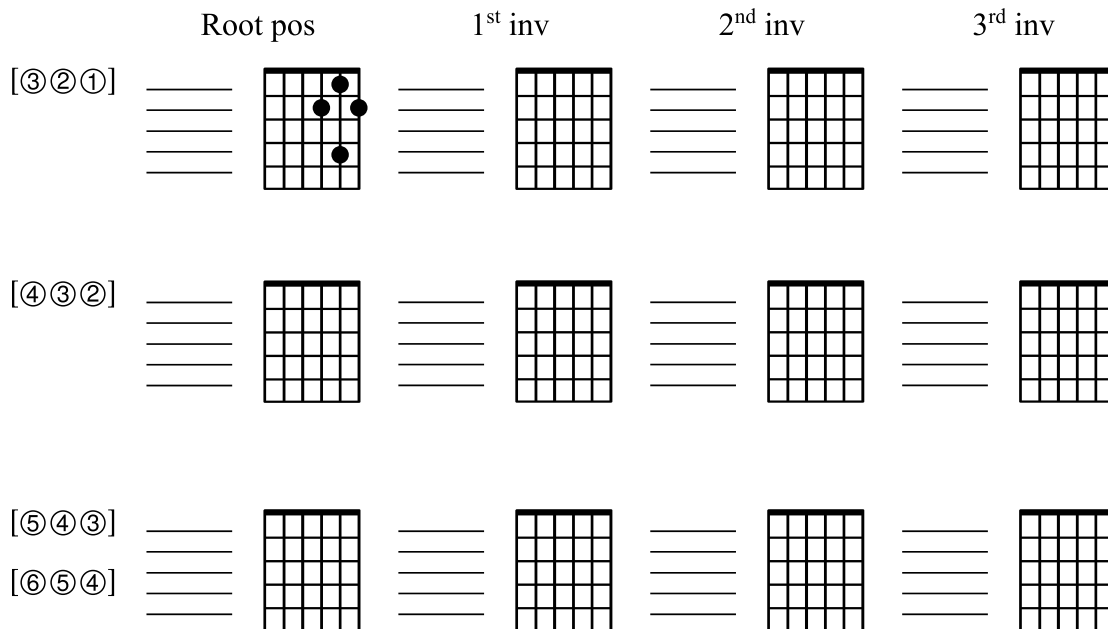


Fig.59 Closed Voice Diminished Sevenths [1-2-1]

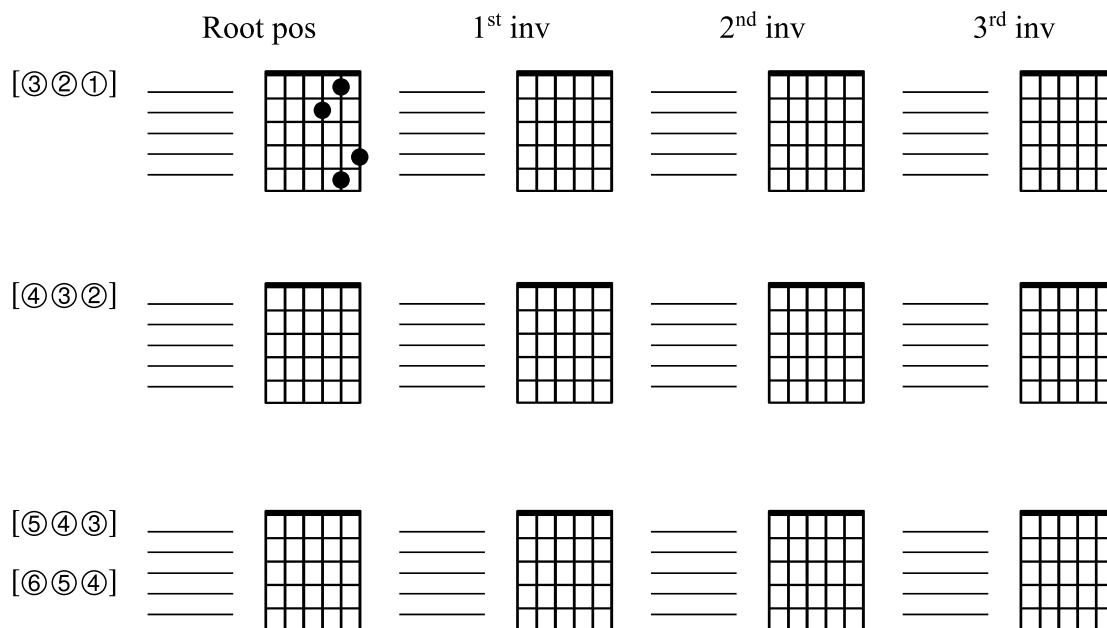


Fig.60 Closed Voice Minor Major Sevenths [1-2-1]

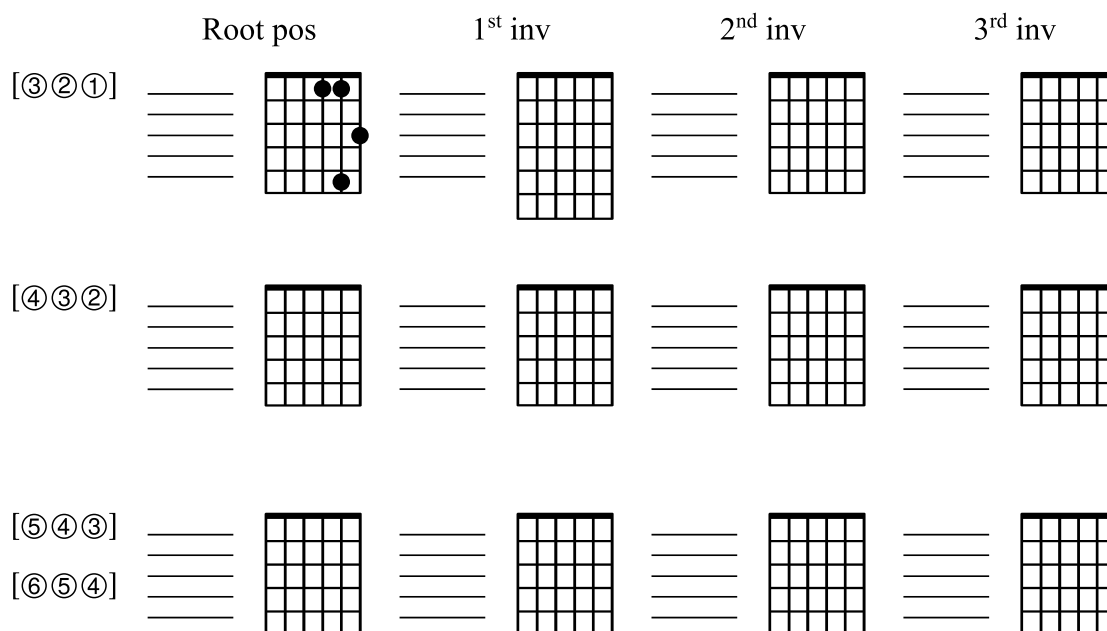


Fig.61 Closed Voice Major Seventh #5 [1-2-1]

Task 38: Chart seventh-chord arpeggios for the three-string set [1-1-2] distributions.

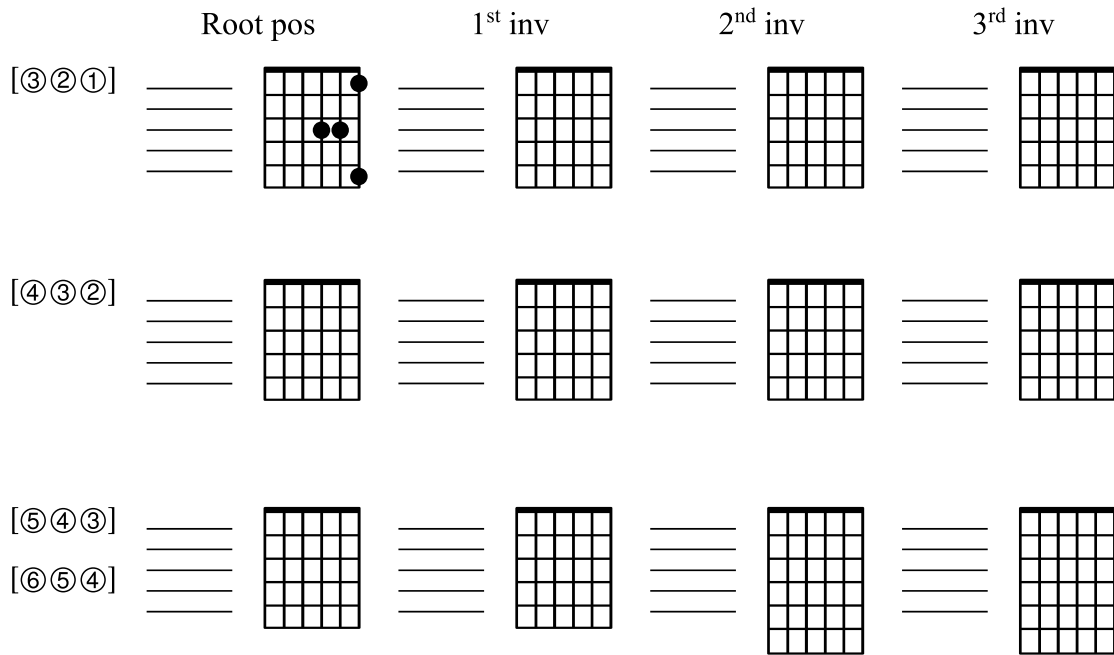


Fig.62 Closed Voice Major Sevenths [1-1-2]

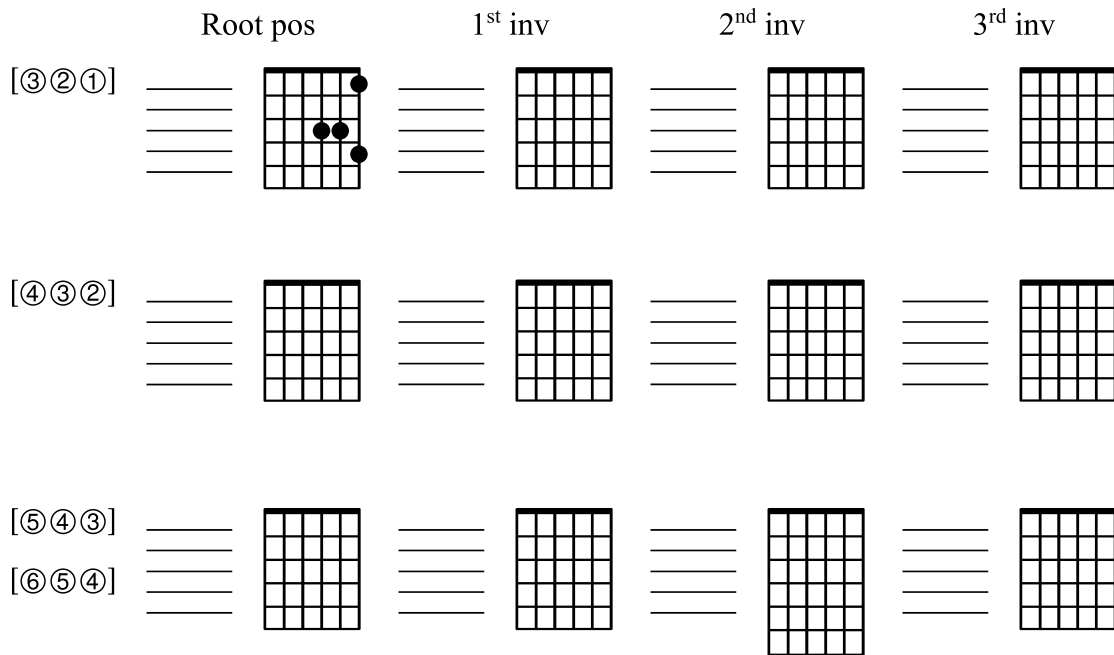


Fig.63 Closed Voice Dominant Sevenths [1-1-2]

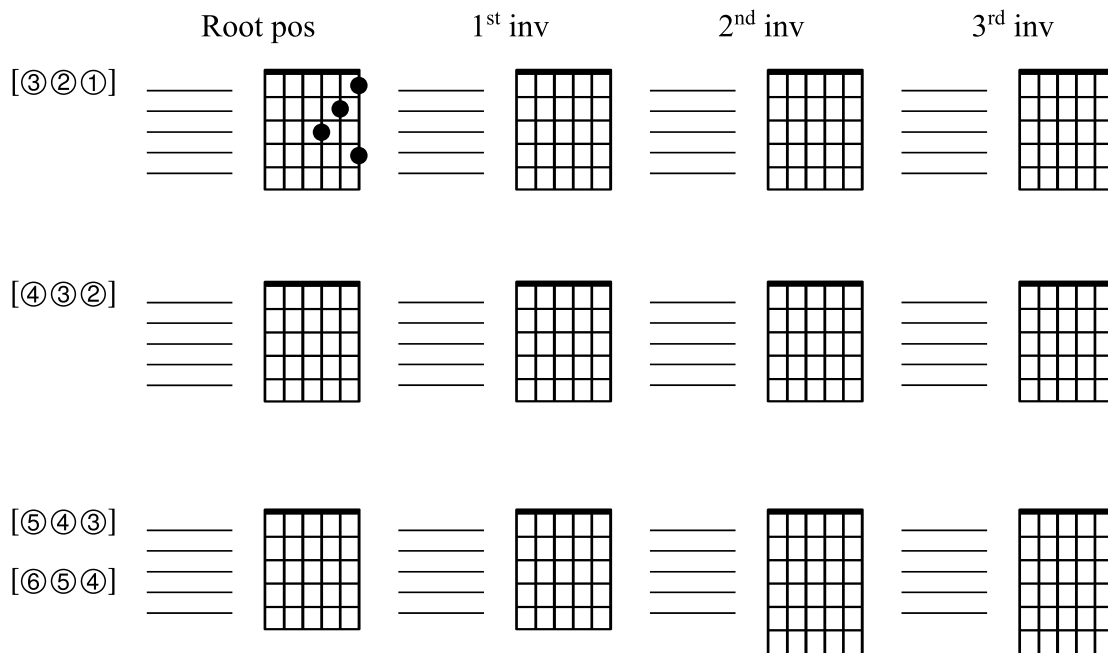


Fig.64 Closed Voice Minor Sevenths [1-1-2]

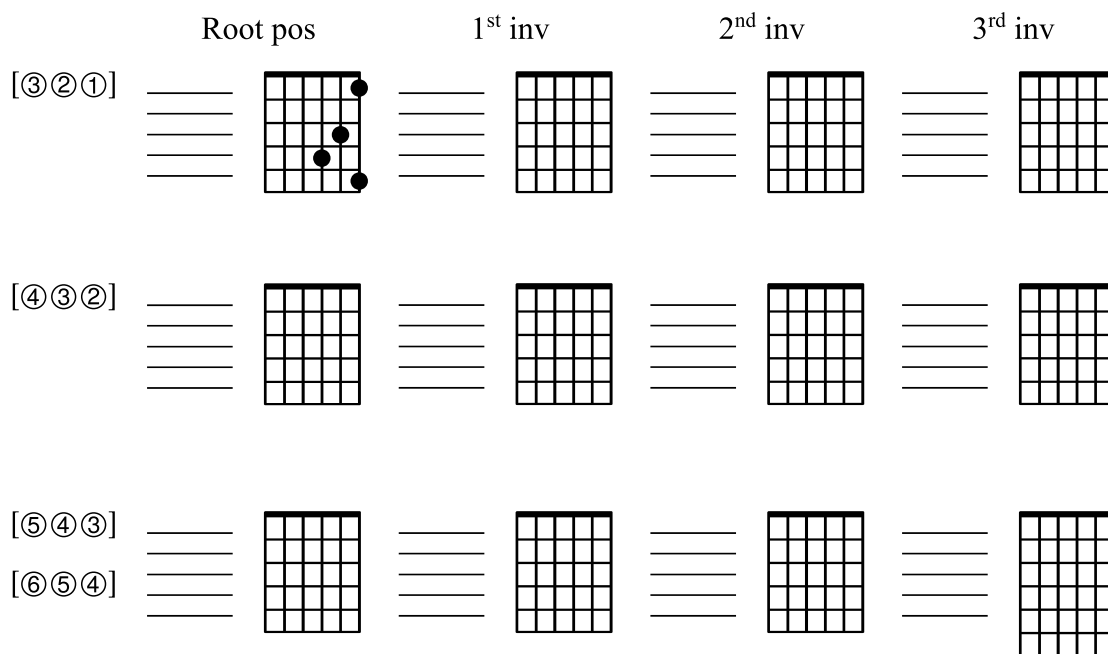


Fig.65 Closed Voice Half-Diminished Sevenths [1-1-2]

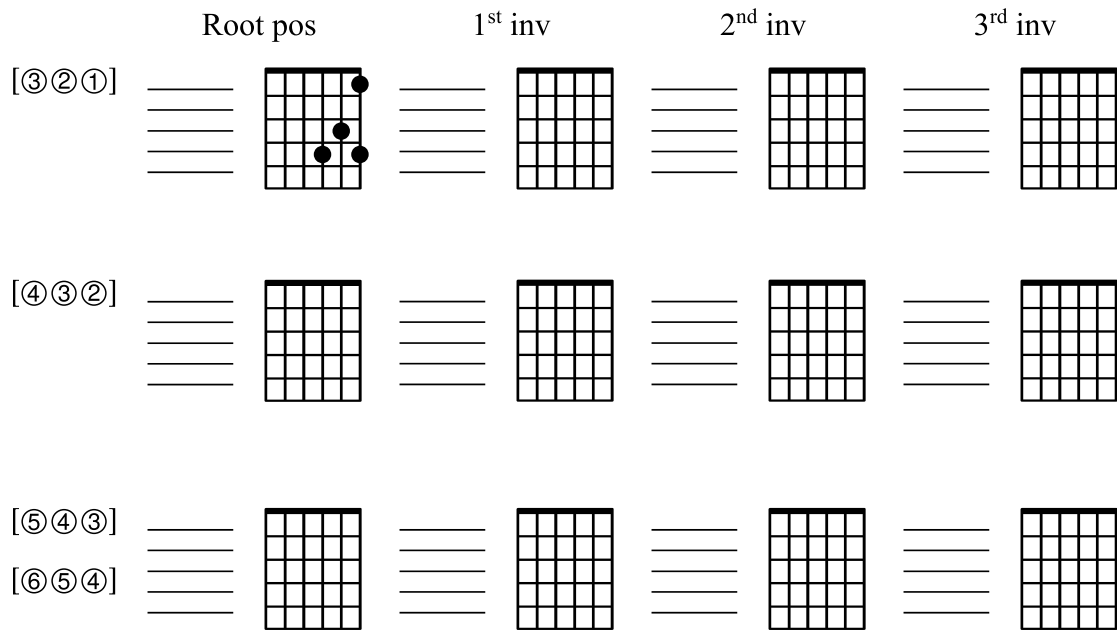


Fig.66 Closed Voice Diminished Sevenths [1-1-2]

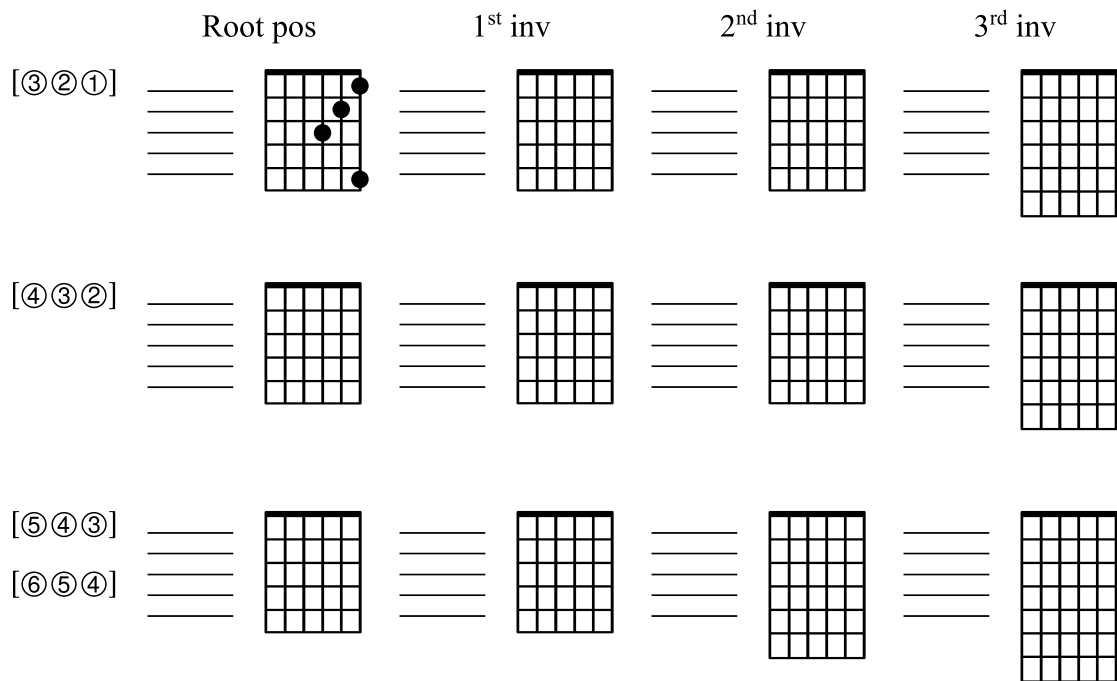


Fig.67 Closed Voice Minor Major Sevenths [1-1-2]

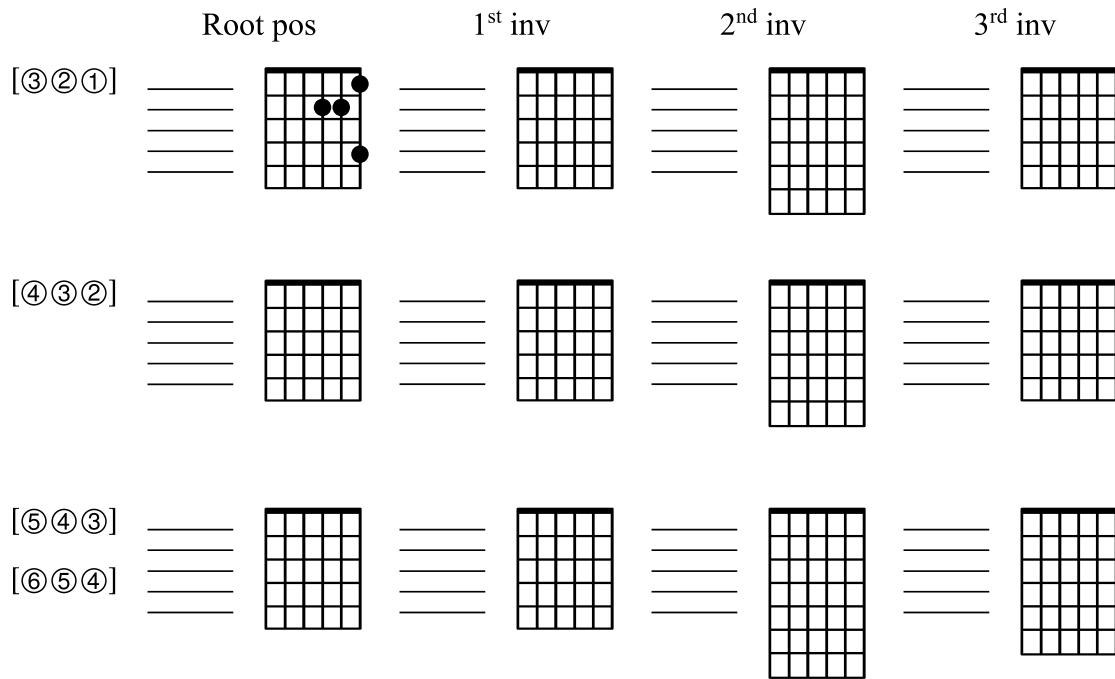


Fig.68 Closed Voice Major Seventh #5 [1-1-2]

Task 39: Chart the seventh-chord arpeggios for the three-string set [2-1-1] distributions.



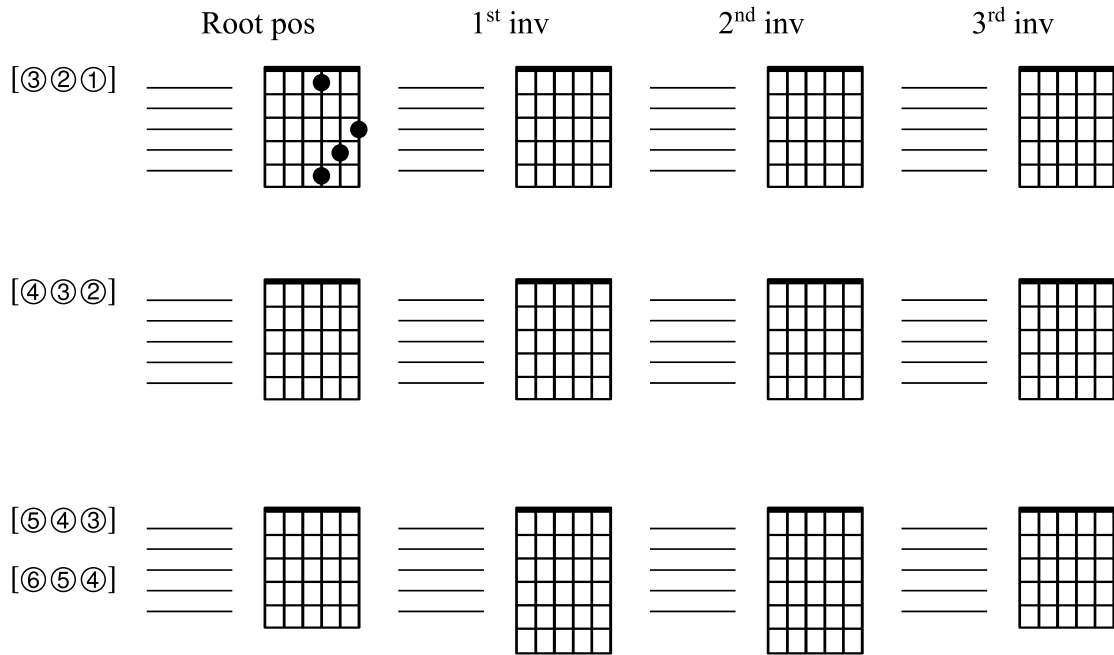


Fig.69 Closed Voice Major Sevenths [2-1-1]

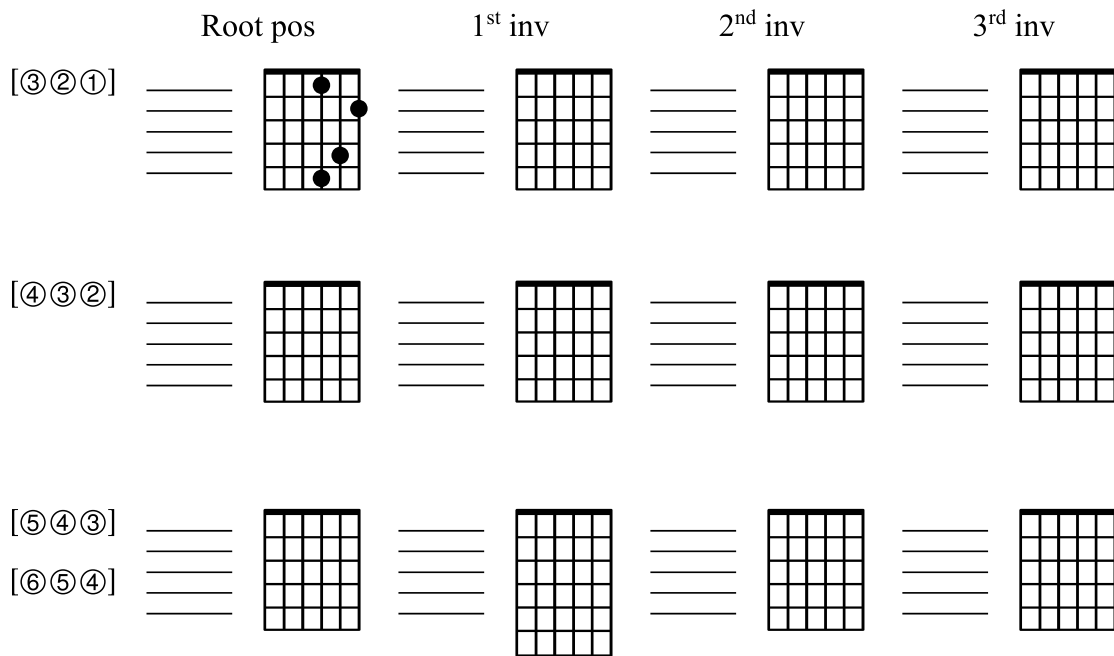


Fig.70 Closed Voice Dominant Sevenths [2-1-1]

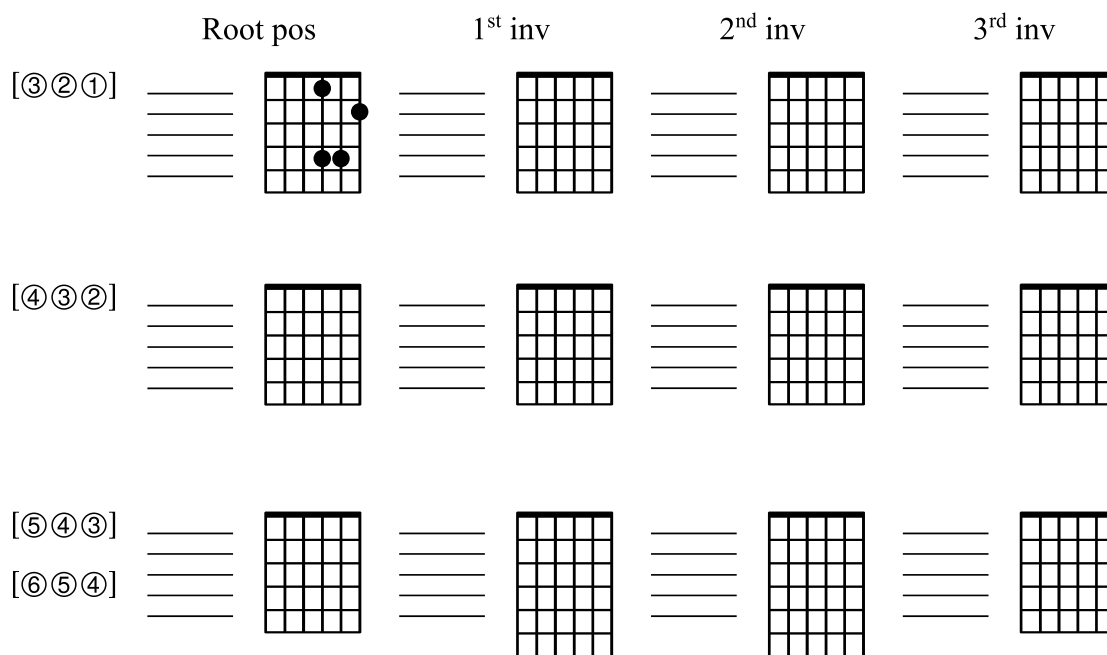


Fig.71 Closed Voice Minor Sevenths [2-1-1]

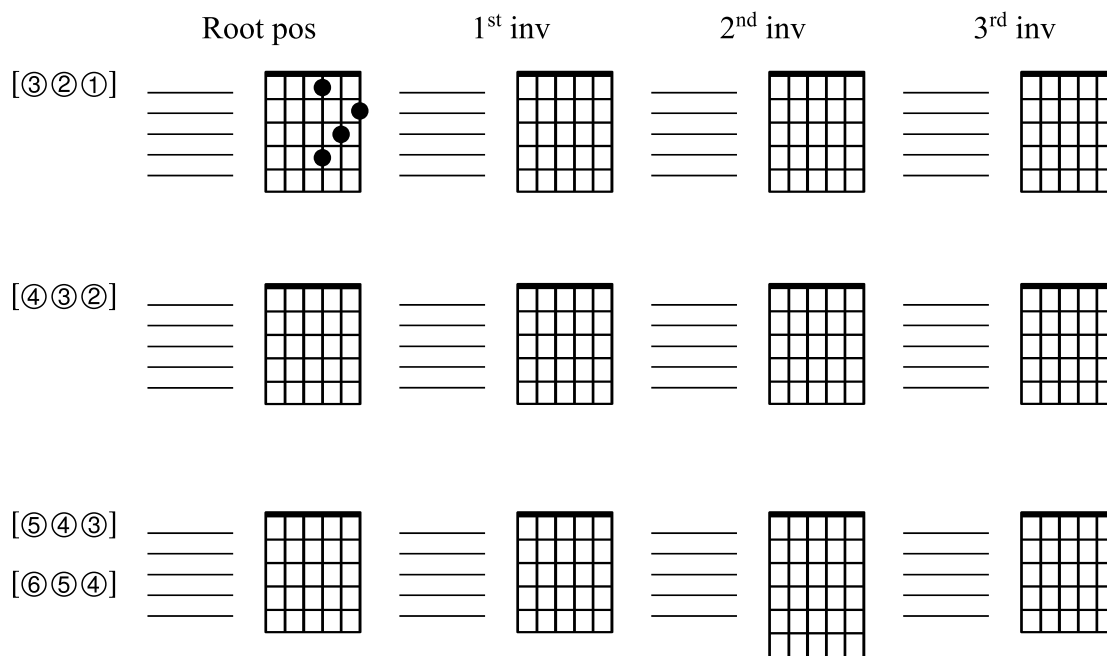


Fig.72 Closed Voice Half-Diminished Sevenths [2-1-1]

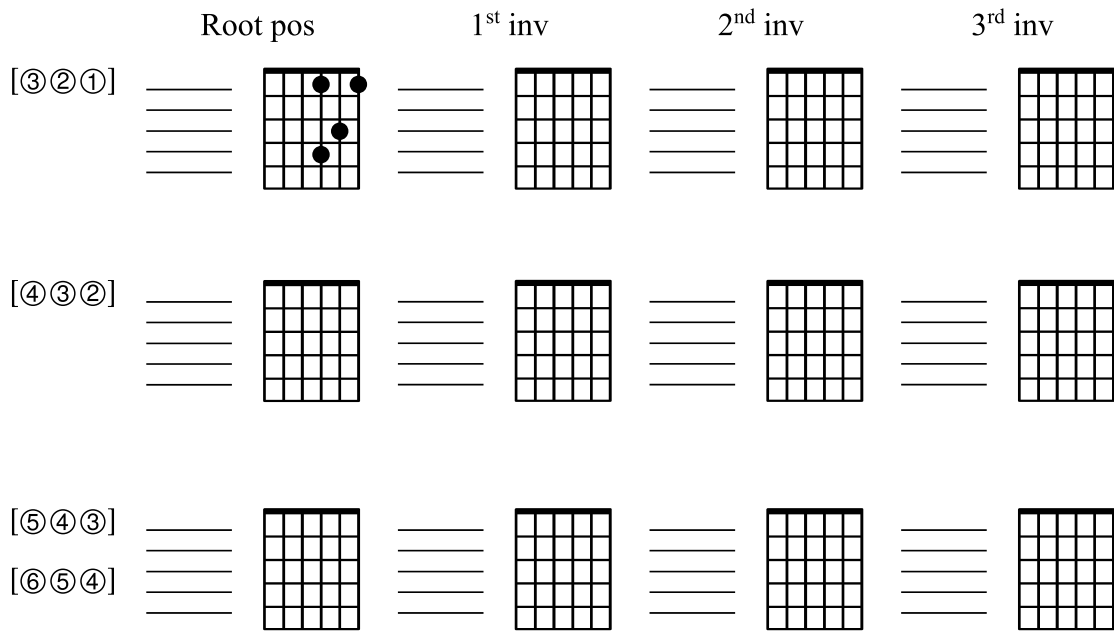


Fig.73 Closed Voice Diminished Sevenths [2-1-1]

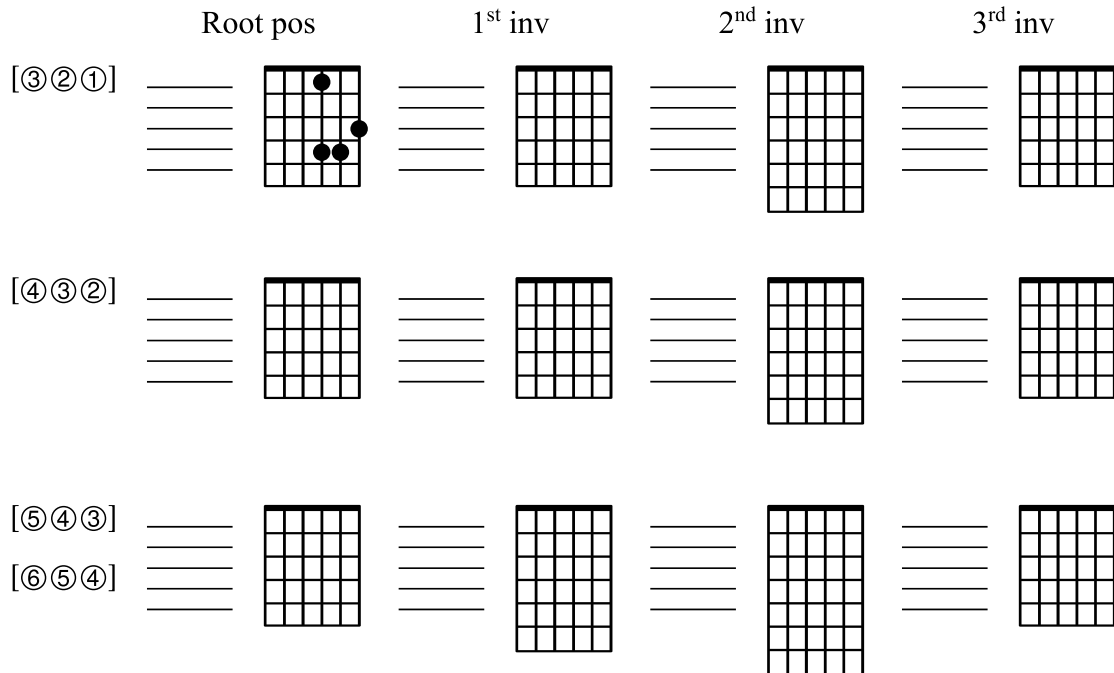


Fig.74 Closed Voice Minor Major Sevenths [2-1-1]

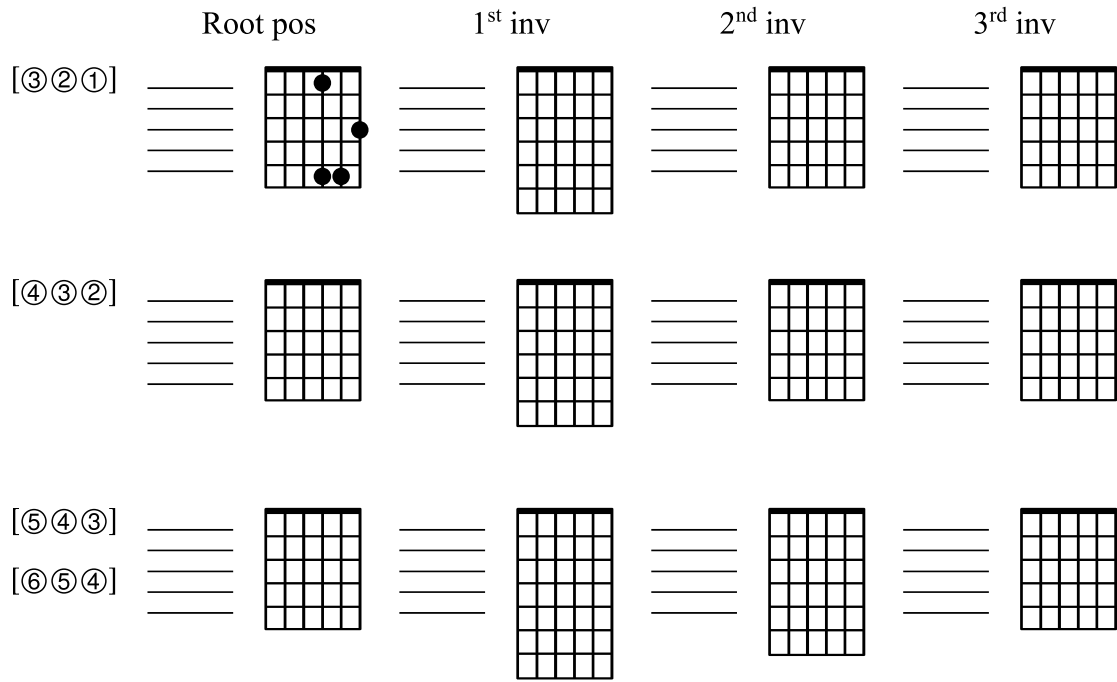


Fig.75 Closed Voice Major Seventh #5 [2-1-1]

Lesson 14: Closed Voice Seventh-Chord Sonorities on Four-Strings Sets

Task 40: Chart the primary closed-voice seventh chords on four-string sets.

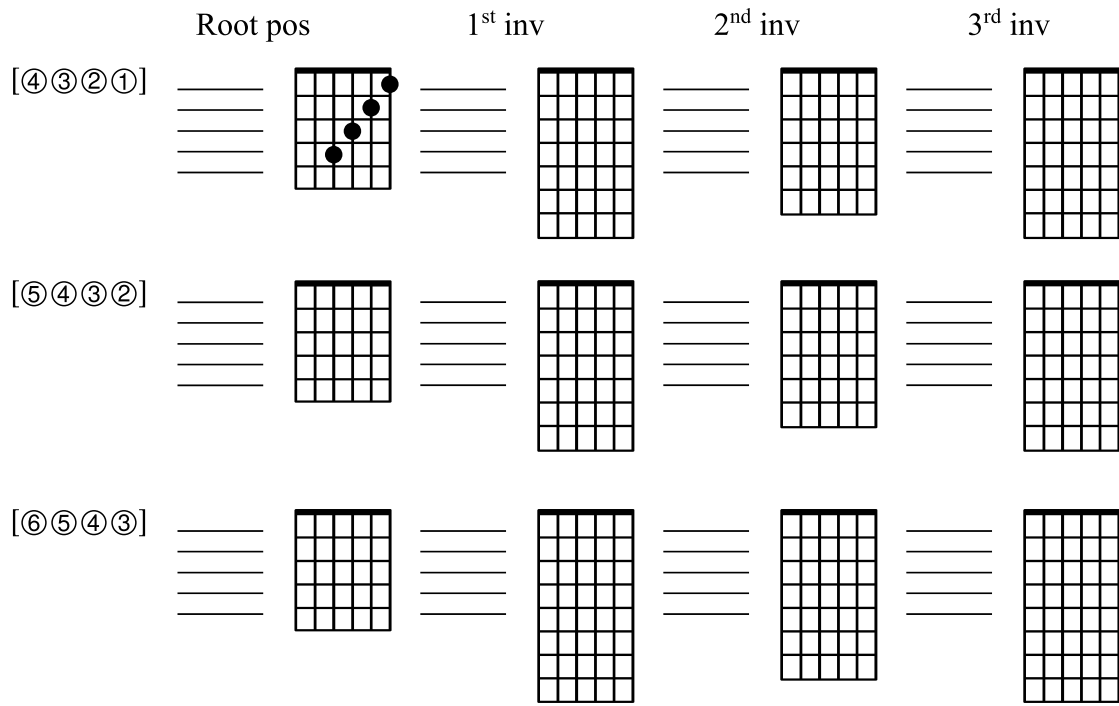


Fig.76 Closed Voice Major Sevenths

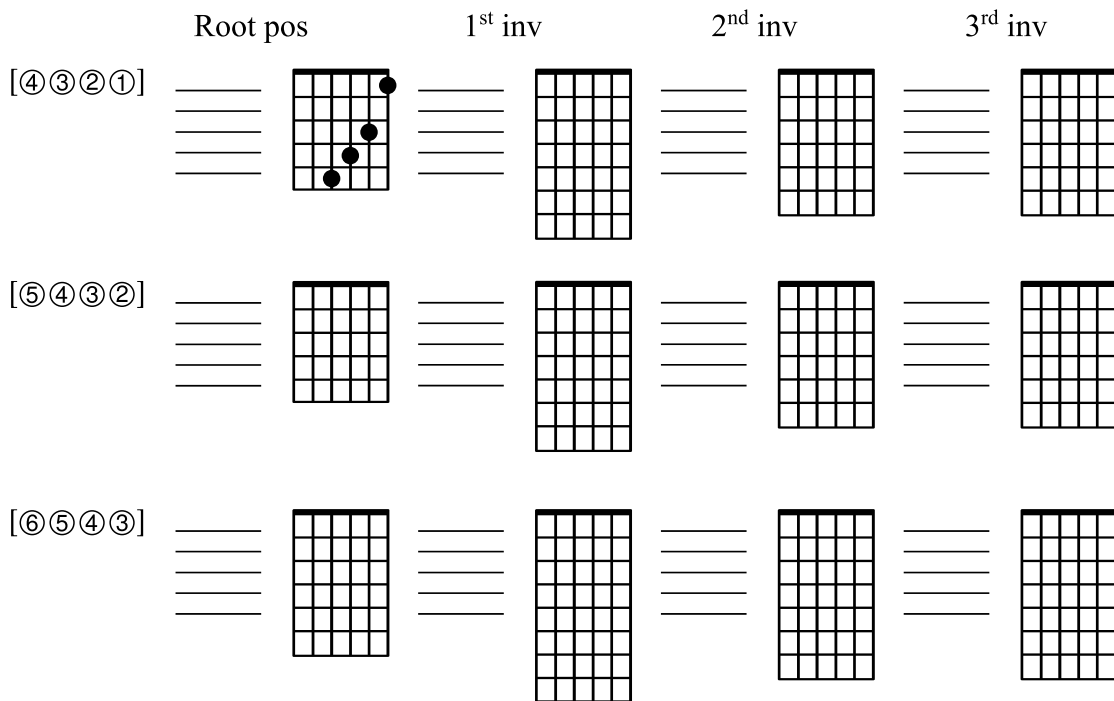


Fig.77 Closed Voice Dominant Sevenths

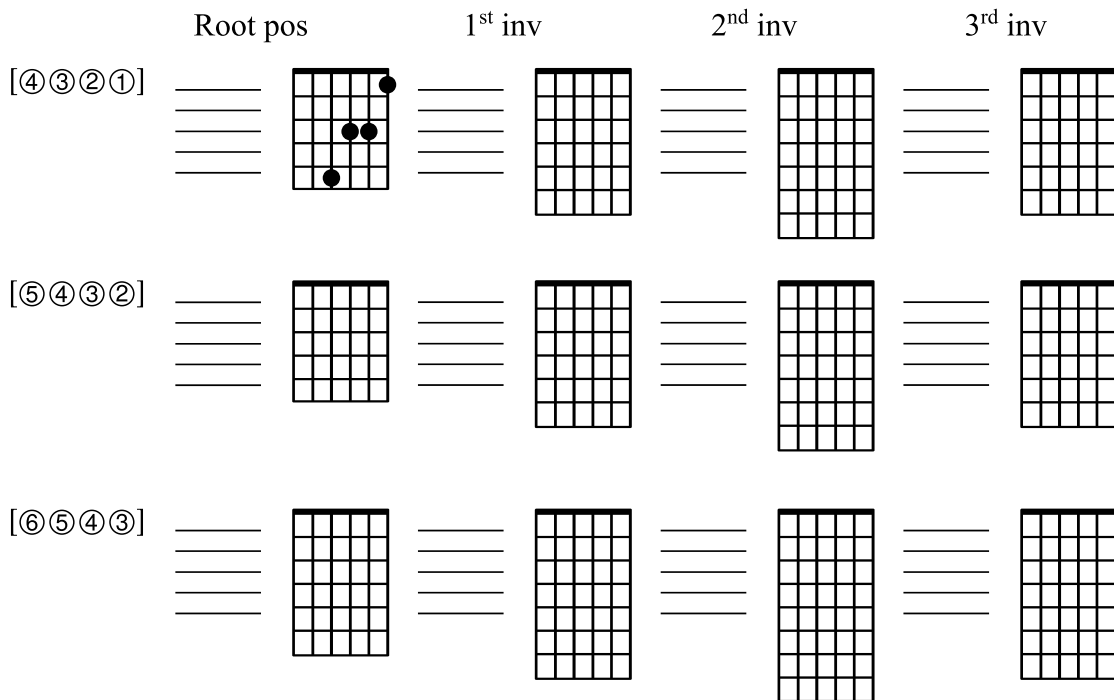


Fig.78 Closed Voice Minor Sevenths

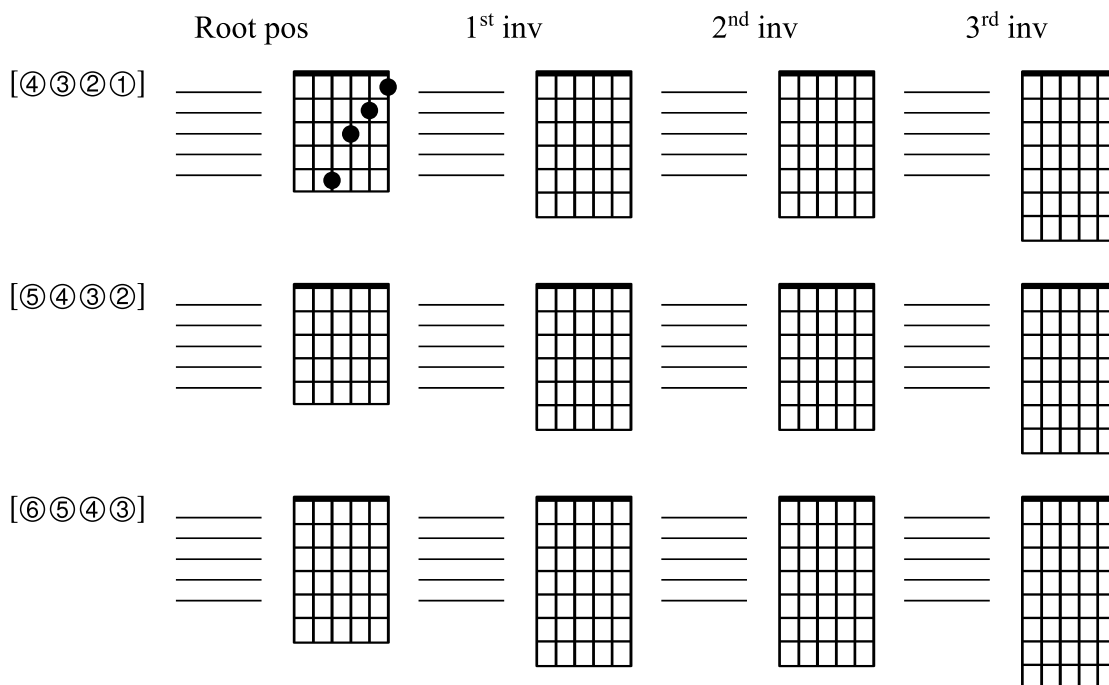


Fig.79 Closed Voice Half-Diminished Sevenths

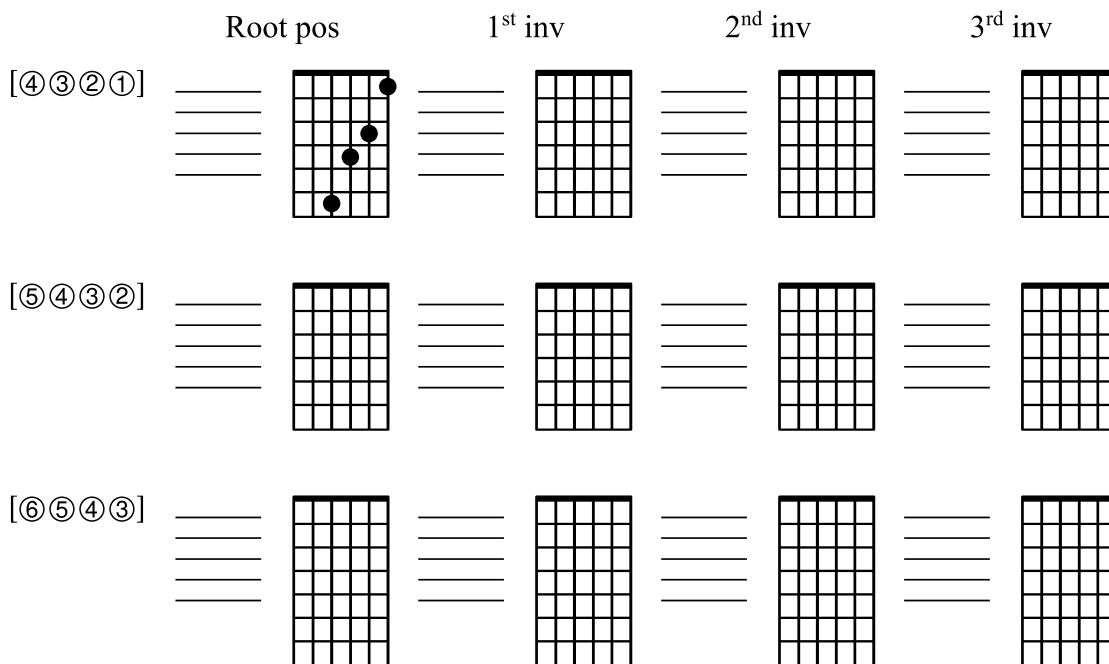


Fig.80 Closed Voice Diminished Sevenths

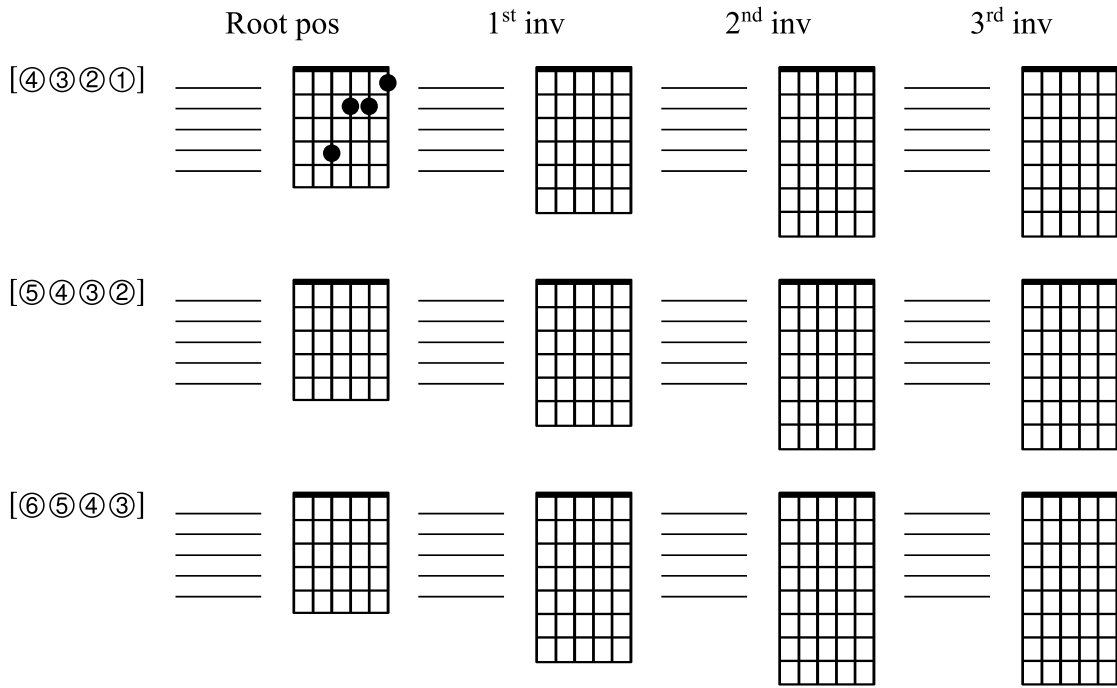


Fig.81 Closed Voice Minor Major Sevenths

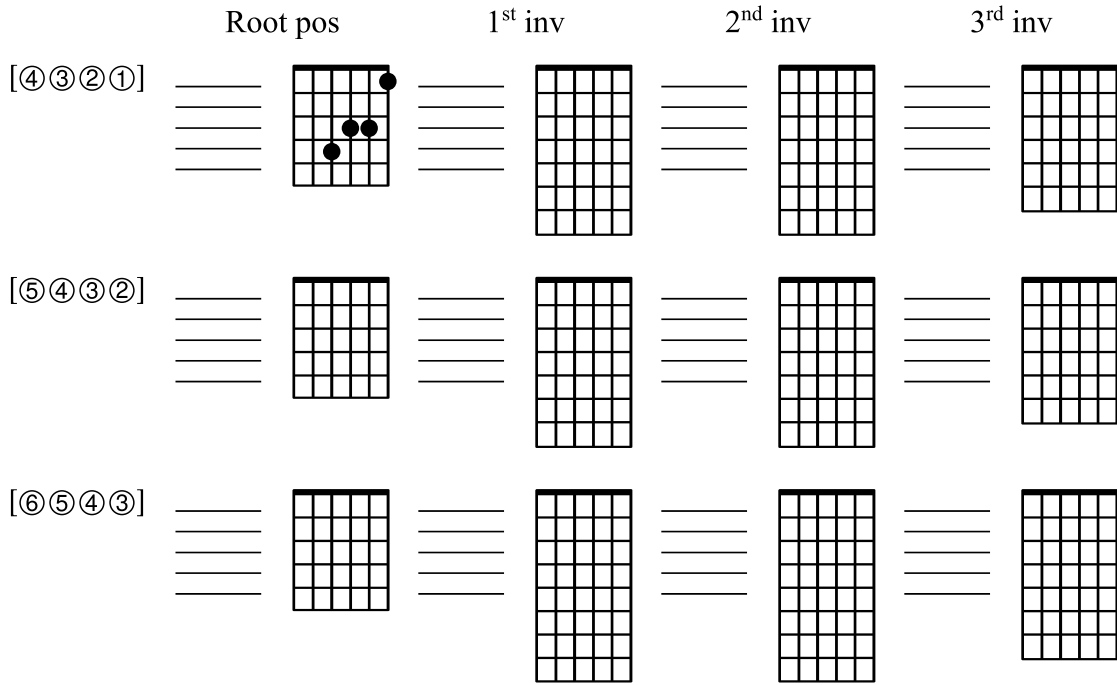


Fig.82 Closed Voice Major Seventh #5



Lesson 15: Drop-Two Seventh-Chord Sonorities

Task 41: Chart the primary Drop-Two seventh chords on all string sets and inversions.

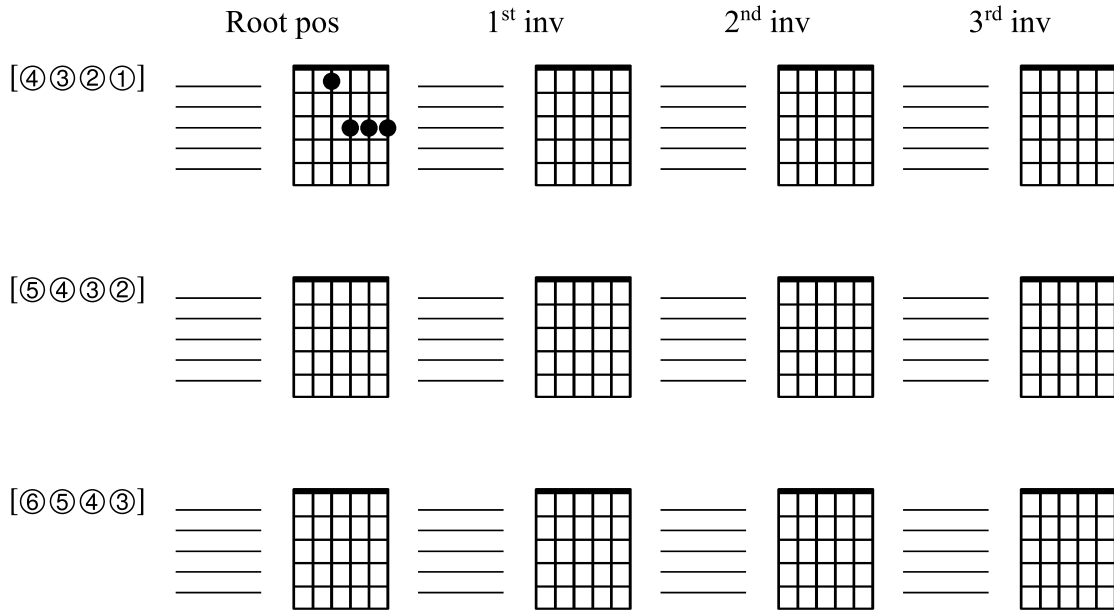


Fig.83 Drop-Two Major Sevenths

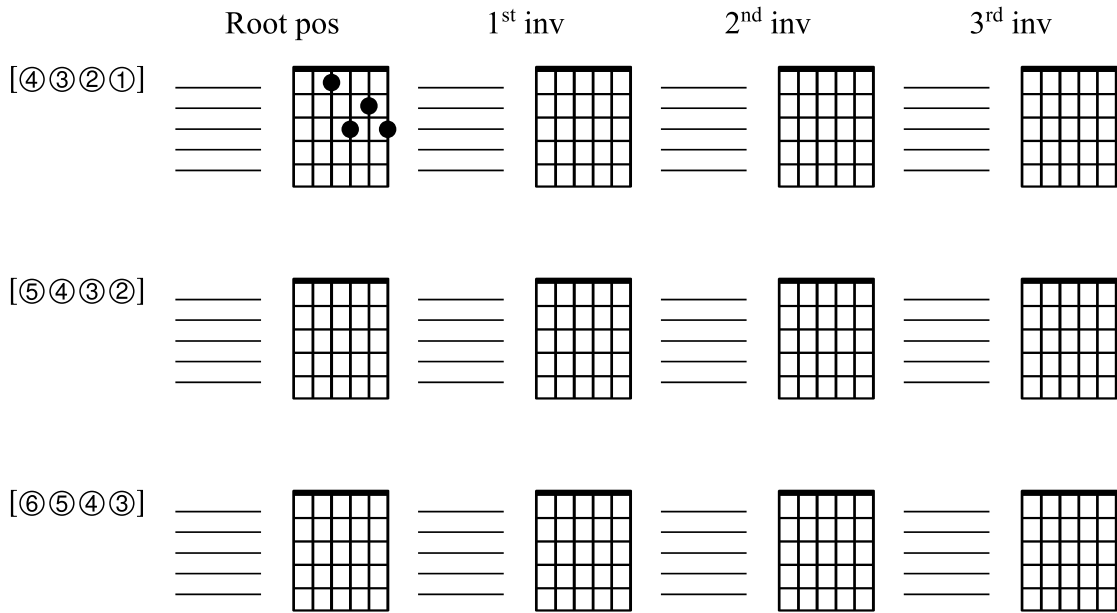


Fig.84 Drop-Two Dominant Sevenths

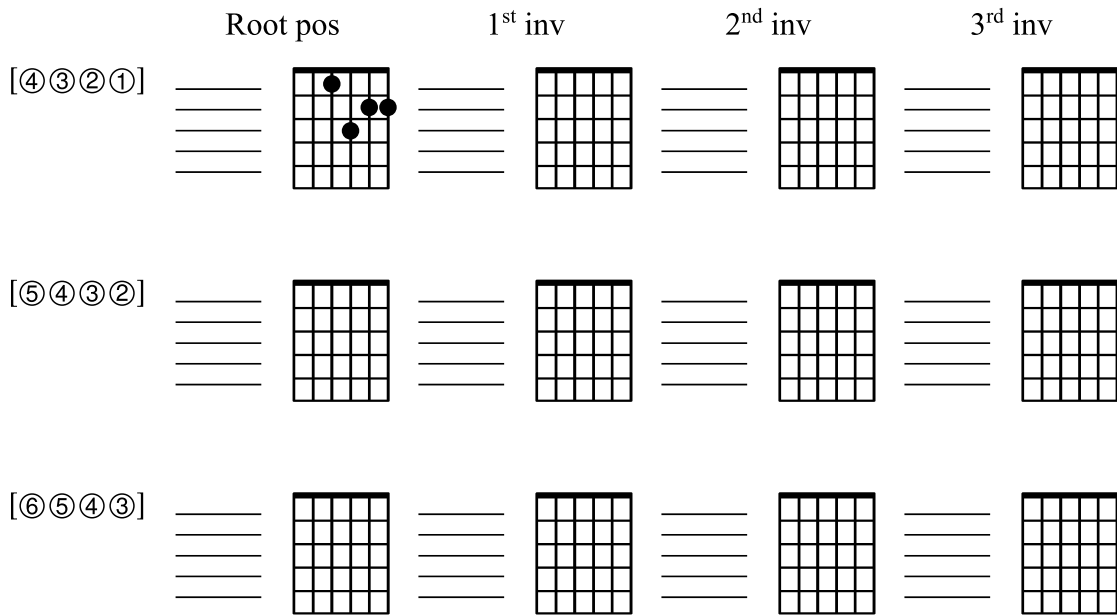


Fig.85 Drop-Two Minor Sevenths

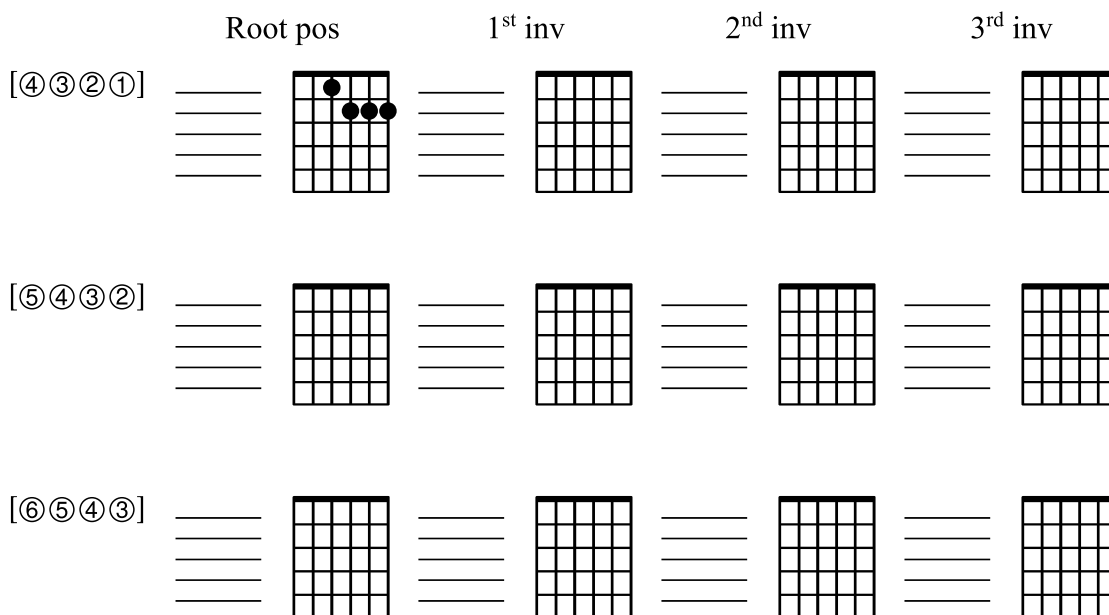


Fig.86 Drop-Two Half-Diminished Seventh

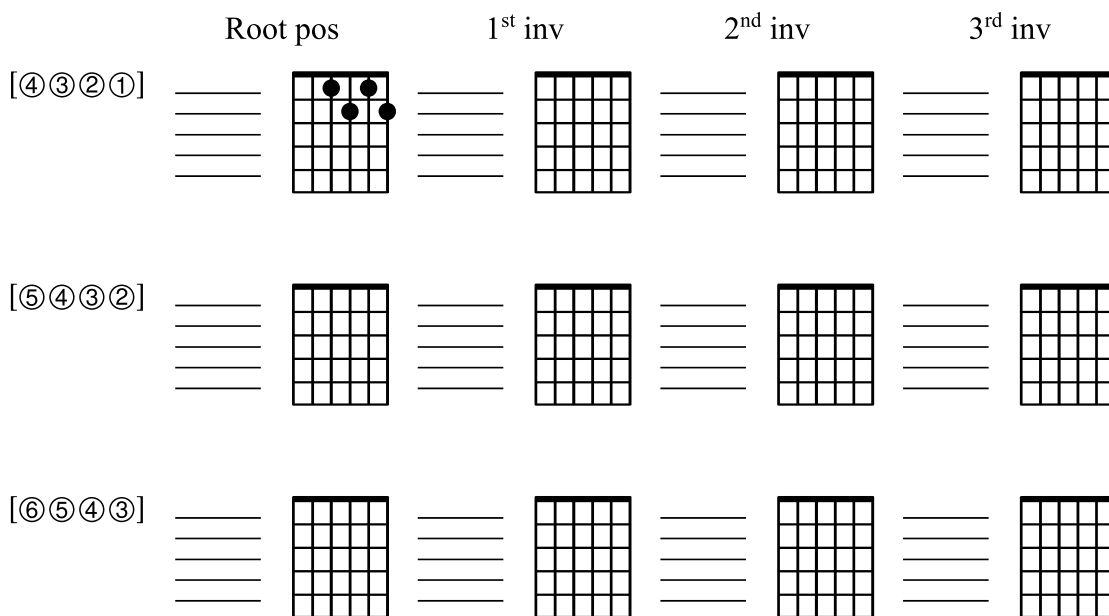


Fig.87 Drop-Two Diminished Seventh

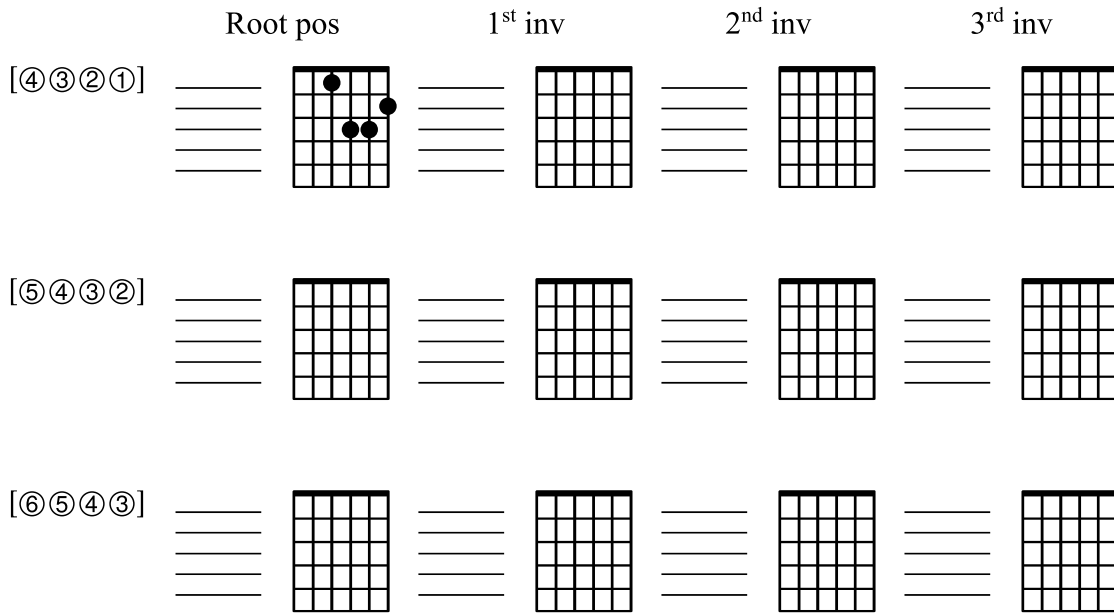


Fig.88 Drop-Two Minor Major Sevenths

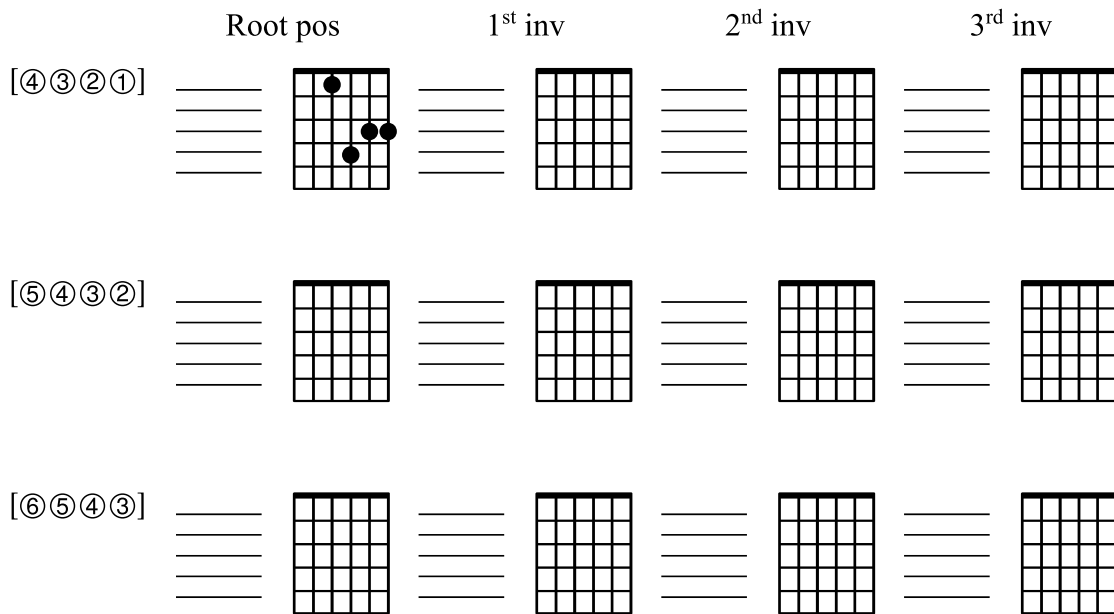


Fig.89 Drop-Two Augmented Major Seventh #5

Lesson 16: Drop-Three Seventh-Chord Sonorities

Task 42: Chart the primary drop-three seventh chords for the following distributions:

String-set 1: [(5)(3)(2)(1)]    String-set 2: [(6)(4)(3)(2)]

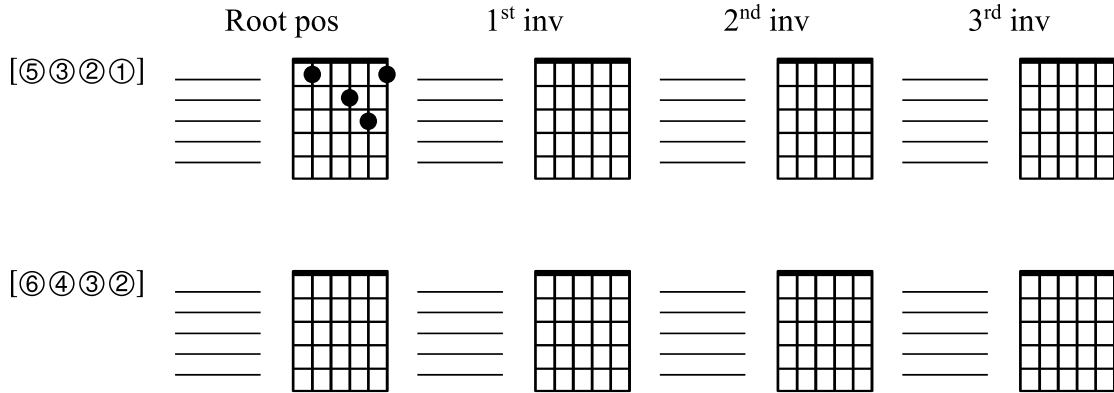


Fig.90 Drop-Three Major Sevenths

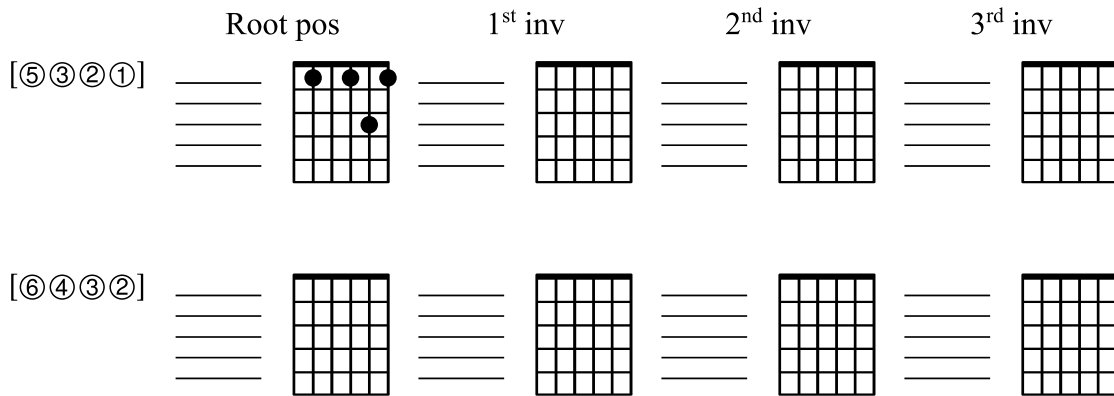


Fig.91 Drop-Three Dominant Sevenths

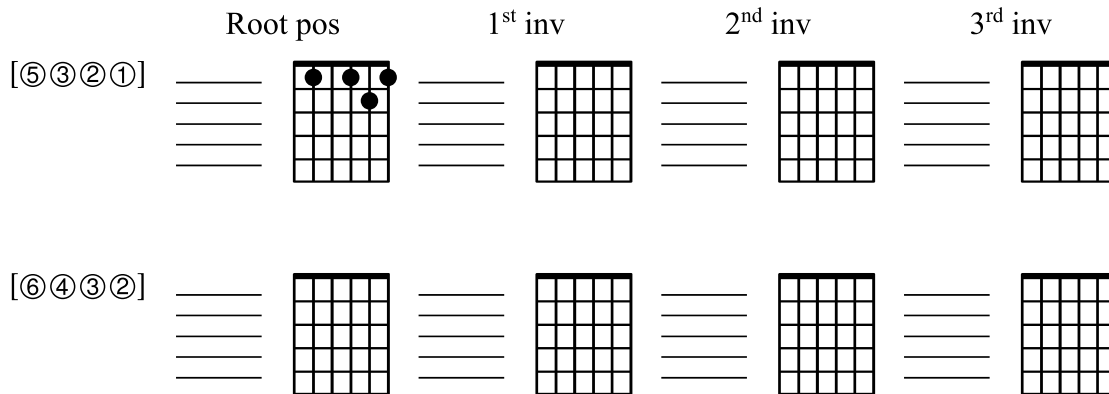


Fig.92 Drop-Three Minor Sevenths

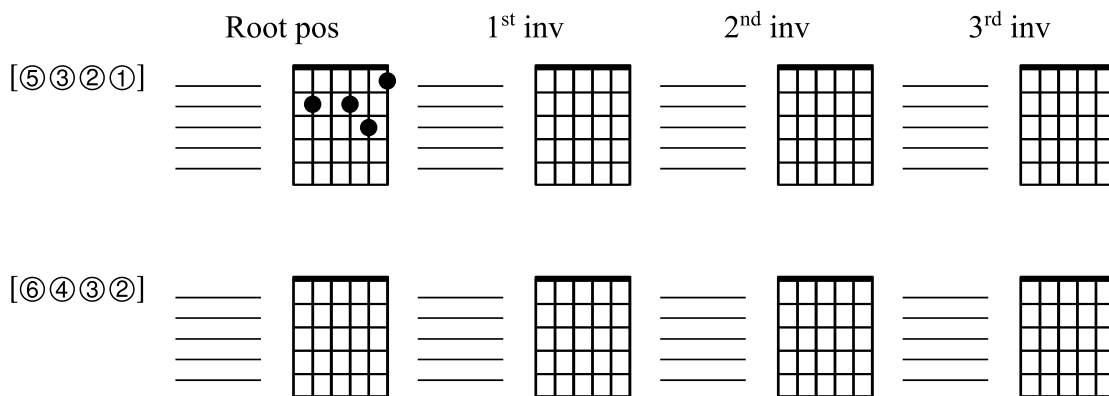


Fig.93 Drop-Three Half-Diminished Sevenths

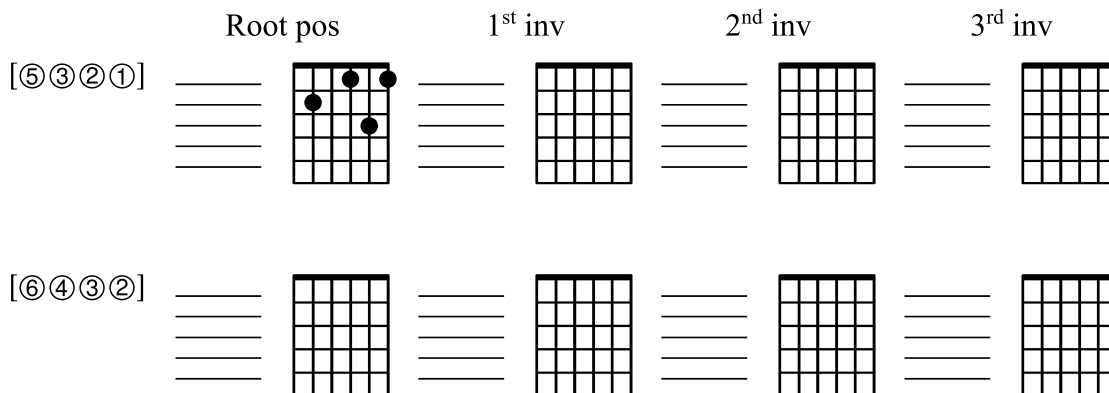


Fig.94 Drop-Three Diminished Sevenths

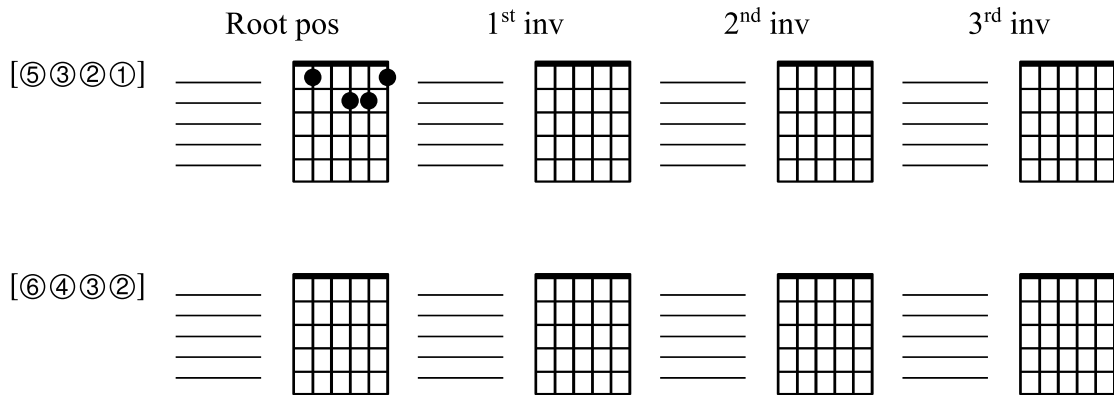


Fig.95 Drop-Three Minor Major Sevenths

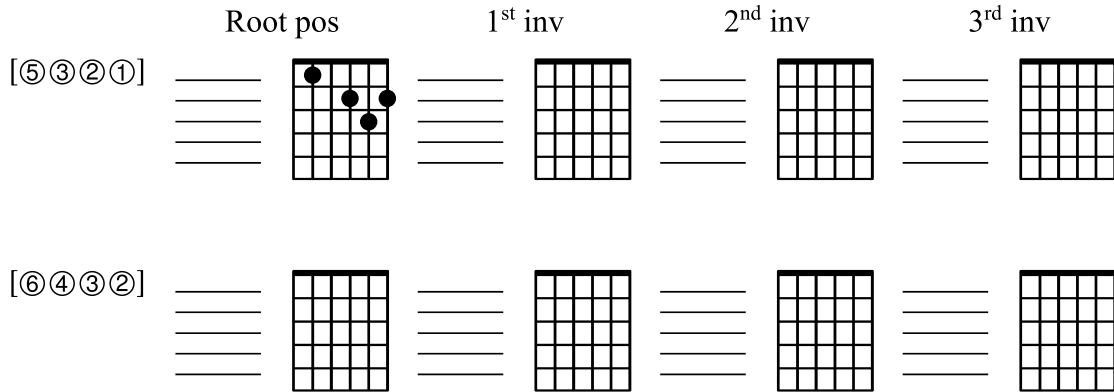


Fig.96 Drop-Three Major Seventh #5

Lesson 17: Drop-Two & Four Seventh-Chord Sonorities

Task 43: Chart the Primary Drop-Two and Four seventh chords for the following distributions:

String-set 1: [(5)(4)(2)(1)]      String-set 2: [(6)(5)(3)(2)]

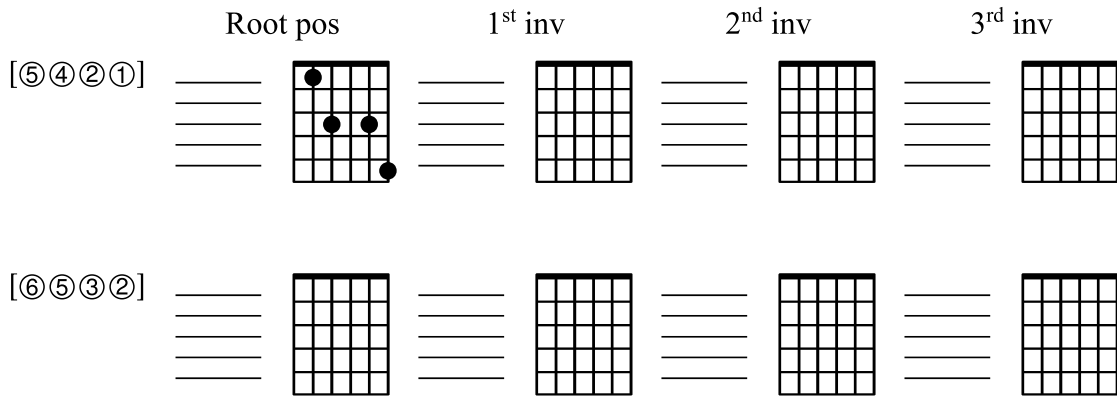


Fig.97 Drop-Two and Four Major Sevenths

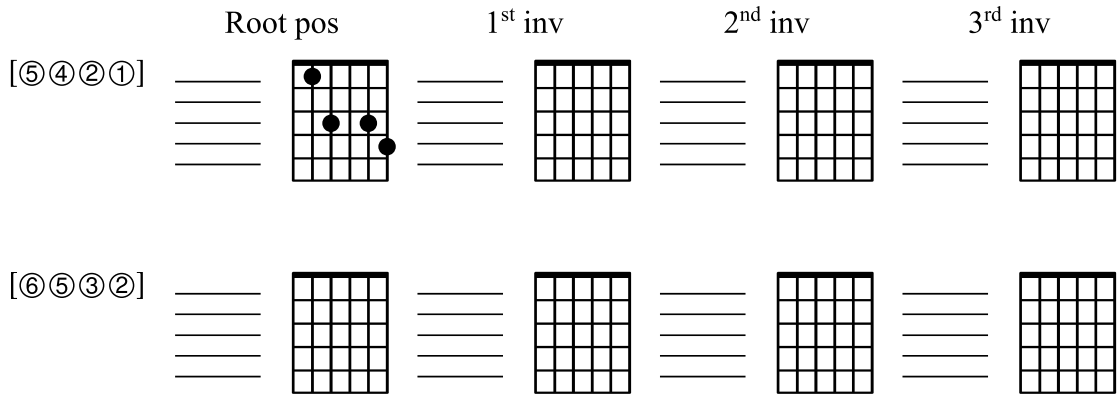


Fig.98 Drop-Two and Four Dominant Sevenths



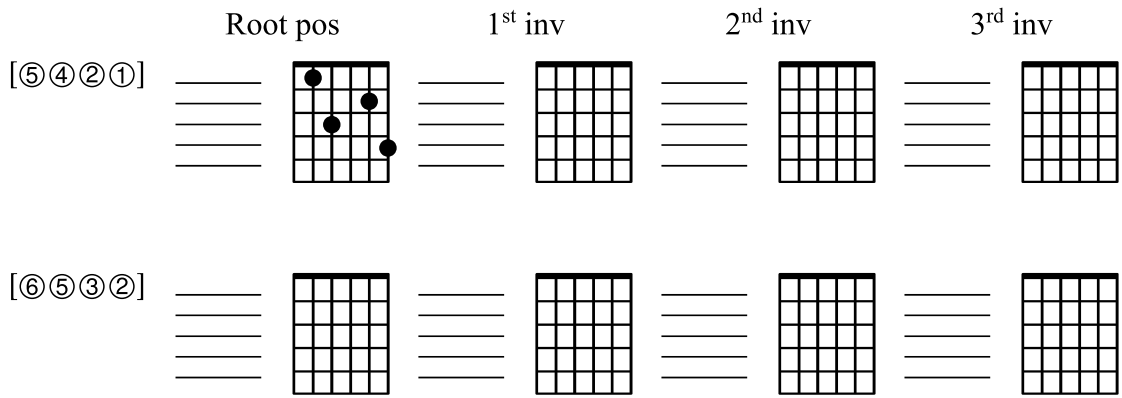


Fig.99 Drop-Two and Four Minor Sevenths

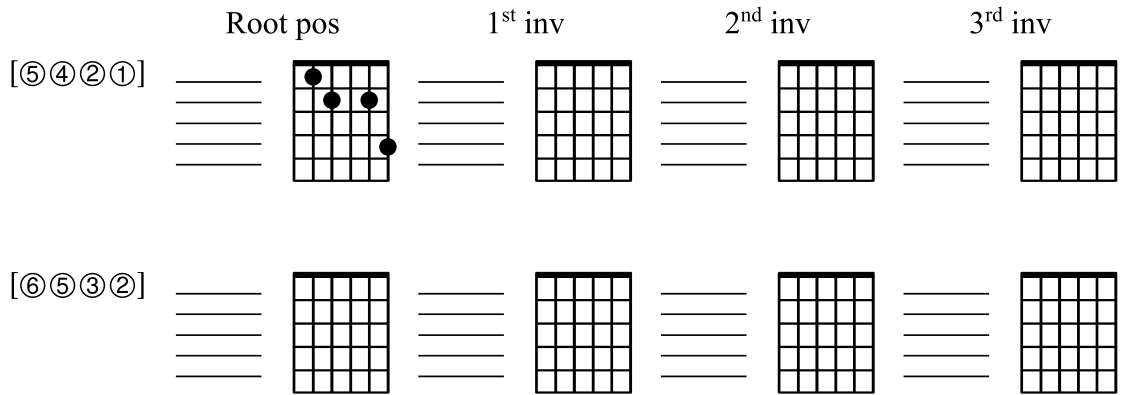


Fig.100 Drop-Two and Four Half-Diminished Sevenths

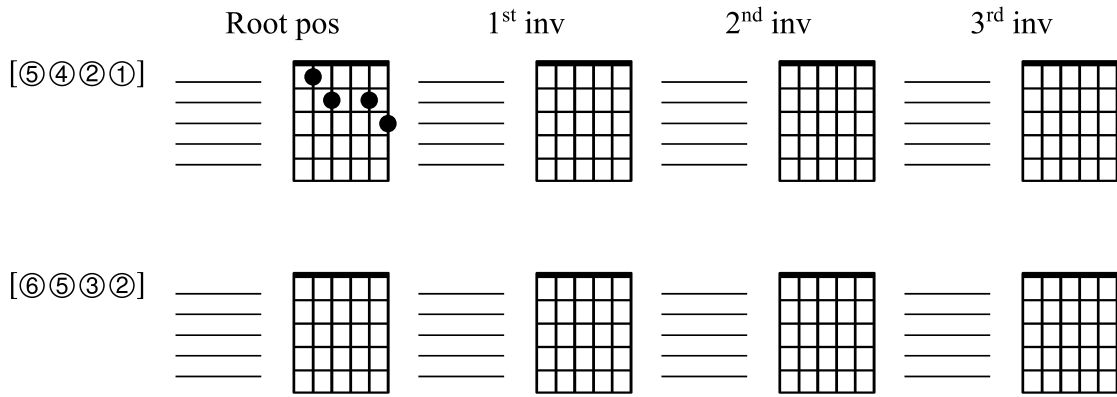


Fig.101 Drop-Two and Four Diminished Sevenths

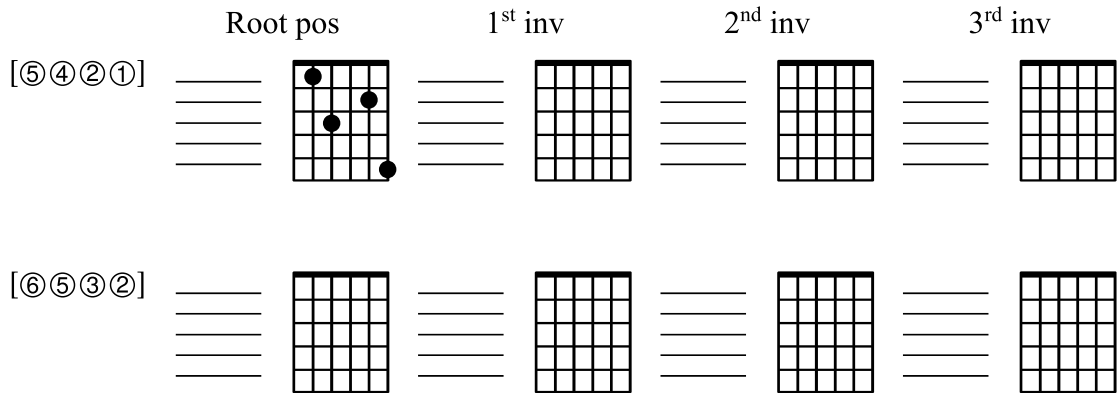


Fig.102 Drop-Two and Four Minor Major Sevenths

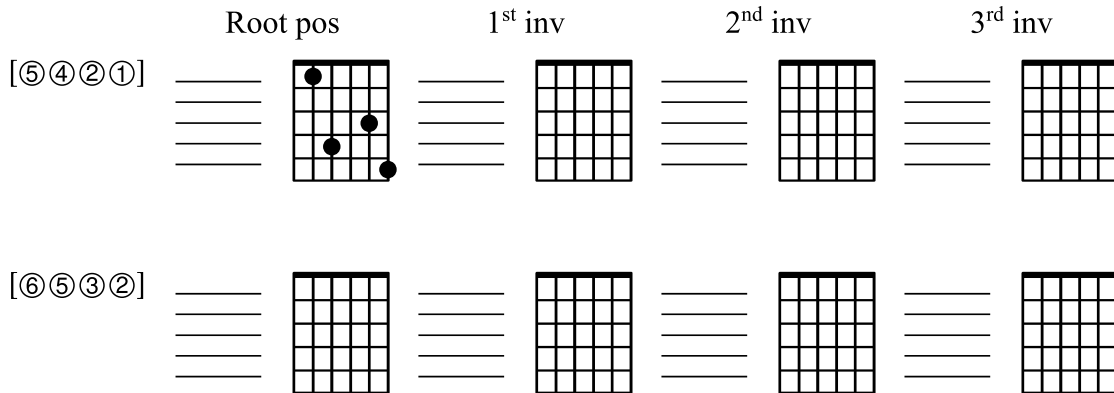


Fig.103 Drop-Two and Four Major Seventh #5

### Seventh-Chord Practice and Application

There are many ways to practice seventh chords. Multiple sources offer a plethora of activities. Find the exercises and activities that best integrate and orient the seventh-chord world for yourself. The following exercises are suggestions and springboards for further study.

1. Seventh Chords across the board (horizontal movement) – up and down the alphabet and through the cycle of fifths:

① One form up and down the alphabet    ② One form through the cycle of 5ths

Dmaj7    Emaj7    Fmaj7    Gmaj7    Dmaj7    Gmaj7    Cmaj7    Fmaj7

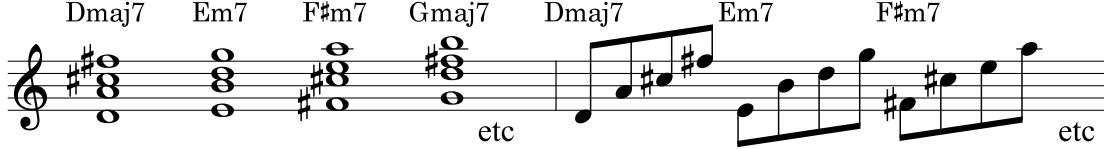
The musical notation shows a single staff with a treble clef and a key signature of two sharps (F# and C#). The chords are represented by block letters with accidentals: Dmaj7, Emaj7, Fmaj7, Gmaj7, Dmaj7, Gmaj7, Cmaj7, and Fmaj7. The first four chords are in the first position, and the last four are in the second position. The word "etc" appears below the first and last chords to indicate they are part of a sequence.

Ex. 45 SS1 Drop-Two Root Position Major Seventh Chords Across the Board

2. Scale-Tone Seventh Chords (horizontal movement), using five configurations:


① blocked                                  ② arpeggiated ascending

Dmaj7   Em7   F#m7   Gmaj7   Dmaj7   Em7   F#m7




etc    etc

③ descending                                  ④ ascending-descending



etc    etc

⑤ ascending-descending

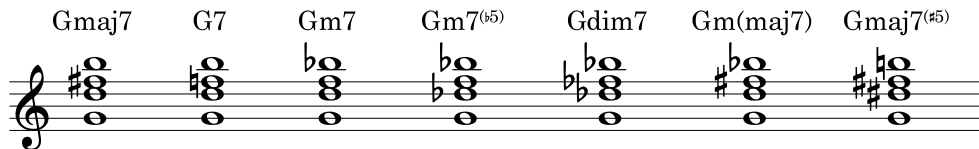


etc

Ex. 46 SS1 Drop-Two Root Position Scale-Tone Seventh Chords Practice

3. Common root exercise – all seventh chord sonorities from a common root.

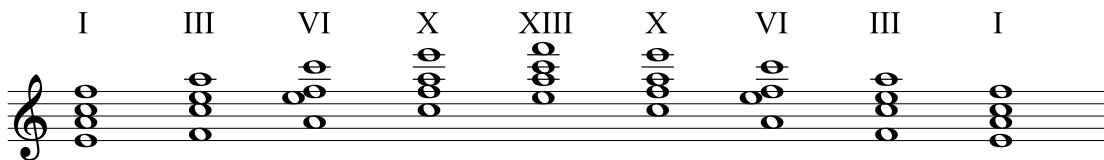
Gmaj7   G7   Gm7   Gm7<sup>(b5)</sup>   Gdim7   Gm(maj7)   Gmaj7<sup>(#5)</sup>



Ex. 47 SS1 Drop-Two Root Position Seventh-Chord Sonorities with 'G' Root

4. All inversions for each root. Start with the inversion closest to the nut.

I   III   VI   X   XIII   X   VI   III   I



Ex. 48 Drop-Two Root Position 'F' Major Seventh Chords Across the Board

5. Use seventh chords within the context of harmonic progressions.

6. Find excerpts and examples from your repertoire, that utilize the vocabulary presented in this unit.
7. Compose four-voice seventh-chord progressions based on the various modes.
8. Improvise four-voice seventh-chord progressions based on the various modes.

## CHAPTER 10

### LITERATURE REVIEW

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