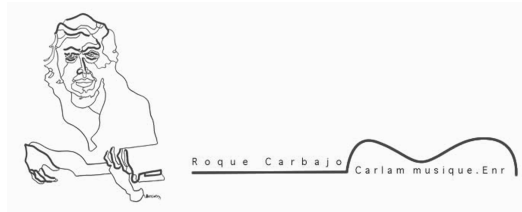


Roque Carbajo/Carlam Musique enr.



HARMONIZATION and IMPROVISATION

GUITAR



INTRODUCTION

I have designed this document in order to share my point of view and to deal with the different basic harmonization and improvisation tools. First, nothing magical since the initial work always remains the same (scales, alterations, chords, etc.). However, the way we harmonize and improvise is individual, depending on the choice of chords, melodic phrases, etc. A question of taste!

At the beginning, the challenge is to learn the basic musical tools and, most important, to constantly keep them in mind in order to be able to use them at any time. The concept is simple but broad; its many ramifications and connections (keys, chord substitutions, etc.) easily become a kind of maze if we are not methodical. The goal is to create a path for ourselves which in the long term will become automatic mental and visual reflexes. The thing to remember is to work « little, but often! ».

It is only after being comfortable with the handling of « mathematical sound patterns » (harmonization) and melody/rhythm patterns (improvisation) that you will be on your way to finding your own personal playing style.

The main suggestions I can offer you are : Be systematic and methodical; do not skip over steps and refer back to a specific subject if need be. Create a work flow in order to balance the assimilation of the various tools that are intertwined : **MENTAL** for the speed with which we think of the chords (harmony). **VISUAL** for the speed of identifying the position of the notes on the fretboard of the guitar. **PHYSICAL** for the ease and flexibility of execution.

Avoid asking the question which usually comes to mind after a certain period of time : « When will I be able to play? » Each working moment is important and must be considered as a period of integration in this musical adventure.

Listen to a lot of music; as your knowledge increases and your listening skills become more subtle, you will hear differently. Your hearing memory will also expand : a vital aspect for musical growth.

This method is intended for:

- All university students in their final year of classical guitar studies who are missing the necessary tools (knowledge and ability to read chord charts, improvisation, etc.) to enter the work force as a musician other than as a concert artist.
- To all those who play music from music scores without any analysis of what they are playing.
- To all who wish to get out of their usual chord range to harmonize, compose, etc.

In conclusion, the practice tools described in this document are primarily based on jazz and brazilian music but the concepts apply to music in general, whatever the style.

Good luck!

Roque Carbajo

Website: www.roquecarbajo.com

Note: Any resemblance with Works or existing music fragments would be fortuitous.

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CHAPTER I

PREPARATORY CONCEPTS FOR THE STUDY OF HARMONY

The origin of chords

Harmony (chord science) comes from melody. It is from scales that chords are created. It is therefore essential to know the alterations of all major diatonic scales as well as their relative minor scales in the 3 modes (natural, harmonic and melodic).

Major scales with sharps

An easy way to quickly find the sharps included in a scale is the rule: **5 - 5 - 7**.

5 : Major scales with sharps follow one another by intervals of 5^{ths}. (ex: G, D, A, etc.)

5 : Sharps follow one another by intervals of 5^{ths}. (ex: F, C, G, etc.)

7 : Each new sharp appears at the 7th note of the scale.

C scale

Note: The C scale is the «neutral» scale since it doesn't contain any alterations.



The scale that follows the C scale is G scale (at an interval of 5th toward the high pitch).

G scale

Note: The G scale contains 1 sharp : F#.



Note: The sharp appears at the 7th note of the scale.

This is the order of the sharps and their location on the staff:



Major scales with flats

An easy way to quickly find the flats included in a scale is the rule: **4 - 4 - 4**.

4 : Major scales with flats follow one another by intervals of 4^{ths}. (eg. F, Bb, Eb, etc.)

4 : Flats follow one another by intervals of 4^{ths}. (eg. Bb, Eb, Ab, etc.)

4 : Each new flat appears at the 4th note of scale.

The scale that follow the C scale is F (at an interval of 4th towards the high notes).

F scale

Note: The F scale contains 1 flat : Bb.



Note: The flat appears at the 4th note of the scale.

This is the order of the flats and their location on the staff:



EXERCISE: Memorize the 2 rules and apply them by playing the scales with the instrument (see following page).

In order to get used to find the alterations (sharps and flats) of the major scales, mental, visual and hearing exercises are required. They must be practiced often.

Note: The word «tonality» or «key» is linked to the scale; it's the tonal system within which is developed a musical piece, an improvisation, an accompaniment, etc.

Visual exercises: On a music sheet, from memory and without the help of the instrument, write down all the major scales applying the rules (5-5-7 and 4-4-4) mentioned on the previous page.

Mental exercises: Pick keys at random and find their alterations from memory and without the help of the instrument.

Note: Count on your fingers if necessary.

Visual and hearing exercises: Apply the rules while playing the scales in 1st position and memorize them.

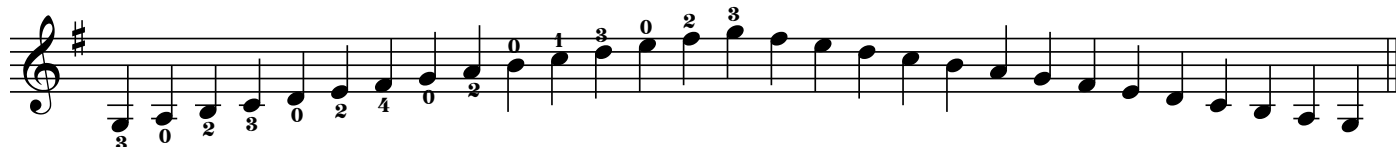
MAJOR DIATONIC SCALES (first position)

Note: It is suggested to name the notes while playing.

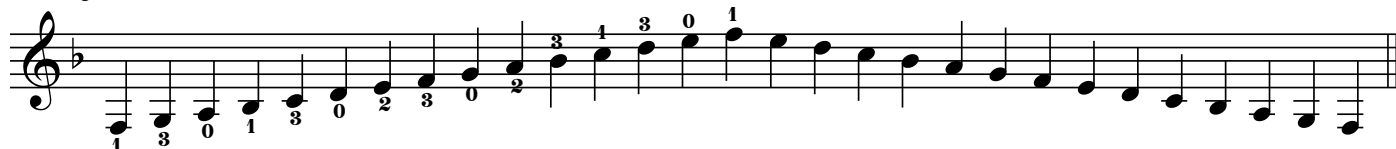
C Major scale



G Major scale



F Major scale



D Major scale

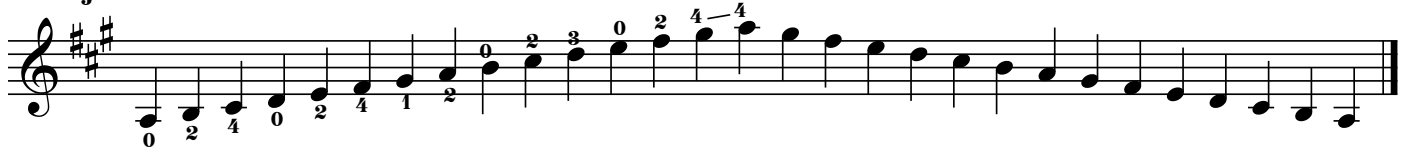


Bb Major scale



PREPARATORY CONCEPTS FOR THE STUDY OF HARMONY

A Major scale



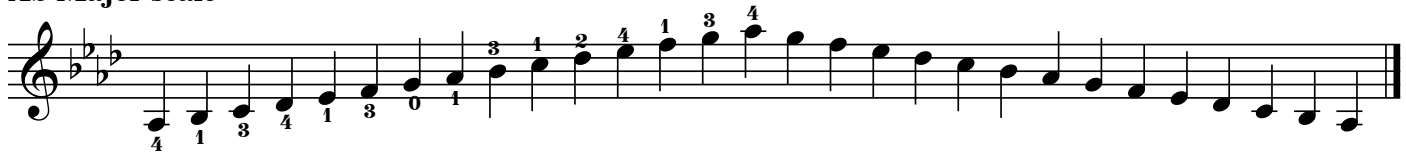
Eb Major scale



E Major scale



Ab Major scale



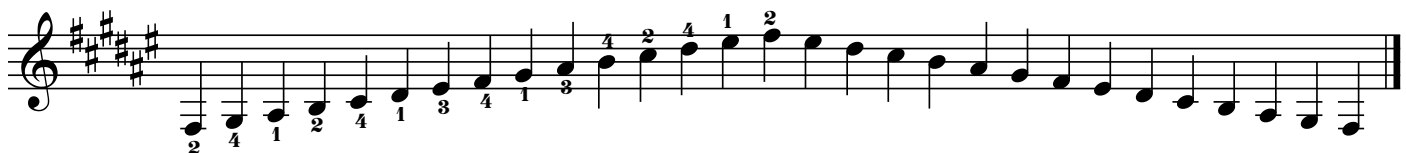
B Major scale



Db Major scale



F# Major scale



Note: The C# and Gb scale are not included because they are not often used.

PREPARATORY CONCEPTS FOR THE STUDY OF HARMONY

THE 3 MINOR MODES

The 3 minor modes

The relative minor scale can be played on 3 different modes:

The « **natural** » mode made up of the same notes as its relative major scale.

The « **harmonic** » mode which has the 7th note increased by a half tone.

The « **melodic** » mode which has the 6th and 7th notes increased by a half tone.

A minor scale - NATURAL Mode



The 7th note increased by a half tone

A minor scale - HARMONIC Mode



The 6th and 7th notes increased by a half tone

A minor scale - MELODIC Mode



Note: In classical theory, the MELODIC mode's back movement is done in the NATURAL mode but for the other music styles such as blues, jazz, etc, the back and forth is done in the MELODIC mode.

THE MINOR MODES (first position)

E minor harmonic scale



E minor melodic scale



D minor harmonic scale



D minor melodic scale



EXERCISE: Find the HARMONIC and MELODIC modes in all the other keys, play them in the 1st position and memorize them.

CHAPTER II

CHORDS BUILDING

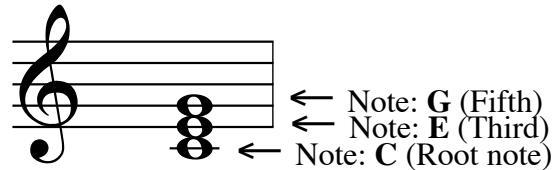
Chords composition

A 3-sound chord (triad) is made up of:

A **Root note** (the note that bears the name of the chord)

A **Third** (the note that dictates if the chord is Major or minor)
and a **Fifth**

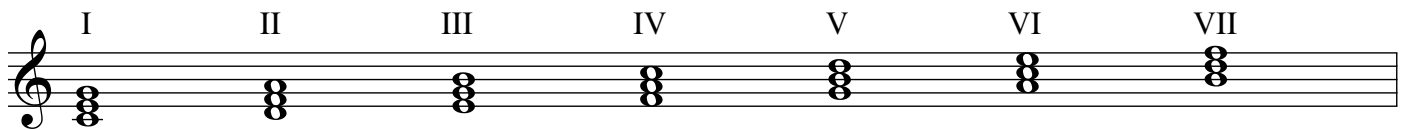
For example, for the C chord: C = **Root note**, E = **Major 3rd**, G = **5th**.



Chord building from a scale

Each note of a scale becomes the chord's root note. Afterwards, we add the 3rd and the 5th by stacking them one on top of the other.

These chords are called degrees - from I to VII (identified by Roman numerals).



Note: The order of the overlaid notes is presented in its theoretical form to understand the creation of the chords. Applying the chords to the instrument will be addressed in a later chapter.

Identification of major and minor chords

The note that determines whether the chord is major or minor is the 3rd.

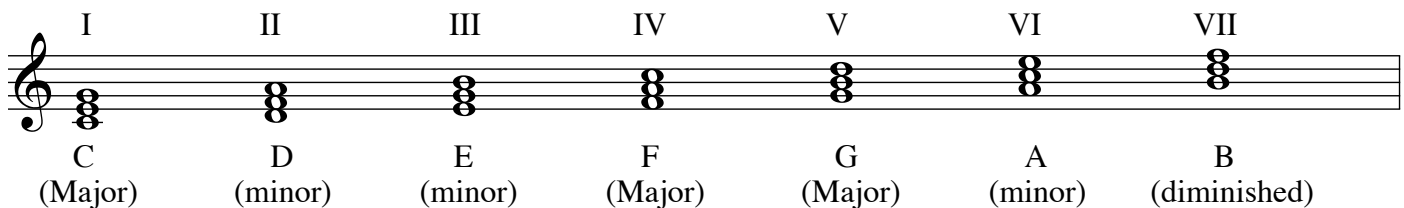
The Major 3rd: is located at a distance of 2 tones from the root note.

(ex: the Major 3rd of C is E).

The minor 3rd: at a distance of 1 1/2 from the root note.

(ex: the minor 3rd of C is Eb).

Identification of Major and minor degrees



Note: The 7th degree is called diminished because it is made up of overlaid minor 3^{rds}.

EXERCISE: On a music sheet, write down the 7 degrees of the scale in sharps and flats. Then, identify the name and the mode (Major or minor) of each chord by writing its name.

CHORDS BUILDING

The degrees in the 3 minor modes

The chords are also built from the minor scales, and this, in 3 modes.

IMPORTANT NOTE: When a chord is Major, we do not mention the «Maj», we simply write the name or the identifying letter.
When a chord is minor, we must mention it by placing the following symbols next to the chord name: «**min**», «-» or «**m**» next to name of the chord.

Identification of degrees in the 3 minor modes

Natural mode

I	II	III	IV	V	VI	VII
Am	B°(dim)	C	Dm	Em	F	G

Harmonic mode

Am	B°	C5+	Dm	E	F	G#°

Melodic mode

Am	Bm	C5+	D	E	F#°	G#°

EXERCISE:

On a music sheet, write down the 7 relative minor scale degrees in sharps and flats, in HARMONIC and MELODIC modes. Then, identify each chord by writing its name.

CHAPTER III

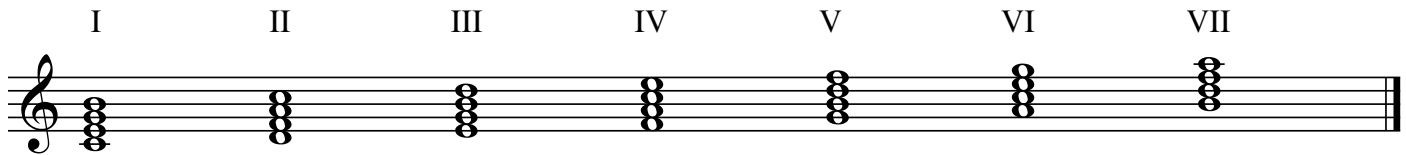
THE 7th CHORDS

The embellishment of chords

The chords with 3 sounds (or triads) can be embellished by adding a 4th note. This will give the chord a special « color ». The 4th note that is added is the 7th note of each degree. Ex: for the Am chord (degree VI of C), the note will be G.

The 7th is added above the other 3 notes of the chord.

4 voices chords for each degree of C Major scale



Types of 7ths

There are 3 types of 7ths:

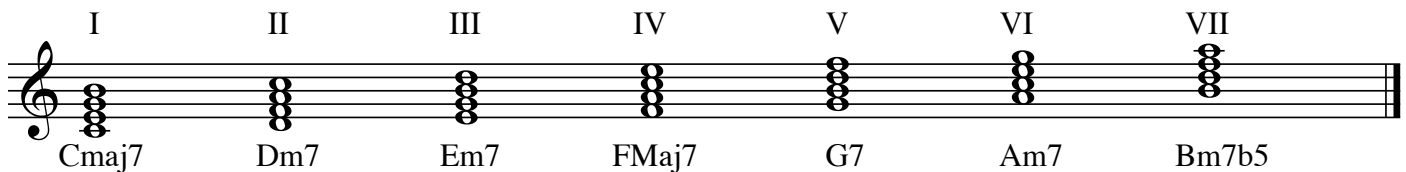
- 1) The Major 7th at a distance of a half tone from the octave (root note).
- 2) The minor 7th at a distance of one tone from the octave (root note).
- 3) The diminished 7th at a distance of one and a half tone from the octave.

Symbols used to identify the 7th chords

- 1) The symbol for a chord with a Major 7th is: **Maj**
- 2) The symbol for a chord with a minor 7th is: **7**
- 3) The symbol for a chord with a diminished 7th is: **dim** or « **o** »

Note: The symbol "Maj" represents the 7th in Major, not the chord; when a chord is Major (with a 3rd Major), you do not mention the « Maj ».

The name of the 4-voicing degrees in the C Major scale



Note: The 4 voicing 7th degree is a half-diminished chord because it contains a minor 7th.

EXERCISE:

On a music sheet, write down the seven 4-voicing degrees in all Major keys with sharps and flats. Then, identify each chord by writing its name.

THE 7th CHORDS

The 4-voicing degrees in minor keys

The 7th chords are also built from minor scales, in the 3 modes.

The name of the 4-voicing degrees on the Am key

Natural mode

A musical staff in treble clef showing seven chords labeled I through VII. The chords are: I (Am7), II (Bm7b5), III (CMaj7), IV (Dm7), V (Em7), VI (FMaj7), and VII (G7). Each chord is represented by a four-note voicing on the staff.

Harmonic mode

A musical staff in treble clef showing seven chords labeled I through VII. The chords are: I (Am Maj7), II (Bm7b5), III (CMaj7#5), IV (Dm7), V (E7), VI (FMaj7), and VII (G#°). Each chord is represented by a four-note voicing on the staff.

Note: In harmonic mode, the chords containing the 7th note note (increased by a half tone) are modified.

Melodic mode

A musical staff in treble clef showing seven chords labeled I through VII. The chords are: I (Am Maj7), II (Bm7), III (CMaj7#5), IV (D7), V (E7), VI (F#m7b5), and VII (G#m7b5). Each chord is represented by a four-note voicing on the staff.

Note: In melodic mode, the chords containing the 6th and 7th note (increased by a half tone) are modified.

EXERCISE:

On a music sheet, write down the seven 4-voicing degrees in all relative minor scales, and this, in harmonic and melodic modes. Then, identify each chord by writing its name.

CHAPTER IV

CHORDS APPLICATION ON THE FRETBOARD

Guitar chords

All the chords performed on a guitar are derived from 5 « patterns ».

Note: The word « pattern » is used in the sense of « model » .

These 5 patterns are :

Fig.1	Fig.2	Fig.3	Fig.4	Fig.5
E	A	D	C	G

Each chord pattern can be transposed through the entire length of the fretboard.

*Note: Most important before transposing a chord pattern is to change the fingering and to free finger 1 to perform the bar; the bar then allows to raise the « open strings » notes included in its basic position.
See fingerings of Fig. 6, 7 and 8.*

E Pattern (basic position): E chord

EXAMPLE:

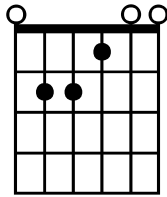


Fig.6	Fig.7
Basic fingering	→ modified fingering

E pattern (transposed one fret higher using the bar): F chord

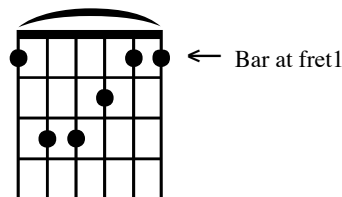


Fig.8
I Transposed pattern

CHORDS APPLICATION ON THE FRETBOARD

The configuration of chord patterns

It is essential to know the configuration of each pattern. By configuration, we mean the location of the notes on the strings as well as their role in relation to the chord (root note, third, fifth, etc.)
 This concept allows to modify the patterns in order to find the chord type sought (Major, minor, etc.)

The configuration of the 5 chord patterns

Fig.9

E pattern

Note: **E**, function: root note → (1) 0 0 2 0 0 0 (3) ← Note: **G#**, function: third
 Note: **B**, function: fifth → (2) 0 2 0 0 0 (5) ← Note: **B**, function: fifth
 Note: **E**, function: root note → (4) 0 0 0 0 0
 Note: **E**, function: root note → (6) 0 0

Fig.10

A pattern

Note: **E**, function: fifth → (1) 0 2 3 0 0 0 (3) ← Note: **A**, function: root note
 Note: **C#**, function: third → (2) 3 2 1 0 0 (5) ← Note: **A**, function: root note
 Note: **E**, function: fifth → (4) 1 0 0 0 0

Fig.11

D pattern

Note: **F#**, function: third → (1) 2 3 1 0 0 0 (2) ← Note: **D**, function: root note
 Note: **A**, function: fifth → (3) 1 0 0 0 0 (4) ← Note: **D**, function: root note

Fig.12

C pattern

Note : **E**, function : third → (1) 0 1 0 2 3 0 (2) ← Note : **C**, function : root note
 Note : **G**, function : fifth → (3) 0 0 2 3 (4) ← Note : **E**, function : third
 Note : **C**, function : root note → (5) 3 0 0 0

Fig.13

G pattern

Note: **G**, function: root note → (1) 4 0 0 0 0 0 (3) ← Note: **G**, function: root note
 Note: **B**, function: third → (2) 0 0 0 0 2 3 (5) ← Note: **B**, function: third
 Note: **D**, function: fifth → (4) 0 0 0 0
 Note: **G**, function: root note → (6) 3 0 0

Note: All the examples on this page are written on chords with a Major 3rd.

CHORDS APPLICATION ON THE FRET BOARD

Modifying a chord from its basic pattern

The modification of a chord is done by changing the role of the notes that make it up; for example, convert a Major chord to a minor chord.

To do so, having previously assimilated the configuration patterns, it is possible to know which note is to be changed and visualize its position on the strings.

The following example illustrates the conversion of E to Em chord, using the E pattern:

The Major 3rd of chord E is G# in the E pattern; it is located on string 3.

By modifying this note by a half tone toward low-pitch, the G becomes natural and we get the Em chord.

Fig.14

Fig.15

Major 3rd

minor 3rd

Through this same process, it is possible to modify the 5 patterns and find the desired chords.

Note: The easiest patterns to perform (for the left hand) when transposing are the patterns E, A and D. Patterns C and G require more skill technically.

Voicing

Voicing choices

There are 2 ways to perform right hand chords : **1)** Using all voicings, full range, (beyond 4 strings), often used when dealing with a rhythmic accompaniment. **2)** Using 4-voicing chords. This method is more complex to master, but much richer.

It allows parallel fingering of melodic and rhythmic aspects as well as harmonization. This is the preferred method and the one put forth in this document.

Note: The instrumentalist's choice of using the right hand (pick or fingers) does not interfere with the application of the voicing concept.

The voicing choice is important because it creates a harmonized melody. Hence the importance of listening for the highest-pitched voicing of the chord (soprano) when performing a chord sequence, since it takes the place of singing. This is an example of the voicing choices on the E chord (E pattern):

Soprano

Fig.16

Fig.17

Fig.18

3rd

5th

Root note

Bass

Root

Root

Root

Note: At first, it is suggested not to modify the lowest-pitched note of the chord (root note) located in the low-pitched strings and to pay close attention to it; it is the one we look at to find out the name of the chord when we transpose the patterns on the length of the fretboard. The strings to memorize on the 5 patterns are:

E pattern = string 6, A pattern = string 5, D pattern = string 4, C pattern = string 5, G pattern = string 6.

CHORDS APPLICATION ON THE FRET BOARD

Locations of the 7ths on 3 chord patterns

In order to know where to place the 7ths, we must have the configuration of each pattern memorized. Generally, we position the 7th on the string which has a duplicate of the root note, the 7th takes its place.

The following examples illustrate 3 types of 7th chord in the E, A and D patterns.

E pattern - voicing: 6, 4, 3, 2 (string numbers to play)

EMaj7 Em7 E7

Note: The left hand fingering and the voicing are shown as examples, they can be modified at any time.

A pattern - voicing: 5, 4, 3, 2 (string numbers to play)

AMaj7 Am7 A7

D pattern - voicing: 4, 3, 2, 1 (string numbers to play)

DMaj7 Dm7 D7

Note: The C and G patterns have not been included because of the technical difficulty of execution with the left hand. The instrumentalist may tackle them if skilled to do so. To apply them, use the same approach as presented up to now.

MEMO

Before moving to the next step, here is a chronological reminder of the main elements to remember: Refer to the previous chapters if necessary.

- The rule to find the alterations of all Major keys with flat and sharps.
- The rule to find the relative minor tones of all Major keys.
- The rule to differentiate the 3 minor modes (natural, harmonic and melodic).
- The rule for building the 7 degrees on all Major and minor keys.
- The various types of 4-voicing chords of the keys' 7 degrees (Maj, min, etc.)
- The configuration of the chord patterns and applying them to the fretboard.
- The insertion of the 7ths with the E, A and D patterns.

CHAPTER V

THE 4-VOICING CHORDS

The degrees

The degrees built from a key are chords from different « families » (Maj, min, etc.). These degrees are always located in the same place and in the same order; the only change being their names when switching to another key.

Key of E - E pattern - Voicing 6, 4, 3, 2

Degrees → I II III IV V VI VII

EMaj7 F#m7 G#m7 AMaj7 B7 C#m7 D#m7b5

Note: The fingering of the left hand and the voicing are suggested as examples and can be modified.

Key of A - A pattern - Voicing 5, 4, 3, 2

Degrees → I II III IV V VI VII

AMaj7 Bm7 C#m7 DMaj7 E7 F#m7 G#m7b5

Key of D - D pattern - Voicing 4, 3, 2, 1

Degrees → I II III IV V VI VII

DMaj7 Em7 F#m7 GMaj7 A7 Bm7 C#m7b5

Notes:

- 1 - The C and G patterns have not been included because of the technical difficulty of execution. The instrumentalist may tackle them if skilled to do so. To apply them, use the same approach as presented up to now.
- 2 - The degrees of a key performed on a single pattern force the left hand to constantly perform jumps along the fretboard. It is therefore essential to get used to mix patterns in order to cut down on movements and make the performance smoother and more melodious.

THE 4 -VOICING CHORDS

Key of Em - Natural mode - E pattern - Voicing 6, 4, 3, 2

Degrees → I II III IV V VI VII

Em7 F#m7b5 GMaj7 Am7 Bm7 CMaj7 D7

Note: The fingering of the left hand and the voicing are suggested as examples and can be modified.

Key of Am - Harmonic mode - A pattern - Voicing 5, 4, 3, 2

Degrees → I II III IV V VI VII

AmMaj7 Bm7b5 CMaj7#5 Dm7 E7 FMaj7 G#°

Key of Dm - Melodic mode - D pattern - Voicing 4, 3, 2, 1

Degrees → I II III IV V VI VII

DmMaj7 Em7 FMaj7#5 G7 A7 Bm7b5 C#m7b5

Note: The C and G patterns have not been included because of the technical difficulty of execution. The instrumentalist may tackle them if skilled to do so. To apply them, use the same approach as presented up to now.

EXERCISE: Transpose the degrees presented above on all minor keys (sharps and flats), in the 3 minor modes and then play them by combining various patterns in order to reduce the hand jumps and make the performance smooth and melodious.

CHAPTER VI

THE CHORDS FAMILIES

Chords families (categories)

The concept of « family » is used to catalog the basic chords to which we can then add notes (extensions) to those making up the basic chord. The categories are: Major chords - minor chords - 7th chords - diminished chords - half diminished chords - suspended chords - tension chords.

Embellishment notes (color)

Embellishment notes are the ones that provide a « color » to the Major and minor basic chords. These notes are the 7ths, 6ths and 9ths.

The extensions

The extension is an addition of notes to a chord. These notes can be the 9ths, 11ths and 13ths.

Note : These notes are numbered this way because they are located above the high-pitched octave. Example: In the C scale, the second note is D; at the octave, it becomes the 9th; the fourth note is F, it becomes the 11th; the sixth note is A, it becomes the 13th.

Suspended chords

These chords feature a 4th. The role of the fourth in the chord is to replace the 3rd.

The chord becomes a neutral chord; neither Major nor minor - from which stems the adjective « suspended ».

Altered or tension chords

The « altered » or so-called « tension » chords get these nicknames because of their sound attribute which produces an effect of « harshness » or « friction ». The notes that produce this effect are the augmented 5ths, diminished 5ths, augmented 9ths, diminished 9ths and augmented 11ths.

Note: To find out in more detail the role of the notes of each chord per family, refer to the chart on page 18.

Here are some examples of chord « families » on various patterns:

CMaj7 Am7 D6 Em6 CMaj79 Cm9 A add 9 Em add 9

C7 C6/9 E9 D7sus4 G11 A13 Dm Maj7 Cm11

Bdim Em7b5 A7#5 G7b5 C7b9 E7#9 C11+ E7#5#9

C7b9#5 E13b9 E13#9

Note: The fingering of the left hand are suggested as examples and can be modified.

EXERCISE:

Find the pattern and the category corresponding to each chord listed above.

CHORD FAMILIES

Secondary dominant

The secondary dominant is a chord similar to the Vth degree (7th chord).

It is called « secondary » because it is not part of the basic degrees of Major diatonic scales in which we only find one Vth degree per key.

The secondary dominants are the Vth degrees of each degree of the key.

Their purpose in harmony is important; they are chords used to switch between basic degrees (I, II, III, etc.).

The origin of secondary dominants

The secondary dominants are chords created from a chromaticism inserted in a Major diatonic scale.

EXAMPLES IN THE KEY OF C:

Each chromatic note becomes the 3rd of a Vth degree chord. We must complete building the chord by adding its root note, its 5th and its 7th (minor).

By adding the basic degrees of the key, the secondary dominants become Vth degrees of Ist, IInd, IIIrd, etc.

Note: The chords above are represented in theory, not in guitar form

EXERCISE:

Apply this concept on all keys with various chord patterns.

CHORD FAMILIES

The chords by family, their composition and their symbols

Note: All the examples are shown with the E chord. The order of the notes is not presented as an E chord pattern. However, we omit notes on some chords so they can be performed in 4 voicings.

MAJORS CHORDS

E (1, 3, 5) It should be noted that in the case of a Major chord, it is not specified that the chord is Major.

E6 (1, 3, 5, 6)

E Maj7 (1, 3, 5, 7) It should be noted the « Maj » is for the Major 7th, not for the 3rd of the chord

E add 9 (1, 3, 5, 9) « add » (added). The term « add » refers to a chord that has a 9th, but not a 7th.

E Maj 9 (1, 3, 7, 9) The 5th is omitted

E 6/9 (1, 3, 6, 9) The 5th is omitted

SEVENTH CHORDS

Note : The 7th chords is also called dominant 7ths; they integrate a minor 7th. The minor 7th is represented by a « 7 ».

E7 (1, 3, 5, 7)

E9 (1, 3, 7, 9) The 5th is omitted

E11 (1, 7, 9, 11) The 3rd and the 5th are omitted.

E13 (1, 3, 7, 13) The 3rd and the 9th are omitted.

E7sus4 (1, 4, 5, 7) This chord is called suspended because the fourth replaces the third, which renders the chord « neutral » (not Major nor minor).

MINORS CHORDS

Emin (1, 3m, 5) It should be noted that in the case of a minor chord, it must be specified with « min ».

Emin6 (1, 3m, 5, 6)

Emin Maj7 (1, 3m, 5, 7M)

Emin7 (1, 3m, 5, 7)

Emin9 (1, 3m, 7, 9) The 5th is omitted

Emin add 9 (1, 3m, 5, 9) The 7th is omitted

Emin11 (1, 3m, 7, 11) The 5th and the 9th are omitted.

DIMINISHED CHORDS

*Note: Diminished chords are made up of: root note, minor 3rd, diminished 5th, and diminished 7th
The diminished chord can be represented by: « dim » or « o ».*

E° (1, 3m, 5b, 7dim)

HALF DIMINISHED CHORDS

Note: Half-diminished chords are made up of: root note, minor 3rd, diminished 5th, and minor 7th

Emin7 b5 (1, 3m, 5dim, 7) *Note: The chord can also be represented by « Eb »*

ALTERED CHORDS (tension chords)

Note: The augmented chords are also called « altered chords » or « tension chords ». Augmented chords are extensions of the 7th family (of dominant). They can also contain diminished 5ths and diminished 9ths.

E+ (1, 3, 5aug)

E7 #5 (1, 3, 5aug, 7)

E7 b5 (1, 3, 5dim, 7)

E7 b9 (1, 3, 7, 9dim)

E7 #9 (1, 3, 7, 9aug)

E11+ (1, 7, 9, 11aug)

E7 #5 b9 (1, 3, 5aug, 9dim)

E7 #5 #9 (1, 3, 5aug, 9aug)

E13 b9 (3, 7, 9dim, 13) The root note was removed to leave the essential notes (one of the applications possible: pattern C).

E13 #9 (3, 7, 9aug, 13)

Note : Other combinations are possible, it is suggested to explore.

CHAPTER VII

CHORD INVERSIONS

Inversions and their application

The inversion is a chord in which the order of the notes was changed. The inversions (with 3 voicings) are:

1st inversion (3rd at bass), 2nd inversion (5th at bass).

EXAMPLE: On the key of the 5 chord pattern (There are other possibilities):

1st inversion 2nd inversion 1st inversion 2nd inversion

C| E|

1st inversion 2nd inversion 1st inversion 2nd inversion

A| G|

1st inversion 2nd inversion

D|

Note: Applying 4-voicing inversions may be different, it depends on the voicing order dictated by the pattern configuration.

A 3rd inversion is possible when the chords are played with 4 voicings including the minor 7th located at bass. This inversion only pertains to chords with dominant 7th.

EXAMPLE: The 3 inversions on 4-voicing chords (There are other possibilities).

EMaj7 E7

1st inversion 2nd inversion 3rd inversion

AMaj7 II A7

1st inversion 2nd inversion 3rd inversion

CHAPTER VIII

THE DIMINISHED CONCEPT

The diminished concept

This concept is very important harmonically and melodically, it is used in multiples circumstances.

The diminished scale

The diminished scale is built by intervals of a half tone, 1 tone, a half tone, 1 tone, etc. However, it can be played by starting from any one of these notes.

EXAMPLE:



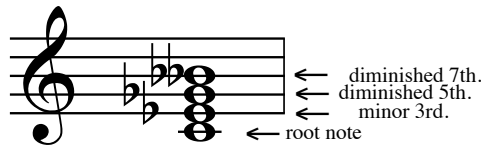
Diminished chords

The diminished chord is made up of overlaid minor 3rds : root note, minor 3rd, diminished 5th and diminished 7th.

It is important to know that in the diminished chord, any one of these notes can bear its name and become the root note.

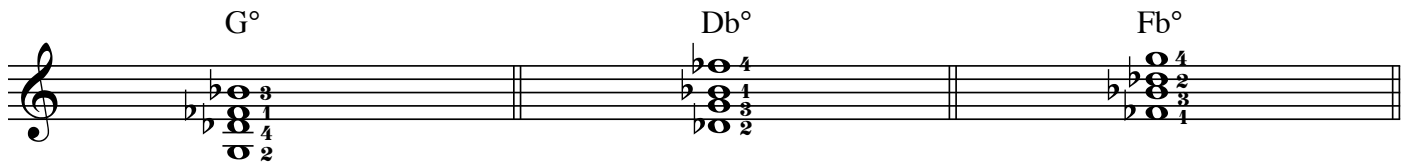
The chord below may be called: **C°**, **Eb°**, **Gb°** or **A°**.

Note: It can also bear the name of the enharmonic notes (enharmonic notes are 2 sounds of the same pitch, but with different names). Example: Bbb = A.

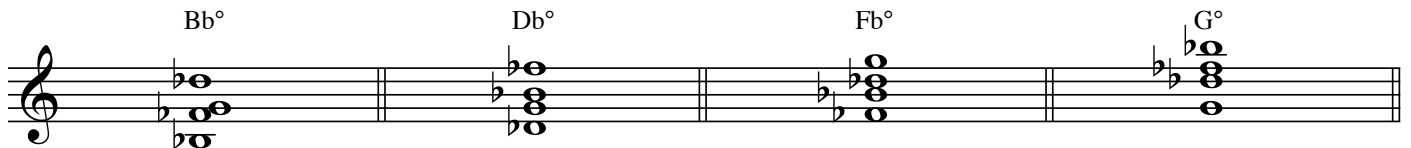


Diminished chord patterns

3 chord patterns are used:

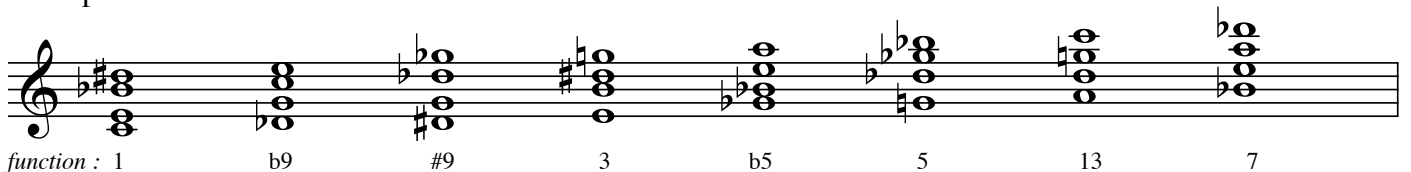


The diminished chords are found at each interval of minor 3rd on the entire length of the fretboard. The only difference that changes is the order of the notes.



Building chords on the diminished scale

Example of chords created from the overlaid scale notes.



Note: The function of notes refers to the scale and not to the chords. The chords may be considered and used in many different ways; (Ex: C 9aug = Gb 13b5b9), the analysis will not be addressed. However, the instrumentalist may do so and expand on this subject by exploring the various possibilities.

CHAPTER IX

CHORD SUBSTITUTIONS

Chord substitution

Substitution is a method that is used to replace a chord with another while keeping a link to the initial one. This brings a different way to think of chords and as a direct result, a more sophisticated harmonization. The number of substitutions is huge; the examples listed below illustrate a few basic substitutions.

Important note: *The harmonic concepts are numerous and varied. They all have formulas of mathematical logic which gives an impression of unwavering truth. In fact, the ultimate truth lies in musicality; a formula must be played, listened to and learned before being adopted. All the tools connected to music are used to develop a language « our own language ».*

CMaj9 ⇒ ⇒ ⇒ Em7 (Key of C)

Concept to remember: *Degree I can be replaced by degree III. It is important to consider the chord colors (maj9, m7, etc.).*

G6 ⇒ ⇒ ⇒ Em7 (Key of G)

Concept to remember: *Degree I can be replaced by degree VI. It is important to consider the chord colors (6, m7, etc.).*

C9 ⇒ ⇒ ⇒ Em7b5 (Key of F)

Concept to remember: *Degree V can be replaced by degree VII. It is important to consider the chord colors (9, m7b5, etc.).*

Diminished chord substitutions

C7b9 can be replaced by: E° ⇒ Bb° ⇒ G° ⇒ Db°

Concept to remember: *All the notes of degree V (on a 7b9 chord) can become the root note of the replaceable diminished chord (E, Bb, G, Db), EXCEPT! the root note of the root chord (C).*

MEMO

Before moving to the next step, here is a chronological reminder of the main elements to remember:

- The 4-voicing 7 degrees (with choice of voicings) in all Major keys containing flats and sharps.
- The 4-voicing 7 degrees (with choice of voicings) in all relative minor keys in the 3 modes.
- The chord families (Maj, min, etc.).
- The different types of chords with the embellishment and tension notes.
- The chord inversions.
- The diminished concept.
- The chord substitutions.

Refer to the previous chapters if necessary.

CHAPTER X

CHORD PROGRESSIONS

Harmonic cadences

Harmonic cadences are a series of degrees built from a Major or minor key.

In classical music, the basic cadences are defined by specific names.

EXAMPLE: Perfect cadence: V - I (ex. G7 - C), Plagal cadence: IV - I (ex. F - C) etc.

However, in styles other than classical music (blues, jazz, pop, world music), we do not use these designations. The Roman numerals are used only in the study of harmony; for the rest, chord names are used in a form, commonly called « chord chart », « chord progression » or « sequence ».

Chord progression II / V

The chord progression of the degrees II/V is probably the one found most often in all music styles.

EXAMPLE:

Key of : C A E D G

Note: The selected patterns are used according to the convenience for the left hand.

EXERCISE:

Practice the cadence on all Major and minor keys with various chord types.

Sequence I / VI / II / V

The most common sequence in which we find the chord progression II/V is the one identified by « *Rythm changes* ». It is made up of degrees: I/VI/ II/V.

EXEMPLE in C:

I VI II V

C Maj Am7 Dm7 G9

EXERCISE:

Practice the sequence on all Major keys with different chord types and by carefully choosing the voicings.

CHORD PROGRESSIONS

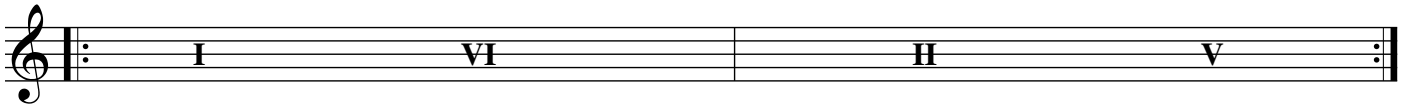
EXERCISE:

- 1) Convert each cyphered sequence with chords, in all keys (use the rules addressed in previous chapters).
- 2) Apply the 4-voicing chord patterns by choosing a voicing.
- 3) Practice the sequences on a tempo and by using a mix of chord patterns in order to avoid large displacements along the fretboard.

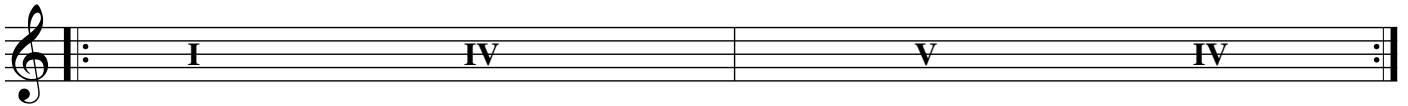
a)



b)



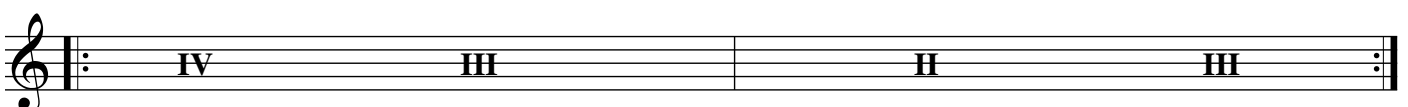
c)



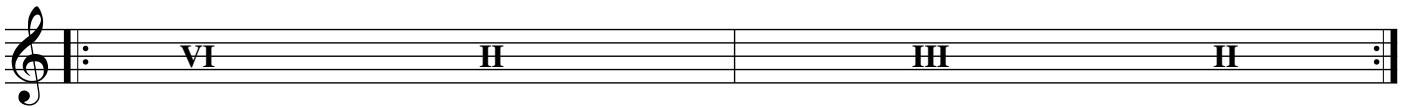
d)



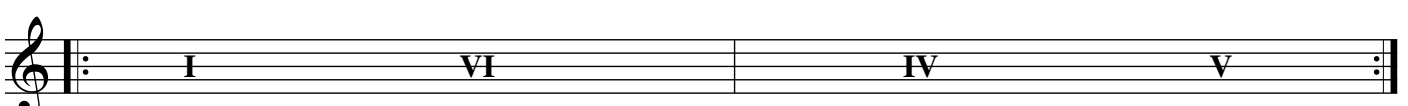
e)



f)



g)



CHAPTER XI

HARMONIZATION

Harmonization is the art of fingering the chords « melodically ». One can harmonize as an accompanist as well as as a soloist. In both cases, the principle is to know the chord patterns and to be attentive to the voicing choice.

The range of possibilities on « how » to harmonize is wide ranging and at the same time, personal to each instrumentalist since it's closely linked to his/her own tastes.

The harmonization example suggested is based on the song « À la claire fontaine » in the key of C.

Example N° 1 - simple version (containing 2 chords): degree I and degree V.

The score for Example N° 1 is written in 2/4 time and consists of three staves. The first staff contains measures 1-8, with chords I (C) and V (G) indicated above. The second staff contains measures 9-16, also with I (C) and V (G) chords. The third staff contains measures 17-24, with I (C) and V (G) chords. The melody is placed on the highest note of each chord to highlight the singing line.

Note: The melodic line is always placed on the chord's highest-pitched note (soprano) to highlight the singing.

Example N° 2 - sophisticated version.

The score for Example N° 2 is written in 2/4 time and consists of three staves. It includes measure numbers 1 through 24. The first staff (measures 1-8) features chords I, III, and V with various voicings and fingerings (e.g., 1, 2, 3, 4, 0). The second staff (measures 9-16) includes chords I, III, and V, with dynamics like *p* and *rit.*. The third staff (measures 17-24) continues with chords I and V, including dynamics like *p* and *rit.*. The melody is more complex, often using triplets and slurs.

HARMONIZATION

Analysis of example N° 2

Mesure 1 : C - Degree I - pattern of C - voicing 5 4 3 2 - root note on soprano.
 Mesure 2 : Am7 - Degree VI - pattern of A - voicing 5 4 3 2 - 3rd on soprano.
 Mesure 3 : FMaj7 - Degree IV - pattern of E - voicing 4 3 2 1 - 7th on soprano.
 Mesure 4 : G13 - Degree V - pattern of E - voicing 6 4 3 2 - 13th on soprano.
 Mesure 5 : C - Degree I - pattern of C - voicing 5 4 3 2 - root note on soprano.
 Mesure 6 : C7 - Degree V/IV - pattern of C - 3rd inversion - voicing 5 4 3 2 -
 root note on soprano.

Mesure 7 : FMaj7 - Degree IV - pattern of E - voicing 6 3 2 1 - 7th on soprano.
 Mesure 8 : E7#5b5 - Degree V/VI - pattern of E - 2nd inversion - voicing 5 3 2 1 -
 root note on soprano.

Mesure 9 : Amaj7 - Degree VIMaj - pattern of A - voicing 5 3 2 1 - 5th on soprano.
 Mesure 10 : 1st beat - Dm9 - Degree II - pattern of C - voicing 5 4 3 2 - 9th on soprano.
 2nd beat - G7b9 - Degree V - pattern of E - voicing 6 4 3 2 - 5th on soprano
 (diminished 9th on the base).

Mesure 11 : Fadd9 - Degree IV - pattern of E - voicing 5 4 3 2 - 5th on soprano (3rd on basse).
 Mesure 12 : Em7 - Degree III - pattern of E - voicing 6 3 2 1 - 3rd on soprano.
 Mesure 13 : Am9 - Degree VI - pattern of A - voicing 5 4 3 2 1 - 7th on soprano.
 Mesure 14 : same - 5th on soprano.

Mesure 15 : D9 - Degree V/V - pattern of C - voicing 4 3 2 1 - 9th on soprano.
 Mesure 16 : 1st beat - BbMaj7 - Substitution - pattern of A - voicing 5 4 3 2 - 3rd on soprano.
 Note : BbMaj7 is a substitution chord that as a suspension function (wich delays the resolution to degree V (G7) of the 2nd beat.
 2nd beat - G7b9 - Degree V - pattern of G - 1st inversion voicing 5 4 3 2 -
 5th au soprano (substituted by Bdim - diminished concept).

Note : The note D on soprano is a note common to the 2 chords. Its role is a 3rd for BbMaj7 and a 5th for G7b9b

Mesure 17 : C - Degree I - pattern of C - voicing 5 4 3 2 - root note on soprano.
 Mesure 18 : 1st beat - Gm11 - Degree V_{min} - pattern of E - voicing 6 4 3 2 - 11th on soprano.
 Note : Using the cadence II V (Gm C7) to resolve the IVth degree in the mesure 19.
 2nd beat - Gb7 - Substitution - pattern of E - voicing 6 4 3 1 - 7th on soprano.

Note: This substitution is based on the concept of « walking bass » ; the V/IV is replaced by Vth chord for wich the root note is the diminished 5th of the substituted chord: C7 is replaced by Gb7 (Gb being the diminished 5th of C7).

Mesure 19 : FMaj7 - Degree IV - pattern of E - voicing 6 3 2 1 - 7th on soprano.
 Mesure 20 : D9 - Degree V/V - pattern of D - 1st inversion - voicing 6 3 2 1 -
 9th on soprano.

Mesure 21 : C - Degree I - pattern of C - 2nd inversion - voicing 6 3 2 1 - 3rd on soprano.
 Mesure 22 : D9 - Degree V/V - pattern of C - 3rd inversion - voicing 5 4 3 2 -
 9th on soprano.

Mesure 23 : 1st beat - Dm9 - Degree II - pattern of C - voicing 5 4 3 2 - 9th on soprano.
 2nd beat - C9 - Substitution - pattern of C - voicing 5 4 3 2 - 9th on soprano.
 Note: C9 replaces the G7. This produces the effect of illusion that we will land on the degree IVth (by playing V/IV).

Mesure 24 : 1st beat - C7#5 - Degree V/IV - pattern of C - 3rd inversion- voicing 5 4 3 2 -
 root note on soprano.
 Note : C7#5 delays the conclusion on the 1st degree
 2nd beat - C - pattern of C - 2nd inversion - voicing 6 5 4 - 3rd on soprano.

CHAPTER XII

THE SCALES/PATTERNS

The scales are played in 2nd position: no open strings.

Like chords, each scale becomes a transposable pattern.

This lets you play several scales along the entire length of the fretboard with the same pattern (model).

This concept is intended to facilitate identification and visualization of notes on the fretboard, as well as improving the performance of melodic phrases.

C Major scale - C Pattern

By increasing the pattern
1/2 tone toward high pitch



C# Major scale - C Pattern

etc.

It is important to play each pattern on its basic position while naming the notes until it is memorized.

It will then be easier later to practice it chromatically on the entire length of the fretboard

« back and forth ».

Note: When a pattern is repeated throughout the fretboard, only name the pattern starting note to find out the scale to play in.

Right hand: Apply the following fingerings : i m - m a - i a, or the movement « back and forth » with the pick.

Note: The relative minor scales are presented in harmonic mode only.

The instrumentalist will also have to work with them in natural and melodic modes.

C Major

A minor

G Major

E minor

F Major

D minor

SCALES / PATTERNS

D Major

Musical notation for the D Major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two sharps (F# and C#). The ascending line starts on D4 and goes up to D5, with fingering: 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4. The descending line starts on D5 and goes down to D4, with fingering: 3, 1, 4, 2, 1, 3, 2, 1, 4, 3, 2, 1. The piece ends with a whole note D4.

B minor

Musical notation for the B minor scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two sharps (F# and C#). The ascending line starts on B3 and goes up to B4, with fingering: 1, 3, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 4. The descending line starts on B4 and goes down to B3, with fingering: 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The piece ends with a whole note B3.

Bb Major

Musical notation for the Bb Major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb and Eb). The ascending line starts on Bb3 and goes up to Bb4, with fingering: 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The descending line starts on Bb4 and goes down to Bb3, with fingering: 4, 2, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4. The piece ends with a whole note Bb3.

G minor

Musical notation for the G minor scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one flat (F). The ascending line starts on G3 and goes up to G4, with fingering: 2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 1, 2, 4. The descending line starts on G4 and goes down to G3, with fingering: 1, 2, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4. The piece ends with a whole note G3.

A Major

Musical notation for the A Major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The ascending line starts on A3 and goes up to A4, with fingering: 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4, 1, 2, 4. The descending line starts on A4 and goes down to A3, with fingering: 3, 1, 2, 4, 1, 3, 4, 1, 2, 4, 3, 1, 2, 4. The piece ends with a whole note A3.

F# minor

Musical notation for the F# minor scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The ascending line starts on F#3 and goes up to F#4, with fingering: 1, 3, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 4. The descending line starts on F#4 and goes down to F#3, with fingering: 1, 1, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4. The piece ends with a whole note F#3.

Eb major

Musical notation for the Eb Major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The ascending line starts on Eb3 and goes up to Eb4, with fingering: 1, 2, 4, 1, 2, 4, 2, 3, 1, 2, 4, 1, 2, 4. The descending line starts on Eb4 and goes down to Eb3, with fingering: 4, 2, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The piece ends with a whole note Eb3.

C minor

Musical notation for the C minor scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The ascending line starts on C3 and goes up to C4, with fingering: 2, 4, 1, 2, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 4. The descending line starts on C4 and goes down to C3, with fingering: 1, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4. The piece ends with a whole note C3.

SCALES/PATTERNS

E Major

Ascending: E4 (1), F#4 (3), G#4 (1-1), A4 (3), B4 (4), C#5 (1), D5 (3), E5 (4).
Descending: D5 (-1), C#5 (3), B4 (1), A4 (4), G#4 (3), F#4 (1), E4 (4).

C# minor

Ascending: C#4 (3), D#4 (1-1), E4 (3), F#4 (1-1), G#4 (4), A4 (1), B4 (3), C#5 (4).
Descending: B4 (#), A4 (2), G#4 (4), F#4 (3), E4 (1), D#4 (2), C#4 (1).

A# Major

Ascending: A#3 (3), B3 (1), C#4 (2), D#4 (3), E4 (1), F#4 (2), G#4 (4), A#4 (1).
Descending: G#4 (2), F#4 (1), E4 (2), D#4 (4), C#4 (3), B3 (1), A#3 (2).

F minor

Ascending: F3 (1), G3 (2), A3 (3), B3 (1), C4 (2), D4 (3), E4 (1), F4 (2).
Descending: E4 (3), D4 (1), C4 (2), B3 (4), A3 (3), G3 (1), F3 (2).

B Major

Ascending: B3 (1), C#4 (3), D#4 (1-1), E4 (3), F#4 (2), G#4 (3), A#4 (4), B4 (1).
Descending: A#4 (-1), G#4 (3), F#4 (1), E4 (4), D#4 (3), C#4 (1), B3 (2).

G# minor

Ascending: G#3 (3), A#3 (1-1), B3 (3), C#4 (1-1), D#4 (4), E4 (1), F#4 (3), G#4 (4).
Descending: F#4 (x), E4 (x), D#4 (x), C#4 (x), B3 (x), A#3 (x), G#3 (x).

D# Major

Ascending: D#3 (3), E#3 (1), F#4 (2), G#4 (4), A#4 (1), B4 (2), C#5 (3), D#5 (1).
Descending: C#5 (2), B4 (1), A#4 (2), G#4 (4), F#4 (3), E#3 (1), D#3 (2).

Bb minor

Ascending: Bb3 (1), C4 (2), D4 (3), Eb4 (1), F4 (2), G4 (3), Ab4 (1), Bb4 (2).
Descending: Ab4 (3), G4 (1), F4 (2), Eb4 (4), D4 (3), C4 (1), Bb3 (2).

IMPORTANT! It is also recommended to practice the scales from high to low pitched.

CHAPTER XIII

THE MODES

The modes

Apart from the three minor modes (natural, harmonic and melodic), there are other modes. These modes are (example in C):

Ionian: C, D, E, F, G, A, B. (equivalent to the major diatonic scale)

Dorian: D, E, F, G, A, B, C.

Phrygian: E, F, G, A, B, C, D.

Lydian: F, G, A, B, C, D, E.

Mixolydian: G, A, B, C, D, E, F.

Aeolian: A, B, C, D, E, F, G. (equivalent to the minor scale - natural mode)

Locrian: B, C, D, E, F, G, A

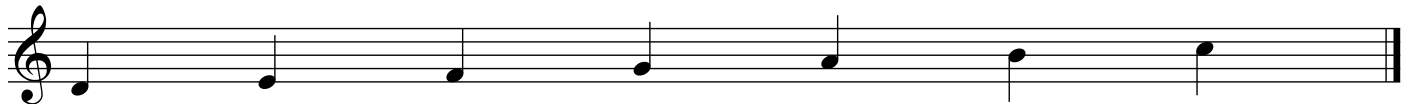
The modes are scales built from a note other than the usual tonic. By shifting the intervals of the major diatonic scale, it creates a different sounding world.

Note: The assimilation of modes depends on our detachment from the diatonic scale which is strongly implanted in our auditory memory.

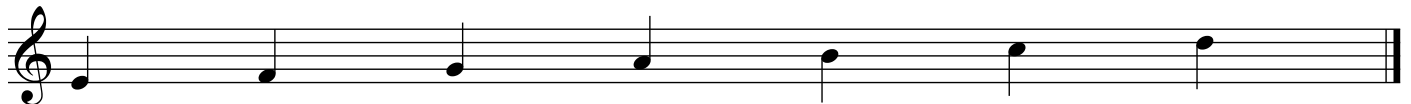
C ionian



D dorian



E phrygian



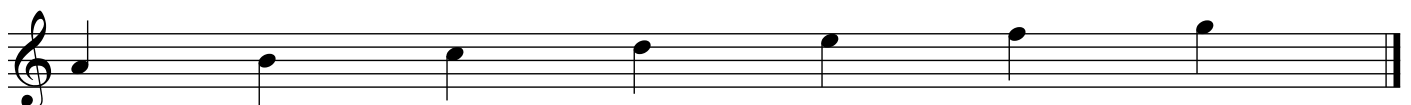
F lydian



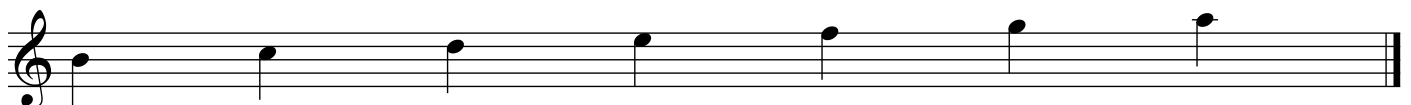
G mixolydian



A aeolian



B locrian



EXERCISE: Practice the modes in all scale patterns learned.

Note: It is suggested not to tackle the modes IONIAN and AEOLIAN since they are identical to the diatonic Major scale and the minor natural mode.

CHAPTER XIV

OTHER SCALES

The pentatonic scale

The pentatonic scale is 1000 years old. It comes from the 5 sound chinese scale. Its western name comes from the greek (penta: five, tonos: tones). It was adopted and integrated in several styles such as rock and pop music in general. The scale can be played in Major or minor.

C Major pentatonic scale

A function number is assigned to each note of the scale

A minor pentatonic scale

A function number is assigned to each note of the scale

The whole-tone scale

The whole-tone scale has been widely used by the impressionist movement (M. Ravel, C. Debussy, etc.)

A function number is assigned to each note of the scale

The chromatic scale

The chromatic scale is exclusively made up of half tones.

A function number is assigned to each note of the scale

Note: The scales may be performed with different fingerings

CHAPTER XV

TECHNICAL EXERCISES - RIGHT HAND

This document is not intended to cover technique; however, its importance is paramount. It allows both hands to develop muscle strength and gain flexibility, making performance more expressive and musical. This chapter offers several important movements.

The most common ways to attack the strings with the right hand are:

The use of pick/plectrum and the use of fingers; it is up to the instrumentalist to adopt what works best for him/her. However, it is suggested to handle both techniques.

Note: The main thing in the 2 techniques is to alternate; back and forth movements for the pick and switching fingers.

The symbols used are:

For the fingers: « p » = thumb, « i » = index, « m » = middle finger, « a » = ring finger.

For the pick: ▮ : Downward attack ▽ : Upward attack.

*Note: 1) Practice the following exercises with a metronome if possible or counting out loud.
2) The possible fingerings are: im - mi - ma - am - ia - ai.*

Ex.1

Ex.2

Ex.3

Ex.4

TECHNICAL EXERCISES - RIGHT HAND

Note: Apply the alternating principles in the 2 techniques: back and forth movements for the pick and switching fingers.

Ex.11



Ex.12



Ex.13



Ex.14



Ex.15



Ex.16



TECHNICAL EXERCISES - LEFT HAND

Perform each exercise along the entire length of the fretboard and on all strings.

Ex.11 Ex.12 Ex.13 Ex.14

Ex.15 Ex.16 Ex.17 Ex.18

Ex.19 Ex.20 Ex.21 Ex.22

Ex.23 Ex.24 Ex.25 Ex.26

Ex.27 Ex.28

Ex.29 Ex.30

Ex.31 Ex.32

TECHNICAL EXERCISES - LEFT HAND

The execution of these movements must be done by placing two fingers simultaneously at one time. For better performance, a slow and steady tempo is recommended as well as sound monitoring for the clarity of the sounds. Each formula must be played from the 1st position to the 8th position, back and forth and on all strings.

Ex.33 Upward Downward Ex.34 Upward Downward

Ex.35 Upward Downward Ex.36 Upward Downward

Ex.37 Upward Downward

The numbers in parentheses refer to the fingers that must constantly remain on the strings.

Ex.38

a) b) c) d) e) f) g) h)

Ex.39 Ex.40

Ex.41

CHAPTER XVII

RHYTHM

The rhythm

To work on rhythm, the main rule is to play while counting out loud, at a beat that allows execution without tempo interruption. In the long term, counting becomes automatic (totally independent of execution on the instrument).

This seems difficult at first; being methodical and constant is the rule.

The way to count depends on the value of the notes included in the text tackled.

Counting

You must first look at the numbers placed next to the clef, they are the ones that will dictate the tempo to play in. A reminder regarding these numbers:

The upper number indicates the number of beats per measure.

The lower number indicates the value of each of these beats.

The lower numbers can represent different values. Here are the equivalences:

The **1** = **Whole note**, the **2** = **Half note**, the **4** = **Quarter note**, the **8** = **Eighth note**, the **16** = **Sixteen note**.

When a score is tackled, the rule is to count to the text's smallest note value.

This allows to play the notes while respecting their values within a tempo.

EXAMPLE:

counting 1 2 1 & 2 & 1 2 3 4 1 2 3 4 1 2 3 4 5 6

The triplet

The triplet is a ternary figure within a note value. The triplet found most often in texts is the eighth-note triplet. The way to count it is the same as 6/8:

counting 1 2 3

The quarter-note triplet

The quarter-note triplet is a more complex figure to execute. Here's how to place the quarter notes counting out loud.

counting 1 2 3 1 2 3 1 2 3 1 2 3

play

CHAPTER XVIII

THE BLUES

The blues

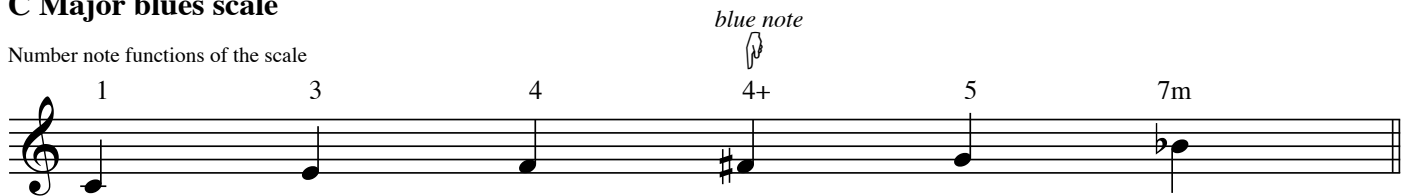
The blues (jazz ancestor) is a music style handed down verbally from father to son and that is played by ear. Here are some of the main tools for understanding various forms of this very diversified style.

The blues scale

The blues scale is one that is used mostly in several styles of Afro-American music. It is easily identifiable by its « blue » note: augmented fourth. The scale can be played in Major or minor.

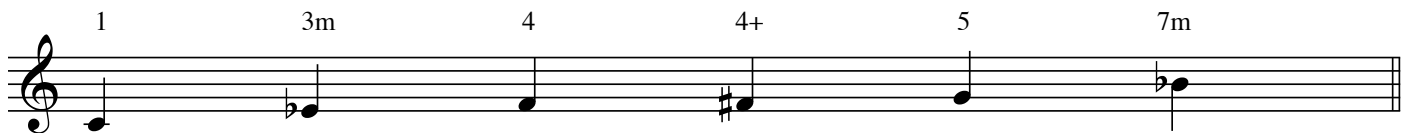
C Major blues scale

Number note functions of the scale



Note: It is recommended to memorize the scale from their note functions. This allows to mentally transpose the scale into any key.

C minor blues scale



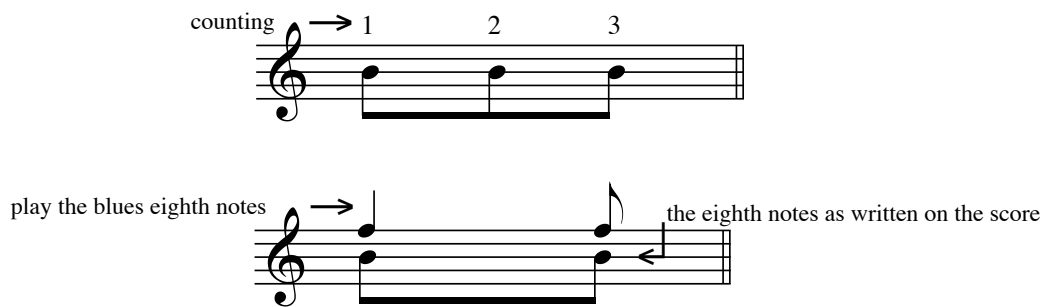
EXERCISE: Practice the blues scale (Major and minor) back and forth on the whole fretboard using it in all the scale patterns learned.

The blues eighth notes

In blues and jazz styles, eighth notes are not played the same way, even though they are written in the traditional way. They are called « blues eighth notes ».

This symbol $\text{♩} = \text{♩} \text{♩}$ indicates that blues eighth notes must be used on the scores.

Blues eighth notes are played from a group of 3 eighth notes. Therefore, the first eighth note is longer than the second one:



EXERCISE: Practice the blues scale (Major and minor) back and forth on the whole fretboard in all the scale patterns learned, using the blues eighth notes.

THE BLUES

The chords used in blues

The dominant 7th chord (degree V) is the one used for blues.
Here are a few examples with 3 voicings:

C7 C pattern
E7 E pattern
A7 A pattern
D7 D pattern

Note: There are other possibilities, it is up to the instrumentalist to explore.

The structure of the traditional blues

The blues sequence is made up of 12 measures in which are distributed degrees I, IV and V on the chords of dominant 7th. However, there are different chord progressions based on the style and period (swing, rock, soul, etc.)

It is important to note that measures 11 and 12 of the sequence are used to:

- 1st prepare its replay.
- 2nd signal its end.

These 2 measures are called « **Turnarounds** ».

Here's the ciphering of a traditional sequence - 12 bar blues:

*Note: Degree V is used to restart the sequence.
Degree I is used to end the sequence.*

EXERCISE: Practice the blues sequence in all keys using the patterns mentioned at the top of the page.

Chord extensions

Throughout the ages, the blues was transformed harmonically by adding extensions (9ths, 13ths, etc.) to the basic chords. Here are a few examples:

C9 C pattern
C9
C13 A pattern
C13 E pattern

Note: This chord can be considered as C pattern (voicing : 4, 3, 2, 1). Or, a substitution of C9 with a m7b5 chord which the note on the bass is 3rd (E)-D pattern.

Note: This chord can be considered as E pattern (voicing : 4, 3, 2, 1). Or, a substitution of C13 with a Maj7b5 chord which the note on the bass is 7th (Bb) -E pattern.

EXERCISE: Practice the blues sequence in all keys using the suggested chord extensions.

CHAPTER XIX

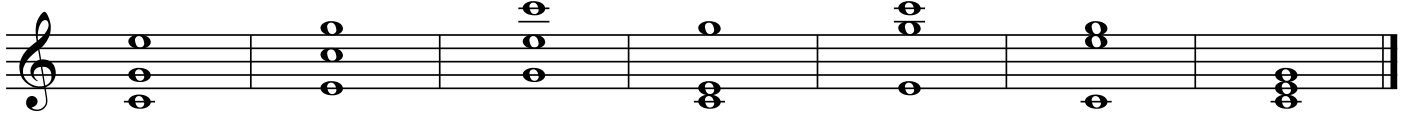
PREPARATORY EXERCISES

This chapter contains exercises of preparation for future applications with audio tracks. Most of these exercises are based on topics discussed in previous chapters.

Find different fingerings for each chord and identify other places to play them on the fretboard.

Note: All examples are written in the key of C. It is suggested that the instrumentalist converts them to various keys.

Ex.1

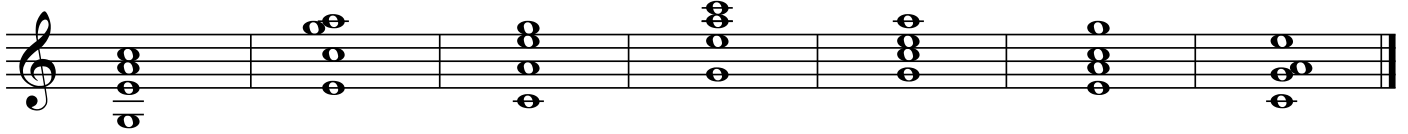


Note: Change the octave when possible.

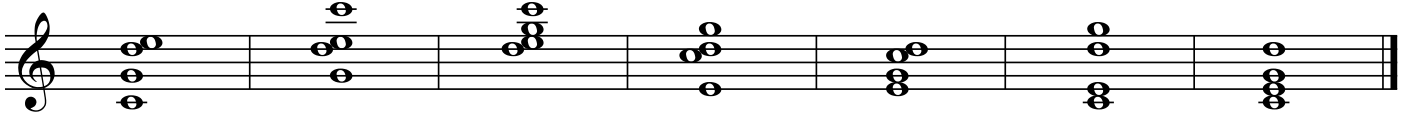
Ex.2 Convert these same chords in minor and play them

Analyze the following chords, finger them, write down their names and play them.

Ex.3



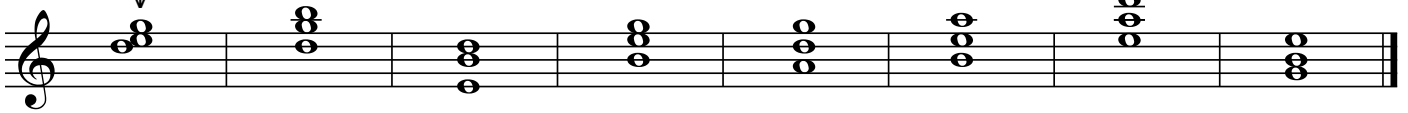
Ex.4



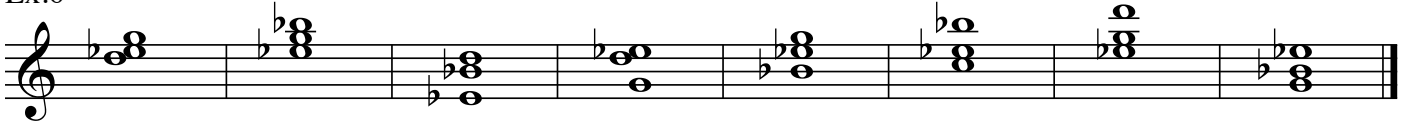
Note: On the chords of exercises N° 5 and 6, the root note is not necessarily present; the names can therefore be different according to the note attributed as root note.

Example: This chord can be Em7 or C9add.

Ex:5



Ex.6



PREPARATORY EXERCISES

The following chords are based on C. Write their names down, finger them and find the different places where they can be played on the fretboard.

Ex.7


The image displays seven musical staves, each containing four measures of chords. The chords are based on the C major and C minor scales. The first four staves show the C major chord (C-E-G) and the C minor chord (C-Eb-G) in various positions on the fretboard. The fifth and sixth staves show the C major chord (C-E-G) and the C minor chord (C-Eb-G) in various positions on the fretboard. The seventh staff shows the C major chord (C-E-G) and the C minor chord (C-Eb-G) in various positions on the fretboard.

PREPARATORY EXERCISES

The suggested exercises are a continuation of the work done on the scale patterns (chapter XII).

A function number is assigned to each note of the scale.

EXAMPLE: C Major scale



Number note functions -----!

To convert the mnemonic formulas to notes.

EXAMPLE: 13-24-35 etc. →  etc.

Ex.8 Practice each formula in all scale patterns « back and forth » chromatically on the entire length of the fretboard.

Note: Initially, it is highly recommended to say the note names while playing them: « Think the notes! »

Form. a): 13-24-35 etc. Form. b): 123-234-345 etc. Form. c): 1231-2342 etc.

Form. d): 14-25-36 etc. Form. e): 1234 -2345 etc.

IMPORTANT! *It is recommended to practice the formulas from high to low pitched.*

PREPARATORY EXERCISES

Broken chords

The broken chord, also called arpeggio chords, are the chord notes played one after another; a tool widely used in improvisation.

Perform the following exercises in all keys and scale patterns.

Ex.9

Ex.10

Ex.11

Ex.12

Note: It is suggested to practice the arpeggios in all chord types and to explore other formulas.

PREPARATORY EXERCISES

The rhythmic formulas

The rhythmic formulas below are used to develop visualization and performance whatever the tempo.

They are to be practiced separately and repeatedly.

Once learned, play them in a row.

Also apply the formulas to scales and arpeggio chords already learned.

Ex.13

A) 1 2 3 4 5

B) 1 2 3 4 5

C) 1 2 3 4 5

D) 1 2 3 4 5

E) 1 2 3 4 5

F) 1 2 3 4 5

G) 1 2 3 4 5

H) 1 2 3 4 5

I) 1 2 3 4 5

J) 1 2 3 4 5

CHAPTER XX

PRACTICE EXERCISES

Phrases

After addressing the preparatory exercises, one of the most important steps in improvisation is that of language; most musicians build their language from phrases analyzed and played in all keys. They also work the phrases of their favorite musicians by dubbing from recordings and integrating them in their improvisations.

At first, the phrases must be constructed using few notes. Gradually, as the language is acquired, it is then possible to lengthen them and make them more sophisticated.


A golden rule in improvisation is not to play as many notes as possible, but rather play « the right notes! ». The suggested exercises help to develop the language through chords and melodic phrases.

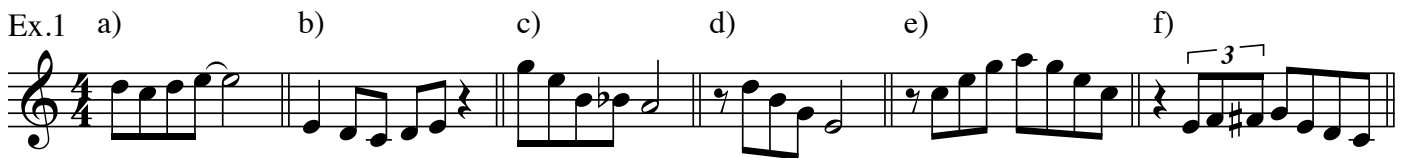
Note: Measures are added at the end of each track as finale

TRACK N° 1

Phrases on chord Maj7 - 1 phrase per measure in 4/4 - Chromatic movement ascending/descending from CMaj7 to BMaj7 - Swing style.

Note: Taking one phrase at a time, choose which scale pattern it will be played in. Perform the phrase along the entire length of the fretboard. While performing the track, change patterns only if the hand is in an uncomfortable area of the fretboard.

EXAMPLE: Phrase played fret by fret in a C scale pattern along the entire length of the fretboard. Play blues eighth notes 

Note: It is suggested that instrumentalists build their own phrases and practice them with the tracks.

TRACK N° 2

Identical to track N° 1 - Latin beat (Bossa-Nova)

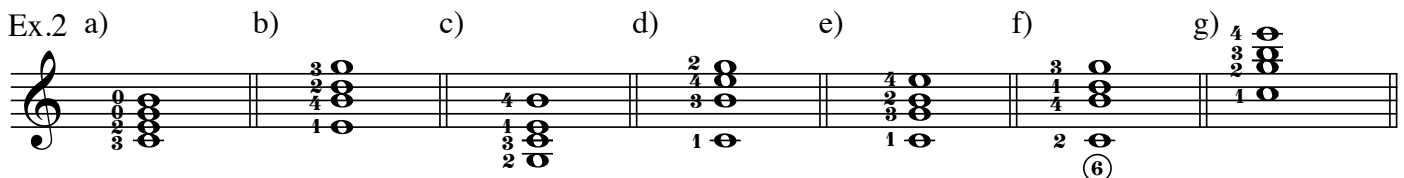
Note: Eighth notes must be played in «classical» mode, not «blues».

TRACK N° 3

Identical to track N° 1 - To practice the chords with bass and drum accompaniment (no piano).

Chord Maj7 - 1 chord per measure in 4/4 - Chromatic movement ascending/descending from CMaj7 to BMaj7 - Swing style.

Notes: 1° Taking one chord pattern at a time and play them along the entire fretboard. While performing the track, change patterns only if the hand is in an uncomfortable area of the fretboard. 2° At first, perform the chords with the values of whole, half and quarter notes. Afterwards, it is recommended to apply chords with rhythmic formulas (page 44).



Note: It is suggested to the instrumentalist to explore other chords in relation to CMaj7 and to practice them with the tracks.

PRACTICE EXERCISES

TRACK N° 4

Identical to track N° 2 - To practice the chords with bass and drum accompaniment (no piano).

TRACKS**N° 5 - N° 6 - N° 7 - N° 8**

Tracks N° 5 - 6 - 7 and 8, are identical to tracks N° 1 - 2 - 3 and 4, but at a faster tempo.

Rhythmic patterns

After practicing chords in whole, half and eighth notes, here are a few suggestions of rhythmic formulas to use on tracks that have no piano.

Swing style

The formulas must be played in « blues » eighth notes on all tracks with bass and drums.

Ex.3 a) b) c) d)

Style latin (Bossa-Nova)

The formulas must be played in « classical » eighth notes on all tracks with bass and drums.

Ex.4 a) b)

Notes: 1° The formulas of exercise # 4 are better performed with the fingers rather than the pick.
2° Other formulas can be played in both styles, it is up to the instrumentalist to explore.

TRACK N° 9

Phrases on chord min7 - 1 phrase per measure in 4/4 - Chromatic movement ascending/descending from Cmin7 to Bmin7 - Swing style.

Ex.5 a) b) c) d) e) f)

TRACK N° 10

Identical to track N° 9 - Latin beat (Bossa-Nova)

Note: It is suggested that instrumentalists build their own phrases and practice them with the tracks.

PRACTICE EXERCISES

TRACK N° 11

Identical to track N° 9 - To practice the minor chords with bass and drum accompaniment (no piano).

Ex.6

Note: It is suggested to the instrumentalist to explore other chords in relation to Cm7 and practice them with the tracks.

TRACK N°12

Identical to track N° 10 - To practice the minor chords with bass and drum accompaniment (no piano).

TRACKS

N° 13 - N° 14 - N° 15 - N° 16

Tracks N° 13 - 14 - 15 and 16, are identical to tracks N° 9 - 10 - 11 and 12, but at a faster tempo.

TRACK N° 17

Phrases on chord Dom.7th - 1 phrase per measure in 4/4 - Chromatic movement ascending/descending from C7 to B7 - Swing style.

Note: Taking one phrase at a time, choose which scale pattern it will be played in. Perform the phrase along the entire length of the fretboard. While performing the track, change patterns only if the hand is in an uncomfortable area of the fretboard.

Ex.7

TRACK N° 18

Identical to track N° 17 - Latin beat (Bossa-Nova)

Note: Eighth notes must be played in «classical» mode, not «blues».

TRACK N° 19

Identical to track N° 17 - To practice the chords with bass and drum accompaniment (no piano).

Chord Dom.7th - 1 chord per measure in 4/4 - Chromatic movement ascending/descending from C7 to B7 - Swing style.

Ex.8

Note: It is suggested to the instrumentalist to explore other chords in relation to C7 and to practice them with the tracks.

PRACTICE EXERCISES

TRACK N° 20

Identical to track N° 18 - To practice the chords with bass and drum accompaniment (no piano).

TRACKS**N° 21 - N° 22 - N° 23 - N° 24**

Tracks N° 21 - 22 - 23 and 24, are identical to tracks N° 17 - 18 - 19 and 20, but at a faster tempo.

TRACK N° 25

Phrases on chord 7sus4 - 1 phrase per 2 measures in 4/4 - Chromatic movement ascending/descending from C7sus4 to B7sus4 - Swing style.

Note: Taking one phrase at a time, choose which scale pattern it will be played in. Perform the phrase along the entire length of the fretboard. While performing the track, change patterns only if the hand is in an uncomfortable area of the fretboard.

Ex.9 a) b) c) d)

Note: It is suggested that instrumentalists build their own phrases and practice them with the tracks.

TRACK N° 26

Identical to track N° 25 - To practice the chords with bass and drum accompaniment (no piano).

Chord 7sus4 - 1 chord per 2 measures in 4/4 - Chromatic movement ascending/descending from C7sus4 to B7sus4 - Swing style.

Ex.10 a) b) c)

Note: It is suggested to the instrumentalist to explore other chords in relation to C7sus4 and to practice them with the tracks.

TRACK N° 27

Phrases on chords Maj and min7 - 1 phrase per 4 measures in 4/4 - Chromatic movement ascending/descending from - Swing style.

Ex.11

Note: It is suggested that instrumentalists build their own phrases and practice them with the tracks.

PRACTICE EXERCISES**TRACK N° 28**

Identical to track N° 27 - Latin beat (Bossa-Nova)

TRACK N° 29

Identical to track N° 27 - To practice the chords with bass and drum accompaniment (no piano).

TRACK N° 30

Identical to track N° 28 - To practice the chords with bass and drum accompaniment (no piano).

TRACKS**N° 31 - N° 32 - N° 33 - N° 34**

Tracks N° 31 - 32 - 33 and 34, are identical to tracks N° 27 - 28 - 29 and 30, but at a faster tempo.

TRACK N° 35

Note: from track 35, we keep the same tempo

Phrases on sequence II/V - 1 phrase per 2 measures in 4/4 - Chromatic movement ascending/descending - Swing style.

Ex.12

Note: It is suggested that instrumentalists build their own phrases and practice them with the tracks.

TRACK N° 36

Identical to track N° 35 - Latin beat (Bossa-Nova)

TRACKS N° 37 - N° 38

Identical to tracks N° 35 and N° 36 - To practice the chords with bass and drum accompaniment (no piano).

Ex.13

Note: It is suggested to the instrumentalist to explore other chords in relation to chord progression II/V and to practice them with the tracks.

TRACK N° 39

Build your phrases on chord progression II/V/I - 1 phrase per 2 measures in 4/4 - Measure 1, first and second beat : II, third and fourth beat : V. Measure 2 complete : I - Chromatic movement ascending/descending - Swing style.

TRACK N° 40

Identical to track N° 39 - Latin beat (Bossa-Nova)

TRACKS N° 41 - N° 42

Identical to tracks N° 39 and N° 40 - To practice the chords with bass and drum accompaniment (no piano).

Note: On tracks 39, 40, 41 and 42, degree I was added to chord progression II/V. It is suggested that instrumentalists build their own phrases and chords, and practice them with the tracks.

PRACTICE EXERCISES

TRACK N° 43

Phrases on chord progression II/V/I in minor harmonic mode - 1 phrase per 2 measures in 4/4
Chromatic movement ascending/descending - Swing style.

Ex.14

TRACK N° 44

Identical to track N° 43 - Latin beat (Bossa-Nova)

TRACKS N° 45 - N° 46

Identical to tracks N° 43 and N° 44 - To practice the chords with bass and drum accompaniment (no piano).

Ex.15

The ternary rhythm

The ternary rhythm (3 beats) is also widely used in jazz style. Track N° 47 allows you to get used to the "jazzy" waltz.

TRACK N° 47

Phrases on chord Maj and min7 - 1 phrase per 4 measures in 3/4 - Chromatic movement ascending/descending - Swing style.

Note: Play «blues» eighth notes

Ex.16

The ternary rhythmic formulas

Following are a few suggestions of ternary rhythmic formulas.

TRACK N° 48

Identical to track N° 47 - To practice the chords with bass and drum accompaniment (no piano).

Ex.17

REPertoire

CHAPTER XXI

REPertoire

The repertoire

The musical repertoire is extensive in the sense that it is not restricted to written compositions; it also includes verbally-communicated work of various styles and origins such as blues, world music, etc.

Knowing a great number of pieces of different styles makes for a wide-ranging repertoire.

When you choose a piece to play, it is suggested to start by listening to it many times in order to memorize it by sound, providing a valuable setting for the instrumental work.

Versions of the same piece can vary (in tempo and style) from one to the next, especially in jazz.

It is therefore recommended to listen to several versions of the same piece.

The work on a piece can be divided as follows:

1) **Harmony section:** Understanding and assimilating the different chord sequences.

The first step is the analysis of the harmonic ciphering and its conversion to chords; the names, the various choices of « color » or « tension » as well as their application according to the 5 patterns.

The diagram illustrates the conversion of Roman numerals to chords. It shows two rows of musical staves. The top row shows Roman numerals V/IV and IV on a staff, with a hand pointing to the right. The bottom row shows Roman numerals C7 and FMA7 on a staff, with a hand pointing down. Below these are two staves showing chord diagrams for C7 b9 #6 and FMA7 9.

2) **Melody section:** Understanding and assimilating the melody, implementing it with the different parameters studied in previous chapters.

The first step consists of being able to play the complete piece in at least 2 different registers having chosen a scale pattern within which the melody is inserted.

3) **Melody harmonization section:** Harmonize the melody to perform the piece as a solo instrument. Most of the parameters are included : rhythm, language, harmony and melody. To do so, one must first master the piece melodically and thereafter, play it harmonically, always keeping the melody in the highest-pitched voice (*see harmonization chapter*).

This chapter offers various pieces allowing you to apply the tools presented throughout this document.

REPERTOIRE

Most of the pieces suggested as repertoire are original compositions; however, the instrumentalist must also tackle all kinds of existing work (jazz standards, songs, etc.).

Work instruction reminder

For harmonization

- 1° Convert the harmonic language of the piece into chords and choose patterns and voicings.
- 2° Play the chords in a row to a slow beat.
- 3° Gradually reach the speed of the soundtrack using a metronome.
- 4° Play along with the soundtrack using bass and drums (without piano).

For the melody


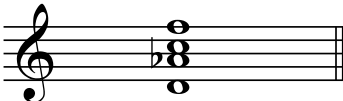




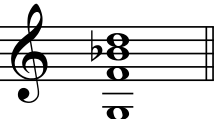

- 1° Play the written melody to a slow beat by choosing scale patterns.
- 2° Reach the track speed using a metronome.
- 3° Play with the soundtrack.
- 4° Create your own improvisation on the piece chords, write it down (if possible) and play it with the track.

For some pieces at low speed, try to harmonize the melody line and play without the track.

CIPHERING/CHORDS

Here are some symbol equivalences that can be found in the ciphering of pieces.

Note: The examples are all in the key of C.

<p>D9</p> <p>V/V</p> 	<p>Dm7b5</p> <p>IIIm7b5</p> 	<p>E6</p> <p>III(Maj)6</p>  <p>↑</p> <p><i>Note: With a Major 3rd.</i></p>
<p>F#m7</p> <p>#IVm</p> 	<p>Eb°</p> <p>bIIIIdim</p> 	<p>AbMaj7</p> <p>bVI(Maj)7</p>  <p>↑</p> <p><i>Note: With a Major 3rd.</i></p>
<p>Gm7</p> <p>Vm</p> 	<p>Bb7</p> <p>bVII7</p> 	

Grand boulevard

Bouncy style

Roque Carbajo

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). Chords: I, VI, II, V.

Musical staff 2: Treble clef, key signature of three sharps. Chords: I, V/VI, VI, V/V, $\sharp VI7b5$, II, V. First ending bracket (1.) spans the last two measures.

Musical staff 3: Treble clef, key signature of three sharps. Chords: $\sharp VI7b5$, V, V/IV, IV, no chord . Second ending bracket (2.) spans the first two measures.

Musical staff 4: Treble clef, key signature of three sharps. Chords: IV_m , $\sharp VII7$, III, VI.

Musical staff 5: Treble clef, key signature of three sharps. Chords: $\sharp VI7b5$, V, I, VI.

Musical staff 6: Treble clef, key signature of three sharps. Chords: II, V, I, V/VI, VI, V/V.

Musical staff 7: Treble clef, key signature of three sharps. Chords: $\sharp VI7b5$, V, I, V. *al Fine* above the staff. *D.C. Repeat in its entirety twice and al Fine* to the right.

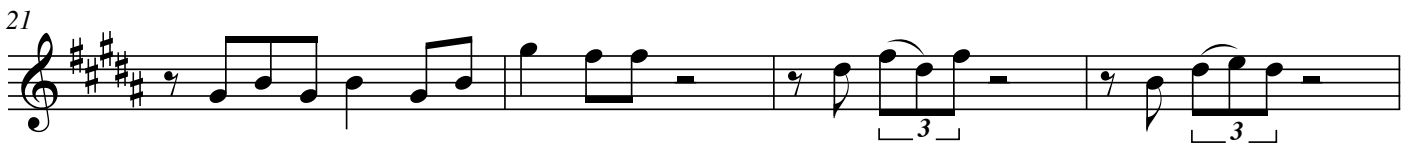
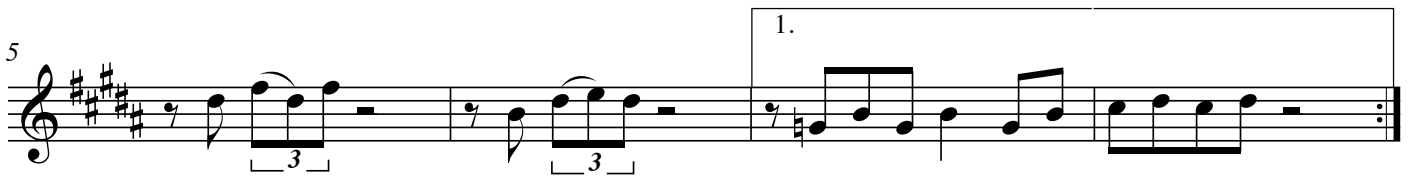
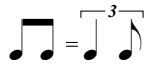
Fine

Musical staff 8: Treble clef, key signature of three sharps. Final chord: $\sharp VI7b5$.

Grand boulevard

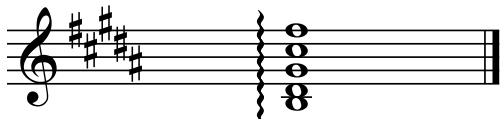
Bouncy style

Roque Carbajo



D.C. Repeat in its entirety twice and al Fine

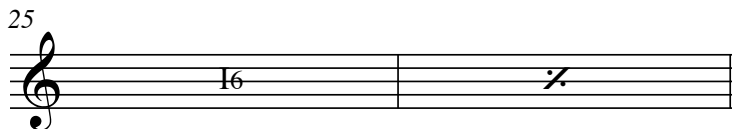
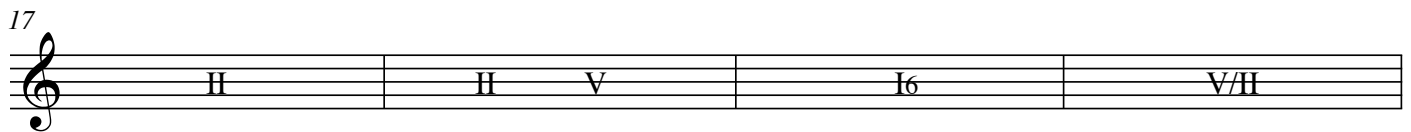
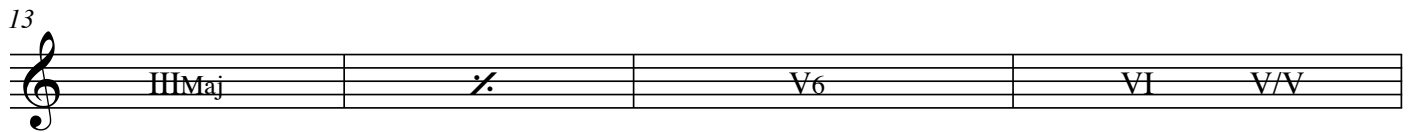
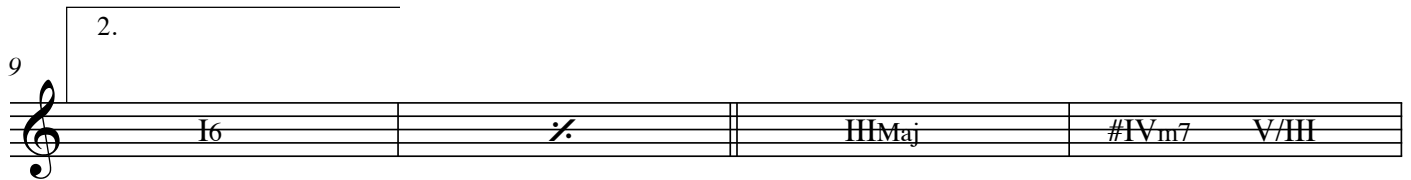
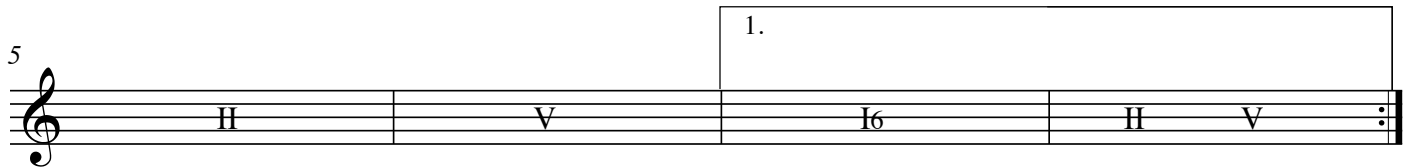
Fine



Old time

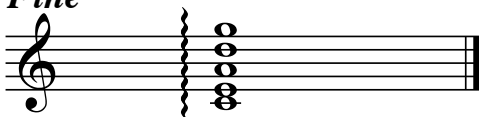
Jazz swing style

Roque Carbajo



D.C. Repeat in its entirety twice and Fine

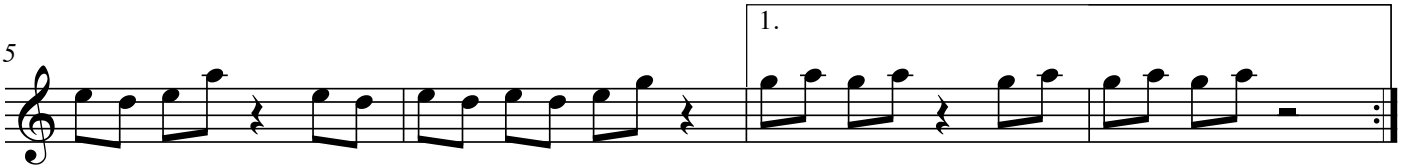
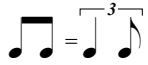
Fine



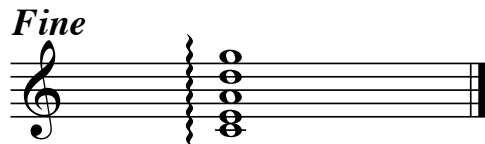
Old time

Jazz swing style

Roque Carbajo



D.C. Repeat in its entirety twice and Fine



Like you

Jazz waltz style

Note: Identify the chords, patterns, fingering and play with the track

Roque Carbajo

5

9

13

17

21

25

29 *al Fine*

Fine

D.C. Repeat in its entirety twice and al Fine

Fine

Sea blues

Funky style

Roque Carbajo

Note: The sequence is repeated 6 times

1) Pattern of A Major scale

2) of C

3) of Ab

Musical notation for the first three patterns of the sequence. Pattern 1 is the A major scale (A-B-C#-D-E-F#-G-A). Pattern 2 is the C major scale (C-D-E-F-G-A-B-C). Pattern 3 is the Ab major scale (Ab-Bb-Cb-D-Eb-F-G-Ab). Fingerings are indicated by numbers 1-4.

4) of A

Musical notation for the fourth pattern of the sequence, which is the A major scale. It features a different rhythmic feel with slurs and accents.

5) of C

6) of B

7) of F#

Musical notation for the fifth, sixth, and seventh patterns of the sequence. Pattern 5 is the C major scale. Pattern 6 is the B major scale (B-C#-D-E-F#-G-A-B). Pattern 7 is the F# major scale (F#-G#-A-B-C#-D-E-F#). Fingerings and slurs are used throughout.

8) of F#

9) of C

Musical notation for the eighth and ninth patterns of the sequence. Pattern 8 is the F# major scale. Pattern 9 is the C major scale. Includes a circled '4' above a measure and a '1' below a measure.

Chord progression line 1: I9, IV9, I9

Chord progression line 2: /, IV9, /

Chord progression line 3: I9, /, V9

Chord progression line 4: IV9, I9, V9

You and I

Roque Carbajo

4/4

I	VI	Vm	V/IV	IV	IVm	bVII7
---	----	----	------	----	-----	-------

5

I	VI	II	V	V/VI	V/II	V/V	V
---	----	----	---	------	------	-----	---

1.

9

I	IVm	I	VI	Vm	V/IV
---	-----	---	----	----	------

2.

13

IV	Vm	IV	II	#IVm	V/III	VI	V/V
----	----	----	----	------	-------	----	-----

17

III	V/II	II	V	I	VI	Vm	V/IV
-----	------	----	---	---	----	----	------

21

IV	IVm	bVII7	I	VI	II	V
----	-----	-------	---	----	----	---

25

I	VI	II	V
---	----	----	---

al Fine

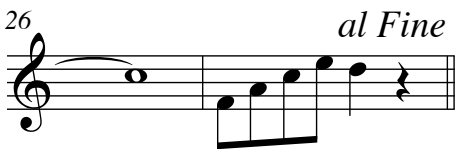
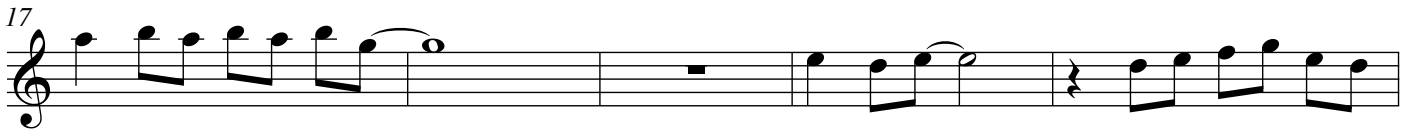
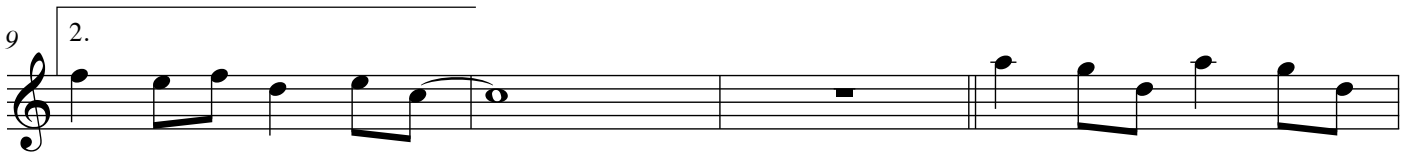
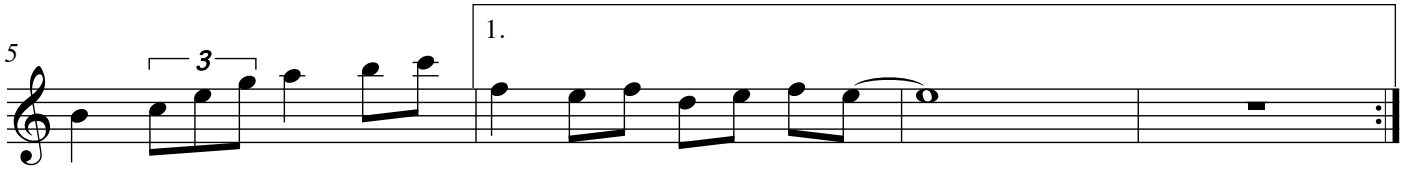
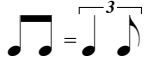
D.C. Repeat in its entirety twice and *al Fine*.

Fine

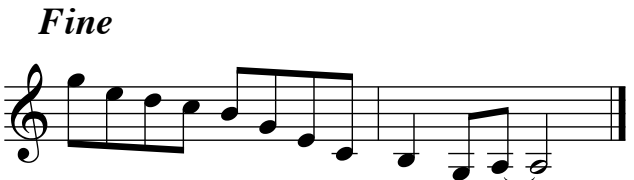
I	I
---	---

You and I

Roque Carbajo



D.C. Repeat in its entirety twice and *al Fine*.



Pra você

Roque Carbajo

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chords: I, /, V/V, /.

Musical staff 2: Treble clef, key signature of three sharps. Chords: II, V7, I, #II7. First ending bracket labeled "1." spans from the start of the staff to the end of the second measure.

Musical staff 3: Treble clef, key signature of three sharps. Chords: V, I, /, #IIMaj7. Second ending bracket labeled "2." spans from the start of the staff to the end of the second measure.

Musical staff 4: Treble clef, key signature of three sharps. Chords: /, bV7, /, bIV.

Musical staff 5: Treble clef, key signature of three sharps. Chords: /, V/II, /, IV.

Musical staff 6: Treble clef, key signature of three sharps. Chords: /, #VII7, /, III.

Musical staff 7: Treble clef, key signature of three sharps. Chords: V/II, II, V, I.

Musical staff 8: Treble clef, key signature of three sharps. Chords: /, V/V, /, II.

Musical staff 9: Treble clef, key signature of three sharps. Chords: V, I, #II7. Ends with a double bar line. *al Fine* is written above the staff.

D.C. repeat in it entirety twice and *al Fine*.

Musical staff 10: Treble clef, key signature of three sharps. Chords: I, #II7, I, #II7, I. Ends with a double bar line. *Fine* is written above the staff.

Pra você

Roque Carbajo

5

9

13

17

21

25

29

33

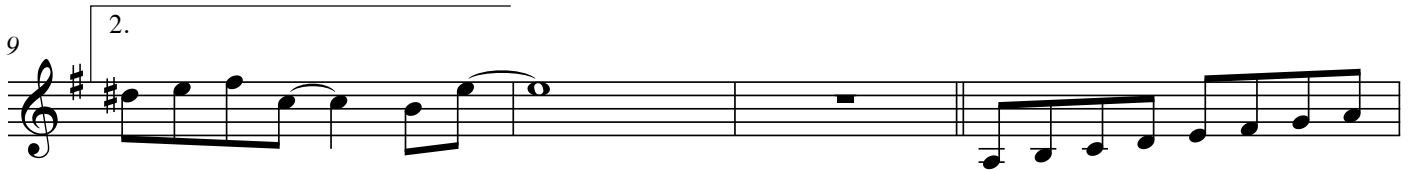
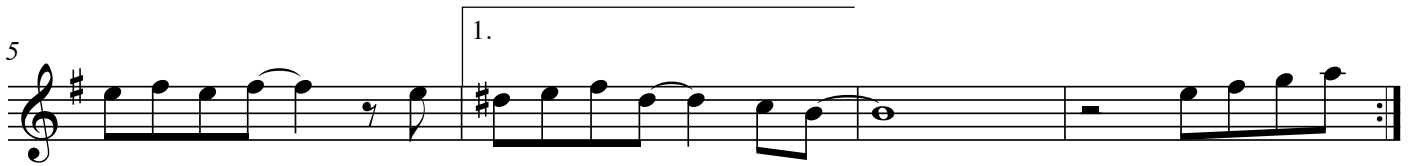
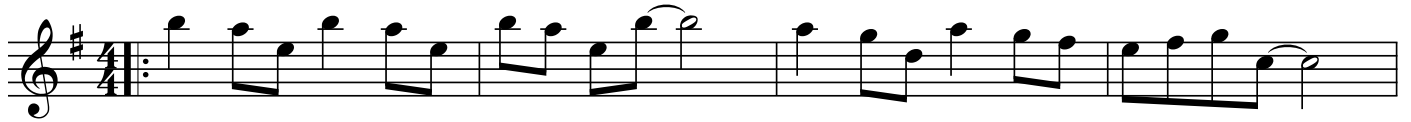
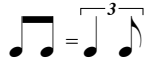
al Fine

Fine

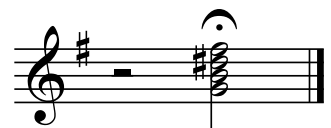
Repeat in its entirety twice and *al Fine*.

Prints in the sand

Roque Carbajo



Repeat in its entirety twice and *al Fine*.



Brazilian morning

Roque Carbajo

4/4 IV I /: IV Vm I V7

6 I II V I II V I

11 IV V/III III Vm7b5 I7 IV V/III

16 III VI II V I

21 IIm7 V I II V I II V

26 Vm7b5 I7 IV /: II

31 V I VI V7sus V

36 *al Fine*
I V :||

Repeat twice and *al Fine*.

Fine
I IV I

/: IV Vm I /: /: /: ||

Brazilian morning

Roque Carbajo

1

6

11

16

21

26

31

36 *al Fine* Repeat twice and *al Fine*. *Fine*

40

Hopefull

Roque Carbajo

1 I I7#5 IV V/H II

6 V/H V/V V III ♯III°

11 II V III ♯III° II

16 V I I7#5 IV V/H

21 II V/H V/V Vm7 I7#5

26 IV ♯III° I VI II

31 V

Repeat in its entirety twice and *Fine*.

Fine

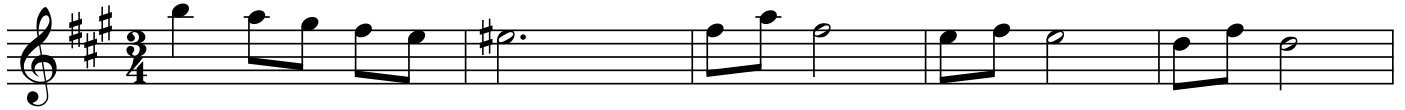
I V11 I

V11 I V11 I V11

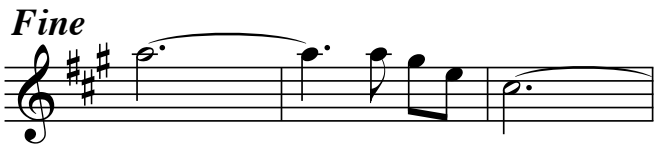
I I

Hopefull

Roque Carbajo



Repeat in its entirety twice and *Fine*.



Vôcé

Latin beat - Bossa-nova

Roque Carbajo

4

I II V I Vm7 V/IV

5

IV IVm bVII7 III

8

V/II V/V V

11

V/IV IV #IVm7b5

1.

14

V/III IIIMaj7 V

17

II V I

2.

al Fine

20

II V

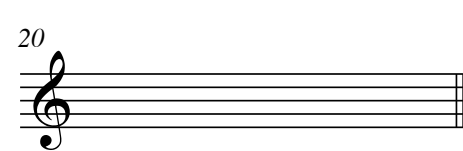
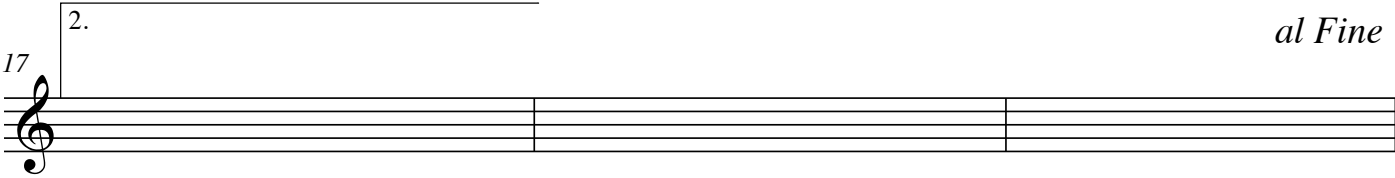
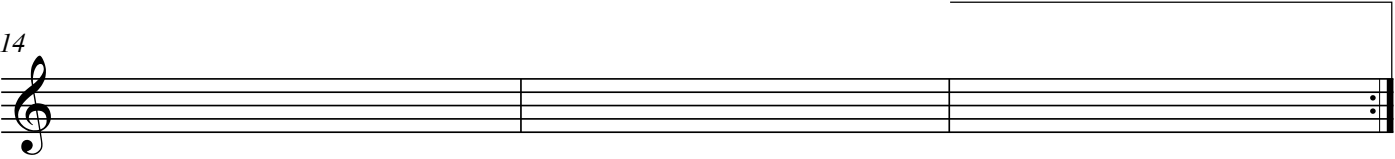
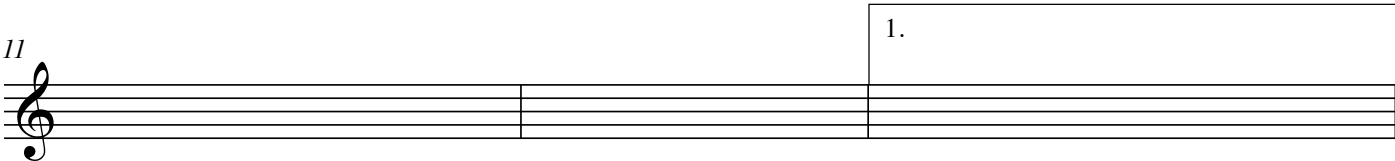
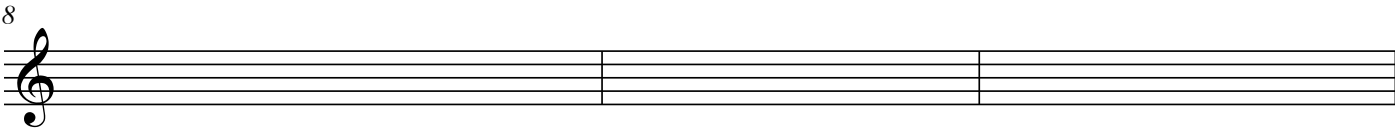
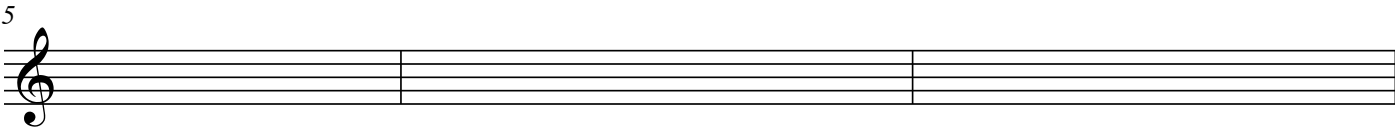
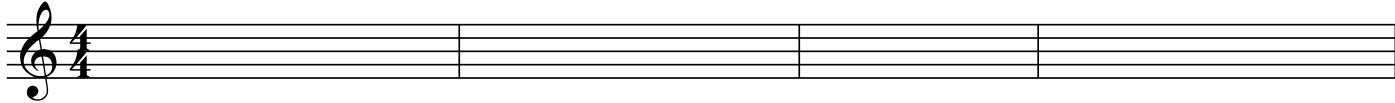
D.C. Repeat in its entirety twice and al Fine

Fine

Vôcé

Improvisation

Create your own improvisation, write it down (if possible) and play it with the track.



D.C. Repeat in its entirety twice and al Fine

