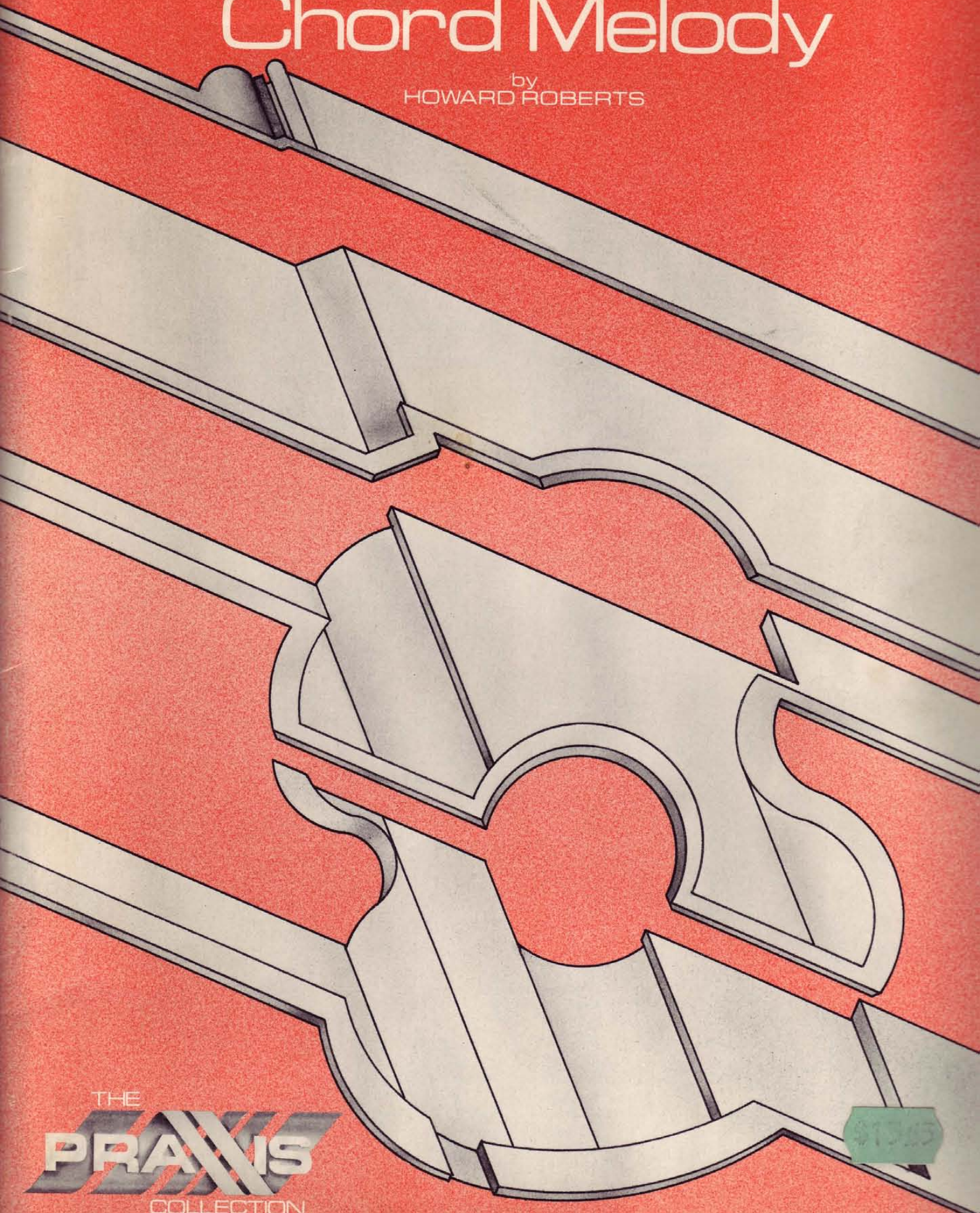


Howard Roberts Guitar Manual Chord Melody

by
HOWARD ROBERTS



THE
PRAxis
COLLECTION

9325

FOREWORD

My objective in writing this collection of studies is to outline some chordal techniques that have practical application in contemporary styles of guitar playing, value in fingerboard exploration and the development of a sense of musical coherence.

I have chosen to do this through example rather than a discussion of harmonic theory with a view that a lot is to be learned simply by producing the sounds under our fingers and in our ears.

Many guitarists accumulate a large repertoire of "guitar chords" which, in themselves, are pleasant sounding and, perhaps, well suited to rhythm playing and various accompaniments. But a repertoire of "isolated" chords may remain in the players mind as disconnected chunks of harmony, not easily applied to chord melody playing. The main academic point of this book is the resolution of this problem.

One improves his musical and instrumental techniques by accepting the challenge of more and more difficult material. Therefore, the examples in this book have been developed, not for their simplicity, but for their direct usefulness in contemporary music thereby representing some of the facets of advanced guitar playing. In view of this, I believe the reader is embarking on an adventure both musically and personally rewarding.

My thanks to Mike Anthony for his contribution of Example 38.

CONTENTS

FINGERINGS	4
CHORD MELODY DEVICES	5
Example	
1 Close Block Voicings	5
2 Open Voicings	6
3 Parallel Motion	6
4 Contrary Motion	7
5 Counter Lines	7
6 Common Tones	8
7 Block Chords	8
8 Sustained Chord Background	9
9 Short Chord Punctuations	10
CHORD MELODY STUDIES	11
Example	
10, 11, 12	11
13, 14	12
15, 16	13
17	14
18, 19	15
20, 21	16
22	17
23	18
24	19
25, 26	20
27, 28	21
29, 30	22
31	23
32	25
33	27
34	29
35, 36, 37	31
38	32
PROJECT STUDIES	36
Example	
39, 40, 41. Instruction	37
42, 43, 44. Projects	38
45.	39
46. Solution	39
47, 48, 49. Projects	40
50, 51 Solutions	41
52, 53, 54. Projects	42
55, 56, 57, 58	
59, 60, 61, Solutions	46
62, 63, 64 65	
CHORD MELODY SOLO	52

FINGERINGS

While it is true that the same chord voicings can often be played on two or three different sets of strings, it is seldom possible to do so without some change of the fingering. In evaluating the feasibility of a change, first consider musical quality and mechanical efficiency:

- a. As a rule, the musical quality can be enhanced by choosing a fingering or a set of strings in which the greater string length is maintained, thus permitting the strings to "sing" and sustain longer.
- b. Mechanical efficiency is primarily a matter of avoiding unnecessary or awkward hand or finger movements. However, in developing a sense of mechanical efficiency, do not also develop a fear of radical jumps or large intervals on the fingerboard. For these techniques are frequently required. For example, radical interval jumps may supply a nice contrast to smooth scale-wise line movement.

String numbers indicate the lower note of the chord and are in circles under the staff. Fingering numbers are placed to the left of the notes. The thumb is frequently used throughout the studies and is indicated (T).

CHORD MELODY DEVICES

Examples 1 through 9 demonstrate some structural devices basic to contemporary styles of chord melody playing. As you become acquainted with these devices you will observe their practical application through the studies forming the main body of this book. Take plenty of time working through these studies as the techniques are highly concentrated. In order to better retain what you learn here, you should make a direct effort to put these 'devices' to practical use on a daily basis.

HARMONY: VERTICAL-HORIZONTAL

Basically there are two concepts of harmony:

- (1) Its **vertical structure** which is nothing more than the stacking of notes into chords. Naturally, these are played simultaneously.
- (2) Its **horizontal movement** which involves the way one chord progresses to another.

VERTICAL structures are usually expressed in one of two basic voicings:

Example 1. Close Block Voicings in which the notes are packed closely together.

Ex. 1

The image shows a musical staff in 4/4 time with a key signature of one flat (Bb). Above the staff are guitar chord diagrams for Gma7, Am7, Bm7, Bbm7, Am7, D7b9, and Gma7. The Am7 diagram is marked with a Roman numeral 'III'. The staff contains handwritten close block voicings for each chord, with fingerings indicated by numbers 1-4. A circled '4' is written below the first measure. The voicings are: Gma7 (4th, 3rd, 2nd, 1st strings), Am7 (4th, 3rd, 2nd, 1st strings), Bm7 (4th, 3rd, 2nd, 1st strings), Bbm7 (4th, 3rd, 2nd, 1st strings), Am7 (4th, 3rd, 2nd, 1st strings), D7b9 (4th, 3rd, 2nd, 1st strings), and Gma7 (4th, 3rd, 2nd, 1st strings).

These voicings can also be played on the inside strings (5th, 4th, 3rd and second strings).

Example 4. CONTRARY MOTION is, as the word implies, a situation in which the chordal tones are moving in opposite directions. Example 4 shows the upper and lower lines in contrary motion.

Ex. 4

Example 4 illustrates contrary motion with the following chords and fingering:

- Bm7**: VII (Fingering: 3, 4, 2, 1, 2, 3)
- Bbm13**: VII (Fingering: 3, 4, 2, 1, 2, 3)
- Am7**: V (Fingering: 2, 3, 1, 2, 3, 4)
- A6/9**: II (Fingering: 2, 3, 1, 2, 3, 4)
- Gma7**: III (Fingering: 2, 3, 1, 2, 3, 4)

The staff shows the upper and lower lines of these chords moving in opposite directions. The upper line starts on the 6th string and moves down, while the lower line starts on the 3rd string and moves up.

Through experimentation with parallel and contrary motion one can invent some passages of considerable interest to both player and listener. Such passages are often quite useful as fingering exercises and for arriving at a better understanding of the fingerboard in general.

Example 5. COUNTER LINES are usually treated as a melodic accompaniment to the main body of a tune. They are also used as connecting lines from one chord to another and, on guitar, are frequently found in the second voice from the top. When the main melody has little motion, the counter line can be more active. Example 5 shows the counter line (with stems up) on the 3rd string.

Ex. 5

Example 5 illustrates counter lines with the following chords and fingering:

- Em7**: VIII (Fingering: 2, 3, 1, 2, 3, 4)
- Dm7**: VII (Fingering: 2, 3, 1, 2, 3, 4)
- Cma7**: III (Fingering: 2, 3, 1, 2, 3, 4)

The staff shows the counter line (with stems up) on the 3rd string, moving between the chords. The counter line starts on the 5th fret and moves down to the 3rd fret, then up to the 2nd fret, and finally down to the 1st fret.

A counter line may be higher or lower in pitch than the main melody, or placed somewhere inside the chord as in Example 5, or the bass line itself may sometimes be treated as a counter line. Further, any choice of melodic intervals can be used to develop a counter line.

Example 6. A COMMON TONE is a note that is related to, and sustained through, a sequence of chords played in succession. Example 6 shows the common tone on top.

Ex. 6

Example 6 shows a sequence of five chords in 4/4 time, each with a guitar fretboard diagram above it and a bass line below it. The chords and their common tones (indicated by circled numbers 5 and 6) are:

- Chord 1:** Dm7 (Fretboard V, common tone 5)
- Chord 2:** Db9 (Fretboard VI, common tone 6)
- Chord 3:** Gbmaj7 (Fretboard VI, common tone 5)
- Chord 4:** B7b5 (Fretboard III, common tone 6)
- Chord 5:** Bbmaj7 (Fretboard VII, common tone 5)

Example 7. BLOCK CHORDS. Here is a rudimentary, yet effective way of producing melody and harmony simultaneously. This is done by placing a full chord underneath each melody note. The chords can be either close or open voicings. You might experiment with picking techniques here: For example, all down strokes, or alternate down and up strokes, or plucking all strings simultaneously with fingers. Note: The Gm7 in bar 3 is being used as a substitute for Eb maj 9.

Ex. 7

Example 7 shows a sequence of seven chords in 4/4 time, each with a guitar fretboard diagram above it and a melody line with notes and a bass line with fingerings below it. The chords and their common tones (indicated by circled numbers 4 and 5) are:

- Chord 1:** D6 (Fretboard III, common tone 5)
- Chord 2:** Eb6 (Fretboard III, common tone 4)
- Chord 3:** Gm7 (Fretboard V, common tone 4)
- Chord 4:** Fm9 (Fretboard VI, common tone 5)
- Chord 5:** Fm7 (Fretboard VII, common tone 5)
- Chord 6:** D13/Eb (Fretboard X, common tone 5)
- Chord 7:** Ebmaj9(Nos) (Fretboard VI, common tone 5)

The notation includes a 'Poco Rit' instruction and a circled number 5 at the end of the sequence.

The block chord effect is best achieved when the chordal tones are made to move when the melody moves, and preferably in the same direction as the melody. Often the melody can be fingered easily without having to change the chord form, but this tends to destroy the block chord effect; therefore it is more desirable to change the voicing or inversion with each new melody note, in order to create the effect of all lines moving at once.

Example 8. SUSTAINED CHORD BACKGROUND is a modification of the block chord style, in that one chord is sustained through two or more melody notes.

Ex. 8

The image displays five guitar chord diagrams labeled with Roman numerals and chord symbols: V (Bb6), VI (Db9), VIII (Gbma9), VII (F7b9), and V (Bbma9/6). Below these diagrams is a musical staff in 4/4 time with a key signature of two flats (Bb and Eb). The melody consists of eighth notes: Bb4, Db5, Gb4, Fb4, Bb4, Eb5, Bb4, and Bb4. Fingerings are indicated by numbers 1-4 in circles below the notes. Chord voicings are shown as block chords on the staff, with some notes circled to show they are sustained across multiple melody notes. For example, the Bb6 chord is sustained through the first two notes, and the Bbma9/6 chord is sustained through the last two notes.

NOTE

When a chord is sustained throughout a long sequence of melody notes, fingering requirements frequently make it necessary to drop one or more of the chordal tones in order to manipulate the melody. This is especially true in improvising with the aforementioned common guitar voicings when the voice leading has not been fully worked out. However, if each chordal tone is sustained for as long as possible, the listener will usually remember those notes that have been dropped.

CHORD MELODY STUDIES

Examples 10 through 12 deal with various applications of the devices outlined in Examples 1 through 9. The following studies are not to be considered as unaccompanied solos, but rather as examples of the way one might perform in a combo. For example, the bass lines are often incomplete in that most combos have bass players filling this function, freeing the guitar player to work with melodies, and to develop the harmonic color resident in the upper extensions of the chords. Examples 10 through 12 present a few of the many ways to treat the root progression (II, V or II, V, I) common to so many standard tunes.

Ex. 10

Example 10 features seven guitar chord diagrams and a corresponding staff with a melody line. The chords are: Dm7b5, Cm7, Bm7#5, Bb13, Eb7, Abma7, and Gma7. The melody line is written in 4/4 time, with notes and fingerings (circled numbers) indicating the sequence of chords. The diagrams are labeled with Roman numerals VII, VII, VII, VI, V, IV, and III respectively.

Ex. 11

Example 11 features five guitar chord diagrams and a corresponding staff with a melody line. The chords are: Gm7, Gbm7, Fm9, E7, and Ebma9b5. The melody line is written in 4/4 time, with notes and fingerings (circled numbers) indicating the sequence of chords. The diagrams are labeled with Roman numerals VI, VII, VI, VI, and V respectively.

Ex. 12

Example 12 features three guitar chord diagrams and a corresponding staff with a melody line. The chords are: Bbm11, Eb13b9, and Abma9/6. The melody line is written in 4/4 time, with notes and fingerings (circled numbers) indicating the sequence of chords. The diagrams are labeled with Roman numerals VI, V, and III respectively.

Example 13 illustrates close voicings, very effective but not too often used, on the guitar. These can be used as texture contrast to the big sound of open voicings. Note: The G6 in bar 3 is functioning as a dominant chord (Eb + 7b9).

Ex. 13

Example 13 shows six guitar chord diagrams labeled with Roman numerals and chord symbols: VIII (Bbm9), VII (Eb7b9), VI (Abma9), IV (Ab6), IV (Bbm7), and III (G6). Below the diagrams is a musical staff in 4/4 time with a key signature of two flats. The staff contains six measures of music, each with a circled number (4) below it. The notes in the staff correspond to the chord voicings shown in the diagrams above.

In Example 14, each line is descending in consecutive whole-step, half-step sequences (symmetrical diminished scales). One line moving whole-step, half-step, while another line is moving half-step, whole-step, producing the chord changes as the symbols indicate.

Ex. 14

Example 14 shows two guitar chord diagrams labeled XIII (Ebma7) and XII (Dm7). Below them is a musical staff in 4/4 time with a key signature of two flats. The staff contains eight measures of music, each with a circled number (4) below it. The notes in the staff correspond to the chord voicings shown in the diagrams above.

Example 14 shows four guitar chord diagrams labeled III (Em7), III (Ebma7), IV (Abma7), and IV (Dbma7). Below them is a musical staff in 4/4 time with a key signature of two flats. The staff contains four measures of music, each with a circled number (4, 5, 6, 5) below it. The notes in the staff correspond to the chord voicings shown in the diagrams above.

Example 15. This is a simple harmonization of the C (diatonic) scale with some isolated chromaticism. The E^o and D^bo chords are both functioning as A7b9, and are being used to provide some chromatic relief from the monotony of diatonic lines. It is good ear training to improvise this sort of thing in all keys, with various diatonic melodies.

Ex. 15

Example 15 musical notation showing guitar chord diagrams and a melodic line in 4/4 time. The first line contains chords C⁶, Dm⁷, Cma⁷, E^o, Dm⁷, D^bo, Dm⁷, and G¹³. The second line contains Cma⁷, Dm⁷, Em⁷, Dm⁷, Em⁷, Dm⁷, D^b7, and C. The notation includes fingering numbers and circled numbers 5 and 6.

Example 16 illustrates (1) exaggerated chromaticism and (2) the gradual addition of notes (in contrary motion) to expand the voicings without opening them. Note: the spelling of the chord symbols in Example 16 is less important than the voice leading which creates them. Accordingly, symbol identification of these chords (more properly "sounds") is awkward and unnecessary. Their functional or Roman Numeral identification (i.e. II⁷, V⁷, etc.) depends upon analysis of the entire phrase in which the chords occur.

Ex. 16

Example 16 musical notation showing guitar chord diagrams and a melodic line in 4/4 time. The first line contains chords IV, V, V, IV, VII, VI, V, and IV. The notation includes fingering numbers and circled numbers 5 and 6.

Example 17. A fingering exercise in short chord punctuations using a Cycle of 5ths with #9 chords.

Ex. 17

The musical score for Example 17 is presented in four staves, each representing a different chord in the cycle of fifths: $G7\#9$, $C7\#9$, $Bb7\#9$, and $Ab7\#9$. Each staff includes a guitar chord diagram and a circled number (1-6) indicating the starting fret. The exercise consists of eighth-note triplets and pairs, with circled numbers 1-6 indicating fingerings. The final staff concludes with a $Dmaj7\#9$ chord diagram and a final chord symbol.

Example 18. A fingering exercise for running diminished chords across the strings. Make a special effort to sustain each chord for its full time value.

Ex. 18

Example 19 is a fingering exercise for running augmented triads across the strings. Play this in a variety of keys up and down the fingerboard. Sustain each chordal tone for as long as possible. In general, this means to keep your fingers in place until it's absolutely necessary to move them. This will contribute measurably to the continuity of your chord melody style.

Ex. 19

Example 22. A type of three note voicing common to certain styles of rhythm playing. This study is based on 12 bar blues.

Ex. 22

F Eb G^{#o} F B^{b7} A^b C^{#o} B^b F B^b D^{m7} D^{m7}
 C^{m7} D^{m7} C^{m7} B⁷ B^{b7} A^b B^b B^{b6} B^b G B^b G^{#o}
 F B^{b6} F⁷ E⁷ E^{b7} D⁷ A^{b7} G⁷ F A^{#o} G
 C⁷ B^b D^{#o} C F G^{b7} F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} F⁷

Example 23. The use of two notes to create the overall effect of harmony has been relatively unexplored in guitar playing, particularly in improvisation, and could, with practice, make a valuable contribution to the versatility of one's style. Example 23 utilizes this device in the basic 12 bar blues.

Ex. 23

The musical score for Example 23 is a 12-bar blues in C major. It consists of five staves of music. The first staff is the melody, starting with a C7 chord and containing various rhythmic patterns and fingerings (e.g., 4, 2, 3, 3, 1, 3, 1, 4, 2, 3). The second staff is the bass line, starting with a C7 chord and containing rhythmic patterns and fingerings (e.g., 3, 4, 3, 3, 1, 3, 3, 3, 3, 3, 3). The third staff is the guitar accompaniment, starting with a G7 chord and containing rhythmic patterns and fingerings (e.g., 3, 2, 3, 4, 2, 3, 3, 2, 3, 4). The fourth staff is the guitar accompaniment, starting with a C7 chord and containing rhythmic patterns and fingerings (e.g., 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The fifth staff is the guitar accompaniment, starting with a C7 chord and containing rhythmic patterns and fingerings (e.g., 4, 2, 3, 3, 3, 3, 3, 3, 3, 3). The score includes chord changes from C7 to F7, G7, and back to C7. Two guitar diagrams are shown: one for Ab13 (IV) and one for G13 (III).

Example 24. "Full" block voicings in a big band style, as might be applied to an ending.

Ex. 24

The musical score for Example 24 is divided into four systems, each featuring guitar chord diagrams and corresponding full block voicings on a grand staff. The chords and voicings are as follows:

- System 1:**
 - IX: $C\sharp m9$ (voicing 4)
 - IV: $Dm9$ (voicing 4)
 - IX: $C\sharp m7$ (voicing 5)
 - IV: $Dm7$ (voicing 4)
 - IX: $Ema7$ (voicing 4)
 - III: $Fma7$ (voicing 5)
 - III: $C\sharp o$ (voicing 5)
 - III: $Dm7$ (voicing 4)
 - III: $D\sharp m7$ (voicing 4)
 - III: $Em7$ (voicing 4)
- System 2:**
 - VI: $D\sharp m7$ (voicing 4)
 - VI: $Em7$ (voicing 4)
 - VI: $D\sharp m$ (voicing 4)
 - III: $Em7$ (voicing 5)
 - III: $G\sharp 9$ (voicing 5)
 - III: $A9$ (voicing 4)
 - V: $A13$ (voicing 4)
- System 3:**
 - III: $Dm7$ (voicing 5)
 - V: $A+7$ (voicing 4)
 - III: $Dm7$ (voicing 5)
 - III: $Ab13$ (voicing 4)
 - III: $Db13$ (voicing 4)
 - VII: $C6/9$ (voicing 5)
- System 4:**
 - VIII: $C13$ (voicing 5)

Example 25 offers exercises in three areas: Contrary motion, parallel motion and expanded voicings.

Ex. 25

Example 25 consists of guitar chord diagrams and a musical staff. The chord diagrams are labeled VII, VII, VI, VII, VI, V, III, VIII, VII, and *XI. The musical staff shows a sequence of chords: Dm, Cm¹¹, Bm^{7#5}, Bbm⁷, Am⁷, Abm⁷, Gm¹¹, F13b5, F+¹¹, and E+¹¹. Fingerings are indicated by numbers 1-4 on the staff. Circled numbers 6, 5, and 6 are placed below the staff.

Example 26 is a study in parallel motion with the melody doubled on the bottom. This entire phrase could also be played over a G minor chord.

Ex. 26

Example 26 features guitar chord diagrams and a musical staff. The chord diagrams are labeled III, VI, V, and VIII. The musical staff starts with a tempo marking of ♩=92 and shows a sequence of chords: Gm, Fm[#], Gm, Am, Bb, c, Dm, F, Dm, c, Bb, and Am. Fingerings are indicated by numbers 1-4. Circled numbers 5, 5, 4, and 5 are placed below the staff. A second staff below shows chords Gm, Am, and Bb with a long melodic line.

Example 27. Another version of the band type block chord style.

Ex. 27

Example 27 is a musical score for guitar in the key of D major (one sharp). It consists of three staves of music. Above the first staff are four guitar chord diagrams labeled VII, VII, VII, and V. The first staff contains a melodic line with a circled 5 and a 5-fingered chord voicing. The second staff contains a melodic line with a circled 5 and a 5-fingered chord voicing. The third staff contains a melodic line with a circled 5 and a 6-fingered chord voicing. The chords are: Em7, Fm9, Em9, Bb0, Fm7, D9, C9, B9, Em7, F9, Em9, Em7, Eb7#9, D9/9, G6, G#0, and D6.

Example 28. Very close (tight) voicings in parallel motion. Note: the 9th of the chord voiced on the bottom next to the 3rd. This voicing can also be played nicely on the inside strings.

Ex. 28

Example 28 is a musical score for guitar in the key of C minor (no sharps or flats). It consists of one staff of music. Above the staff are two guitar chord diagrams labeled III and VI. The staff contains a melodic line with a circled 3 and a 3-fingered chord voicing. The chords are: Cm9, Dm9, Ebma9, Dm9, Bbma9, and Cm9.

Example 29. Counter line accompaniment. The chords occur after the initial melody note. Sustain the first note of each bar as long as possible.

Ex. 29

Musical notation for Example 29. The piece is in 4/4 time and features a counter line accompaniment. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes. Chords are indicated by Roman numerals and names: Cm7, F7b9, Bbm7, and Eb7b9. Above the staff, two guitar chord diagrams are shown: VIII (a major triad on the 8th fret) and VII (a major triad on the 7th fret). A circled number '4' is placed below the first measure. The piece concludes with a double bar line.

Example 30 has the same melody as Example 7 and demonstrates another way to approach the final chord via chords voiced in Fourths ascending chromatically.

Ex. 30

Musical notation for Example 30. The piece is in 4/4 time and features a counter line accompaniment. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes. Chords are indicated by Roman numerals: V, VI, VII, and VIII. Above the staff, four guitar chord diagrams are shown: V (a major triad on the 5th fret), VI (a major triad on the 6th fret), VII (a major triad on the 7th fret), and VIII (a major triad on the 8th fret). A circled number '5' is placed below the first measure. Performance directions include "Poco RIT." followed by a series of dots. The piece concludes with a double bar line.

The following three pieces, Examples 31, 32 and 33, are structurally and harmonically fairly simple but demonstrate some ways to generate color and variety without destroying the basic simplicity of the tune. Look for short chord punctuations, open and closed voicings.

Ex. 31

Musical score for Example 31, written in 4/4 time with a tempo of 112. The score consists of four systems of music.

- System 1:** Starts with a tempo marking of $\text{♩} = 112$. The first measure contains a guitar chord diagram for a V chord (open strings, 2nd fret on 4th string, 3rd fret on 5th string). The second measure has a multi-measure rest for 4 measures, indicated by a circled 4. The third measure has a guitar chord diagram for a VI chord (open strings, 2nd fret on 4th string, 3rd fret on 5th string, 4th fret on 6th string). The fourth measure has a guitar chord diagram for a VII chord (open strings, 2nd fret on 4th string, 3rd fret on 5th string, 4th fret on 6th string, 5th fret on 1st string). Chord changes are indicated above the staff: $A_{m9} \rightarrow B_{m9} \rightarrow C_{m9} \rightarrow B_{m9}$.
- System 2:** Features a multi-measure rest for 3 measures (circled 3) and a multi-measure rest for 4 measures (circled 4). Chord changes are indicated above the staff: $A_{m9} \rightarrow B_{m9} \rightarrow A_{m9} \rightarrow B_{m7} \rightarrow A_{m7}$. A guitar chord diagram for a VII chord is shown above the staff.
- System 3:** Features a multi-measure rest for 1 measure (circled 1). Chord changes are indicated above the staff: $B_{m7} \rightarrow A_{m9}$.
- System 4:** Features a multi-measure rest for 1 measure (circled 1) and a multi-measure rest for 5 measures (circled 5). Chord changes are indicated above the staff: $B_{m7} \rightarrow A_{m9} \rightarrow F \rightarrow E_{m7}$. Guitar chord diagrams for F and E_{m7} are shown above the staff.

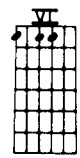
Ex. 32

♩ = 116

Musical staff 1 (Treble clef):



Eb7



Eb7 Bbm7 Eb7

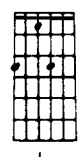
Musical staff 2 (Bass clef):



A7

Ab7

Musical staff 3 (Bass clef):



Eb7

Ab7

Eb

Ab7

Eb7

Musical staff 4 (Bass clef):

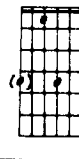
A7

Ab7

A7

Ab7

Musical staff 5 (Bass clef):



Abm7

Abm6

Abm

Abm#5

Abm6

Musical staff 6 (Bass clef):

Ex. 32 (cont'd)

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: B7, B7, C7, B7, Bb7. Fingerings: 4, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. A circled '3' is at the end of the staff.

Musical staff 2: Treble clef, key signature of two flats. Chord: Eb7. Fingerings: 4, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

Musical staff 3: Treble clef, key signature of two flats. Chord: Eb7. Fingerings: 4, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. A circled '3' is at the end of the staff.

Musical staff 4: Treble clef, key signature of two flats. Chords: Eb7, Ab, Eb. Fingerings: 4, 3, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

Musical staff 5: Treble clef, key signature of two flats. Chords: Ab7, A7, Ab7. Fingerings: 4, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Circled numbers 3, 4, and 5 are at the end of the staff.

Musical staff 6: Treble clef, key signature of two flats. Chords: Eb7, Ab7. The text "D.S. AL CODA" is written above the staff. Fingerings: 4, 2, 3, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

Musical staff 7: Treble clef, key signature of two flats. Chord: Eb7#9. Fingerings: 2, 4, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Two guitar chord diagrams are shown above the staff. A circled '3' is at the end of the staff.

Ex. 33

♩ = 108

The musical score consists of six staves of music. The first two staves are in treble clef, and the last four are in bass clef. The tempo is marked as ♩ = 108. The first staff includes a treble clef, a key signature of one flat, and a 9/8 time signature. It features a triplet of eighth notes, a quarter note, and a dotted quarter note. Chords F7, D7, and G7 are indicated above the staff. Fingering numbers 5, 4, and 5 are shown below the notes. The second staff continues the melody with similar rhythmic patterns and chords. The third staff includes a guitar chord diagram for F13 (x23233) and a triplet of eighth notes. The fourth staff features a Bb13 chord and a triplet of eighth notes. The fifth staff continues with Bb13 and F13 chords. The sixth staff concludes with Bb13 and F13 chords. Various fingering numbers (5, 4, 3, 2, 1) and triplet markings are used throughout the piece.

Examples 34 and 35 have, in contrast to Examples 31, 32 and 33, relatively rich harmonies. This is due to the addition of extensions, i.e. +5, +9, etc. You will also observe that notes other than the root are frequently used to form the bass line. These help to produce harmonic textures present in some of the more recent jazz forms. In this example, make a special effort to sustain as many of the chordal tones as possible.

Ex. 34

The first system of musical notation for Ex. 34 consists of a single staff in 4/4 time. It features three guitar chord diagrams: VII for FMA9, VI for E7+9, and VI for Ebma7+5. The bass line includes triplets and slurs, with circled numbers 5, 5, and 5 indicating fingerings or accents.

The second system of musical notation for Ex. 34 consists of a single staff in 4/4 time. It features two guitar chord diagrams: III for Dma9 and IV for Dma9(6). The bass line includes slurs and circled numbers 5, 3, and 2.

The third system of musical notation for Ex. 34 consists of a single staff in 4/4 time. It features two guitar chord diagrams: IV for Ebm9/Ab and IV for D7+9/Ab. The bass line includes slurs and circled numbers 6 and 6.

Ex. 34 (cont'd)

Musical staff 1: Treble clef, one flat key signature. Melodic line with triplets and slurs. Chords: Cm9/F, F. Fingering: 1, 2, 3, 4.

Musical staff 2: Treble clef, one flat key signature. Melodic line with triplets and slurs. Chords: E/F, F#7/B. Fingering: 1, 2, 3, 4, 5.

Musical staff 3: Treble clef, one flat key signature. Melodic line with triplets and slurs. Chords: F#13/B, F#13/B, VII. Fingering: 1, 2, 3, 4.

Musical staff 4: Treble clef, one flat key signature. Melodic line with triplets and slurs. Chords: VII, Cm7b5. Fingering: 1, 2, 3, 4.

Example 35 shows the primary progression consisting of G6, Am7, Bm7, Cmaj 7 (one chord per bar) being connected by the passing chords G#m7+5, Am7+5, etc.

Ex. 35

Example 35 shows a primary progression in G major: G6, Am7, Bm7, Cmaj7. The progression is connected by passing chords: G#m7+5, Am7+5, Bm7+5, Cm7b5. The guitar chord diagrams are as follows:

- G6: 202233
- G#m7+5: 202233
- Am7: 202233
- A#m7+5: 202233
- Bm7+5: 202233
- Cm7b5: 707070
- Cmaj7: 808080

The staff notation shows the progression in 4/4 time. The chords are: G6 (circled 6), G#m7+5 (circled 4), Am7 (circled 2), A#m7+5 (circled 2), Bm7+5 (circled 2), Cm7b5 (circled 2), and Cmaj7 (circled 2). The passing tones are indicated by the circled numbers 4, 2, 4, 2, 4, 2, 4, 3, 2, 1, 2, 3, 4.

Example 36 is the same chord progression being connected by passing tones (forming a half tone counter line) and altering the chord symbols as indicated Gmaj7, Am(maj7), etc.

Ex. 36

Example 36 shows the same chord progression in G major: G6, Am7, Bm7, Cmaj7. The progression is connected by passing tones: Gmaj7, Am(maj7), Bm7, Bm(maj7). The guitar chord diagrams are as follows:

- G6: 202233
- Gmaj7: 202233
- Am7: 202233
- Am(maj7): 202233
- Bm7: 202233
- Bm(maj7): 202233
- Cmaj7: 808080

The staff notation shows the progression in 4/4 time. The chords are: G6 (circled 6), Gmaj7 (circled 4), Am7 (circled 6), Am(maj7) (circled 4), Bm7 (circled 6), Bm(maj7) (circled 4), and Cmaj7 (circled 5). The passing tones are indicated by the circled numbers 4, 2, 4, 2, 4, 2, 4, 3, 2, 1, 2, 3, 4.

Example 37 shows further development of a counter line resulting from the extension of the passing tones into a more melodic pattern.

Ex. 37

Example 37 shows the primary progression in G major: G6, Am7, Bm7, Cmaj7. The progression is connected by passing tones: G6, Am7, Bm7, Cmaj7. The guitar chord diagrams are as follows:

- G6: 202233
- Am7: 202233
- Bm7: 202233
- Cmaj7: 808080

The staff notation shows the progression in 4/4 time. The chords are: G6 (circled 6), Am7 (circled 2), Bm7 (circled 2), and Cmaj7 (circled 2). The passing tones are indicated by the circled numbers 4, 2, 4, 2, 4, 2, 4, 3, 2, 1, 2, 3, 4.

Example 38 is a chord melody solo embodying the structural devices outlined up to this point. Look for vertical textures, contrary motion, parallel motion, counter lines, block chords, sustained chord backgrounds and short chord punctuations.

Ex. 38

The musical score for Example 38 is presented in four systems, each featuring a guitar chord diagram and a corresponding musical staff with fingering numbers.

- System 1:** Chord diagram for $E^b m 7 b 5$. The staff shows a sequence of chords and melodic lines with fingering numbers 5, 4, 4, 5, 3, and 4.
- System 2:** Chord diagram for $E^b 9 sus$. The staff continues with chords and melodic lines, including a descending line, with fingering numbers 5, 3, 1, 5, 3, 6, 3, and 2.
- System 3:** Chord diagram for $C m 7 b 5$. The staff features a complex melodic line with many accidentals and fingering numbers 6, 4, 4, 4, 4, 6, 5, and 4.
- System 4:** Chord diagrams for $B^b 9$, $A^b 6$, $G m 7 b 5$, and $A^b 11$. The staff concludes with chords and melodic lines, with fingering numbers 4, 3, 5, 6, 6, 4, 3, 2, 4, 4, 4, and 4.

Ex. 38 (cont'd)

Musical staff 1: Features a sequence of chords and fingering. Chord diagrams include VI, Bbm7, G7+5+9, and III. Fingering includes circled numbers 1, 2, 4, 5, 6, 4, 2, 4, 4, 2, 3, 4, 5.

Musical staff 2: Features a sequence of chords and fingering. Chord diagrams include Fma7b5 and V. Fingering includes circled numbers 2, 4, 6, 1, 4, 5, 5, 6.

Musical staff 3: Features a sequence of chords and fingering. Chord diagrams include Gma7 and G#m7b5. Fingering includes circled numbers 6, 4, 3, 2, 4, 2, 6, 2, 3, 4, 6.

Musical staff 4: Features a sequence of chords and fingering. Chord diagram includes Ab||. Fingering includes circled numbers 6, 2, 3, 4, 6, 3, 3, 3, 3, 3.

Ex. 38 (cont'd)

Dm^{6/9}/Ab
 C⁷ma⁹/Ab
 C⁷ma⁹/G

Eb⁷ma⁷/G

D⁷ma⁷b⁵
 Eb⁹sus

III V VI VII
 B^bm¹¹b⁵

Ex. 38 (cont'd)

The musical score for Ex. 38 (cont'd) is written for guitar and consists of five staves. The key signature is A major (one sharp). The first staff begins with an $A6/9$ chord diagram and a treble clef. The second staff includes diagrams for chords IX, VIII, VII, IV, and II. The third staff includes an $Ema7/9$ diagram. The fourth staff includes an $Ab6/9$ diagram. The fifth staff includes diagrams for chords VIII, VII, and II, and chord labels $Ebma7b5$, $Ema7b5$, $Ebma7b5$, and $Ema7b5$. The music features complex rhythmic patterns with many triplets and slurs.

With few exceptions, it is possible to find a common, garden variety chord voicing for the guitar (of the type found in many chord encyclopedias) that can be fingered to include all possible notes that may appear in the melody. It is obvious that if the melody note is placed too low on the staff, you will not have enough strings left to form a satisfactory chord beneath it. Therefore, you will often find it both helpful and necessary to transpose the melody up an octave (this is called "jumping octaves") several times throughout the course of a solo. With experience and finesse, this can be done without losing melodic continuity. It is possible however to play a low register scale or melody (as low as the 4th string but no lower) with some fragment of the chord beneath.

Examples 39, 40 and 41 show a melody line written high enough to play full chord voicings beneath, and briefly explore the problem of finding chord fingerings that will accommodate various melodic possibilities. These examples show a 'G' diatonic scale harmonized with the II, V and I chords, the three basic chord types found in diatonic harmony. Note: the addition of the extensions Maj. 7th, 6th, 9th, etc., only affect the color and texture of the chord and do not change its scale function or its role in the progression.

Ex. 39

Ex. 39 shows a sequence of eight guitar chords: G, III, IV, IV, V, V, VII, and VIII. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings are indicated by numbers 1-4 in circles below the notes. The chords are played in a sequence, with some chords having multiple fingerings shown.

Ex. 40

Ex. 40 shows a sequence of eight guitar chords: Am7, III, IV, IV, V, V, VII, and VIII. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings are indicated by numbers 1-4 in circles below the notes. The chords are played in a sequence, with some chords having multiple fingerings shown.

Ex. 41

Ex. 41 shows a sequence of seven guitar chords: D7, III, III, IV, IV, VII, and VII. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings are indicated by numbers 1-4 in circles below the notes. The chords are played in a sequence, with some chords having multiple fingerings shown.

Example 42. Using the indicated chord, find a suitable fingering with which to harmonize the melody. Refer to Examples 39, 40 and 41.

Ex. 42

Example 43. Now, as in Example 42 above, harmonize the melody to fit the chord symbols indicated, making the necessary transposition to the key of 'A' in bar 2, but do not change the melody.

Ex. 43

Example 44. Any chromatic note within finger range can always be harmonized with a given chord form, although it may occasionally be dissonant.

Ex. 44

Example 45. Experiment finding chord voicings of Gm7 that can be played beneath each of the chromatic tones.

Ex. 45

A musical staff in G minor with a Gm7 chord voicing (Bb, C, D, Eb) indicated at the beginning. The staff contains a chromatic scale of eighth notes: G, Ab, A, Bb, B, C, C#, D, Eb, E, F, F#, G.

Example 46 offers one possible solution to Example 45.

Ex. 46

A musical staff showing eight different chord voicings for Gm7. Above the staff are guitar fretboard diagrams for each voicing, labeled with Roman numerals II, III, and VII. Below the staff are the fret numbers for each voicing: 6, 2, 2, 2, 2, 5, 2, 2.

Labels for the voicings: Gm sus, Gm7+11, Gm7, Gm7+5, Gm13, Gm7^{II}, Gm^(MA7), Gm7^{VII}.

A musical staff showing seven different chord voicings for Gm7. Above the staff are guitar fretboard diagrams for each voicing, labeled with Roman numerals VII, VIII, IX, and X. Below the staff are the fret numbers for each voicing: 5, 2, 2, 2, 1, 2, 2.

Labels for the voicings: Gm7b9, Gm9, Gm7, (B4top), Gm11, Gm7+11, Gm9.

Examples 47, 48 and 49 consist of the same melody with major, dominant and minor chords descending chromatically. In each case the melody and the harmony have their own force and are independent of each other. Note the interesting extensions that occur as a result of this independence. See A maj. 7 in bar 3, etc.

Ex. 47

Handwritten musical notation for Example 47. The staff is in treble clef with a common time signature. The notes are: D4, C4, B3, A3, G3, F3, E3, D3. Above the staff, the following chords are written: Dma7, Dbma7, Cma7, Bma7, Bbma7, Ama7, Abma7, Gma7, and Gbma7. The Gbma7 chord has a circled flat sign above it.

Ex. 48

Handwritten musical notation for Example 48. The staff is in treble clef with a common time signature. The notes are: Bb3, Ab3, Gb3, F3, Eb3, D3. Above the staff, the following chords are written: Bb13, Ab13, Ab13, G13, Gb13, F13, E13, Eb13, and D13. The D13 chord has a circled flat sign above it.

Ex. 49

Handwritten musical notation for Example 49. The staff is in treble clef with a common time signature. The notes are: A3, G3, F3, Eb3, D3. Above the staff, the following chords are written: Am7, Abm7, Gm7, Gbm7, Gm7, Gbm7, Fm7, Em7, and Ebm7. The Ebm7 chord has a circled flat sign above it.

Example 50 consists of the same melody as in Examples 47, 48 and 49 and demonstrates one set of voicings of major 7 chords ascending chromatically.

Ex. 50

Example 50 displays a sequence of major 7th chords ascending chromatically. Above the staff are guitar chord diagrams for each chord, labeled with Roman numerals VI, V, V, V, and IV. The staff shows the following voicings and fingering:

- F#MA7:** Diagram VI. Staff voicing: 4 3 2 1 (5)
- GMA7:** Diagram V. Staff voicing: 4 3 2 1
- G#MA7:** Diagram V. Staff voicing: 3 2 1 4 (4)
- AMA7:** Diagram V. Staff voicing: 4 3 2 1
- BbMA7:** Diagram V. Staff voicing: 2 1 4 3 (5)
- BMA7:** Diagram V. Staff voicing: 2 1 4 3 (5)
- CMA7:** Diagram IV. Staff voicing: 3 2 1 4 (5)
- C#MA7:** Diagram IV. Staff voicing: 4 3 2 1 (5)
- DMA7:** Diagram IV. Staff voicing: 4 3 2 1 (5)

Example 51 shows alternative voicings and consists of the same melody as Example 50 above.

Ex. 51

Example 51 shows alternative voicings for the same sequence of major 7th chords. Above the staff are guitar chord diagrams labeled with Roman numerals VI, V, VI, VII, IV, V, IV, and IV. The staff shows the following voicings and fingering:

- F#MA7:** Diagram VI. Staff voicing: 4 3 2 1 (5)
- GMA7:** Diagram V. Staff voicing: 4 3 2 1
- G#MA7:** Diagram VI. Staff voicing: 3 2 1 4 (4)
- AMA7:** Diagram VI. Staff voicing: 4 3 2 1
- BbMA7:** Diagram VII. Staff voicing: 4 3 2 1 (4)
- BMA7:** Diagram IV. Staff voicing: 4 3 2 1 (5)
- CMA7:** Diagram V. Staff voicing: 3 2 1 4 (5)
- C#MA7:** Diagram IV. Staff voicing: 4 3 2 1 (6)
- DMA7:** Diagram IV. Staff voicing: 4 3 2 1 (5)

Examples 52, 53, 54, 55, 56, 57 and 58 are short fragments constructed to simulate standard pop tunes. Here the examples are presented in lead sheet form showing only the melody and chord symbols. Using the devices previously explored in this book, develop chord melody solos for each of these examples, keeping them as simple as possible. Concentrate mainly on finding chord voicings that sound good to you and still permit the melody to be played. You may then compare your choice of voicings to those found, respectively, in Examples 59, 60, 61, 62, 63, 64 and 65. See Page 46.

Ex. 52

Chord symbols: D7b9, Gm7, C7b9, Fma7, Dm7, D7

Chord symbols: Gm7, C7, Dm7/A, Dm7/b5, Gm7, Gbma7, Fma7

Ex. 53

Chord symbol: F7

Chord symbols: Bb7, C7, F7

Ex. 54

Handwritten musical notation for Ex. 54, consisting of two staves in 4/4 time. The first staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are C, Am7, Dm7, G7, C, Gm7, C7, F, Fm. The second staff contains a bass line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above are C, A7, Dm7, G7, Dbm7, C.

Ex. 55

Handwritten musical notation for Ex. 55, consisting of two staves in 4/4 time. The first staff has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are Dm7 and Em7, each with a triplet of notes. The second staff has a bass line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above are G7sus, G7, and C. Below the second staff is the word "RITARD." followed by a dotted line.

Ex. 56

Handwritten musical notation for Ex. 56, consisting of two staves in 4/4 time. The first staff has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above are Ab and Fm7. The second staff has a bass line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above are Bbm7, Eb7, and Ab.

Ex. 57

Musical staff 1: Treble clef, 4/4 time signature. Chord: GMA7. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Musical staff 2: Treble clef, 4/4 time signature. Chords: C+11, GMA7. Notes: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter).

Musical staff 3: Treble clef, 4/4 time signature. Chords: Bm7, E9. Notes: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter).

Musical staff 4: Treble clef, 4/4 time signature. Chords: CMA7, F+11. Notes: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter).

Musical staff 5: Treble clef, 4/4 time signature. Chords: Bm7, Bb07, Am7. Notes: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter).

Musical staff 6: Treble clef, 4/4 time signature. Chords: D13, Em7, Ebm7, Dm7, ETO. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Ex. 58

Fm7 Bb7b9 Ebma7 Bbm7 Eb7b9

Abma7 Db+11 G7+b9 Gm7 C7+b9

Fm7 G13 (b13) C9 (b9) F9 Fm7 Bb7b9

Ebma7 Bbm7 Eb7 Abma7

Abm7 Gm7 Cm7

Fm7 Bb7b9 Am7(b5) Abm7 Eb

ETC.

Examples 59, 60, 61, 62, 63, 64 and 65 offer some of the possibilities for harmonizing Examples 52 through 58, respectively. See Page 42.

Ex. 59

Example 59 shows a sequence of guitar chords and their corresponding fretboard diagrams. The chords are: D7^{b9}, Gm7, C7^{b9}, Fma7, Fma7⁹, Dm7, and D7. The diagrams are labeled with Roman numerals: V, VII, V, VIII, III, V, VII, VI, IV. The staff notation includes fingering numbers (1, 2, 3, 4) and circled numbers 4 and 5.

Example 60 shows a sequence of guitar chords and their corresponding fretboard diagrams. The chords are: Gm7/C, C9, C7^{b9}, Dm7/A, Dm7^{b5}, Gm7, G^bma7, and Fma7. The diagrams are labeled with Roman numerals: III, V, V, VI, III, III, III, II. The staff notation includes fingering numbers (1, 2, 3, 4) and circled numbers 6 and 5.

Ex. 60

Ex. 60 consists of two staves of music. The first staff shows a sequence of chords: $F^{13}/E\flat$ (VI), $E^{13}b9$ (V), $E\flat^{13}/D\flat$ (IV), $F7\sharp9$, and $D7\sharp9$ (IV). The second staff continues with $B\flat^{13}/A\flat$ (VII), A^{13}/G (V), $A\flat^{13}/G\flat$ (IV), $G^{13}\sharp9/F$ (III), $C^{7\sharp9}/E$, and $F^{13}/E\flat$. Fingering numbers (1-5) are indicated below the notes.

Ex. 61

Ex. 61 consists of two staves of music. The first staff shows a sequence of chords: $Cma7$, $Am7$, $Dm9$, $G^{13} (b13)$, $Cma9$, $Gm9$, C^{+9} , $Fma9$, and $Fm(ma7)$. The second staff continues with $Cma7$, $A^{7+9}/5$, $(b9)$, $Dm7$, G^{7+9} , $G7$, $D(ma7)$, and $C6$. Fingering numbers (1-5) are indicated below the notes.

Ex. 62

V VI VIII

Dm7 Ebm7+5 Cm7b5 Dm7 D#m7+5 Em7+5 Fma7/b6 D#m7+5 Em7+5 Fma7/b6

⑤

IX X VIII VIII VII

G7sus A11 G11 G13b9/F Fm13/sus4 C#9

⑤ Rit. ⑤ ④ ⑤ ⑤

Ex. 63

IV VI V Fm7

Abma9 Ab6 Ab6/9 Abma7 Fm9 Fm7 Fm7 Fm7

④ ⑤ ⑥ ⑤ ⑥ ⑤

IX VIII VI VI V IV IV Ab9/C

Bbm7 Bbm7 Bbm7 Bbm7 Eb13 G13#9 Gb13b9 Eb13b9 Ab9/C

④ ⑤ ⑥ ④ ⑤

Ex. 64

This system contains the first line of musical notation. Above the staff are two guitar chord diagrams: **G⁰(MA7)** and **GMA9**. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes with fingerings 3, 2, 4, 3, 2. The accompaniment features chords with fingerings 4, 3, 2, 4, 3, 2.

This system contains the second line of musical notation. Above the staff are two guitar chord diagrams: **C⁺II** and **GMA7**. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4. The accompaniment features chords with fingerings 4, 3, 2, 4, 3, 2, 1, 4.

This system contains the third line of musical notation. Above the staff are three guitar chord diagrams: **Cm7**, **Bm7**, and **E9**. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes with fingerings 4, 5, 6, 4, 3, 2, 1. The accompaniment features chords with fingerings 4, 3, 2, 4, 3, 2, 1.

This system contains the fourth line of musical notation. Above the staff are four guitar chord diagrams: **CMA7**, **F⁺II**, and **X**. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The accompaniment features chords with fingerings 4, 3, 2, 4, 3, 2, 1.

Ex. 64 (cont'd)

VII
 Bm7
 V
 A#0
 III
 Am7

IV
 Eb7
 III
 D13
 VII
 Em7
 Ebm7
 Dm7
 etc.

Musical notation for Ex. 64 (cont'd) showing guitar fretboard diagrams and a melodic line with fingerings. The first staff shows a melodic line starting with a triplet of eighth notes (1, 3, 3) and a quarter note (4), followed by a sequence of chords: Bm7, A#0, and Am7. The second staff continues with chords Eb7, D13, Em7, Ebm7, and Dm7, ending with "etc.". Fingerings are indicated by numbers 1-5 in circles below the notes.

Ex. 65

III
 Fm9
 III
 Bb7b9
 III
 Ebma7
 VI
 Bbm7
 IV
 Eb7b9
 V
 (49)
 V
 (49)

IV
 Abma7
 III
 Db+11
 III
 G45
 III
 Gm7
 III
 C749

Musical notation for Ex. 65 showing guitar fretboard diagrams and a melodic line with fingerings. The first staff shows chords Fm9, Bb7b9, Ebma7, Bbm7, Eb7b9, and (49). The second staff shows chords Abma7, Db+11, G45, Gm7, and C749. Fingerings are indicated by numbers 1-6 in circles below the notes.

Ex. 65 (cont'd)

Staff 1: Chord diagrams for Fm7, G13, C9(b9), and F9. The staff shows a melodic line in B-flat major with a 3/4 time signature. Fingering is indicated by circled numbers 1-5. Rhythmic values include quarter, eighth, and sixteenth notes.

Staff 2: Chord diagrams for Ebma7, Bbm7, Eb7b9, and Abma7. The staff continues the melodic line with various rhythmic patterns and fingering (circled numbers 1-5).

Staff 3: Chord diagrams for Abm7, Gm7, and Cm7. The staff features a melodic line with a slur over a triplet and various rhythmic values. Fingering is indicated by circled numbers 1-6.

Staff 4: Chord diagrams for Fm7, Bb7b9, Am7bs, Abm, and Eb. The staff concludes with a melodic line including a triplet and a final chord. Fingering is indicated by circled numbers 1-6, and the line ends with "etc.".

Example 66 is a chord melody solo based on a standard chord progression and includes the structural devices presented throughout this book. Continue to explore other possibilities of the material presented here, in application to other tunes. The more of this you do, the more proficient you will become and you will then begin to acquire an instinct for finding the right chord voicings, jumping octaves, etc., thus bringing you within reach of extemporaneous improvising in a chord melody style of your own.

Ex. 66

The musical score for Example 66 is presented in three systems, each with guitar chord diagrams and fingering numbers. The first system includes chords C, Ab+11, G13, and Em7. The second system includes A7#9, D+7#9, Eb/D9, and Cma7. The third system includes Ab9, G11, F, Eb, and C. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes beamed together. Fingering numbers are provided for many notes, and some notes are circled to indicate specific techniques or accents.

Ex. 66 (cont'd)

Staff 1: A single-line guitar melody. Chords: Bb+11, A+11, A13, Ebm7, Ab13, G13. Includes guitar diagrams for V, VI, and IV.

Staff 2: A single-line guitar melody. Chords: Em7, Fm7, G11, G#0, Am7, A#0. Includes guitar diagrams for V and V.

Staff 3: A single-line guitar melody. Chords: Am7, Bm7, C#m7, E7. Includes guitar diagram for IV.

Staff 4: A single-line guitar melody. Chords: Am9, Am, Am9/Ab, Am7, F#7+11+5, F+11#9, F9. Includes guitar diagrams for V, V, V, V, IX, VII, and V.

Ex. 66 (cont'd)

VII VIII V
 Em7 F7 Em7 A7#9 A+7 A+11 A7b9
 (5) (4) (5)

III V
 Dm7 Eb7 Dm7 Em7 A7 Dm7
 (5) (6) (5)

IV III
 Dm Em7 Dm7 Em7 Fm7 Em7 Dm7 Em7 Dm7 G7b9
 (4) (5) (5)

III III
 Cma7 G7b9 Am Ab+11 G11 F#m7bs B7#9
 (4) (3) (2) (5)

Ex. 66 (cont'd)

(X) Em7
 (X) G9#5
 Em7 F#7#9
 G11 G#0

Am7 C#9
 Am7sus4 Abm7
 Gm7 Gm11
 C13b9 Cb9
 Fma7

Fma7 Fm9
 Bb9 Bb9

Cma9 Am7
 Em7 F#m7b5
 F#m13 B+11

