

CHORD-MELODY GUITAR:
An Organized Approach

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First Edition: Last Revised 10/15/95

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OVERVIEW

Learning to play a specific style on the guitar is a daunting task. There are two primary reasons for this. The first is that there is so much information to be digested with regard to music and playing a musical instrument. It is difficult to know ahead of time what pieces of information are immediately important to your particular goals. This sifting process has been the reason a lot of people get forever sidetracked from their initial vision. It takes a person who has already made the journey to where you want to be to filter all the available information and feed to you in bite-sized pieces that you can comprehend. Unfortunately, by the time such a person has made this journey, they will have probably forgotten how confusing the initial steps were. You will learn from such a person, but you may have that nagging feeling that you are not really going in the direction you had hoped for.

This paper is really a chronicle of the author's own journey written in such a way as to allow other people to follow the same path. The information in this paper can be considered as a set of markers similar to those that hikers may place along a trail so they can find their way back again. In this case, the author kept a running account so he could be sure he was not going in circles and getting lost in the wealth of information. To this end, only that information regarding music theory that seems appropriate for the focus of this paper is presented. Also, such information is presented as a set of heuristics for building scales and chords. All the information discussed in this paper is available in greater detail elsewhere. The value added by this paper is simply the distillation of the available information into a practical guideline to get guitarists started with chord-melody arranging and playing.

Originally, I thought that it would be both fun and profitable to write a computer program for teaching this material. As I got farther along, I changed my mind. The material presented here is really "head" stuff (memorizing by repetition and understand by doing). I truly feel that the fewer distractions that come between the guitarist and this information, the better. If a person were to simply sit down with their guitar and the information contained in this paper every day for six months and honestly work through the material, they would gain a solid foundation for that most fascinating pursuit - chord-melody playing. By eliminating all the keyboarding and mouse clicking and distractions that accompany the computer, the guitarist can focus on the important issues.

I am not opposed to computer technology, having made my living as a software engineer for the past 15 years. However, I do not subscribe to the idea that computers can do everything. It was a result of working through this material that I changed my mind about writing a computer program to present this material. One part of me would love to do it. But, the guitarist in me says that would be too much clutter. In any case, I hope this material is helpful for getting you started playing decent chord-melody arrangements of your own making.

The material presented here is very focused on the chord-melody style of arranging and playing. If you thoroughly learn this material, you will have a solid basis for picking and choosing what you want to study next. With the wealth of material available (and the inherent lack of organization of this material), this added benefit will be very valuable.

The chord-melody style of playing the guitar refers to a way of playing that includes the melody, harmony, and (if played solo) the bass line all being played simultaneously on one instrument. This style is considered by many to be the most challenging and satisfying for guitarists. Any song or tune with a strong melody can be played this way. It has been the author's experience that people tend to listen to and enjoy arrangements of songs they know. This style lends itself well for those of us who choose not to sing.

Music has often been referred to as a language. Like languages for speech, different areas and disciplines of music have evolved their own vocabulary. The information presented here focuses on that music vocabulary peculiar to the discipline of chord-melody playing on the guitar. This paper will focus on the construction and use of chords for harmonizing melodies. The small amount of music theory presented here is intended solely to support the information regarding the construction of chords on the guitar fretboard. It is strongly advised that this information be approached in much the same manner as one would attend to learning a new language.

First, you would start with building a foundational vocabulary. On top of this foundation, you would add knowledge of sentence construction. From there, you would study modes of expression and variances on common usage. Eventually, you would want to reach a point of fluency such that you would not be required to carry a dictionary or grammar book with you to translate from your native tongue to the new language and back again. The new language would become as fluent for you as your native tongue. Such should be the case with this material. You can utilize the chord dictionary presented later in this paper to simply grab chords that fit your immediate need. Or, better still, you can make the chord dictionary available as a tool in a learning process that you may at a later point discard as the elements of this language become fluent for you as you speak the language of music.

Having only six strings to work with, it becomes readily apparent that there is quite a difference between straight music theory regarding chord construction and how this information applies to the guitar in real application. To this end, the paper will present both the formal list of chord spelling and a set of guidelines for applying these spellings to the guitar fretboard. These guidelines were gleaned from studying hundreds of chord forms and noting what could be construed as common practice for arriving at such forms.

This material takes the well-known CAGED system of approaching guitar chords and expands it into a large library of chord forms specific to the solo chord-melody style of guitar playing used by Johnny Smith, Joe Pass, Bucky Pizzarelli, and many others. If you follow all the sections presented here, you will arrive at the chord library with a good understanding of how the forms in it were constructed. You will have a systematic approach to fingerboard harmony that will help you to continue to grow as a musician far beyond what is presented here. Thoroughly understanding the CAGED system and systematically building the knowledge as a foundation for understanding the chord form library cannot be stressed enough. It is very important to acquire this knowledge and have it well in hand BEFORE utilizing the chord form library. If you do not do this, you will be simply going through the motions of mechanically selecting chord forms to fit melody notes.

This process without the knowledge will gain you nothing in the long run. If you really understand the underpinnings of how the chord forms were arrived at, you will be constantly seeing new ways to apply the forms because you will view differently than one who does not possess the requisite knowledge. Beyond this, you will (through this process) begin to acquire your own unique style as you find new ways to voice the chords. There is no easy, quick way to get to this place. If there was, everybody would be able to do it. All the journey requires is a method and determination to stick with it. This paper provides the method, but you have to provide the determination.

Fretboard harmony is a very rich and satisfying field of study with lots of room for experimentation and development of individual style. This is evidenced by the differences in the sounds created by the previously mentioned artists using the same six strings and fretboard.

If you wish to maximize your learning and progress, it is worthwhile to develop a daily regimen to make sure you get to know the basics of this system so well as to become second nature. To this end, a daily practice program is presented that is very efficient for mastering the fundamentals of the CAGED system. This program will take less and less time to go through as you become proficient at it. The knowledge gained from faithfully working through the program every day will open the world of fretboard harmony to you.

Note that The daily regimen presented will require you to work through two sets of chord forms. The first is the basic CAGED form set. The second is a set of four note chords that include either the major 7 or the dominant 7 (don't worry about these terms right now -- they will be explained later). The second set of forms grow out of the CAGED forms and provide a solid basis from which all the forms in the chord library (presented at the end of the paper) are derived. If you practice (and ultimately memorize) these forms using the method described for the daily regimen, you will soon be able to form the chords in the chord library without the use of this paper.

This set of exercises is not just busy work for mindless practice. You should be mentally active in your daily practice. When not at the guitar, practice visualizing the various components of these practice sessions. Athletes have long known and benefited from visualization. The purpose of the library of chord forms is to get you (in addition to the daily practice regimen) quickly into arranging chord-melody solos. It is only through practical application that you will get a good grasp on these forms. Therefore, the way to work this program is relatively simple:

1. Spend the first weeks (or months - depending on how much background you already have) getting VERY familiar with the practice regimen.
2. Progress to the chord form library and use it to create LOTS of chord-melody solos. This whole thing should become second-nature like speaking English to communicate with others. Music is, after all, a language we need to learn to speak it fluently to express ourselves.
3. Look to expanding your knowledge by studying other people's arrangements, method books, and recorded songs. All the while, continue practicing your daily regimen (it should take less than 10-15 minutes per day by now) and arranging new songs. By learning LOTS of new songs, you will get a natural feel for how chords progress.

4. At some point, you may want to learn to play and arrange by ear. To do this, become familiar with the major scales for each form. Each day, pick a song at random (start with simple nursery rhymes) and pick out the melody on the guitar. At first, this may be difficult. In time, as with everything else, it gets easier. By now, you already have a good feel for (if not memorized) the use of the chord forms in the library to create chord-melody arrangements. Use this knowledge to harmonize the melodies you pick out by ear.

DAILY EXERCISE REGIMEN

All 6 steps should be practiced every day. At first, this will take a while (30 minutes - 1 hour). But, as you become familiar with the territory (which is the whole idea), these will take less and less time. With time, these can be completed within 10 minutes. These exercises encapsulate the entire subject matter presented in this paper. Becoming completely familiar and comfortable with the material through these exercises will make the journey as painless as possible.

1. Pick any note at random (or, move through the cycle of fifths, taking one of these each day).
2. Find each occurrence of this note along each string, going up all strings, then back down.
3. Use this note as the root of today's chord to find the basic CAGED forms going up and down the neck. With each chord form, identify its "nucleus" root, third, and fifth.
4. For each chord found in step 3, play its Pentatonic and major scale forms. [NOTE: plug this step into your daily exercise regimen when you feel the need to do so -- and will thus be motivated to do it].
5. For each of the chord forms identified in step 3, treat that chord as the I chord and find its nearest ii and V7 chords (example: for a I chord of 'A', find the Bmi(7) and E7 chords that are closest to the 'A' chord). Use the chord form library to find these chord forms. [NOTE:] Now is a good time to start becoming familiar with the Pentatonic forms by playing each of these chord form's Pentatonic scale. [SEE EXAMPLE ON NEXT PAGE]
6. Use the note selected in Step 1 as the melody note to be harmonized. Find and play all the chords that would use that note as the 1, 3, 5, and 7th as the melody on the first and second strings. Start with basic chord forms and expand to include minor chords, 6ths, 9ths, suspended, etc. Use the chord form library to find these forms. See the section "A PRACTICAL CHORD-MELODY LIBRARY OF FORMS", particularly showing how to "morph" from a basic CAGED form to one of the library forms.

Use the following table as a hint to help you get started: [If needed, see the section "SUGGESTED DAILY PRACTICE FORMS FOR EXCERCISE 6"]

**Melody
on Basic**

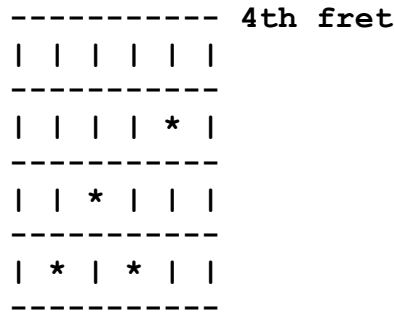
String	Melody Note	Chord Form
1	root	E form
1	third	D form
1	fifth	C form
1	seventh	G form
2	root	C form
2	third	A form
2	fifth	E form
2	seventh	D form

Example of chord location for exercise 5 of daily exercise:

B minor	E major	A major
----- 4th fret	----- 4th fret	----- 5th
fret		
* * *	* *	* * *
-----	-----	-----
*	*	*
-----	-----	-----
	*	* *
-----	-----	-----
*	*	
-----	-----	-----
G form	C form	E form
(with flat 3rd)		

This E major chord is really a dominant 7 (V7) chord (see discussions on this elsewhere in this paper)

E7



As you become comfortable with this exercise, feel free to modify the basic forms to create more interesting chords and expand, in a systematic way, your understanding of how these forms can be modified and extended from the basic forms. Feel free to look through the chord library to find these chords.

7. This is an optional step (for "extra credit" for those who are particularly motivated). Play the harmonized scale using forms that are as close to each other as possible picked from the chord form library. You can start with simple major and minor forms and expand to using altered and extended forms later. The harmonized scale will be built diatonically:

I ii iii IV V7 vi vii

A capital Roman numeral represents a major chord. A small Roman numeral represents a minor chord (except for the vii, which is a half-diminished chord). The root of the chord is the melody in each case. The note picked in step one is the Root note for this scale (which also determines the key).

Suggested daily practice forms for exercise 6

These forms, though presented in the library, are singled out here as a valuable and efficient way to work daily on getting the mechanics of harmonizing melodies from the CAGED forms into your head and fingers. Later in this paper, there will be discussion regarding the use of these forms and why melodies are played on the first and second strings.

By the time you have these memorized, you will not need to have them memorized. This may seem like a contradiction, but by working at memorizing them, you will come to understand how they are built.

Root as melody on the first string (E form):

----- 5 R ----- 7 3 ----- ----- -----	----- b7 5 R ----- 3 ----- ----- -----	-----6----- 5 R ----- 3 ----- ----- -----	----- b7b3 5 R ----- ----- ----- -----	-----6----- b3 5 R ----- ----- ----- -----
maj7	dom7	maj6	mi7	mi6

Third as melody on the first string (D form):

----- R ----- ----- 5 7 3 ----- -----	----- R ----- b7 ----- 5 3 ----- -----	----- R 6 ----- ----- 5 3 ----- -----	----- R ----- b7b3 ----- 5 ----- -----	----- R 6 ----- b3 ----- 5 ----- -----
maj7	dom7	maj6	mi7	mi6

Fifth as melody on the first string (C form):

----- R ----- 3 ----- 5 ----- 7 -----	----- R ----- 3 ----- b7 5 ----- -----	----- R ----- 3 6 ----- 5 ----- -----	----- b3 R ----- ----- b7 5 ----- -----	----- b3 R ----- 6 ----- 5 ----- -----
maj7	dom7	maj6	mi7	mi6

Seventh (and sixth) as melody on the first string (G form):

----- ----- 5 R 3 ----- ----- 7 -----	----- ----- 5 R 3 ----- b7 ----- -----	----- ----- 5 R 3 6 ----- ----- -----	----- b3 ----- 5 R ----- b7 ----- -----	----- b3 ----- 5 R 6 ----- ----- -----
maj7	dom7	maj6	mi7	mi6

Root as melody on the second string (C form):

----- 5 ----- R ----- 7 3 ----- -----	----- 5 ----- b7 R ----- 3 ----- -----	----- 6 5 ----- R ----- 3 ----- -----	----- 5 ----- b7b3 R ----- ----- -----	----- 6 5 ----- b3 R ----- ----- -----
maj7	dom7	maj6	mi7	mi6

Third as melody on the second string (A form):

----- ----- R ----- 7 ----- 5 3 -----	----- ----- R b7 ----- ----- 5 3 -----	----- 6 ----- R ----- ----- 5 3 -----	----- ----- R b7 ----- b3 ----- 5 -----	----- 6 ----- R ----- b3 ----- 5 -----
maj7	dom7	maj6	mi7	mi6

Fifth as melody on the second string (E form):

----- ----- R 5 ----- 7 3 ----- -----	----- ----- R b7 5 ----- 3 ----- -----	----- 6 ----- R 5 ----- 3 ----- -----	----- ----- R b7b3 5 ----- ----- -----	----- 6 ----- R b3 5 ----- ----- -----
maj7	dom7	maj6	mi7	mi6

Seventh (and sixth) as melody on the second string (D form):

----- R ----- ----- 3 5 7 ----- -----	----- R ----- b7 ----- 3 5 ----- -----	----- R 6 ----- ----- 3 5 ----- -----	----- R ----- b3 b7 ----- 5 ----- -----	----- R 6 ----- b3 ----- 5 ----- -----
maj7	dom7	maj6	mi7	mi6

BACKGROUND MUSIC THEORY

There are two relatively simple ideas from music theory that you will need to know to understand the chord construction material presented in this paper. These are scale construction and chord spelling, which is based on scale construction. Music is very logical this way. The problem is that, rather than being presented in a logical manner, music is always presented as a very complicated subject that has a mystique that prevents mere mortals from partaking in it. This is definitely not the case, as will be shown in this paper.

Scales

There are two basic types of scales known as the CHROMATIC and DIATONIC scales. The chromatic scale simply contains all twelve possible tones, which serves as the best place to start. The diatonic scale contains a subset of these twelve tones, which can be understood after the chromatic scale is explained.

The twelve possible tones are:

A A# B C C# D D# E F F# G G# A
Bb Db Eb Gb Ab

There are several things to notice about this information. First of all, the letters of the alphabet from A to G are used to designate the notes. Normally at this point, most music texts refer to the piano to illustrate the various relationships. Since the guitar fretboard is laid out completely different from the piano, we will not do this.

There are five tones within the chromatic scale that have two names. This is what is referred to as ENHARMONIC tones, or, one tone with two names. The reasoning behind this will become clear when we discuss the concept of KEYS, which goes with the diatonic scale.

Now, the concept of INTERVALS should be presented. An interval is the distance between two tones. The smallest distance between two tones is the HALF STEP. The half step is represented on the guitar as moving from one fret to the next fret above or below the current fret on the same string. All other distances, or intervals, are simply multiples of the half step - and thus, movements of that many frets on the guitar. For example, the next useful interval is the whole step, which represents a movement of two frets up or down the same string on the guitar.

Now, look at the guitar fretboard as we show the locations of all the notes in the chromatic scale on it. Relate what you see to the information just presented. Recognize the notes and see how the movements of half and whole steps relate to the note you both start and arrive at.

TUNING PEGS

E A D G B E OPEN STRING TONES

=====

F A#D#G#C F

```

-----
F#B E A C#F#
-----
G C F A#D G
-----
G#C#F#B D#G#
-----
A D G C E A
-----
A#D#G#C#F A#
-----
B E A D F#B
-----
C F A#D#G C
-----
C#F#B E G#C#
-----
D G C F A D
-----
D#G#C#F#A#D#
-----
E A D G B E
-----

```

Several things to notice here...

At the twelfth fret, the notes repeat themselves exactly. Notice that the tones' letters at the twelfth fret are identical to those at the tuning peg end labeled "open string tones". However, they repeat an OCTAVE higher. We will get into the concept of the octave when we discuss the diatonic scale. Notice also that at the fifth fret on the sixth string, the tone letter is the same as the tone letter of the next higher string's open tone letter. This is true for all the strings except the third string. The tone letter at the third string's fourth fret is the same as the open tone letter for the next higher string. These relationships are the basis for how the guitar is tuned. Those of you who have played guitar and tuned it, will recognize this immediately. You will experience this connection between what you read here and what you have experienced on the guitar before over and over. Basically, the more experience you have, the more familiar the material in this paper will be. The information will, in this case, simply it all together in a useable form.

Notice also that all the tone letters on the sixth string are identical to those on the first string. Again the notes on the first string are identical to those on the sixth string, except that they sound an octave higher. Store this information for now, but it will be useful later on.

As you can see, the chromatic scale consists of all the available notes (twelve) contained within an OCTAVE. An octave consists of two notes with the same letter name a distance

of twelve half-steps apart. The reason this distance is referred to as an octave is that in the diatonic scale, this distance is traversed by eight notes, as we will soon see.

The diatonic scale can best be described by the intervals that constitute the scale:

whole	whole	half	whole	whole	whole	half								
step	step	step	step	step	step	step								
1	to	2	to	3	to	4	to	5	to	6	to	7	to	8

The first note of the diatonic scale constitutes its "key". When we refer to a key, we are really referring to that diatonic scale and what we can do with it.

The usual first example of a diatonic scale is the 'C' diatonic scale. This is because there are no sharps (#) or flats (b) in it. We will start with this scale and then proceed to build another diatonic scale to introduce the concept of sharps and flats and why they are used.

To build the C diatonic scale

We start with the tone letter 'C'. Then, we apply the formula given above and count from the note we are on along the chromatic scale the required number of half steps (remember that a whole step consists of two half steps) to get the next note. This process continues until we arrive at the original note again. Note that in ALL cases, there must be one of each of the letters: A B C D E F G A. The use of sharps (#) and flats (b) merely ensures that this is possible under all conditions while retaining the sequence of half and whole steps.

The chromatic scale presented again:

A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A					
	Bb			Db					Eb				Gb				Ab

We start with C. From C we count up two half steps and arrive at D. Now we have C and D in our diatonic scale. From D we count up two half steps and arrive at E. From E we count up one half step and arrive at F. From F we count up two half steps and arrive at G. From G we count up two half steps and arrive at A. Now, we continue by treating both A notes as the same (or think of the chromatic scale as being circular with no end). We count up two half steps from A and arrive at B. Then, we count up one half step from B and arrive at C and we now have the entire diatonic scale for C:

C D E F G A B C

Now we will similarly build two more diatonic scales to demonstrate the use of sharps (#) and flats (b). One rule of thumb to know at this point is that sharps and flats do not occur together in the same scale. If a flat is used in building a scale, the remainder of that scale will also use flats and no sharps.

To build a G diatonic scale

We start with G. From G we count up two half steps and arrive at A. Now we have G and A in our diatonic scale. From A we count up two half steps and arrive at B. From B we

count up one half step and arrive at C. From C we count up two half steps and arrive at D. From D we count up two half steps and arrive at E. We count up two half steps from E and arrive at F#. Then, we count up one half step from F# and arrive at G and we now have the entire diatonic scale for G:

G A B C D E F# G

To build an F diatonic scale

We start with F. From F we count up two half steps and arrive at G. Now we have F and G in our diatonic scale. From G we count up two half steps and arrive at A. From A we count up one half step and arrive at Bb. From Bb we count up two half steps and arrive at C. From C we count up two half steps and arrive at D. We count up two half steps from D and arrive at E. Then, we count up one half step from E and arrive at F and we now have the entire diatonic scale for F:

F G A Bb C D E F

Try this with all the tone letters of the chromatic scale. You should end up with the following scale spellings:

C## D## E## F## G## A## B## C
C D E F G A B C
C# D# E# F# G# A# B# C#
Db Eb Fb Gb Ab Bb Cb Db
D E F# G A B C# D
D# E# F## G# A# B# C## D#
Eb F G Ab Bb C D Eb
E F# G# A B C# D# E
F G A Bb C D E F
F# G# A# B C# D# E# F#
Gb Ab Bb Cb Db Eb F Gb
G A B C D E F# G
G# A# B# C# D# E# F## G#
Ab Bb C Db Eb F G Ab
A B C# D E F# G# A
A# B# C## D# E# F## G## A#
Bb C D Eb F G A Bb
B C# D# E F# G# A# B
C D E F G A B C

In the process of building these (I hope you really did this--the mechanics are very important for understanding what is to come later), you may have noticed the double sharp (##). First, it is important to understand that the flat (b) lowers a note one half tone and sharp (#) raises a note one half tone. Therefore, a double sharp raises a note two half tones (one whole tone). There exists also a double flat (bb) which lowers a note two half tones (one whole tone). All the sharps and flats do is to maintain the diatonic relationship between the notes as specified by the sequence of half and whole tones. There is nothing mysterious about this. There are many other sequences of half and whole steps used to build other types of scales such as the various minor scales. These are built the same way:

by picking the starting tone (key) and simply counting up the chromatic scale according to the specified sequence of half and whole tones to get the remaining notes.

Chords

The next concept (chord construction) builds on the previous scale building concepts (which is why it is so important that you clearly understand how to build the scales. Chords are "spelled" in much the same way as scales, by sequences of half and whole tones. The letters for the chords are selected from the diatonic scale in the same way that the notes for the diatonic scale are selected from the chromatic scale. Do you see a pattern here? One piece of information logically follows another. Also, there is a repetition and similarity in how these concepts are applied over and over. That is how the mechanics of Western music work.

There are a number of spellings for various types of chords. These will be presented in this section after dissecting a typical spelling to illustrate how to make use of the information.

Chords (for our purposes with regard to chord-melody) can be divided up into three broad categories:

major: 1 3 5

minor: 1 b3 5

dominant 7: 1 3 5 b7

Let us start with the major chord:

The spelling "1 3 5" means that this chord is constructed from the first note of the diatonic scale (also referred to as ROOT), the third note of the diatonic scale, and the fifth note of the diatonic scale.

For example, to construct the major chord from the C diatonic scale:

C D E F G A B C
1 2 3 4 5 6 7 8

C E G
1 3 5

On the guitar, you would typically play more than one of some of the elements of the C major chord to produce a good sounding chord. In the chord information that is presented beginning with the next section, the 1 is always referred to as 'R' for ROOT. Therefore, you can expect to see: R 3 5 for the major chord.

To construct the minor chord from the C diatonic scale:

C D E F G A B C
1 2 3 4 5 6 7 8

C Eb G
1 b3 5

To construct the dominant 7 chord from the C diatonic scale:

C D E F G A B C
1 2 3 4 5 6 7 8

C E G Bb
1 3 5 b7

THAT IS ALL THERE IS TO IT!!!!

Note that earlier I said that the construction of chords is done in the same manner as scales. With the scale, we have a specification which details the intervals that make up the scale. The same is true for chords. Up to this point, I have provided a useful way of building chords. This method, I think, is the preferred method because it is the simplest. However, in keeping with music theory (and for the sake of a logical connection to the scale building method), I will briefly explain how a chord is built from intervals.

For our example, we will use the major chord: 1 3 5

If we look at the makeup of the major scale:

whole whole half whole whole whole half
step step step step step step step
1 to 2 to 3 to 4 to 5 to 6 to 7 to 8

we see that the distance from the root to the third is:

whole whole
step step
1 to 2 to 3

which is 2 half steps + 2 half steps = 4 half steps

We also see that the distance from the third to the fifth is:

half whole
step step
3 to 4 to 5

which is 1 half step + 2 half steps = 3 half steps.

If we apply this knowledge to build the C major chord from the chromatic scale, starting on C, we get:

		ROOT				3rd				5th			
			v				v				v		
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	
	Bb			Db		Eb			Gb		Ab		

However, the most efficient way to look at all this is as we originally presented it. The basic idea is to create the pool of notes that constitute the major scale we wish to use (our "key"). From this pool, we grab notes to build chords. The standard chord spellings give us this. When we refer to 1 3 5, or 1 b3 5, or 1 3 5 b7, we are referring NOT to the half and whole step intervals, but instead to the elements of the diatonic scale. All we have to do is count up from 1 (root) to 3 or 5, etc. For flat (b) or sharp (#) altered notes, we still

use the same idea. But, when we get the note, we flat or sharp it. The flat or sharp used in this way refers to what is known as an ACCIDENTAL.

An accidental is a note that does not contain the same KEY SIGNATURE as was specified by the key. The key signature is a term that refers to the sharps or flats in printed music that indicates the key. If you went through the exercise of building all the scales, you are now familiar with the patterns of sharps and flats that constitute each of the keys (notice I did not say "memorized"). These patterns are the "key signature". In printed music, the sharps or flats (not AND flats) are specified at the beginning of each set of lines (staff). All occurrences of notes that are flatted or sharped as specified in the key signature are flatted or sharped throughout the piece. A flat or sharp may be placed in front of a particular note to cause all occurrences of that note WITHIN THAT MEASURE to be sharped or flatted. That is an accidental and not part of the key.

There are other scales that can be built (as mentioned earlier) to minimize the number of accidentals required. For example, in a minor key, the third will be flatted. Instead of using a major key signature and accidentals for every occurrence of a third throughout the piece, you could use a minor key instead. We are not concerned with that here, since we are merely indicating a minor chord when it is used instead of writing out music. To this end, we are keeping things conceptually simpler.

Here are all the standard chord spellings from the perspective of formal music theory. Following this chart, we will present the chart and rules as they apply directly to the limitations (or opportunities) of the guitar fretboard.

chord type	spelling
-----	-----
major	1 3 5
major add 9	1 3 5 9
major 6	1 3 5 6
major 6/9	1 3 5 6 9
major 7	1 3 5 7
major 9	1 3 5 7 9
minor	1 b3 5
chord type	spelling
-----	-----
minor 6	1 b3 5 6
minor 6/9	1 b3 5 6 9
minor 7	1 b3 5 b7
minor 9	1 b3 5 b7 9
minor (maj 7)	1 b3 5 7
dominant 7	1 3 5 b7
dominant 9	1 3 5 9
dominant 11	1 3 5 b7 9 11
dominant 13	1 3 5 b7 9 11 13

OTHER USEFUL CHORDS:

chord type	spelling
-----	-----
diminished	1 b3 b5
diminished 7	1 b3 b5 bb7
half-diminished 7	1 b3 b5 b7
augmented	1 3 #5
augmented 7	1 3 #5 b7

Note that earlier we stated that you do not use sharps and flats together in the same diatonic scale. With chords, this is not always the case as evidenced by the augmented 7 chord. The guide- lines for chord spelling and naming are somewhat looser than those for scale spelling and building. Also note that the dominant 7 chord is commonly known as the 7th chord, while the major 7 chord is known commonly as the major 7 chord.

You may have noticed the use of the numbers 9, 11, and 13. Here is the explanation. By the way, we are almost done with all this theory stuff. The major scale repeats itself over and over across the range of human hearing. Each occurrence of the scale is in a different octave. In other words, a note at a specific pitch only occurs in one occurrence of the scale. [Note that a note of a given pitch occurs in several places on the guitar fretboard. This is a different situation than we are talking about here. This situation leads to both the incredible flexibility and difficulty of understanding the guitar fretboard and will be discussed in the section introducing the CAGED system].

If we lay two major scales together, we will clearly see what the 9, 11, and 13 are:

1 2 3 4 5 6 7 1 2 3 4 5 6 7 8
(8) (9) (10) (11) (12) (13) (14) (15)

The numbers in parentheses are simply indicating what the numbers would be called if we were to continue counting after 7. We are primarily interested only in those values that we can stack on top of the 7 by thirds. These are: 9, 11, and 13. The other numbers above 7 we really don't concern ourselves with when building chords. Therefore, we are concerned with what are called "extended" tones from which we build chords.

As was mentioned previously, the formal music theory spelling of chords must be modified somewhat according to some guidelines to accommodate the fact that the guitar can only play a maximum of six notes at one time. Also, six note chords generally sound too muddy or full to be used as a steady diet for chord-melody playing. It is more common to use 4 note chords with an occasional 5 or 6 note chord thrown in for good measure to add interest.

Here are the guidelines and typical chord spellings as they apply to the guitar.

chord type	spelling
-----	-----
major	1 3 5
major add 9	1 3 5 9
major 6	1 3 5 6
major 6/9	1 3 5 6 9
major 7	1 3 5 7

major 9	1 3 5 7 9
minor	1 b3 5
minor 6	1 b3 5 6
minor 6/9	1 b3 5 6 9
minor 7	1 b3 5 b7
minor 9	1 b3 5 b7 9
minor (maj 7)	1 b3 5 7
dominant 7	1 3 5 b7
dominant 9	1 3 5 9
dominant 11	1 3 5 b7 11
dominant 13	1 3 5 b7 13

OTHER USEFUL CHORDS:

chord type	spelling
-----	-----
diminished	1 b3 b5
diminished 7	1 b3 b5 bb7
half-diminished 7	1 b3 b5 b7
augmented	1 3 #5
augmented 7	1 3 #5 b7

These guidelines were gleaned from studying many chord forms and distilling their common traits into simple terms. In the next section, these terms are applied to the CAGED forms to create a very complete library of chord forms useful for chord-melody arranging.

1. The 3rd (or b3) is required to establish major or minor tonality of a chord. The exception is the suspended chord.
2. Extended chords (11, 13, and added notes to b7 chords) use four notes typically. Root, 3, 5, or 9 can be omitted as necessary.
3. The 7th is played in all 9, 11, and 13 chords.
4. The root is omitted in most 9 chords.
5. A 9 chord that does not contain a 7 or b7 is known as an "add 9" chord.
6. A 13 chord that does not contain a 7 or b7 is known as a 6 chord.
7. The 11 is not used in a 13 chord.
8. Use a 9 in a 13 chord if possible.
9. If a b13 is used in a chord, omit the 5.
10. The 5 is the most expendable chord element unless it is altered (b5/#11 or #5/b13).
11. In a suspended chord, the 11 replaces the 3. A #11 (b5) does not replace the 3.
12. In an 11 chord, if the 9 is not present, the chord is an "add 11".
13. The 11 is rarely (if ever) used in a maj 7 chord. The #11 is common in a maj 7 chord.

Closing comments to this section

There is much more to music theory than has been presented here. However, these other areas involve the study of harmony, while the material presented here involves the basic mechanics of scale and chord construction as it relates to chord-melody playing. I believe that the best way to understand how chords move (harmony) is to play lots of songs, which is the intent of this paper. When you are familiar (and comfortable) with arranging chord-melody solos using the material presented here, you can explore and understand the more advanced concepts of music theory concerning harmony (should you so desire).

The basic premise behind the chord-melody style is really very simple. People tend to hear the highest note in a chord as the melody. Therefore, the melody is played as the highest note of the chord, while the bass line is the lowest note and the harmony fits in the middle. It is important to know the RELATIONSHIP of the melody note to the chord. For example, if the melody note is B and the chord is G, the melody is the third of the chord. When you are looking for an appropriate chord, you will be looking for some form of G major chord with the third on top. If the melody was Bb, then the G chord would be a G minor chord. This is where the information on chord spelling becomes very important.

To keep the melody as the highest note, the majority of the melody notes should fall on the first and second strings of the guitar. It is often necessary to TRANSPOSE the melody up or down to a different key to cause the melody to be played on these two strings. To determine what key to transpose the melody to, simply find the highest and lowest melody notes and move them around until both these notes and all those in-between fall as comfortably as possible on the first two strings. If some notes fall on the third string, you can accommodate them. If some notes fall too high to comfortably play on your guitar, you will need to find a lower key.

After you have found a suitable key, you will need to transpose the remaining notes. The simplest thing to do is to count the number of half-steps between the original first note and the new first note and move each of the other notes up or down (the same direction as you moved the first and last notes) the exact same number of steps. Since you already moved the first and last notes, you won't move those again. There are books that provide transposing charts, but I think it is better for you to experiment with this on your own. You will learn much more in the process.

PLEASE NOTE: that following the rather lengthy chord dictionary section an extensive bibliography is presented. Within this bibliography, you should be able to find information on just about any facet of music theory with regard to the guitar for further study. If you put forth a sustained, honest effort to absorb and utilize the material presented in this paper, you should have little or no trouble working through any of the materials in the bibliography. More importantly, you will be well equipped to choose the materials that are right for your individual musical goals.

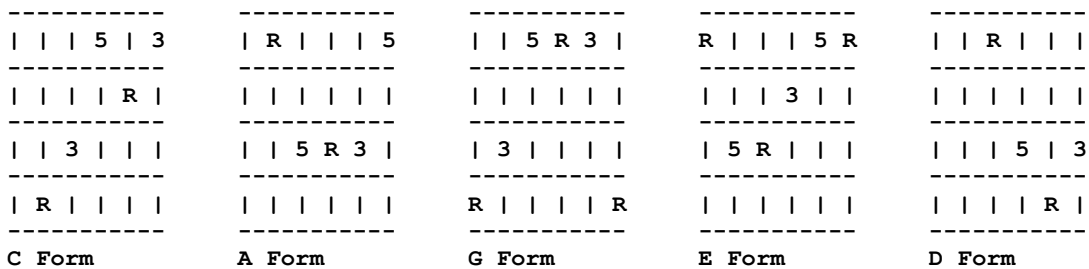
FUNDAMENTALS OF THE CAGED SYSTEM

In this section, the foundation for all that is to follow will be presented. You should review this material daily via the suggested exercises presented at the end of this section.

From this section, you should become familiar with the CAGED system to the extent that, in the future, any chord you play can be directly derived from one of the basic CAGED chord forms. This association should become automatic. The material presented here is the language of the guitar. Like any language, its basic structures need to become second-nature if natural and fluent communication is to take place in that language.

The CAGED system derives its name from the open string chord forms that make up the basis for the system. These are the `C', `A', `G', `E', and `D' chord forms. Each of these forms is considered to be MOVEABLE. The term moveable implies that each of these forms can be moved up or down the fretboard. When played in open position, the nut serves as what is termed a BARRE. The barre is a way to fret more than one string at a time. When any of these open string forms is moved up the neck, the index finger serves as the barre, replacing the nut. Some of these forms can be pretty awkward to barre in its entirety. Therefore, some shortcuts will be presented. The main idea is to become comfortable with the concept of the CAGED system and to use it to both make music directly and as a springboard to a systematic understanding of the guitar fretboard.

The basic idea of the CAGED system is that it serves as an interlocking system of chord forms that perfectly cover the entire fretboard. Starting with the `C' form and playing through the other four forms in order, you will have played the same chord along the fretboard. These forms individually look like this:



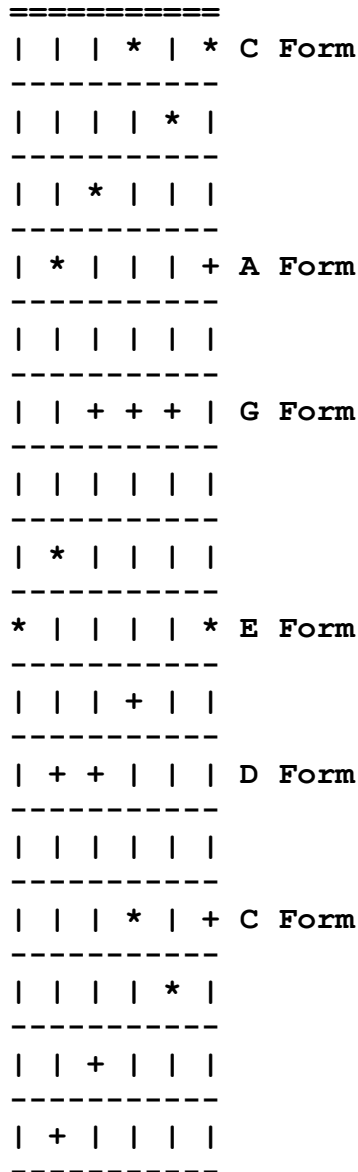
There are acceptable abbreviated forms for the 'G' and 'D' forms:



There is a lot of information contained in these diagrams. First, note that the fingering is notated using the elements of the chord (R = 3D 1). In a major triad (three-note chord), there are the ROOT, THIRD and FIFTH elements of that chord's MAJOR SCALE. In the cases where two or more notes occur at the same fret, use the same finger to play all of them (called a barre). These forms are moveable, in that they all move CHROMATICALLY up the neck.

This diagram shows how these forms interlock to provide a means of playing the same chord up and down the neck without any gaps.

NUT



[Notice the overlap between these two forms: D to C. Also notice that the patterns repeat themselves seamlessly at the 12th fret.]

SOUND HOLE

Wherever you start on the fretboard (and with whichever form), the CAGED system lays out as shown in the preceding diagram. For example, if you start with the 'E' form at the tenth fret (a 'D' major chord), the preceding form will be the 'D' form barred at the 12th fret. Since the pattern repeats at the 12th fret, the 'D' form appears as the open 'D' form at the nut.

A SHORTHAND NOTATION SYSTEM FOR FAKEBOOK ARRANGING

This section presents a simple notation system for notating your chord voicing in a fake book to facilitate remembering the arrangements you create using the CAGED system.

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

Fret

The idea is to use a fraction-type system in which the number below the fraction indicates the temporary open fret from which all the numbers above the fraction are offset. There will always be an entry above the fraction for each of the six strings of the guitar. In the case where a string is not played, place an 'x' instead of a number for that strings. For a string whose note is at the same fret as the fret designated as the open fret, place a 0. All other numbers represent the number of frets toward the sound hole offset from the fret number of the open fret the string is fingered to make the chord.

Example:

To notate the D major chord using the 'C' form:

```
----- first fret
| | | * | *
-----
| | | | * |
-----
| | * | | |
-----
| * | | | |
----- fifth fret
```

shorthand notation:

0
1
0
2
3
x
-
5

A PRACTICAL CHORD-MELODY LIBRARY OF FORMS

This section will apply the guidelines given in the previous section to the basic CAGED forms to create altered and extended chord forms useful for chord-melody arranging. These forms will be grouped by the basic CAGED form from which they were derived. The reason for this approach of grouping these chords is that up to this point, we have worked to build a solid and systematic foundation of guitar fret-board knowledge based on the CAGED system. The chord library presented here is not intended to be used as a crutch to be mechanically consulted when building chord-melody solos. It should serve as a temporary aid for learning how to build your own chord forms applying what you have learned in a practical manner. To facilitate this learning process, it is strongly advised that you continue to build on what you already know in an organized manner. The CAGED system continues to provide the framework for this organization, as is aptly demonstrated here. Within each group, the forms will be divided like this:

By one of three categories (maj, minor, dominant)

It is easiest when playing guitar to keep in mind and think of chords as belonging to one of these three categories.

By the melody note being harmonized

You should be able to go directly to the section within the primary type of chord you want to build, find the relationship of the melody note to the required chord (root, 3, 5, 9, etc.), and select the appropriate chord.

By the string the melody note occurs on

Once you know the primary chord type and the relationship of the melody to the required chord, you pick the string on which the melody is located and choose the appropriate form. It is advised to raise the melody one octave to keep as much of it as possible on the first and second strings. Then, try to keep as much of the melody as possible relatively close together to avoid jumping all over the neck to get from chord to chord. This will result in a smoother transition between chords.

Note that not all forms support all melody notes on all strings. Each section will seem incomplete. This is due to the fact that I left out sections that did not have chord forms. All sections could have been left in, but that would have simply added clutter unnecessarily.

In addition to the chord forms, at the beginning of each CAGED section, the Pentatonic (blues) scale form and one or more version of major scale form will be presented along with the basic CAGED form. This information will be useful to you when you decide to learn these important scales.

To make use of these chord forms (which, like the basic CAGED forms are all moveable), do the following:

1. Determine the relationship of the melody note to the specified chord.
2. Based on that relationship, select the appropriate chord form to play. Note that there is usually more than one possible form to pick from. The choice is a matter of taste, which you will develop to your liking as you gain experience. Which basic form grouping you pick from is likewise your choice. However, bear in mind that you want the resulting arrangement to be easy enough to play so as to be able to do so smoothly. It is painful to an audience to hear you struggling for your chords.

After you are comfortable with this procedure (when you have arranged 20 or so tunes this way), you may want to study ways to add interest to the original chord progressions. There are several ways to do this and many good books on the subject. Look for terms such as "chord substitution" and "the cycle of fifths".

Using these methods, you will still make use of the same chord library presented here. These chords represent the most useful forms for this style of playing. How you apply them is a matter of style and taste developed over a long time and with lots of practice in arranging.

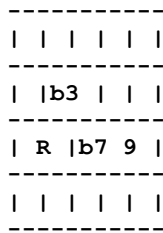
To get the most out of this chord library, it is advisable to approach these forms with intense curiosity with regard to how they were arrived at. Start by first working out what you think is a reasonable form for a given specified chord and melody note immediately after determining the relationship of melody note to specified chord and BEFORE looking in this library. Then, when you go into the library and find your chord, work through going from the basic CAGED form to the selected chord. In time, this process will become automatic and you will no longer need the library. Then, you will have learned to speak the language without fumbling through the dictionary.

Here is an example of the "morphing" process beginning with the basic form and ending up at the desired library form:

Using the 'C' basic form with root melody on second string:

Step 1	Step 2	Step 3	Step 4	Step 5
----- 5 3 ----- R ----- 3 ----- R ----- -----	----- ----- R ----- 3 ----- R ----- 7 -----	----- ----- ----- 3 ----- R 9 ----- 7 -----	----- ----- ----- 3 6 ----- R 9 ----- -----	----- ----- ----- b3 ----- R b7 9 ----- -----
major	major7	major9	maj6 add 9	9

Step 6

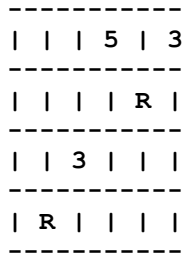


mi9

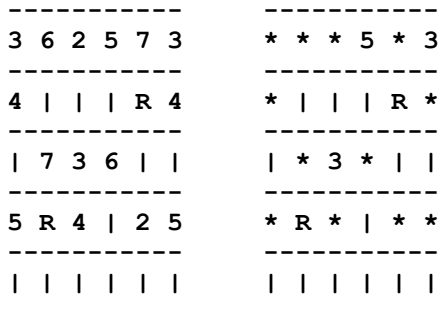
Notice how we arrived at several useable forms along the way. Work through this carefully because within the process is the key to using the CAGED system to truly understand the fretboard. A key to this process is the knowledge of each of the elements that make up the basic form coupled with a knowledge of how chords are spelled (which stems from a knowledge of the underlying major scale form). All of this knowledge has been presented in previous sections. If you are not fully comfortable with these areas, go back and learn them. The daily exercise regimen was carefully designed through direct experience to provide this knowledge slowly and painlessly over time in day-sized pieces.

CHORDS DERIVED FROM THE BASIC 'C' FORM

The basic 'C' form



The 'C' form major scale



The major scale is useful for understanding how the chords built and for picking out melodies by ear. The major scale is shown here twice. The first scale shows all the possible chord elements that make up the scale. The second scale shows how the basic CAGED form lies within the scale.

The 'C' form Pentatonic (blues scale)

```

-----
* * * 5 | 3
-----
| | | | R |
-----
| | 3 * | |
-----
* R | | * *
-----

```

The Pentatonic (five-tone) scale is useful for jamming with guitarists. The one language that every guitarist has in common is the blues. The Pentatonic scale form is directly related to its CAGED form. To sound "bluesy", determine what key the song is in and play from the interlocking CAGED Pentatonic patterns representing the b3 of the key. For example, if the song is in 'A' you would use the 'C' Pentatonic forms as they interlock all over the neck.

THE MAJOR CHORDS

Major chords with the ROOT in the melody on the second string:

MAJOR	MAJ6	MAJ7	MAJ9	MAJ6/9
----- 5 -----	----- R -----	----- R -----	----- 3 9 5 -----	----- 3 6 9 5 -----
----- R -----	----- 3 6 -----	----- 3 -----	----- R -----	----- R -----
----- 3 -----	----- 5 -----	----- R -----	----- 7 -----	----- -----
----- R -----	----- -----	----- 7 -----	----- -----	----- -----

alt form

```

-----
| 6 | 5 | | |
-----
| | | | R |
-----
| | 3 | | |
-----
| | | | | |
-----

```

alt form

```

-----
| | | 5 | |
-----
| | | | R |
-----
| 7 3 | | |
-----
| | | | | |
-----

```

Major chords with the 2/9 in the melody on the second string:

MAJ9	MAJ6/9
----- 3 -----	----- 3 6 -----
----- R 9 -----	----- 5 9 -----
----- 7 -----	----- -----
----- -----	----- -----

Major chords with the 3 in the melody on the first string:

MAJOR

```
-----  
| | | 5 | 3 |  
-----  
| | | | R |  
-----  
| | 3 | | |  
-----  
| R | | | |  
-----
```

Major chords with the 5 in the melody on the first string:

MAJ6

```
-----  
| | | | R |  
-----  
| | 3 6 | |  
-----  
| | | | 5 |  
-----  
| | | | | |  
-----
```

MAJ7

```
-----  
| | | | R |  
-----  
| | 3 | | |  
-----  
| | | | 5 |  
-----  
| | | 7 | | |  
-----
```

MAJ9

```
-----  
| | 3 | | |  
-----  
| | | | 9 5 |  
-----  
| | | 7 | | |  
-----  
| | | | | |  
-----
```

MAJ6/9

```
-----  
| | 3 6 | | |  
-----  
| | | | 9 5 |  
-----  
| | | | | |  
-----  
| | | | | |  
-----
```

THE MINOR CHORDS

Minor chords with the ROOT in the melody on the second string:

MI 6

```
-----  
| 6 | 5 | | |  
-----  
| |b3 | R | | |  
-----  
| | | | | |  
-----  
| | | | | |  
-----
```

Minor chords with the 2/9 in the melody on the second string:

MI 9

```
-----  
| |b3 | | | |  
-----  
| | | | | |  
-----  
5 | |b7 9 | | |  
-----  
| | | | | |  
-----
```

Minor chords with the 11 in the melody on the first string:

```

MI 11
-----
| |b3 | |11
-----
| | | | |
-----
| R |b7 9 |
-----
| | | | |
-----

```

Minor chords with the 5 in the melody on the first string:

<pre> MI6 ----- b3 R ----- 6 ----- 5 ----- ----- </pre>	<pre> MI7 ----- b3 R ----- ----- b7 5 ----- ----- </pre>	<pre> MI9 ----- b3 ----- ----- b7 9 5 ----- ----- </pre>
--	--	--

THE DOMINANT 7 CHORDS

Dom 7 chords with the ROOT in the melody on the second string:

<pre> 7th ----- R ----- 3 ----- 5 b7 ----- ----- </pre>	<pre> 9th ----- 3 9 5 ----- b7 R ----- ----- ----- </pre>	<pre> 11th ----- R ----- ----- 5 11b7 ----- ----- </pre>	<pre> 13th ----- b7 R ----- 3 1 3 ----- ----- ----- </pre>	<pre> Aug7 ----- b7 #5 R ----- 3 ----- ----- ----- </pre>
--	--	---	---	---

```

alt form
-----
| | | 5 | |
-----
|b7 | | R |
-----
| | 3 | | |
-----
| | | | |
-----

```

Dom 7 chords with b9 in the melody on the second string:

Dim 7

 | | 3 |b9 |

 5 | |b7 | |

 | | | | | |

 | | | | | |

Dom 7 chords with the 2/9 in the melody on the second string:

7th	9th	11th	13th	Aug7th
----- 	----- 3	----- 	----- b7	-----
----- 	----- R b7 9	----- R11b7 9	----- 313	-----
----- 	----- 	----- 	----- 9	-----
----- 	----- 	----- 	----- 	-----

Dom 7 chords with the 11 in the melody on the first string:

11th	13th
----- 11	----- 9
----- 	----- b7 11
----- R b7 9	----- 13
----- 	-----

Dom 7 chords with the #11 (b5) in the melody on the first string:

9 b5

 | | 3 | |#11

 | R |b7 9 |

 | | | | | |

 | | | | | |

Dom 7 chords with the 5 in the melody on the first string:

7th	9th	11th	13th	Dim7
----- R -----	----- 3 -----	----- 11b7 9 5 -----	----- b7 -----	----- 3 b9 -----
----- 3 -----	----- b7 9 5 -----	----- -----	----- 3 1 3 -----	----- b7 5 -----
----- b7 5 -----	----- -----	----- -----	----- 9 5 -----	----- -----
----- -----	----- -----	----- -----	----- -----	----- -----

Dom 7 chords with the #5 (b13) in the melody on the first string:

9 #5 Aug 7	
----- 3 -----	----- R -----
----- R b7 9 -----	----- 3 -----
----- #5 -----	----- b7 -----
----- -----	----- #5 -----

Dom 7 chords with the 6/13 in the melody on the first string:

13th
----- 3 -----
----- R b7 9 -----
----- -----
----- 13 -----

THE HALF-DIMINISHED CHORDS

Half-diminished (MI 7b5) chords with the Root in the melody on the second string:

Mi 7b5
----- b5 -----
----- -----
----- b7b3 R -----
----- -----

Half-diminished (MI 7b5) chords with the b5 in the melody on the first string:

```

Mi 7b5
-----
| |b3 | R |
-----
| | | | |b5
-----
| | |b7 | |
-----
| | | | |
-----

```

CHORDS DERIVED FROM THE BASIC 'A' FORM

The basic 'A' form

```

-----
| R | | | 5
-----
| | | | |
-----
| | 5 R 3 |
-----
| | | | |
-----

```

The 'A' form major scale

```

-----
5 R 4 | 2 5   * R * | * 5
-----
| | | 7 | |   | | | * | |
-----
6 2 5 R 3 6   * * 5 R 3 *
-----
| | | | 4 |   | | | | * |
-----
7 3 6 | | 7   * * * | | *
-----

```

The major scale is useful for understanding how the chords built and for picking out melodies by ear. The major scale is shown here twice. The first scale shows all the possible chord elements that make up the scale. The second scale shows how the basic CAGED form lies within the scale.

Alt form

```

-----
| 7 3 6 | |
-----
5 R 4 | 2 5
-----
| | | 7 | |
-----
6 2 5 R 3 6
-----
| | | | 4 |
-----

```

Alt form

```

-----
| * * * | |
-----
* R * | * 5
-----
| | | * | |
-----
* * 5 R 3 *
-----
| | | | 4 |
-----

```

These alternate forms conform to the "box" nature of the CAGED forms. However, they do not remain unchanged when playing in the open position as do the main forms presented above.

The 'A' form Pentatonic (blues scale)

```

-----
| | * * | |
-----
* R | | * 5
-----
| | | | |
-----
* * 5 R 3 *
-----

```

The Pentatonic (five-tone) scale is useful for jamming with guitarists. The one language that every guitarist has in common is the blues. The Pentatonic scale form is directly related to its CAGED form. To sound "bluesy", determine what key the song is in and play from the interlocking CAGED Pentatonic patterns representing the b3 of the key. For example, if the song is in 'F#' you would use the 'A' Pentatonic forms as they interlock all over the neck.

THE MAJOR CHORDS

Major chords with the 3 in the melody on the second string:

MAJOR	MAJ6	MAJ7	MAJ9	MAJ6/9
----- R -----	----- -----	----- R -----	----- -----	----- 6 5 3 -----
----- -----	----- -----	----- 7 -----	----- 7 -----	----- -----
----- 5 R 3 -----	----- 6 5 R 3 -----	----- 5 3 -----	----- 9 5 3 -----	----- 9 -----
----- -----	----- -----	----- -----	----- -----	----- -----

alt form

```

-----
| | | 6 | |
-----
| R | | | |
-----
| | | | |
-----
| | 5 | 3 |
-----

```

Major chords with the 5 in the melody on the first string:

MAJOR	MAJOR7
----- 5 R 5 -----	----- 5 -----
----- -----	----- 7 -----
----- 5 R 3 -----	----- 5 3 -----
----- -----	----- -----

Major chords with the #5 (b13) in the melody on the first string:

MAJ 7 #5

 | R | | | |

 | | | 7 | #5

 | | | | 3 |

 | | | | | |

Major chords with the 6 in the melody on the first string:

MAJ6	MAJ7	MAJ6/9
----- 	----- R	----- 5 3 6
----- 5 R 3 6	----- 7	-----
----- 	----- 3 6	----- 9
----- 	----- 	-----
-----	-----	-----

THE MINOR CHORDS

Minor chords with the b3 in the melody on the second string:

MINOR	MI6	MI7
----- R	----- b3	----- R b7
----- b3	----- 6 5 R	----- b3
----- 5 R	----- 	----- 5
----- 	----- 	-----
-----	-----	-----

Alt form

 | | | 6 | |

 | R | | | |

 | | | |b3 |

 | | 5 | | |

Minor chords with the 5 in the melody on the first string:

MINOR

 | | | | | 5

 | | | |b3 |

 | | 5 R | |

 | | | | | |

Minor chords with the #5 (b13) in the melody on the first string:

Mi 7 #5

 | R |b7 | |

 | | | |b3#5

 | | | | | |

 | | | | | |

Minor chords with the 6/13 in the melody on the first string:

MI6	MI13
-----	-----
b3	R b7
-----	-----
5 R 6	b3
-----	-----
	5 13
-----	-----
-----	-----

Minor chords with the b7 in the melody on the first string:

MI7	MI9
-----	-----
b3	b3
-----	-----
5 R	5
-----	-----
b7	b7
-----	-----
	9
-----	-----

THE DOMINANT CHORDS

Dominant chords with the 3 in the melody on the second string:

7th	9th	13th	Dim7	Aug7
R b7	3	3	b7	R 3
		b7	b9	b7 #5
5 3	9	13 9	5 3	
	R b7			

Dominant chords with the 11 in the melody on the second string:

11th
R b7
5
11

Dominant chords with the 6/13 in the melody on the first string:

13th
R b7
5 3 1 3

Dominant chords with the b7 in the melody on the first string:

7th	9th	11th	13th
5 R 3	5 3	5	3
b7	b7	11 b7	b7
	9	9	13 9

Dim7

```

-----
| | 5 | 3 |
-----
| | |b9 |b7
-----
| | | | | |
-----
| | | | | |
-----

```

Aug7

```

-----
| | | R 3 |
-----
| | #5 | |b7
-----
| | | | | |
-----
| | | | | |
-----

```

THE HALF-DIMINISHED CHORDS

Half-diminished (MI 7b5) chords with the b3 in the melody on the second string:

MI 7b5

```

-----
| R |b7 | |
-----
| |b5 |b3 |
-----
| | | | | |
-----
| | | | | |
-----

```

Half-diminished (MI 7b5) chords with the b7 in the melody on the first string:

MI 7b5

```

-----
| |b5 |b3 |
-----
| | | R | |
-----
| | | | |b7
-----
| | | | | |
-----

```

CHORDS DERIVED FROM THE BASIC 'G' FORM

The basic 'G' form

```

-----
| | 5 R 3 |   | | 5 R 3 |
-----
| | | | | |   | | | | | |
-----
| 3 | | | |   | 3 | | | |
-----
R | | | | R   R | | | | |
-----

```

The second form indicates an acceptable abbreviated form for ease of fingering while practicing.

The 'G' form major scale

```

-----
6 2 5 R 3 6   * * 5 R 3 *
-----
| | | | 4 |   | | | | * |
-----
7 3 6 2 | 7   * 3 * * | *
-----
R 4 | | 5 R   R * | | * R
-----
| | 7 | | |   | | * | | |
-----

```

The major scale is useful for understanding how the chords built and for picking out melodies by ear. The major scale is shown here twice. The first scale shows all the possible chord elements that make up the scale. The second scale shows how the basic CAGED form lies within the scale.

```

Alt form      Alt form
-----
| | | 7 | |   | | | * | |
-----
6 2 5 R 3 6   * * * * * *
-----
| | | | 4 |   | | | | * |
-----
7 3 6 2 | 7   * 3 * * | *
-----
R 4 | | 5 R   R * | | * R
-----

```

These alternate forms conform to the "box" nature of the CAGED forms. However, they do not remain unchanged when playing in the open position as do the main forms presented above.

The 'G' form Pentatonic (blues scale)

```

-----
* * 5 R 3 *
-----
| | | | | |
-----
| * * * * |
-----
R | | | * R
-----

```

The Pentatonic (five-tone) scale is useful for jamming with guitarists. The one language that every guitarist has in common is the blues. The Pentatonic scale form is directly related to its CAGED form. To sound "bluesy", determine what key the song is in and play from the interlocking CAGED Pentatonic patterns representing the b3 of the key. For example, if the song is in 'E' you would use the 'G' Pentatonic forms as they interlock all over the neck.

THE MAJOR CHORDS

Major chords with the Root in the melody on the first string:

MAJOR

```
-----  
| | 5 R 3 |  
-----  
| | | | |  
-----  
| 3 | | | |  
-----  
R | | | | R  
-----
```

Major chords with the 5 in the melody on the second string:

MAJOR

```
-----  
| | 5 R | |  
-----  
| | | | | |  
-----  
| 3 | | | | |  
-----  
| | | | 5 |  
-----
```

MAJ9

```
-----  
| 3 | 9 | | |  
-----  
| | | | 5 |  
-----  
| | 7 | | | |  
-----  
| | | | | |  
-----
```

MAJ6/9

```
-----  
| 3 6 9 | | |  
-----  
R | | | 5 |  
-----  
| | | | | |  
-----  
| | | | | |  
-----
```

Major chords with the 7 in the melody on the first string:

MAJ7

```
-----  
| | 5 R 3 |  
-----  
| | | | | |  
-----  
| | | | | 7  
-----  
| | | | | |  
-----
```

MAJ9

```
-----  
| | 5 | 3 | |  
-----  
| | | | | |  
-----  
| | | 9 | 7  
-----  
| | | | | |  
-----
```

THE MINOR CHORDS

Minor chords with the b3 in the melody on the second string:

MI 9

 | | | |b3 |

 | | 5 | | |

 |b3 | | | |

 | | | 9 | |

THE DOMINANT CHORDS

Dominant chords with the #11 (b5) in the melody on the second string:

#11

 | 3 | 9#11 |

 R |b7 | | |

 | | | | | |

 | | | | | |

Dominant chords with the 5 in the melody on the second string:

7th	9th	11th	13th
----- R -----	----- 3 9 -----	----- R -----	----- b7 -----
----- -----	----- b7 5 -----	----- -----	----- 13 9 -----
----- 3 -----	----- -----	----- -----	----- 5 -----
----- b7 5 -----	----- -----	----- 11b7 5 -----	----- -----

THE HALF-DIMINISHED CHORDS

Half-diminished (MI 7b5) chords with the b7 in the melody on the first string:

```
-----  
Mi 7b5  
-----  
| | | R | |  
-----  
|b3 | | | |  
-----  
| | | |b5 |  
-----  
| |b7 | | |  
-----
```

CHORDS DERIVED FROM THE BASIC 'E' FORM

The basic 'E' form

```
-----  
R | | | 5 R  
-----  
| | | 3 | |  
-----  
| 5 R | | |  
-----  
| | | | | |  
-----
```

The 'E' form major scale

```
-----  
R 4 | | 5 R  
-----  
| | 7 3 | |  
-----  
2 5 R 4 6 2  
-----  
| | | | | |  
-----  
3 6 2 | 7 3  
-----  
-----  
R * | | 5 R  
-----  
| | * 3 | |  
-----  
* 5 R * * *  
-----  
| | | | | |  
-----  
* * * | * *  
-----
```

The major scale is useful for understanding how the chords built and for picking out melodies by ear. The major scale is shown here twice. The first scale shows all the possible chord elements that make up the scale. The second scale shows how the basic CAGED form lies within the scale.

Alt form

 7 3 6 2 | 7

 R 4 | | 5 R

 | | 7 3 | |

 2 5 R 4 6 2

 | | | | | |

Alt form

 * * * * | *

 R * | | * |

 | | * 3 | |

 * 5 R * * *

 | | | | | |

These alternate forms conform to the "box" nature of the CAGED forms. However, they do not remain unchanged when playing in the open position as do the main forms presented above.

The 'E' form Pentatonic (blues scale)

 | * * * | |

 R | | | 5 R

 | | | 3 | |

 * 5 R | * *

The Pentatonic (five-tone) scale is useful for jamming with guitarists. The one language that every guitarist has in common is the blues. The Pentatonic scale form is directly related to its CAGED form. To sound "bluesy", determine what key the song is in and play from the interlocking CAGED Pentatonic patterns representing the b3 of the key. For example, if the song is in 'C#' you would use the 'E' Pentatonic forms as they interlock all over the neck.

THE MAJOR CHORDS

Major chords with the ROOT in the melody on the first string:

MAJOR	MAJ6	MAJ7	MAJ9	MAJ6/9
----- R 5 R ----- 3 ----- 5 R ----- -----	----- R ----- 3 ----- R 6 ----- -----	----- 5 R ----- 7 3 ----- ----- -----	----- 9 ----- 5 R ----- 7 ----- -----	----- 6 9 ----- 5 R ----- ----- -----

Alt form

 | | 6 | | |

 | | | | 5 R

 | | | 3 | |

 | | | | | |

Major chords with the 9 in the melody on the first string:

<p>MAJ9</p> <pre>----- 5 ----- 7 3 ----- 9 ----- -----</pre>	<p>MAJ6/9</p> <pre>----- 3 ----- 5 6 9 ----- ----- -----</pre>
---	---

Major chords with the 5 in the melody on the second string:

<p>MAJ6</p> <pre>----- 6 ----- R 5 ----- 3 ----- -----</pre>	<p>MAJ7</p> <pre>----- R 5 ----- 7 3 ----- ----- -----</pre>
---	---

Major chords with the #5 in the melody on the second string:

MAJ7#5

```
-----
R | | | | |
-----
| | 7 3#5 |
-----
| | | | | |
-----
| | | | | |
-----
```

Major chords with the 6 in the melody on the second string:

<p>MAJ6</p> <pre>----- 3 ----- 5 R 6 ----- ----- -----</pre>	<p>MAJ7</p> <pre>----- R ----- 7 3 ----- 6 ----- -----</pre>	<p>MAJ6/9</p> <pre>----- 3 ----- 9 5 6 ----- ----- -----</pre>
---	---	---

Major chords with the 7 in the melody on the first string:

MAJ 7

 | | | | | 7

 | | | | 5 |

 | | | 3 | |

 | | R | | |

Major chords with the 7 in the melody on the second string:

MAJ 9

 | | | 3 | |

 | 5 | | | |

 | | | | | |

 | | 9 | 7 | |

THE MINOR CHORDS

Minor chords with the ROOT in the melody on the first string:

MINOR	MI6	MI7	MI9
----- b3 5 R -----	----- 6 -----	----- b7b3 5 R -----	----- b3 -----
----- -----	----- b3 5 R -----	----- -----	----- 9 -----
----- R -----	----- -----	----- -----	----- b7 5 R -----
----- -----	----- -----	----- -----	----- -----

Minor chords with the 9 in the melody on the first string:

MI 9

 | | |b3 | |

 | | | | |

 | 5 | | | 9

 | | | |b7 |

Alt form

 R |b7b3 5 |

 | | | | |

 | | | | | 9

 | | | | | |

Minor chords with the 11 in the melody on the second string:

MI 7 ADD 11

 | | | |11 |

 | | | | |

 R |b7b3 | |

 | | | | |

Minor chords with the 5 in the melody on the second string:

MINOR	MI6	MI7	MI9
----- b3 5 -----	----- 6 -----	----- R b7b3 5 -----	----- b3 -----
----- -----	----- R b3 5 -----	----- -----	----- 9 -----
----- 5 R -----	----- -----	----- -----	----- b7 5 -----
----- -----	----- -----	----- -----	----- -----

Minor chords with the #5 (b13) in the melody on the second string:

MI 7 #5

 R |b7b3 | |

 | | | | 5 |

 | | | | | |

 | | | | | |

Minor chords with the 6/13 in the melody on the second string:

MI6	MI13
-----	-----
b3	R b7b3
-----	-----
-----	-----
5 R 6	13
-----	-----
-----	-----

THE DOMINANT CHORDS

Dominant chords with the ROOT in the melody on the first string:

7th	9th	11th	13th	Aug7
-----	-----	-----	-----	-----
b7 5 R	9	b7 5 R	b7 R	b7 R
-----	-----	-----	-----	-----
3	b7 5 R		3	3#5
-----	-----	-----	-----	-----
		11	13	
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----

Dominant chords with the b9 in the melody on the first string:

7b9	Dim7
-----	-----
R b7 5	b7 5
-----	-----
3 b9	3 b9
-----	-----
5	
-----	-----
-----	-----

Dominant chords with the 9 in the melody on the first string:

9th	11th	13th
----- 3 -----	----- R11 9 -----	----- b7 -----
----- R 9 -----	----- b7 -----	----- 3 -----
----- b7 -----	----- -----	----- 13 9 -----
----- -----	----- -----	----- -----

Alt form

```

-----
R |b7 | 5 |
-----
| | | 3 | |
-----
| 5 | | | 9
-----
| | | | | |
-----

```

Dominant chords with the #9 in the melody on the first string:

```

7#9
-----
R |b7 | 5 |
-----
| | | 3 | |
-----
| 5 | | | |
-----
| | | | |#9
-----

```

Dominant chords with the 11 in the melody on the second string:

11th	13th
----- 11 -----	----- b7 11 -----
----- 9 -----	----- 13 9 -----
----- R b7 -----	----- -----
----- -----	----- -----

Dominant chords with the 5 in the melody on the second string:

7th	Dim7
-----	-----
R b7 5	b7 5
-----	-----
3	b9 3
-----	-----
-----	-----
-----	-----

Dominant chords with the #5 in the melody on the second string:

Aug 7

R |b7 | | |

| | | 3#5 |

| | | | | |

| | | | | |

Dominant chords with the 6/13 in the melody on the second string:

13th

R |b7 | | |

| | | 3 | |

| | | |13 |

| | | | | |

Dominant chords with the b7 in the melody on the second string:

7th	11th	Dim7	Aug7
-----	-----	-----	-----
3	5 R11	3	3
-----	-----	-----	-----
5 R	b7	5	R
-----	-----	-----	-----
b7		b9 b7	#5 b7
-----	-----	-----	-----
-----	-----	-----	-----

THE HALF-DIMINISHED CHORDS

Half-diminished (MI 7b5) chords with the ROOT in the melody on the first string:

```
MI 7 b5
-----
| | | |b5 |
-----
| |b7b3 | R
-----
| | | | | |
-----
| | | | | |
-----
```

Half-diminished (MI 7b5) chords with the b7 in the melody on the second string:

```
MI 7 b5
-----
| | |b3 | |
-----
|b5 | | | |
-----
| | R | | |
-----
| | | |b7 |
-----
```

CHORDS DERIVED FROM THE BASIC 'D' FORM

The basic 'D' form

```
-----
| | R | | |
-----
| | | | | |
-----
| | | 5 | 3
-----
| | | | R |
-----
```


The 'D' form major scale

```

-----
2 5 R 4 6 2
-----
| | | | |
-----
3 6 2 5 7 3
-----
4 | | | R 4
-----
| 7 3 | | |
-----

```

```

-----
* * R * * *
-----
| | | | |
-----
* * * 5 * 3
-----
* | | | R *
-----
| * * | | |
-----

```

The major scale is useful for understanding how the chords built and for picking out melodies by ear. The major scale is shown here twice. The first scale shows all the possible chord elements that make up the scale. The second scale shows how the basic CAGED form lies within the scale.

Alt form

```

-----
R 4 | | | |
-----
| | 7 3 | |
-----
2 5 R 4 6 2
-----
| | | | |
-----
3 6 2 5 7 3
-----
| | | | R 4
-----

```

Alt form

```

-----
* * | | | |
-----
| | * * | |
-----
* * R * * *
-----
| | | | |
-----
* * * 5 * 3
-----
| | | | R *
-----

```

These alternate forms conform to the "box" nature of the CAGED forms. However, they do not remain unchanged when playing in the open position as do the main forms presented above.

The 'D' form Pentatonic (blues scale)

```

-----
| | | * | |
-----
* * R | * *
-----
| | | | |
-----
* * * 5 | 3
-----
| | | | R |
-----

```

The Pentatonic (five-tone) scale is useful for jamming with guitarists. The one language that every guitarist has in common is the blues. The Pentatonic scale form is directly related to its CAGED form. To sound "bluesy", determine what key the song is in and play from the interlocking CAGED Pentatonic patterns representing the b3 of the key. For example, if the song is in 'B' you would use the 'D' Pentatonic forms as they interlock all over the neck.

THE MAJOR CHORDS

Major chords with the 3 in the melody on the first string:

MAJOR	MAJ6	MAJ7	MAJ9	MAJ6/9
R	R 6	R	9 5 7 3	6 9 5 3
				R
5 3	5 3	5 7 3		
R				

Major chords with the 6 in the melody on the second string:

MAJ 6

R 6
3 5

Major chords with the 7 in the melody on the second string:

MAJ 7

R
3 5 7

THE MINOR CHORDS

Minor chords with the ROOT in the melody on the second string:

MINOR	MI6	MI7	MI9
----- b3 ----- 5 ----- b3 R ----- -----	----- b3 R ----- 6 ----- 5 ----- -----	----- 5 ----- b7b3 R ----- ----- -----	----- b3 ----- 9 5 ----- b7 R ----- -----

Minor chords with the b3 in the melody on the first string:

MINOR	MI6	MI7	MI9
----- b3 ----- 5 ----- b3 R ----- -----	----- R 6 ----- b3 ----- 5 ----- -----	----- R ----- b7b3 ----- 5 ----- -----	----- b7b3 ----- 9 5 ----- ----- -----

Minor chords with the 6 in the melody on the second string:

MI 6
----- R 6 ----- b3 ----- 5 ----- -----

Minor chords with the b7 in the melody on the second string:

MI7	MI9
----- R ----- b3 b7 ----- 5 ----- -----	----- b3 b7 ----- 9 5 ----- ----- -----

THE DOMINANT CHORDS

Dominant chords with the 3 in the melody on the first string:

7th	9th	13th	Dim7	Aug7
R	b7	b7	b9 b7	R
b7	9 5 3	3	5 3	b7
5 3				3
		313		#5

Dominant chords with the b7 in the melody on the second string:

7th	9th	13th
R	b7	9 R11
b7	3 9 5	b7
3 5		13

THE HALF-DIMINISHED CHORDS

Half-diminished (MI 7b5) chords with the b3 in the melody on the first string:

MI 7 b5

R
b5b7b3

FOR FURTHER STUDY

The first section lists books that I consider to be a must-have throughout your journey. The next sections are divided by specific areas including general study, fakebook recommendations, other related areas of interest, and prepared chord solo collections. This is a reference list. Other than the first two must-haves, it is up to what you decide to work with because it depends on what your interests are.

I strongly recommend that you listen to as many players as possible. Joe Pass has a very nice "Virtuoso" series on Pablo. There are collections of Tal Farlow, Bucky Pizzarelli, and others. Earl Klugh has several nice albums including one solo guitar album. Listen, listen, and listen some more. You are well advised to also become familiar with the standards as sung by people such as Frank Sinatra and Ella Fitzgerald (the songbooks series, for example). When you have heard these songs sung and then go back and listen to people like Joe Pass, you will be able to hear what these guitarists are doing much better.

MUST-HAVES FOR THE JOURNEY (DON'T LEAVE HOME WITHOUT THEM)

Note: These two books are particularly foundational to understanding the guitar fretboard. The remaining books are very important and are listed alphabetically by author, but the first two (really four since there are three in the Bill Edwards set) are taken out of context due to their importance.

Edwards, Bill. (1989) "Fretboard Logic" (3 vols). Temple Terrace, Fla.: Edwards Music Publishing.

Berle, Arnie. (1993) "New Techniques for Chord Melody Guitar".. Miami: CPP/Belwin, Inc.

Braunling, Len. (1982) "Contemporary Chord Solos: A Simplified Approach To Substitute Harmonies" (2 vols: part of same series started by Mike Elliot). Milwaukee: Hal Leonard.

Cinderella, J. & Renda, S. (1992) "Chord Melody Playing for the Guitarist Musician". New Jersey: Warner Bros.

Elliot, Mike. (1982) "Contemporary Chord Solos: A Simplified Approach To Substitute Harmonies" (2 vols). Milwaukee: Hal Leonard.

McKee, Pat. (1980) "Jazz Harmonies: The System" (3 vols). Milwaukee: Hal Leonard.

Morgen, Howard. (1982) "Preparations: An Introduction To Fingerstyle Playing". New York: The Big 3 Music Corporation.

Morgen, Howard. (1982) "Concepts: Arranging For Fingerstyle Guitar". New York: The Big 3 Music Corporation.

Morgen, Howard. (1992) "10 From Guitar Player". Great Neck, NY: Grace Court West Productions.

Smith, Johnny. (1980) "The Complete Johnny Smith Approach To Guitar". Pacific, Missouri: Mel Bay Publications

***NICE TO HAVE ONCE YOU ARE VERY COMFORTABLE WITH
THE BASIC CONCEPTS***

Anderson, Muriel. (1993) "Building Guitar Arrangements From the Ground Up". Milwaukee: Hal Leonard.

Bay, Mel. (1966) "Guitar Melody Chord Playing System". Pacific, Missouri: Mel Bay Publications

Berle, Arnie. (1986) "Chords and Progressions for Jazz & Popular Guitar". New York: Amsco Publications.

Berle, Arnie. (1993) "Fretboard Basics". Pacific, Missouri: Mel Bay Publications

Bosman, Lance. (1991) "Harmony For Guitar". London: Music Sales Limited.

Breau, Lenny. (1985) "Fingerstyle Jazz". Pacific, Missouri: Mel Bay Publications

Bufe, Chaz. (1994) "An Understandable Guide To Music Theory". Tucson: See Sharp Press.

Crum, Martin. (1980) "The Jazz Guitar Workbook". Lebanon, Indiana: Studio 224.

de Mause, Alan. (1981) "Solo Jazz Guitar". Pacific, Missouri: Mel Bay Publications

de Mause, Alan. (1982) "Jaz Guitar Etudes". Pacific, Missouri: Mel Bay Publications

Duarte, John. (1980) "Melody and Harmony for Guitarists". England: Universal Edition.

Farlow, Tal. (1994) "The Jazz Style of Tal Farlow". Milwaukee: Hal Leonard .

Lee, Ronny. (1993) "Jazz Guitar Method". Pacific, Missouri: Mel Bay Publications

Lilienfeld, R. & Cimino, B. (1965) "The Guitarist's Harmony". Melville, NY: Belwin Mills Publishing.

Mcguire, Edward. (1976) "Guitar Fingerboard Harmony". Pacific, Missouri: Mel Bay Publications

Mairants, Ivor. (1976) "Arranging For Guitar". New York: Silhouette Music Corp.

Marohnic, Chuck. (1979) "How To Create Jazz Chord Progressions". Lebanon, Indiana: Studio 224.

Munday, B. & Higgins, R. (1975) "The Chord Solo Book". New York: Charles Hansen.

Pass, J. & Hibler, J. (1994) "Improvising Ideas". Pacific, Missouri: Mel Bay Publications

Pass, Joe. (1970) "Joe Pass Guitar Style". Englewood, Colorado: Gwyn Publishing.

Pass, Joe. (1971) "Joe Pass Guitar Chords". Englewood, Colorado: Gwyn Publishing.

Pass, Joe. (1972) "Joe Pass Chord Solos". Englewood, Colorado: Gwyn Publishing.

Pass, Joe. (1970) "Joe Pass Guitar Style". Englewood, Colorado: Gwyn Publishing.

Pizzarelli, Bucky. (1979) "A Pro's Approach To Melody and Chord Playing". New York: Camerica Publications.

Pizzarelli, Bucky. (1984) "The Creative Guitarist". New York: Warner Bros Publications.

Qualey, David. (1993) "Classical Fingerstyle Swing Guitar Step By Step". Hehlen, Germany: David Qualey Music.

Roberts, Howard. (1972) "Guitar Manual Chord Melody". California: Playback Publishing.

Salvador, Sal. (1985) "Chordal Enrichment & Chord Substitution". Pacific, Missouri: Mel Bay Publications

Sokolow, Fred. (1982) "Jazzing It Up: An Improvisational Approach To Guitar". New York: Warner Bros.

Sokolow, Fred. (1980) "The Complete Jazz Guitar".
Hialeah, Fla: Almo Publications.

OTHER BOOKS OF INTEREST

These two books are a collection of articles that Mr. Fowler wrote for Down Beat over several years. The first focuses on melody and the second on harmony.

Fowler, William. (1973-1985) "How To Master Music" (2 vols). Down Beat Magazine.

This book contains very good information about learning to play your instrument of choice as an adult learner.

Judy, Stephanie. (1990) "Making Music for the Joy of It". Los Angeles: Jeremy P. Tarcher, Inc.

If you want to know how to get good, read this. It is not about guitar. It is about the journey to mastery in general, but with focus on picking something (martial arts, tennis, music, etc.) and getting on with the journey.

Leonard, George. (1991) "Mastery". New York: Penguin Books.

SUGGESTED FAKEBOOKS TO WORK FROM

The fakebooks listed here provide interesting chord progressions to work from for each tune. Until you get into subject matter that covers various vehicles for making basic chord progressions more interesting, you would do well to use fakebook arrangements in

which the progressions have already had these devices applied for you. It is best to focus on one thing at a time and learn that one thing well before moving on to something else. At first, you will want to focus on using the material presented in this paper to simply harmonize the given melody in a tune using the chords specified. These fakebooks are very well suited to provide such arrangements.

Wong, Herb Dr. (1988) "The Ultimate Jazz Fakebook". Milwaukee: Hal Leonard.

Hyman, Dick. (1986) "Professional Chord Changes and Substitutions" (2 vols). Katonah, NY: Ekay Music.

"The Definitive Jazz Collection" Milwaukee: Hal Leonard.

Mantooth, Frank. (1989) "The Best Chord Changes For the World's Greatest Standards". Milwaukee: Hal Leonard.

Mantooth, Frank. (1990) "The Best Chord Changes For the Most Requested Standards". Milwaukee: Hal Leonard.

PREPARED CHORD-MELODY ARRANGEMENTS FOR STUDY

This book contains well-known songs from movies in instrumental solo guitar format.

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