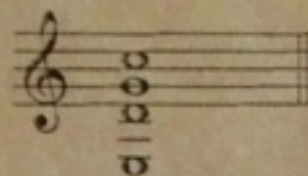


Name That Chord

BY MICK GOODRICK

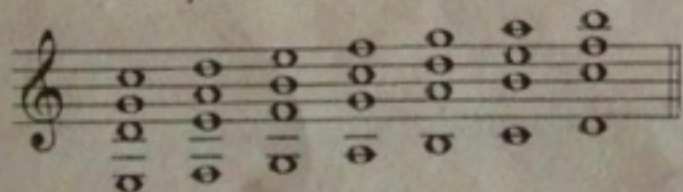
ONE AFTERNOON A COUPLE OF years ago, I got together with my friend Wolfgang Muthspiel, who showed me a chord sequence based on an interesting voicing. After going through the progression a number of times, he played one of the last chords by itself:



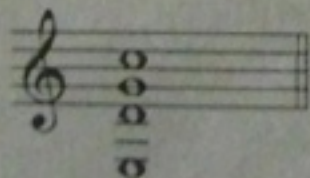
Then he asked, "What do you call this?" I replied that you could look at it a number of ways, depending on structure and/or usage, and suggested a couple of possibilities. We both agreed that the names were ambiguous, so I asked what he called it. Wolfgang's answer both surprised and pleased me: "Back home in Austria, some of my friends call it *Fred*."

I was in shock for a moment. Then my mind began to bask in the glory of this new realization. Why not give a chord a name? How simple! No problems with structure or usage. It is what it is, nothing more, nothing less. Simply, *Fred*! Perfect! "Why hadn't someone come up with this before?" I wondered. Then, as is my habit, I decided to move *Fred* through the C major scale to see what would come up. Here's what came up:

C Major Scale

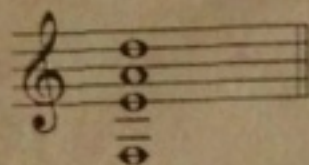


I'll admit the following analysis may appear suspect to some people, but if you hang with me for a while, you may be able to discern a fairly consistent, although somewhat warped, logic behind my thinking. Here we go. *Fred*:

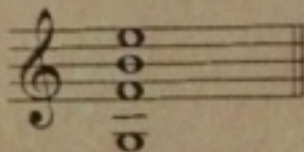


This next one is obvious. *F#* in the

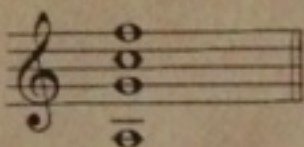
bass would give us *Fred* again, so *F#* in the bass gives us *Fred* minor:



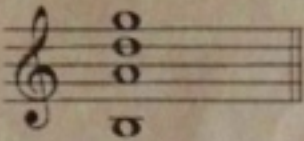
I call this one *Jane*, because it's different from the preceding two. Observe the obvious dominant quality:



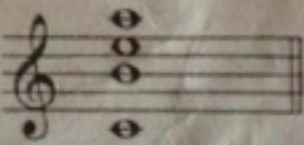
Fred again:



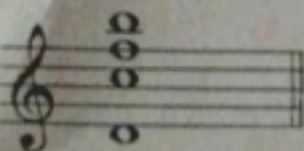
Once more, *Fred* (popular fellow!):



Another *Fred* minor:



Jane minor. *F#* in the alto voice would give us *Jane* again: *F#* produces *Jane* minor:

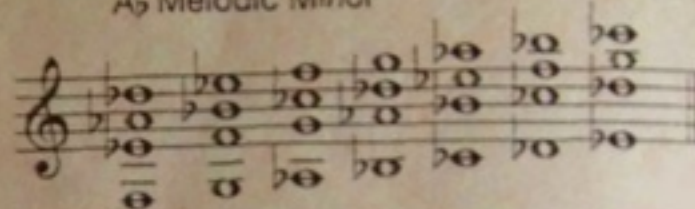


So, the major scale provides four different chords: *Fred*, *Fred* minor, *Jane*, and *Jane* minor. *Fred* occurs three times, *Fred* minor twice, *Jane* once, and *Jane* minor

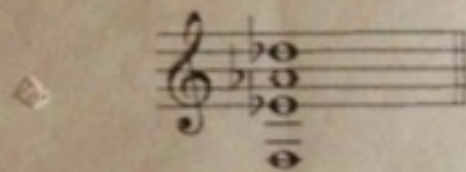
once. Notice how the two voicings that contain the tritone *F-B* (or *B-F*, inverted!) are *Jane* and *Jane* minor. (Now that's what I call warped logic!) Play through the preceding voicings to get a sense of how they sound and move.

Now, let's work with the *Ab* melodic minor scale, which produces voicings that can work for *G7alt*/*Db* Lydian $\flat 7$:

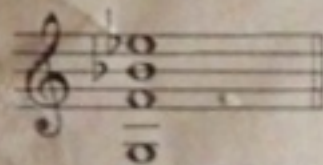
Ab Melodic Minor



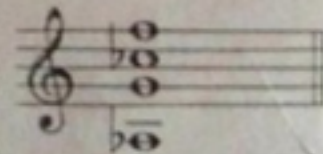
Here's *Fred*—



—and *Fred* again:



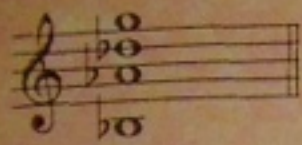
Meet *Jane diminished*. Not obvious. This chord comes from the diminished scale, too:



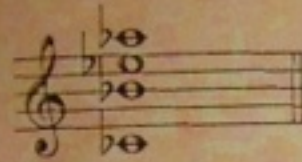
Mick Goodrick teaches at the New England Conservatory of Music, is the author of *The Advancing Guitarist* (dist. by Hal Leonard), and has performed with Gary Burton, Charlie Haden, and many others.



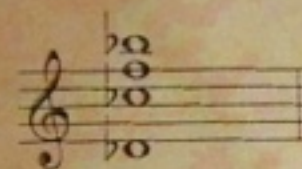
Jane minor:



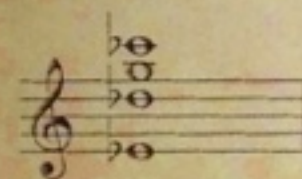
Fred minor:



Jane:



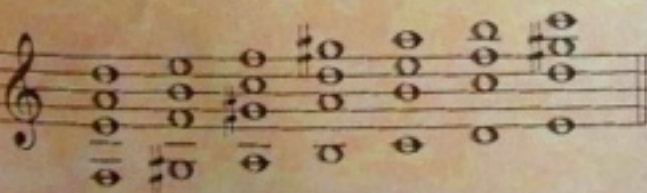
Meet Jane augmented. Almost obvious. Since the chord is E_b7#5, I decided to call it Jane augmented:



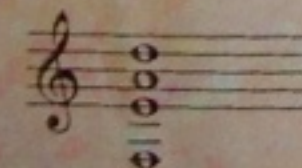
So, melodic minor gives us two Freds, one Jane, one Jane minor, one Fred minor, plus two new chords: Jane augmented and Jane diminished. Let's move on quickly; we're coming to some kind of conclusion.

Let's look at A harmonic minor, because it's the relative minor of C major:

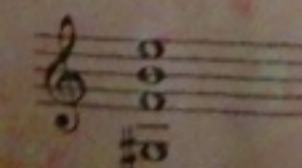
A Harmonic Minor



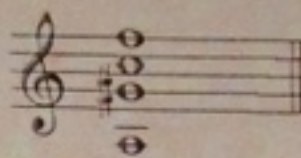
For starters, there's Fred minor:



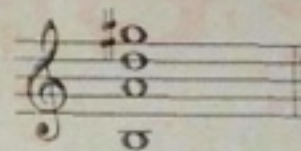
Now meet Fred diminished. This isn't at all obvious. F# would give us Fred. F# "diminishes" the chord. Again, the pitches come from the diminished scale (gulp!):



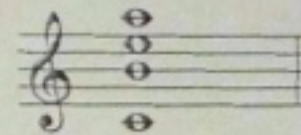
It was bound to happen—Fred augmented. Not obvious. G# would produce Fred. G# "augments" the chord or makes it larger (double gulp!):



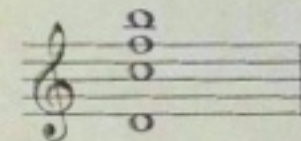
Jane minor:



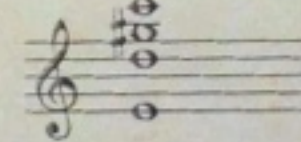
Fred minor:



Jane minor:



Jane augmented:



As you just saw, harmonic minor gives us two Fred minors, two Jane minors, one Jane augmented, and two new chords: Fred augmented and Fred diminished.

I can hear someone asking, "But what's the point?" Am I suggesting that these names become standard terminology throughout the music world? No. Could someone give different names to these chords and justify them better than I did? Yes. Am I suggesting that a guitar player won't be successful without knowing these chords? No.

So, what is the point? I hate to keep you hanging, but the "answer" will be revealed next month. Until then, see if you can find ways to add Fred and Jane to your vocabulary.

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Putting Fred And Jane To Work

BY MICK GOODRICK

WHAT WAS THE POINT OF LAST month's material? Simply that it's very interesting and could be very useful to anyone willing to work with it. Also, it demonstrated a practical process of exploration and analysis. And finally, it's fun (maybe even funny!).

To recap, last month you discovered that eight different chords can be derived from Fred (in context of the major,

melodic minor, and harmonic minor scales): Fred, Fred minor, Jane, Jane minor, Jane augmented, Jane diminished, Fred augmented, and Fred diminished. Ex. 1 presents them with G in the bass.

In an upcoming installment, we'll explore other inversions and analyze different uses for each chord type. In the meantime, experiment with the Fred and Jane family of harmonic realities to your heart's content.

"Not Soon Forgotten" (for Emily) is a short offering that employs some of the material. Enjoy!

Mick Goodrick teaches at the New England Conservatory of Music, is the author of *The Advancing Guitarist* (dist. by Hal Leonard), and has performed with Gary Burton, Charlie Haden, and many others.



Ex. 1

Fred	Fred minor	Jane	Jane minor	Jane diminished	Jane augmented	Fred augmented	Fred diminished

"Not Soon Forgotten"

By Mick Goodrick

Adagio

12 *slower*

17 *a tempo*
D. C. al coda

22 *hold chord*
slower

An Antidote To Gibberish

BY MICK GOODRICK

I'VE STARTED requesting an audition tape from prospective students. From time to time, I get one that contains incoherent phrasing, no melody, and undefined rhythms. Time and space is simply filled with meaningless sounds—gibberish!

At such times, I'm reminded of a story I heard years ago. Supposedly, Jim Hall placed a sign inside his guitar case so he would see it every time he took out his guitar. The sign said, "Make musical sense." This story made an important impression on me. If Jim Hall (whose playing always makes sense to me) had to remind himself to make sense, certainly the rest of us would benefit from this advice.

Not long ago, I called Jim to verify the story. He couldn't remember doing that, but said he'd be willing to take credit for it. (Obviously, he liked the idea, too.) The point is, it makes a great story.

Make musical sense! Remind yourself of this before you start to play. Or least right after you've caught yourself dealing out a healthy heaping of gibberish.

What is "musical sense"? This is subjective: What might be gibberish to me could make musical sense to you and vice versa. I'd even say that sometimes a little bit of gibberish might be useful. (But only a little and only sometimes.)

Each of us has to be able to say openly and honestly, "Yup. That's my gibberish." Equally important, each of us has to be able to say, "That sounds like music." How do you cut down on the former while increasing the latter? I have some ideas that I think you will find useful.

Pick a standard tune with harmonic meat to it—"All The Things You Are," "Stella By Starlight," or "Falling Grace," for instance. Set your metronome to 72; these clicks will represent half-notes on two and four. Go for a medium swing feel.

Record yourself playing a walking bass line through one chorus of the tune. Stay in a low register and make sure the metronome is being recorded, too. On the second chorus switch to a single-line solo in the middle or high registers. Use mostly quarter-notes, half-notes, and dotted-quarters followed by eighths. Never use more than four eighth-notes in a row. At the beginning of the next chorus, go back to playing a walking bass line. Repeat the

entire process a number of times.

When you finish recording, the odd-numbered choruses on your tape will be walking bass lines and the even-numbered choruses will be single-line solos. I call this "dovetail recording."

Now rewind the tape and play against it in dovetail fashion. Solo live against your taped bass lines and play live bass lines against the taped solos.

Some observations and suggestions:

- Experiment with anticipations, particularly when soloing.

- For bass lines, play quarter-notes that are not quite full value. Place tiny spaces before them: Think *doot* instead of *doo*.

- Use a metronome setting of 72 as your middle ground, but try other settings down to about 54 and up to about 108. (The metronome is marking half-notes; your actual tempo is twice that of the settings.) On most metronomes, this will give you approximately 17 tempos to work with. Explore them all!

- Dovetail recording tends to make your solos much less complicated and much more thematic.

- You'll eliminate a huge amount of gibberish by restricting yourself to no more than four consecutive eighth-notes.

- By alternating bass and solo lines, you'll be able to play for a longer time without getting bored.

- You'll probably become increasingly aware of time and swing feel. This will improve your phrasing.

- You'll begin to understand how bass lines and solos are much more alike than they are different.

- Gradually expand the number of consecutive eighth-notes that you allow yourself to play. But be strict at first.

- Reverse the usual range of the two parts (*i.e.*, play bass lines in the middle or upper registers and play the solo low).

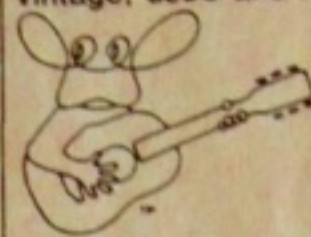
- If you have access to a multitrack recorder, record two dovetail parts. Listen to both tracks together; you'll really hear what works and what doesn't.

Dovetail recording gets you very focused on time, phrasing, swing feel, thematic development, and rhythmic displacement. And because it drastically cuts down on gibberish, dovetail recording will help you in your quest to make musical sense.

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Grip-o-logy, Part 1

BY MICK GOODRICK

IN JAN. AND FEB. '91 I INTRODUCED you to Fred and Jane. Remember? The voicings with the names? If you explored this material, perhaps you realized that Fred and Jane could also have other names, such as "slash chords in disguise," or even the dreaded "hybrid 9th family."

It's time for some related harmonic concepts. (No names today!) I'm using hybrid 11ths in the following examples. However, you can apply the principles to any voicings you desire. I chose this particular voicing because I've been working with it on and off for the last three or four years, so it still seems fresh. (Maybe I'm slow. No matter; they don't call me Mr. Goodchord for nothing.)

The two-step program. Working out voicings is a two-fold process. In the simplest terms, it amounts to this:

Step 1: Take a voicing you like and move it diatonically (scalewise) through whatever scales you can think of (major, melodic minor, harmonic minor, symmetrical diminished, etc.).

Step 2: Take any (perhaps all) of these voicings and find as many inversions as possible.

The Fred and Jane columns contained good examples of Step 1, but nothing about Step 2. The secret to Step 2 is to compress the notes of the desired voicing into a four-note scale within an octave. (I say four-note scale because we're dealing with four-note voicings. However, the concept holds true for two-, three-, five-, and six-note voicings as well.) Once you've compressed the voicing, it's easy to arrive at the correct inversions by simply moving

each line (bass, tenor, alto, or soprano) up the four-note scale.

Write out the inversions before trying to play them, particularly when working with hybrid voicings. It can be *very* confusing trying to think things through on guitar: "Let's see. This voicing is an $A\flat$ triad over D , except D is in the alto voice, not the bass. What do I do now?" Get out the manuscript paper—you'll save oodles of time.

Revvng up. Ready to experiment with Step 2? Ex. 1 shows a familiar voicing. Here's what you do:

- Compress the four notes into one octave (i.e., close position), and determine the four inversions. They are $G-B\flat-D-F$, $B\flat-D-F-G$, $D-F-G-B\flat$, and $F-G-B\flat-D$. These are the ascending melodies for each chord voice. Okay so far?

- Now, write out each ascending melody *horizontally*; place the first note of each melody in the octave corresponding to the original voicing (Ex. 2).

- Next, stack these four melodies (keeping them in their current octave) so they form four vertical inversions (Ex. 3) and play 'em. There. You probably know these voicings already. (As I said, we'll start easy.)

Getting sweaty. Let's turn up the heat a tad. Begin with another voicing (Ex. 4) and move it through a major scale, say C major. This first step yields seven voicings (Ex. 5). Step 2 dictates that we process each voicing into its four inversions, making a total of 28 voicings (Ex. 6). Are they all different? Nope. As soon as you play even the first seven voicings in Ex. 5, you'll encounter repetition. (Remember, we're talking *voicings*, not pitches.) Obviously, if some of the original voicings repeat, then many inversions will also repeat. If you work the har-

mony out, you'll realize that the voicings in sets 2 and 5 are identical; likewise the voicings in sets 3, 6, and 7 are identical. The voicings are different in sets 1 and 4.

To summarize: Our one original voicing—when run through our two-step process—yields a total of 16 different, new voicings (four from sets 2 and 5, four from sets 3, 6, and 7, four from set 1, and four from set 4). Not bad.

Some final introspection. Are the new voicings all playable on the guitar? Good question! This depends on the key, the register, the intervals of the original voicing, and the availability of open strings—to say nothing of your overall understanding of the fretboard. Did I mention the size of your left-hand fingers as well as right-hand fingerstyle chops?

But don't let such considerations discourage you. They never stopped me—at least not for long. The point is, you'll never know (nor grow) unless you try. Even if many of the voicings are unplayable, ask yourself, "Did I learn any new voicings that I like or can use?" If the answer is yes, you've won the game. Granted, this process may not be for everyone, but then, what is? At least you now have the tools to explore these harmonic frontiers, if and whenever you choose.

Next month: More grip-o-logy, this time with non-major scales. **3**

Mick Goodrick teaches at the New England Conservatory of Music, is the author of *The Advancing Guitarist* (dist. by Hal Leonard), and has performed with Gary Burton, Charlie Haden, and many others.



Ex. 1 Ex. 2 Ex. 3 Ex. 4

Ex. 5

Ex. 6

Grip-o-logy, Part 2

BY MICK GOODRICK

IF YOU SURVIVED LAST MONTH'S harmonic workout, you should be knee-deep in chords by now. For those who've just tuned in, we're exploring a two-step process for generating new chord voicings. It works like this:

Step 1: Choose a voicing and move it diatonically (scalewise) through a selected scale (major, melodic minor, harmonic minor, symmetrical diminished, etc.).

Step 2: Take any (perhaps all) of these voicings and find as many inversions as

possible.

In my previous column, we moved a voicing through the C major scale (read the July '91 column for specifics). This time around, let's explore harmonic minor.

No minor feat. Move the voicing in Ex. 1 through an A harmonic minor scale. This results in seven chords (Ex. 2). Next, process each chord into its inversions—just as we did last time. Seven sets of four voicings (root position plus three inversions) yield a total of 28 chords. Let's review the process and work out the first

set together.

- First compress the voicing's four notes into one octave (close position): A-E-D-C becomes A-C-D-E.

- Next, determine the four new chords. They are: A-C-D-E, C-D-E-A, D-E-A-C, and E-A-C-D.

- Write out these chords as four ascending melodies; place the first note of each melody in the octave corresponding to the original voicing (Ex. 3).

- Stack these four melodies (keeping them in their respective octaves) so they form a set of four vertical structures (Ex. 4). Play.

- Repeat the process for the remaining six of the seven original chords. Then take a break—you'll deserve it!

Strip out duplicates. Many of the resulting voicings are duplicates of the previous major scale experiments. (Don't forget, we're talking duplicate voicings—i.e., a particular arrangement of intervals, not necessarily duplicate pitches.) The harmonic minor inversions derived from the A (1st) voicing duplicate major sets 3, 6, and 7; the inversions from the B (2nd) voicing duplicate major set 4; E's (5th voicing) inversions duplicate major sets 2 and 5; F's (6th voicing) inversions duplicate major set 1.

But we *do* get some fresh voicings from all this. The inversions derived from C are all new (Ex. 5). So are those from D (Ex. 6) and G# (Ex. 7). These three sets yield a total of 12 new harmonic minor-generated voicings.

As I mentioned last time, such factors as the length of your left-hand fingers, your fingerstyle chops, the key, the register, the intervals of the original voicing, the availability of open strings, and your fretboard acumen determine a voicing's playability. Keep what you like, chuck the others.

Meanwhile, intrepid fretboard explorers, get some rest; there's more grip-o-logy next month.

Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His new album, *Biorhythms*, is on CMP (Box 1129, 5166 Kreuzau, Germany).



Ex. 1 Ex. 2

Ex. 3

Ex. 4

Ex. 5 C E F G#

Ex. 6 D F G# A

Ex. 7 G# B C D

Grip-o-logy, Part 3

By Mick Goodrick

CRANK UP YOUR HARMONIC generator, let's get some new chords happening! First, we need to reconnoiter: In my July column, we created 16 grips by using the infamous Goodrick two-step program to move a voicing through the C major scale. We followed the same process in August to generate 12 new voicings from the A harmonic minor scale. Let's see what kind of voicings we can discover by ramming melodic minor through the ol'

generator. The basic procedure, in case you've forgotten, is this:

Step 1: Choose a voicing and move it diatonically (scalewise) through a selected scale.

Step 2: Take these voicings and find as many inversions as possible.

Melodic minor grips. Walk the voicing in Ex. 1 through the $A\flat$ melodic minor scale. You'll create seven chords (Ex. 2). Process each chord into its inversions, as we've done previously. Each of the seven "parents" yields four "offspring" (root position plus three inversions); you end up

with 28 chords.

Let's process the first parent together to get things off to a good start.

- Compress four notes into a one-octave, close-position voicing: $A\flat-E\flat-D\flat-C\flat$ becomes $A\flat-C\flat-D\flat-E\flat$.


- Work out the three inversions of this close-position chord. Including the root-position voicing, you get four chords: $A\flat-C\flat-D\flat-E\flat$, $C\flat-D\flat-E\flat-A\flat$, $D\flat-E\flat-A\flat-C\flat$, and $E\flat-A\flat-C\flat-D\flat$.

- Convert these chords into four ascending melodies. Important: Locate the first note of each melody in the octave that corresponds to the original open-position voicing (Ex. 3).

- Stack these four melodies (keeping them in their respective octaves) so they form a set of four vertical structures (Ex. 4). Start playing.

- Repeat the process for the remaining six $A\flat$ melodic minor parent chords shown in Ex. 2.

Nuke the dupes. Some of our melodic minor offspring voicings duplicate the major scale offspring we developed in July. (Just a reminder: We're talking duplicate *interval structures*, not duplicate pitches.) The four melodic minor offspring generated from the $A\flat$ parent voicing in Ex. 4 duplicate the major offspring in sets 3, 6, and 7, as do the structures built from $B\flat$ (2nd parent). The $D\flat$ (4th parent) offspring duplicate major set 1; the $E\flat$ (5th parent) offspring duplicate major sets 2 and 5; the F (6th parent) offspring duplicate major set 4. Here's a twist: The G (7th parent) offspring duplicate set 7 of our harmonic minor voicings (Aug. '91). We *do* get some new structures, though—four of 'em, derived from $C\flat$ (Ex. 5). Try moving these guys around the fretboard.

We'll conclude our grip-o-logy studies next month, when we take what we've learned so far and tie it all together. Until then, try to keep a grip on things. 

Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* [Hal Leonard]. His new album, *Biorhythms*, is on CMP [Box 1129, 5166 Kreuzau, Germany].



Get A Grip

By Mick Goodrick

TIME TO TIE OUR GRIPS TOGETHER, don't you think? Let's review our journey thus far: Using the two-step process detailed in my previous three columns, we've generated 16 grips from the C major scale (July), 12 from A harmonic minor (Aug.), and four from A \flat melodic minor (Sept.). This makes a total of 32 new voicings.

By giving these voicings a common root, we can better appreciate similarities and differences in their structure. Let's build all 32 chords from a C bass note.

Ex. 1 shows the major scale voicings. Our harmonic minor voicings are in Ex. 2. Ex. 3 contains the four voicings derived from the melodic minor scale.

Grip tips. These voicings sound best played fingerstyle. The top and bottom notes of each voicing fall on the first and sixth strings, respectively. When working out a chord's fingering, grab these notes first. The wild cards are the two inside notes: The alto voice may fall on the second or third string, the tenor voice on the fourth or fifth string. If a voicing seems tough to finger, shift one or both of these inside notes to a different string.

Once you've played each chord in C, chromatically move your favorites up and down the neck. Take your time and have fun. E

Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* [Hal Leonard]. His new album, *Biorhythms*, is on CMP [Box 1129, 5166 Kreuzau, Germany].



Ex. 1

Ex. 2

Ex. 3

Improvisation: To Do Or Not To Do

By Mick Goodrick

THE FOLLOWING SUGGESTIONS for improvisation are based on what I call the "what you do/what you don't do principle," which dictates that what you do is as important as what you don't do. Observe that most of these ideas involve limiting or restricting a solo:

- Stay within one octave.
- Stay within one position.
- All eighth-note phrases must begin off the beat.
- End eighth-note phrases on a predetermined rhythmic "target point" (e.g., the end of beat four; check out Bob Moses' fine book *Drum Wisdom*).
- Use only two adjacent strings.
- Use only two non-adjacent strings.
- Choose a beat to avoid (e.g., never play on one).
- Choose a melodic function to avoid (e.g., never play the root).
- Feature a melodic interval (e.g., a major seventh).
- Play melodies that mostly ascend and then descend.
- Feature abrupt dynamic contrasts.
- Play only chord tones (1, 3, 5, 7).
- Play only extensions (9, 11, 13).
- Avoid melodic leaps larger than a predetermined interval (e.g., a major third).
- Avoid melodic leaps smaller than a predetermined interval (e.g., a perfect fourth).

• Feature repeated notes.

Each restriction requires a certain amount of discipline. It should be apparent that what you do is as important as what you don't do; however, there's a crucial element that may not be so obvious—attitude.

Let's assume you've picked one of these restrictions to work with. Further-

If your attitude is not okay, you'll end up criticizing yourself and feeling incompetent.

more, let's assume you're applying it to a standard tune at a particular tempo. Let's even say you're ready to tape this experiment. The only thing that remains is to be sure your attitude is "in tune." By that I mean realize what you're about to attempt is only an experiment, so enter into it in the proper spirit. Approach it as a game. Assume you'll make mistakes, it will be difficult, and you'll fail. Don't take the game too seriously.

Once you've accepted these points, your attitude will be "in tune." If you

don't adjust your attitude, you'll expect good musical results the very first time, and that almost never happens. Students often have terrible results when playing within the confines of these restrictions because they're reminded of what they don't know and what they can't do. (Playing the guitar is hard enough without restrictions!) For example, if you were learning to golf, you could be very self-critical for every stroke above par. But if you view the experience as banging a little white ball around a beautiful course while having a nice walk, you'll certainly have more fun. And you'll probably end up learning more because you haven't self-imposed a lot of pressure.

So if your attitude is okay, there should be no problem and you can learn a great deal. If your attitude is not okay, you'll end up criticizing yourself and feeling incompetent. The choice is yours. Remember: You can lead a horse to water, but a pencil must be lead. Fore!!!

Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His new album, *Biohythms*, is on CMP (Box 1128, 5166 Kreuzau, Germany).



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The Thinking Guitarist

BY MICK GOODRICK

Pedal-Tone Exercises

HERE'S an interesting little game: Choose a chord—C7, say. Then determine the other dominant 7th chords that contain C. Of course, C is the root of C7, the 3rd of A \flat 7, the 5th of F7, and the \flat 7th of D7. Now, use C as a bass pedal and voice-lead from C7 through the other three. Ex. 1 shows one possibility.

You can expand this idea by starting with C7 but changing the order of the other chords. There's a total of six possibilities: C7-A \flat 7-F7-D7, C7-D7-F7-A \flat 7, C7-F7-D7-

A \flat 7, C7-A \flat 7-D7-F7, C7-D7-A \flat 7-F7, and C7-F7-A \flat 7-D7. You can also use other voicings. The latter two are shown in Ex. 2; work out the other combinations on your own.

What next? Well, you might try some other chord types, as in Ex. 3. You can also move the voicings up or down by changing the bass notes. In Ex. 4 notice how I shift the basses while basically retaining the root/3rd/5th/7th scheme.

By experimenting with different orders, voicings, and chord types, you can find

some nice possibilities for tunes and vamps to solo over. (Get out the 4-track! There's lots of work to do, so jump on it.)



Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His new album, *Biorhythms*, is on CMP (155 W. 72nd St. #704, New York, NY 10023).

Ex. 1

C7 A \flat 7 F7 D7

root 3rd 5th \flat 7th

Ex. 2

C7 F7 A \flat 7 D7

root 5th 3rd \flat 7th

C7 D7 A \flat 7 F7

root \flat 7th 3rd 5th

Ex. 3

Cmaj7 A \flat maj7 Fmaj7 D \flat maj7

root 3rd 5th \flat 7th

Cm7 \flat 5 Am7 \flat 5 F \sharp m7 \flat 5 Dm7 \flat 5

root \flat 3rd \flat 5th \flat 7th

Cm-maj7 Am-maj7 Fm-maj7 D \flat m-maj7

root \flat 3rd 5th \flat 7th

Ex. 4

Cmaj7 \sharp 5 A \flat maj7 \sharp 5 Emaj7 \sharp 5 D \flat maj7 \sharp 5

root 3rd \sharp 5th \flat 7th

Cmaj7 Gmaj7 E \flat maj7 B \flat maj7

root 3rd 5th \flat 7th

C7 G7 E \flat 7 B7

root 3rd 5th \flat 7th

Cm-maj7 Em-maj7 Bm-maj7 Fm-maj7

root 5th \sharp 7th \flat 3rd

Cmaj7 \sharp 5 Amaj7 \sharp 5 Gmaj7 \sharp 5 Fmaj7 \sharp 5

root 3rd \sharp 5th \flat 7th

Scales For Dominant 7ths

BY MICK GOODRICK

IF YOU'RE INTO improvising, you understand the importance of scales. They provide a disciplined regimen for your fingers and expose your ears to melodic possibilities that you might otherwise ignore. Of all the chord types, dominant 7ths seem to support the greatest number of scales. Let's explore some of them.

The lowdown. Play through the nine examples—slowly at first. Gradually increase the tempo as you determine workable fingerings and you begin to *hear* each scale. Play the examples backward too, resolving

to whatever *Cmaj7* chord tone sounds best to you. (Maybe then you'll see why I use so many accidentals. When you play the exercises forward, the extra accidentals seem redundant. But when you shift into reverse, the accidentals come in very handy.)

Observations. As you work through the scales, keep these points in mind:

- Examples 1 through 7 are derived from seven-note scales, while Ex. 8 comes from an eight-note scale and Ex. 9 from a six-note scale.
- Ex. 6 is Ex. 5 transposed up a minor

third.

• Examples 5 and 7 work best against a *G7sus4*.

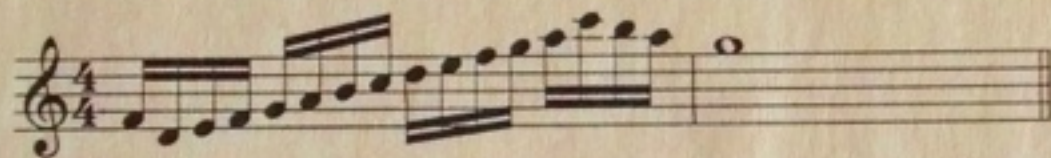
These scales represent the typical "inside" choices you're likely to encounter. Next time, we'll examine some "outside" options, and discuss what constitutes inside and outside playing. See you then. ■



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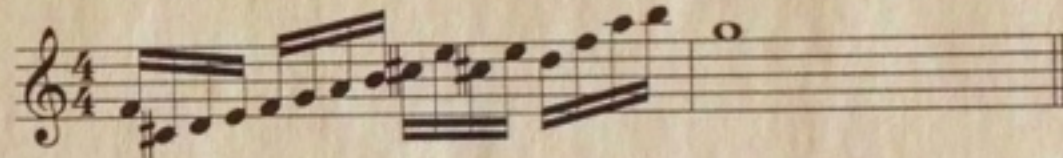
Ex. 1

G7 Mixolydian (C major scale) Cmaj7



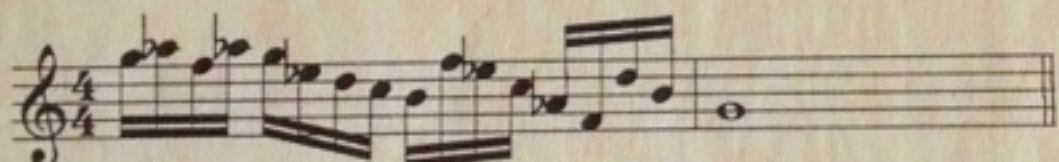
Ex. 2

G7 Lydian $\flat 7$ (D melodic minor) Cmaj7



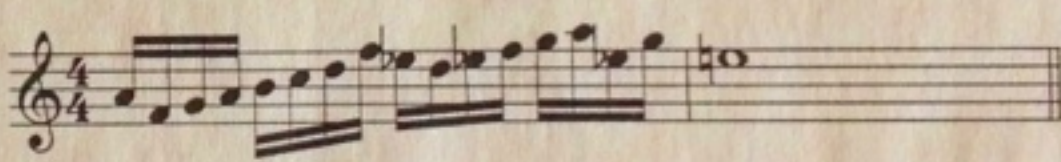
Ex. 3

G7 Phrygian major (C harmonic minor) Cmaj7



Ex. 4

G7 Mixolydian $\flat 6$ (C melodic minor) Cmaj7



Ex. 5

G7 Phrygian $\flat 6$ (F melodic minor) Cmaj7



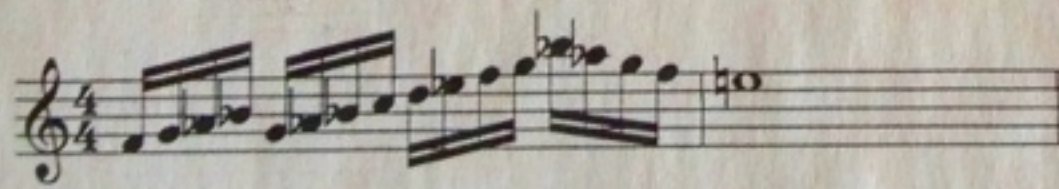
Ex. 6

G7 altered (A \flat melodic minor) Cmaj7



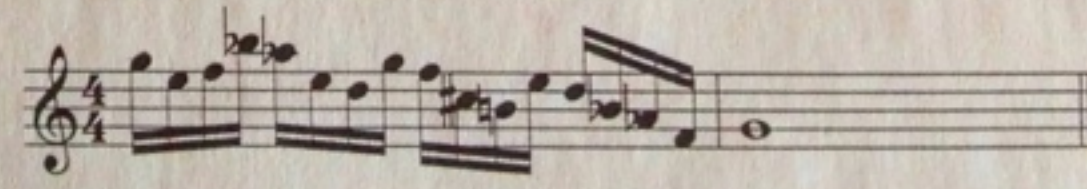
Ex. 7

G7sus4 $\flat 9$ (G Phrygian- E \flat major) Cmaj7



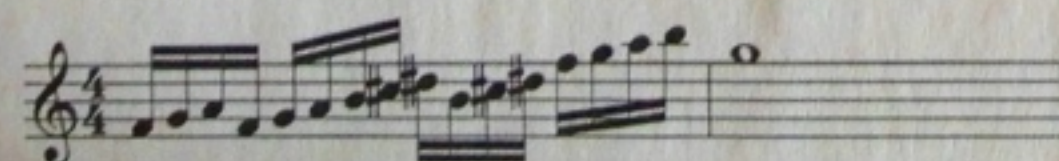
Ex. 8

G7 (F symmetrical diminished) Cmaj7



Ex. 9

G7 (G whole-tone) Cmaj7



Got it?

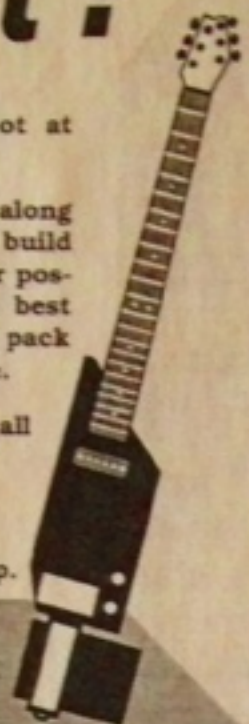
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Thinking Guitarist

"Outside" Scale Options

BY MICK GOODRICK

DOMINANT chords support the greatest number of scales, as you began to see in my last installment on "inside" possibilities. Now let's touch on some "outside" options.

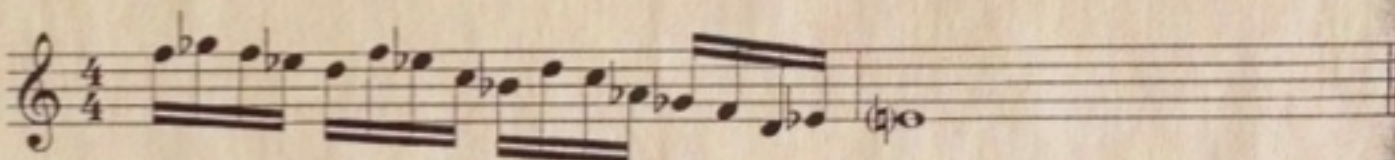
Before you tackle this month's lines, notice that Ex. 1 through 4 are derived from seven-note scales, while Ex. 5 is from an eight-note series. The nine previous scales plus these new examples encompass some of the usual sources for melodic material, as well as a few atypical possibilities to keep

you thinking, so play your brains out! Next time we'll examine what constitutes inside and outside playing. See you then.

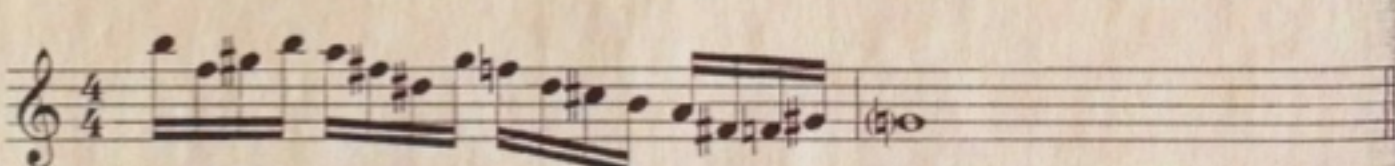


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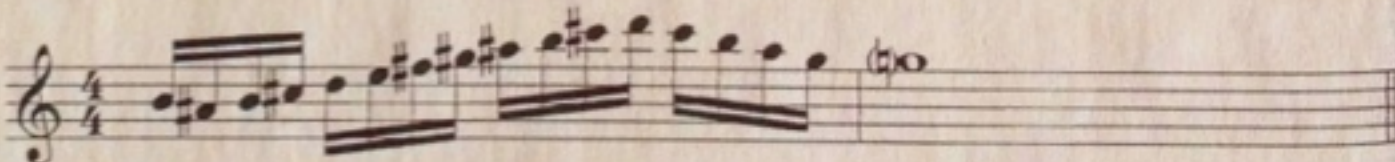
Ex. 1 G7 (E \flat melodic minor) Cmaj7



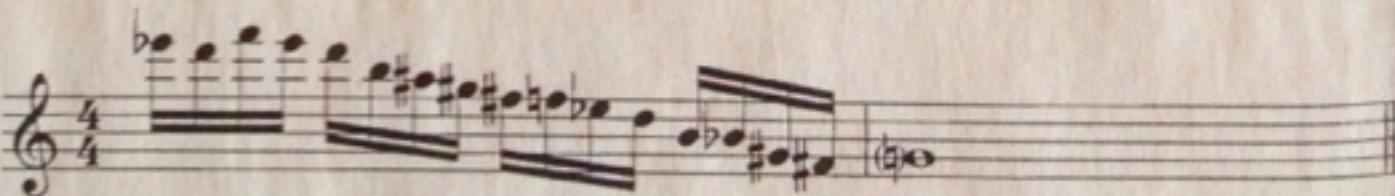
Ex. 2 G7 (F \sharp melodic minor) Cmaj7



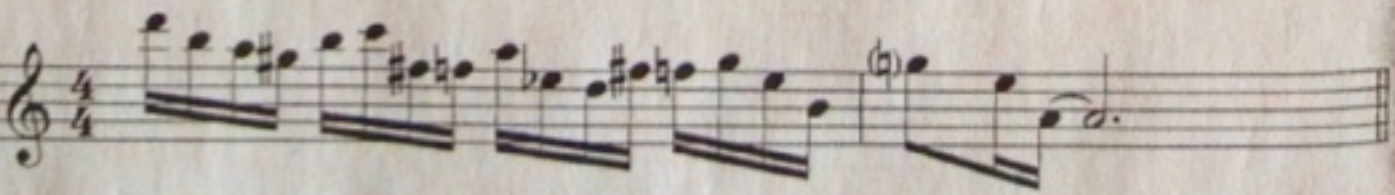
Ex. 3 G7 (B melodic minor) Cmaj7



Ex. 4 G7 (E \flat harmonic minor) Cmaj7



Ex. 5 G7 (C symmetrical diminished) Cmaj7



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About Face!

BY MICK GOODRICK

IN MY LAST installment I said we'd talk more about what constitutes inside versus outside playing. Well, I lied (sort of). I'm not going to discuss that topic now; instead, I'm going to do something much better: direct you to David Liebman's definitive 170-page *A Chromatic Approach To Jazz Harmony And Melody* [Advance Music]. This

book is jammed with information, examples, and keen observations. I've never seen anything that even approaches its scope and content.

Things Italian. I recently gave a four-day clinic in Italy. In quick succession students asked about "rhythm changes," triads over bass notes, and reharmonization. This

month's music shows the changes, which are fairly conventional. Next month I'll reharmonize things with triads over bass notes. Until then, get in the mood by eating plenty of pasta as fast as you can. Ciao.



Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* [Hal Leonard]. His new album, *Biorhythms*, is on CMP [Box 1129, 5166 Kreuzau, Germany].

B \flat 7 G7 Cm7 F7 Dm7 \flat 5 G7 G \flat maj7 F13 \flat 9 Fm7/B \flat B \flat 7 E \flat 7 Edim7

B \flat 7/F G7 C7 F7 B \flat 7/F C7/E E \flat m6 B \flat /D Cm7 B \flat 7 Am7 \flat 5 D7 \sharp 5 \flat 9

G9sus4 G7alt Gm9/C C7/A C \sharp m7 F \sharp 7 Cm7 F7 B \flat 7 Bdim7 Cm7 C \sharp dim7

Dm7 \flat 5 D \flat 7 \flat 5 Cm7 \sharp 5 B7 \flat 5 B \flat 7 B \flat /A \flat E \flat /G E/F \sharp

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Rhythm Changes Over Easy

BY MICK GOODRICK

OUR LAST TIME out, you saw where teaching an Italian clinic can lead. Let's finish what we started by looking at "rhythm changes" reharmonized with triads over bass notes.

Notice the triads over a dominant pedal.

B \flat 2 indicates a *B \flat* triad in which the 3rd (*D*) has been displaced by the 2nd (*C*).

Experiment on your own by applying these concepts to a tune of your choice. Thinking in terms of triads over bass notes can expand your harmonic horizons—

maybe even improve your taste for *pia* Ciao.



Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His new album *Biorhythms*, is on CMP W. 72nd St. Suite 704, New York, NY 10023.

B \flat /F *D \flat /F* *A/F* *B/F* *C/F* *E/F* *G \flat /F* *D/F* *A \flat /B \flat* *G/B \flat* *F/D \flat* *E \flat /A*

A \flat /D *D \flat /G* *F \sharp /C* *A/F* *A \flat /B \flat* *E \flat /B* *D/C* *F/D \flat* *C/D* *G/E \flat* *D \flat /E* *B/F*

E/B \flat *F \sharp /D* *B \flat /E \flat* *A/A \flat* *A \flat /D \flat* *G/G \flat* *F \sharp m/C* *G \sharp m/F* *Am/B \flat* *E \flat /A* *A \flat /D* *F/G*

E/G *E \flat /B* *D \flat /G* *F \sharp /C* *C/F \sharp* *A/C* *F \sharp /F* *B/F* *E/F* *A/F* *Fm/B \flat* *A \flat m/G* *C \sharp m/C* *F \sharp m/F*

B \flat m/D *Em/F* *Fm/E* *F \sharp m/E \flat* *Cm/D* *Bm/B \flat* *B \flat m/E \flat* *Am/A \flat* *A \flat m/D \flat* *Gm/G \flat* *A/F* *B \flat 2/E \flat*

Thinking Guitarist

Exploring The Harmonic Major Scale

BY MICK GOODRICK

As promised last time, here's a more detailed look at the harmonic major scale. This analysis includes the scale's modes, triads, 7th chords, and triad-over-bass-note structures. The modal vamps that follow the analysis involve only the first five modes; the other two just don't seem to work

as well. However, that's just my subjective opinion. If you want to check them out, by all means do so!

Once you can play the vamps more or less as written, feel free to experiment with them, changing the rhythms and so forth. You can even add more notes; just make certain that

you use only notes from the mode. (Remember, the white notes should be sustained.) Then record the vamps on your multitrack and start soloing against them. I think you'll find some very interesting melodic and harmonic material.



Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His latest album, *Biochythms*, is on CMP 122 W. 72nd St. Suite 704, New York, NY 10023.

Harmonic Major (Ionian $\flat 6$) Dorian $\flat 5$ Altered $\sharp 5$ (Phrygian $\flat 4$) Melodic Minor $\sharp 4$ (Lydian Minor)

Mixolydian $\flat 2$ Lydian Augmented $\sharp 2$ Locrian $\flat \flat 7$

Triads: C Ddim Em Fm G A \flat aug Bdim Seventh chords: Cmaj7 Dm7 $\flat 5$ Em7 Fm/maj7 G7 A \flat maj7+5 Bdim7

2 maj., 2 min., 2 dim., 1 aug. 7 different structures

Triads over bass notes: Ddim/C Em/D Fm/E G/F A \flat aug/G Bdim/A \flat C/B Ddim/C
 G/C A \flat aug/D Bdim/E C/F Ddim/G Em/A \flat Fm/B G/C
 Bdim/C C/D Ddim/E Em/F Fm/G G/A \flat A \flat aug/B Bdim/C

Vamps

C Harmonic Major (Ionian $\flat 6$)

D Dorian $\flat 5$

E alt. $\sharp 5$ Amaj7 E alt. $\sharp 5$ Amaj7 6/9/E

F Melodic Minor $\sharp 4$ (Lydian Minor)

G Mixolydian $\flat 2$

ified version
G Mixolydian $\flat 2$

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Majoring In Harmonic Minor

BY MICK GOODRICK

HERE'S A 24-bar vamp that features harmonic minor modes. The first 12 bars involve two Lydian #2 modes (Lydian #2 is the sixth mode of the harmonic minor scale). The eight-bar bridge includes a Dorian #4 mode (fourth mode of harmonic minor) as well as a Phrygian major (fifth mode of harmonic minor).

Record the vamp many times on your 4-track. Then solo against the vamp using the appropriate harmonic minor scales. You'll probably find this a bit tricky at first. These modes have a rather exotic sound and take some time to hear, but you'll find the time well spent, because you'll eventually be able to introduce the harmonic minor scale's

distinctive flavor in places most guitarists wouldn't think it would be available: major and minor 7th chords. Pass the baba ghan-nouj!



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1 $A\flat$ maj7#9#11 (C harmonic minor)

5 Emaj7#9#11 (A-flat harmonic minor)

9 Em9#11#13 (B harmonic minor)

13 A7#9#13 (D harmonic minor)

Thinking Guitarist

Tribute To Bill Leavitt

BY MICK GOODRICK

This month I've included a piece dedicated to the memory of Bill Leavitt, who passed away in November 1990. Bill was one of my most influential guitar teachers during my years at Berklee. A truly won-

derful man, Bill was very encouraging to me (as well as many others), humoring my somewhat immature attempts at creating unusual harmonic dissonance.

This piece demonstrates how

diminished 7th chords can be used to make smooth but unusual modulations. The chord symbols are only approximations; they should help you with all the accidentals and aptly portray the modulations.

I feel this offering would have brought a smile to Bill's face and a nod of approval and support. He will be missed but always remembered.

Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His latest album, *Biorhythms*, is on CMP [155 W. 72nd St. Suite 704, New York, NY 10023].



1 Gm Eb Gdim7 D Fdim7 C D7 Gm Gm Em7b5

6 Gdim7 Bm C F#7 Bm Gmaj7 F#7b9 Dmaj7 E7

11 Gdim7 D7 Gm6 F#7 B Adim7 E Gdim7 Bm Fdim7 B

16 F#7sus4 (F#7) G#m Adim7 Abm6 Gdim7 B Fdim7 Cm

20 G7sus4 (G7) Abmaj7 Am7b5 D7b9#9 B

Rit. D.C. al Coda Coda Fine

"My Funny Valentine" Reharmonized

BY MICK GOODRICK

This month I've written a reharmonization based on the chord progression that underlies the Rodgers and Hart standard "My Funny Valentine." It doesn't necessarily work with the melody; it's intended for soloing (blowing changes). It fea-

tures a lot of 4th voicings over bass notes (remember our "Fred And Jane" chords a few lessons back?). Also, notice the use of the dominant pedal during the first four bars of the bridge (letter B).

After you can play through it more or



Mick Goodrick teaches at the New England Conservatory and is the author of *Thinking Guitarist* (Harcourt Leonard). His new album, *Biorhythms*, is on Cleopatra. W. 72nd St., Suite 704, New York, NY 10023.

less as written, feel free to experiment with different rhythmic placements of the notes and the voicings. Enjoy!

1 Cm7 G7alt Cm7 F7 Ab Fm7

7 Dm7b5 G7alt Cm G7alt Cm7 F7b9

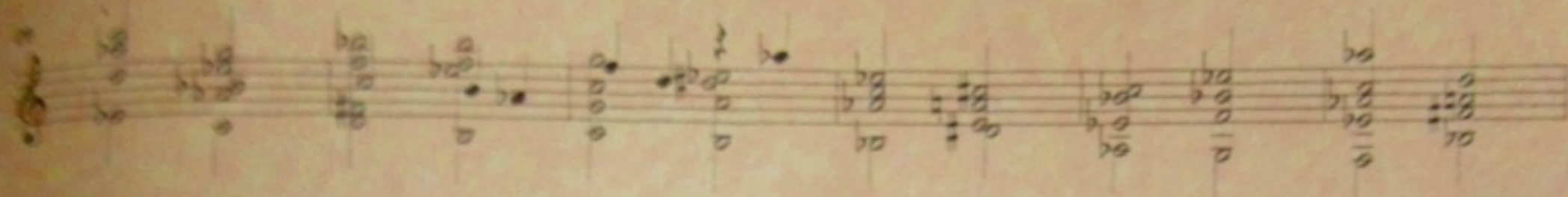
13 Ab lydian Fm7 Fm7b5 Bb7alt Eb2/Bb Eb2/Bb

19 F2/Bb Bb7alt Eb Dm7b5 Cm7 Bb7 Ab7

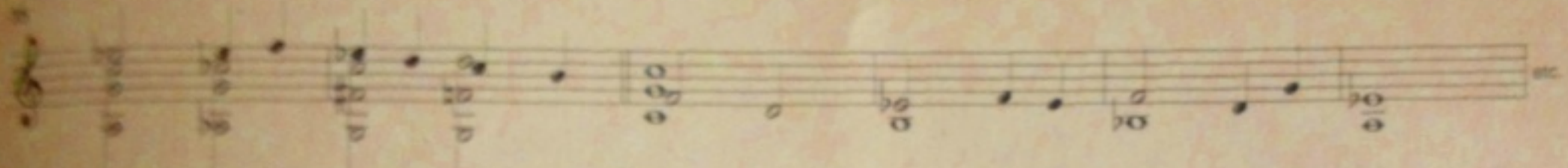
24 Dm7b5 G7alt Cm Db7 Cm7 F7

A B C

Alydian D7alt G7alt Cm B13 Bbm7 A/Eb Ab Eb Fm7 D/Bb



Am7b5 A/m/maj7 D7b9/G G7sus4 (G7) Cm Cm/maj7 Cm7 Cm6 etc.



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Thinking Guitarist

The Harmonic Major Scale

BY MICK GOODRICK

The easiest way to think of the harmonic major scale is to simply lower the 6th degree of a major scale: C, D, E, F, G, A \flat , B, C=1, 2, 3, 4, 5, \flat 6, 7, 1. The lowered 6th tends to make the sound of the scale a bit "darker" (that is, lowering the 6th of a C major scale yields F harmonic minor—we'll do a much more in-depth analysis next time). The harmonic major scale and some of its modes can be very useful in

dealing with certain chords that are difficult to solo against—the E \flat /E in measure 5, for example. You'll also have new choices for certain chords that can be handled with the more conventional scales and modes, so start working with it on your own.

The notation of the background vamp looks a bit odd. The idea is to sustain as many notes as possible after each is attacked. The notes that are filled in with

black don't have to be sustained. I think the piece works best at a slower tempo. That way, you'll have more time in each measure to explore soloing with the suggested scales and modes. Enjoy!



Mick Goodrick teaches at the New England Conservatory and is the author of *The Advancing Guitarist* (Hal Leonard). His latest album, *Biohythms*, is on CMP 155 W. 72nd St. Suite 704, New York, NY 10023.

The musical score consists of a background vamp and several measures of scales and modes. The notes in the vamp are: E \flat (filled), E (filled), G (filled), A \flat (filled), B (filled), C (filled), E \flat (filled), E (filled), G (filled), A \flat (filled), B (filled), C (filled). The scales and modes are as follows:

- Measure 1: Em9
- Measure 2: (D melodic minor)
- Measure 3: (G melodic minor)
- Measure 4: Eadd9
- Measure 5: E \flat m/Em
- Measure 6: (C Lydian)
- Measure 7: (E melodic minor)
- Measure 8: (A harmonic minor)
- Measure 9: Am7
- Measure 10: Am/G
- Measure 11: (D Lydian \flat 7)
- Measure 12: (G harmonic major)
- Measure 13: Gmaj9
- Measure 14: Cmaj9
- Measure 15: E7(\flat 9)
- Measure 16: Fmaj7
- Measure 17: E7(\flat 9)
- Measure 18: G13 \flat 9
- Measure 19: Cmaj7
- Measure 20: (F \sharp Lydian \flat 7)
- Measure 21: (A harmonic minor)
- Measure 22: (F Lydian \flat 7) repeat entire form, then play coda
- Measure 23 (Coda): Em7
- Measure 24: Edim7
- Measure 25: Fmaj7/E
- Measure 26: B7(\flat 9)/E repeat and fade