

vi7(or I) - II7 - ii7 - V7 - (I)

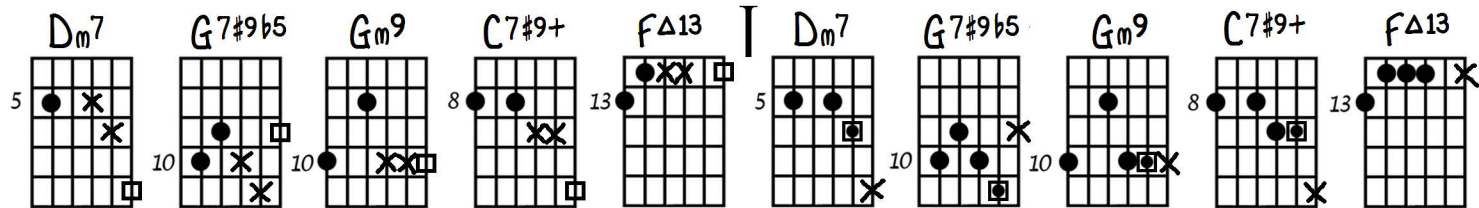
Playing order: ● × □ △
○ = opt.

1) Ascending Melody (one melody note per chord form):

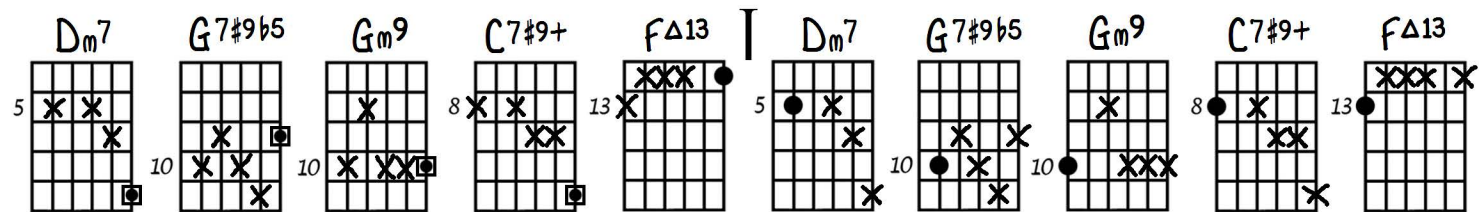
Key of F

1a) Using different right-hand techniques with 1):

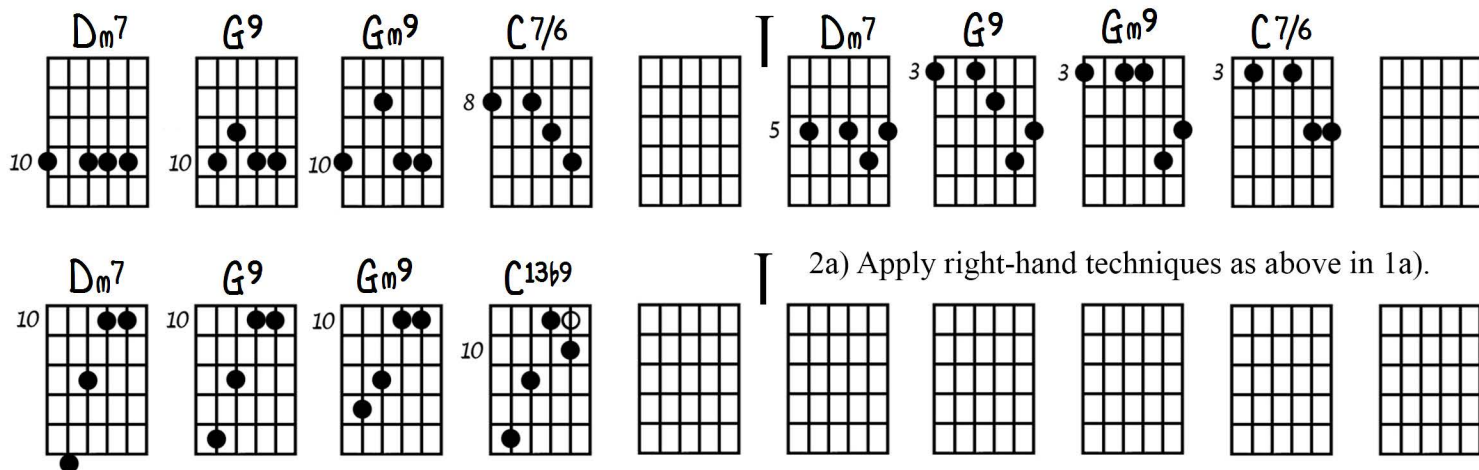
Compare with previous example



Try some comparable techniques in 4-to-1 feels.

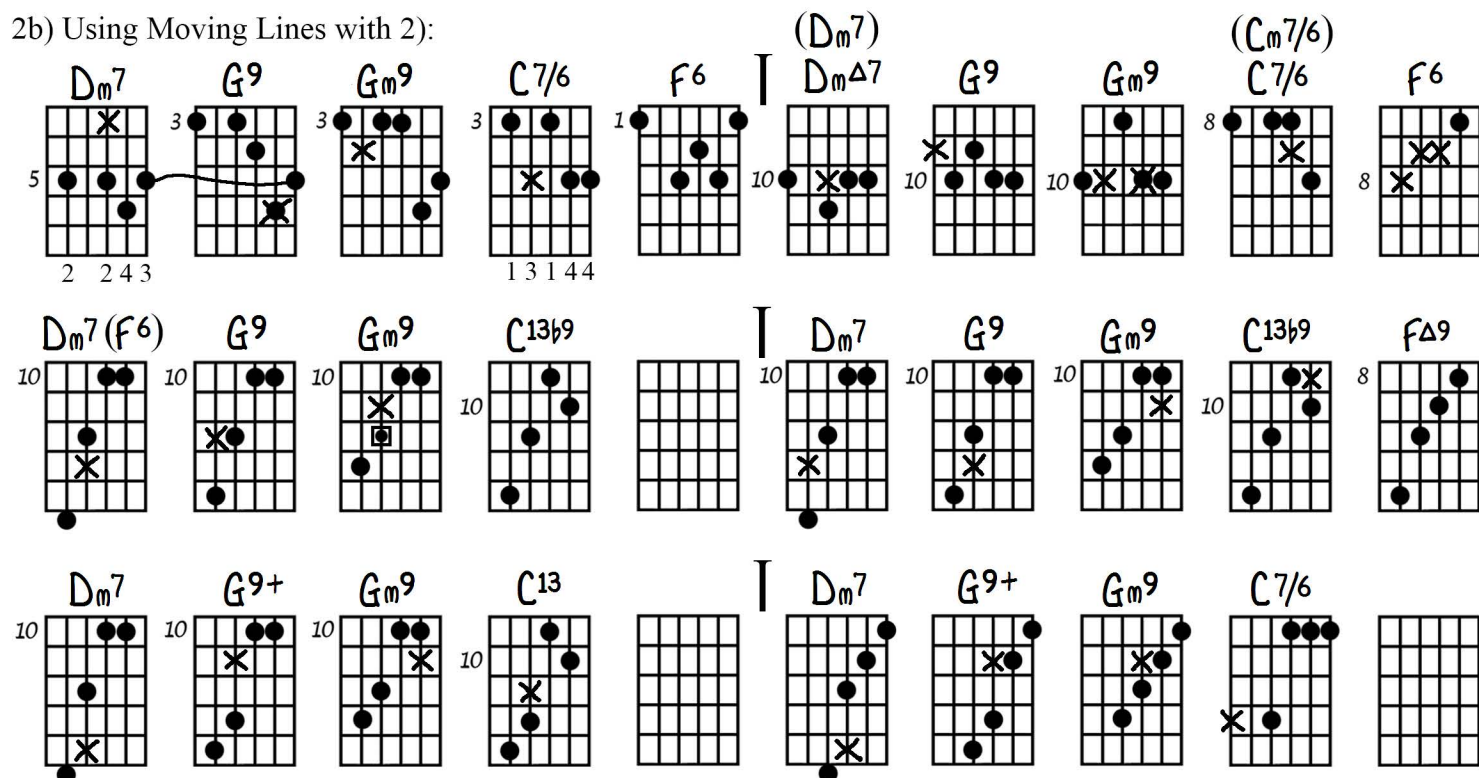


2) Common Tone Melody (one melody note per chord form):



2a) Apply right-hand techniques as above in 1a).

2b) Using Moving Lines with 2):



3) Descending Melody (one melody note per chord form - 1-to-1):

Diagram illustrating various chord forms and their corresponding descending melody notes (1-to-1) across multiple rows. The diagrams are organized into sections, often separated by a bar line (|).

Row 1: Dm7, G7/6, Gm7+, C9, | Dm9, G7b9+, Gm7, C7b9b5

Row 2: Dm7, G7/6, Gm7+, C13, | Dm9, G7#9+, Gm9, C7b9+

Row 3: Dm7, G7/6, Gm7+, C13, | Dm7, G7/6, Gm7, C13b9

Row 4: Dm7/11, G7, Gm7/13, C13, | Dm7/11+, G9, Gm7/13, C9+

Row 5: F#m11, B13#11, Bm11, E13b9#11, E7b9+, | F#m7, B7/6, Bm7, E7b9, or open E13b9

Row 6: F#m7, B7/6, Bm7, E7b9, | Key of F: Dm11, G13#11, Gm11, C13b9

Additional notes: Below the G13#11 diagram, the sequence "2 4 2 3 1" is written. Below the E13b9 diagram, the word "open" is written with an arrow pointing to the open string.

3a) Apply various right-hand techniques. Optional: 3b) Moving lines applied to above.

* You may wish to apply random melodies now, but they are generally more interesting when using a melodic pulse of 2-to-1, 3-to-1, or 4-to-1 per each chord form (illustrations of some of these will follow below).

4) 2-to-1 Melodies (2 melody notes per chord form):

Diagram illustrating 2-to-1 Melodies (2 melody notes per chord form) across multiple rows. The diagrams are organized into sections, often separated by a bar line (|).

Row 1: Dm7, G7, Gm9, C7/6, F#7, |

Additional notes: The G7 diagram has an 'x' over the 3rd string. The Gm9 diagram has an 'x' over the 4th string. The C7/6 diagram has an 'x' over the 5th string. The F#7 diagram has an 'x' over the 8th string.

Diagram 1: Comparison of Dm7 and G7 chords.

Left side: Dm7 (5, 3, 3, 3), G9 (3, 3, 3, 3), Gm7 (3, 3, 3, 3), C7/6 (3, 3, 3, 3). Right side: Dm7 (5, 3, 3, 3), G13 (3, 3, 3, 3), Gm7+ (3, 3, 3, 3), C13(b9) (3, 3, 3, 3).

Compare

Diagram 2: Comparison of Dm7/11 and G7 chords.

Left side: Dm7/11 (5, 3, 3, 3), G9 (3, 3, 3, 3), Gm9 (3, 3, 3, 3), C7 (3, 3, 3, 3), F#d7 (1, 10, 10, 10). Right side: Dm7/11 (10, 10, 10, 10), G7/6 (10, 10, 10, 10), Gm7/11 (10, 10, 10, 10), C7/6 (8, 8, 8, 8).

Diagram 3: Comparison of Dm11 and G13 chords.

Left side: Dm11 (15, 15, 15, 15), G13 (15, 15, 15, 15), Gm7/13 (15, 15, 15, 15), C7/6 (8, 8, 8, 8). Right side: Dm7 (10, 10, 10, 10), G13 (10, 10, 10, 10), Gm7/11 (10, 10, 10, 10), C7 (8, 8, 8, 8), F/9 (8, 8, 8, 8).

Diagram 4a) With Moving Lines: Compare with 1st example in 4).

Left side: Dm7 (5, 3, 3, 3), G9 (3, 3, 3, 3), Gm7 (3, 3, 3, 3), C7 (3, 3, 3, 3). Right side: Dm7 (5, 3, 3, 3), G7sus (3, 3, 3, 3), Gm9 (3, 3, 3, 3), C7/6 (3, 3, 3, 3), C13 (3, 3, 3, 3).

Diagram 5: Comparison of Dm7 and G7 chords.

Left side: Dm7 (5, 3, 3, 3), G9 (3, 3, 3, 3), Gm7 (3, 3, 3, 3), C7/6 (3, 3, 3, 3). Right side: Dm7 (5, 3, 3, 3), G9 (3, 3, 3, 3), Gm7/Eb/9 (5, 5, 5, 5), C7/6 (5, 5, 5, 5), F/9 (8, 8, 8, 8).

optional

Diagram 6: Comparison of Dm7 and G7 chords.

Left side: (Dm7) Dm7 (5, 3, 3, 3), G7/6 (3, 3, 3, 3), Gm7 (3, 3, 3, 3), C7/6 (3, 3, 3, 3). Right side: Dm7 (5, 3, 3, 3), G9 (3, 3, 3, 3), Gm7 (3, 3, 3, 3), C7 (3, 3, 3, 3).

Compare with 3rd example in 4).

Compare with 4th example in 4).

Diagram 7: Comparison of Dm7/11 and G7 chords.

Left side: Dm7/11 (10, 10, 10, 10), Lines (10, 10, 10, 10), G7/6 (10, 10, 10, 10), Gm7/11 (8, 8, 8, 8), C7/6 (8, 8, 8, 8). Right side: F/9 (12, 12, 12, 12), G7/6 (15, 15, 15, 15), Gm7/11/13 (15, 15, 15, 15), C7/6 (13, 13, 13, 13).

Compare with 5th example in 4).

Compare with 6th example in 4).

Diagram 8: Comparison of Dm7 and G7 chords.

Left side: Another 4): Dm7 (5, 3, 3, 3), G7 (3, 3, 3, 3), Gm9 (10, 10, 10, 10), C13(b9) (8, 8, 8, 8). Right side: Another 4a): Dm7 (5, 3, 3, 3), G7sus (3, 3, 3, 3), Gm9 (10, 10, 10, 10), C7/6 (8, 8, 8, 8).

Compare

(Dm7)
DmΔ7

5

2 1 3 4

G13

3

Gm7

3

C13(b9)

8

or C in the bass

5) 3-to-1 Melodies (3 melody notes per chord form):
[also 5a) - moving voices]:

Key of E:

C#m7

4

F#9

2

F#m7

2

B7

2

C#m7

9

F#7

9

F#m7

9

B7

9

B9

7

C#m7

9

F#7

9

F#m7

9

B7

9

EΔ7

7

C#m7

9

F#7

9

F#m7/11

9

B7/6

7

C#m7

9

F#7

9

F#m7/13

9

B9

7

EΔ9

7

or G#m7

4

C#m7

9

F#7

9

F#m7/11

9

B7/6

7

C#m7/11

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F#9

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F#m7

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B7/6

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9

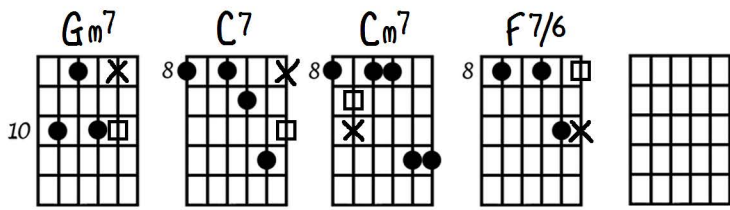
F#7

9

F#m7

9

B7/6

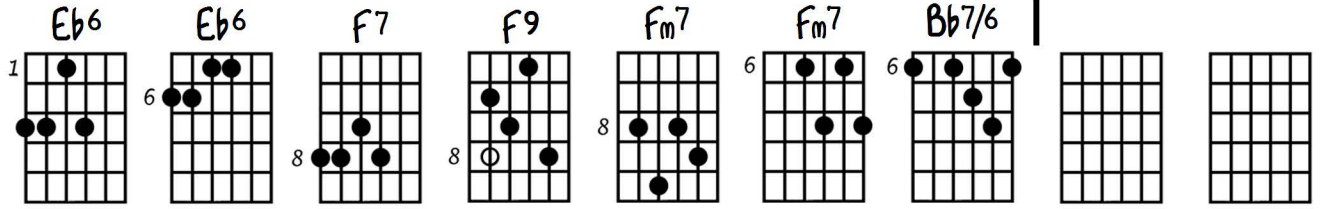


6) Successive Inversions

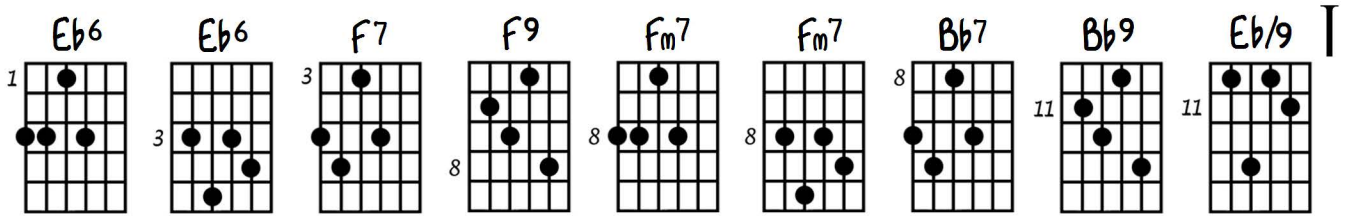
(two chord forms per chord change - one melody note per chord form - various melodic directions):

(Key of Eb)

Ascending
Melody:

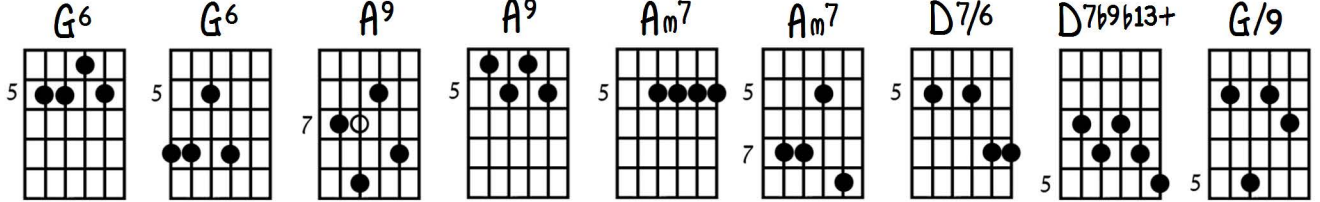


melody

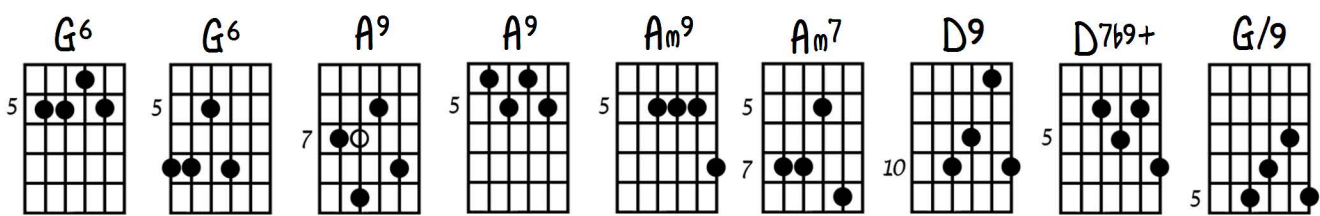


Key of G:

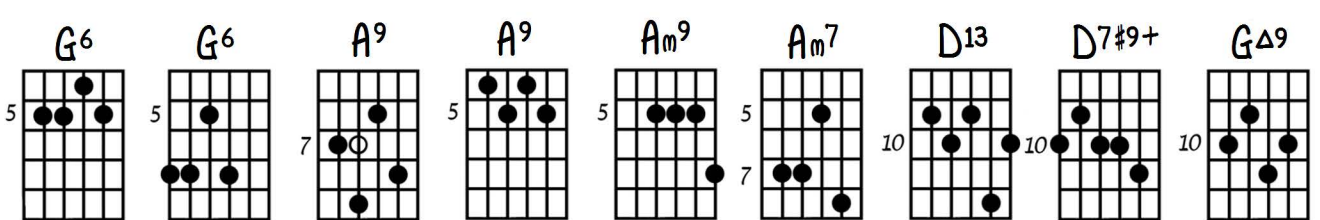
melody



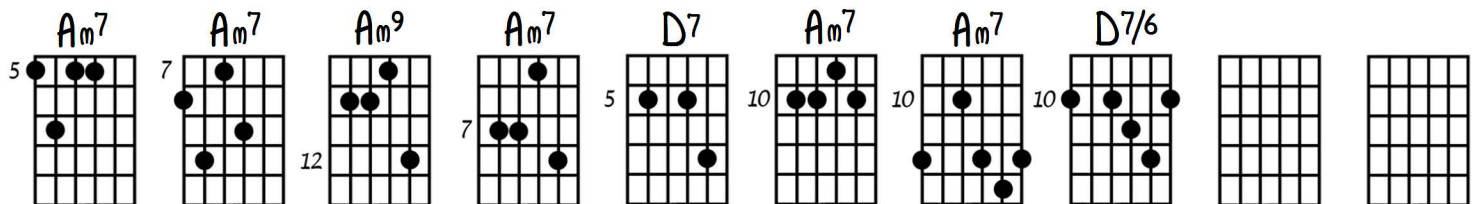
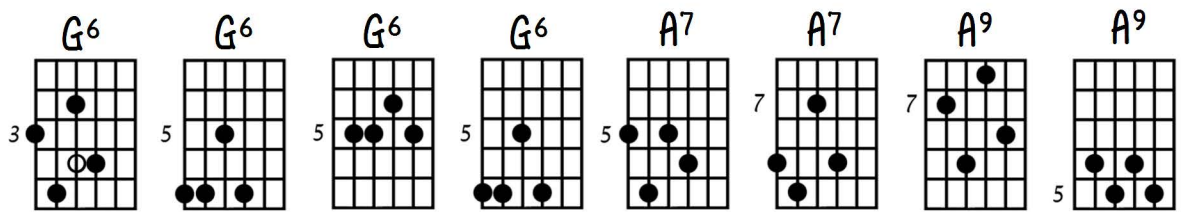
Compare



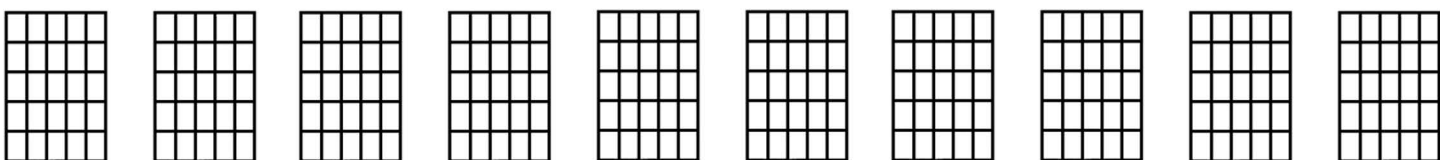
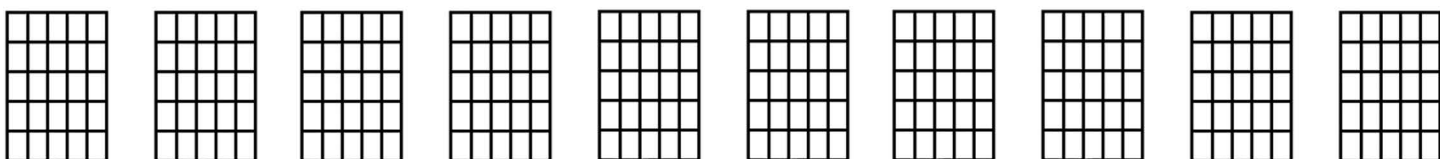
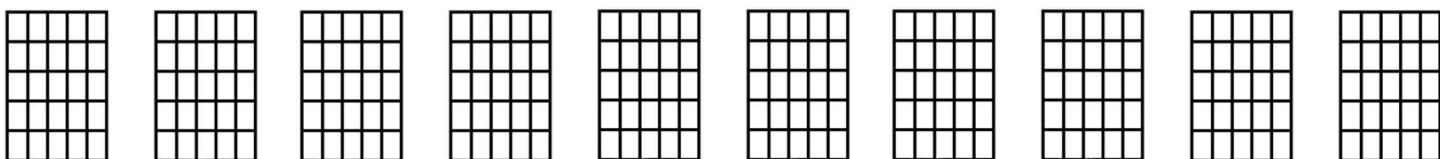
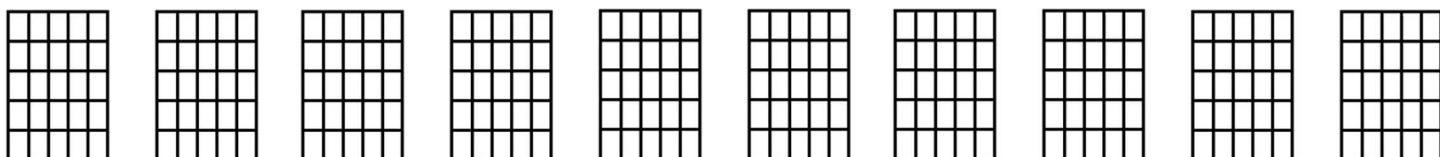
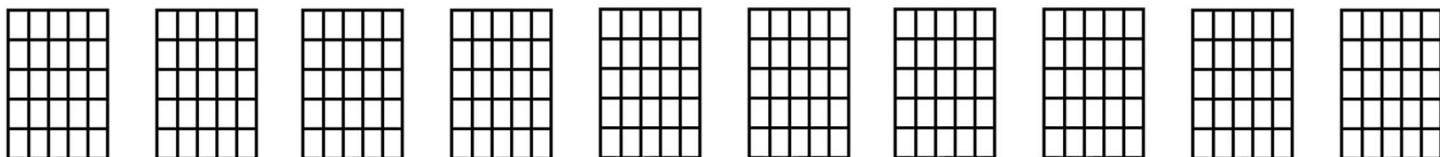
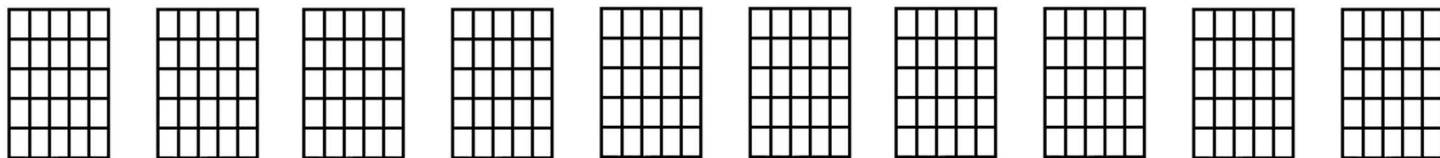
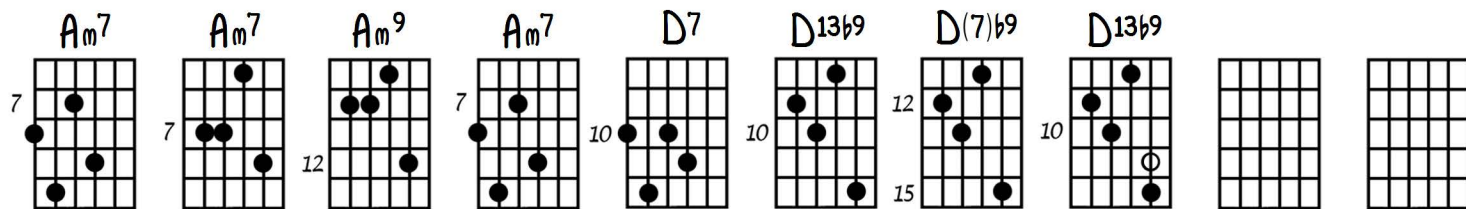
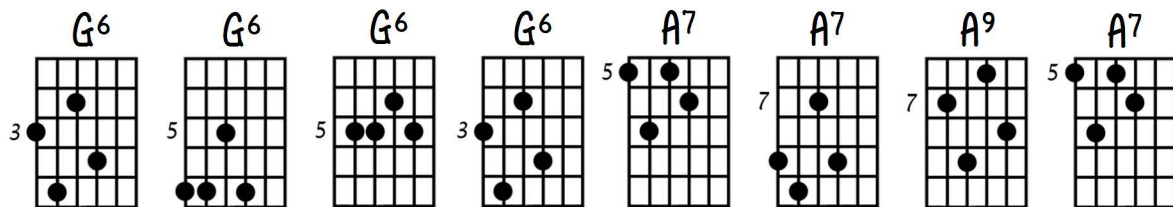
OR



What is the logic
of the melodic
direction here?



Compare this example
with the preceding:



① ASCENDING MELODY (one melody note per chord form):

Key of F

1a) USING DIFFERENT RIGHT HAND TECHNIQUES WITH ①:

② COMMON TONE MELODY (one melody note per chord form):

2b) USING MOVING LINES with ②:

3 Dm7 3 G7/b 3 Gm7+ C9 | 3 Dm9 3 G7b9+ Gm7 C7b9b5 5 Dm7 3 G7/b 3 Gm7+ C13 |

[illegible]

3a Apply various right-hand techniques. 3b moving lines applied to above.

* You may wish to apply random melodies now, but they are generally more interesting when using a melodic pulse of 2 to 1, 3 to 1, or 4 to 1 per each chord form (illustrations of some of these will follow below).

Handwritten musical notation on a staff, showing various chords and their fingerings. The notation includes: 3 Dm7 , 3 G7 , 3 Gm9 , 3 C7b9 , 5 F7 , 5 Dm7 , 3 G9 , 3 Gm7 , 3 C7b9 , 5 Dm7 , 3 G13 , 3 Gm7b9 , 3 C13(b9) . The notation is written in a stylized, handwritten manner.

Dm7/11 G9 Gm9 C7 F7 | Dm7/11 G7b Gm7/11 C7b | Dm11 G13 Gm7/b3 C7/b6 |

(Handwritten notes and diagrams)

Dm7 G13 Gm7/b9 C7 F#9

Dm7 G9 Gm7 C7

with moving lines:

Dm7 G7(b9) Gm9 C7/b OR C13

Compare with 1st example in ④

Compare with 3rd example above

compare with 4th example above

compare with 5th example above

compare with 6th example above

another

① 2+34 or C in the base

another (ta) COMPARE

