

Table Of Contents

Foreword	3		
Part I - Tunes, Tips, and Techniques		Part II - Theory and Insights	
Arranging Techniques for Guitar (Sixths and Tenths)	4	All About Chord Progressions I	86
Counterpoint and More.....	6	Roman Numeral Symbolization	87
Those Were the Days (About the Arrangement)	8	Root Movement.....	89
<i>Those Were the Days</i>	9	Cycle-Based Patterns.....	90
Transcribing	11	Secondary Dominants.....	92
Santa Claus Is Comin' to Town (About the Arrangement)	13	Circle-Based Chromatic Patterns	93
<i>Santa Claus Is Comin' to Town</i>	14	All About Chord Progressions II	96
No Pain, No Gain - by Howard Morgen	16	Seconds-Based Patterns	96
Interpreting Chord Symbols	18	Non-Circle-Based Chromatic Patterns.....	98
It Might Be You (About the Arrangement)	19	Thirds-Based Root Movement	102
<i>It Might Be You</i>	20	Tonic-Subdominant-Tonic Patterns.....	103
Interpreting Standard Chord Symbols	23	All About Chord Progressions III	105
It Don't Mean a Thing if It Ain't Got That "Line" (About the Arrangement).....	29	Line-Dependent Patterns	106
<i>It Don't Mean a Thing (If It Ain't Got That Swing)</i>	31	Minor Patterns.....	110
Chord Fragments	33	Rock Progressions.....	111
In Your Own Sweet Way (About the Arrangement)	40	12-Bar Patterns	114
<i>In Your Own Sweet Way</i>	41	Harmonic Sequences	116
<i>Stompin' at the Savoy</i>	44	Personal Progressions	116
Chord Embellishment, Substitutions, and Additions	49	Putting the Ohhh! . . . in "Oh, Susanna"	
You Stepped Out of a Dream (About the Arrangement)	50	(Insights Into Chord Substitution)	117
<i>You Stepped Out of a Dream</i>	51	Reharmonization Technique No. 1—Backcycling.....	118
Harmonics	55	Reharmonization Technique No. 2—	
Invitation (About the Arrangement)	58	Relative Majors and Minors.....	119
<i>Invitation</i>	59	Reharmonization Technique No. 3—	
Artificial Harmonics	64	Tritone Substitution.....	120
Harp Effects	66	Experimenting With Chord Qualities and Embellishments..	121
Harmonic Cascades and Chords	68	Personalizing the Arrangements	126
Misty (About the Arrangement)	70	<i>Ohhh! Susanna</i>	129
<i>Misty</i>	71		
<i>Laura</i>	74		
Fingering Considerations	80		
Personalizing Your Arrangement	82		
<i>Take Five (Worksheet)</i>	83		
<i>Take Five</i>	85		

ARRANGING TECHNIQUES FOR GUITAR

Sixths and Tenths

Fingerstyle — from traditional classical techniques to contemporary two-handed tapping — is giving guitarists the freedom and the opportunity to approach music in much the same manner as keyboard players. Not long ago, when jazz and pop were usually played with a pick, there was little independence between melody and bass parts, since exclusive use of the pick made playing on widely separated strings difficult, if not impossible. In fact, it was the desire to overcome the pick's limitations that drew a number of jazz and pop players to the classical guitar and eventually led to the development of more unorthodox innovations such as pick-and-fingers technique, use of the right-hand pinky (c), combining octave harmonics with regular notes, and two-handed tapping.

To take full advantage of the entire range of fingerstyle techniques now available, first you need to think like a keyboard player, and that means developing a working knowledge of musical devices such as counterpoint, walking bass lines, chord voicing, and voice-leading.

Most of the following examples are excerpts from my arrangement of *Those Were The Days*, from TV's *All In The Family*. I chose this song because of its catchy, old-fashioned ragtime flavor, which is well-suited to a traditional treatment that doesn't need a lot of "window dressing" to be effective.

Using Tenths to Harmonize Melodies:

The intervals most closely associated with early ragtime and swing piano styles are major and minor tenths (a third interval plus an octave). Tenths are very useful, because they have a wide range, producing a big sound that can create an illusion of two guitars while implying major and minor chords. Finger the intervals in *Ex. 1*, observing the shape of each. *Ex. 2* illustrates moving tenths with an A pedal, or repeating note, in the upper voice, while *Ex. 3* shows them with a moving melodic line.

Ex. 1

major tenth
minor tenth

T 5 4 5 4
A 4 3 3 3
B 3 3 3 3

Ex. 2

T 5 5 4 5 4 3 5 3 2
A 1 1 1 1 1 1 1 1
B 4 3 2 0

Ex. 3

T 2 0 3 0 2 7 5 4 3 3
A 2 0 3 0 0 0 5 4 2 2
B 0 0 4 3 2

THOSE WERE THE DAYS

Words by
LEE ADAMS

Music by
CHARLES STROUSE
Arranged by HOWARD MORGEN

Musical notation for the first system (measures 1-4). The treble staff shows a melody with triplets and slurs. The bass staves (T, A, B) show guitar chord diagrams with fret numbers.

Musical notation for the second system (measures 5-8). The treble staff shows a melody with triplets and slurs. Above the treble staff, the lyrics "ami" are written with circled numbers 1-4. The bass staves (T, A, B) show guitar chord diagrams with fret numbers.

Musical notation for the third system (measures 9-12). The treble staff shows a melody with triplets and slurs. Above the treble staff, the lyrics "ami" are written with circled numbers 1-4. The bass staves (T, A, B) show guitar chord diagrams with fret numbers.