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\* (V) indicates that a video performance by Howard Morgen is available online.

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*Note: All 19 full song arrangements are available as printable PDFs online.*

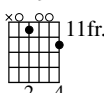
# Chapter 1: Chord-Melody Style

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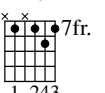
The term “chord-melody” was coined at a time when most pop and jazz guitar styles called for either single-note melody lines rooted in a horn-like concept or straight, percussive, chord accompaniment. Guitarists began using the term chord-melody to refer to an early approach to solo guitar in which both the melody and its related chord harmony are sounded simultaneously as a single “block” chord structure with the melody voiced on top of the chord shape. See Example 3.

Example 3

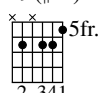
A9



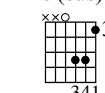
Em7



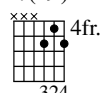
E♭9(#11)



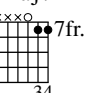
D9(sus)

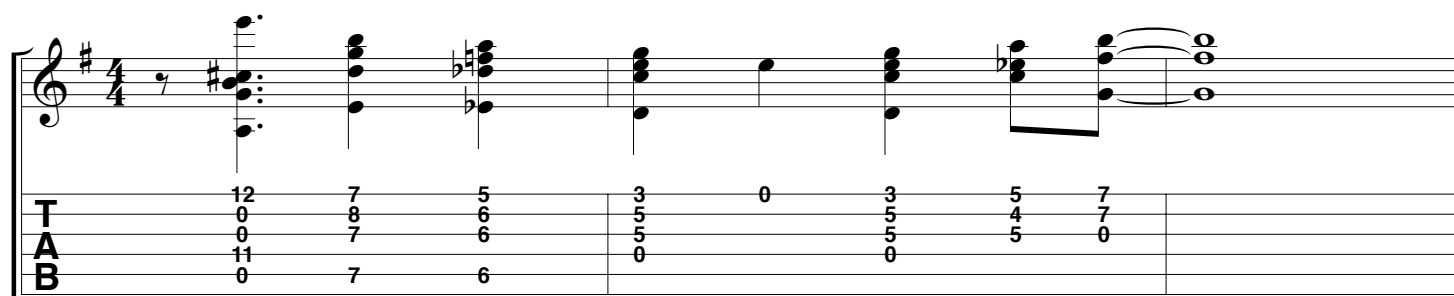


D7(♭9)



Gmaj7

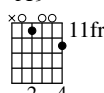




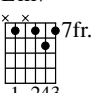
Although fingered as a single chord shape, at least two parts (melody and accompaniment) are usually implied in standard notation with the note stems of the melody pointing upward and the note stems of the accompaniment pointing downward, as shown here.

Example 3a

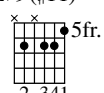
A9



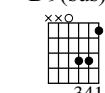
Em7



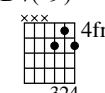
E♭9(#11)



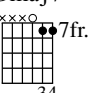
D9(sus)

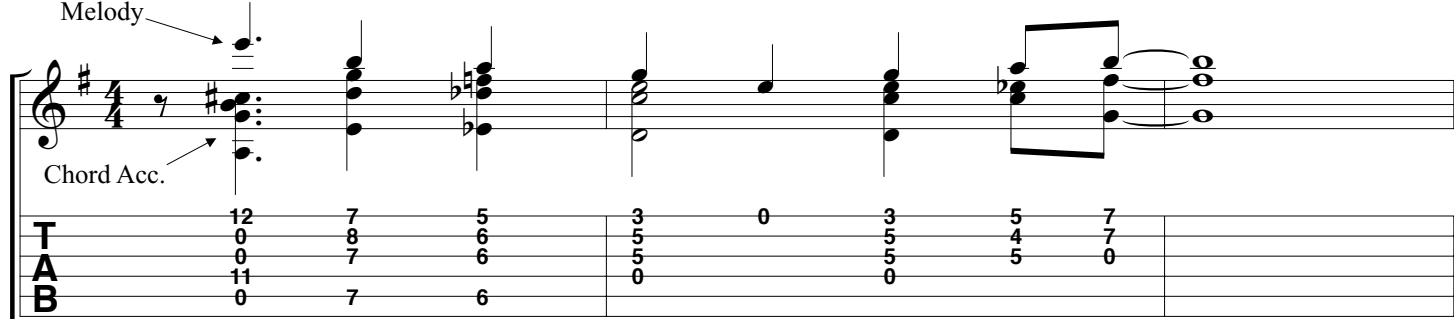


D7(♭9)



Gmaj7





## Chapter 9: Chord Substitution and Chord Addition

Using chord substitution and chord addition can add subtle touches of interest and even surprise to often-heard songs. Chord substitution refers to the replacement of any chord by a chord with a different root and/or a different quality. See Example 53.

**Example 53:** Original progression.

	Gmaj7	Em7	Am11	D7	Gmaj7
<b>T</b> <b>A</b> <b>B</b>	3 4 4 3	3 3 4 0	3 5 5 0	5 4 5 5	3 4 4 3

**Example 53:** Substitute progression.

	Bm7	E7( <sup>#9</sup> / <sub>5</sub> )	Ebmaj9	Abmaj7	Bm11
different root and quality	different quality	different root and quality	different root and quality	different root and quality	
<b>T</b> <b>A</b> <b>B</b>	7 7 7 7	3 5 6 7	3 3 3 6	5 5 4 4	3 2 2 2

**Note:** Chords with a different root may be of either the same or a different quality as the chords they replace.

### Tritone Substitution (TT): The “ $\flat 5$ ” Principle

Provided there is no conflict with the melody\*, any chord can be replaced by another chord whose root is the flatted 5<sup>th</sup> of the chord it replaces. See Figure 37.

**Figure 37**

Original Progression: /Dm7 /G7 /Cmaj7//  
 With Substitution: /Dm7 /D $\flat$ 7 /Cmaj7//

Notice that the root of the D $\flat$ 7 chord is a flatted 5<sup>th</sup> from the root of the G7 chord that it is substituting.

This substitution process above is called **tritone substitution** because the root of the original chord and its substitute are exactly three whole tones apart (three whole steps is a diminished 5<sup>th</sup>, also known as an augmented 4<sup>th</sup>). Since both roots are equally distant, the roots of each chord can be reversed and become chord substitutions for each other. (D $\flat$ 7 can substitute for G7 and G7 can substitute for D $\flat$ 7.) See Figure 38.

*\*In the absence of a melody part, such as in a turnaround, there are many possible substitutions for any given chord. However, once a melody part is present the number of possible substitutions is drastically reduced. For this reason, you always need to test your substitution choices by ear against the melody part.*