

Contents

	Page #	CD Track #
Blues Intro	3	1
Tuning Notes		2
“Caged”		
Examples 1-3.....	8	3-5
Right-Hand Technique		
Examples 4-5.....	10	6-8
Left-Hand Technique		
Example 6	12	
Harmonic Families: Maj7, Dom7, Min7		
Diminished 7 and Augmented Subfamilies.....	14	11
Major 7		
Examples 7-19	16	12-25
Example 20: Major Etude.....	22	26
Minor 7		
Examples 21-31	25	27-37
Superimposing Major Triads Over Minor Chords		
Examples 32-33	20	35-39
Dominant7		
Examples 34-38.....	32	40-44
Altered Dominant Lines		
Examples 39-42.....	38	45-48
The Diminished Scale For Altered Dominant Chords		
Examples 43-45	40	49-50
The Tri-Tone Substitution For Altered Dominant Chords		
Examples 46-48.....	42	51-53
Scales For Altered Dominant Turnarounds		
Examples 49-50.....	49	54-55
Performance Section		
All The Things You Are.....	53	56
Joe’s Blues	65	57
Stella By Starlight.....	81	58

Blues Intro

CD
1

G7 C7 G7

C7 G7 Bm7 E7

A7 (D7) G7 F#7 F7 E7 A7 D7

G7 Dm7 G7

Scales For Altered Dominant Turnarounds

Example 49 (CD 54)

These are "sample" fingerings for the following altered dominant chords:

Example 49 shows four altered dominant scales and their guitar fingerings:

- E altered:** Treble clef scale: E, F#, G, A, B, C, D, E. Bass clef TAB: 7 8 5 6 8 5 7 5.
- A altered:** Treble clef scale: A, B, C, D, E, F, G, A. Bass clef TAB: 5 6 8 4 6 8 5 7.
- D altered:** Treble clef scale: D, E, F, G, A, B, C, D. Bass clef TAB: 5 6 8 4 6 8 5 7.
- G altered:** Treble clef scale: G, A, B, C, D, E, F, G. Bass clef TAB: 5 6 8 9 6 8 6 8.

Example 50: Altered Dominant Turnaround Etude (CD 55)

The turnaround we will be working with here is related to the I vi ii V of the last example. However, in this case, all of the chords are altered dominant types and the I chord is replaced by a III (E7#9/#11) chord. Each chord employs the altered scale from their respective roots: E altered, D altered and G altered.

A few observations concerning this example:

1. The harmonic content of the lines adheres rather strictly to the scales as shown in Example 49, so analyzing them should be easy.
2. Unlike the prior turnaround etude (I vi ii V), chords are approached on an individual basis, with a clear-cut scale-per-chord relationship. Chords are never "lumped together," which makes connecting them more challenging.
3. The rhythm of these lines is varied and decidedly freer than all other examples thus far. There exists a good amount of "double-time" - playing sixteenth notes instead of the usual eighths - thereby packing more tensions per beat.

Example 50 is an etude consisting of six measures, each with a specific altered dominant chord and a corresponding scale line:

- Measure 1:** E7alt. Treble clef scale: E, F#, G, A, B, C, D, E. Bass clef TAB: 8 6 5 6 5 8.
- Measure 2:** A7alt. Treble clef scale: A, B, C, D, E, F, G, A. Bass clef TAB: 7 8 5 7 8 5 6 8 6.
- Measure 3:** D7alt. Treble clef scale: D, E, F, G, A, B, C, D. Bass clef TAB: 4 5 6 4 6 5 6 4.
- Measure 4:** G7alt. Treble clef scale: G, A, B, C, D, E, F, G. Bass clef TAB: 3 5 2 4 6 4 6 9.
- Measure 5:** E7alt. Treble clef scale: E, F#, G, A, B, C, D, E. Bass clef TAB: 5 6 7 8 5 6 5 7 5.
- Measure 6:** A7alt. Treble clef scale: A, B, C, D, E, F, G, A. Bass clef TAB: 6 8 6 7 5 4 5 6 7 4 5 7 8 5 6 4 6 3 5 6 5 3.