

4. Arpeggios

- (1) Set out one- and two-octave arpeggios, in a single position, starting on the sixth string. Play (1) major 7th; (b) minor 7th, (c) dominant 7th; and (d) minor7^b5
- (2) Now play diatonic arpeggios in G major, i.e. Gmaj7, Am7, Bm7, Cmaj7, D7, Em7, F#m7^b5, Gmaj7.
- (3) Experiment with the order of the notes in each arpeggio, e.g. 5, 7, 1, 3, etc.
- (4) Experiment with extensions, e.g. drop the root and add a ninth.
- (5) Alter the arpeggio at will, e.g. ^b5 or #5.

As in the case of scales, take care not to let a position change or a fingering change affect the rhythmic precision. Your metronome will let you know.

Example 12 illustrates how to practice arpeggios, once you've familiarized yourself with them in all keys and chordal qualities. (See Section III for details.) Record, or have a friend play the changes to a tune you're working on. Then play through them with the arpeggios that fit the chords. The point is to keep from breaking the contour of the line. Note also that this example ascends and descends at a regular frequency without any interruptions.

The basic rule of arpeggios is: Get to know them well enough that the bar harmony does not break up the contour of the line formed by the arpeggios.

Example 12

Example 12 shows two staves of musical notation in G major (one flat). The first staff contains arpeggios for Am7, Dm7, and Gm7. Above the Am7 and Dm7 sections, a 'V' symbol with a right-pointing arrow indicates a position change. The second staff contains arpeggios for C7 and Fmaj7. The notes are written in a continuous line, ascending and then descending, with a double bar line at the end of the second staff.

Example 13 illustrates the same point but covers a greater range on the fingerboard.

Example 13

Example 13 shows two staves of musical notation in G major. The first staff is for Gm7 and includes fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 5. The second staff is for C7 and Fmaj7 and includes fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6. The notes are written in a continuous line, ascending and then descending, with a double bar line at the end of the second staff.

34. Internal Voice Movement

We have been discussing the ways in which the control of single voices within chords can produce harmonic progressions, and we have been in pursuit of the ability which will allow us to control vertical chordal textures through the manipulation of single notes within those chords. Here we will continue in that pursuit, but we will once again narrow our focus. Specifically, instead of concentrating on the relationship between one single voice and the rest of the chord, we will investigate the various relationships between any two voices. In one such relationship, one voice stays in the same place while the other moves. This is called "oblique" motion.

Example 49

Example 49 illustrates oblique motion on a guitar fretboard. The top staff shows a sequence of notes on the first string: G2, F2, E2, D2, C2, B1. The bottom staff shows the corresponding chordal progression in treble clef: G2-B1, G2-A1, G2-B1, G2-A1, G2-B1.

Example 50

Example 50 illustrates oblique motion on a guitar fretboard. The top staff shows a sequence of notes on the second string: C3, D3, E3, F3, G3, A3. The bottom staff shows the corresponding chordal progression in treble clef: C3-E3, C3-F3, C3-G3, C3-A3, C3-B3.

Example 51

Example 51 illustrates oblique motion on a guitar fretboard. The top staff shows a sequence of notes on the third string: D3, C3, B2, A2, G2, F2. The bottom staff shows the corresponding chordal progression in treble clef: D3-F2, D3-G2, D3-A2, D3-B2, D3-C3.

Example 52

Example 52 illustrates oblique motion on a guitar fretboard. The top staff shows a sequence of notes on the fourth string: E3, D3, C3, B2, A2, G2. The bottom staff shows the corresponding chordal progression in treble clef: E3-G2, E3-F2, E3-E3, E3-D3, E3-C3.

Another relationship is called "parallel" motion; here the two voices move in the same direction at the same time:

Example 53

Example 53 illustrates parallel motion on a guitar fretboard. The top staff shows two voices moving down: G2, F2, E2, D2, C2 and B1, A1, G1, F1, E1. The bottom staff shows the corresponding chordal progression in treble clef: G2-B1, G2-A1, G2-B1, G2-A1, G2-B1.

Example 54

Example 54 illustrates parallel motion on a guitar fretboard. The top staff shows two voices moving up: C3, D3, E3, F3, G3 and A3, B3, C4, D4, E4. The bottom staff shows the corresponding chordal progression in treble clef: C3-E3, C3-F3, C3-G3, C3-A3, C3-B3.

Lastly, the two voices can travel in different directions at the same time. For obvious reasons this is called "contrary" motion;

Example 55

Example 55 illustrates contrary motion on a guitar fretboard. The top staff shows two voices moving in opposite directions: G2, F2, E2, D2, C2 and B1, A1, G1, F1, E1. The bottom staff shows the corresponding chordal progression in treble clef: G2-B1, G2-A1, G2-B1, G2-A1, G2-B1.

Example 56

Example 56 illustrates contrary motion on a guitar fretboard. The top staff shows two voices moving in opposite directions: G2, F2, E2, D2, C2 and B1, A1, G1, F1, E1. The bottom staff shows the corresponding chordal progression in treble clef: G2-B1, G2-A1, G2-B1, G2-A1, G2-B1.

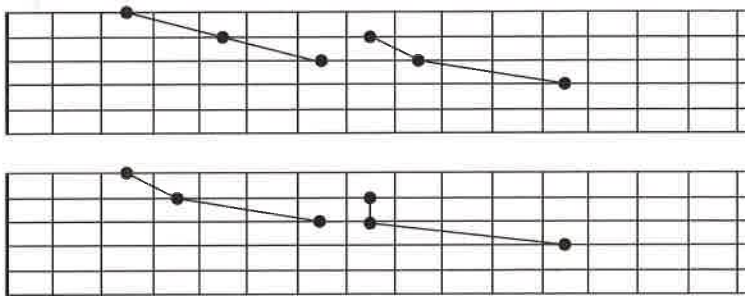
Part 11: Creative Directions

In these final two parts on chords we want to explore, not exhaustively but suggestively, the number of directions which have been taken, and which can be taken, in the playing of harmony on the guitar. In each unit you need only extract the principle at work within the musical example and apply it to other chords and contexts. But equipped with these ideas you will be able to make very significant additions to your chordal vocabulary.

54. Upper Register Voicings

We have considered to this point only chords which possess a full functional identity of their own, i.e. chords which are not harmonically ambiguous. Of course there are many other possibilities on the instrument. Here are a few of them:

Example 228



Example 229

Example 229 shows guitar voicings and chord diagrams for four chords in 4/4 time. The notation includes fingerings (circled numbers) and fret numbers (superscripts) above the notes.

- Am7:** Voicings: (4 5 7) with frets 1/2, 2/2, 3/2, 4/2; fingerings 3, 4, 3, 4.
- D9:** Voicings: (9 3 5) with frets 1/2, 2/2, 3/2, 4/2; fingerings 3, 4, 3, 4.
- D7#9:** Voicings: (7 1 #9) with frets 1/2, 2/2, 3/2, 4/2; fingerings 3, 4, 3, 4.
- Gmaj7:** Voicings: (5 6 1) with frets 1/2, 2/2, 3/2, 4/2; fingerings 3, 4, 3, 4. A final voicing (9 1 5) is shown with frets 0/0, 0/0, 0/0.

Example 230

Example 230 consists of two systems of musical notation. Each system has a treble clef staff and a bass clef staff. The first system shows two measures. The first measure has a treble staff with a chord (9 b3 5) and a circled 3 below it, and a bass staff with a Cm7 chord. The second measure has a treble staff with a chord (9 #9 5) and a circled 4 below it, and a bass staff with an F13 chord. The second system also has two measures. The first measure has a treble staff with a chord (b5 b5 7) and a circled 3 below it, and a bass staff with a Bbmaj7 chord. The second measure has a treble staff with a chord (7 1 3) and a circled 4 below it, and a bass staff with a Bbmaj7 chord.

55. Inner Voice Movement

A good deal of melodic movement, as you now know, can take place within chords, rather than merely above chords. And it is true that one particular internal line can stand out, as either an inner melody or as a counter-melody to the top line. Here is an illustration:

Example 231

Example 231 shows a sequence of chords in 12/8 time. The top staff features a melodic line with eighth notes and slurs, starting with a *sim.* (sustained) marking. The bottom staff shows the corresponding chords with fingerings (0) indicated below the notes. The sequence of chords is: Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7, Bbmaj7.