

PART ONE: HARMONY

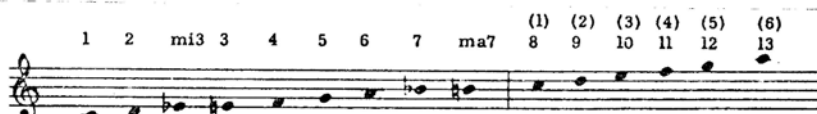
Intelligent improvising depends on a working understanding of the relationship between chords and melodic lines. The purpose of this section is to provide the necessary harmonic foundation for the solos in Part Two.

The chordal theory is presented in its briefest form, as it directly relates to the guitar. If some of the explanations differ from those in "formal" theory books, you're free to change the words to suit your own way of thinking. It is the idea that's important, not its explanation.

This material is designed more as a reference than a method. If these ideas are **TOTALLY** new to you, there may be other books you might investigate before finishing this one.

CHORD CONSTRUCTION

The C Major/Minor Scale



MAJOR CHORDS: add chord NAME to basic triad

major	1 3 5 (basic triad)	C	C E G
major 6th	1 3 5 and 6	C6	C E G A
major 7th	1 3 5 and ma7	Cma7	C E G B
added 9th	1 3 5 and 9	Cadd9	C E G D
major 9th	1 3 5 and ma7 and 9	Cma9	C E G B D
6th/9th	1 3 5 and 6 and 9	C6/9	C E G A D

SEVENTH CHORDS: add chord name to a 7th (or 9th) chord

7th	1 3 5 7	C7	C E G B \flat
9th	1 3 5 7 and 9	C9	C E G B \flat D
11th*	1 3 5 7 (9) and 11	C11	C E G B \flat (D) F
13th**	1 3 5 7 (9) and 13	C13	C E G B \flat (D) A

* in most guitar inversions, the 3rd is omitted from 11th chords. The 9th is often omitted from both 11th and 13th chords.

** in theory, a 13th chord also contains the 11th, but that tone is normally omitted in guitar fingerings.

MINOR CHORDS: add chord name to basic triad

minor	1 mi3 5 (basic triad)	Cm	C E \flat G
minor 6th	1 mi3 5 and 6	Cm6	C E \flat G A
minor (ma7th)	1 mi3 5 and ma7	Cm+7	C E \flat G B

MINOR SEVENTH CHORDS: add chord name to a m7th chord

minor 7th	1 mi3 5 7	Cm7	C E \flat G B \flat
minor 9th	1 mi3 5 7 and 9	Cm9	C E \flat G B \flat D
minor 11th	1 mi3 5 7 and 11	Cm11	C E \flat G B \flat F