INTRODUCTION

This book contains the essential chord progressions used in Rock-related music from 1950 to the present. Each of the chord progressions in the book may be heard on the accompanying CD's.

Memorize every progression in this book or only those applicable to your personal style. If you wish to memorize only selected progressions, listen to the entire tape first and take note of the ones you like.

You can transpose the progressions to other keys by moving each chord fingering used in the progression up or down the neck a certain number of frets. This will enable you to use the progressions fluently in your own arrangements and recognize them in other songs.

I used a guitar synthesizer in addition to my standard electric guitars. Synthesizer sounds (imitating various instruments) were used to suggest instrumentation appropriate to the style of the chord progression. Without a synthesizer, you can broaden your musical skills by working out chord voicings on the guitar to be used on other instruments.

Here is a list of the guitars and guitar synthesizer patches that were used in recording the tape included with this book:

Charvel Soloist (Stratocaster type) with EMG pickups
Charvel Soloist (Stratocaster type) with Duncan Pearly Gates (bridge) and Ultrasonic Ref 1 pickups
Charvel Telecaster with Ultrasonic Ref 6, Ref 1, Duncan Hot Tele and Danelectro pickups
Gibson ES335 with standard Gibson neck pickup and Duncan ’59 bridge pickup
Roland GR700 guitar synthesizer and GR707 guitar

ABBREVIATIONS & SYMBOLS USED IN CHORD NAMES

\( \Delta 7 \) = major seventh chord
\( \Delta 9 \) = major ninth chord
\( /9 \) = add nine chord
\( m/9 \) = minor add nine chord
\( 6/9 \) = major sixth, add nine chord
\( m6/9 \) = minor sixth, add nine chord
\( °7 \) = diminished seventh chord
\( R \) = chord root
\( NR \) = no chord root in this fingering
\( N3 \) = no third of the chord in this fingering
\( N5 \) = no fifth of the chord in this fingering
\( N9 \) = no ninth of the chord in this fingering
\( N11 \) = no eleventh of the chord in this fingering
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Dots in these diagrams indicate fingered notes. Chord tones are fingered simultaneously. Scale or arpeggio tones are fingered individually.

The barré is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the barre with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.
Left handed guitarists. Interpret references to the right hand as left hand and vice versa. All diagrams must be imagined in “mirror image”:

A roman numeral above the top right of the diagram indicates the number of the top fret on the diagram:

A chord root is the note after which a chord is named (“D” is the root of a D major chord). A tone center is the note after which a scale is named (“C” is the tone center of a C Lydian scale).

Movable diagrams have no roman numeral on their upper right and therefore have no specified top fret number. They may be placed anywhere on the fretboard according to their chord root(s) or tone center(s). If notes on a diagram are indicated by dots, a circled or enlarged dot indicates the chord root or tone center.

The numbers 1, 2, 3 and 4 within diagrams indicate left hand fingers. The finger number on the chord root or tone center may be circled.

When numbers higher than 4 are used in a diagram, all of the numbers indicate scale, chord or arpeggio tones.
FULL FRETBOARD NOTE NAMES AND STAFF LOCATIONS

* Guitar sounds one octave lower than written.
This system of notation is simply a graph of the guitar strings from the perspective of looking down on the guitar as you’re playing it (see below). The numbers on the strings indicate frets and are written from left to right in the sequence they are to be played. In this book, tablature is written below all music notation. The tablature indicates where each note is fretted.


Where too many numbers are required to clearly show the left hand fingering for a chord, the chord is diagramed on a grid above or below the music notation and tablature.
PART 1: RHYTHM GUITAR TECHNIQUE

TECHNIQUES OF STRUMMING

_Holding the pick._ There are many ways to hold a guitar pick. In the most traditional method, hold the pick between the side of the tip segment of the index finger and the flat surface of the thumb (opposite the thumbnail). Try to extend the tip of the pick 1/4” or less from the thumb for fine control (many players prefer less than 1/8”). Bend the first finger so its tip points toward the base of the thumb. Holding the pick in this manner should allow light pressure between the thumb and first finger.

_The position of the pick in relation to the strings._ To produce the purest string tone, cause the strings to vibrate parallel to the frets, providing maximum clearance and minimum buzzing. Make sure that the pick is held in a plane perpendicular (90°) to the surface of the strings (or to the guitar top), to avoid “catching” the string on upstrokes. Pluck the strings with the tip of the pick. Keep the flat surface of the pick almost, but not quite parallel with the length of the string. Allow the tip of the pick to protrude just barely past the underside of the string (nearest the guitar body).

_Timbrel effects (particular tone qualities)._ You can vary the percussive tone quality of picked notes with the part of the pick that contacts the string and the path on which the pick causes the string to vibrate. It is sometimes desirable to increase the buzziness of the string tone. To do so, twist the pick so its surface is less parallel to the string. This increases the force required to sound the string, and causes a harder, more percussive attack with increased scraping of the pick against the string.

Another timbrel effect is produced by tilting the pick to a plane approximately 60° to the surface of the strings (toward the body of the guitar), causing a picked string to vibrate on the frets and buzz. This technique is generally only practical with all upstrokes or all downstrokes.

_Right wrist and hand position._ The shoulder, forearm, wrist and hand should be loose throughout. Apply light, evenly-distributed muscular tension throughout these parts of the hand and arm to support the pick “effortlessly”.

The wrist should be slightly bent unless you are using part of the hand to mute. The upper forearm should serve as an “anchor” point against the upper edge of the guitar. The fingertips, side of hand (from the base of the little finger to the wrist), heel of hand, and side of the thumb can touch to judge distance. As you develop your personal technique, you may find yourself touching with various parts of the hand. Analyze your technique to make sure the habits you develop contribute to your control of the pick.

Many players rest the “pinky” side of their hand (between the little finger and the wrist) on the bridge while picking. While this provides stability for the right hand, it sacrifices the tone variation usually available by picking closer to the neck for bass tones or closer to the bridge for treble tones.
Right wrist sweep. A sweeping, continuous down-up motion of the wrist is used for strumming chords. Here is an exercise to familiarize you with this motion:

- Move your hand side to side with the same movement as if your hand were palm-down on a table.
- Mute the strings with your left hand and strum down-up alternately on two or three strings as a group; as you would a three note chord.
- Gradually widen the stroke until you are strumming on all six strings.

Note that when strumming alternately down-up on four to six strings, the wrist movement is so wide that it involves a distinct forearm rotation (view the protruding wrist bone nearest the thumb). The weight of the hand will aid the motion of the hand in strumming.

Rhythmic Selection.

Many accompaniment and melodic rhythms can be played easily when your right hand assumes a continuous motion but you select when the pick contacts the strings. This may be applied to playing single notes or strumming chords.

Rhythmic selection. Miss the strings where no arrow is shown.

![Guitar Chords and Arrows]

Strict Down-Up Strumming

In strict down-up strumming, each series of continuous notes is strummed strictly (1) down-up-down-up, etc. or (2) up-down-up-down, etc. If you start with a downstroke, the picking order is down-up-down-up, etc. Starting with an upstroke would use the picking order up-down-up-down, etc.

You often pass the strings before strumming them to strictly continue the down-up motion. In theory, the wasted motion is acceptable in order to allow an uninterrupted continuous rhythmic motion.


![Guitar Chords and Arrows]
Exceptions to Strict Down-Up Strumming

Consecutive downstrokes or consecutive upstrokes provide emphasis and a consistent tone.

**Consecutive downstroke exercise.**

**Consecutive upstroke exercise.**

---

**LEFT HAND TECHNIQUE**

*Fretting techniques.* Fret notes with the fingertip pressing the string up against the left edge of the metal fret. Exert just enough pressure. Contact the string to the fret at precisely the same time the pick touches the string, so that by the time the pick follows through, the note is clearly fretted.

The *barré* is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the *barré* with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.

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**Chord cancellation exercise.** This exercise can train you to fret all notes of a chord at once, as they usually should be. Use this exercise when you find yourself “breaking up” a chord fingering.

- Finger the notes of the chord as slowly as necessary, making sure all of them will sound simultaneously;
- Keeping your fingers in place, relax all the fingertips or barring portions of the fingers together, all at once;
- In five steps, move the fingers progressively further from their chord formation, first 1/4 inch away, then 1/2 inch, etc., until the fingers are fully straightened. Return and sound all notes simultaneously after each of the five steps.

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**LEFT HAND MUTING**

To mute a chord, relax all the left hand fingers at once. If there are open strings in the chord, lay one or more left hand fingers across all the strings in the chord. In muting at the 5th, 7th, 12th, 17th and 19th frets, use two or more fingers, since unwanted open string harmonics can easily be produced when muting with one finger.

When you need to move rapidly to another note or chord after muting with the left hand, the muting and movement to a new fingering must be made in one smooth action. Try to leave the strings in a path perpendicular
to the fretboard without any friction (which would sound open strings). Then, immediately curve the path of the fingertip(s) back toward the fretboard to take the shortest possible path to the next fingering.

**RIGHT HAND MUTING**

**Right hand full chord muting.**

Keep the side of your hand between the little finger and the wrist consistently touching the strings slightly to your left of the bridge. It helps to use the base of the little finger to feel the point where the first string meets the bridge. Muting farther away from the bridge will mute the pitch more and more until it is not discernible.

![Fretboard Diagram]

**Right hand single note muting.**

To mute single notes or notes on adjacent strings, keep the right elbow low and the right hand fingers parallel to the strings. Mute with the heel of the hand (near the hairless inside of the wrist). Consistently mute with the heel of the hand, sliding it just to the left of the bridge to cover the strings you intend to mute. Changing strings while muting with the right hand is easier for most guitarists if the guitar head is lowered to where the neck is almost parallel to the floor.

**FINGERPICK TECHNIQUE**

In Classical guitar technique, the thumb is positioned nearly parallel to the sixth string, tipping downward slightly. The other fingers are used nearly perpendicular to the strings, their tips leaning slightly toward the fretboard. The fingers (excluding the thumb) are parallel to one another, nearly touching. All plucking should be performed with little movement of the back of the hand. The back of the hand should remain relaxed. There are two basic strokes:

The *rest stroke* follows through to the next string and comes to rest on it. When the rest stroke is used by the thumb, the smaller adjacent string is muted. When the rest stroke is used by another finger, the larger adjacent string is muted.

The *free stroke* curves away from the adjacent string as it follows through. Adjacent strings are not muted at all in using the free stroke.
PART 2:
COUNTING RHYTHM

All rhythms can be thought of as selected pulses from a continuous pulse. Continuous pulses are grouped by twos and threes or combinations of twos and threes.

American dance music, including Jazz, Blues, Rock and Metal, usually suggests a special continuous pulse called the “beat.” Listening to dance music, you would commonly tap your foot on each beat. The torso of a dancer usually surges in time with the beat. The simplest bass drum part would involve one note on each beat.

Two, three or more pulses can occur during each beat. These are subgroups or parts of a beat. So the beat is the main pulse, and can be divided into shorter pulses. The beats are counted with whole numbers “1 - 2 - 3 - 4” and so on.

When there are two pulses per beat, the following symbols are used: “1 + 2 + 3 + 4 +” and so on. Syllables for these symbols are pronounced “one - and - two - and - three - and - four - and.”

When there are three pulses per beat, the following symbols are used: “1 T L 2 T L 3 T L 4 T L” and so on. Syllables for these symbols are pronounced “one - trip - let - two - trip - let - three - trip - let - four - trip - let.”

When there are four pulses per beat, the following symbols are used: “1 e + a 2 e + a 3 e + a 4 e + a” and so on. Syllables for these symbols are pronounced “one - ee - and - uh - two - ee - and - uh - three - ee - and - uh - four - ee - and - uh.”

Syncopation.

When notes are not played on the beat, they are said to be played on the “offbeat.” When a note on an offbeat is followed by (1) a silence, (2) a sustain, or (3) a markedly lesser accent on the next downbeat, “syncopation” occurs.

The following example illustrates syncopation caused by silences on the beat (the numbers).

Syncopation strumming example.

\[
\begin{array}{cccc}
\text{An3} & \text{I} & \text{Ch3} & \text{III} & \text{Dm3} & \text{V} \\
\end{array}
\]

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 \\
1 & 2 & 3 & 4 \\
\end{array}
\]
Pulse groups: subdividing the beat into two, three or four parts.

There are twenty five possibilities of rhythms that involve two, three or four parts per beat by choosing pulses. These are shown below with counting symbols and direction of strumming.


Example 1
\[ \frac{1 \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 2
\[ \frac{1 \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 3
\[ \frac{1 \times \text{pul} \times \text{pul}}{\text{pul}} \]


Example 4
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 5
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 6
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 7
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 8
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 9
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 10
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]


Example 11
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 12
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 13
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 14
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 15
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
Example 16
\[ \frac{1 \times \text{pul} \times \text{pul} \times \text{pul} \times \text{pul}}{\text{pul}} \]
<table>
<thead>
<tr>
<th>Example 17</th>
<th>Example 18</th>
<th>Example 19</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
</tr>
<tr>
<td>Example 20</td>
<td>Example 21</td>
<td>Example 22</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
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<tr>
<td>Example 23</td>
<td>Example 24</td>
<td>Example 25</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
</tr>
</tbody>
</table>
PART 3:
RHYTHM GUITAR EXAMPLES
Aeolian Hard Rock Rhythm Guitar Examples

Aeolian (altered) Hard Rock Example 1. All “B” Aeolian, except “B” Dorian on the “E” chord. Repeat and end on the Bm chord.

Aeolian Hard Rock Example 2. “C” Aeolian. Repeat and end on the Cm chord.

Aeolian (altered) Hard Rock Example 3. Scales for improvising are shown in parenthesis above the chords. Repeat and end on the first chord.
Aeolian Hard Rock Example 4. “C#” Aeolian. Repeat and end on the first C#m chord.

Aeolian Hard Rock Example 5. “C#” Aeolian. Repeat and end on the C#m chord.


Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Dorian Hard Rock Rhythm Guitar Examples

Dorian Hard Rock Example 1. “G” Dorian. Repeat and end on the G chord.

Dorian Hard Rock Example 2. “E” Dorian. Repeat and end on the E7#9 chord.

Dorian Hard Rock Example 3. “E” Dorian. Repeat and end on the Em7 chord, or for a deceptive cadence, end on the A chord.
Major Hard Rock Rhythm Guitar Examples

Major Hard Rock Example 1. “E” major. Repeat and end on the third E chord (the one in IV position).

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Major Hard Rock Example 2. “E” major. Repeat and end on the last E chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Major Hard Rock Example 3. “E” major. Repeat and end on the first E chord.

```
En3   VII  E6n3  VII  En3   VII  Bn3  II  B6n3  II  Bn3  II
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
C#n3   IV  A   IV  C#n3   IV  G#  IV
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
```

Major Hard Rock Example 4. “G” major. Repeat and end on the G chord.

```
G   III  C   III  Em   VII  D   V
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
```


```
G   I   D   I   G   I   A   I
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
```


```
C   I   F#9   I   Em   I   G9   I
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
            ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓
```

```
Major Hard Rock Example 7. “G” Major. Repeat and end on the first chord.
Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Mixed Minor Hard Rock Rhythm Guitar Examples


Mixolydian Hard Rock Rhythm Guitar Examples

Mixolydian Hard Rock Example 1. “A” Mixolydian, except “A” harmonic minor mode V during the Dm chord. Repeat and end on the first chord.

The following example is played with a combination of strumming and fingerpicking. The downward arrow indicates a downstroke, which should be performed with the right thumb. The right thumb should be used on the fourth string, the right index on the third string, and the right ring finger on the second string.

The “+” symbol represents the syllable “and.” Count “one - and - two - and - three - and - four - and” evenly while plucking the strings indicated below the counting symbols. For example: Strum down on the first beat; play nothing on the “+” after the first beat; pluck string four on the second beat; and pluck the third string on the “+” after the second beat.


Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Mixolydian Hard Rock Example 4. “A” Mixolydian. Repeat and end on the last A chord.

Mixolydian Hard Rock Example 5. “E” Mixolydian. Repeat and end on the last note as written below.


Read the music notation or tablature, using the chord grids to learn the chord fingerings.


Parallel 4ths Hard Rock Rhythm Guitar Examples

Parallel 4ths Hard Rock Example 1. “C” Dorian. Repeat and end on the last chord.
Parallel 4ths Hard Rock Example 2. “A” Dorian. Repeat and end on the first chord.

Parallel 4ths Hard Rock Example 3. “B” Dorian. Repeat and end on the last chord (deceptive cadence).

Parallel 4ths Hard Rock Example 5. “A” Aeolian. Repeat and end on the second chord.

Parallel 5ths Hard Rock Rhythm Guitar Examples

Parallel 5ths Hard Rock Example 1. “E” Dorian. Repeat and end on the last chord.

Parallel 5ths Hard Rock Example 2. “C#” Aeolian. Repeat and end on first C#n3 chord.
Parallel 5ths Hard Rock Example 3. “B” harmonic minor mode V. Repeat and end on the B chord.

Parallel Major Chords Hard Rock Rhythm Guitar Examples

Parallel Major Chords Hard Rock Example 1. “D” Mixolydian and “E” Mixolydian, as marked. Repeat and end on the last chord.

Parallel Major Chords Hard Rock Example 3. “C” Aeolian, except “C” Dorian or “C” Mixolydian during the C and Csus.4 chords. Repeat and end on the last chord.

Aeolian Metal Rhythm Guitar Examples

Aeolian Metal Example 1. “A” Aeolian. Repeat and end with a deceptive cadence on the last chord.
Aeolian Metal Example 2. “E” Aeolian. Repeat and end on the first chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Aeolian Metal Example 3. “G” Aeolian. Repeat and end on the Gm chord.
Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Dorian Metal Rhythm Guitar Examples

Dorian (altered) Metal Example 1. “E” Dorian. Repeat and end on the first note.
The “Bb” and “F♮” act as blue notes.
Dorian Metal Example 2. “A” Dorian. Repeat and end on the An3 chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Dorian Metal Example 4. “A” Dorian. Repeat and end on the second An3 chord.

Dorian Metal Example 5. “A” Dorian. Repeat and end on the first chord.

Dorian Metal Example 6. “G” Dorian. Repeat and end on the second chord.
MIXED MINOR METAL RHYTHM GUITAR EXAMPLES

Mixed Minor Metal Example 1. “A” Aeolian, except “A” harmonic minor during the last chord. Repeat and end on the first chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.


Read the music notation or tablature, using the chord grids to learn the chord fingerings.
**Mixolydian Metal Rhythm Guitar Examples**

Mixolydian Metal Example 1. “E” Mixolydian. Repeat and end on the E chord.

```
E I D I A I
```

**Parallel 4ths Metal Rhythm Guitar Examples**

Parallel 4ths Metal Example 1. “F#” Aeolian. Repeat and end on the last chord.

Parallel 4ths Metal Example 2. “F#” Aeolian. Repeat and end on the third chord.
Parallel 4ths Metal Example 3. “G” Dorian. Repeat and end on the sixth chord.
Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Parallel 5ths Metal Rhythm Guitar Examples

Parallel 5ths Metal Example 1. “F#” Aeolian. Repeat and end on the last chord.
Parallel 5ths Metal Example 2. Key of “E” minor. Improvise with the scales as marked. Repeat and end on the third chord.

At the beginning of the second bar, the low “E” to “F♯” is a combination hammer and slide.

Parallel 5ths Metal Example 3. “E” Phrygian, except the B♭n3 chord is blue notes “B♭” and “F♮”. Repeat and end on the last chord.

Parallel 5ths Metal Example 4. “E” Phrygian, except the B♭n3 chord is blue notes “B♭” and “F♮”. Repeat and end on the last chord.
Parallel 5ths Metal Example 5. Key of “G”. A weird one!! In improvising, use “G” harmonic major IV (G - A - Bb - C# - D - E - F# - G), except use “G” Dorian (G - A - Bb - C - D - E - F) on the Cn3 and Bbn3 chords. Repeat and end on the first chord.

PARALLEL 4THS BLUES RHYTHM GUITAR EXAMPLES

Parallel 4ths Blues Example 1. “G” Dorian. Repeat and end on the fourth chord.

Mixolydian Blues Rhythm Guitar Example

Mixolydian Blues Example 1. “A” Mixolydian. Repeat and end on the first chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Parallel 6th Chords Blues Example 1. Key of “A”. Improvise with all “A” Dorian, optionally playing “A” Mixolydian on the A6 and E6 chords. Repeat and end on the first chord.

Shuffle: \( \begin{array}{c|c} \text{A6} \\ \hline \text{T} & 2-2-4-4-2-4-2 \\ \text{A} & 0-0-0-0-0-0-0 \\ \text{B} & 0-0-0-0-0-0-0 \end{array} \)

\( \begin{array}{c|c} \text{D6} \\ \hline \text{T} & 2-2-4-4-2-4-2 \\ \text{A} & 0-0-0-0-0-0-0 \\ \text{B} & 0-0-0-0-0-0-0 \end{array} \)

\( \begin{array}{c|c} \text{E6} \\ \hline \text{T} & 2-2-4-4-2-4-2 \\ \text{A} & 0-0-0-0-0-0-0 \\ \text{B} & 0-0-0-0-0-0-0 \end{array} \)
Parallel 6th Chords Blues Example 2. Key of “A”. Improvise with all A Dorian, optionally playing Mixolydian “A” on the A6 and E6 chords. Repeat and end on the first chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.
Parallel 7th Chords Blues Rhythm Guitar Example

Parallel 7th Chords Blues Example 1. Key of “G”. Improvise with all “G” Dorian, optionally playing “G” Mixolydian on the G7 and D9 chords. Additionally, you may play “D” mixolydian during the D9 chord.

Use this ending every time, except for the final ending.

Final ending
Mixed Minor Blues Example 1. “B” Aeolian, optionally using “B” harmonic minor during the Gma7 and F#7 chords. Repeat and end on the first chord.
AEOLIAN SOFT ROCK RHYTHM GUITAR EXAMPLES


Dorian Soft Rock Rhythm Guitar Examples


Read the music notation or tablature, using the chord grids to learn the chord fingerings.

![Chord Grids for Dorian Soft Rock Example 1](image)


Read the music notation or tablature, using the chord grids to learn the chord fingerings.

![Chord Grids for Dorian Soft Rock Example 2](image)
Dorian Soft Rock Example 3. “F#” Dorian, except “F#” Aeolian during the Asus.4 chord. Repeat and end on the next-to-last chord.

Major Soft Rock Rhythm Guitar Examples

Major (altered) Soft Rock Example 1. “C” major during the C and G chords; “D” major during the A and D chords.
Major Soft Rock Example 2. “C” major. Repeat and end on the first chord.

The following example is fingerpicked. The “+” symbol represents the syllable “and.” Count “one - and - two - and - three - and - four - and” evenly while plucking the strings indicated below the counting symbols. For example: pluck strings five and two together on the first beat; play nothing on the “+” after the first beat; and pluck the fourth string on the second beat.

Major Soft Rock Example 3. “G” major. Repeat and end on the first chord.

The following example is fingerpicked. The “+” symbol represents the syllable “and.” Count “one - and - two - and - three - and - four - and” evenly while plucking the strings indicated below the counting symbols. For example: pluck the sixth string on the first beat; pluck the fourth string on the “+” after the first beat; and pluck the third string on the second beat.

Major Soft Rock Example 4. “G” major. Repeat and end on the first chord.
Major Soft Rock Example 5. “G” major. Repeat and end on the first chord.

G  I  D  I  Am  I

Major Soft Rock Example 6. “A” major. Repeat and end on the last chord.

A  I  C#m  IV  D  V  A  V

Mixed Minor Soft Rock Rhythm Guitar Examples

Mixolydian Soft Rock Rhythm Guitar Examples


PART 4:
CHORD PROGRESSION
MAJOR SCALE TONE STEPWISE TRIADS
(some notes are doubled or tripled)
MAJOR SCALE TONE STEPWISE SEVENTH CHORDS
(some notes are doubled)
MAJOR SCALE TONE STEPWISE TRIADS
(three note triads without doubled notes)
MAJOR SCALE TONE SEVENTH CHORDS
(four note seventh chords without doubled notes)
STEPWISE SONGFORM EXAMPLES

28

Dm V Em VII F VIII Em VII Dm V C III

29

Gm III F I EbΔ7 Vl Dm7 V Cm7 III Fsus4 I Gsus4 III

30

Fm9 I Eb9 V DbΔ7 IV Cm7 III Bm7 Vl C7#5 VIII Fm9 VI

31

GΔ9 III Am9 V Bm7 VII C/9 III

31a

Cm VIII Eb6 VI Ab6 IV G7 III Cm VIII

32

Bm II A I G I G6 III A/9 V

32a

Am7 V Bm7 VII CΔ7 VIII Bm7 VII Am7 V

33

G/9 VII F#m/9 VI Em/9 IV DΔ9 IV F#m11 II B13sus4 II

34

F#m IX E VII D V C#m IV B II A I E I
PARALLEL MAJOR CHORDS

35

36

37

38

39
SONGFORM EXAMPLES: PARALLEL CHORDS OF THE SAME QUALITY
Parallel Chords of the Same Quality; Chord Prog. Using A Descending Voice

Stepwise Bass Descending From A Major Chord Root

Songform Examples:
Stepwise Bass Descending From A Major Chord Root
STEPWISE BASS DESCENDING FROM A MINOR CHORD ROOT
CHORD PROGRESSIONS USING A DESCENDING VOICE

CHROMATIC DESCENT FROM A MINOR CHORD ROOT
SONGFORM EXAMPLES:
CHROMATIC DESCENT FROM A MINOR CHORD ROOT
CHROMATIC ASCENT FROM THE FIFTH OF A MAJOR CHORD

CHROMATIC ASCENT FROM THE FIFTH OF A MINOR CHORD

CHROMATIC DESCENT FROM THE ROOT OF A MAJOR CHORD
PART 4: CHORD PROGRESSION

Im  IV  Im7  IV PROGRESSIONS

123
124
125
126
127
128
129
130
131
132
133
134

Im  IVm  Im7  IVm PROGRESSIONS

135
136
137
138
139
140
I IVm I7 IVm Progressions

A II Dm III A7 V Dm III

A II Dm II A7 II Dm II

A V Dm VI A7 VII Dm VI

A VI Dm VII A7 VII Dm VII

A IX Dm X A7 X Dm X

A IX Dm X A7 XII Dm X
MAJOR SCALE TONE TRIADS WITH ROOT MOVEMENT UP IN PERFECT FOURTHS

MAJOR SCALE TONE SEVENTH CHORDS
WITH ROOT MOVEMENT UP IN PERFECT FOURTHS
G Major Scale Tone 7th Chords: Roots Up in Perfect 4ths with descending voices on the 1st through 4th strings

G Major Scale Tone 7th Chords: Roots Up in Perfect 4ths with descending voices on the 3rd through 6th strings

G Major Scale Tone 7th Chords: Roots Up in Perfect 4ths with descending voices on the 2nd through 5th strings
G Major Scale Tone 7th Chords: Roots Up in Perfect 4ths with Ascending Voices on the 1st Through 4th Strings

G Major Scale Tone 7th Chords: Roots Up in Perfect 4ths with Ascending Voices on the 2nd Through 5th Strings
G Major Scale Tone 7th Chords: Roots Up in Perfect 4ths with Ascending Voices on the 3rd through 6th Strings

G Major Scale Tone 7th Chords: Stepwise Root Movement with Descending Voices on the 1st through 4th Strings
G MAJOR SCALE TONE 7TH CHORDS: STEPWISE ROOT MOVEMENT WITH DESCENDING VOICES ON THE 2ND THROUGH 5TH STRINGS

G MAJOR SCALE TONE 7TH CHORDS: STEPWISE ROOT MOVEMENT WITH DESCENDING VOICES ON THE 3RD THROUGH 6TH STRINGS
SONGFORM EXAMPLES: ROOT MOVEMENT UP IN PERFECT FOURTHS

C I Asus2 I Dm7 I G11 I G III

B7#5 VII B7 VII Em7 VII A7 Y D7 Y

Em7 VII Am7 Y Am6 IV Am7 Y D9/Anr IV G11 VII III G6 II

Em7 VII Em7#5 VII Am7 V D7 Y Am7 Y Ab7#9 IV G11 III G6/9 II

Em7 VII F#7 VII Am7 IX D9nr IX Am7 x D13b5nr x G6/9 IX G6/9 IX

Am7 x Dm9 x Dm7 x G7 x C6 VIIII F11 VIIII Bm7b5 IX E7b9 Y I Am7 VIIII

Fm7 VI Bb7 VI Eb13 VII Ab13 VII I G7sus4 VIIII G7 III Cm7 III G7b9 III Cm7 VIIII

Am7 Y D13 IV G11 III C7 VIIII F#m7b5 IV B7b9 VII Em7 VIIII

200
BLUES TURNAROUND WITH CONTRARY MOTION IN VOICES
BLUES TURNAROUND WITH BASSLINE 1, 3, 4, #4, 5

1. A7 Y A7/C# VII D7 Y D#9 Y E7 Y
2. A7 V A9nr IV D9 IV D#9 Y E7 Y
3. A11 A7/C# II D7 III D#9 Y E9 I
4. A7 X A9 IX D7 X D#9 X E7#9 XI
5. A7 XII A9nr XI D9 XI D#9 XII E9 XII A9 XI

DESCENDING DIMINISHED BLUES TURNAROUND (I7 I°7 IVM6 I)

1. A7 Y A7 Y Dm III A II
2. A7 Y A7 Y Dm Y A Y
3. A7 VII A7 VII Dm6 VI A Y
4. A7nr VII A7nr VII Dm6 VI A Y
5. A7 X A7 X Dm X A IX
6. A7 XII A7 XII Dm6 XII A7 X
7. A7 XIV A7 XIII Dm6 XII A7 X
PART 4: CHORD PROGRESSION

DESCENDING DIMINISHED BLUES TURNAROUND (I7  Im7b5  V9nr  I)

JAZZ TURNAROUND: I6  I°7  IIm7  I°7  I6
SONGFORM EXAMPLES EMPLOYING VARIATIONS OF THE II V I PROGRESSION

237

Dm7 X G9 IX C6 VII Cm7 VIII F9 VII Bb6 VII

Bb6 VIII Bm7 VII Eb9nr X Ab6 VII Ab6 IX G7sus4 VII

238

Dm7 X G9 IX C6 VII Cm7 VIII Fm7 VII Bb9nr VII Eb6 VII

Eb6 VIII Abm9 IX Db13 IX G6 VII G7sus4 VII C6 VII
Jazz Turnaround Variations of III VI II V
III VI II V TYPE & II V I TYPE JAZZ TURNAROUNDS

MORE SONGFORM EXAMPLES EMPLOYING II V I

MORE SONGFORM EXAMPLES EMPLOYING II V I
I VI II V Type Progressions with Common Tone “1”

I VI II V Type Progressions with Common Tone “2”
I VI II V Type Progressions with Common Tone “3”

295

Ⅶ Ⅵ Ⅱ Ⅴ

Dm7 V Bm7 VII Em9 V A13 V F#m7 VII B7b9nr VII Em9nr V A13b9nrV

3

Dm7 VII D6 VII Bm7 VII E9 VI A13 V F#7 VI Bm7 V Em9 V Eb7#9 V Dm7 V

296

Ⅷ Ⅶ Ⅵ Ⅴ

AⅧ Ⅶ F#m7 VII Bm9 VII E13nr VII C#m7 IX F#7b9nr VIII Bm9nr VII E13b9nr VI

AⅧ Ⅶ F#m7Ⅵ B9 VII E13nr VII C#7#5 IX F#m7 IX Bm9 VII Eb7#9 VII AⅧ Ⅶ

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Ⅵ Ⅴ Ⅳ Ⅲ

G/9 VII Em7 VII Am9 X Ab7#9 VII G/9 VII G#7 X A9 XI D13 X

B/D# IX Em IX Am9 X Ab7#9 XI Em7 XI E7#9nr X Am9nr IX D13b9nr VIII GⅧ IX

R  R  R  R

R  R  R  R

R  R  R  R

R  R  R  R

R  R  R  R

R  R  R  R
I VI II V Type Progressions with Common Tone “5”
I VI II V Type Progressions with Common Tone “6”

I VI II V Type Progressions with Common Tones “1” and “3”

I VI II V Type Progressions with Common Tones “3” and “5”
I VI II V Type Progressions with Common Tones “1” and “6”

Songform Examples with Common Tones
JAZZ TURNAROUNDS WITH COMMON TONES, Pedal Tone Progressions

D Major Scale Tone Progressions With Pedal Tone “D”
D Mixolydian Scale Tone Progressions with Pedal Tone “D”

D | Em | III | F#dim | VII | G | VIII | Am | Bm | X | C | XII | D | XIV

D | V | Em | VII | F#dim | VII | G | X | Am | XII | Bm | II | C | III | D | V

D | X | Em | XII | F#dim | I | G | III | Am | V | Bm | YII | C | VIII | D | X

D Dorian Scale Tone Progressions with Pedal Tone “D”

Dm | I | Em | III | F | Y | G | VII | Am | VIII | Bdim | X | C | XII | Dm | XIII

Dm | V | Em | VII | F | VIII | G | X | Am | XII | Bdim | I | C | III | Dm | V

Dm | X | Em | XII | F | I | G | III | Am | V | Bdim | YII | C | VIII | Dm | X

D Aeolian Scale Tone Progressions with Pedal Tone “D”

Dm | I | Edim | III | F | Y | Gm | YII | Am | VIII | Bb | X | C | XII | Dm | XIII

Dm | V | Edim | YII | F | VIII | Gm | X | Am | XII | Bb | I | C | III | Dm | Y

Dm | X | Edim | XI | F | I | Gm | III | Am | V | Bb | YII | C | VIII | Dm | X
A MAJOR SCALE TONE PROGRESSIONS WITH PEDAL TONE “A”

A MIXOLYDIAN SCALE TONE PROGRESSIONS WITH PEDAL TONE “A”

A DORIAN SCALE TONE PROGRESSIONS WITH PEDAL TONE “A”
A Aeolian Scale Tone Progressions with Pedal Tone “A”

Delta Blues Piano Progression

Jazzy 12 Bar Blues Progressions
PART 4: CHORD PROGRESSION

F9nr XII Em7b5 IX A7#5#9nr X Dm7 VII G7#5#9nr VIII Cm7 V F7#5#9nr VI Eb13 YI Gm7 YIII Cl3b9nr YIII

Am7 X Ab9 X Gm7 YIII Cl3b9nr YI Am7 IX D7#5#9nr YIII Gm11 X C7#5#9r XI Y F9nr XII

Eb9 V Ab9 V Eb9 V Eb9b5nr Y Ab9 Y A7 Y VII Eb9 Y Cm7 YIII Fm7 Y I

Gm7 III Ab7 IV A7 Y Bb7 VI Cm7 III C7 IV Bb9nr Y Eb9 Y Db7 VI Cm7 YIII

E97 VI Fm7 YI Cb13 YII Eb13 YI Fb9 YI Eb9 Y
Bass Pickup Blues In A

A    V

D9    IV

E9    VI

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Bass Pickup Blues In A (continued)

A  V  A9  XI

D  X  A9  XI

E  XII  D  X  A9  XI  Bb9  XII  A9  XI
IV Hammer I7 Blues

Swing Eighths

A7  V

E7  VII

D  VII  A7  V

D  VII  A7  V

A7  V  G  VII

A  IX

A7  V

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Descending Diminished Blues in E

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I7 IV I IV Blues #1 In C

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I7 IV I IV Blues #3 In C

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Six Nine Blues #1 In G

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Six Nine Blues #2 In G
Six Nine Blues #3 In G

Swing Eighths

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Six Nine Blues #4 In G

Swing Eighths

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Six Nine Blues #5 In G

Swing Eighths

G6

C6

C7

D6

F

G6

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Walking Bass Blues #1 in C
Walking Bass Blues #2 in C
Walking Bass Blues #3 in C
Walking Bass Blues #4 in C

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Walking Bass Blues #5 in C
Walking Bass Blues #6 in C
Walking Bass Blues #7 in G

Swing Eighths

G7  G9 3  G7  C  G7  G9 3  G7  C9  G7  G9 3  G7  C  G7

A 1  16  18  18  18  18  18  18  18  18  18  18  18  18  18
B 16  16  16  16  16  16  16  16  16  16  16  16  16  16  16

G7  G7/B 3  G9  C7  G9  C7  G7  G7/B 3  G9  C7  D7  D9  D7  G  D7

A 10  10  10  10  10  10  10  10  10  10  10  10  10  10  10
B 10  10  10  10  10  10  10  10  10  10  10  10  10  10  10

C7  C9  C7  F  C7  G7  G9 3  G7  C  G7 3  D7

A 8  8  8  8  8  8  8  8  8  8  8  8  8  8  8
B 8  8  8  8  8  8  8  8  8  8  8  8  8  8  8
Walking Bass Blues #7 (continued)

Swing Eighths

G7  G7/F  G7/D  G7  C7  C9  C7  F  G7  G9  G7  C  

G  G9  C7  C9  C7  F  C  C7/Bb  Am7  D7  

C7  C9  C7  F  G7  Ab9  G9  

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Walking Bass Blues #8

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Walking Bass Blues #8 (continued)