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# *Jazz guitar*



*Babak salek mahdi*

# The 15 Jazz Guitar Techniques To Know

1. Major, Minor, Diminished and Augmented Triads in all 12 keys starting on the 6th, 5th, 4th and 3rd string groups.
2. One and Two Octave Arpeggios starting on the 6th and 5th strings for Maj7, 7, m7, m7b5, mMaj7 and Dim7 chords.
3. 3 to 9 Arpeggios for Maj7, 7, m7, m7b5 and mMaj7 on both the 6th and 5th strings, one and two octave.
4. Drop 2 Chord Voicings for Maj7, m7, 7, m7b5, mMa7 and Dim7, all inversions and string sets.
5. Drop 3 Chord Voicings for Maj7, m7, 7, m7b5, mMa7 and Dim7, all inversions and string sets.
6. Drop 2 and 4 Chord Voicings for Maj7, m7, 7, m7b5, mMa7 and Dim7, all inversions and string sets.
7. Major Scales and Modes in all 12 keys
8. Melodic Minor Scales and Modes in all 12 keys
9. Harmonic Minor Scales and Modes in all 12 keys.
10. Symmetrical Scales in all 12 keys.
11. Altered Dominant Bebop Scale in all 12 keys.
12. Major and Minor Pentatonic Scales in all 12 keys.
13. Major and Minor Blues Scales in all 12 keys.
14. Dominant, Minor and Major Bebop Scales in all 12 keys.
15. Harmonic Major Scales and Modes in all 12 keys

## Bebop Scales

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

While learning to play the [Major Scales](#), [Melodic Minor Scales](#) and all of the [Arpeggios](#) one needs to navigate jazz changes are important, there is one scale that might be the most important tool in your improvisational bag of tricks, the Bebop Scale. This scale, and its three variations (Dominant, Major and Minor), has been used by countless players over the years, most notably Charlie Parker and Dizzy Gillespie and guitarists Pat Martino and Johnny Smith.

There are many ways to play these scales across the neck of the guitar, but the fingerings I've chosen to include here are ones that I find allow you to cover a large area of the neck, and that once you get them down you can fly through these scales with ease. Click on the links below to check out these scale fingerings and to learn how each Bebop Scale is built and how you can apply it to your improvisations today!

### Bebop Scales

[Dominant Bebop Scale](#)

[Major Bebop Scale](#)

[Minor Bebop Scale](#)

[Altered Dominant Bebop Scale](#)

#### Dominant Bebop Scale

*If there is one scale that defines the jazz sound it is the Dominant Bebop Scale. Used by every major jazz improviser of the last 100 years in some capacity, this scale permeates the solos of great players such as Pat Martino, Charlie Parker, Bud Powell and countless others. Therefore it is an essential scale to get under your fingers and in your ears when learning [how to play bebop jazz guitar](#).*

*There are many ways to finger this scale, the most common is to take any Mixolydian mode you know and just add in the #7 passing tone, and I have included two of my favorites below. The first is a series of one-octave fingerings that stay in position across the neck, and the second are two, two-octave fingerings that shift down the neck as you descend the scale. Check both of these out and see how they fit under your fingers and in your playing.*

*The Dominant Bebop Scale has 8 notes, and they are arranged as such, descending from the Root down.*

Root – M7th – m7th – M6th – P5th – P4th – M3rd – M2nd – Root

So, for example, a C Dominant Bebop Scale would be spelled with the following notes:

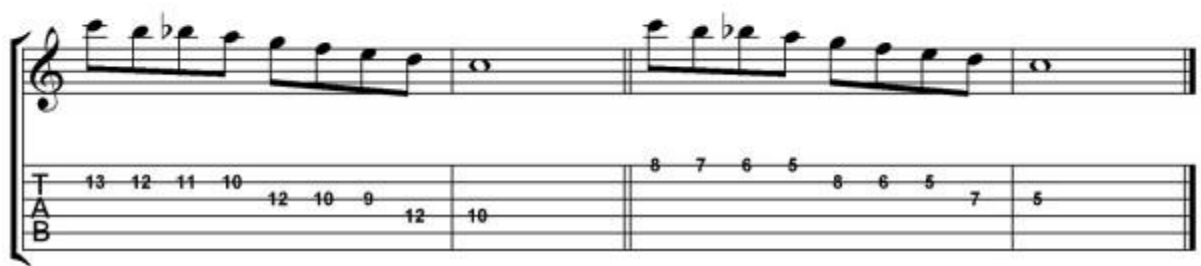
C – B – Bb – A – G – F – E – D – C

Because the Dominant Bebop Scale is closely related to the Mixolydian Mode, you can use it to solo over any Dominant 7th Chord in your improvisations. As well, check out this page of 21 Bebop Scale Patterns to spice up your practice routine and add tons of Bebop vocabulary to your soloing.

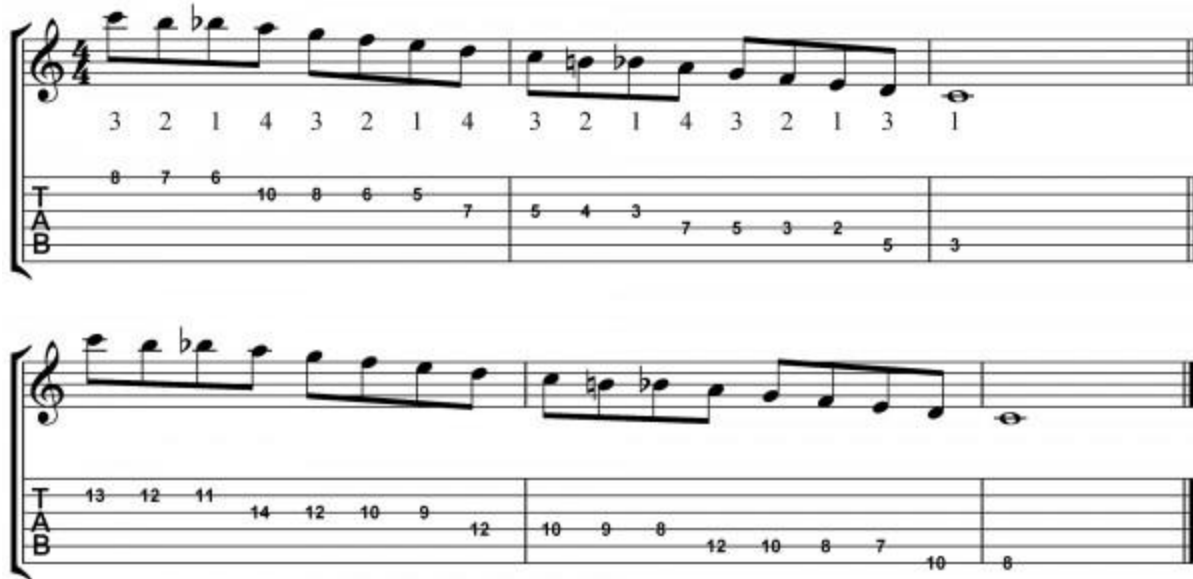
The following Dominant Bebop Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### One-Octave Dominant Bebop Scales

### Two-Octave Dominant Bebop Scales



### Major Bebop Scales

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

The Major Bebop Scale, along with its cousins the [Dominant Bebop](#) and [Minor Bebop Scales](#), is an important tool in the improvisational palette of any jazz soloist. Used by every major jazz improviser of the last 100 years in some capacity, this scale permeates the solos of great players such as Pat Martino, Charlie Parker, Bud Powell and countless others.

Therefore it is an essential sound to get under your fingers when learning [how to play bebop jazz guitar](#).

There are many ways to finger this scale, the most common is to take any Ionian mode you know and just add in the  $b6$  passing tone, and I have included two of my favorites below. The first is a series of one-octave fingerings that stay in position across the neck, and the second are two, two-octave fingerings that shift down the neck as you descend the scale. Check both of these out and see how they fit under your fingers and in your playing.

The Major Bebop Scale has 8 notes, and they are arranged as such, descending from the Root down.

Root – M7th – M6th – m6th – P5th – P4th – M3rd – M2nd – Root

So, for example, a C Major Bebop Scale would be spelled with the following notes:

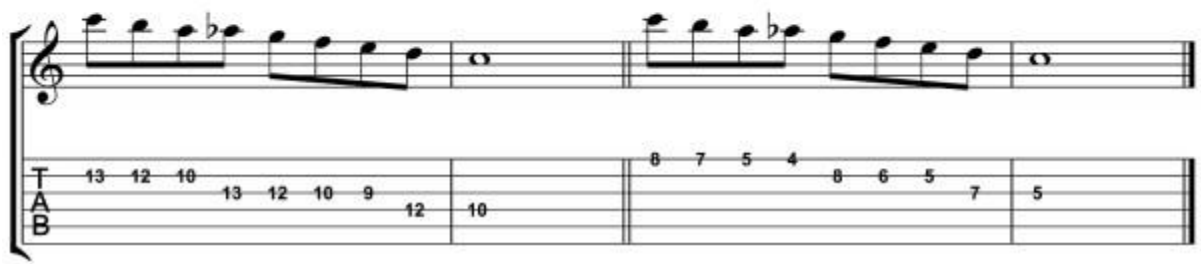
C – B – A – Ab – G – F – E – D – C

Because the Major Bebop Scale is closely related to the [Ionian Mode](#), you can use it to solo over any [Major 7th Chord](#) in your improvisations. As well, check out this page of [21 Bebop Scale Patterns](#) to spice up your practice routine and add tons of Bebop vocabulary to your soloing.

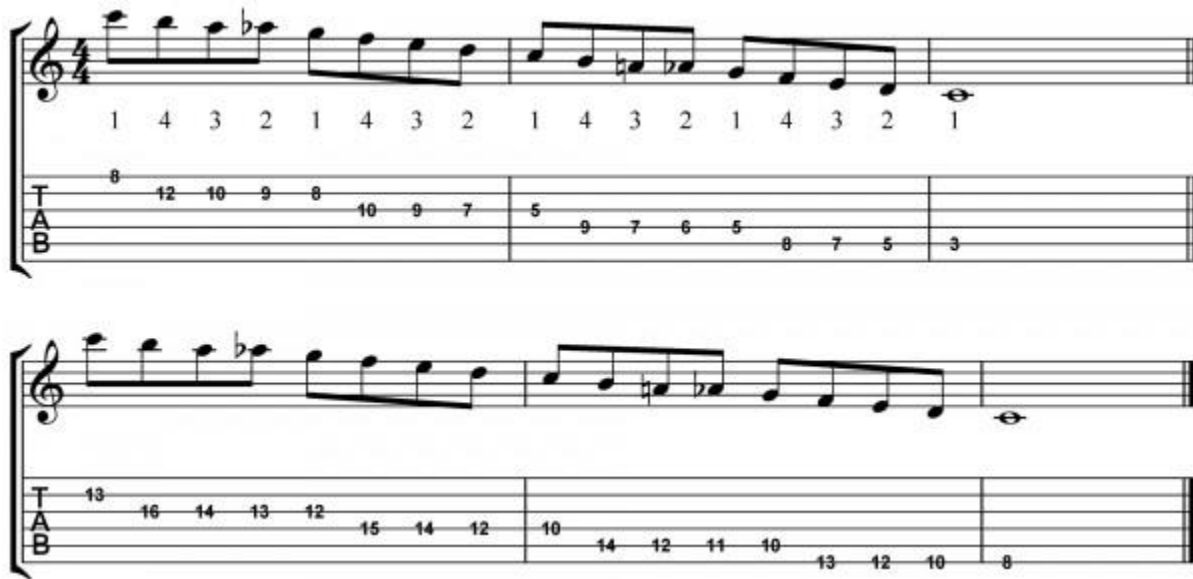
The following Major Bebop Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### One-Octave Major Bebop Scales



### Two-Octave Major Bebop Scales



The image displays two musical staves for two-octave Major Bebop Scales. The top staff shows a scale in the key of D major (D4, E4, F#4, G4, A4, B4, C5, D5) with a corresponding TAB line (8, 12, 10, 9, 8, 10, 9, 7, 5, 9, 7, 6, 5, 8, 7, 5, 3). The bottom staff shows a scale in the key of E major (E4, F#4, G4, A4, B4, C5, D5, E5) with a corresponding TAB line (13, 16, 14, 13, 12, 15, 14, 12, 10, 14, 12, 11, 10, 13, 12, 10, 8).

### Minor Bebop Scale

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

The Minor Bebop Scale, along with its cousins the [Dominant Bebop](#) and [Major Bebop Scales](#), is an important tool in the improvisational palette of any jazz soloist. Used by every major jazz improviser of the last 100 years in some capacity, this scale permeates the solos of great players such as Pat Martino, Charlie Parker, Bud Powell and countless others.

Therefore it is an essential sound to get under your fingers when learning [how to play bebop jazz guitar](#).

There are many ways to finger this scale, the most common is to take any Dorian mode you know and just add in the #7 passing tone, and I have included two of my favorites below. The first is a series of one-octave fingerings that stay in position across the neck, and the second are two, two-octave fingerings that shift down the neck as you descend the scale. Check both of these out and see how they fit under your fingers and in your playing.

The Minor Bebop Scale has 8 notes, and they are arranged as such, descending from the Root down.

Root – M7th – m7th – M6th – P5th – P4th – m3rd – M2nd – Root

So, for example, a C Minor Bebop Scale would be spelled with the following notes:

C – B – Bb – A – G – F – Eb – D – C

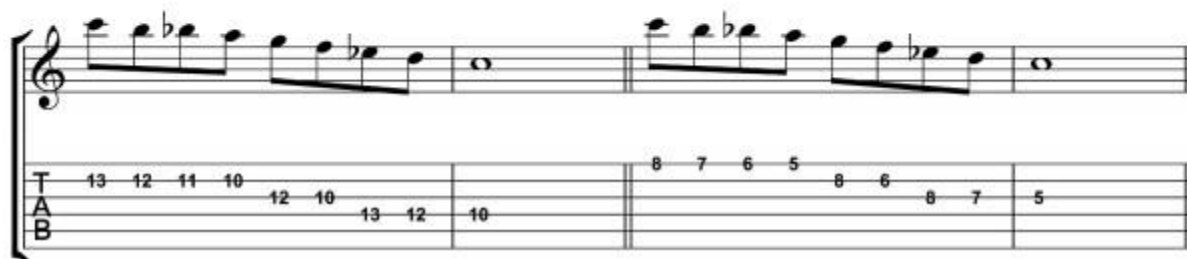


Because the Minor Bebop Scale is closely related to the [Dorian Mode](#), you can use it to solo over any [Minor 7th Chord](#) in your improvisations. As well, check out this page of [21 Bebop Scale Patterns](#) to spice up your practice routine and add tons of Bebop vocabulary to your soloing.

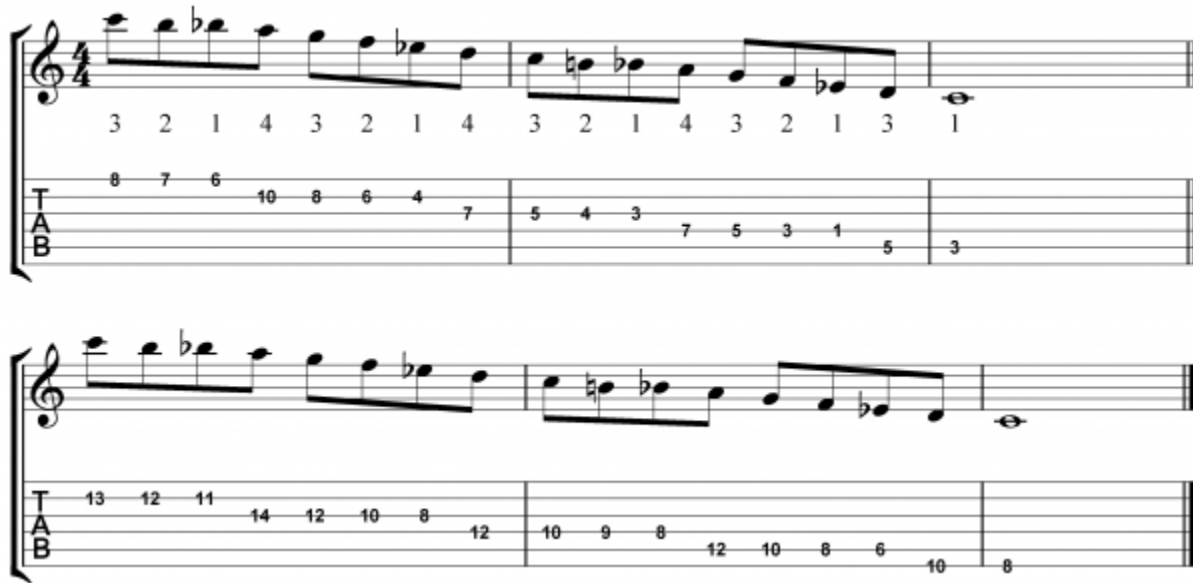
The following Minor Bebop Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### One-Octave Minor Bebop Scales



### Two-Octave Minor Bebop Scales



The image displays two musical systems for the Two-Octave Minor Bebop Scale. Each system consists of a treble clef staff with a 4/4 time signature and a corresponding guitar TAB staff. The first system covers the first octave, with fret numbers ranging from 1 to 10. The second system covers the second octave, with fret numbers ranging from 11 to 20. The notation includes accidentals (flats) and specific fingering numbers (1-4) for each note.

#### Altered Bebop Scale: Soloing Over Minor ii V Chords

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

There are certain scales that every jazz guitarist has to know. At the top of that list for me, is the Bebop Scale and it's various alterations. This scale is found in every player's vocabulary from [Johnny Smith](#) to Adam Rogers, and is an essential tool in any jazz guitarists improvisational tool box.

Therefore it is an essential sound to get under your fingers when learning [how to play bebop jazz guitar](#).

Most people who have already learned their [Bebop Scales](#) have checked out the three main types, one for m7 chords, one for 7th chords and one for maj7 chords. If these sounds are new to you, check out these links for more info and fingerings for these three important improvisational tools.

[Minor Bebop Scale](#)

[Dominant Bebop Scale](#)

[Major Bebop Scale](#)

If you've already worked these out in the practice room, then you're set to add a new sound to your Bebop Scale collection, the Altered Dominant Bebop Scale.

To build the Altered Dominant Bebop scale, you are going to take the notes of the [5th mode of the harmonic minor scale](#), in this article we'll use G as our tonic so the notes will be G-Ab-B-C-D-Eb-F-G, and mix in the passing note, major 7th, from the minor and dominant bebop scales.

The resulting scale has the following notes and can be used to improvise over the  $\text{ii}m7$  and/or  $V7\text{alt}$  chord in a minor ii-V-I progression.

G-Ab-B-C-D-Eb-F-F#

R-b9-3-11-5-b13-b7-7

Notice how the scale uses the chromatic passing notes that characterize the Bebop Scale, as well as outlines the important notes of an altered chord, the  $b9$ ,  $3$ ,  $b13$  and  $b7$ .

Here is a fingering I like to use for the Altered Bebop Scale starting on the sixth string.

I start with my middle finger, then use four fingers per string on the chromatic sections, 1234, and use 1244 for the ascending B-C-D-Eb strings, and 4311 for those strings when coming down the scale.

Go slow when learning this scale. It's tricky at first to get under your fingers and in your ears, especially if you haven't worked on another Bebop Scale, or Harmonic Minor modes before today.

Practice playing up and down the scale in all 12 keys. Then, once you can do that at a slow tempo start to improvise with it.

[Use a backing track](#) and practice soloing over  $G7\text{alt}$  using this scale. Then use it over  $Dm7b5-G7\text{alt}$ .

Then take both those chords into 12 keys, improvising in each one until you're comfortable before moving on to the next tonic.

### G Altered Bebop Scale 6th String Root




Here is the same scale, though this time with a fifth string root.

The same fingerings can apply to this scale as well, just starting one string higher.

As well, you can use all the same exercises from the previous paragraph to practice this fingering in the woodshed.

### G Altered Bebop Scale 5th String Root



The first thing I like to do when shedding any Bebop scale, besides learning the basic fingering and improvising with it over chord changes, is to apply some of my favorite bebop patterns to the scale.

One of my favorites to use with the Altered Dominant Bebop Scale is playing an ascending diminished arpeggio from the third scale degree.

This “resets” the scale back to the top, allowing you to start over and get more mileage out of simply playing down the entire scale.

Try this pattern out, which is written down for you in the following example.

If you want to explore more patterns with this scale, check out my article “21 Bebop Scale Patterns for Jazz Guitar.”

### G Altered Bebop Scale Diminished Arpeggio Pattern



The following lick is based off an idea that Clifford Brown used a lot in his solo on the tune “A Night in Tunisia.”

I’ve altered the last bar a little from the recording to add in the Minor Bebop scale, so you can see how the two fit together.

Just as you would use three different Bebop Scales over a major ii-V-I progression:

ii<sup>m</sup>7 = Minor Bebop

V7 = Dominant Bebop

I<sup>maj</sup>7 = Major Bebop

You can use two different Bebop scales when soloing in any minor key ii-V-I.

ii<sup>m</sup>7<sup>b</sup>5 = Altered Bebop Starting on the 11th (for D<sup>m</sup>7<sup>b</sup>5 you start the scale on the note G)

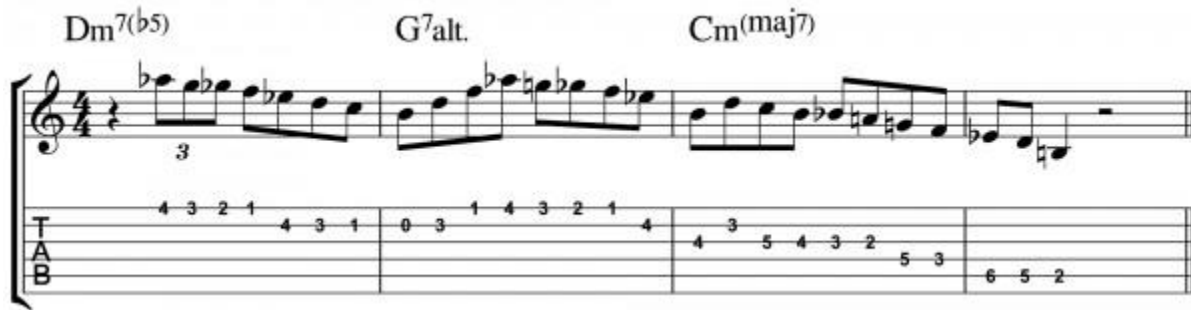
V7<sup>alt</sup> = Altered Bebop

I<sup>m</sup>Maj7 = Minor Bebop

Check out how Clifford worked this scale into this phrase, very cool ideas both rhythmically and melodically.

As I tell my students, this is a must know lick, so take some time and really get this sound in your ears and fingering in your hands so that you can use it organically in your own solos without sounding like you're just running the line.

### Clifford Brown Altered Bebop Scale Lick Key of C Minor



The Bebop Scale and its variations are important sounds that every jazz guitarist should explore during their development.

Learning the Altered Dominant Bebop Scale will allow you to take all of the Dominant, Minor and Major Bebop Scale patterns you've learned and apply them to a minor tonality.

Check out the Altered Dominant Bebop Scale. It's a cool sound, and one that can really help you get inside minor ii-V-I changes.

Have a question or comment about this lesson? Visit the [Altered Dominant Bebop Scale thread at the MWG Forum](#).

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### Symmetrical Scales

*Symmetrical Scales are an important tool in the palette of any improviser, arranger or composer, though they are often shied away from because of their exotic sound and slightly awkward fingerings on the guitar.*

*The term Symmetrical means that, as opposed to Major Scales for example, each of these scales has a repeating interval pattern that reoccurs to build the scale. As well, each scale divides the octave into equal parts, as such:*

- 12 Parts – Chromatic Scale (Semi-Tones)*
- 6 Parts – Whole Tone Scale (Tones)*
- 4 Parts – Diminished Scales (m3rds)*
- 3 Parts – Augmented Scale (M3rds)*
- 2 Parts – Tri-Tone Scale (Augmented 4th)*

*Because of this, these scales have a unique sound to them that jumps out at your ears as you play them. Watch how and when you use these scales in your solos and composing, because they are so unique they can be highly effective, but also get old pretty quickly if they are overused.*

*Click on any mode below to learn more about how each one is built and see fingerings for 1 and 2 octave patterns for each Symmetrical Scale.*

### ***Symmetrical Scales***

*Augmented Scales*

*Whole Tone Scales*

*Half-Whole Diminished Scale*

*Whole-Half Diminished Scale*

*Tri-Tone Scale*

*Chromatic Scales*

#### Augmented Scale

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

Though it is not as well known or regularly used as its cousins the Minor Pentatonic and [Major Scales](#), the Augmented Scale is a unique sound that can add an extra spice to your solos and compositions.

The Augmented Scale has 6 notes, and they are arranged as such.

**Root – m3rd – M3rd – P5th – A5th – M7th**

So, for example, a C Augmented Scale would be spelled with the following notes:

**C – Eb – E – G – G# – B**

Because this scale is built out of two [Augmented Triads](#), one on the root (C in this case) and one on the minor 3rd (Eb in this case), you can use this scale to solo of Major 7#5 chords.

The following Augmented Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### Augmented Scale One Octave



The image shows the musical notation for an augmented scale over one octave. It consists of two systems. The first system has a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar tablature is on a six-line staff below it. The second system continues the melody and tablature. The notes in the scale are C, D, E, F#, G, A, B, C.

### Augmented Scale Two Octaves



The image shows the musical notation for an augmented scale over two octaves. It consists of two systems. The first system has a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar tablature is on a six-line staff below it. The second system continues the melody and tablature. The notes in the scale are C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C.

### Whole Tone Scale

Though it is not as well known or regularly used as its cousins the Minor Pentatonic and [Major Scales](#), the Whole Tone Scale is a unique sound that can add an extra spice to your solos and compositions.

The Whole Tone Scale has 6 notes, and they are arranged as such.

**Root – M2nd – M3rd – A4th – A5th – m7th**

So, for example, a Whole Tone Scale starting on the root-note C would be spelled with the following notes:

**C – D – E – F# – G# – Bb**



Because the Whole Tone Scale is built out of an [Augmented Triad](#), along with a #11 in the scale, you can use this scale to solo over a 7#11 or 7#5 chord.

The following Whole Tone Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### Whole Tone Scale One Octave



First system of musical notation for the Whole Tone Scale One Octave. It consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The scale is written in the key of C. The notes are C, D, E, F#, G, A, B, C. The TAB staff shows the fret numbers: 8, 10, 7, 9, 11, 8, 10, 3, 5, 2, 4, 6, 3, 5.



Second system of musical notation for the Whole Tone Scale One Octave. It consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The notes are B, C, D, E, F#, G, A, B. The TAB staff shows the fret numbers: 10, 12, 9, 11, 13, 11, 13, 5, 7, 5, 7, 9, 6, 8.

### Whole Tone Scale Two Octaves



First system of musical notation for the Whole Tone Scale Two Octaves. It consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The notes are C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The TAB staff shows the fret numbers: 8, 10, 7, 9, 11, 8, 10, 7, 9, 11, 9, 11.



Second system of musical notation for the Whole Tone Scale Two Octaves. It consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The notes are C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The TAB staff shows the fret numbers: 3, 5, 2, 4, 6, 3, 5, 3, 5, 7, 4, 6.

### Half Whole Diminished Scale for Guitar

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

Though it is not as well known or regularly used as its cousins the Minor Pentatonic and [Major Scales](#), the Half Whole Diminished Scale is a unique sound that can add an extra spice to your solos and compositions.

The Half Whole Diminished Scale has 8 notes, and they are arranged as such.

**Root – m2nd – m3rd – M3rd – A4th – P5th – M6th – m7th**

So, for example, a C Half-Whole Diminished Scale would be spelled with the following notes:

**C – Db – Eb – E – F# – G – A – Bb**

Because the Half-Whole Diminished Scale is built out of an [Diminished Triad](#), along with a natural 13th in the scale, you can use the Half-Whole Diminished Scale to solo over a 13(b9) chord.

The following Half-Whole Diminished Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

#### Half Whole Diminished Scale One Octave



The image shows two musical staves for the Half Whole Diminished Scale in the key of C. Each staff consists of a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The first staff shows the scale from C to Bb, and the second staff shows the scale from Bb to C. The notes are: C, Db, Eb, E, F#, G, A, Bb. The tablature shows the fret numbers for each note on the strings.

## Half-Whole Diminished Scale Two Octaves



The image displays two systems of musical notation for the Half-Whole Diminished Scale in two octaves. Each system consists of a treble clef staff with a 4/4 time signature and a guitar tablature staff. The first system covers frets 8 to 15, and the second system covers frets 3 to 11. The notes in the treble staff are: C4 (8), D4 (9), Eb4 (11), F4 (12), F#4 (9), G4 (10), Ab4 (12), Bb4 (13), B4 (10), C5 (11), Db5 (13), Eb5 (14), E5 (11), F5 (12), F#5 (14), G5 (15).

Whole Half Diminished Scale

*Though it is not as well known or regularly used as its cousins the [Minor Pentatonic](#) and [Major Scales](#), the Whole Half Diminished Scale is a unique sound that can add an extra spice to your solos and compositions.*

*The Whole Half Diminished Scale has 8 notes, and they are arranged as such.*

**Root – M2nd – m3rd – P4th – D5th – m6th – M6th – M7th**

*So, for example, a C Whole-Half Diminished Scale would be spelled with the following notes:*

**C – D – Eb – F – F# – G# – A – B**

*Because the Whole-Half Diminished Scale is built out of an [Diminished Triad](#), along with a Major 7th in the scale, you can use the Whole Half Diminished Scale to solo over a Diminished Major 7 chord.*

*The following Whole-Half Diminished Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.*

*Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).*

*Whole Half Diminished Scale One Octave*

*Whole Half Diminished Scale Two Octaves*

Tritone Scale

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

Though it is not as well known or regularly used as its cousins the Minor Pentatonic and Major Scales, the Tritone Scale is a unique sound that can add an extra spice to your solos and compositions.

The Tri-Tone Scale has 6 notes, and they are arranged as such.

**Root – m2nd – M3rd – D5th – P5th – m7th**

So, for example, a C Tritone Scale would be spelled with the following notes:

**C – Db – E – Gb – G – Bb**

Because the Tritone Scale is built out of two **Major Triads**, one on the root (C in this case) and one on the diminished 5th (Gb in this case), you can use this scale to solo of 7(b9,#11) chords.

The following Tritone Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#).

### Tritone Scale One Octave



First system of musical notation for the Tritone Scale One Octave. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The notes are C, Db, E, Gb, G, Bb. The TAB staff shows the fret numbers: 8, 9, 7, 9, 10, 8, 10, 3, 4, 2, 4, 5, 3, 5.



Second system of musical notation for the Tritone Scale One Octave. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The notes are Bb, Ab, G, F, E, D, C, Bb, Ab, G, F, E, D, C. The TAB staff shows the fret numbers: 10, 11, 9, 11, 12, 11, 13, 5, 6, 5, 7, 8, 6, 8.

### Tritone Scale Two Octaves



First system of musical notation for the Tritone Scale Two Octaves. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The notes are C, Db, E, Gb, G, Bb, C, Db, E, Gb, G, Bb. The TAB staff shows the fret numbers: 3, 4, 2, 4, 5, 3, 5, 6, 5, 7, 8, 6.



Second system of musical notation for the Tritone Scale Two Octaves. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The notes are C, Db, E, Gb, G, Bb, C, Db, E, Gb, G, Bb, C, Db, E, Gb, G, Bb. The TAB staff shows the fret numbers: 8, 9, 7, 9, 10, 8, 10, 11, 9, 11, 12, 11.

### Chromatic Scales

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

Though it is not as well known or regularly used as its cousins the Minor Pentatonic and [Major Scales](#), the Chromatic Scale is a unique sound that can add an extra spice to your solos and compositions.

The Chromatic Scale has 12 notes, and they are arranged as such.

**Root – m2nd – M2nd – m3rd – M3rd – P4th – A4th – P5th – m6th – M6th – m7th – M7th**

So, for example, a C Chromatic Scale would be spelled with the following notes:

**C – C# – D – D# – E – F – F# – G – G# – A – A# – B**

The following Chromatic Scales are written out in the key of C, but make sure you practice them in all keys so you have them at your fingertips no matter what key you're soloing in.

Learn Jazz Guitar Scales and Scale Patterns with the [Matt Warnock Guitar Jazz Scales App](#)

#### Chromatic Scale One Octave



The image displays four musical examples of a one-octave chromatic scale in the key of C major. Each example consists of a treble clef staff with a 4/4 time signature and a guitar fretboard diagram below it. The fretboard diagrams are labeled with 'T' (Treble), 'A' (Ambient), and 'B' (Bass) strings. The first two examples show ascending scales, and the last two show descending scales. The fret numbers are indicated by numbers on the strings.

### Chromatic Scale Two Octaves



The image shows two systems of musical notation for a chromatic scale spanning two octaves. Each system consists of a treble clef staff and a guitar tablature staff. The first system covers the first octave, with fret numbers 8-11 on the first string, 7-10 on the second, 6-13 on the third, and 9-12 on the fourth. The second system covers the second octave, with fret numbers 3-5 on the first string, 2-5 on the second, 1-8 on the third, and 5-7 on the fourth.

#### Beginner Drop 2 Chords For Jazz Guitar

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

When [learning how to play jazz guitar](#), one of the most important shapes to get under your fingers and bring into your playing are Beginner Drop 2 Chords.

These root-position shapes will allow you to cover a wider range of the neck as compared to Drop 3 Chords, as there are now three string sets to explore as opposed to the two for Drop 3 grips.

As well, Beginner Drop 2 Chords tend to work very well when used in chord melody and chord soloing situations, so they are essential learning for any jazz guitarist looking to play chords in the style of [legendary players such as Wes Montgomery, Jim Hall and Ed Bickert](#).

In this lesson we will be looking at how build, play, practice and apply Beginner Drop 2 Chords for jazz guitar. Check out these shapes and most importantly have fun with them!

Visit the [Beginner's Guide to Jazz Guitar Homepage](#) to check out the other 9 Chapters in this series.

You can also [Download the PDF version of the Beginner Guitar to Jazz Guitar](#), which comes with the bonus 11th Chapter not available online, '5 Must Know Beginner ii V I Jazz Guitar Licks.'

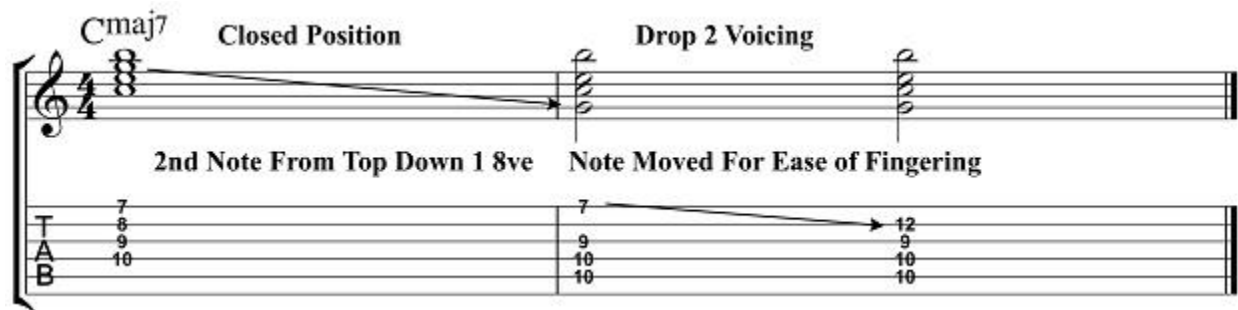
## What Are Drop 2 Chords?

While you may have heard the term Drop 2 Chords before, and maybe even checked out a few grips on the neck of the guitar, you may not have learned just why these chords are called Drop 2.

To help you get a firm grasp on the theory behind these chords, and learn the background as to how you build Drop 2 chords, here is a quick formula for you to memorize in order to be able to understand the theory behind Drop 2 chord shapes.

- ☉ Take a closed-position chord, 1-3-5-7, such as the Cmaj7 below
- ☉ Take the 2nd note from the TOP of that chord and lower (drop) it by one octave
- ☉ You now have a Drop 2 Chord, only it is now in 2nd inversion (5th in the bass) compared to the root position of the closed chord we used to build it.
- ☉ To make things easier on the guitar, take the top note of this new shape and lower it by one string so that there are no skips between strings in Drop 2 shapes on the neck.

Here is how that would look on paper.



The diagram illustrates the construction of a Drop 2 chord from a closed-position Cmaj7 chord. It shows the treble clef staff with the closed position (Cmaj7) and the Drop 2 voicing. The bass clef staff shows the fretting for both, with an arrow indicating the movement of the 2nd note from the top down 18 frets for ease of fingering.

Staff	String	Position	Fret
Treble Clef (Cmaj7)	4	Root	0
	3	3rd	2
	2	5th	4
	1	7th	7
Bass Clef (Drop 2)	5	Root	0
	4	3rd	2
	3	5th	4
	2	7th	7

There are also inversions for Drop 2 Chords, which we won't look at right now in this Beginner's Guide to Jazz Guitar, but which are good to know for further study.

Here is the interval structure for each inversion of any Drop 2 chord, you simply flatten or raise any given note to produce the chord qualities explore in this chapter from here.

Root Position = R-5-7-3

1st Inversion = 3-7-R-5

2nd Inversion = 5-R-3-7

3rd Inversion = 7-3-5-R

Notice how the 3rd and 7th, as well as the Root and 5th, of any Drop 2 Chord inversion are always next to each other.



This has always helped me when building Drop 2 chords, so check it out as it might help keep these notes organized in your playing as well.

Now that you have looked at how to build Drop 2 Chords, and the interval order for each inversion, let's begin to take these chords off the page and onto the fretboard.

### Beginner Drop 2 Chords – Maj7

The first set of Beginner Drop 2 Chords that we will look at are maj7 shapes on three string sets of the guitar.

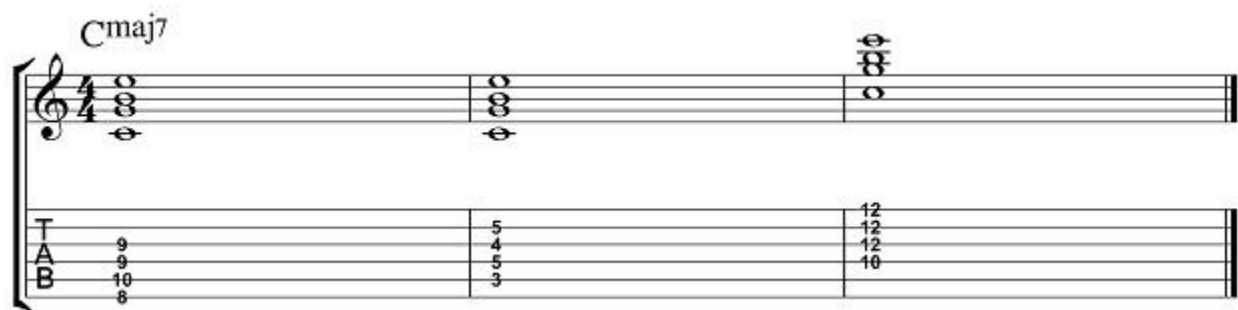
Maj7 chords are built by taking the 1st, 3rd, 5th and 7th notes of the major scale and stacking them to form a chord shape.

For a Cmaj7 chord, the scale would be C-D-E-F-G-A-B, and so a Cmaj7 chord has the notes C-E-G-B in its make up.

As well, you can think of maj7 chords from an intervallic perspective. In this case, maj7 chords contain the intervals Root-M3-P5-M7, allowing you to build maj7 chords from any root by applying that structure to any root note.

Here are three Drop 2 maj7 chords to try out on the fretboard, memorize, and then take into all 12 keys around the neck as you work them further in the woodshed.

Click to [hear audio for these Beginner Drop 2 Maj7 Chords](#)



Once you can play Drop 2 maj7 chords in a few keys, try playing the Cmaj7 Drop 2 followed by the Drop 3 maj7 chord shapes in order to begin to see the relationship between these two common and important chord grips on the guitar.

### Beginner Drop 2 Chords – 7th

If you are coming to jazz from a rock or blues background, then you are no doubt familiar with 7th chords, though maybe not from a Drop 2 perspective.

These chords are built by stacking the 1st, 3rd, 5th and 7th notes of the Mixolydian Mode, 5th mode of the major scale, to produce the interval structure R-3-5-b7.

For a C7 chord, the Mixolydian Scale would be C-D-E-F-G-A-Bb, and so a C7 chord would be spelled C-E-G-Bb.

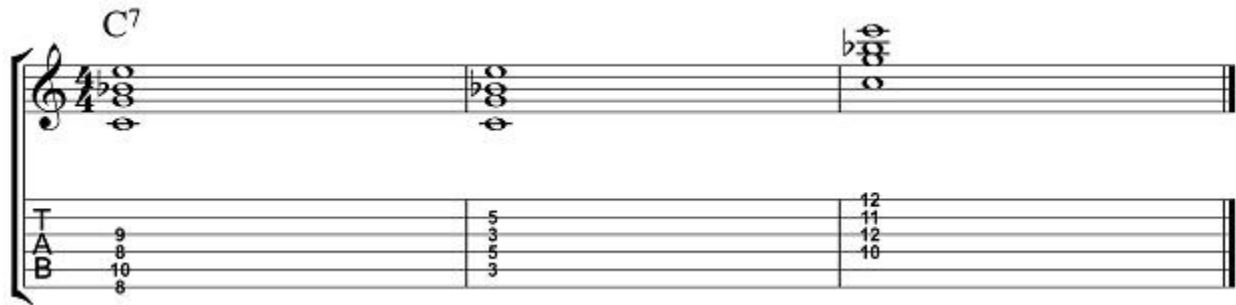
As well, you can think of a Drop 2 7th Chord as being only one note apart from the maj7 chords that you just learned.

Take any Drop 2 maj7 chord you know, lower the 7th by one fret, and you now have a Drop 2 7th chord on the fretboard.

Here are three different Drop 2 7th root position chords to check out on the fretboard.

Start by working them over C7, before taking them to all 12 key across the neck of the guitar.

Click to [hear audio for these Beginner Drop 2 7th Chords](#)



Chord	T	A	B	G
C7 (Root)	9	8	10	8
C7 (1st Pos)	12	11	12	10
C7 (2nd Pos)	12	11	12	10

If you have a background in rock or blues, try taking any song you know that has 7th chords in it, such as any blues chord progression, and try playing those tunes using Drop 2 chords instead of the open-position and barre chords you may be using now.

### Beginner Drop 2 Chords – m7

The next set of Drop 2 Chords that we will look at are the m7 chord shapes, laid out in three root-position grips on the fretboard below.

You can build a m7 chord by taking the 1st, 3rd, 5th and 7th notes of the Dorian Scale, the second mode of the major scale system, and stacking them on top of each other to form a 4-note chord.

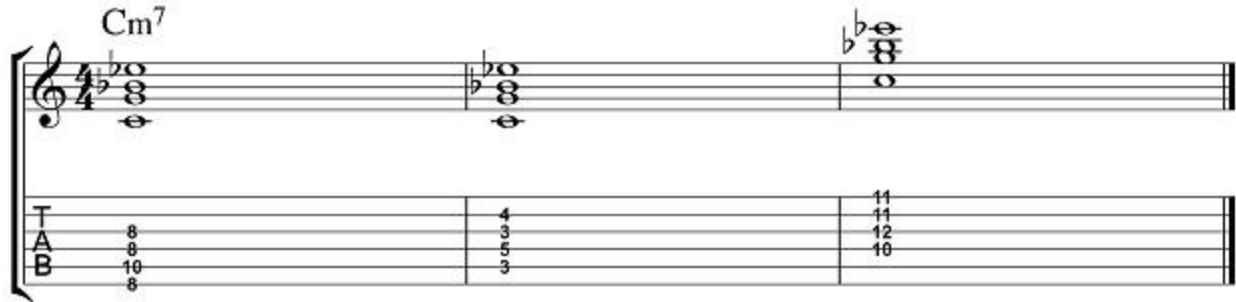
This produces the interval structure, 1-b3-5-b7, or C-Eb-G-Bb for a Cm7 chord as in the example below.

You can also think of m7 chords as being one-note different from the 7th chord shapes you learned in the previous section.

Try taking any Drop 2 7th Chord you know, lower the 3rd by 1 fret, and you will now have a Drop 2 m7 Chord shape on the guitar.

Here are three root-position Drop 2 m7 Chords that you can learn in this key, and all 12 keys, as you begin exploring these shapes in the practice room.

Click to [hear audio for these Beginner Drop 2 m7 Chords](#)



With the m7 Drop 2 Chords under your fingers, try playing Dm7-G7-Cmaj7 in a few positions around the neck with these shapes to form a ii-V-I Chord Progression.

This is a nice intro to these chords which we will explore in full detail during subsequent Chapters in the Beginner's Guide to Jazz Guitar.

### Beginner Drop 2 Chords – m7b5

There are two different ways that you can build and think about m7b5 chords as you begin to learn these shapes and apply them to the fretboard.

The first is to think of the interval structure of the chord, which is 1-b3-b5-b7.

These intervals are taken from the Locrian Scale, the 7th mode of the Major Scale System.

In the key of C, the Locrian Scale would be C-D $\flat$ -E $\flat$ -F-G $\flat$ -A $\flat$ -B $\flat$ , and so you take out the 1st, 3rd, 5th and 7th notes of that scale to build a Cm7b5 chord, C-E $\flat$ -G $\flat$ -B $\flat$ .

Since we are not exploring this mode in the Beginner Guide to Jazz Guitar, you can check it out further by visiting the [Locrian Mode for Jazz Guitar Page](#) on my website.

The second way to think about m7b5 chords, is to take any Drop 2 m7 chord that you have learned, and simply lower the 5th to produce a m7b5 Drop 2 Chord Voicing.

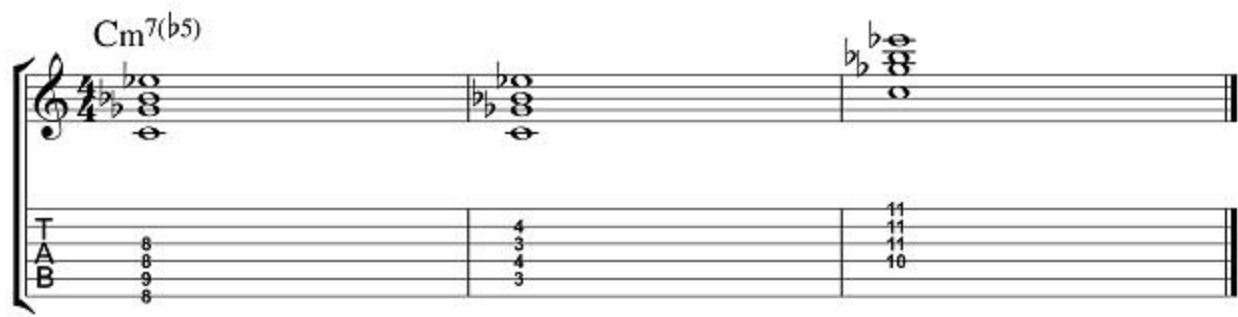
Either way of thinking about m7b5 Drop 2 Chords is legit, so try both out and see which one suits you best.

Here is an example of three different Cm7b5 root-position Drop 2 chords on the guitar to check out.

Start in this key and then work on being able to play these chords from memory in all 12 keys around the neck.

Click to [hear audio for these Beginner Drop 2 m7b5 Chords](#)

**Cm7(b5)**



Now that you have the Drop 2 m7b5 chords under your fingers, try playing these three shapes followed by the three Drop 3 m7b5 shapes from the same root around the neck.

Doing so will now give you 6 ways to play m7b5 chords on the fretboard, enough to allow variety when comping and allow you to cover the entire neck with m7b5 chords in any key.

### Beginner Drop 2 Chords – Dim7

To finish our exploration of Beginner Drop 2 Chords, here are three shapes for the Dim7 root-position chord across the fretboard for you to check out.

Keeping things simple with this chord, think about the Dim7 chord as being a variation of the m7b5 shapes that you just learned.

To do this, play any Drop 2 m7b5 chord shape on the guitar, then simply lower the 7th of any of those shapes and you will now have a Drop 2 Dim7 chord on the guitar.

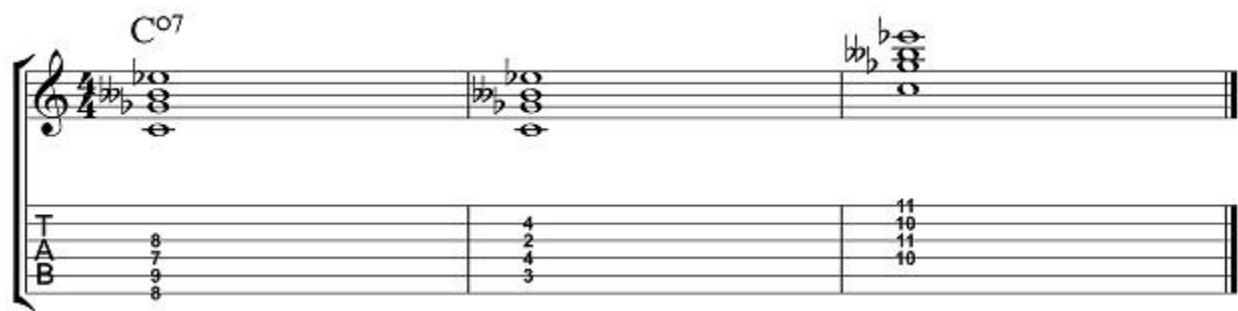
This produces the interval collection, 1-b3-b5-bb7 for a Dim7 chord, where the bb7 (Double Flat 7) is also called the Diminished 7 interval, hence the name of the chord.

Here are three root-position Drop 2 Chords to begin learning in the woodshed.

Start with the root note C, and as always, take it to all 12 keys from there.

Click to [hear audio for these Beginner Drop 2 Dim7 Chords](#)

**C°7**



With each of the five basic Drop 2 Chord qualities under your fingers in root position, let's take a look at a few exercises that will help you further solidify these shapes into your playing.

### Beginner Drop 2 Chords – Exercise 1

Now that you have worked on each individual Drop 2 root position chord, we can now work on bringing them together in your jazz guitar practice routine.

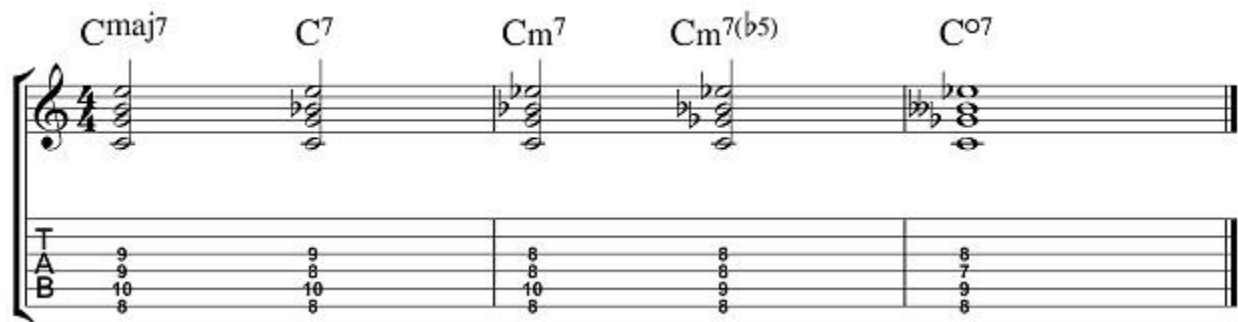
In this exercise, you will begin on the maj7 chord shape on the lowest four strings, moving one note at a time until you finish on the Dim7 chord on that same string set.

By working through Drop 2 chords in this manner, you will wind up with the order maj7-7-m7-m7b5-dim7, which is the same order that we learned these chords during this chapter.

By working Drop 2 Chords in this order, you will not only increase your dexterity and chord knowledge, but you will begin to hear the differences and similarities between these chords on the fretboard.

Here is an example of this exercise written out from the root note C.

Click to [hear audio for the Beginner Drop 2 Chords Exercise 1](#)



The image shows a musical exercise for guitar in 4/4 time, starting from the root note C. It consists of a treble clef staff with five chords: Cmaj7, C7, Cm7, Cm7(b5), and C°7. Below the staff is a tablature with six strings labeled T, A, B, and three unlabeled strings. The fret numbers for each string are: T (9, 9, 8, 8), A (9, 8, 8, 8), B (10, 8, 8, 8), and three unlabeled strings (8, 8, 8, 8).

Once you have learned this exercise from the root note C, be sure to take it around the neck to all 12 keys as you build on this exercise in the practice room.

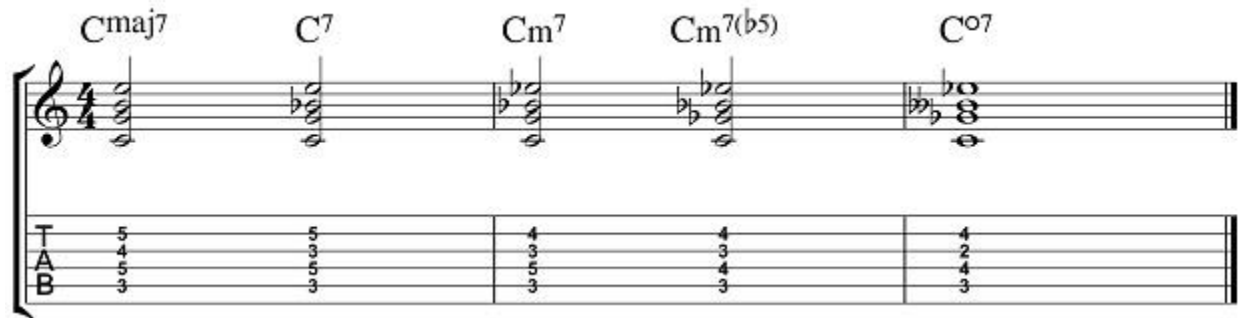
### Beginner Drop 2 Chords – Exercise 2

The next exercise uses the same principal as the first, though now you are running through Drop 2 Chords in root position on the middle 4 strings of the guitar.

These chords are great for comping as they have a full sound, but don't get too close to the higher range of the guitar, allowing you to keep out of the sonic real estate of the soloist.

Work these shapes in the key of C to begin, and then move on to working all 12 keys from there once you can play this exercise in one key smoothly from memory.

Click to [hear audio for the Beginner Drop 2 Chords Exercise 2](#)



A fun exercise to work on at this stage in the game, is to run the Drop 2 chords through each chord quality with a 5th-string root, followed by all of the Drop 3 chord qualities from that same 5th-string root.

This will allow you to see each of the options you have for both chord shapes from a root position chord grip on the 5th string, and on the 6th string if you take this exercise to that string set as well.

Check this out, fun way to begin moving between Drop 3 and Drop 2 chords in your jazz guitar workout.

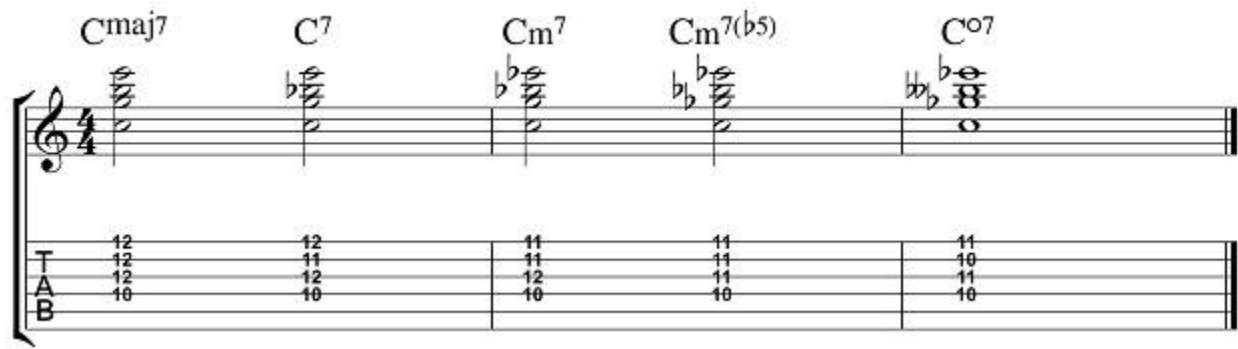
### Beginner Drop 2 Chords – Exercise 3

The last exercise in this section focuses on running through each chord quality for Beginner Drop 2 Chords in root position on the top 4 strings only.

Though these are the last of the three string sets that we are exploring in this series of exercises, you will find that these will end up being the Drop 2 Chords that you rely on the most when comping, soloing and arranging chord melodies, so they are worth spending a good amount of time on to get down properly and comfortably in the woodshed.

Here is the exercise written out from the root note C. Again, start on this key and then move on to the other 11 keys from there.

Click to [hear audio for the Beginner Drop 2 Chords Exercise 3](#)



Now that you have worked out all three string sets for this exercise, try picking one root note, C for example, and then playing the maj7-7-m7-m7b5-dim7 chords on the 6th-string root, then the 5th-string root and finally the 4th-string root all in a row.

This is a great way to test your knowledge, and work on shifting around the neck quickly and smoothly at the same time.

### Beginner Drop 2 Chords – Bonus Exercise

As well as using Beginner Drop 2 Chords to work on left-hand dexterity and chordal knowledge, you can use these shapes to develop your picking hand as well.

One of the roadblocks that many beginner jazz guitarists face is that they always see any chords shape from the bass note first, then the rest of the chord built up from there.

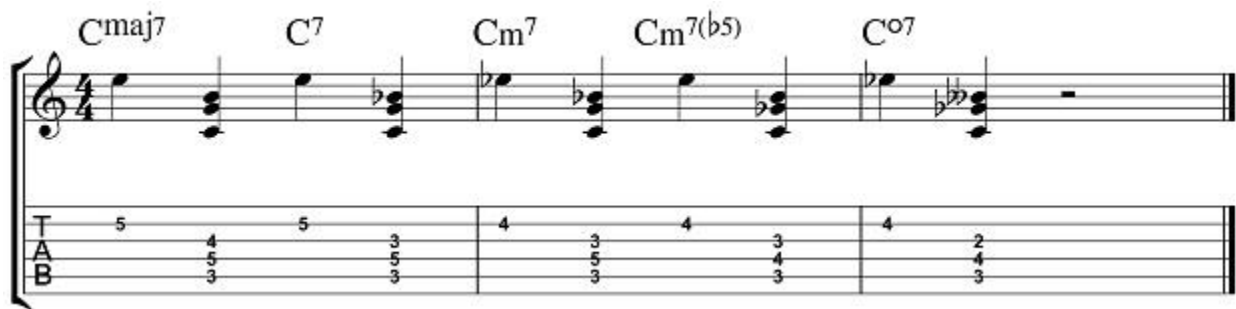
While this may help you see the neck and quickly build a jazz guitar chord on the fretboard, it puts a constant emphasis on the lowest note of each chord shape that you play.

Because the highest note of each chord we play tends to stick out the most sonically, and is the note that most people hear when listening to us play jazz guitar chords, you can do a fun and beneficial exercise to start training yourself to hear and see the top note of each chord as the most important note in that shape.

Here is an example of this exercise as applied to the Beginner Drop 2 Chord Exercise 1.

The crux of the exercise is that you pluck the top note of every chord first, and then play the rest of the notes as a group second.

Click to [hear audio for the Beginner Drop 2 Chords Exercise 1](#)



Chord	6th String	5th String	4th String
Cmaj7	5	4	5
C7	3	5	3
Cm7	4	3	4
Cm7(b5)	3	5	4
C°7	4	2	4

After you have worked on this exercise over Drop 2 Chords, try bringing it to your Drop 3 Chord practicing sessions as well.

It's a fun exercise that can be applied to any chord shapes that you know or are working on in the woodshed.

## Chapter Checklist

After you have taken a look at the Drop 2 Chord examples and exercises above, you will be ready to dig deeper into these important jazz harmonic devices in the woodshed.

Here is a checklist of exercises you can use to measure your progress when working on Drop 2 Chords in the practice room.

You don't have to master all of these items before moving on to the next Chapter in this Guide.

But, being able to play 3-5 of these items from memory with a metronome at a slow to medium tempo is a good litmus test to see when you are ready to move on to the next Chapter.

- All 3 Maj7 Drop 2 Chords from memory in all keys.
- All 3 7th Drop 2 Chords from memory in all keys.
- All 3 m7th Drop 2 Chords from memory in all keys.
- All 3 m7b5 Drop 2 Chords from memory in all keys.
- All 3 dim7 Drop 2 Chords from memory in all keys.
- Drop 2 Chord Exercise 1 from memory in all keys.
- Drop 2 Chord Exercise 2 from memory in all keys.
- Drop 2 Chord Exercise 1 in all 12 keys with the Bonus Exercise picking.
- Drop 2 Chord Exercise 2 in all 12 keys with the Bonus Exercise picking.
- Recite the intervals for each Drop 2 Chord Inversion from memory.

### Drop 2 Chord Inversions for Jazz Guitar

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

Along with their closely related cousins the [Drop 3 Chords](#), [Drop 2 Chord Inversions](#) are some of the most popular and commonly used voicings in jazz guitar.

They are easy to play, don't require a lot of stretches, and because of their "jazzy" sound, they've become favorite comping and chord soloing tools for players such as [Joe Pass](#), [Ed Bickert](#), [Wes Montgomery](#) and [George Benson](#).

Drop 2 Chord Inversions are built by stacking four notes together, on adjacent strings, with the following interval patterns:

- Root Position: R-5th-7th-3rd
- 1st Inversion: 3rd-7th-Root-5th
- 2nd Inversion: 5th-Root-3rd-7th
- 3rd Inversion: 7th-3rd-5th-Root



Notice how the 3rd and 7th, as well as the Root and 5th, are always next to each other in these voicings.

This knowledge will help you memorize Drop 2 Chords, as well as understand the theory behind how they are built.

Feel free to use this page as a reference point for Drop 2 Chords, rather than memorize them all at once.

The following chord dictionary contains Drop 2 voicings for:

Major 7  
Dominant 7  
Minor 7  
Half Diminished  
Diminished  
Minor Major 7

### **Beginner Drop 3 Chords for Jazz Guitar**

*Welcome to Chapter 1 – Beginner Drop 3 Chords for Jazz Guitar of the Beginner's Guide to Jazz Guitar. Great to have you here!*

*In the first Chapter of this guide, we'll be looking at one of the most commonly used Chords when learning how to play jazz guitar, the Drop 3 Chord.*

*By exploring and learning Beginner Drop 3 chords on the guitar, you will be able to navigate common chord progressions and jazz guitar standards in the comping style of jazz guitar legends such as Joe Pass, Kenny Burrell and Wes Montgomery.*

*So grab your guitar, turn up your amp and let's learn how to play Beginner Drop 3 chords for guitar.*

*Visit the [Beginner's Guide to Jazz Guitar Homepage](#) to check out the other 9 Chapters in this series.*

*You can also [Download the PDF version of the Beginner Guitar to Jazz Guitar](#), which comes with the bonus 11th Chapter not available online, '5 Must Know Beginner ii V I Jazz Guitar Licks.'*

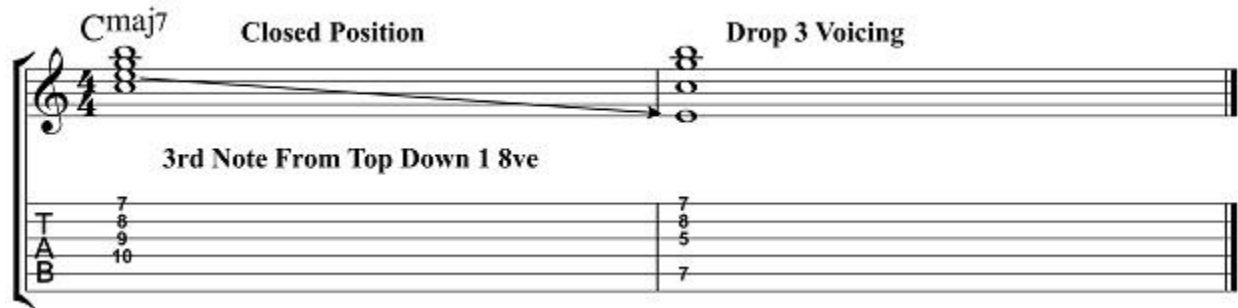
#### **What Are Drop 3 Chords?**

*While you may have heard the term Drop 3 Chords before, and maybe even learned a few of these shapes on the fretboard, you may not have checked out why these chords are called Drop 3 before.*

*To help alleviate any confusion as to how you build Drop 3 chords, here is a quick formula for you to memorize in order to get the theory down behind Drop 3 chord shapes.*

- Take a closed-position chord, 1-3-5-7, such as the Cmaj7 below
- Take the 3rd note from the TOP of that chord and lower (drop) it by one octave
- You now have a Drop 3 Chord, only it is now in 1st inversion (3rd in the bass) compared to the root position of the closed chord we used to build it.

Here is how that would look on paper.



The image shows a musical staff with a treble clef and a 4/4 time signature. On the left, a Cmaj7 chord is shown in its closed position with notes C4, E4, G4, and B4. On the right, the same chord is shown in its Drop 3 Voicing with notes B3, C4, E4, and G4. A vertical line connects the G4 note in the closed position to the B3 note in the drop 3 voicing, with the label "3rd Note From Top Down 1 8ve". Below the staff, a guitar fretboard diagram shows the fingerings for both chords. For the closed position, the strings are labeled T (7), A (8), and B (9, 10). For the Drop 3 Voicing, the strings are labeled T (7), A (8), and B (5, 7).

There are also inversions for Drop 3 Chords, which we won't look at right now in this Beginner's Guide, but which are good to know for further study.

Here is the interval structure for each inversion of any Drop 3 chord, you simply flatten or raise any given note to produce the chord qualities explore in this chapter from here.

Root Position = R-7-3-5

1st Inversion = 3-R-5-7

2nd Inversion = 5-3-7-R

3rd Inversion = 7-5-R-3

Now that you have looked at how to build Drop 3 Chords, and the interval order for each inversion, let's begin to take these chords off the page and onto the fretboard.

### Beginner Drop 3 Chords – Maj7

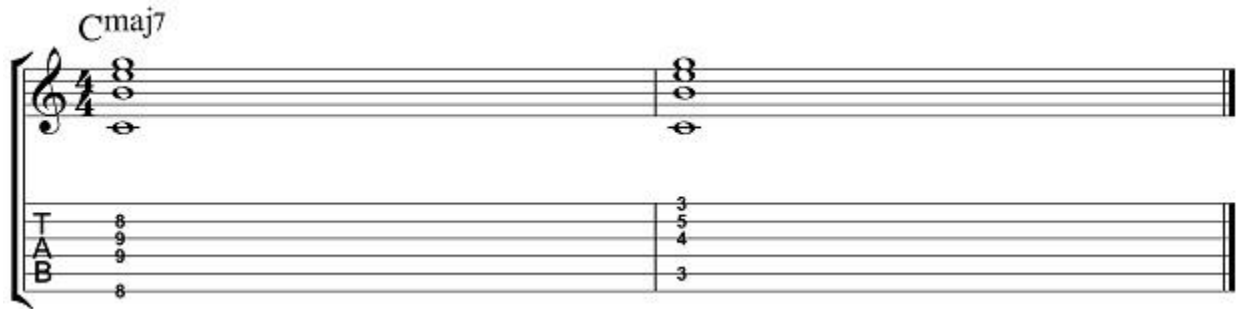
Drop 3 Maj7 Chords are built by taking the Root-3rd-5th-7th of the major scale and stacking these notes on top of each other to form a chord.

In the key of C these notes would be C-E-G-B, as they are the 1st, 3rd, 5th and 7th notes of the C Major Scale, C-D-E-F-G-A-B

As we saw in the first section of this Chapter, to build a root-position Drop 3 Chord on the guitar you need to rearrange those notes until they form the interval pattern, R-7-3-5, or C-B-E-G for a Cmaj7 chord.

To begin your exploration of Drop 3 Chords for Jazz Guitar, here are two different Cmaj7 root-position chords to practice on the fretboard.

Click to hear audio for these Drop 3 Maj7 Chords.



Once you can play these two Drop 3 Chords from memory, practice playing root-position Maj7 Drop 3 shapes in all 12 keys as you explore them further on the fretboard.

### Beginner Drop 3 Chords – 7th

As you start to check out Drop 3 7th Chords on guitar, there are two different ways that you can think about these chord shapes.

The first is by using their interval structure, which is R-3-5-b7, or the 1st, 3rd, 5th and 7th notes of the Mixolydian Mode.

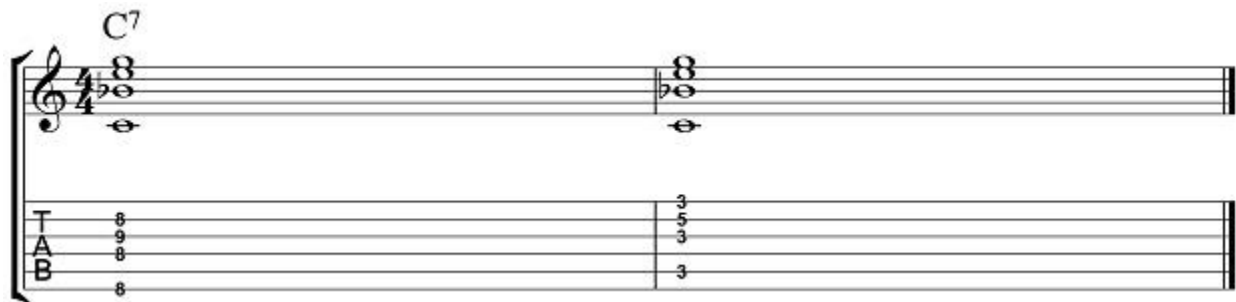
For a C7 chord, the notes would be C-E-G-Bb, and the C Mixolydian Mode is spelled C-D-E-F-G-A-Bb.

As you may have noticed, this chord is only one note different from the maj7 chord we just learned.

So, the second way to think about Drop 3 7th Chords is to take any maj7 chord shape you know and simply lower the 7th by one fret, creating the b7 interval that is found within the 7th-chord construction.

Here are two different Drop 3 7th Chords, all in root position, for you to learn and practice in this key, as well as the other 11 keys, as you work out these shapes in the woodshed.

Click to hear audio for these Drop 3 7th Chords.



When you have these 7th-chord shapes under your fingers, practice moving between maj7 and 7th chords from the same root, playing Cmaj7-C7 for example, then moving that exercise to all 12 keys around the fretboard.

### Beginner Drop 3 Chords – m7

As was the case with Drop 3 7th chords, there are two ways that you can think about and construct Drop 3 m7th Chords for jazz guitar.

The first way to look at m7th Drop 3 Chords is to look at the intervals used to build this chord.

The interval construction for any Drop 3 m7th Chord is R-b7-b3-5, or C-Bb-Eb-G for a Cm7 chord.

These notes are drawn from the Dorian Mode, as the m7th chord is built by stacking the 1st, 3rd, 5th and 7th notes of the Dorian Mode to form a four-note chord shape on the guitar.

For a Cm7 chord, the Dorian mode contains the notes C-D-Eb-F-G-A-Bb, and that is why the notes of the Cm7 chord are C-Eb-G-Bb.

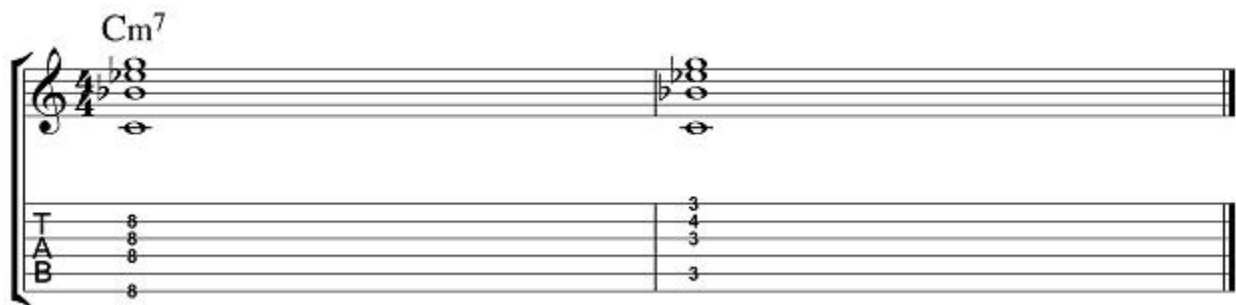
The second way to think about Drop 3 m7th Chords is to compare them to the 7th chord shapes you just learned.

You will notice that the m7th and 7th chords are only one note different, the b3rd interval in the m7th chord is different from the 3rd in the 7th chord shapes.

This means that you can take any Drop 3 7th Chord you know, lower the 3rd by one fret, and you now have a Drop 3 m7th Chord shape on the guitar.

Here are two Cm7 root-position Drop 3 Chords for you to explore in this, and all 12, keys on the fretboard.

Click to hear [audio for these Drop 3 m7 Chords](#).



Musical notation for Cm7 chord in two positions:

- Root Position: Treble clef, 4/4 time, notes C, Eb, G, Bb. Fretboard: 8, 8, 8, 8.
- First Inversion: Treble clef, 4/4 time, notes Eb, G, Bb, C. Fretboard: 3, 4, 3, 3.

Once you can play these Drop 3 m7 Chords from memory, try playing the following three Drop 3 Chords, Dm7-G7-Cmaj7.

By doing so you have now built your first ii-V-I chord progression, one of the most important chord progressions in jazz, and one that you will explore further in Chapter 3 of this Guide.

### Beginner Drop 3 Chords – m7b5

There are also two different ways to think about building and playing Drop 3 m7b5 Chords on the guitar.

The first is the interval construction of these chords, which is R-b3-b5-b7, or C-Eb-Gb-Bb for a Cm7b5 Drop 3 Chord.

These notes come from the Locrian Mode, the 7th mode of the major scale, which in the key of C would be, C-Db-Eb-F-Gb-Ab-Bb, and you can simply pluck out the 1st, 3rd, 5th and 7th notes of that mode to form a Cm7b5 chord.

Since we are not exploring this mode in the *Beginner Guide to Jazz Guitar*, you can check it out further by visiting the [Locrian Mode for Jazz Guitar Page](#) on my website.

The second way to build Drop 3 m7b5 chords is to take the m7 chord shapes you learned in the last section of this Chapter and simply lower the 5th by one fret to form a Drop 3 m7b5 Chord.

Here are two Cm7b5 Drop 3 root-position chords to get you started with these shapes on the fretboard.

Again, start in C and then work your way to the 11 other keys on the fretboard in the woodshed.

[Click to hear audio for these Drop 3 m7b5 Chords.](#)

Cm<sup>7(b5)</sup>

	7		2		4
T	8		3		3
A	8				
B	8				

Once you have these Drop 3 m7b5 chords under your fingers, practice moving between Cm7 and Cm7b5 in both positions on the neck from memory.

Then, take this exercise into all 12 keys as you begin to explore these two important chords further in the practice room.

### Beginner Drop 3 Chords – Dim7

The last Drop 3 Chords that we will explore in this Chapter are Dim7 chords.

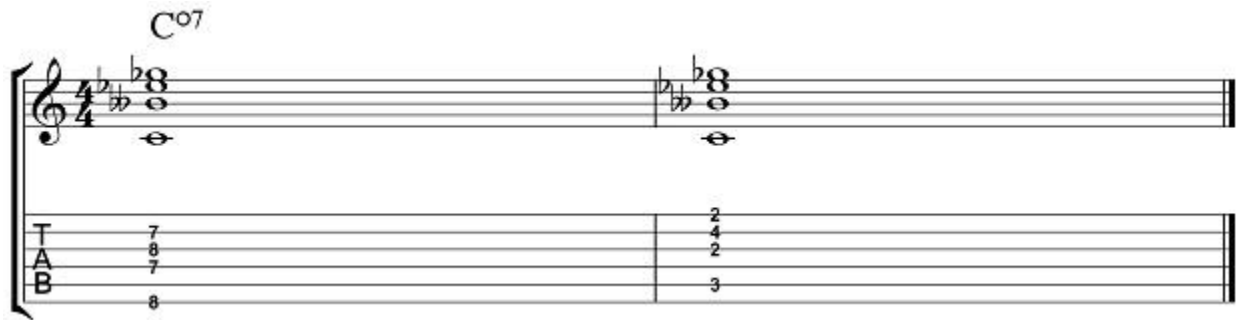
To keep things simple, we will only look at one way to build and think about these chord shapes on the fretboard.

To build Dim7 Drop 3 Chords, you take the m7b5 chords that you learned in the previous section, lower the 7th by one fret, and you now have Drop 3 Dim7 chord shapes.

The interval structure for Dim7 Drop 3 Chords is R-b3-b5-bb7, where the “double flat” 7 is also referred to as a Diminished 7th interval, hence the name of the chord.

Here are both root-position Drop 3 Dim7 chords to help you get started with these important chord shapes in the practice room

[Click to hear audio for these Drop 3 Dim7 Chords.](#)



The image shows musical notation for two chords: C<sup>o7</sup> and C<sup>7b9</sup>. The top staff is in 4/4 time with a key signature of one flat (Bb). The first chord, C<sup>o7</sup>, is shown with notes G4, Bb4, D5, and Eb5. The second chord, C<sup>7b9</sup>, is shown with notes G4, Bb4, D5, Eb5, and Fb5. Below the staff is a guitar fretboard diagram with strings labeled T, A, B from top to bottom. The first chord shape is 7-8-7-8, and the second chord shape is 2-4-2-3.

As with any chord you learn, make sure to start in one key until you are comfortable playing these two shapes from memory, before exploring them in all 12 keys around the neck of the guitar.

### Beginner Drop 3 Chords Exercise 1

To help get you started on working Beginner Drop 3 Chords in the practice room, here is an exercise that I like to do in order to memorize each chord shape in this Chapter, as well as begin to see the close relationships between each Drop 3 Chord we have learned up to this point in the Guide.

The exercise is fairly straightforward. You begin on a maj7 chord, then you move one note at a time until you reach the dim7 chord for that same root note.

Here is the order of chords when you move through them in this manner.

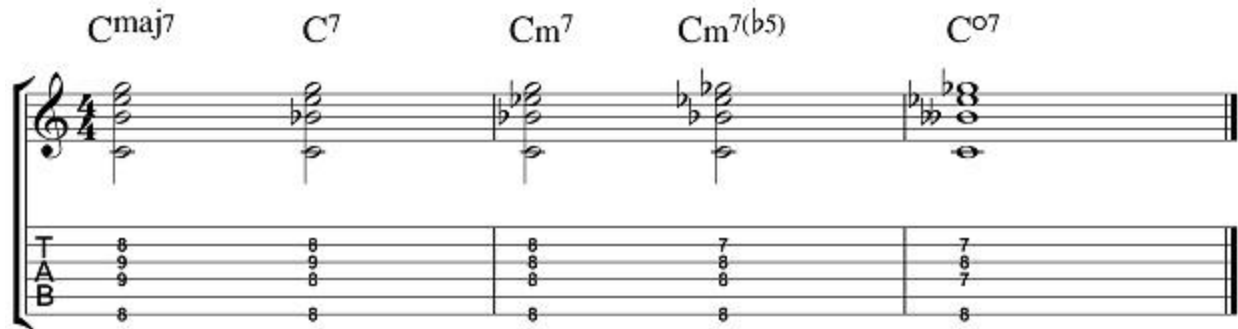
Maj7-7-m7-m7b5-Dim7

Look familiar? It's the same order of the Beginner Drop 3 Chords that we learned in this Chapter. Pretty cool right!

Here is an example of this Drop 3 chord exercise written out from a C root on the 6th string.

[Click to hear audio for the Drop 3 Chords Exercise 1](#)

Cmaj7      C7      Cm7      Cm7(b5)      Cø7



Again, as with any exercise in this Guide, you can start by memorizing these chords in one key, C in this case, before moving it around to all 12 keys across the neck.

As well, it is a good idea to use a metronome when practicing these chords as it will force you to move in time between each chord, helping you to develop a smooth shift between each chord type as you work them out in the woodshed.

### Beginner Drop 3 Chords Exercise 2

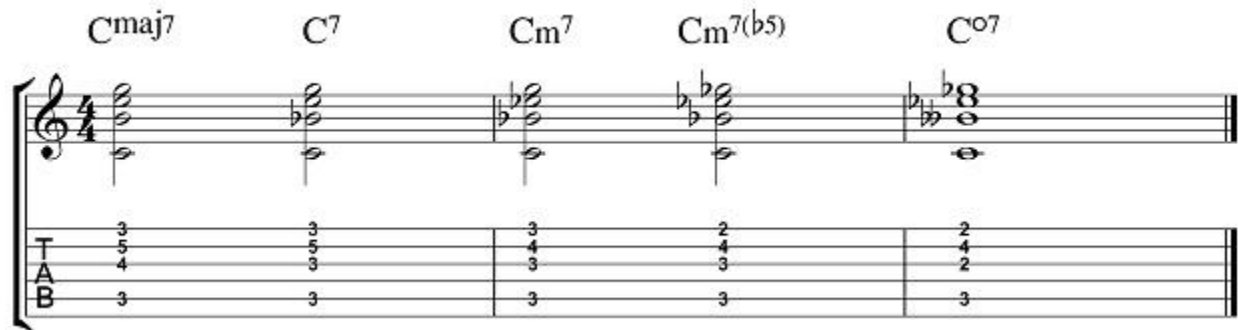
Apart from working through all of the Drop 3 Chords in this chapter in order from the 6th-string root, you can also learn and practice these chords together from the 5th-string root.

The concept is the same, you are just using a different set of strings to play these Beginner Drop 3 Chords during this exercise.

Here is an example of this exercise, but now applied to Drop 3 Chords with a 5th-string root.

[Click to hear audio for the Drop 3 Chords Exercise 2](#)

Cmaj7      C7      Cm7      Cm7(b5)      Cø7



Once you have this exercise under your fingers, try mixing together both exercises, 6th and 5th-string root shapes, in all 12 keys as you begin to combine different string sets for these Beginner Drop 3 Chords in the woodshed.

### Beginner Drop 3 Chords Bonus Exercise

As well as getting these Beginner Drop 3 Chords under your left hand, we can use these chords to develop our right-hand technique as well.

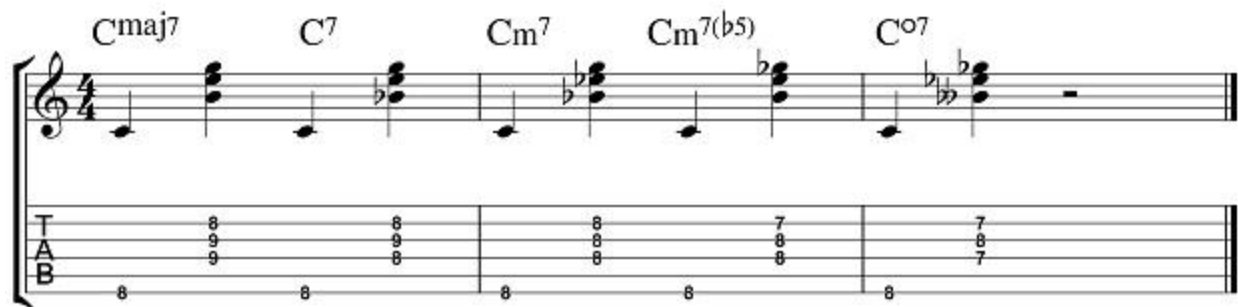
Here is a fun exercise that I like to do in order to begin separating any chord, Drop 3 Chords in this case, into a bass note plus the rest of the chord.

By doing so, you will begin to develop your right-hand technique, which will come in handy later on when learning how to walk bass lines on the guitar, as well as provide some picking variety to your chords at the same time.

You can work this exercise in three ways, all fingers, fingers and a pick, or a pick only, so feel free to use whichever right-hand technique you are most comfortable with.

Here is an example of breaking up Beginner Drop 3 Chords into bass note and the top-three notes of the chord as applied to the Drop 3 Chord Exercise 1 above.

[Click to hear audio for the Drop 3 Chords Bonus Exercise](#)



This right-hand exercise is not only good for Drop 3 Chords, but for any chord shapes or chord progression you are learning or working on in the woodshed.

So feel free to bring this bonus exercise into any chord or chord progression exercise you are working on in your jazz guitar practice routine.

### Beginner Drop 3 Chords Chapter Checklist

After you have taken a look at the Drop 3 Chord examples and exercises above, you will be ready to dig deeper into these important jazz harmonic devices in the woodshed.

Here is a checklist of exercises you can use to measure your progress when working on Drop 3 Chords in the practice room.

You don't have to master all of these items before moving on to the next Chapter in this Guide.

But, being able to play 3-5 of these items from memory with a metronome at a slow to medium tempo is a good litmus test to see when you are ready to move on to the next Chapter.

Both Maj7 Drop 3 Chords in all 12 keys from memory.

Both 7th Drop 3 Chords in all 12 keys from memory.

Both m7th Drop 3 Chords in all 12 keys from memory.



- Both m7b5 Drop 3 Chords in all 12 keys from memory.*
- Both dim7 Drop 3 Chords in all 12 keys from memory.*
- Drop 3 Chord Exercise 1 in all 12 keys from memory.*
- Drop 3 Chord Exercise 2 in all 12 keys from memory.*
- Drop 3 Chord Exercise 1 in all 12 keys with the Bonus Exercise picking.*
- Drop 3 Chord Exercise 2 in all 12 keys with the Bonus Exercise picking.*
- Recite the intervals for each Drop 3 Chord Inversion.*

## Drop 3 Chord Inversions for Jazz Guitar

Click to [Learn to Dominate Dominant 7th Chords with the Building Bebop Vol. 2 eBook Today!](#)

Drop 3 Chord Inversions are usually the first voicings that guitarists learn when they begin to explore jazz guitar.

These voicings are great for duo and solo situations, but they get a little muddy when you use them with a bass player, so be careful when and where you use Drop 3 Chord Inversions, you don't want to step on your bass player's toes!

For this reason, most players will use Drop 3 Chord Inversions when playing solo or Duo with no bass player, and then use [Drop 2 Chords](#) or other similar voicings when there's a bass player in the ensemble.

So make sure to learn both Drop 2 and Drop 3 Chords, so you never find yourself in a situation where your chords sound too muddy or too thin, and with both sets of voicings under your fingers you'll be ready for any jazz situation.

Drop 3 Chords are built by stacking four notes together, using one string skip, with the following interval patterns:

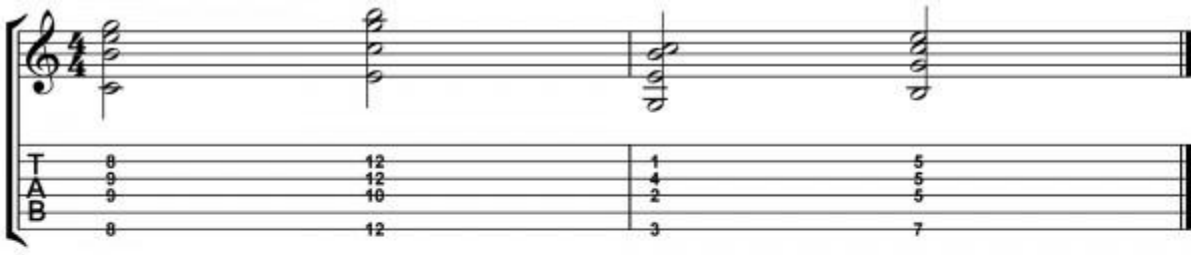
- ☉ Root Position: R-7th-3rd-5th
- ☉ 1st Inversion: 3rd-Root-5th-7th
- ☉ 2nd Inversion: 5th-3rd-7th-Root
- ☉ 3rd Inversion: 7th-5th-Root-Third

Feel free to use this page as a reference point for Drop 3 Chords, rather than memorize them all at once.

The following chord dictionary contains Drop 3 voicings for:

- ☉ Major 7
- ☉ Dominant 7
- ☉ Minor 7
- ☉ Half Diminished
- ☉ Diminished
- ☉ Minor Major 7

### Drop 3 Chord Inversions – Maj7 Chords



First system of musical notation for Drop 3 Chord Inversions – Maj7 Chords. It shows a treble clef with a 4/4 time signature. The first staff contains four chords: Cmaj7, Fmaj7, Bbmaj7, and Ebmaj7. The second staff shows the corresponding guitar fretboard positions for each chord.

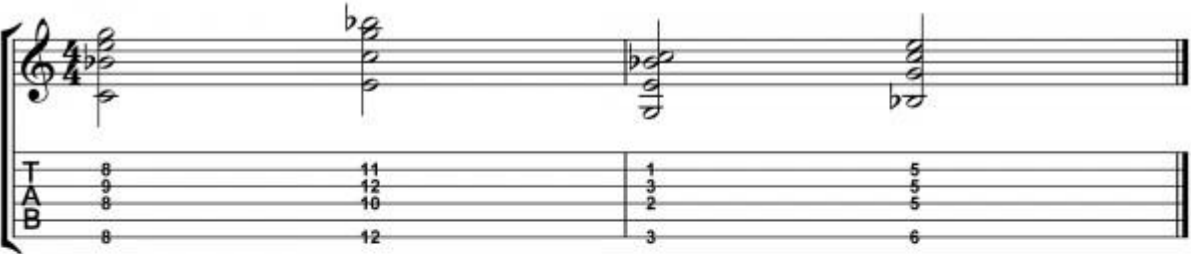
Chord	Fret	String 6	String 5	String 4	String 3	String 2	String 1
Cmaj7	0	0	0	0	0	0	0
Fmaj7	12	12	12	10	12	12	12
Bbmaj7	1	1	4	2	5	5	5
Ebmaj7	5	5	5	5	5	5	7



Second system of musical notation for Drop 3 Chord Inversions – Maj7 Chords. It shows a treble clef with a 4/4 time signature. The first staff contains four chords: Gmaj7, Dmaj7, Abmaj7, and Dbmaj7. The second staff shows the corresponding guitar fretboard positions for each chord.

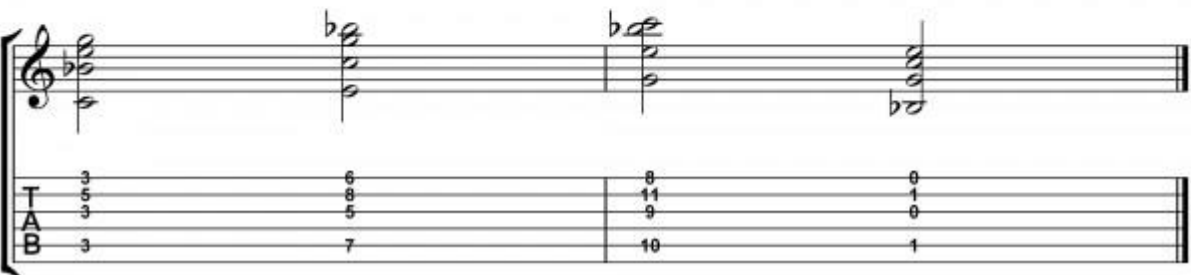
Chord	Fret	String 6	String 5	String 4	String 3	String 2	String 1
Gmaj7	3	3	5	4	3	3	3
Dmaj7	7	7	8	5	7	7	7
Abmaj7	8	8	12	9	10	10	10
Dbmaj7	0	0	1	0	0	0	2

### Drop 3 Chord Inversions – 7th Chords



First system of musical notation for Drop 3 Chord Inversions – 7th Chords. It shows a treble clef with a 4/4 time signature and a key signature of one flat. The first staff contains four chords: F7, Bb7, Eb7, and Ab7. The second staff shows the corresponding guitar fretboard positions for each chord.

Chord	Fret	String 6	String 5	String 4	String 3	String 2	String 1
F7	8	8	9	8	8	8	8
Bb7	11	11	12	10	12	12	12
Eb7	1	1	3	2	5	5	5
Ab7	5	5	5	5	5	5	6



Second system of musical notation for Drop 3 Chord Inversions – 7th Chords. It shows a treble clef with a 4/4 time signature and a key signature of one flat. The first staff contains four chords: G7, D7, Ab7, and Db7. The second staff shows the corresponding guitar fretboard positions for each chord.

Chord	Fret	String 6	String 5	String 4	String 3	String 2	String 1
G7	3	3	5	3	3	3	3
D7	6	6	8	5	7	7	7
Ab7	8	8	11	9	10	10	10
Db7	0	0	1	0	0	0	1

\*\*\*\*\*

### Drop 3 Chord Inversions – m7 Chords

8 11 1 4  
8 12 3 5  
8 10 1 5  
8 11 3 6

3 6 8 11  
4 8 11 13  
3 5 8 12  
3 6 10 13

### Drop 3 Chord Inversions – m7b5 Chords

T 7 11 1 4  
 A 8 11 3 5  
 B 8 10 1 4  
 8 11 2 6

T 2 6 8 11  
 A 4 7 11 13  
 B 3 5 8 11  
 3 6 9 13

### Drop 3 Chord Inversions – dim7 Chords

T 7 10 1 4  
 A 8 11 2 5  
 B 7 10 1 4  
 8 11 2 5

T 2 5 8 11  
 A 4 7 10 13  
 B 2 5 8 11  
 3 6 9 12

### Drop 3 Chord Inversions – mMaj7



### JAZZ PROGRESSIONS

#### 4 Easy Exercises to Play Jazz Guitar Chord Progressions

*Learning how to play jazz guitar means learning how to use scales, arpeggios and patterns in order to outline each chord when you play jazz guitar chord progressions or jazz tunes.*

*While this can be a difficult task to tackle at first, with a little practice and the right exercises, you'll be able to jam over your favorite tunes and hit every chord change along the way.*

*One of my favorite ways to practice digging into chord changes is to work on one-octave arpeggio shapes through any new tune I'm learning in the woodshed.*

*By isolating each chord in the progression, and using easy to play arpeggio fingerings to dig into each chord in the change, you will be able to get the sound of the progression in your ears, get the arpeggio shapes under your fingers, and allow yourself to solo over each chord in the tune, which is a big step when learning how to play jazz guitar.*

*In today's lesson I have put together a video for you talking about 4 exercises you can do in order to get your fingers and ears around the arpeggios for any new tune you are working on in the practice room.*

*First, check out the video and then you can refer to the tab/notation below to follow along with each exercise as I demonstrate them over a jazz blues in Bb chord progression.*

How to Play Jazz Guitar Chord Progressions – Arpeggios

**Bb7 Eb7 Bb7**

T  
A  
B

**Eb7 Eo7 Bb7 G7(b9)**

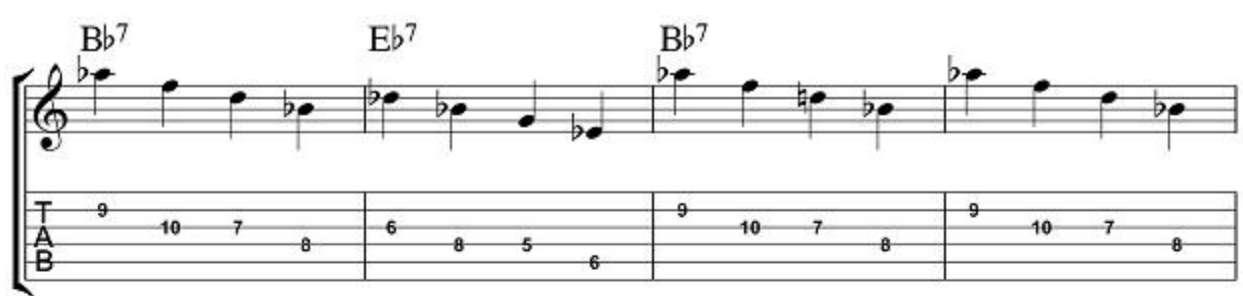
T  
A  
B

**Cm7 F7 Bb7 G7(b9) Cm7 F7**

T  
A  
B

### How to Play Jazz Guitar Chord Progressions - Descending

**Bb7 Eb7 Bb7**

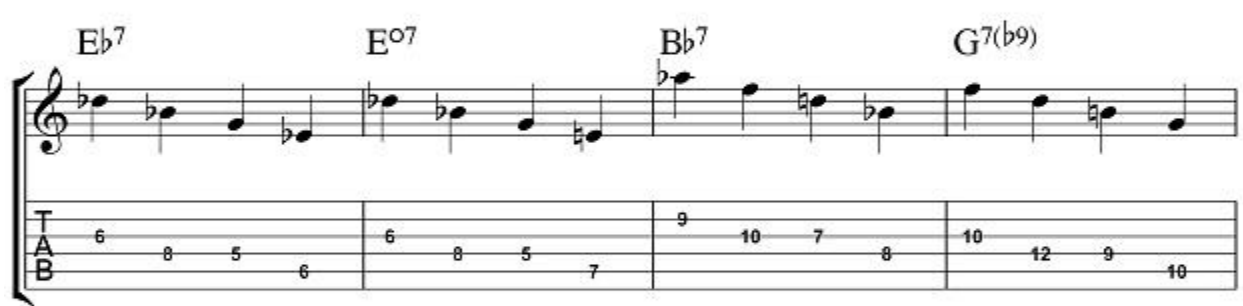


T 9 10 7 8 | 6 8 5 6 | 9 10 7 8 | 9 10 7 8

A

B

**Eb7 Eo7 Bb7 G7(b9)**

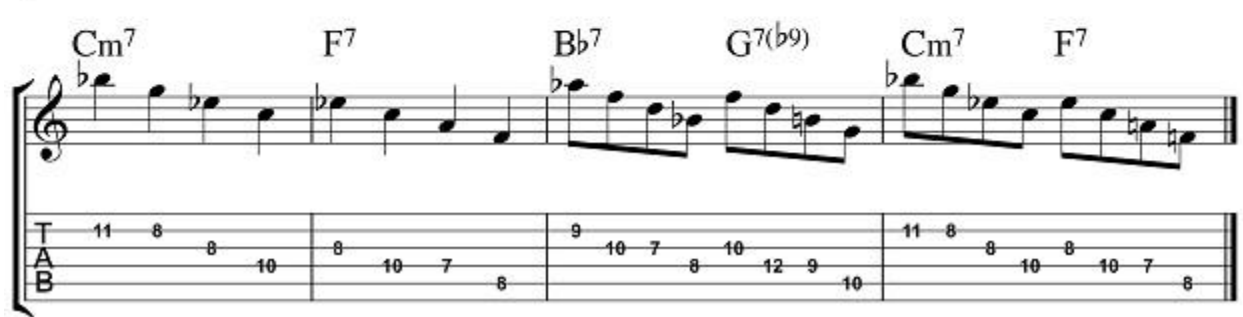


T 6 8 5 6 | 6 8 5 7 | 9 10 7 8 | 10 12 9 10

A

B

**Cm7 F7 Bb7 G7(b9) Cm7 F7**



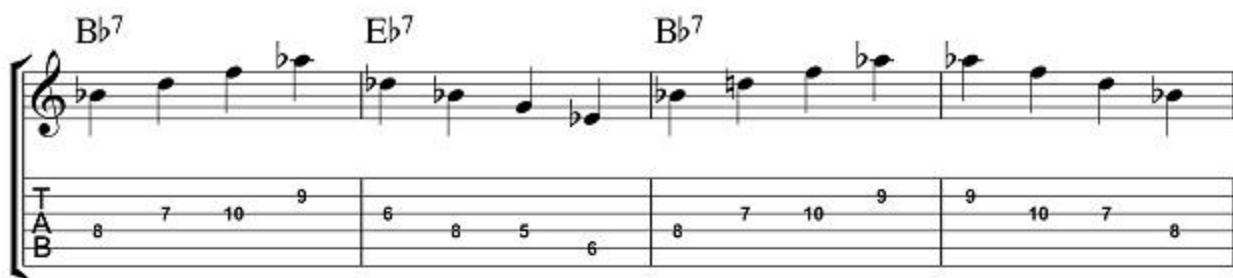
T 11 8 8 10 | 8 10 7 6 | 9 10 7 8 10 12 9 10 | 11 8 8 10 8 10 7 8

A

B

### How to Play Jazz Guitar Chord Progressions 3 – Alternating

**Bb7 Eb7 Bb7**



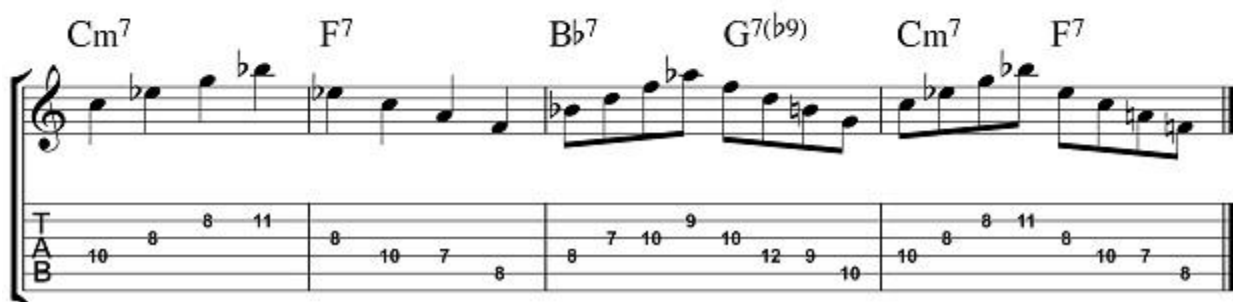
T  
A  
B

**Eb7 Eo7 Bb7 G7(b9)**



T  
A  
B

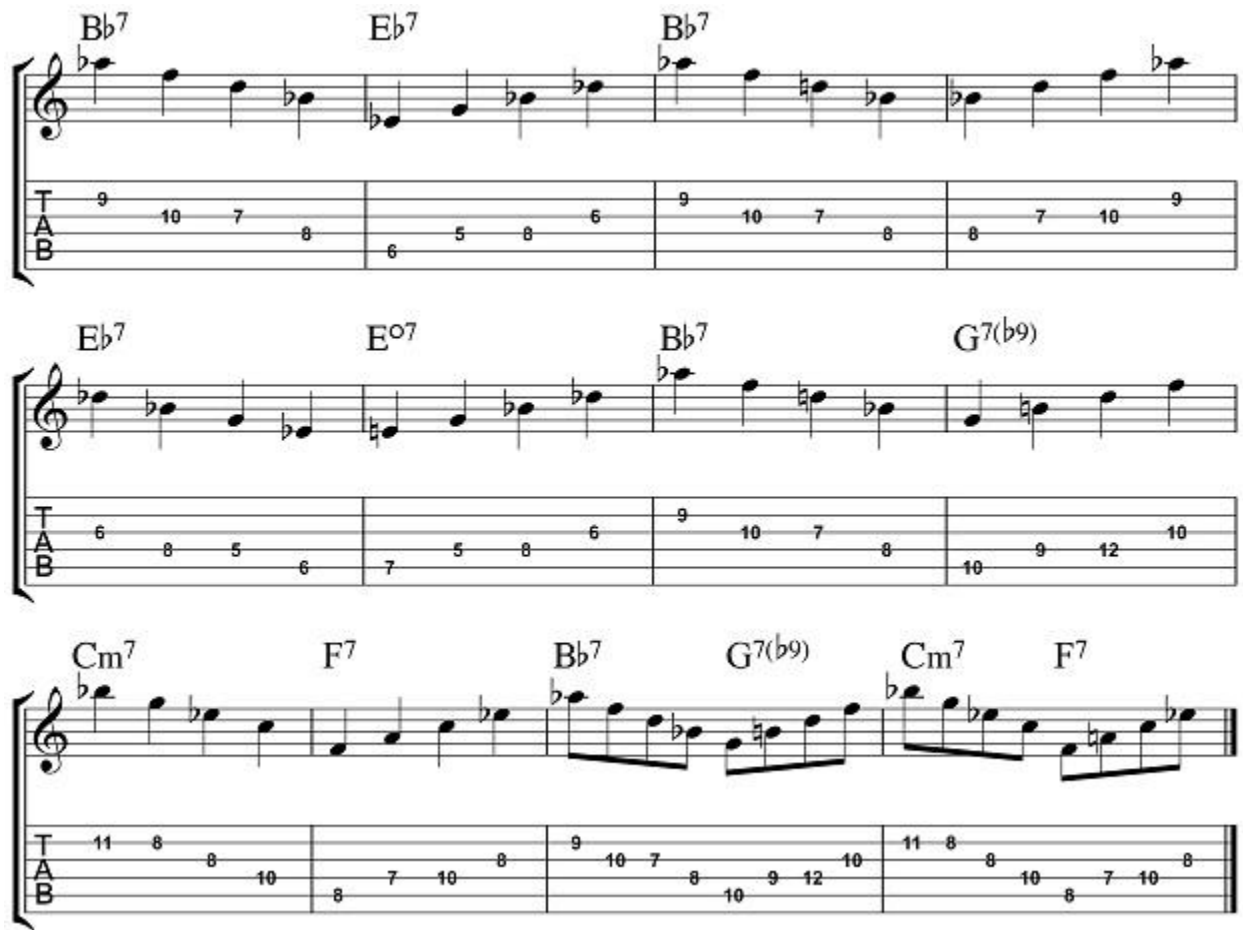
**Cm7 F7 Bb7 G7(b9) Cm7 F7**



T  
A  
B



### How to Play Jazz Guitar Chord Progressions 4 – Alternating 2



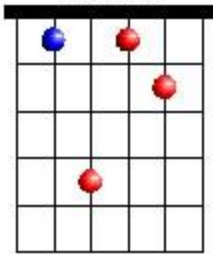
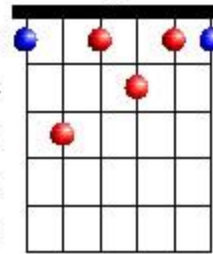
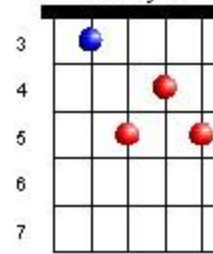
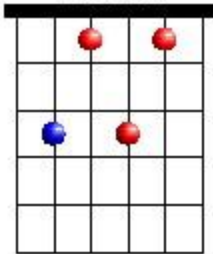
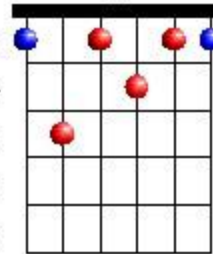
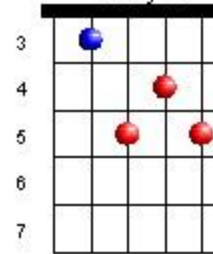
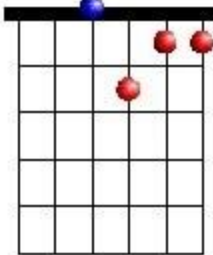
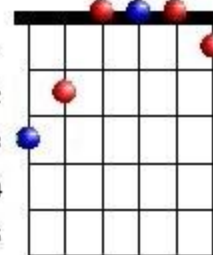
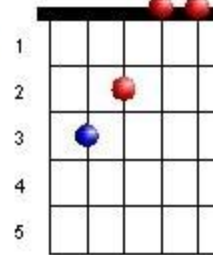
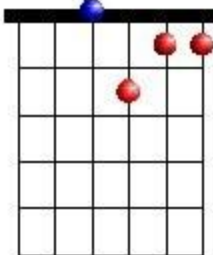
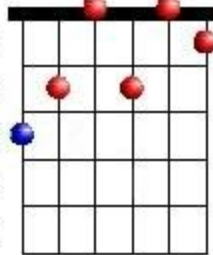
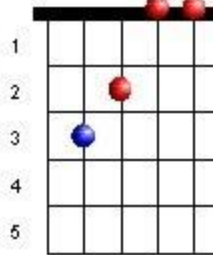
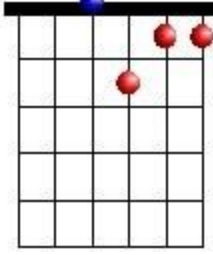
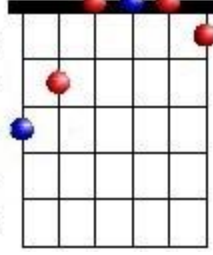
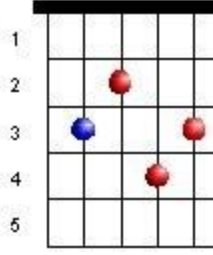
The image displays three systems of musical notation for guitar, each consisting of a treble clef staff and a guitar staff with fret numbers for strings T, A, and B.

- System 1:** Chords: Bb7, Eb7, Bb7. Fret numbers: (9, 10, 7, 8), (6, 5, 8, 6), (9, 10, 7, 8), (8, 7, 10, 9).
- System 2:** Chords: Eb7, Eo7, Bb7, G7(b9). Fret numbers: (6, 8, 5, 6), (7, 5, 8, 6), (9, 10, 7, 8), (10, 9, 12, 10).
- System 3:** Chords: Cm7, F7, Bb7, G7(b9), Cm7, F7. Fret numbers: (11, 8, 8, 10), (8, 7, 10, 8), (9, 10, 7, 8, 10, 9, 12, 10), (11, 8, 8, 10, 8, 7, 10, 8).

Jazz Progressions are simply common chord progressions in jazz music. One of the most common progressions is the ii-V-I progression. The ii-V-I sounds at its best when you use seventh chords and their expanded voicings. As you already know from past lessons, the ii chord is a minor chord, the V chord is a dominant chord, and the I chord is a major chord. So the most basic Jazz progression is the ii minor 7 - V dominant 7 - I major 7. In the key of C, this progression is Dm7-G7-Cmaj7.

Below, you will find a few examples to experiment with in addition to a set of chord diagrams showing various ii-V-I progressions.



<p><b>II</b> D Minor 7</p> 	<p><b>V</b> G7</p> 	<p><b>I</b> C Major 7</p> 
<p>D Minor 7</p> 	<p>G7</p> 	<p>C Major 7</p> 
<p>D Minor 7</p> 	<p>G7</p> 	<p>C Major 7</p> 
<p>D Minor 7</p> 	<p>G9</p> 	<p>C Major 7</p> 
<p>D Minor 7</p> 	<p>G7</p> 	<p>C Major 9</p> 

## CHORD PROGRESSIONS

Chord progressions are the basis of playing guitar. They set a basic foundation of rhythm. The first thing you must do is find a key which you would like to work in. Let's take the key of C for example. The notes in the C Major Scale are C-D-E-F-G-A-B-C. Now take the degrees of these notes and write them out.

I	II	III	IV	V	VI	VII
C	D	E	F	G	A	B

Important: Certain Degrees are minor and certain degrees are major.

### How we get the chords for a certain key:

- Take the major scale of a certain key (example: C major scale for the key of C -- shown above)
- Look at the Chords for the I degree, Now form those chords from the I note, which is C
- You get C Major and C Major 7 notice that the notes of these chords are in the C major scale
- You can use other chords but the ones I will show are the basic ones. I did this to simplify things
- Now notice that the II degree uses Minor and Minor 7 chords. But this time, instead of using C we use D to start the chord because it is the II degree of the major scale. So we can use D Minor, and D Minor 7 with the key of C. (Remember to go to the D Major Scale to find the D Minor and D Minor 7 chords).
- You can continue down the chart to find all of the chords.
- You might want to write them down too.

I	Major	Ionian (Major Scale)	Major, Major 7
II	Minor	Dorian	Minor, Minor 7
III	Minor	Phrygian	Minor, Minor 7
IV	Major	Lydian	Major, Major 7
V	Major	Mixolydian	Major, Dominant 7, Dominant 9
VI	Minor	Aeolian (Natural Minor Scale)	Minor, Minor 7
VII	Minor	Locrian	Diminished, Minor 7b5

### Using these Chords:

There are some standard Chord Progressions. Such as a Blues Progression --> **I - IV - V**

Try playing C major, F major, then G major chord together.

Now try playing a **I - III - IV - V** progression using C major, E minor, Fmajor, G major.

Notice that the **III** was an E minor chord because the **III** degree is minor.

Try making up your own progressions. Have fun with it. but

**Remember: I, IV, V are Major and II, III, VI, VII are Minor**

These all sound good because they're in the same key. They're in the same key (C) because all of the chords that you went down the list with earlier use the same 7 notes which are the notes of the C major scale.

Here is a chart that shows the chords that can be used to represent each degree and still use only scale tones.

	I	II	III	IV	V	VI	VII
Regular	Major	Minor	Minor	Major	Major	Minor	Diminished
Sixth	Major 6	Minor 6		Major 6	Major 6		
Seventh	Major 7	Minor 7	Minor 7	Major 7	Dominant 7	Minor 7	Minor 7 b5
Ninth	Major 9	Minor 9		Major 9	Dominant 9	Minor 9	
Eleventh		Minor 11	Minor 11	Major 7 #11	Dominant 11	Minor 11	Minor 11 b5
Thirteenth		Minor 13			Dominant 13		

### SOLOING OVER CHORD PROGRESSIONS

#### Basics:

The first thing you must do to play over a chord progression is to know what key you are in. If someone is playing a chord progression of I-IV-V and the I chord is C Major, then you are in the key of C (the I chord determines the key if the I chord were D major then you would be in the key of D).

Next, Find a pattern for the major scale of the key you are in (ex. C major scale for the key of C)

Now to put it simply, all you have to do is use that scale and be creative. You will never strike a bad note while you use this method.

#### Advanced Stuff (using modes):

Look at chart 1 & 2. Notice that the II degree represents the Dorian mode and that the II degree represents the note D. In other words the first note of the Dorian Mode in the Key of C is the note D. So you can solo with the D Dorian Mode over a chord progression in the key of C. Why is this you ask. I'll tell you. It is because the notes in D Dorian are also the notes of C major, just in a different order. The same is true for the rest of the modes.

The big question: Why use modes?

Modes have a distinct quality when used with the chords that are designated to them

Example: Mixolydian sounds bluesy with Dominant 7 chords. You can find the qualities of the other modes at [lesson 14](#)

#### TIPS:

- Accent or hold the root note longer to emphasize the tonality
- Avoid using the Lydian mode and accenting the IV degree note while playing over I chords. It tends to sound dissonant (clashes some).

Chart 1  
C Major Scale

I	II	III	IV	V	VI	VII
C	D	E	F	G	A	B

Chart 3  
D Dorian Mode

I	II	III	IV	V	VI	VII
D	E	F	G	A	B	C

Chart 4  
E Phrygian Mode

I	II	III	IV	V	VI	VII
---	----	-----	----	---	----	-----

Chart 2

I	Major	Ionian (Major Scale)	Major, Major 7
II	Minor	Dorian	Minor, Minor 7
III	Minor	Phrygian	Minor, Minor 7
IV	Major	Lydian	Major, Major 7
V	Major	Mixolydian	Major, Dominant 7, Dominant 9
VI	Minor	Aeolian (Natural Minor Scale)	Minor, Minor 7
VII	Minor	Locrian	Diminished, Minor 7b5

Chart 7  
A Aeolian Mode

E	F	G	A	B	C	D
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**Chart 5**  
F Lydian Mode

I	II	III	IV	V	VI	VII
A	B	C	D	E	F	G

**Chart 8**  
B Locrian Mode

I	II	III	IV	V	VI	VII
F	G	A	B	C	D	E

**Chart 6**  
G Mixolydian

I	II	III	IV	V	VI	VII

**MODES**

Modes are basically scales that are derived from the major scale. The only difference is that they have some flatted or sharped notes. For example: the interval pattern for the major scale was R (root)-2-3-4-5-6-7-O (octave) and the steps went W-W-H-W-W-W-H... The Dorian Mode has an interval pattern of R-2- b 3 ( b =flat) -4-5-6- b 7-O so its steps went W-H-W-W-W-H-W...

So guess what... All of the modes listed below use the same patterns!! The only other difference is where the root note is... You just follow the same pattern but use a different root note... pretty neat huh.

Notes (Degrees --> Roman Numerals) of the Major Scales.

Scale	I	II / IX	III	IV / XI	V	VI / XIII	VII	I (octave)
<b>A</b>	A	B	C#	D	E	F#	G#	A
<b>A#</b>	A#	B#	C##	D#	E#	F##	G##	A#
<b>Bb</b>	Bb	C	D	Eb	F	G	A	Bb
<b>B</b>	B	C#	D#	E	F#	G#	A#	B
<b>C</b>	C	D	E	F	G	A	B	C
<b>C#</b>	C#	D#	E#	F#	G#	A#	B#	C#
<b>Db</b>	Db	Eb	F	Gb	Ab	Bb	C	Db
<b>D</b>	D	E	F#	G	A	B	C#	D
<b>D#</b>	D#	E#	F##	G#	A#	B#	C##	D#


E ♭	E ♭	F	G	A ♭	B ♭	C	D	E ♭
E	E	F #	G #	A	B	C #	D #	E
F	F	G	A	B ♭	C	D	E	F
F #	F #	G #	A #	B	C #	D #	E #	F #
G ♭	G ♭	A ♭	B ♭	C ♭	D ♭	E ♭	F	G ♭
G	G	A	B	C	D	E	F #	G
G #	G #	A #	B #	C #	D #	E #	F # #	G #
A ♭	A ♭	B ♭	C	D ♭	E ♭	F	G	A ♭

So you can be using one pattern and it is really several different modes in the same key the key is determined by the major scale. For example: The E major scale follows the same pattern as the F# Dorian mode. The only difference --> Where the Root note lies.

Below are examples of all seven of the modes. Notice the chords for the dorian mode are Minor, Minor Sevenths, and Minor Ninths. Also notice that the chords for the major scale are Major, Major Sevenths, Major Ninths, and Elevenths. In other words you can use E major, major 7th, etc. chord with the E major scale, and you can use F# minor, minor 7th, and minor 9th chords with the F# Dorian Mode. But remember the E major scale is also the F# Dorian Mode (Just a different root note)... So you can use all of those chords with the F# Dorian Mode and the E major scale that's 7 different chords that you can use. But don't forget that there are several other modes to get chords from for a grand total of... 20 different chords that can be played with one pattern!!

### Ionian (Major Scale)

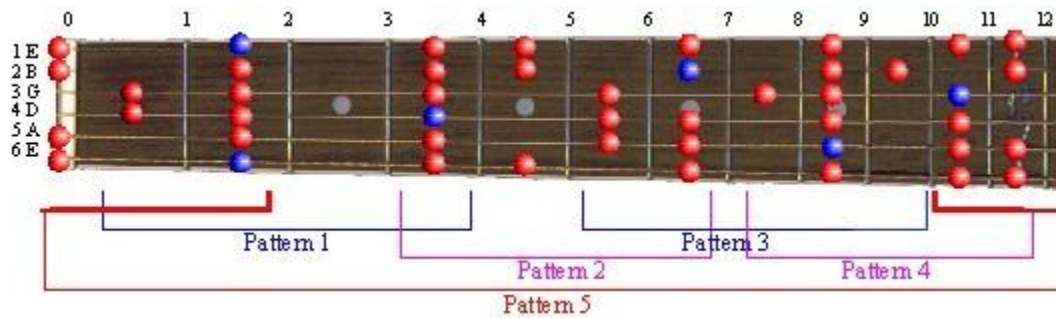
<b>Description:</b>	This scale is used as base scale from which other modes and scales come from.
<b>Quality:</b>	Happy or Upbeat quality
<b>Musical Styles:</b>	Rock, Country, Jazz, Fusion
<b>Chords:</b>	Major Chords
<b>Intervals:</b>	(W - Whole Step, H - Half Step) Root -2-3-4-5-6-7-Octave W-W-H-W-W-W-H

You may place a given pattern anywhere on the fretboard. You will know what scale it is by what note the root is at that position. For example... on the 4th string 2nd fret the note is an E that is why this is an E major scale if you moved the whole pattern over one fret so that the  (Root Note) is on the 4th string 3rd fret the scale would then be the F major scale.

### Dorian

<b>Description:</b>	This is the major scale with a flat 3rd and 7th note
<b>Quality:</b>	Jazzy, Sophisticated, Soulful
<b>Musical Styles:</b>	Jazz, Fusion, Blues, and Rock
<b>Chords:</b>	Minor, Minor 7th, Minor 9th
<b>Intervals:</b>	(W - Whole Step, H - Half Step, R - Root, O - Octave, $\flat$ - flat, # - sharp) R-2- $\flat$ 3-4-5-6- $\flat$ 7-O W-H-W-W-W-H-W

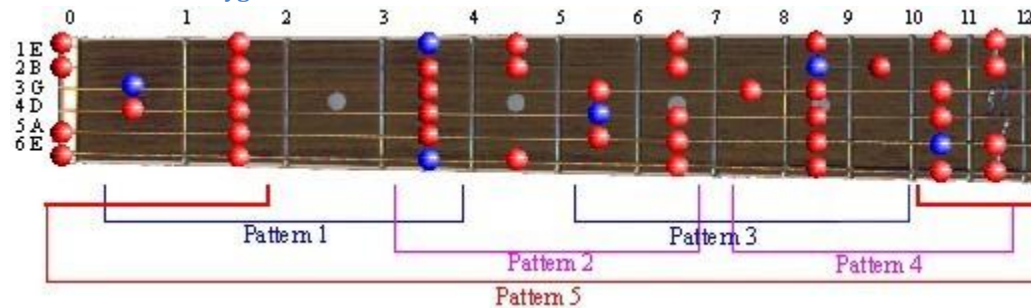
**Full Pattern: F# Dorian Mode**



**Phrygian**

<b>Description:</b>	This is the major scale with a flat 2nd, 3rd, 6th, and 7th note
<b>Quality:</b>	Spanish Flavor
<b>Musical Styles:</b>	Flamenco, Fusion, Speed Metal
<b>Chords:</b>	Minor, Minor 7th
<b>Intervals:</b>	(W - Whole Step, H - Half Step, R - Root, O - Octave, $\flat$ - flat, # - sharp) R- $\flat$ 2- $\flat$ 3-4-5- $\flat$ 6- $\flat$ 7-O H-W-W-W-H-W-W

**Full Pattern: G# Phrygian Mode**

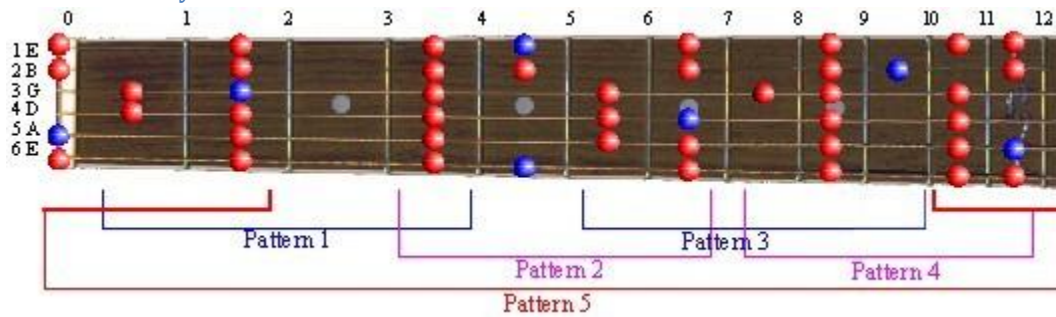




### Lydian

<b>Description:</b>	This is the major scale with a sharp 4th note
<b>Quality:</b>	Airy
<b>Musical Styles:</b>	Jazz, Fusion, Rock, Country
<b>Chords:</b>	Major, Major 7th, Major 9th, Sharp 11th
<b>Intervals:</b>	(W - Whole Step, H - Half Step, R - Root, O - Octave, $\flat$ - flat, # - sharp) R-2-3-#4-5-6-7-O W-W-W-H-W-W-H

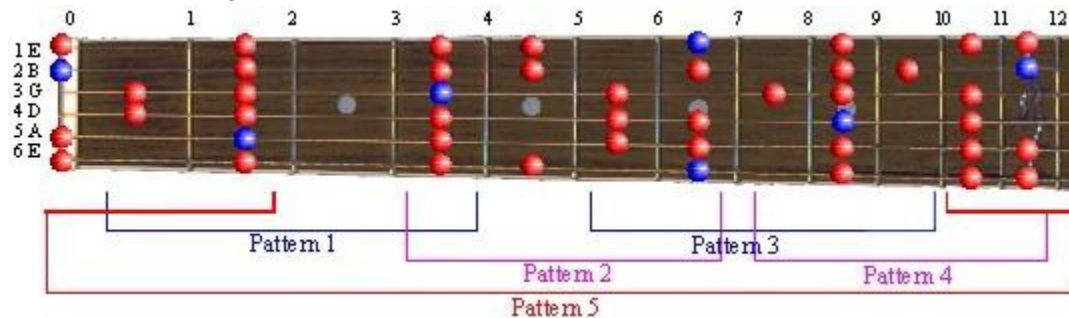
### Full Pattern: A Lydian Mode



### Mixolydian

<b>Description:</b>	This is the major scale with a flat 7th note
<b>Quality:</b>	Bluesy
<b>Musical Styles:</b>	Blues, Country, Rockabilly, and Rock
<b>Chords:</b>	Dominant Chords
<b>Intervals:</b>	(W - Whole Step, H - Half Step, R - Root, O - Octave, $\flat$ - flat, # - sharp) R-2-3-4-5-6- $\flat$ 7-O W-W-H-W-W-H-W

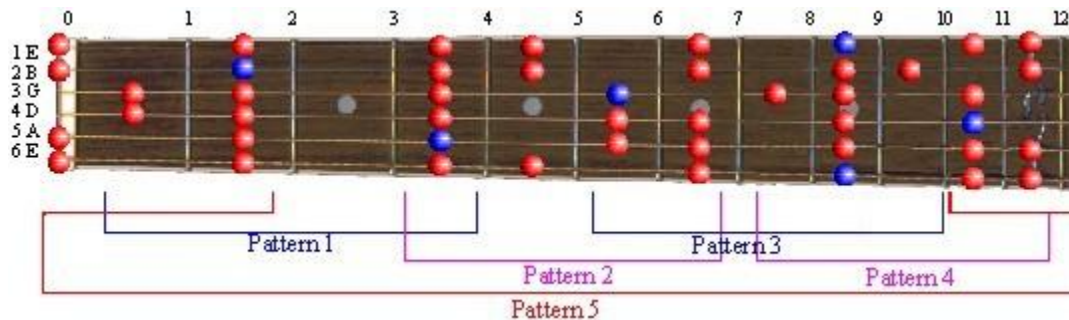
### Full Pattern: B Mixolydian Mode



### Aeolian (Minor Scale)

<b>Description:</b>	This is the major scale with a flat 3rd, 6th, and 7th note
<b>Quality:</b>	Sad, Sorrowful
<b>Musical Styles:</b>	Pop, Blues, Rock, Heavy Metal, Country, Fusion
<b>Chords:</b>	Minor Chords
<b>Intervals:</b>	(W - Whole Step, H - Half Step, R - Root, O - Octave, $\flat$ - flat, # - sharp) R-2- $\flat$ 3-4-5- $\flat$ 6- $\flat$ 7-O W-H-W-W-H-W-W

### Full Pattern: C# Aeolian Mode

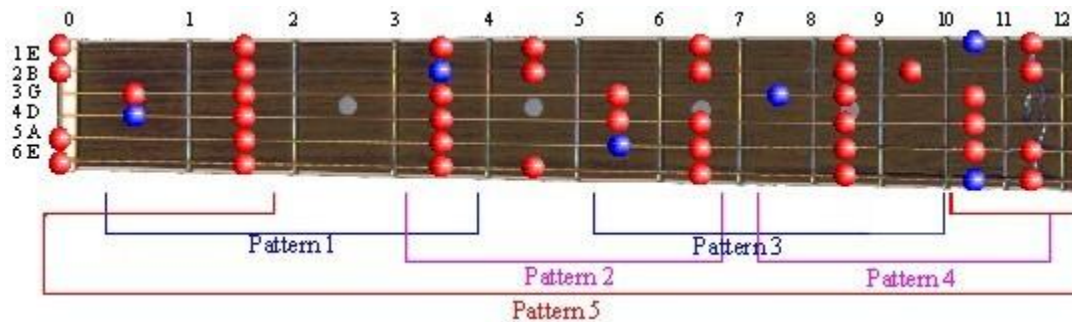


### Locrian

<b>Description:</b>	This is the major scale with a flat 2nd, 3rd, 5th, 6th, and 7th note
<b>Quality:</b>	Sinister
<b>Musical Styles:</b>	Jazz, Fusion
<b>Chords:</b>	Diminished, Minor 7th Flat Fives
<b>Intervals:</b>	(W - Whole Step, H - Half Step, R - Root, O - Octave, $\flat$ - flat, # - sharp) R- $\flat$ 2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6- $\flat$ 7-O

	H-W-W-H-W-W-W
--	---------------

### Full Pattern: D# Locrian Mode



### SONG CONSTRUCTION

I pretty much stumbled upon this method of constructing a song. I came across it when I was learning a song called *Romance Anonimo*. This song has a simple melody that was made completely on the 1st string. The 2nd and 3rd strings are used for harmony, and the 4th, 5th and 6th string are used for keeping rhythm and providing depth to the song. The method is pretty easy to do and you get good results. This method basically splits the guitar into three parts: high strings, middle strings, and low strings.

The high strings consist of the 1st and 2nd strings, the middle strings consist of the 3rd and 4th strings, and the low strings consist of the 5th and 6th strings.

The high strings are used to give the basic melody of the song.

The middle strings are used to provide harmony to enhance the melody

The low strings are used to keep a steady beat and provide depth as well as harmony to the song.

Now, you should construct your song in this order:

1. Melody (High strings)
2. Harmony (Middle strings)
3. Bass (Low strings)

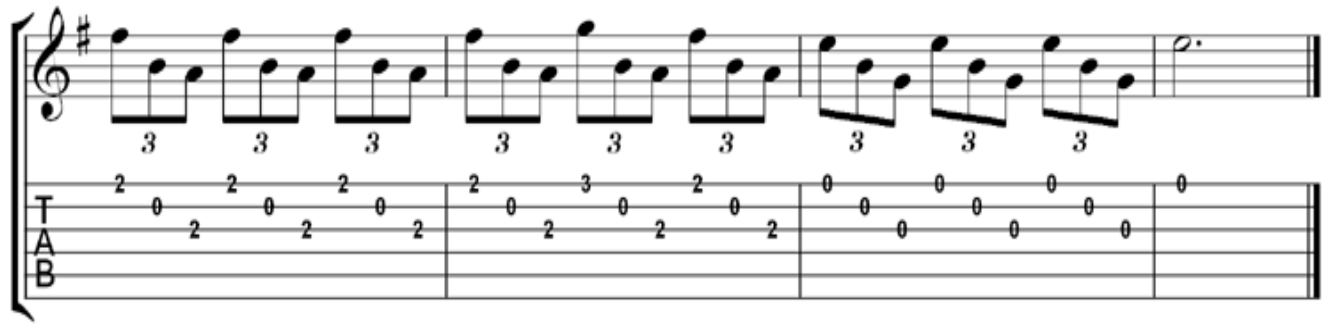

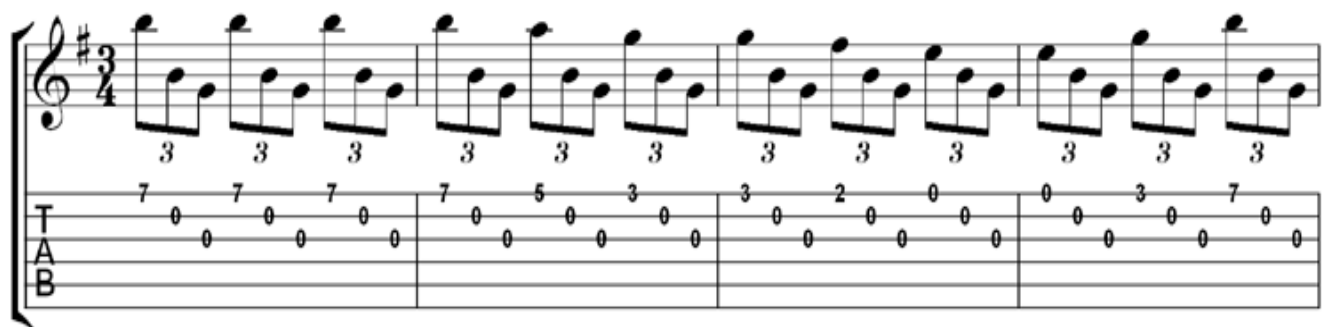
Let's take a look at how *Romance Anonimo* was constructed by taking a look at the 1st half of the song. First we will look at the melody. They are all quarter notes played in 3/4 time.

### Romance Anonimo Melody

MP3

The image displays four systems of guitar tablature, each consisting of a musical staff and a corresponding TAB staff. The first system is in 3/4 time with a key signature of one sharp (F#). The second system is in 3/4 time with a key signature of one sharp (F#). The third system is in 3/4 time with a key signature of one sharp (F#) and a sharp sign above the first measure of the second bar. The fourth system is in 3/4 time with a key signature of one sharp (F#). Each system shows a sequence of notes on the musical staff and fret numbers on the TAB staff.

Now we will take a look at the harmony by adding it to the melody.



Now we will finish off the song by adding the low strings.

[Romance Anonimo](#)  
MP3

7 0 7 0 7 0 | 7 0 5 0 3 0 | 3 0 2 0 0 0 | 0 0 3 0 7 0

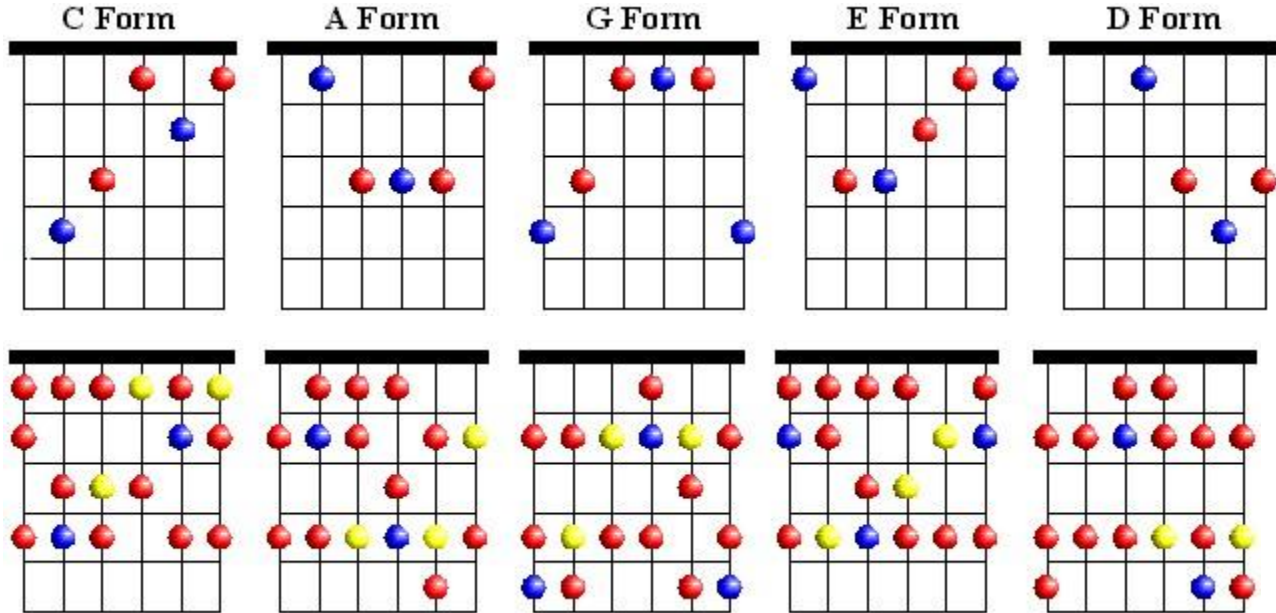
12 0 12 0 12 0 | 12 0 10 0 8 0 | 0 5 7 5 5 5 | 5 5 7 5 8 5

7 7 8 7 7 7 | 11 7 8 7 7 7 | 7 0 5 0 3 0 | 3 0 2 0 0 0

2 0 2 0 2 0 | 2 0 3 0 2 0 | 0 0 0 0 0 0 | 0 0 0 0 2 3 0

### CHORD TO SCALE RELATIONSHIPS

If you know your chords, and you know your patterns, then this lesson will benefit your playing immensely. Knowing how chords and scales relate to each other helps you to find them more easily than if you were not to know their relation. Let's take a look at some chords and the patterns that they go with. To show this, I will use the C, A, G, E, and D chord forms.

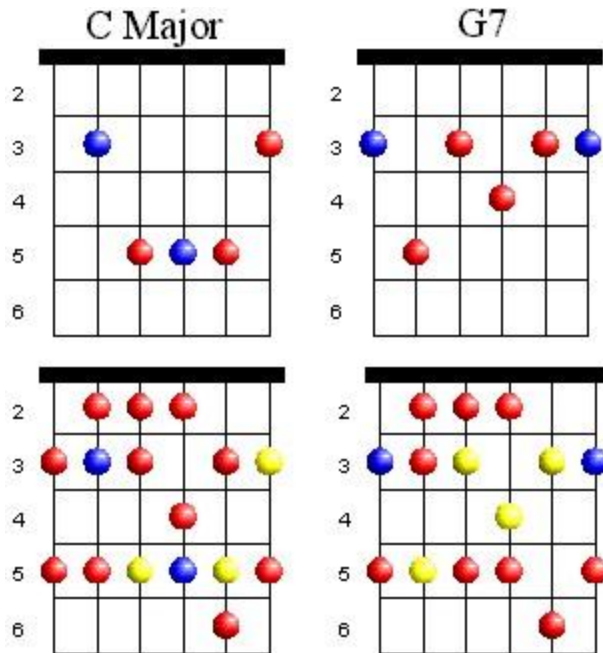


You can see that the chords are all major chords, but they can be other chords also. The scale patterns shown in this lesson are all major scale patterns, therefore all major chords will relate to the major scale pattern.

If you remember Lesson 14, you know that certain chords work with certain modes, and you know that the major scale and all the modes share the same patterns, but they change root notes. Knowing this, you know that only the chords that work with a certain mode will fit into the patterns for that mode. For example: The Mixolydian mode works with Dominant chords, therefore a G7 chords will work in the Mixolydian Mode Patterns. If you know that the Mixolydian Mode is formed from the 5th degree of the major scale, then you know that G Mixolydian is formed from the C Major scale.

Now look at the chart below. Notice that the C Major pattern and the G Mixolydian pattern are the same pattern, and in the same place on the fretboard. You will also notice that there is both a C Major chord and a G7 chord that works in this pattern. The only difference in the pattern is the root note.

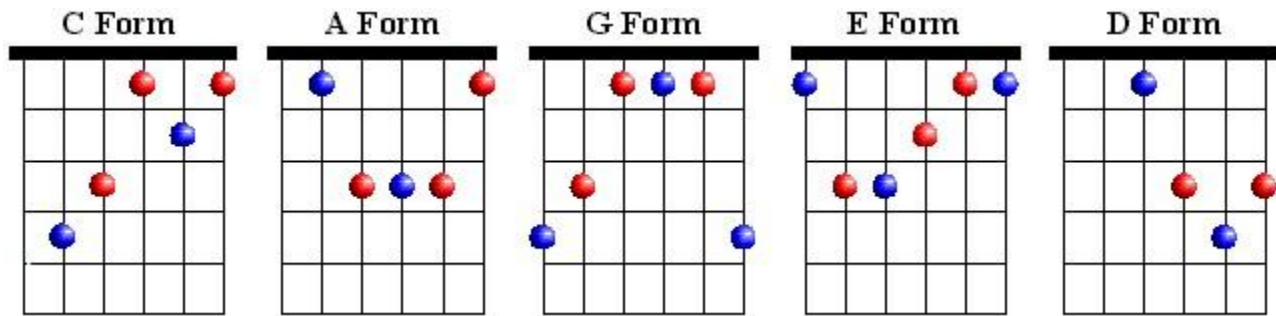




If you want to learn how each and every chord works with each mode, I suggest that you write out the patterns for each mode, and the chords as I did in the first chart with the Major Scale (notice that in the 2nd chart, the G7 chord is in the E form).

### CHORD TO CHORD RELATIONSHIPS

In this lesson, I am going to show you how to find and form chords easily from the basic chords that most guitarists know. This lesson will show where chords are in relation to each other. There is an order in which the chords go down the fretboard it is C-A-G-E-D. Each letter refers to a certain chord form or pattern. This pattern is shown in the diagram below. (Ex: C form, A form, etc.)



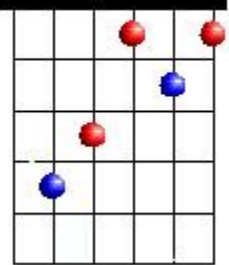
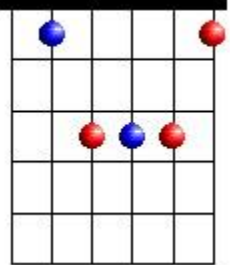
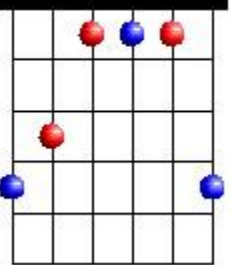
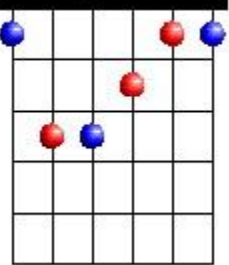
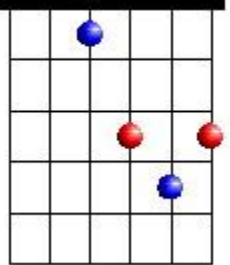
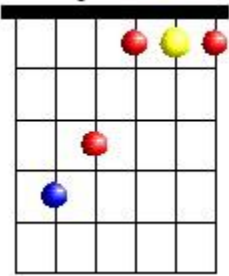
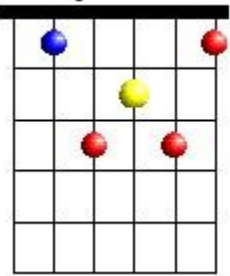
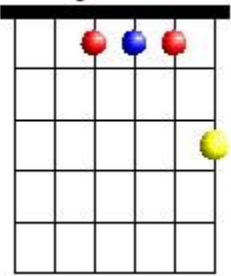
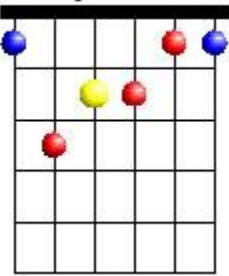
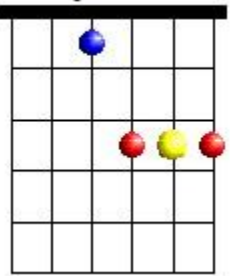
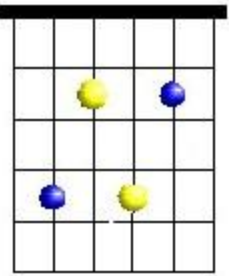
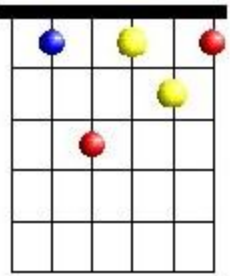
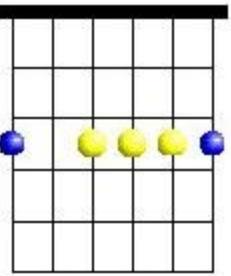
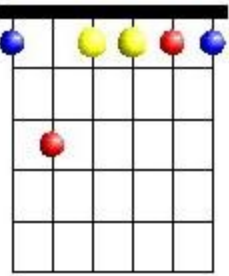
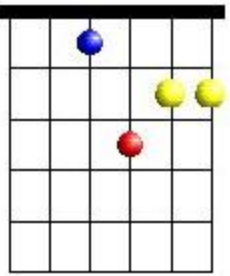
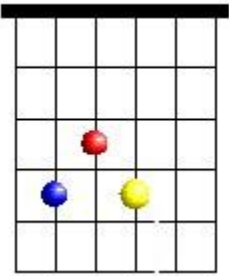
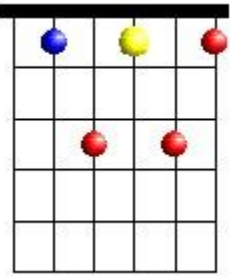
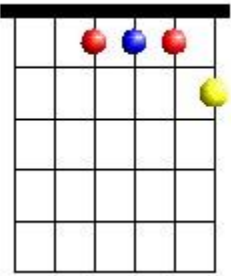
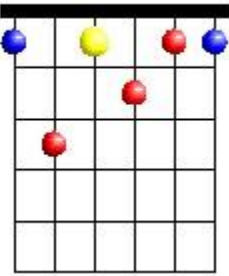
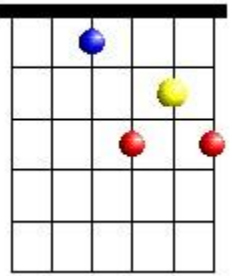
The forms get their name from when those chord patterns are open chords (chords that use open strings). For example. When the E form uses open strings it is an E major chord, therefore it is named the E form. If you notice the chords run together as you go down the fretboard. Look at the root note ("R") of the C Form chord. Now look at the root note of the A form chord. Notice that they are on the same string. This is the same note on the same fret. In other words the 2 chord forms run together. The C form comes before the A form, and they actually share that note. Now look at the three notes out in the front of the A form. Now look at the three notes on the same strings in the G form. Once again these notes are shared. This pattern continues down through all the forms, and it repeats when the D form goes to the C form. This should help you to find chords much more easily.

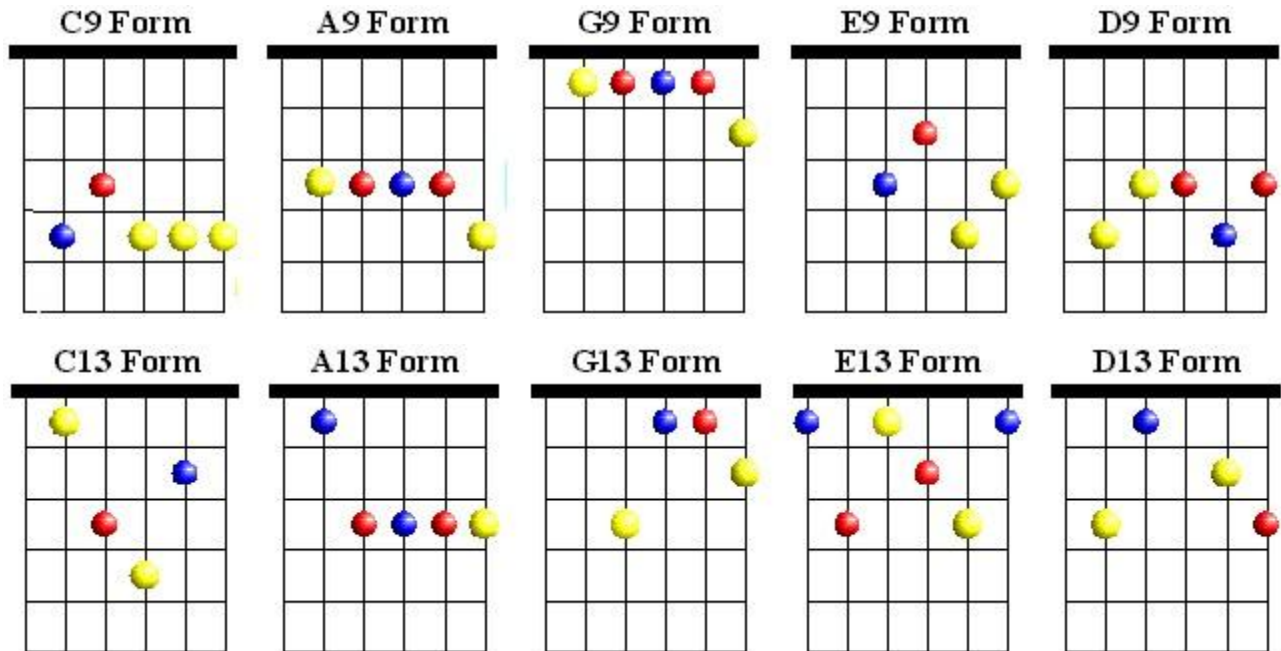
*Just because the chord is in C form does not mean that it is a C major chord either. That is just the name for the form. The chord is determined by the root note, and remember that all of these chords are moveable. If you know how to apply this lesson you will never have trouble finding a chord again.*

All the forms that I have shown you so far have been for major chords. Now I will show you the small differences in chord shapes to get other chords. It is really simple when you think of the little changes that you have to make to change a chord from an A major into an A major 7. I will show you in the following charts, and I will highlight the changes in yellow. *Remember: All*



of the forms shown below can be substituted, so if you want an A major 7 and you need an A form chord, you just have to go to the A major 7 Form below, and apply it.

<b>C Major Form</b> 	<b>A Major Form</b> 	<b>G Major Form</b> 	<b>E Major Form</b> 	<b>D Major Form</b> 
<b>C Major 7 Form</b> 	<b>A Major 7 Form</b> 	<b>G Major 7 Form</b> 	<b>E Major 7 Form</b> 	<b>D Major 7 Form</b> 
<b>C Minor 7 Form</b> 	<b>A Minor 7 Form</b> 	<b>G Minor 7 Form</b> 	<b>E Minor 7 Form</b> 	<b>D Minor 7 Form</b> 
<b>C7 Form</b> 	<b>A7 Form</b> 	<b>G7 Form</b> 	<b>E7 Form</b> 	<b>D7 Form</b> 

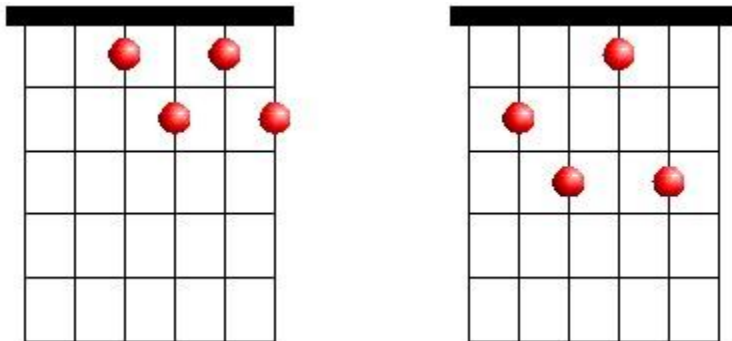


Some of these chords do not have the root as the lowest note, therefore those ones can be named as a slash chord. I hope you learned to find chords quickly and easily because this is a simple technique that can give you great results.

#### DIMINISHED CHORDS

Diminished Chords are not used often. They consist of these degrees: I,  $\flat$  III,  $\flat$  V. Diminished 7th chords add a VI degree to the Diminished Chord. Diminished 7th are so easy to remember because all you have to do is use one of the diminished chord patterns (shown below) and find the root note in any position of it. In other words, if you want a C diminished 7 chord, all you have to do is find a C in any place in the pattern. Let me show you.

#### Diminished 7th Patterns



Notice in this next example that the pattern moves up 3 frets and is the same chord, just a different voicing. If you didn't notice already, Cdim7 is the same as Adim7, F#dim7, and D#dim7. They are all just different voicings of the same chord. Once you find one of them you have found them all, and if you want a different voicing, you just have to move up 3 frets. It's that easy.

### C, D#, F#, A diminished 7 Chords

1		D#		C	
2			A		F#
3					
4					
5					

4		F#		D#	
5			C		A
6					
7					
8					

1					
2			A		
3	C				
4		F#		D#	
5					

4					
5			C		
6	D#				
7		A		F#	
8					

If you want a plain diminished chord, all you have to do is remove the VI note, or learn a movable pattern (just like any other chord) as shown below. (R= Root note)

### Diminished Patterns



### SLASH CHORDS

Beginner guitarists are often confused when they find a slash chord. The good part is that they are easy to understand.

The purpose of slash chords is to specify when the lowest pitch in a chord is not the root note. Often we call this the bass note even though a bass guitar is not playing it. For example, G/B is a G chord with a B as a bass note. When spoken, we call this G-slash-B or G-over-B.

Slash chords are very useful when the composer of the music wants to create a specific bass-line while the chords progress. If they did not do this, the guitarist is unlikely to play the desired chords. Just remember, that slash chords can have different voicings too. They only enforce the bass note of the chord.

The example below shows three examples of slash chords based on the open chord grips for G, D, and A.

# SLASH CHORDS THREE EXAMPLES (G, D, AND A GRIPS) GUITAR LESSON WORLD

Music by Patrick MacFarlane

♩ = 60

The diagram shows six chord diagrams with their respective fretting patterns below them:

- G/B**: X X O X, fretting -1 - - 2 -
- G**: O O, fretting 2 1 - - 3 3
- Dadd9/F#**: X O O, fretting 1 - - 2 3 -
- D**: X X O, fretting - - - 1 2 1
- A/E**: X X X, fretting - - 1 1 1 -
- A**: X O O, fretting - - 1 2 3 -

Below the diagrams is a musical staff in G major (one sharp) and 4/4 time. It shows three measures of chords: G/B, G, and D. The dynamics are marked *mf*. Below the staff is a TAB line with the following fret numbers:

T	3	3	0	2	2	0
A	0	0	3	3	2	2
B	2	2	0	0	2	2

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## SEVENTH CHORDS

To understand this method of figuring out seventh chords, you must have a basic knowledge of the degrees of the major scale.

I will show you how to find every 7th chord you'll ever need in three patterns and with four rules. Obviously, this will not show you every voicing there is on guitar but it is a start if you really want to try it.

### The Three Patterns

Place your fingers where the numbers are.  
The numbers represent the degree of that note. (1=root note)

The three patterns are shown on a four-string fretboard (strings 4, 3, 2, 1 from top to bottom):

- Pattern 1:** R (string 4), b7 (string 3), 5 (string 2), 3 (string 1)
- Pattern 2:** R (string 4), b7 (string 3), 5 (string 2), 3 (string 1)
- Pattern 3:** R (string 4), b7 (string 3), 5 (string 2), 3 (string 1)

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### The Four Rules

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All of the rules refer to the chord symbol which is the expression used to name chords

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1. The 5th is natural unless you're told otherwise by the chord symbol
2. "7" means  $\flat 7$
3. "maj7" means that the 7th is not flatted
4. "min" (or "m") means to flat the 3rd

### Examples

A7 7th is flatted	A7 $\flat 5$ 7th and 5th are flatted	Amin7 7th and 3rd are flatted
Amaj7 7th is natural (not flatted)	Am maj7 3rd is flatted, 7th is natural	Am maj7 $\flat 5$ 3rd and 5th are flatted 7th is natural

Note: When you see "aug" or "+" raise the 5th a half step

---

What you must do is adjust the patterns according to chord symbol.  
Examples are shown below.

### Dominant

### Major 7th (Natural 7th)

**F7**

1	R	b7	5
2		3	
3			
4			
5			

**Fmaj7**

1	R		5
2		7	3
3			
4			
5			

**A#7**

1	R	b7	
2			
3		5	3
4			
5			

**A#maj7**

1	R		
2		7	
3		5	3
4			
5			

**C7**

1			R
2		3	
3	5		b7
4			
5			

**Cmaj7**

1			R
2		3	
3	5		
4			7
5			

### Dominant

### Minor 7th (Flatted 3rd)

**F7**

1	R	b7	5
2		3	
3			
4			
5			
6			

**F min 7**

1	R	b7	b3	5
2				
3				
4				
5				
6				

**A#7**

1	R	b7	
2			
3		5	3
4			
5			
6			

**A# min 7**

1	R	b7	
2			b3
3		5	
4			
5			
6			

**C7**

1			R
2		3	
3	5		b7
4			
5			
6			

**C min 7**

1		b3	R
2			
3	5		b7
4			
5			
6			

## SUSPENDED CHORDS

The neat thing about suspended 4 chords is that they are made up of this formula: I-IV-V. Now you're asking what this means. I'll tell you by showing you the degrees for the major scale (below) and the minor scale (below). Notice how the I, IV, and V degrees all have the same notes.

Now, let's look at what we have learned in earlier lessons... The C major chord has the notes C, E, and G. The C minor chord has the notes C, D#, and G. Notice that the difference is in the third degree (2nd note shown). Also notice that D# is a half step below E that means that all you have to do to change a major chord to a minor chord is to lower the third degree a half step. This third degree tells whether a chord is major or minor. Now, you're wondering... How does this apply to suspended 4 chords? Here's how. suspended 4 chords are chords that have the fourth degree instead of the third degree. Therefore nothing determines whether the chord is major or minor. IT'S NEITHER.

Now here is what you can do with an suspended 4 chord. You can use it as a common chord for use with major and minor scales. You can also use it to make a smooth transition from a major scale to a minor scale. But all in all, it's just an extremely versatile and nice sounding chord.

**Note: I did not say this in the chord construction lesson, but minor chords can be formed by taking the I-III-V degree notes from the minor scale (aeolian mode).**

### The C Major Scale

I	II	III	IV	V	VI	VII
C	D	E	F	G	A	B

### The C Minor Scale (D# Aeolian Mode)

I	II	III	IV	V	VI	VII
C	D	D#	F	G	G#	A#

## INTERVALS

### Objectives

1. Learn all the intervals.
2. Learn the fretboard patterns for the intervals.
3. Learn both ways to play intervals.

### What Are Intervals?

An interval is the pitch difference between two notes. Pitch differences can be viewed in different ways.

1. Note Difference: C to D
2. Step Difference: C to D is a whole step. C to D-Flat is a half step.
3. Fret Difference: C to D is 2 frets in distance. (Ex: Second String - 1st fret is C, 3rd fret is D)
4. Interval: C to D is Major Second interval.

In music theory, interval names are the formal way to describe pitch differences. They are universal across instruments and the music community. Understanding intervals will help you understand chords, scales, improvisation, and other advanced theory topics.

### Interval Chart

This chart sums up all of the intervals by giving their name and pitch difference. The audio example plays both types of intervals: melodic and harmonic. Melodic intervals are played sequentially, one note at a time. Harmonic intervals are played simultaneously, at the same time.

Interval Name	Abbreviation	Step Distance	Fret Distance	Audio (Played Melodically then Harmonically)
Unison	U	None (Same note)	0	This audio cannot be played because your browser does not support HTML 5 Audio.
Minor Second	m2	Half Step	1	This audio cannot be played because your browser does not support HTML 5 Audio.
Major Second	M2	Whole Step	2	This audio cannot be played because your browser does not support HTML 5 Audio.
Minor Third	m3	Whole Step + Half Step	3	This audio cannot be played because your browser does not support HTML 5 Audio.
Major Third	M3	2 Whole Step	4	This audio cannot be played because your browser does not support HTML 5 Audio.
Perfect Fourth	P4	2 Whole Steps + Half Step	5	This audio cannot be played because your browser does not support HTML 5 Audio.
Augmented Fourth Diminished Fifth Tritone	A4 D4 TT	3 Whole Steps	6	This audio cannot be played because your browser does not support HTML 5 Audio.
Perfect Fifth	P5	3 Whole Steps + Half Step	7	This audio cannot be played because your browser does not support HTML 5 Audio.
Minor Sixth	m6	4 Whole Steps	8	This audio cannot be played because your browser does not support HTML 5 Audio.
Major Sixth	M6	4 Whole Steps + Half Step	9	This audio cannot be played because your browser does not support HTML 5 Audio.
Minor Seventh	m7	5 Whole Steps	10	This audio cannot be played because your browser does not support HTML 5 Audio.



Major Seventh	M7	5 Whole Steps + Half Step	11	This audio cannot be played because your browser does not support HTML 5 Audio.
Octave	Oct	6 Whole Steps (Same Note Name)	12	This audio cannot be played because your browser does not support HTML 5 Audio.

### Interval Numbering

Intervals are numbered as unison, seconds, thirds, fourths, fifths, sixths, sevenths, or octaves. This number can be determined by the number of notes that the two notes span.

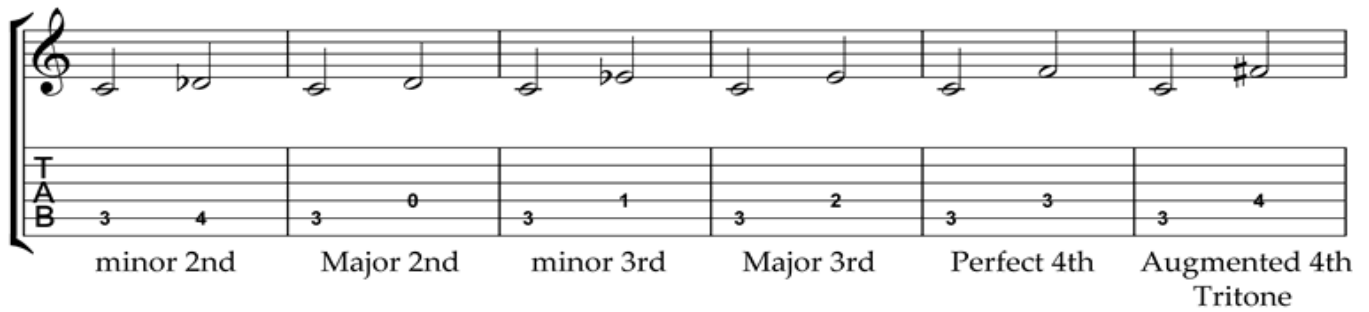
Example: C to F is a fourth because it spans C, D, E, and F.

In music theory, it is important to remember that the number is based on the difference in the note names, not the pitch difference. This is why Augmented Fourths and Diminished Fifths are the same pitch difference, but are different names.

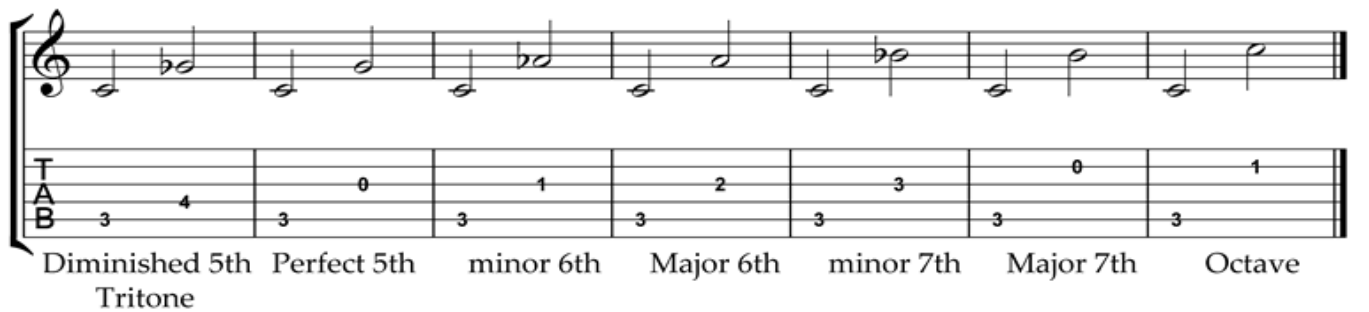
Example: C to F-Sharp (Augmented Fourth) and C to G-Flat (Diminished Fifth) is the same pitch distance (3 whole steps), but they have different interval names because of the note names.

### Intervals on the Staff

Here is an example of the intervals relative to middle C. Take note of the note name differences.



A musical staff in treble clef showing intervals starting from middle C (C4). The notes are: C4, B3 (minor 2nd), D4 (Major 2nd), E4 (minor 3rd), F4 (Major 3rd), G4 (Perfect 4th), and A4 (Augmented 4th Tritone). Below the staff is a guitar-style fretboard diagram with strings T, A, B and frets 3, 4, 0, 1, 2, 3, 4.



A musical staff in treble clef showing intervals starting from middle C (C4). The notes are: B3 (Diminished 5th Tritone), D4 (Perfect 5th), E4 (minor 6th), F4 (Major 6th), G4 (minor 7th), A4 (Major 7th), and C5 (Octave). Below the staff is a guitar-style fretboard diagram with strings T, A, B and frets 3, 4, 0, 1, 2, 3, 0, 1.

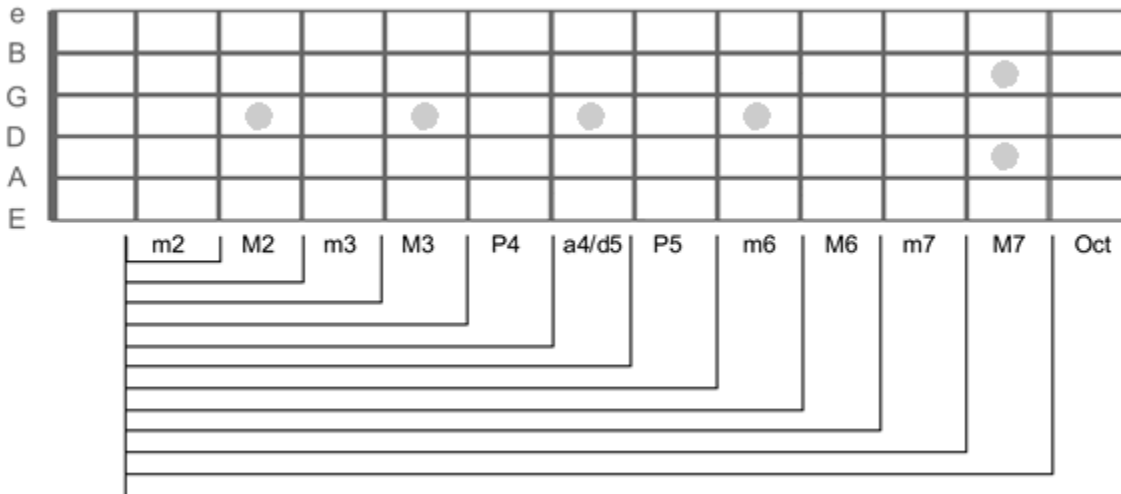
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### Intervals on the Fretboard

The diagram below shows the intervals from the first fret.

Examples

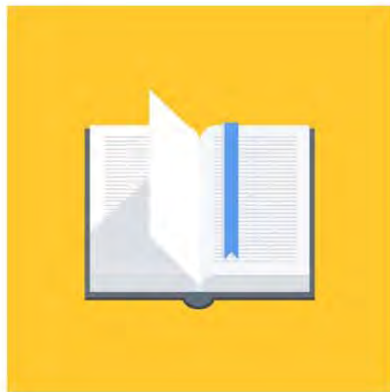
1. First fret to the second fret is a minor second (1 frets up).
2. First fret to the fifth fret is a major third (4 frets up).
3. First fret to the tenth fret is a minor seventh (9 frets up).



### Songs to Remember the Intervals

Below are several well-known licks and phrases to help you remember the intervals. Think of these as mnemonic devices for learning the intervals and have fun with it!





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