# SOLO JA GUITAR

#### THE COMPLETE CHORD MELODY METHOD

STEP-BY-STEP LESSONS AND 20 SONGS INCLUDING All the Things You Are, Bluesette, In a Sentimental Mood, and Stella by Starlight

BY BILL HART





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# **ABOUT THE AUTHOR**

anadian born and raised, Bill Hart started out listening and playing blues. At 15 years of age, he moved to the U.S. (Jacksonville, Florida) where he played in jam sessions with many professional players including Alan Collins and the Van Zants. From there, his deep interest in music led him to pursue music studies at Jacksonville University with Gary Starling, head of the guitar department.

Bill then decided to move to Los Angeles to study at the Guitar Institute of Technology (GIT). Working his way through school as a pit orchestra player, Bill studied all types of music from rock, pop, and funk to Latin, Cuban, fusion, and jazz. Dedicated and driven to learn all GIT had to teach in music, Bill graduated with honors. Ready to move to New York City to start his career, Bill changed his plans when Steve Freeman, President of Atlanta Institute of Music (AIM), called



him and offered him a position as guitar instructor at his school in Atlanta, Georgia.

Bill began teaching at AIM and is now the head of the guitar department. He has done seminars with some of music's finest players, such as Peter Erskine, Chuck Silverman, Robbin Dimagio, Jimmy Herring (Aquarium Rescue Unit), and Shane Theriot (Neville Brothers guitarist). He has played on several recording sessions for Atlanta-based producers Randy Hoexter, Huston Singletary, and Tom Kidd. He is the guitarist for the recording group Liquid Blue, who have opened for Mike Stern, Dave Weckl, Lou Rawls, Joey DeFrancesco, Acoustic Alchemy, and the Yellow Jackets (Jacksonville Jazz Festival).

Bill continues to study music with jazz legends Mike Stern, Steve Khan, Scott Henderson, and Wayne Krantz. As an instructor, he knows that continued study enhances your playing, teaching, composition, and your growth as a musician.

Studying and playing guitar for 25 years, Bill Hart's music is a compilation of the many styles he enjoys. His current vision is to continue recording and tour as a side man with a major recording group. He can be contacted at:

Atlanta Institute of Music
C/O Bill Hart
6145-D Northbelt Parkway
Norcross, GA 30071-2972
email: canuck@mindspring.com

# INTRODUCTION

have taught guitar at the Atlanta Institute of Music for the last 10 years, where one of my master classes focuses on the study of chord melody. Through this course, I have found that studying chord melody and reharmonizing tunes is one of the strongest music-learning experiences available. I have taught students from all over the world, with interests in all styles of music, and have seen them all benefit from studying chord melody.

The first eleven units cover a variety of chord melody techniques with an explanation of each one. The first step is to study each technique extensively. Units 12 through 31 then use a combination of these techniques in twenty familiar jazz standards. One of the analogies I use in my master jazz class to help students understand the concept of improvising is to compare soloing and reharmonizing tunes to making a cake. A cake has several ingredients, one being salt. Making a cake with nothing but salt would be the same as reharmonizing or soloing with only one concept. Feel free to take the liberty to enhance any of the techniques in the songs. For example, if you have a chord on a quarter note with three quarter notes following, try voicing the chord to play through the whole measure, giving you the harmony with the melody over it. Some other examples would be to try using false harmonics as the melody or to play single bass notes with the melody on top to create implied harmony. Jazz is wide open; the main rule to follow is: if your ear likes it, it's right.

# CHORD MELODY CONCEPTS

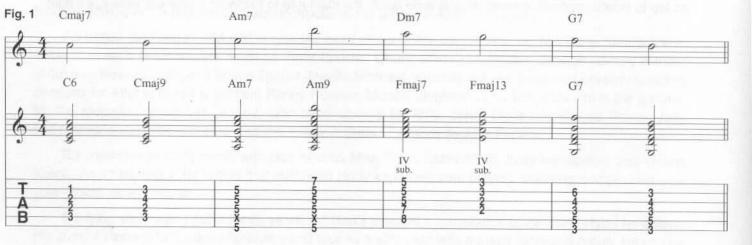
#### DIATONIC SUBSTITUTION

iatonic substitutions occur when chords in a harmonized scale are used to substitute for each other. The types of diatonic substitutions are:

- · II subs for IV, and vice versa
- · V subs for VII, and vice versa
- . I, III, and VI chords are all interchangeable

#### Substituting II for IV and IV for II

Using Fmaj7 in place of Dm7 creates a Dm9 sound. Conversely, using Dm7 in place of Fmaj7 will create an F6 sound. In Fig. 1, we have a I-VI-II-V progression. Measure 3 uses Fmaj7 and Fmaj13 (the IV chord) to substitute for Dm7 (the II chord).



#### Substituting V for VII and VII for V

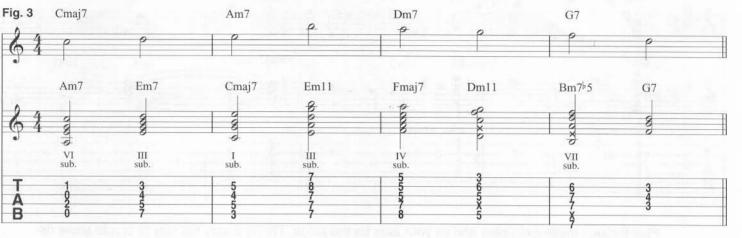
Using G7 in place of Bm7 5 creates a Bm7 5 sound. Conversely, using Bm7 5 in place of G7 will create a G9 sound. In Fig. 2, we again have a I-VI-II-V progression. The first half note in measure 3 uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note is Bm7 5 (the VII chord), substituting for G7 (the V chord), creating a G9 sound.



#### Substituting I, III, and VI interchangeably

Using Cmaj7 in place of Em7 creates a Em7#5 sound. Conversely, using Em7 in place of Cmaj7 creates a first inversion of Cmaj7—or Cmaj7/E. Using Am7 in place of Cmaj7 creates a C6 sound. Conversely,

using Cmaj7 in place of Am7 creates an Am9 sound. In Fig. 3, I've reharmonized the I-VI-II-V using Am7 and Em7 to sub for Cmaj7 (the I chord). In measure 2, I've substituted Cmaj7 and Em11 for Am7 (the VI chord). In measure 3, the first half note uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note uses Bm7 5 (the VII chord) to substitute for G7 (the V chord), creating a G9 sound.



#### MINOR THIRD SUBSTITUTION

A *minor 3rd substitution* takes either the II chord, the V chord, or both the II and V up or down a minor 3rd before resolving to I.

Fig. 4 has a II-V-I progression in G major. I substituted the II chord (Am7) up a minor 3rd to Cm7, then to D7 (the V chord), and finally to Gmaj7 (the I chord).

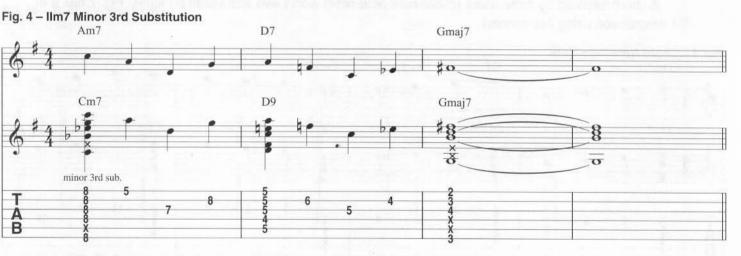
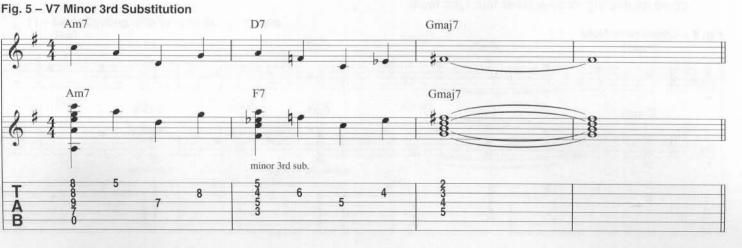


Fig. 5 has the same II-V-I progression in G major, only I've substituted F7 for D7 (the V chord), resolving to Gmaj7 (the I chord).



In Fig. 6, I've substituted the Am7 and D7 (the II-V) up a minor 3rd using Cm7 and F7, before resolving to Gmaj7 (the I chord).

Play through these examples and let your ears be the judge. This is a very hip way to create some different sounds for a II-V-I progression. Remember: this concept is endless. By moving in minor 3rds, it creates somewhat of a diminished sound. You can experiment with soloing using the same concept. For example, play a II-V line over Cm7 and F7 and resolve it to Gmaj7.

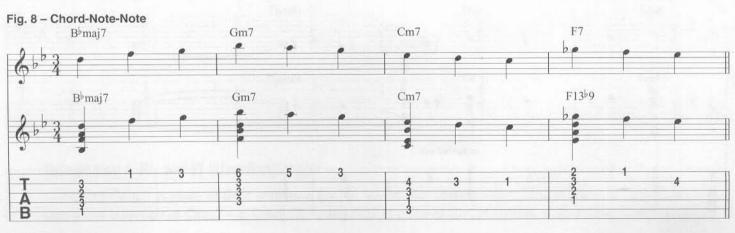
#### **CHORD-NOTE**

Chord-note playing is just like it sounds: you hit a chord, followed by one, two, or three single melody notes.

A chord followed by three notes (chord-note-note) works well with uptempo tunes. Fig. 7 has a II-V-I progression using this concept.



Playing a chord followed by two notes (chord-note-note) sounds best with tunes in 3/4. Fig. 8 has a I-VI-II-V progression in 3/4 using this concept. Try experimenting with this in a 4/4 time signature to create some interesting three-against-four-type feels.



Alternating between chords and single notes (chord-note) works well with a tune that has a lot of melody notes at a slower tempo. Fig. 9 has a II-V-I progression using this concept.



#### **BACK CYCLING**

The key to back cycling is imagining the chord you will be resolving to and counting backwards via the V chord.

In Fig. 10, I have a II-V-I in C major. I start at C and work my way backwards to put a chord over each note. G7 is the V of C and Dm7 is the II chord. A7 is called V/II and Em7 is the II/V/II. You can use this concept with as many notes as you want depending on how busy you want the harmony.

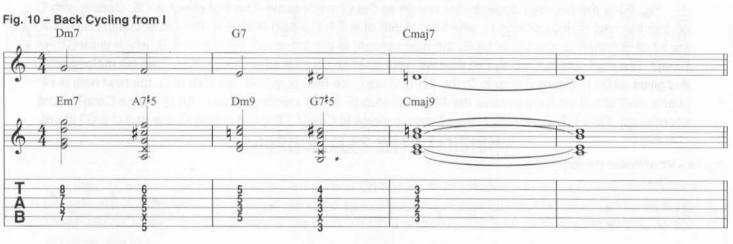


Fig. 11 is exactly the same as Fig. 10, except I replaced the dominant chord with a tritone substitution. The  $D 
ildel{b} 9$  in measure 2 is subbing for G7, and the  $E 
ildel{b} 9$  in measure 1 is subbing for A7. Another concept to experiment with would be changing the minor chords to dominant chords, creating chromatic harmony similar to a big band sound.

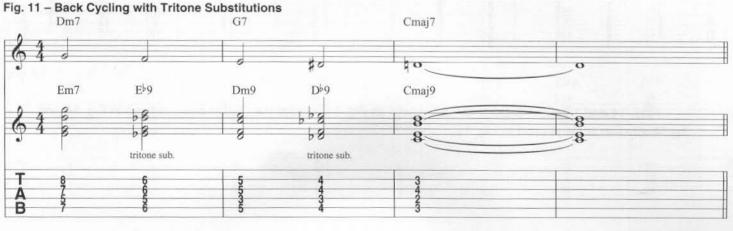
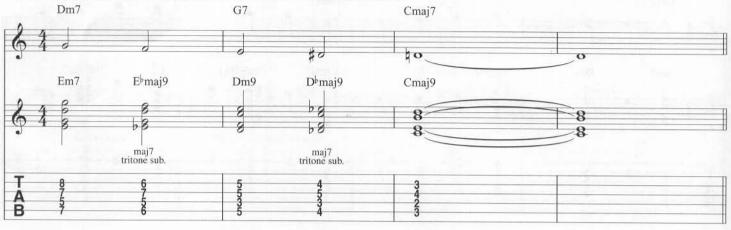


Fig. 12 is the same as Fig. 11, except the dominant chords have all been changed to maj7 chords, creating a softer sound and resolution to I.

Fig. 12 - Back Cycling with Maj7 Tritone Substitutions (Softer Sound)



#### THE V CHORD

The V chord concept we'll examine takes the Ionian, Dorian, or Mixolydian scale and places the V chord on every other note. The V chord can always resolve to I, giving tension in the scale and releasing back to the chord used in the scale or mode.

Fig. 13 is the C Ionian scale, better known as the C major scale. The first chord is C6, starting with C on top; the next melody note is D, which is the 5th of a G7; the next note is E, the 3rd of Cmaj7; next is F, the 7 of G7; then G, the 5th of C6/9; the next note, A, is the 9th of G7; then there's B, which is the 7th of Cmaj7. The next note is C—only this time we have a G7 chord instead of Cmaj7. With C as the melody note, this gives us G11. The next note is D, the 9th of Cmaj7; the next note is E, the 13th of G; the next note is F#: over a maj7 chord we have to raise the 4th a half step (F to F#), creating Lydian. (An F# over a Cmaj7 chord sounds ugly. On a G7, the F note is the 7, and resolves to Cmaj7.) The last note is G, the root of a G9 chord.





Figs. 14 and 15 use the exact same concept as Fig. 13, except the Dorian scale is used in Fig. 14 and the Mixolydian scale is used in Fig. 15.



Fig. 15 - V7 of Mixolydian



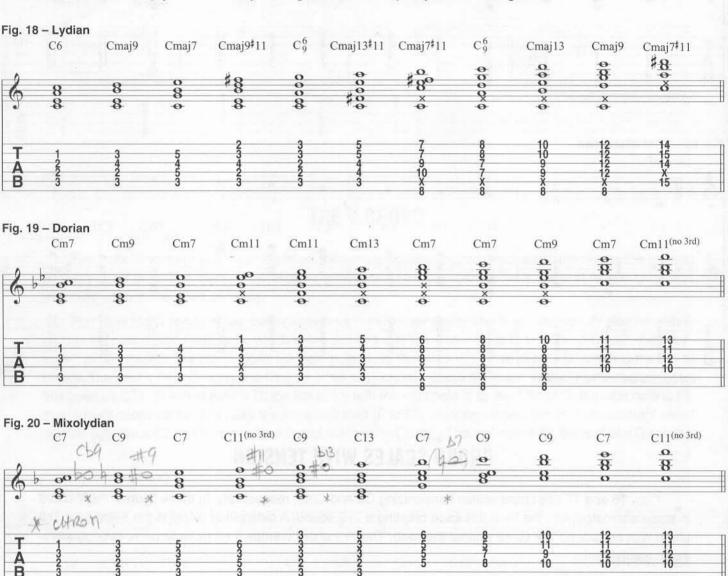
## **CHORD SCALES WITH TENSION**

Figs. 16 and 17 use chord scales harmonizing C6 and Cm6, respectively. In these figures, the V chord is again alternated with the I—in this case creating a  $7 \triangleright 9$  sound. A diminished chord is the same as a  $7 \triangleright 9$  chord with no root (D°7 = G7 $\triangleright 9$  without the root). The  $7 \triangleright 9$  chord creates a lot more tension, strongly wanting to resolve to I.

6	D°7	C6	D°7	C6	D°7	C6	D°7	
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1 0 2 0	3 1 3 2	52	6 4 6 5	8 7 7	9 7 9 8	10 9 10	12 10 12 11	
Cm6	D°7	Cm6	D°7	Cm6	D°7	Cm6	D°7	
0 8 <del>0</del>	8	00 0	900	\$8	8	8	8	
1	3	4 2 5	6 4 6	8 5 7	9 7 9	10 8 10	12 10 12	
	1 0 2 2 0 0 Cm6	2 3 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	2 8 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	Cm6 D°7 Cm6 D°7 Cm6	Cm6 D°7 Cm6 D°7 Cm6 D°7 Cm6 D°7 S S S S S S S S S S S S S S S S S S S	Cm6 D°7 Cm6 D°7 Cm6 D°7 Cm6  D°7 Cm6 D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6  D°7 Cm6	Cm6 D°7 Cm6 D°

#### **MODAL CHORD SCALES**

There are seven notes in a scale, four of which make up a corresponding seventh chord (maj7, m7, or dom7 depending on the scale). The three remaining notes of the scale are embellished tones—the 9th, 11th, and 13th. When seeing the symbol m7 and dom7, you can take the liberty of adding the 9th, 11th, or 13th. On maj7 chords, you can add the 9th, \$11th, and 13th. Fig. 18 uses C Lydian, Fig. 19 uses C Dorian, and Fig. 20 uses C Mixolydian. Practice playing up and down these scales just as you would sequencing an exercise. This will help you learn many voicings of the same quality all over the guitar neck.

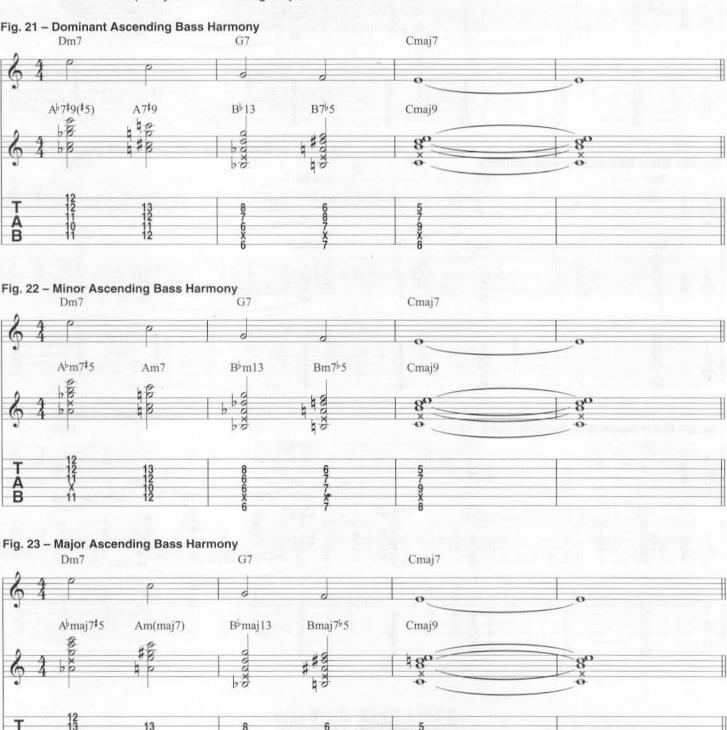


#### ASCENDING AND DESCENDING BASS HARMONY

Ascending/descending bass harmony uses three qualities of chords: major, minor, and dominant. This concept is much like back cycling. The difference is that you can approach your key chord from above or below. All examples use a II-V-I in Cmaj7. The II and the V are the chords that will be reharmonized on the way to Cmaj7. First, count how many melody notes there are, which indicates how many bass notes will be used. For example, there are four melody notes before Cmaj7, so four bass notes can be played, chromatically ascending, that resolve to Cmaj7. The next step is to harmonize the bass with the melody. I have given three examples using dominant, minor, and major. Generally, try to stay with one quality—meaning that if you decide to use dominant, use this until you resolve to the I chord (melody permitting).

#### Harmonizing the bass and the melody

The first melody note is E, and the bass note is A —a #5 interval. The second melody note is C and the bass note is A, creating a minor 3rd (or #9) interval. If I were using maj7, I could still use the minor 3rd by creating a m(maj7) chord. The third melody note is G with B in the bass, which creates a 6th or 13th sound. The fourth melody note is F with B in the bass, creating a 5 sound resolving to Cmaj7. The figures show what the chord quality would be using maj7, min7, and dom7.



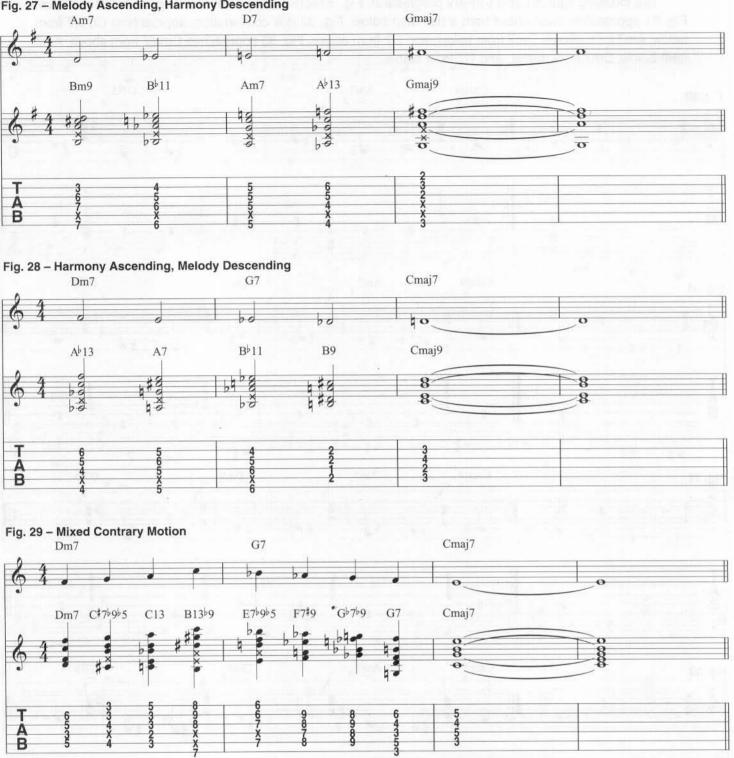
Descending bass harmony works exactly the same way as ascending bass harmony except that the bass will obviously be descending. Try experimenting with ascending and descending bass lines, but really use your ears because some of these will fall in the pocket and some will not work at all—your ears will tell you which ones work.



#### **CONTRARY MOTION**

Contrary motion is like ascending or descending bass harmony, except that the melody and bass line move in contrary motion (in opposite directions). You take the same concept that applies to ascending and descending bass harmony—harmonizing the bass with the melody—but the direction of the melody will dictate the direction of the bass movement.

In Fig. 27, the melody is ascending, and the bass is descending. In Fig. 28, the melody is descending, and the bass is ascending. Fig. 29 contains a mixture of both, and may be a little more challenging.



### **WALKING BASS LINES**

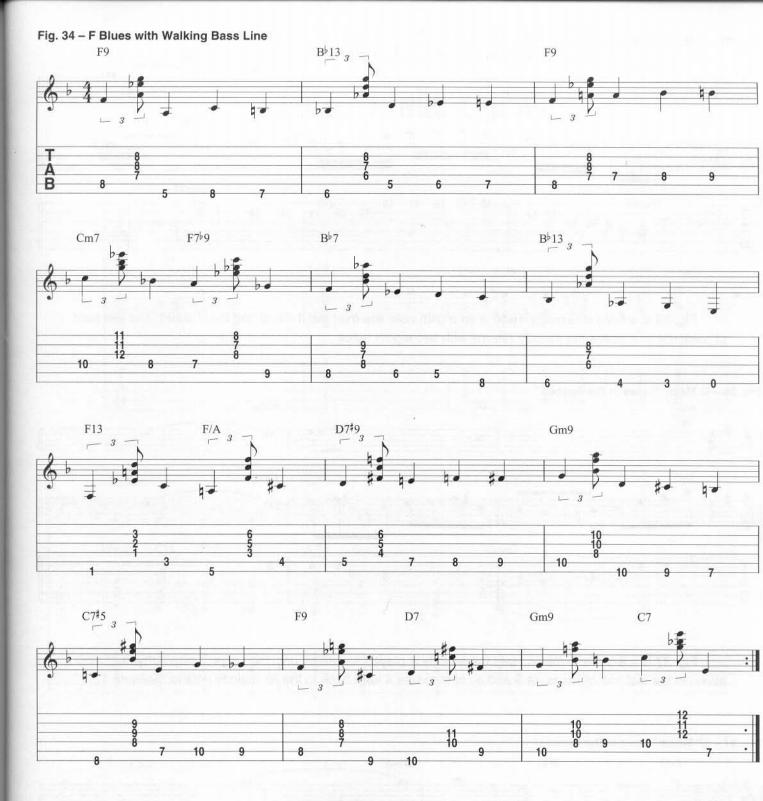
Walking bass lines are an essential part of playing chord melody. They will create the sound of another player walking underneath your harmonies and melodies. The strong beats are on 1 and 3, and the weak beats, or backbeats, are on 2 and 4. On the downbeats of 1 and 3, use the bass note on 1, then the harmony on the last eighth note of a triplet. The triplet is what makes it swing. On the backbeat, approach the target chord from either a half step above or below.

The following figures use a I-VI-II-V progression. Fig. 30 approaches each chord from a half step above. Fig. 31 approaches each chord from a half step below. Fig. 32 is a combination, approaching Cmaj7 from below, Am7 from above, Dm7 from below, and G7 from above. Fig. 33 approaches Cmaj7 from above, Am7 from below, Dm7 from above, and G7 from below.



#### Walking Bass Lines in F Blues

This is an example of walking a bass line through an F blues using a chord-note-note approach, with the note being the bass note. The exception to this is when there are two chords in one measure, you would use chord-note-chord-note.



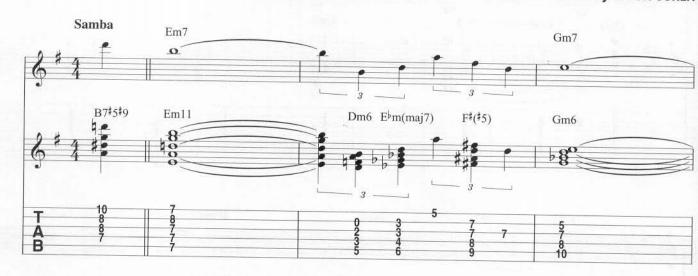
## LINES IN THE SPACES

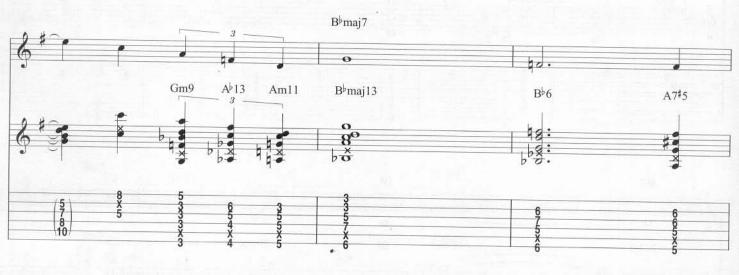
Lines in the spaces works well with a tune that uses a lot of half notes and whole notes, giving you a lot of space. You can fill in the spaces with lines to create more movement in the tune.

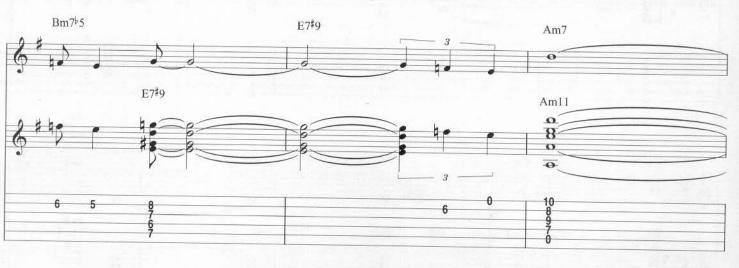
Fig. 35 is a II-V-I in C major, where the melody note is a whole note tied to a half note in measures 1 and 2. Here, the first melody note is played as a half note and filled in with a sixteenth-note line that corresponds with the chord qualities, and resolves into the melody notes.

## 500 MILES HIGH

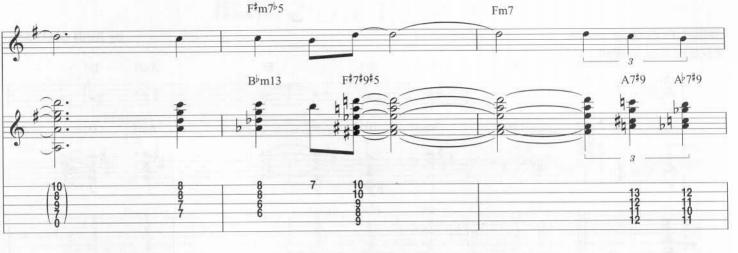
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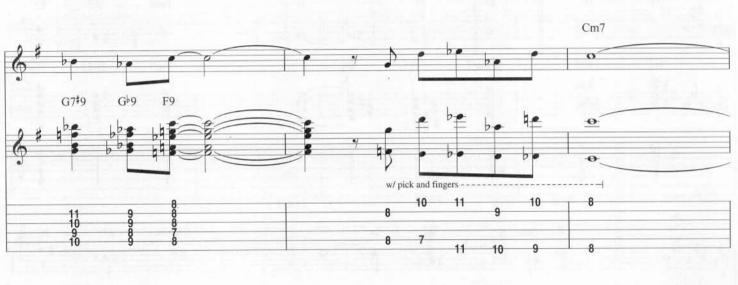


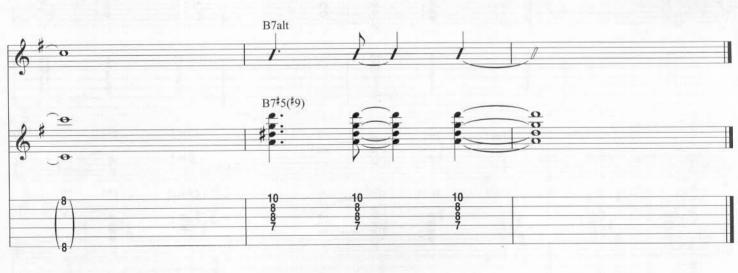




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## **GIANT STEPS**

#### By JOHN COLTRANE



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## HERE'S THAT RAINY DAY

#### Words by JOHNNY BURKE Music by JIMMY VAN HEUSEN



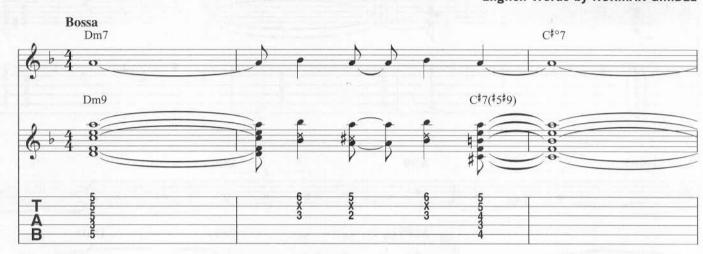
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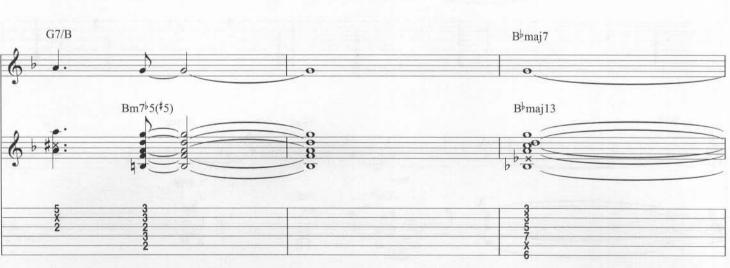
## **HOW INSENSITIVE**

(Insensatez)

Original Words by VINICIUS DE MORAES Music by ANTONIO CARLOS JOBIM English Words by NORMAN GIMBEL







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## I COULD WRITE A BOOK

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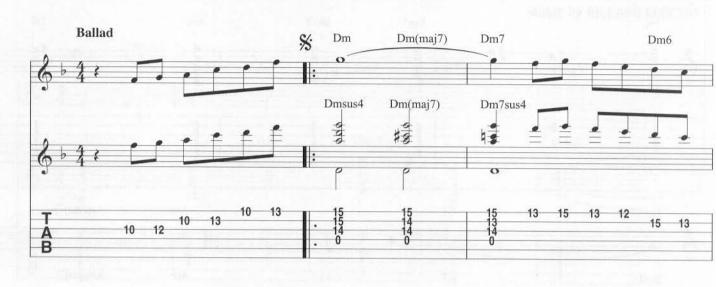


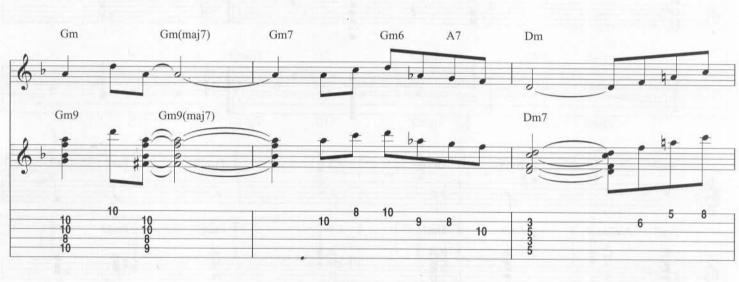
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## IN A SENTIMENTAL MOOD

#### By DUKE ELLINGTON







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## LIKE SOMEONE IN LOVE

#### Words by JOHNNY BURKE Music by JIMMY VAN HEUSEN



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## MY FAVORITE THINGS

# Lyrics by OSCAR HAMMERSTEIN II Music by RICHARD RODGERS



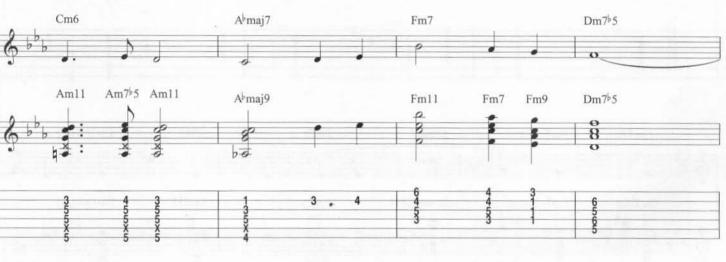


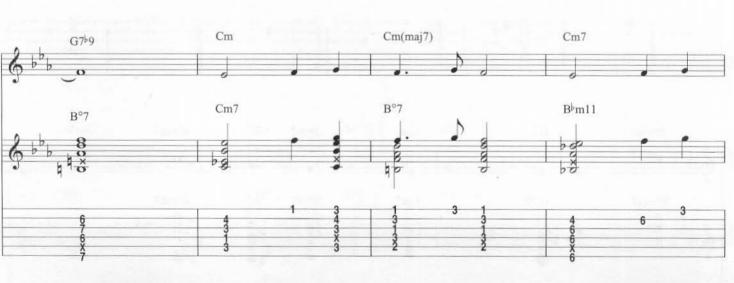


## MY FUNNY VALENTINE

#### Lyrics by LORENZ HART Music by RICHARD RODGERS







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### MY ONE AND ONLY LOVE

### Lyrics by ROBERT MELLIN Music by GUY WOOD



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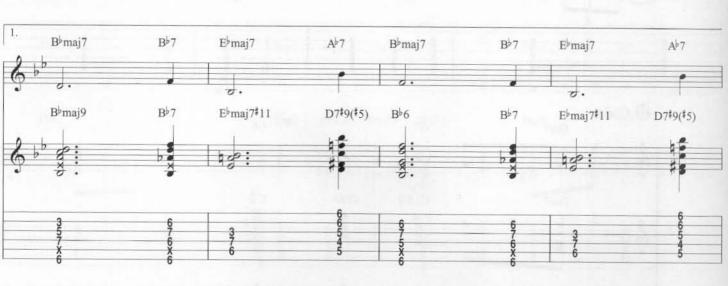


## MY ROMANCE

### Lyrics by LORENZ HART Music by RICHARD RODGERS







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### STELLA BY STARLIGHT

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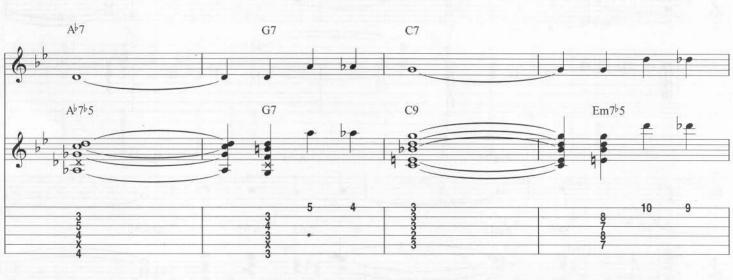


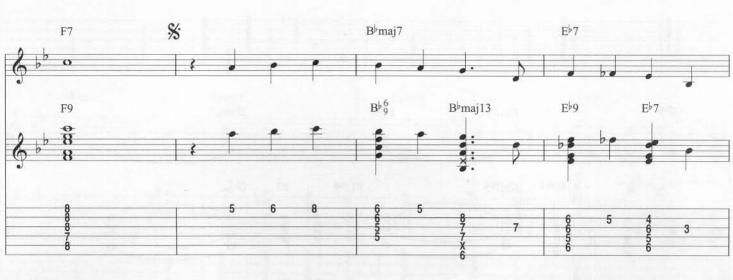


## THERE IS NO GREATER LOVE

### Words by MARTY SYMES Music by ISHAM JONES







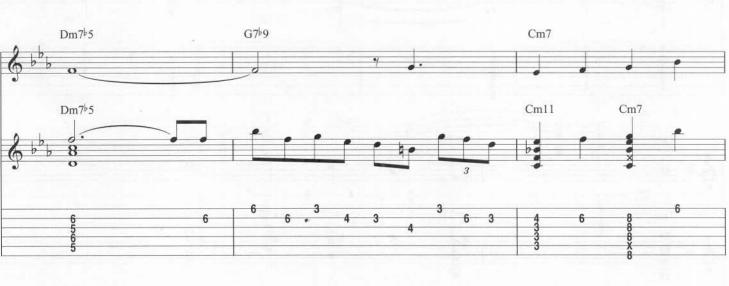
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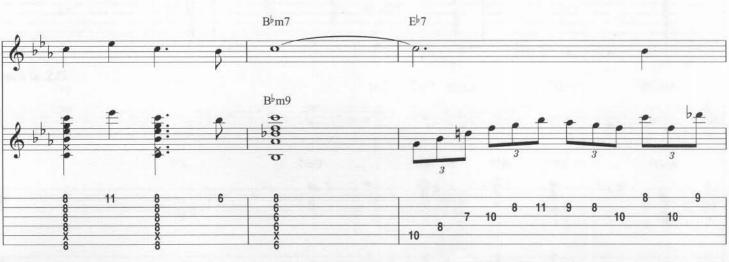


### THERE WILL NEVER BE ANOTHER YOU

Lyric by MACK GORDON Music by HARRY WARREN







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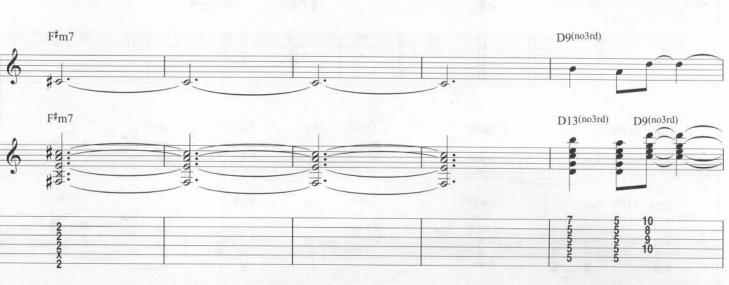


# **WINDOWS**

#### By CHICK COREA







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### **YESTERDAYS**

#### Words by OTTO HARBACH Music by JEROME KERN

