

## Almande "La mon amy la"

Adrian Le Roy  
(ca 1520-1598)

$\text{♩} = 52 - 60$

5

8

11

14

# Mary Hamilton

Traditional Scottish ballad  
arr. Peter Hudson

Moderato ♩ = 52 - 58

The first system of music (measures 1-4) is in G major and 6/8 time. The melody features eighth and sixteenth notes with slurs and accents. Fingerings are indicated by letters 'i', 'm', and 'a'. The bass line consists of dotted half notes. Dynamics include *mp* and *p*. Measure numbers 1, 2, 3, and 4 are shown below the staff.

The second system (measures 5-8) continues the melody and bass line. Measure numbers 5, 6, 7, and 8 are shown below the staff.

The third system (measures 9-12) continues the melody and bass line. Measure numbers 9, 10, 11, and 12 are shown below the staff. The dynamic *mf* is indicated at the beginning of the system.

The fourth system (measures 13-16) continues the melody and bass line. Measure numbers 13, 14, 15, and 16 are shown below the staff.

The fifth system (measures 17-20) continues the melody and bass line. Measure numbers 17, 18, 19, and 20 are shown below the staff. The dynamic *f* is indicated at the beginning of the system.

The sixth system (measures 21-24) concludes the piece. Measure numbers 21, 22, 23, and 24 are shown below the staff.

# CHORDS

One of the distinctive characteristics of jazz is its harmony, or chords. In contrast to most pop, rock, folk, and country songs, which use mainly three-note chords (major and minor triads, etc.), virtually all forms of jazz use chords that contain four or more different notes (seventh chords, extended chords, and altered chords). In addition, jazz progressions frequently contain many different chords and often travel through multiple key centers.

## SEVENTH CHORDS

*Seventh chords* are comprised of four notes: the three notes of a triad plus a major or minor seventh interval. For example, if you use the C major triad (C–E–G) and add a major seventh interval (B), a C major seventh chord is formed. Likewise, if you substitute the minor, or flatted, seventh interval (B<sup>b</sup>) for the B, you have a new seventh chord, the C7. This is also known as a dominant seventh chord

**C major scale**

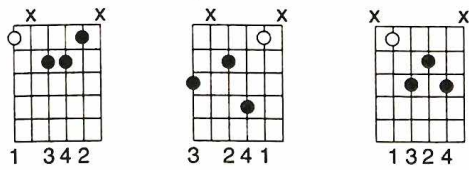
The image shows musical notation for the C major scale and three C-based seventh chords. The C major scale is shown on a treble clef staff with notes C, D, E, F, G, A, B. Below the notes are labels for pitch (C, D, E, F, G, A, B) and scale degree (1, 2, 3, 4, 5, 6, 7). To the right, three chords are shown: C (notes 1-3-5), Cmaj7 (notes 1-3-5-7), and C7 (notes 1-3-5-b7).

As with triads, seventh chords come in many types, including major, minor, diminished, augmented, suspended, and others. Following is a list of seventh chord types and their construction.

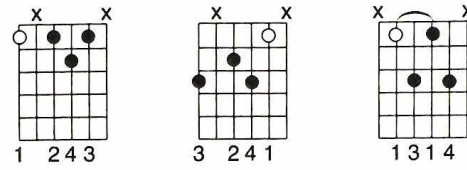
CHORD TYPE	FORMULA	NOTES (C AS ROOT)	CHORD NAME
major seventh	1-3-5-7	C-E-G-B	Cmaj7, CM7, C $\Delta$ 7
dominant seventh	1-3-5-b7	C-E-G-B <sup>b</sup>	C7, Cdom7
minor seventh	1-b3-5-b7	C-E <sup>b</sup> -G-B <sup>b</sup>	Cm7, Cmin7, C-7
minor seven flat five (half-diminished seventh)	1-b3-b5-b7	C-E <sup>b</sup> -G <sup>b</sup> -B <sup>b</sup>	Cm7 <sup>b</sup> 5, C <sup>o</sup> 7
diminished seventh	1-b3-b5-bb7	C-E <sup>b</sup> -G <sup>b</sup> -B <sup>bb</sup> (A)	C <sup>o</sup> 7, Cdim7
augmented seventh	1-3-#5-b7	C-E-G <sup>#</sup> -B <sup>b</sup>	C+7, C7 <sup>#</sup> 5, C <sup>aug</sup> 7
dominant seven flat five	1-3-b5-b7	C-E-G <sup>b</sup> -B <sup>b</sup>	C7 <sup>b</sup> 5, C7(-5)
minor/major seventh	1-b3-5-7	C-E <sup>b</sup> -G-B	Cm(maj7), C-(maj7)

On the guitar, seventh chords can be played in a variety of locations and voicings. Below are three common fingerings for each seventh chord type. These are all *movable*—that is, they can be shifted up and down the neck and played from any root note (C, C#, D, etc.). The root of each chord is indicated with an open circle.

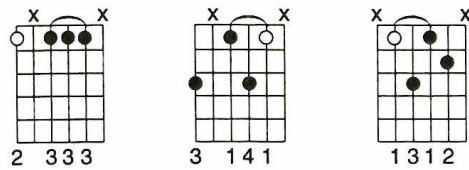
### Major Seventh



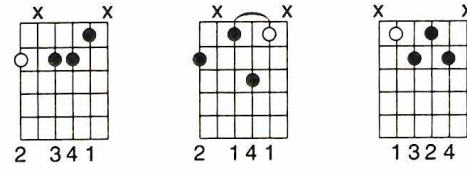
### Dominant Seventh



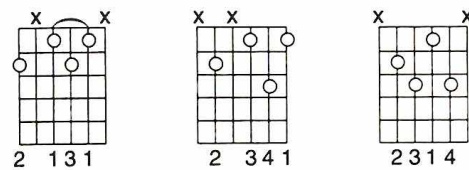
### Minor Seventh



### Minor Seventh Flat Five

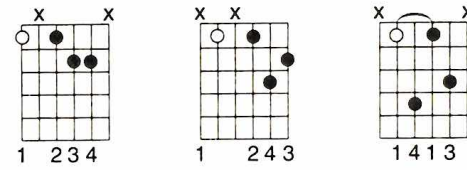


### Diminished Seventh

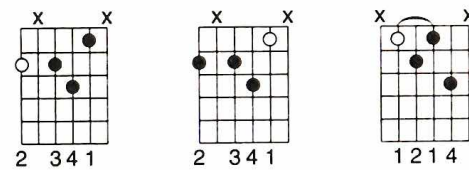


NOTE: With diminished chords, any note can be the root.

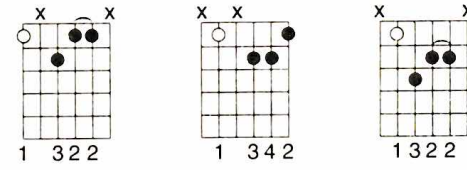
### Augmented Seventh



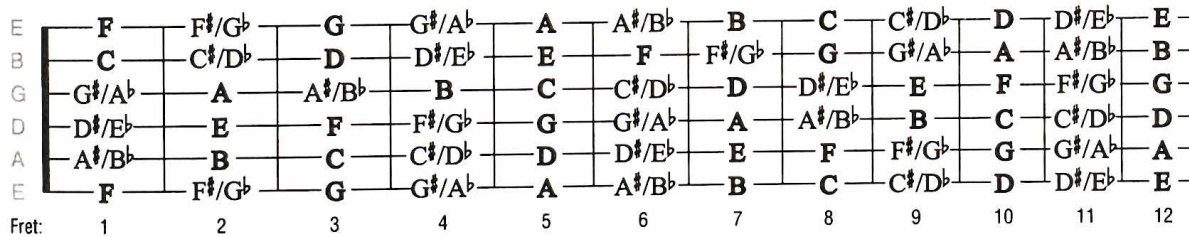
### Dominant Seven Flat Five



### Minor/Major Seventh



Refer to this fretboard diagram if you need help finding a root or to study the notes within a chord shape.



## TECHNIQUE TIP

All of the chords above use four notes, leaving two unused strings. If you're playing with a pick, strum through all six strings while carefully muting the unused strings with your left hand. If you're playing fingerstyle, simply pluck the desired strings with your right hand while using your left hand to mute the unused strings from ringing.

Try using the seventh chords you just learned to play the following progressions. Concentrate on switching smoothly from chord to chord. For your right hand, choose a comfortable rhythm—four “strums” per measure might be a good start. Avoid strumming the chords à la pop, rock, folk, country, etc. Rather, cleanly attack the strings with downstrokes only, or pluck the notes together with your pick and fingers (hybrid picking) to simulate a pianistic effect.

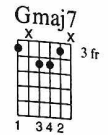
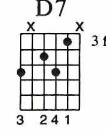
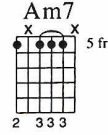
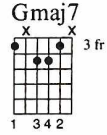


## TUNING NOTES

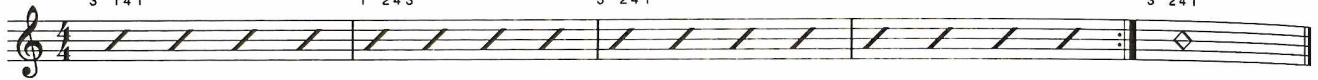
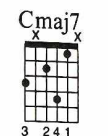
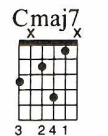
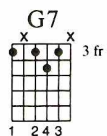
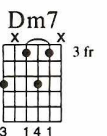
TRACK 1



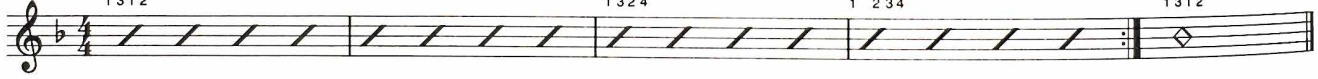
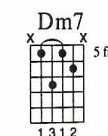
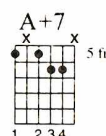
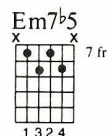
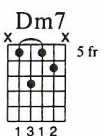
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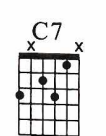
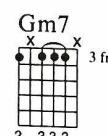
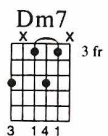
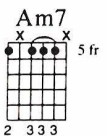
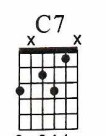
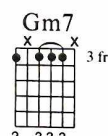
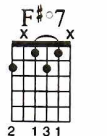
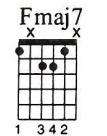
TRACK 3



TRACK 4

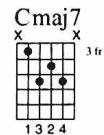
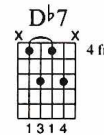
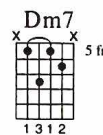
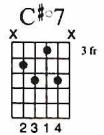
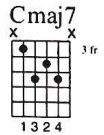
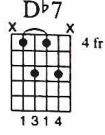
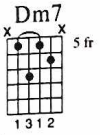
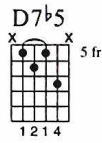
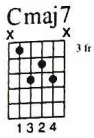


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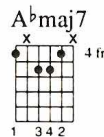
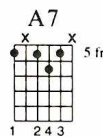
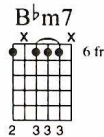
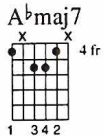
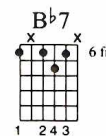
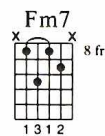
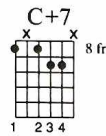
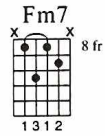




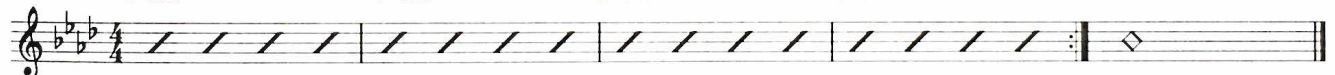
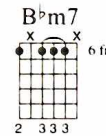
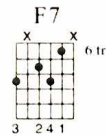
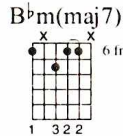
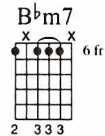
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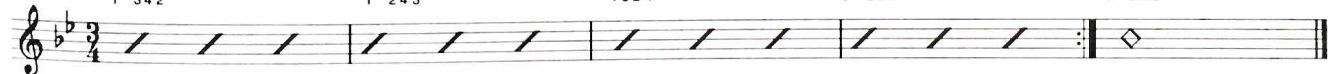
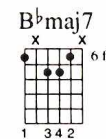
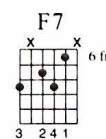
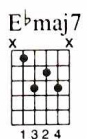
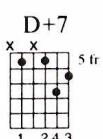
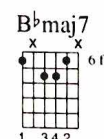
TRACK 7



TRACK 8



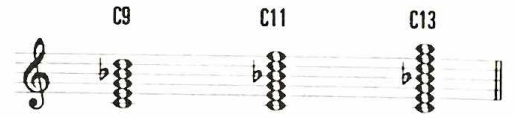
TRACK 9



For additional chord practice, try playing these progressions again but with different voicings. Follow the chord symbols, but choose different shapes (from the ones on page 9) and strive for efficiency of movement from one chord shape to the next.

# EXTENDED CHORDS

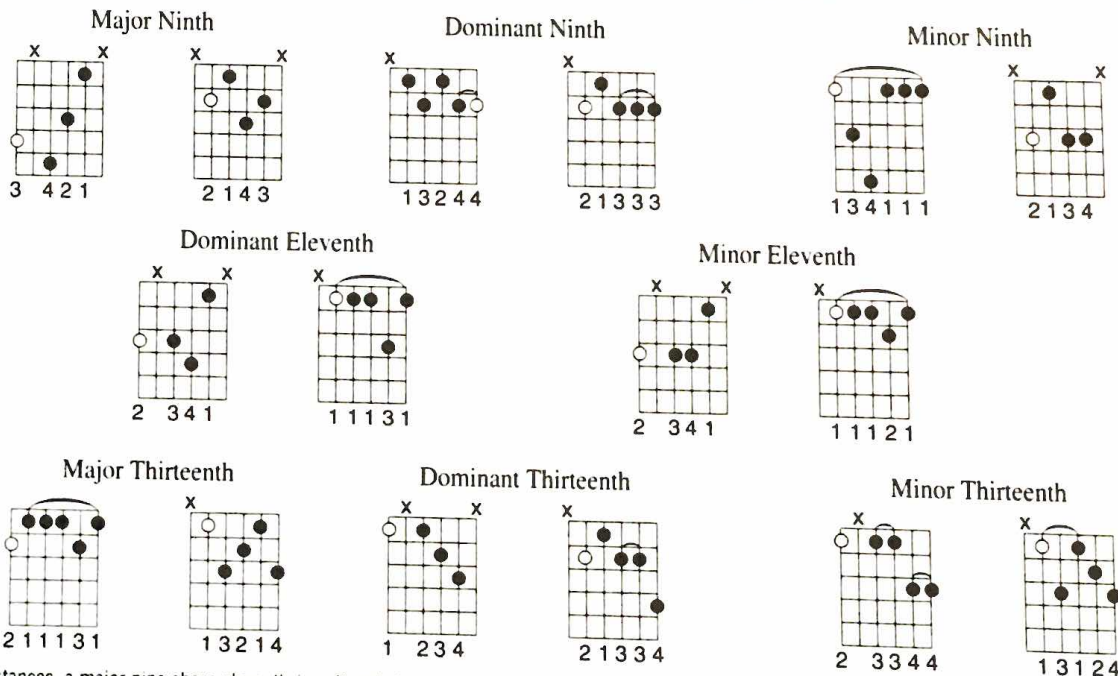
*Extended chords* are those that include notes beyond the seventh scale degree. For example, if you take a C dominant seventh chord and add a major ninth interval (D), you get a C dominant ninth chord (C-E-G-B<sup>b</sup>-D). Extended chords include ninth, eleventh, and thirteenth chords. These chords have a rich, complex sound that is well-suited for jazz. Following is a list of extended chords and their construction.



CHORD TYPE	FORMULA	NOTES (C AS ROOT)	CHORD NAME
major ninth	1-3-5-7-9	C-E-G-B-D	Cmaj9, CM9, C $\Delta$ 9
dominant ninth	1-3-5- <sup>b</sup> 7-9	C-E-G-B <sup>b</sup> -D	C9, Cdom9
minor ninth	1- <sup>b</sup> 3-5- <sup>b</sup> 7-9	C-E <sup>b</sup> -G-B <sup>b</sup> -D	Cm9, Cmin9, C-9
dominant eleventh	1-3-5- <sup>b</sup> 7-9-11	C-E-G-B <sup>b</sup> -D-F	C11, Cdom11
minor eleventh	1- <sup>b</sup> 3-5- <sup>b</sup> 7-9-11	C-E <sup>b</sup> -G-B <sup>b</sup> -D-F	Cm11, Cmin11, C-11
major thirteenth	1-3-5-7-9-11-13	C-E-G-B-D-F-A	Cmaj13, CM13, C $\Delta$ 13
dominant thirteenth	1-3-5- <sup>b</sup> 7-9-11-13	C-E-G-B <sup>b</sup> -D-F-A	C13, Cdom13
minor thirteenth	1- <sup>b</sup> 3-5- <sup>b</sup> 7-9-11-13	C-E <sup>b</sup> -G-B <sup>b</sup> -D-F-A	Cm13, Cmin13, C-13

You will not likely come across a major eleventh chord; \* the dissonance produced by the major 3rd against the 11th sounds rather unpleasant. For the same reason, the 11th degree is routinely omitted from major thirteenth chords.

Below are two common fingerings for each extended chord type. Notice that every fingering may not include every chord tone. Some notes may be omitted for ease of playing; the most commonly omitted note is the 5th.



\* In almost all instances, a major nine sharp eleventh (an altered chord—see pp. 14-16) will be used instead

Now try some progressions that use extended chords.



TRACK 10

**Cmaj9**

**Dm9**

**G13**

**Cmaj9**



TRACK 11

**F9**

**B♭13**

**F9**

**B♭13**

**F9**



TRACK 12

**E♭9**

**Dm9**

**E♭9**

**Dm9**

**E♭9**

**Dm9**

**Em7♭5**

**A+7**

**Dm9**

**Dm9**



TRACK 13

**Cm9**

**D♭maj13**

**Cm9**

**D♭maj13**

**Cm9**



TRACK 14

**Am11**

**Cm11**

**Am11**



### A Harmonic Minor II (I-III)

#### Exercise 1

Exercise 1 musical notation. It consists of four staves of music in C major with a key signature of one sharp (F#). The first two staves include fingering numbers (1-4) and slurs. The third and fourth staves show the continuation of the melodic line.

#### Exercise 2

Exercise 2 musical notation. It consists of four staves of music in 2/4 time, featuring eighth and sixteenth note patterns.

#### Exercise 3

Exercise 3 musical notation. It consists of two staves of music in C major with a key signature of one sharp (F#), featuring eighth and sixteenth note patterns.

4 3 optional-2 ② 2 \* -1 3 4

2

m 4

2

2 2 3 ① 2 ② 1

3 4 2 4 ② 1

4 2

i

## Exercise 4

-1 3 1 2 4 1 1 ②

1 4

4 1 1

\*The open string is used here. In higher positions the 1st finger extends downward when playing a similar figure.