



SECRETS

The Chords of
Allan Holdsworth

John Vullo

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SECRETS:

The Chords of Allan Holdsworth

By John Vullo

SPECIAL THANKS

I wanted to use this space just to thank a few people. My parents for their constant support. Especially my father for taking the pictures. Greg Giordano, my bandmate, for his musical insight and correcting my *numerous* grammar mistakes. Marc Lambert for his opinions on chord names. Eric Wollman for actually getting me to give Allan's music a second chance. On first listen I "didn't get it" and after talking to him about it, I listened again with different ears and all of a sudden it clicked. Ed Chang for his suggestions and insights about the book. Finally, Allan himself for inspiring me again. He single-handedly reignited my passion for learning and progressing on the instrument when I was at a point of giving up all together. Since I'll never get to thank him personally for what he did, this book and all of my lessons on his music is my way of doing so.

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INTRODUCTION

Hello! I never really wanted to do a book about Allan's chord voicings because I wasn't sure if I could do it...

That's a joke, really. It's a paraphrase of the first line from his instructional video (REH Video: Allan Holdsworth, 1992), which I always found amusing. Allan's humility was only exceeded by his enormous talent. He had an incredibly simplistic and innovative way of viewing chords that doesn't always make "sense" with traditional harmony. With this little book I'm hoping to bridge that gap; be a translator, if you will.

USING THIS BOOK

This book can be used many ways. Use it to get new and interesting voicings for simpler chords or to get nice and unique extended chords for substitutions, for example. I'm giving you the tools, it's up to you to make the art. You don't need to know any advanced music theory to understand and appreciate the chords Allan used. But having large hands or the ability to do a crazy stretch will be needed for some chords, so proceed with caution! Some of them can only be played higher up on the guitar due to the ridiculous span; some stretches are up to 7 or 8 frets!

HOW THIS BOOK WAS PUT TOGETHER AND CATEGORIZED

The chords included in this book are only from songs written by Allan (as opposed to other band members), and only the chords from the heads of his compositions. Due to the nature of jazz, sometimes the chords have different extensions when played live. This book contains the ones played most often or simply without the extensions. Most chords were transcribed from tunes played live to get the fingering as accurate as possible. Only a handful of the songs weren't played live or lacked video of a performance. Songs are excluded in which Allan had tuned his guitar in 5th or used the SynthAxe with that tuning. The chords in this book are from the following songs:

SONG LIST:

- | | |
|-----------------------------|-------------------------------|
| 1. 54 Duncan Terrace | 25. Mr. Spock |
| 2. 0274 | 26. Non Brewed Condiment |
| 3. Above and Below | 27. Out From Under |
| 4. Against The Clock | 28. Panic Station |
| 5. Alphrazallan | 29. Pud Wud |
| 6. Atavachron | 30. Road Games |
| 7. Bo Peep | 31. Ruhkukah |
| 8. Checking Out | 32. Secrets |
| 9. Devil Take the Hindmost | 33. Shallow Sea |
| 10. Fred | 34. Spokes |
| 11. Funnels | 35. Temporary Fault |
| 12. Gas Lamp Blues | 36. Texas |
| 13. Home | 37. The Drums Were Yellow |
| 14. House of Mirrors | 38. The Sixteen Men of Tain |
| 15. In The Mystery | 39. The Things You See |
| 16. Lanyard Loop | 40. The Un-Merry Go Round |
| 17. Leave Them On | 41. Three Sheets to the Wind |
| 18. Let's Throw Shrimp | 42. Tokyo Dream |
| 19. Letters of Marque | 43. Tullio |
| 20. Looking Glass | 44. Was There |
| 21. Low Levels, High Stakes | 45. Water On The Brain pt. II |
| 22. Material Real | 46. Where Is One? |
| 23. Metal Fatigue | 47. White Line |
| 24. Mr. Berwell | 48. Zarabeth |

TRADITIONAL HARMONY VS. ALLAN'S APPROACH TO HARMONY

Part of what makes writing out these chords and categorizing them so challenging is Allan's approach to harmony. In traditional harmony we have a key, let's say C major (it's the simplest to see since it does not have any sharps or flats):

C D E F G A B C D E F G A
1 2 3 4 5 6 7 8 9 10 11 12 13

Now with our traditional sense we use tertiary harmony, which means chords are built on 3^{rds}. Another way of thinking of it is starting on one note, skipping the next one, then adding the next one after that:

C E G B D F A

So now we have, in order, the 1st, 3rd, 5th, 7th, 9th, 11th and 13th notes of this scale. Notes from the 9th and on are called extensions, which just add color and enhance the main chord, which is 1st, 3rd, 5th and (usually in jazz) the 7th.

This system is how we develop names for our chords. major 7th, minor 7th, dominant 7th, etc:

C E G B - C Major 7 th	(Cmaj7)
D F A C - D Minor 7 th	(Dm7)
E G B D - E Minor 7 th	(Em7)
F A C E - F Major 7 th	(Fmaj7)
G B D F - G Dominant 7 th	(G7)
A C E G - A Minor 7 th	(Am7)
B F D A - B Minor 7 th flat 5	(Bm7b5)

(Note that although Cmaj7 and Fmaj7 have different notes, they are the exact same *type* of chords because their interval structure is identical. It's the same with the Dm7, Em7 and Am7. If you'd like more detailed information on chord building I suggest researching it online or reading a book on music theory).

You can also keep the same notes, but arrange them in a different way.
For example:

C E G B - Cmaj7 Root position
E G B C - Cmaj7 1st inversion
G B C E - Cmaj7 2nd inversion
B C E G - Cmaj7 3rd inversion

You can also arrange the same notes any other way; typically this is called a voicing (“inversion” refers to which note is lowest in the voicing). As long as the notes are the same, you can really arrange them however you’d like:

E C G B - Cmaj7
G E B C - Cmaj7

Or you can even double notes:

G C G B B E - Cmaj7

This is where translating some of Allan’s chords can be tricky.

The way Allan thinks about harmony is surprisingly simple: the chord doesn’t exactly matter, but instead the scale to which it belongs. He states in his instructional video, “...the way I DO think about chords is as say, members of a family. I think of a four note chord for example, which most guitar chords are, as just being four members of a family... So when I hear chords moving from one chord to another, I don’t just hear the static voicing of that one particular chord, although that may be important in a head, say for example... I just think of chords as being based on scales so I try to hear the scale shapes move.”

What Allan is saying is the specific notes being played aren’t as important as the underlying scale. With this same philosophy, any group of four or more notes can substitute for any other chord in that scale. He also likes to pick a particular voicing or grouping of 4 notes and play them diatonically across the scale (“diatonic” means playing only the notes inside your scale or key).

For example, let's say in the key of C major, Allan will pick a voicing of the 1st, 2nd, 5th and 6th note of the scale. Then proceed to play the chords diatonic to the scale. We would have this:

Scale:		Voicing		Notes	
C D E F G A B	-	1 2 5 6	-	C D G A	- C6sus2
D E F G A B C	-	1 2 5 6	-	D E A B	- D6sus2
E F G A B C D	-	1 2 5 6	-	E F B C	- E???

...etc.

The first two chords make sense and we can give them “traditional” names. The third chord is basically unnameable with our harmonic system if you consider E the root. This is what makes labeling these chords a challenge, and it's even more of a challenge in other scales such as Harmonic Major. It's sort of like translating from one language to another: a word in one language may have a specific meaning, but when translated the meaning is lost. It becomes hard to phrase the same way because the second language may not have a proper word or expression for it. Anyway, to improvise over this all you would have to do is play in C major and it sounds right. Allan does not care about the name of that chord, he just knows it belongs to C major and treats it as such.

Sometimes the bass player's note can give away what the chord might be. For example, if the bassist played D under the last chord we mentioned, you might call it Dm13. But in interviews I have seen (most notably Rick Beato's interview with Steve Hunt, Allan's keyboard player for almost 10 years), the bass player could pick whatever note he thought sounded like the root, even a note not in the chord voicing itself. Even Allan's own charts and heads were up for interpretation. So the bassist's note was not used to help name the chords for the purposes of this book (often the bass would just double Allan's the lowest note, making the matter even harder). Some chords in this book are missing their roots and their roots have been implied in the chord chart as all the notes being played are upper structure or extensions from the root. In other words, the bassist could be playing an A, and Allan is playing an E, B, C#, D# and G#. If you think of A as your root, it is simply an Amaj9#11. Incidentally, this voicing happens to be the upper part of a very common type of major add9 chord but with your first finger moved back one fret, making the bass note A impossible to reach. This will be explained in a later section.

In other instances, it's easier to think of some of Allan's chords as slash chords. An example would be a chord like C/A \flat (C major chord with an A \flat in the bass). The notes spelled out would be: A \flat C E G. This is easier for short hand, but because you can not derive the overall harmonic structure from its name, they wouldn't be any good for this book. It's just an A \flat maj7#5 chord. In the book its called maj7#5 where the root has been circled so you can use the chord yourself and apply it anywhere on the neck. Other chords like C/B (C major with a B in the bass) are just 3rd inversion maj7th chords. Many slash chords are shorthand for 3rd inversion 7th chords.

One other important aspect is giving the chord an accurate name. When playing complex chords on guitar some "unimportant" notes can be omitted, and most commonly it's the 5th. I took this into consideration when naming Allan's chords because they typically contain only four different notes. For example, when given a Cmaj9 chord, the most important tones in that chord would be the 3rd, maj7th and the 9th (even the root is not important when playing with a bass or keyboard. Most often the 3rd, 7th, and any extensions and/or alterations are the most important notes). This is also a good way to come up with your own chords by being able to play more complex structures without complicated fingerings.

HOW THE CHORDS WERE CATEGORIZED

Most of the chords found in this book are relatively simple, just with very unique, odd or interesting ways of playing them. Since the rules of traditional harmony were thrown out, I used my best judgment in order to name and then group them. I found the best way to group them is by modal characteristic. For example, Allan liked to use major chords with an added 4th: C E F G. I see a C major chord with an added 11th. To me, this is an "Ionian" or I chord in a major key. So all the chords listed in the "Ionian" section can be used in your chord progression if that chord's root falls in the "Ionian" mode. If the chord was C E F# G, I would see a C major with an added #11. This is a "Lydian" or IV chord to me, etc. Any chords that do not have a modal characteristic were given their own section, since they could be used in multiple places.

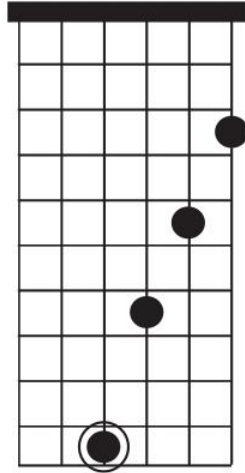
IMPORTANT! A major chord with an added 11th can not only be used as a I or V chord in major, but could also be used in Harmonic Major (I or V chords), Melodic Minor (V chord) and Harmonic Minor (V chord). For the purposes of this book, I chose the simplest path to organize them unless it was not possible otherwise. Feel free to use these chords in other scale types.

A few chords in this book are ambiguous and open to interpretation. I organized them sometimes by how they sound and sometimes by how they might have been derived using Allan's own shapes. One such chord is the m7#5, which can also be heard as a first inversion major add9. This was one of the few times I added two of the same chords to other categories. Otherwise, every chord voicing in here is unique. If you feel one chord should be named another way because you hear it a certain way, or see it a certain way, change it and make it your own. As Allan has said, the name we give it is not important, it's only a name. How it sounds and how it makes you feel is what's important. It's music after all.

CHARACTERISTICS OF ALLAN'S CHORDS AND VOICINGS

There are certain qualities of the types of chords that Allan used. One characteristic is called *close voicing*. A close voicing means the notes themselves are close together on the staff, instead of spread apart. Typically these chords have major or minor 2^{nds} in them (whole steps or half steps). Most of Allan's chords have that minor 2nd or major 2nd quality in the chord somewhere. These chords are particularly easy on the piano as the keys are close together.

Lets take a major add9 chord like Cadd9. The notes in a Cadd9 chord are C E G and adding the D, or the 9 to it. On the piano, you can play these notes in this order easily: C D E G. The tension of the whole step between the C and D, and the whole step between D and E has a very nice and unique quality: not dissonant, but exotic. Now because of the nature of how the guitar is tuned, this guitar chord is very difficult to play with this same voicing, especially lower on the guitar neck:

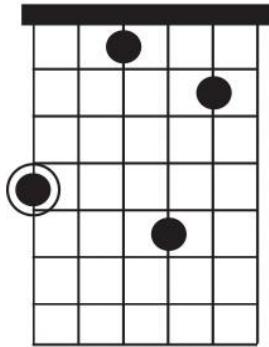


****SPOILER ALERT**** This voicing is actually found in the song “Was There”.

As you can see, this chord can only really be played higher on the neck. The circled note is the root of the chord. This close voiced way of playing chords came from when he first started to learn the guitar. His father was a musician but did not play the guitar. He did know the piano and when showing chords to Allan, he would learn them the way they were played on the piano. He often stated because of this ‘self-taught’ way of learning the guitar, he did not think what he was doing was different from anyone else. Having larger hands also helped him being able to grab these chords.

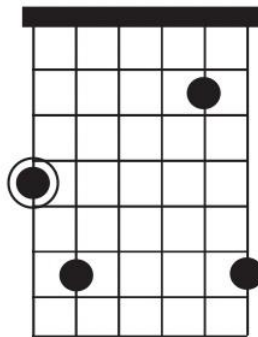
Another one of his unusual chordal qualities is adding “avoid notes” and other dissonant color tones to the chord. The “avoid note” concept is typically used in a solo setting. It is any diatonic note played a half step above a chord tone, especially an octave above a chord tone (thus making it a $\flat 9$ interval) that lands on a strong beat. Take C major again. A half step above C is C# which is not found in the key of C major, so we don’t have to worry about that. Same with the avoid note a half step above G, G#. But a

half step above E is F, which IS found in the major scale. Usually the avoid notes in a major chord are its 4th, and for minor chords, its the flat 6th. There is a large section of chords in this book that are major chords with that added 4th, known also as an 11th, and minor chords with an added flat 6th, also known as a flat 13th:



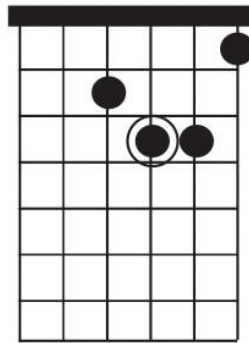
Here's an add11 chord. This chord can be found in "House of Mirrors".

Allan was also fond of open voicings with wide intervals, sometimes with the root on the higher strings. The notes are spread far across the neck and are far apart on the staff. This could make the chord sound more ambiguous. He was also fond of using suspended 2^{nds} and 4^{ths}, making the chord more ambiguous as well. Suspended chords replace the 3rd of the chord, which indicates whether the chord is major or minor, with the 2nd or 4th scale degree:



A very wide sus4(add9). One of Allan's more infamous chords from "Looking Glass".

Finally, another characteristic of his chord playing is adding some of the color tones on the bottom of the chord and having the root played on the top or in the middle of the voicing. He would put the 9 of the chord on the bottom, almost seeming to function as the root. Other notes he would add to the bottom of the chords would be #11s (in a major chord) and 7ths (which would be known as 3rd inversion chords as stated earlier in the “Approach to Harmony” section):



A major chord with an added #11 on the bottom. Also found in “House of Mirrors”.

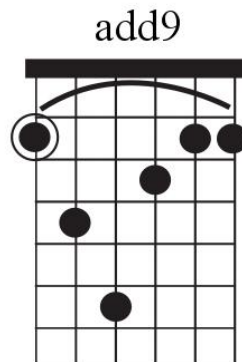
READING THE CHORD CHARTS

- There are no open string or open chords in this book, so they can all be transposed to any part of the neck.
- The filled in dots are where to place your fingers. Fingerings are not included because for some chords there are multiple ways of playing them and you should play them however you feel comfortable.
- The filled in circle with the circle around it is the root of the chord.
- The empty square means an implied root. For a few chords, only the extensions are played and the root is omitted. The empty circle shows where that root should be.
- The empty circle represents optional notes Allan would have used with that chord voicing.

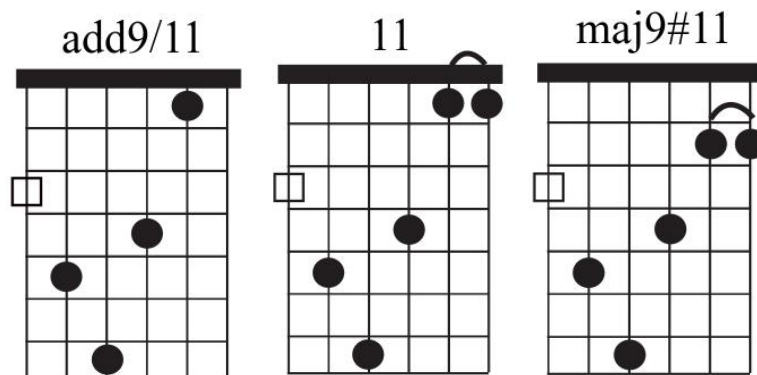
- The X means that string is not being played in between notes that are being barred. Allan typically used his picking hand fingers to play chords and did not strum them.
- The curved line is meant for that fret to be barred, in other words to be played with one finger across the strings.
- Finally, chords with a check mark next to them are voicings commonly used by Allan.

CHORDS WITH IMPLIED ROOTS

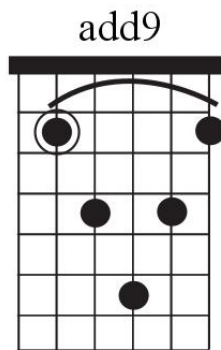
In this book there are eight chord shapes that have implied roots. This means the root of the chord is not actually being played on the guitar. Out of the eight chords, six of them are derived from very common add9 and m(add9) chord voicings that Allan used frequently. Instead playing the root, Allan would sometimes use his index finger to play other extensions on the higher strings. Let's look first at implied root chords built from add9 shapes:



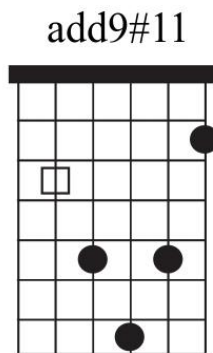
The chords below are all derived from the above voicing:



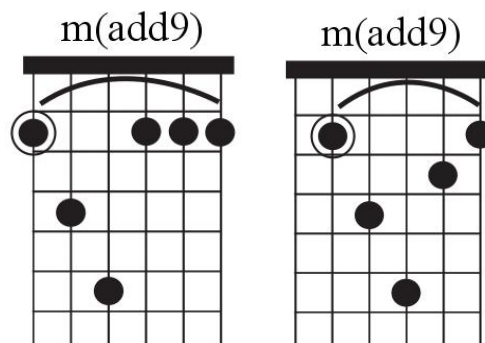
This voicing is the same as the previous add9 chord, but with the root now on the 5th string:



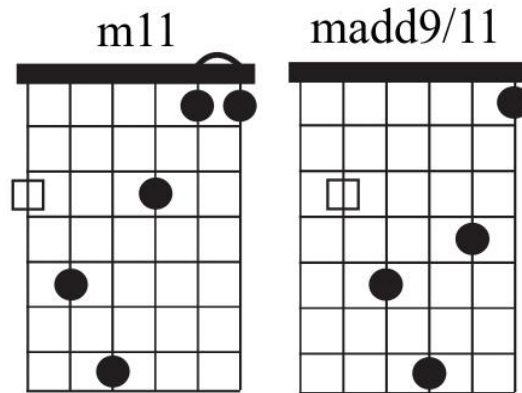
The chord below is built from the above shape:



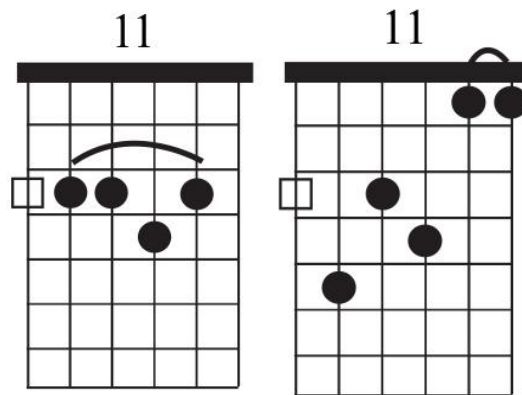
The next chords are the minor version of the same add9 chords shown earlier:



These chords below are built from the previous voicings. Note both of these chords are the same voicing just with their roots on the 6th or 5th string, respectively:



Finally, these last two chords do not exactly come from a chord shape, but instead from how I interpreted the notes:



Both of these are dominant chords. In the first chord, the notes are D, F, B, C and another F. Seeing a B, D, and F are the 3rd, 5th, and 7th notes in a G7 chord, the C being the 11th. The second chord has the same notes in it (C, F, B, D) but voiced in a different way. Once again using the same idea, I came up with the same chord, but now with the 11 (C) in the bass. The tension between the B and F also gives a strong dominant quality.

TIPS AND SUGGESTIONS FOR PRACTICING CHORDS WITH A WIDE STRETCH

The first thing I want to emphasize is not to overexert your hand or wrist when playing these chords! Don't let your ego get in the way by trying to play something you might not be able to do just yet. You don't want to pull something or give yourself tendinitis. There are plenty of chords in this book that get the job done and are not physically challenging. Also remember that some of these chords are played high upon the neck and should only be attempted there.

Before we start, I suggest trying some light stretching of your wrist and forearm to warm up. Extend your fretting arm with your palm facing up, elbow locked straight. Make a fist with your fretting hand. Then with your opposite hand, grab your fist from below and pull it gently towards your body while keeping your elbow locked in place. If done correctly, you should feel a stretch in your forearm muscles and in the tendons in your wrist. Pull only to the point where you feel some minor discomfort. Hold for a few seconds and then relax your arm. Repeat this process a few times. If done for little bit every day, this will help loosen and stretch the muscles and tendons, ultimately increasing your ability to reach the more difficult chords.



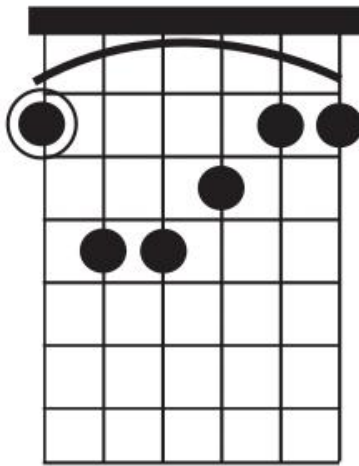
Following are some suggestions on how to widen the stretch between your fingers if you're having trouble.

What makes the guitar so challenging to play is the way your hand and thumb need to be placed on the neck. If you're trying to stretch your fingers outward, your thumb CANNOT be facing any direction except upwards on the neck (parallel to the frets). When you do this, it allows your fretting hand fingers to fan out as far as possible.

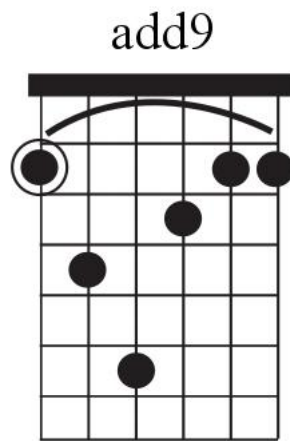


This can be uncomfortable because of the strain on the inside of your thumb in your palm, and also the strain on your forearm. There's really no way around it except to try a little each day to help loosen and lengthen the tendons and muscles in your hand and arm.

One way to start stretching your fingers a bit is by first playing this simple major barre chord:



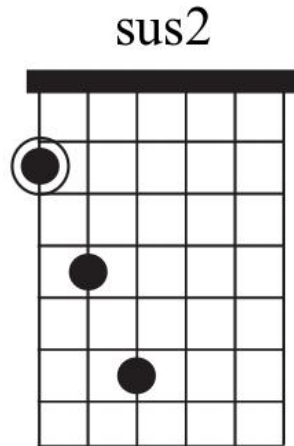
Then stretch your pinky to the 9th of the chord, thus creating an add9 chord:



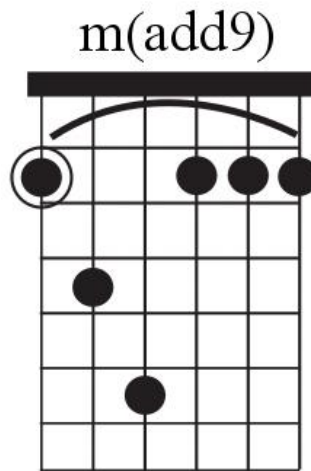
Try to start somewhere on the middle of the neck, perhaps the 8th or 10th fret. If you still have difficulty, move higher on the neck where the frets are even closer together. Be aware, however, that as the neck meets the body the chord actually becomes harder to play: You'll have to start moving your arm across your body in a very awkward way and no stretch will help.

If you find the chord comfortable to play, try playing it lower by one fret and see if every note of the chord rings freely. Once the notes stop ringing out clearly (often it's the note on the 3rd string under your middle finger), that's a good place to stop. Continue practicing from that starting point you chose until you reach that spot. Then once that chord you had trouble with rings out clearly, continue down one fret at a time until you're at the 1st. Some people might not be able to make that stretch simply because their fingers aren't long enough, so don't feel bad if you can't reach it there. Even I have some trouble with that one.

If the add9 is still challenging, you can do the same technique above but with a sus2 (which is really just the bottom 3 notes of that add9 chord). With the add9, we keep our third finger on the 5th string, which you can do for this sus2. Alternatively, you can replace third finger with your second finger, which will help with the stretch between your first and second finger.



Once the add9 is comfortable, then try a m(add9). It's the same as the add9 except with a minor 3rd. In order to reach this note, you have to remove your middle finger from the neck and barre the entire fretboard with your first finger. This is more challenging because you need to maintain enough pressure with your barred first finger to get everything to ring while preventing your pinky from accidentally muting the 3rd string. Repeat the same exercise, moving down the neck until you have no difficulty having all the notes ring out clearly.

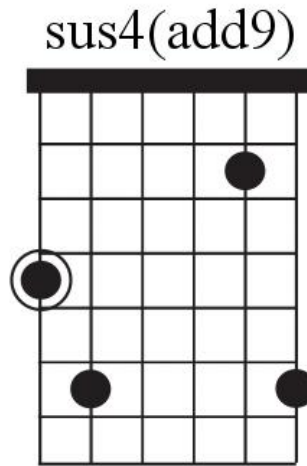


Please note your middle finger doesn't have to be that far off the neck. It was placed in that way to not obstruct the visual of the 3rd string being fretted by the first finger for the photo.

If you can do that, I would say you're in excellent shape. Of course having longer fingers allows you to not have to work so hard, but proper technique is the most important thing. Although I am below average height for a male and therefore have somewhat shorter fingers, I can still play all of the chords in this book, including those that people with larger hands cannot.

There's one last tip that will really make a difference. Some chords in this book are still impossible to reach by merely stretching your fingers as much as possible. How are those chords played? It turns out Allan was sort of "twisting" his hand and playing with the sides of his fingers. Hold up your hand and stretch your fingers out with your thumb up in the air, like holding up the number 4. Look at the distance between your first finger and pinky. If you then twist your arm while fanning out your fingers, you'll notice that you can stretch even further, without having to actually stretch. This is imperative to play certain chords in this book.

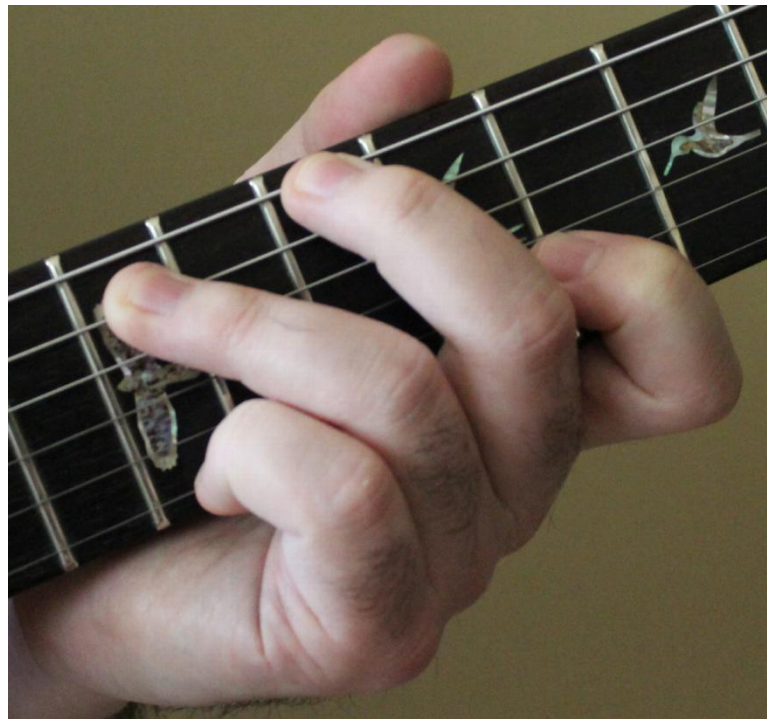
I remember first trying to learn "Looking Gass". The first chord of the song looks like this:



I tried to play it just by stretching and couldn't do it. I felt very discouraged and thought I just couldn't play this chord. And when I watched Allan, his hands were big enough to grab it straight on.

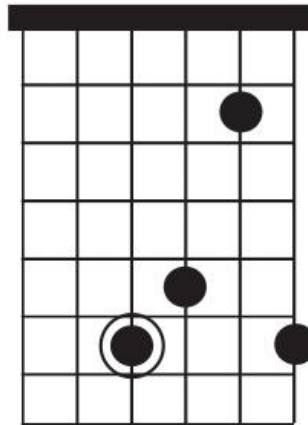


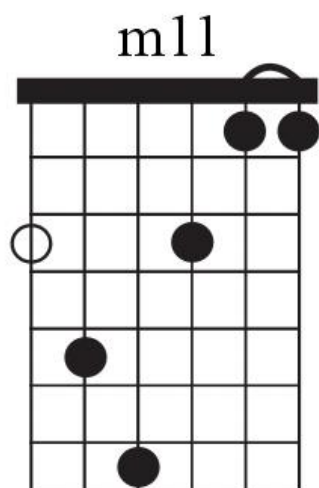
After learning a few other tunes, I went back to try “Looking Glass”. I found that by holding the chord almost “lazier” I could actually play it! I then applied this technique to other chords and had great success.



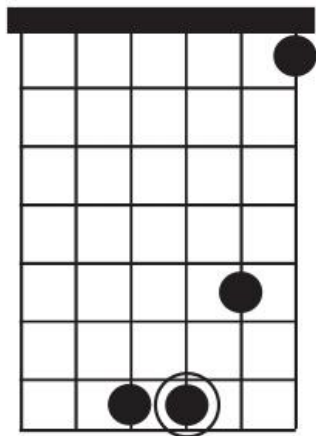
Here are a couple of chords from this book that can be played with this technique. I go against what I previously said about keeping your thumb facing up: Keeping your thumb up will constrict your fingers inward for these chords (but remember, these are special cases).

add9/11

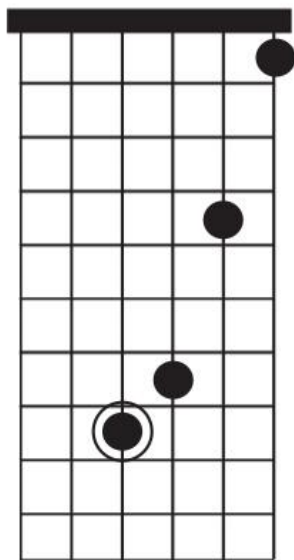




m(add9)



add11



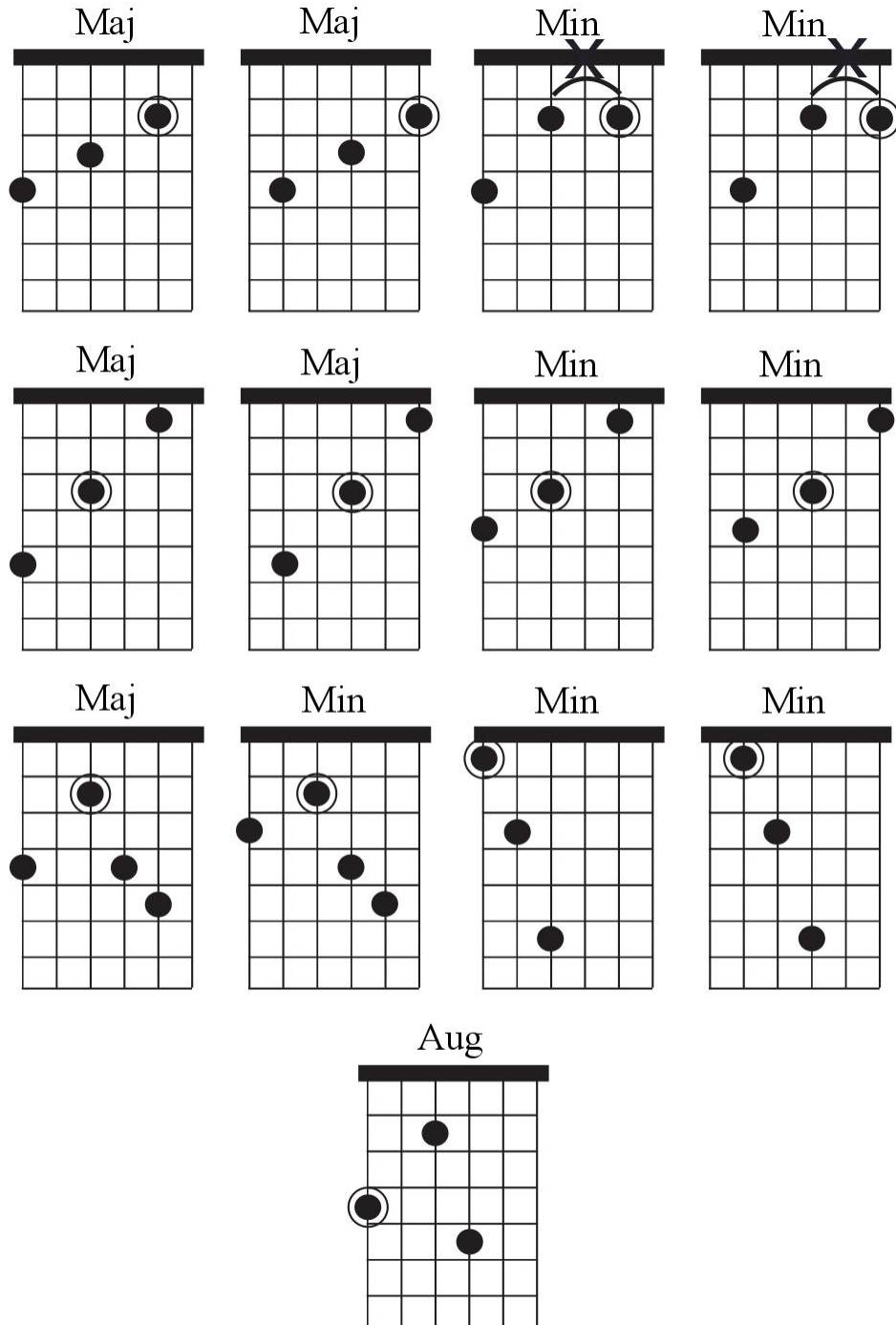
HOW THIS BOOK IS ORGANIZED

Due to the difficulty in categorizing these chords, they are organized using the following method: The first section is of triads, then the second section contains those that do not give a specific ‘modal’ voicing or sound (major 7th and its extensions, etc). The remainder of the book will be chords that can only be found in a certain scale and mode. The scales used in the book are the Diatonic Major scale, the Melodic Minor (Jazz Minor) scale, the Harmonic Minor scale and the Harmonic Major scale. The Harmonic Major section has the least amount of specific chords to it. For some chords I have included other interpretations, for example: on the m7 charts I noted they can be regarded as 6th chords. The chords starting from page 43 are grouped by their associated scales. In the beginning of each of these sections, all of the individual scales’ modes and their upper extensions (9ths, 11ths & 13ths) are listed. This is so you can see other ways to apply these chords in addition to how they are shown here. For example, every add11 listed here is treated as the **I** chord of its key. This means it was included in the “Ionian” section, although that chord could also be applied to the **V** of that same key. The “Mixolydian” section, in which chords are treated as the **V** of a certain key, is exclusively for dominant chords and their extensions.

Lets get started!

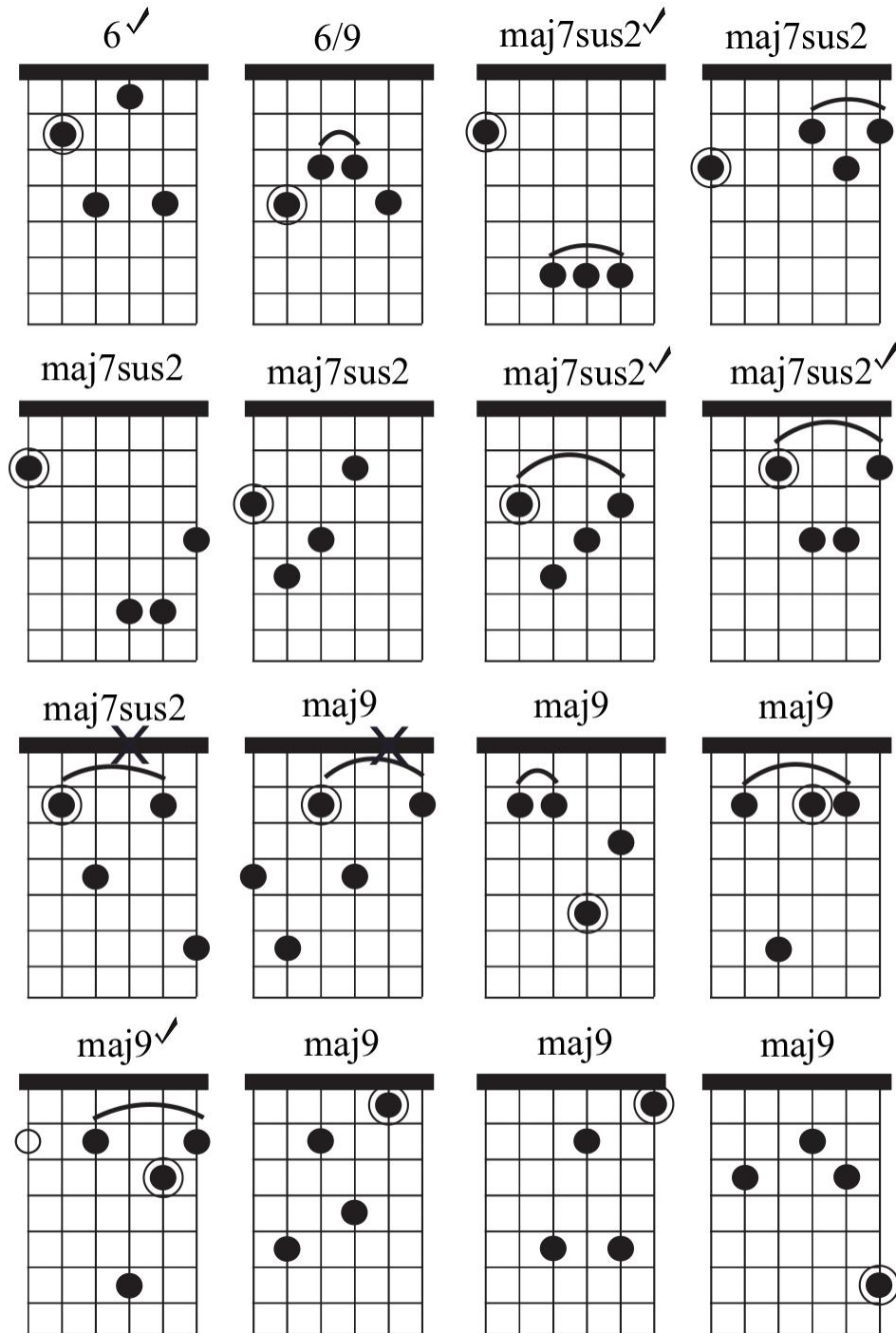
TRIADS

* The two minor triads in the first row were not used by Allan. They were included purely for completeness.

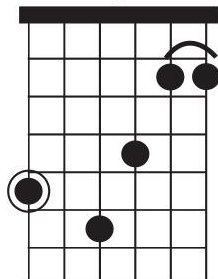


MAJOR

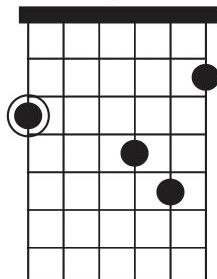
These chords include any major or major 7th type chords and their extensions that do not include an 11th or #11th. Maj7sus2 chords can also be viewed with a different root as add11 chords. Chords marked with a “*” can be viewed as first inversion m(add9) chords.



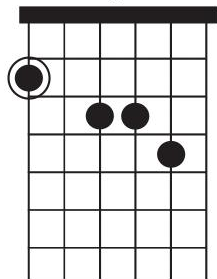
maj13



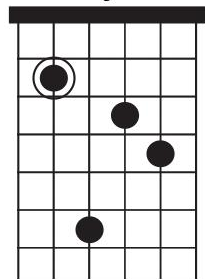
maj13



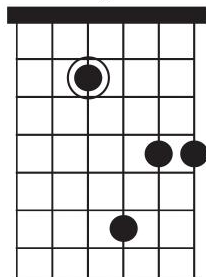
maj13*✓



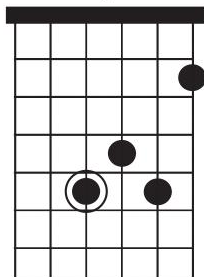
maj13*✓



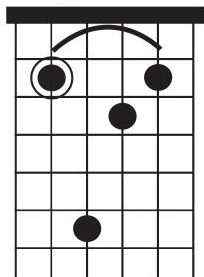
maj13*✓



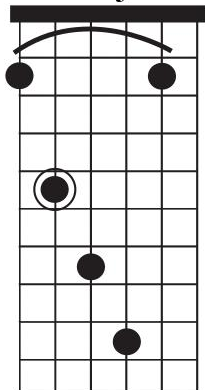
maj13*



maj13sus2

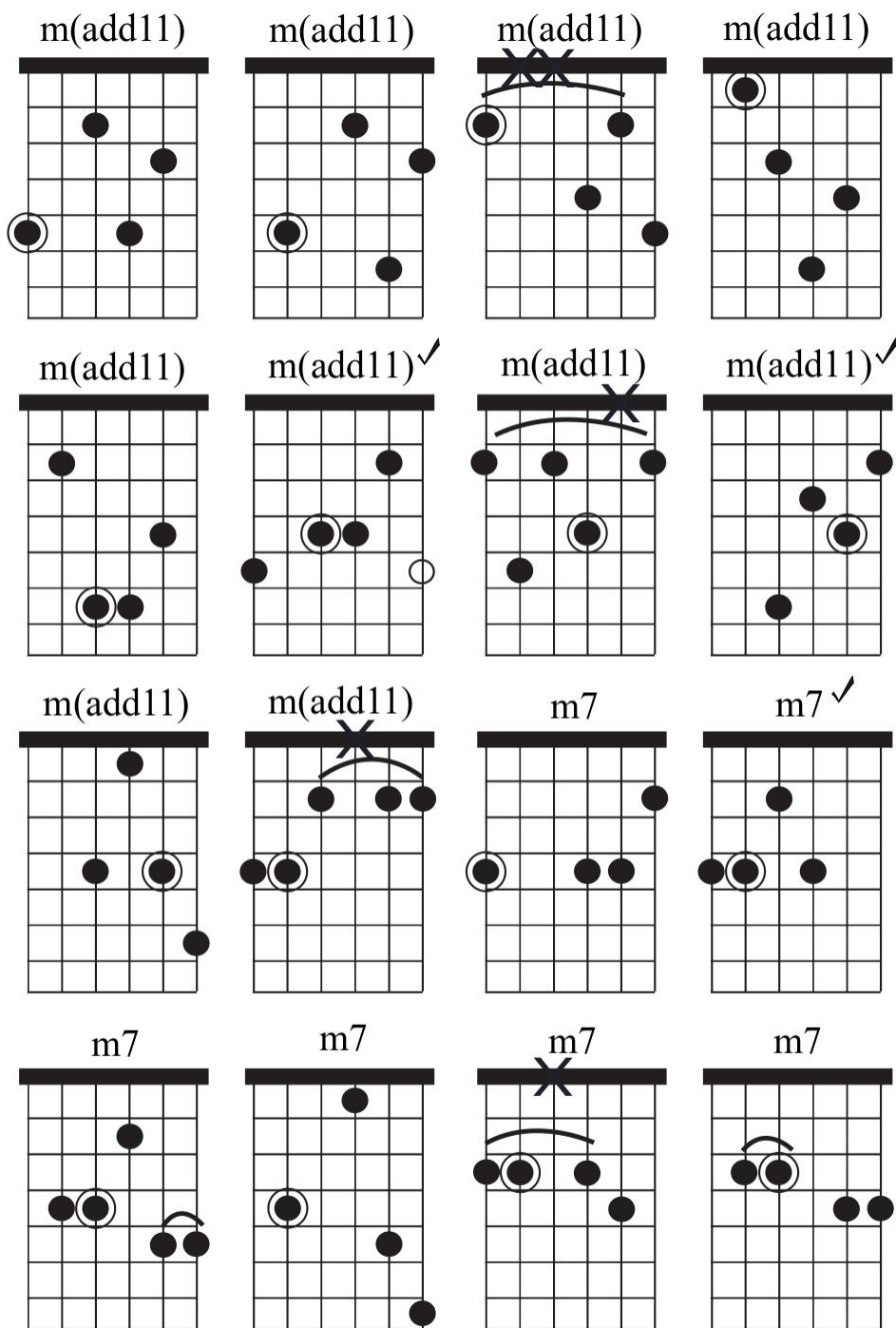


maj9

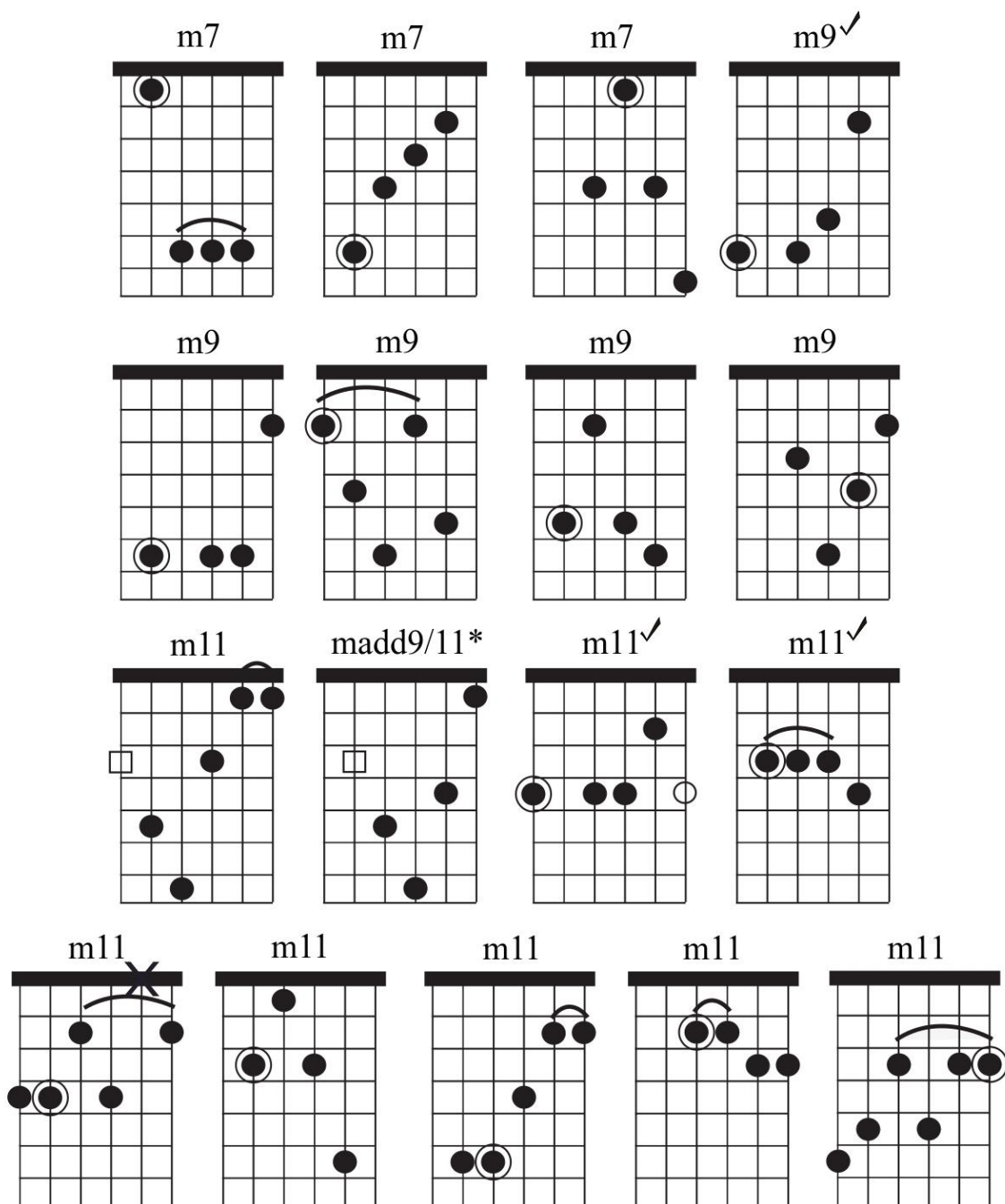


MINOR

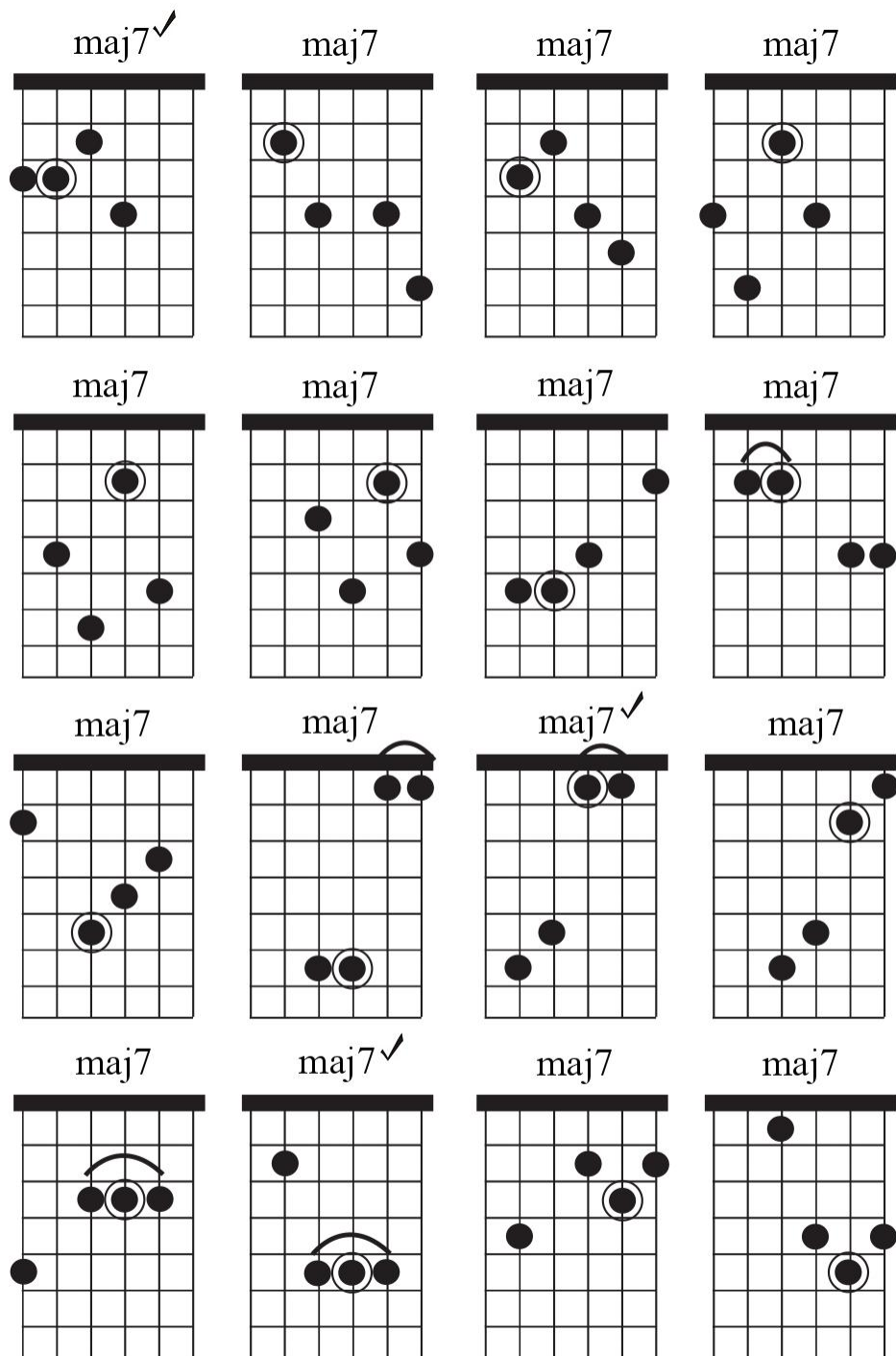
These are minor and minor 7th type chords and their extensions that do not include a 6th or a $\flat 6^{\text{th}}$ / $\flat 13^{\text{th}}$. Minor 7th chords can also be viewed as 6th chords. Specifically, the m(add11) chord second in the 2nd row can be interpreted as a major 6/9 chord whose root is on the 6th string.



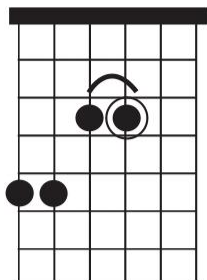
Note, the chord marked with an “*” does not contain the $\flat 7$, but uses the same voicing structure as the chord before it.



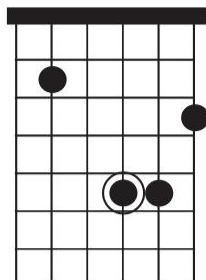
MAJOR 7th



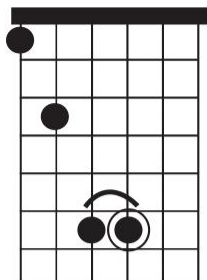
maj7



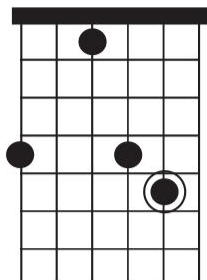
maj7



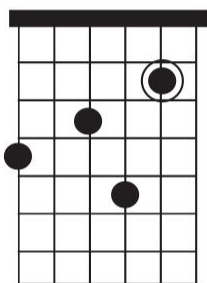
maj7



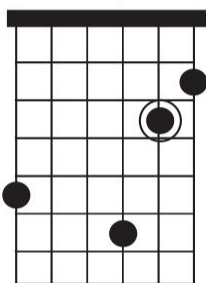
maj7



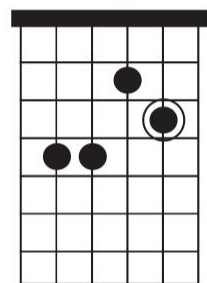
maj7✓



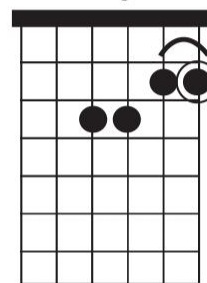
maj7



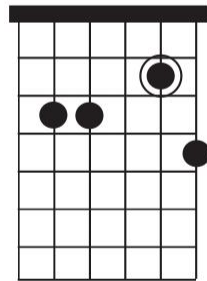
maj7



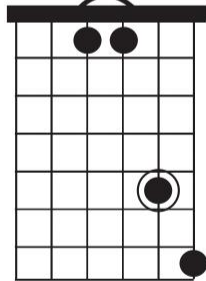
maj7



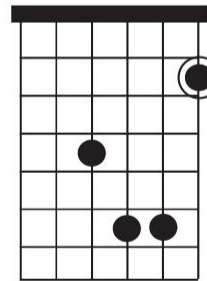
maj7



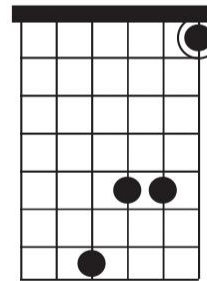
maj7



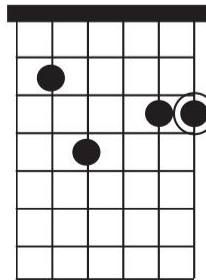
maj7



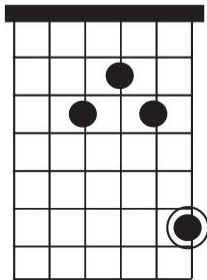
maj7



maj7✓

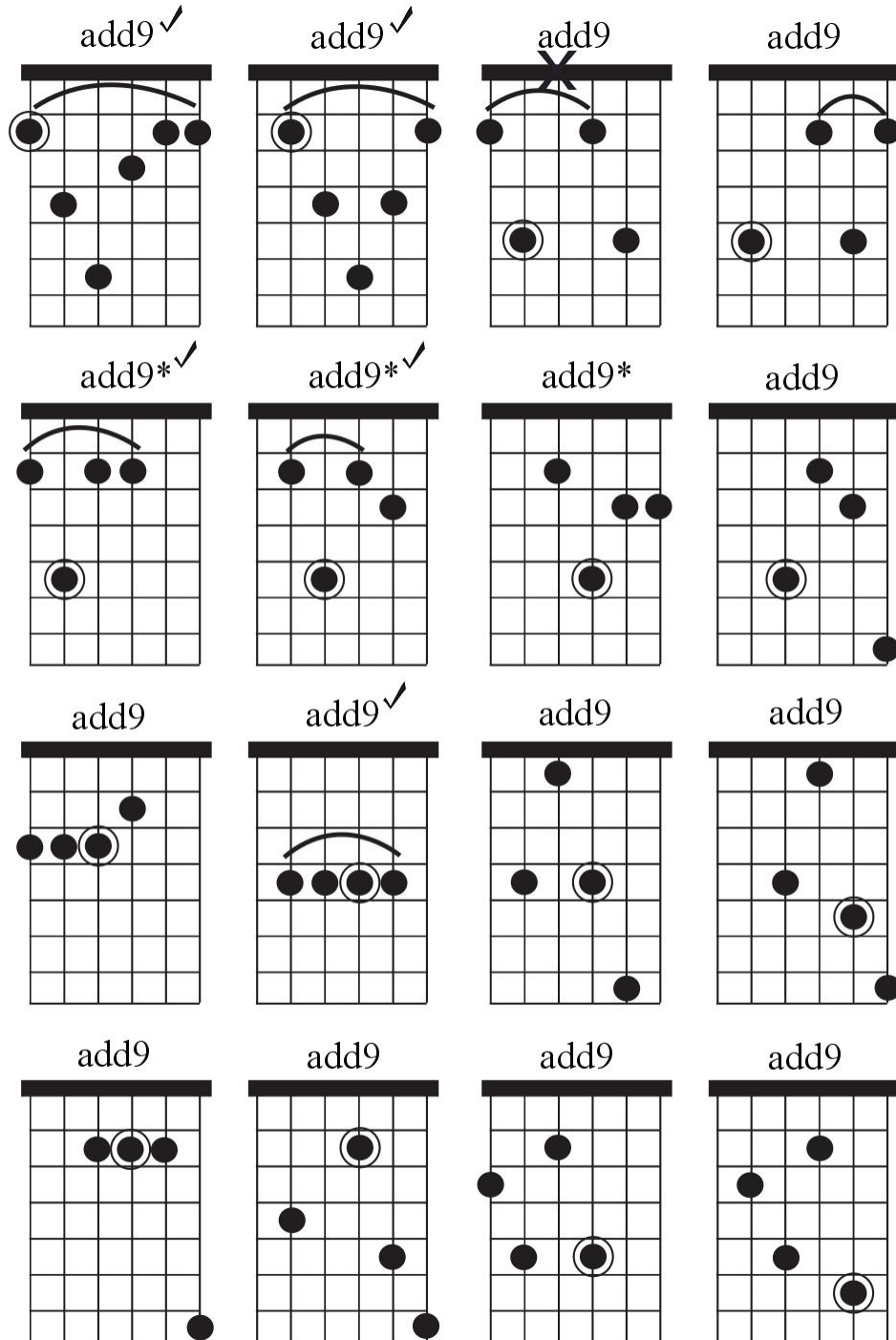


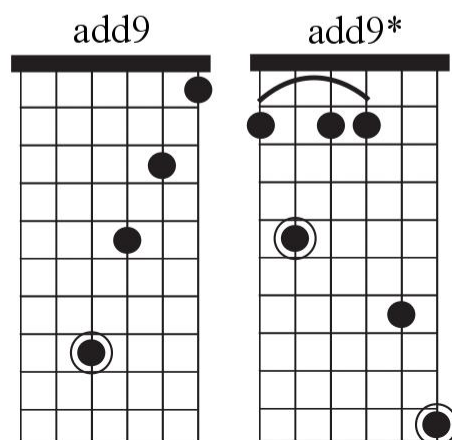
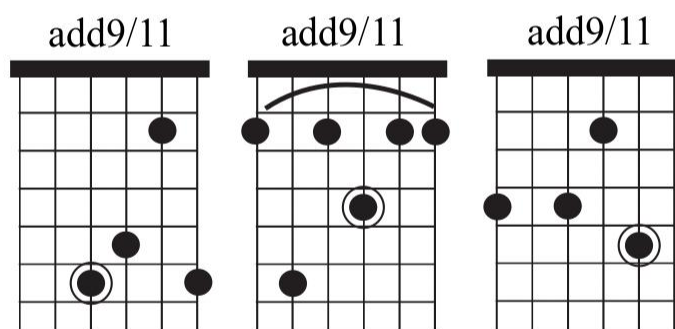
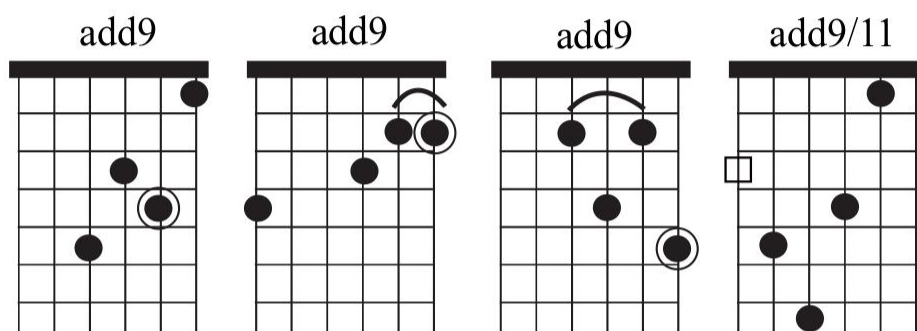
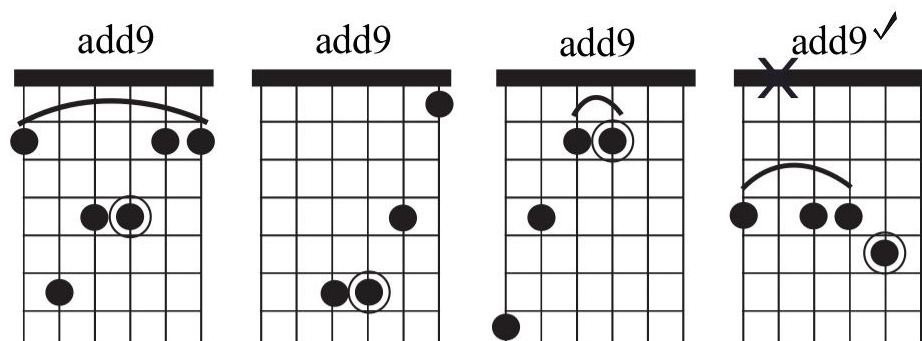
maj7



MAJOR ADD9

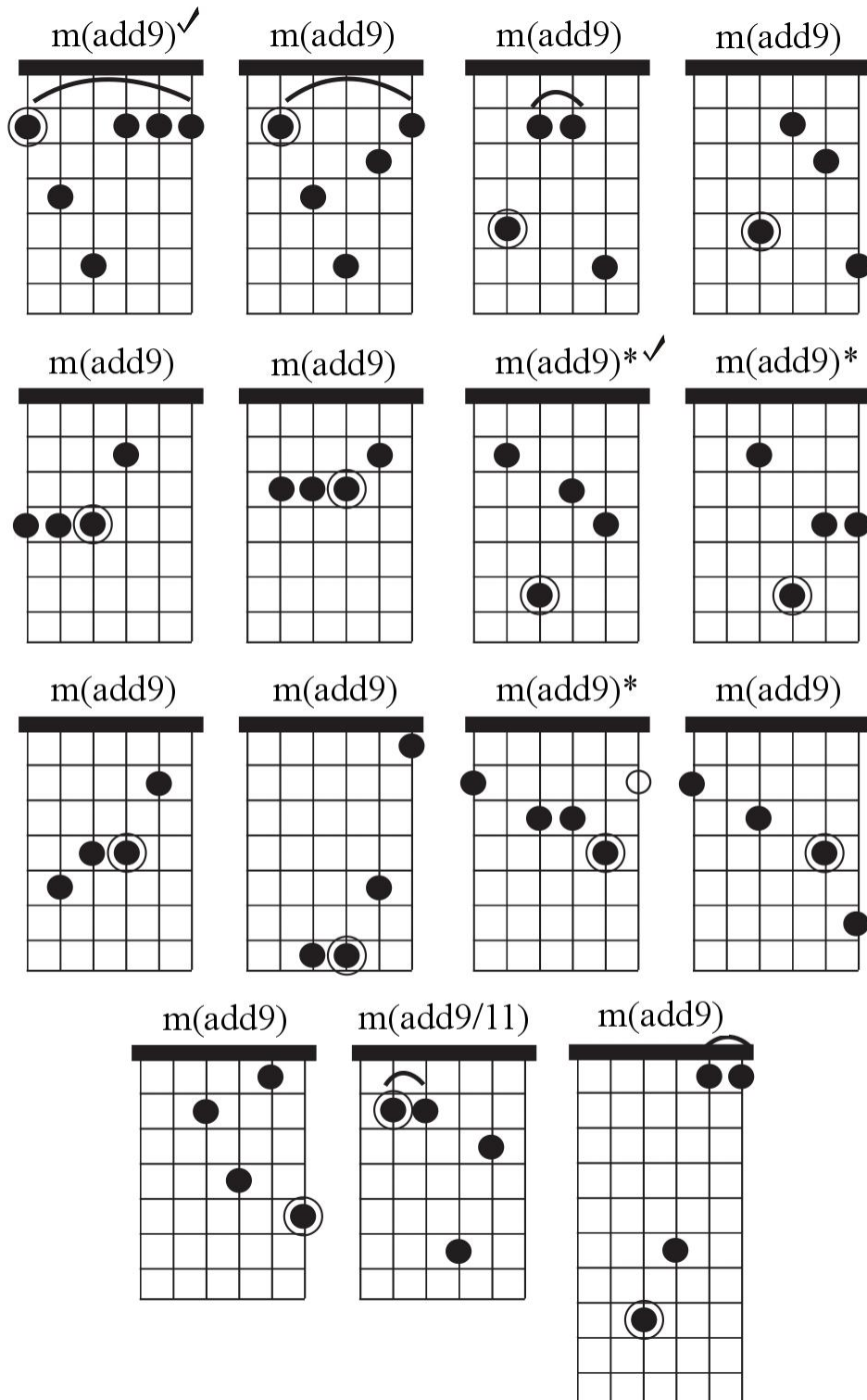
All add9 chords can also be seen as m7#5 chords as well but only the voicings with the asterisk are more ambiguous. Also any add9 chord with the “9” as the lowest voice can also be interpreted as 9sus4 chords.





MINOR ADD9

Chords marked with an “*” can also be seen as maj13 chords.

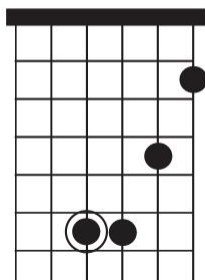


SUSPENDED

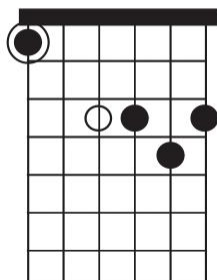
Even though most of the 7sus4 and 9sus4 chords can be treated as dominant, they can also be use in place of m7th chords. Note the last sus2(add13) can also be seen as a m11 chord.

sus2(add♭13)	sus2(add13)	sus2(add13)	sus2(add13)
sus2(add13)	sus2(add13)✓	7sus2	7sus2
maj13sus2	sus4	sus4	sus4
6sus4	6sus4	7sus4	7sus4

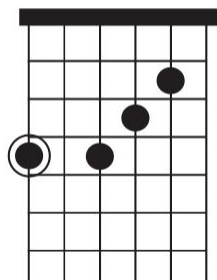
7sus4



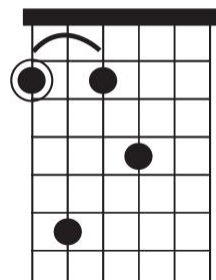
9sus4✓



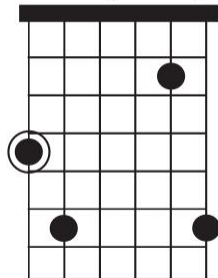
9sus4✓



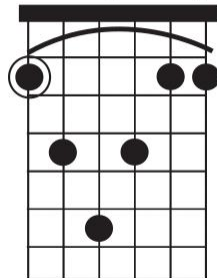
13sus4



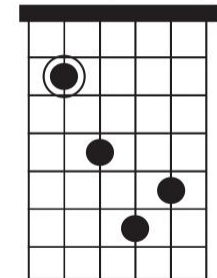
sus4(add9)



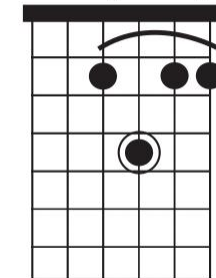
sus4(add9)✓



sus4(add9)✓



sus4(add9)



SPECIFIC MODAL VOICINGS:

Now we get to the last major section of the book, chords that have a specific modal characteristic. I'll be ordering them by mode of their respective scale. You can also see them as degrees of their particular scale. For example, "Aeolian" chords can be used as the **vi** chord of your key. We will start with the scale with the most used chords, the diatonic Major scale.

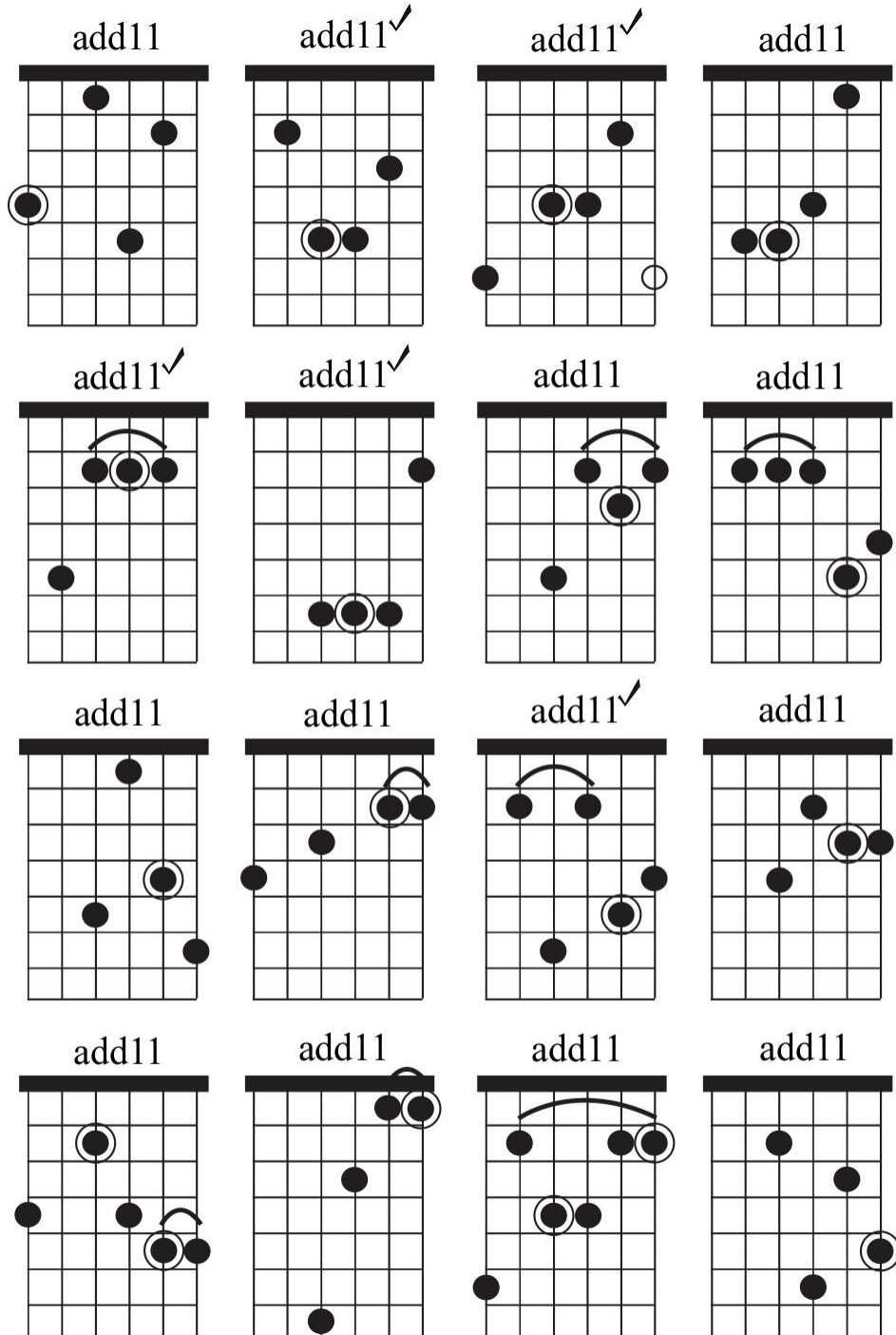
DIATONIC MAJOR:

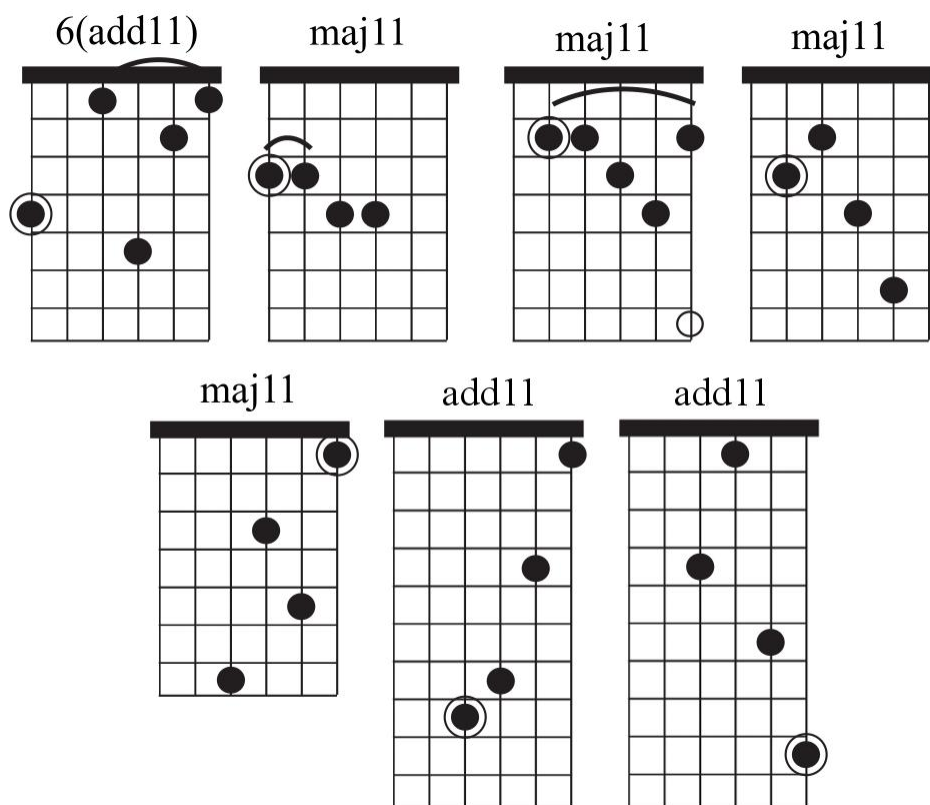
I	-	Ionian	-	maj7	(9, 11, 13)
ii	-	Dorian	-	m7	(9, 11, 13)
iii	-	Phrygian	-	m7	(b9, 11, b13)
IV	-	Lydian	-	maj7	(9, #11, 13)
V	-	Mixolydian	-	7	(9, 11, 13)
vi	-	Aeolian	-	m7	(9, 11, b13)
vii°	-	Locrian	-	m7b5	(b9, 11, b13)

Note that the "°" symbol indicates a diminished triad, not a fully diminished 7 chord.

IONIAN

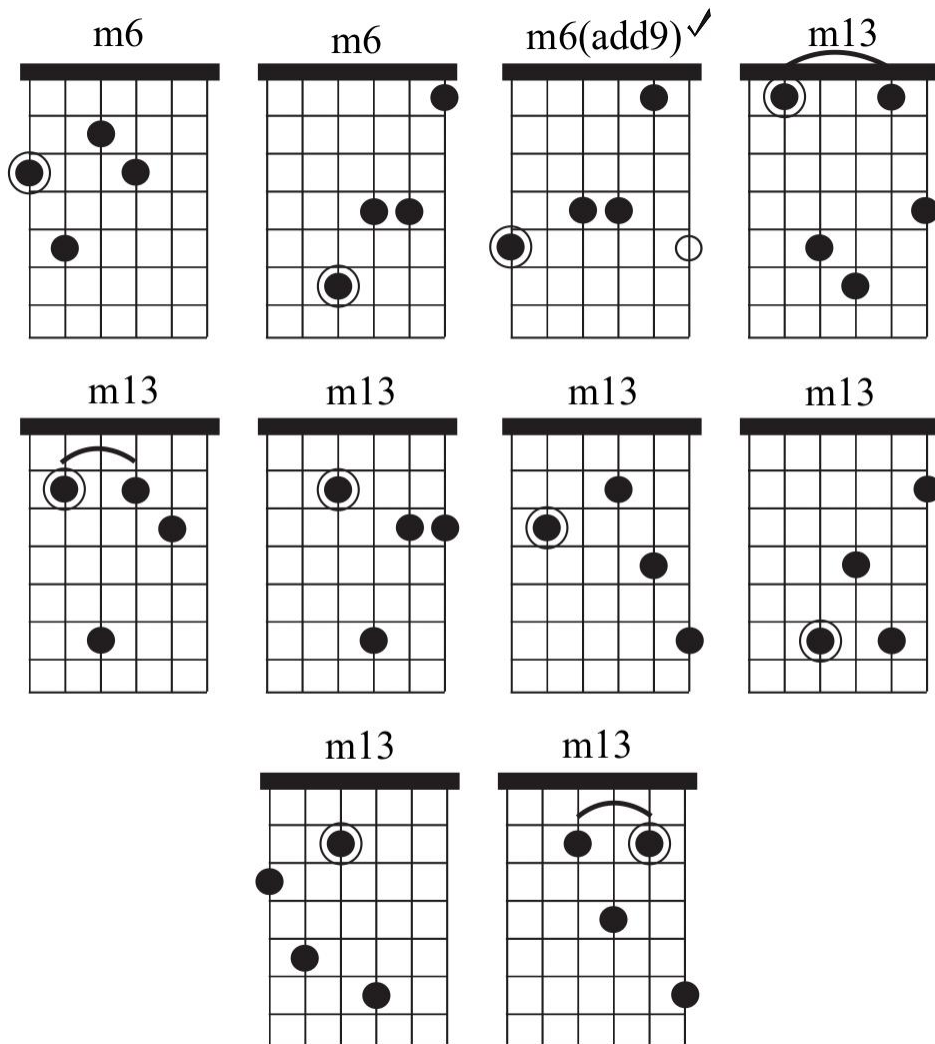
The **I** chord of the diatonic Major scale. Add11 chords can be seen as maj7sus2 chords, especially chords with the add11 as their lowest note.





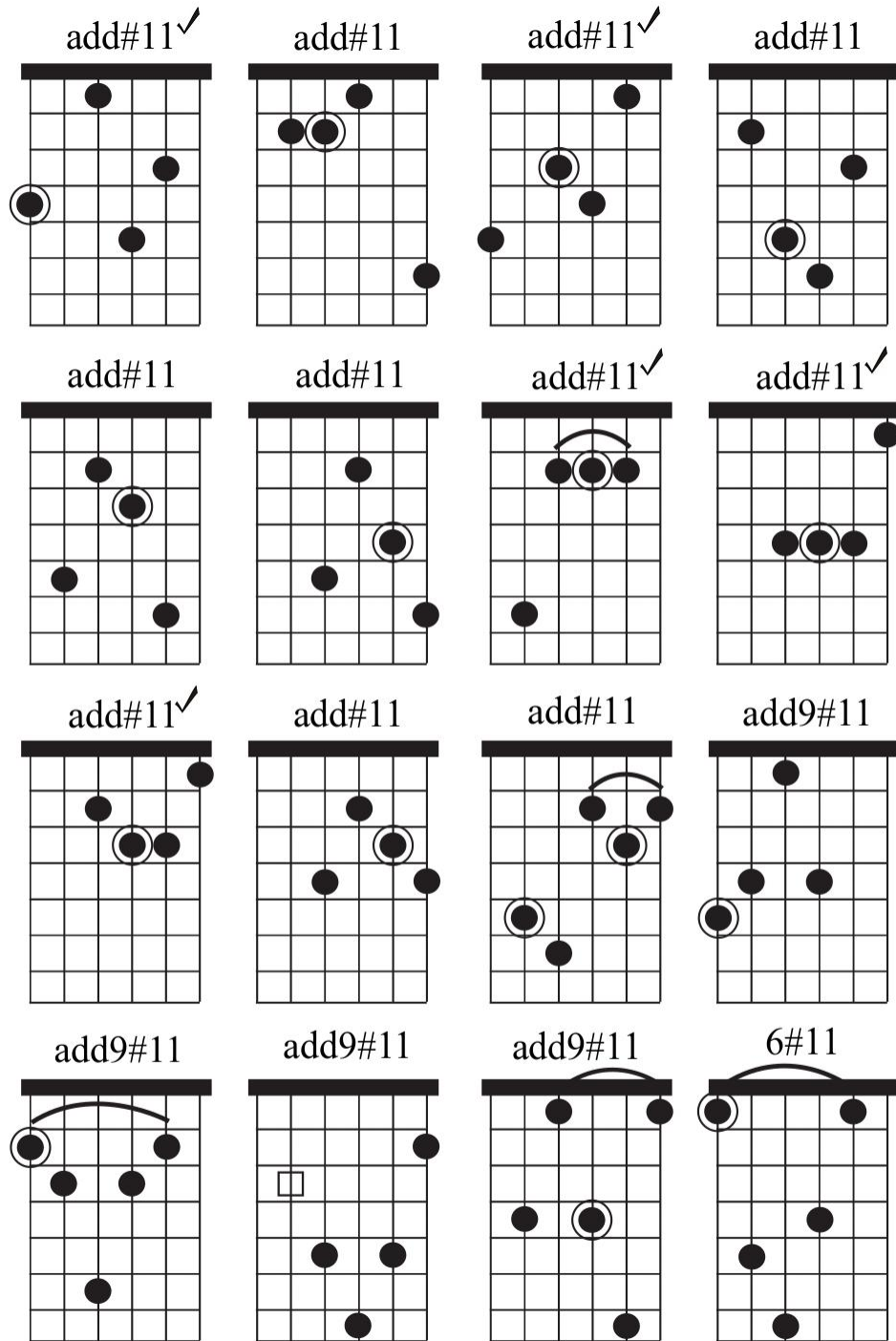
DORIAN

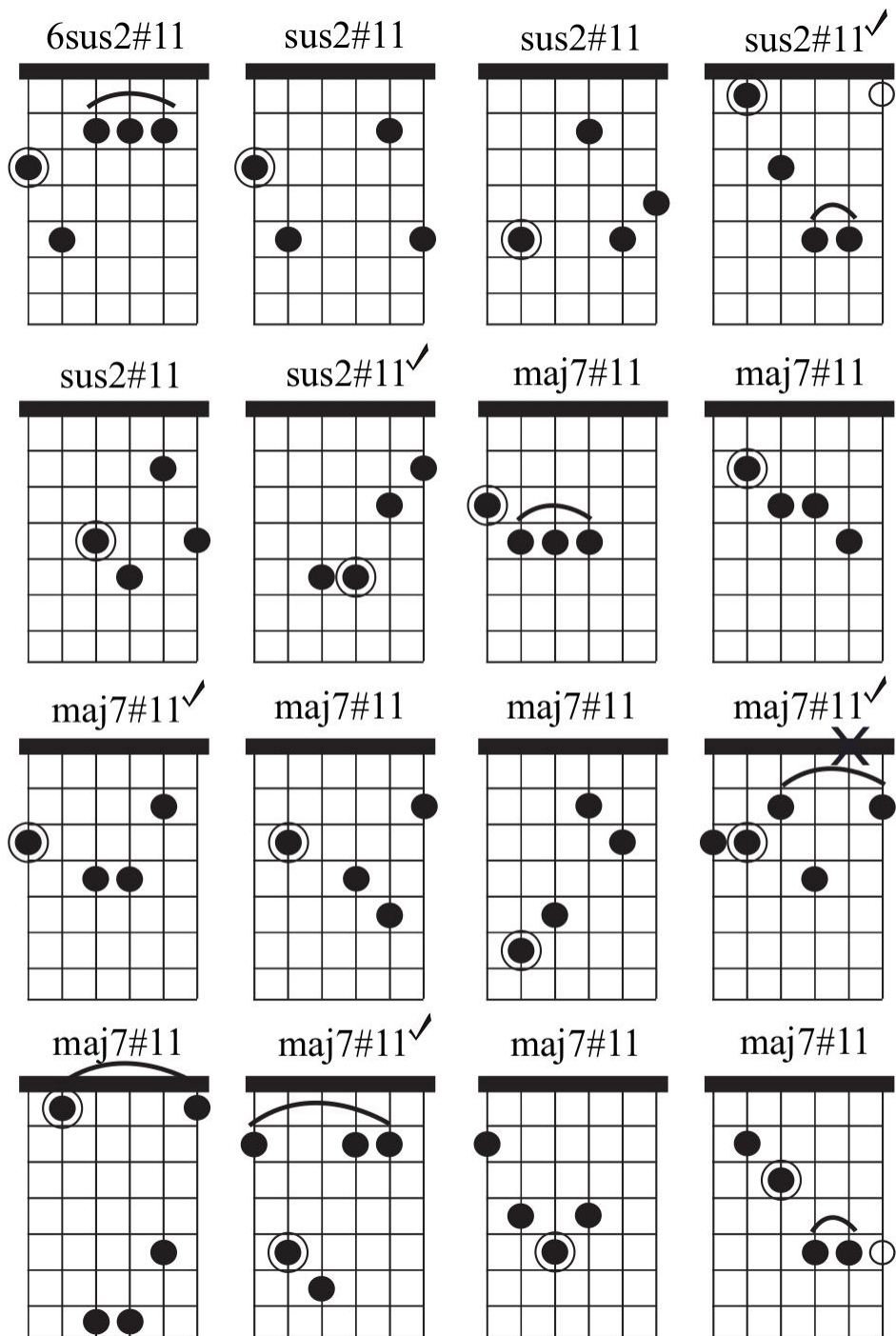
The **ii** chord of the diatonic Major scale. m6 chords can also be interpreted as m7♭5 chords.



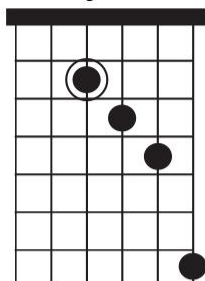
LYDIAN

The **IV** chord of the diatonic Major scale.

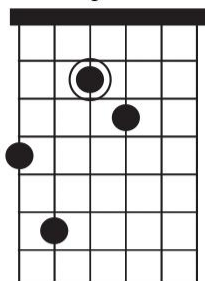




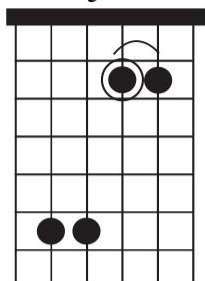
maj7#11



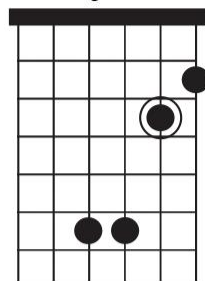
maj7#11



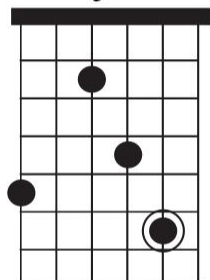
maj7#11✓



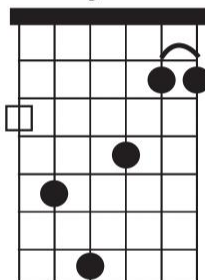
maj7#11



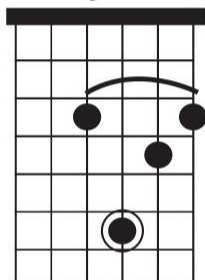
maj7#11



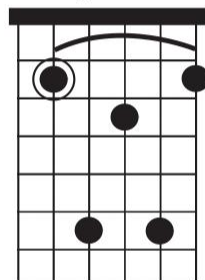
maj9#11✓



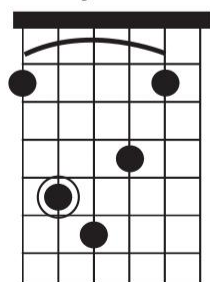
maj9#11



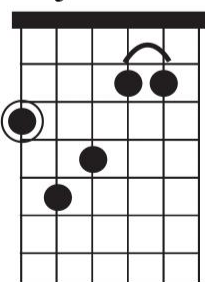
maj13#11



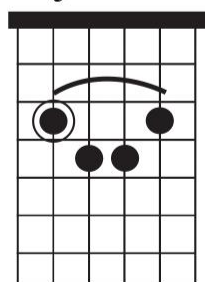
maj13#11



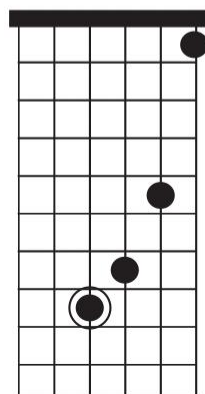
maj7sus2#11



maj7sus2#11

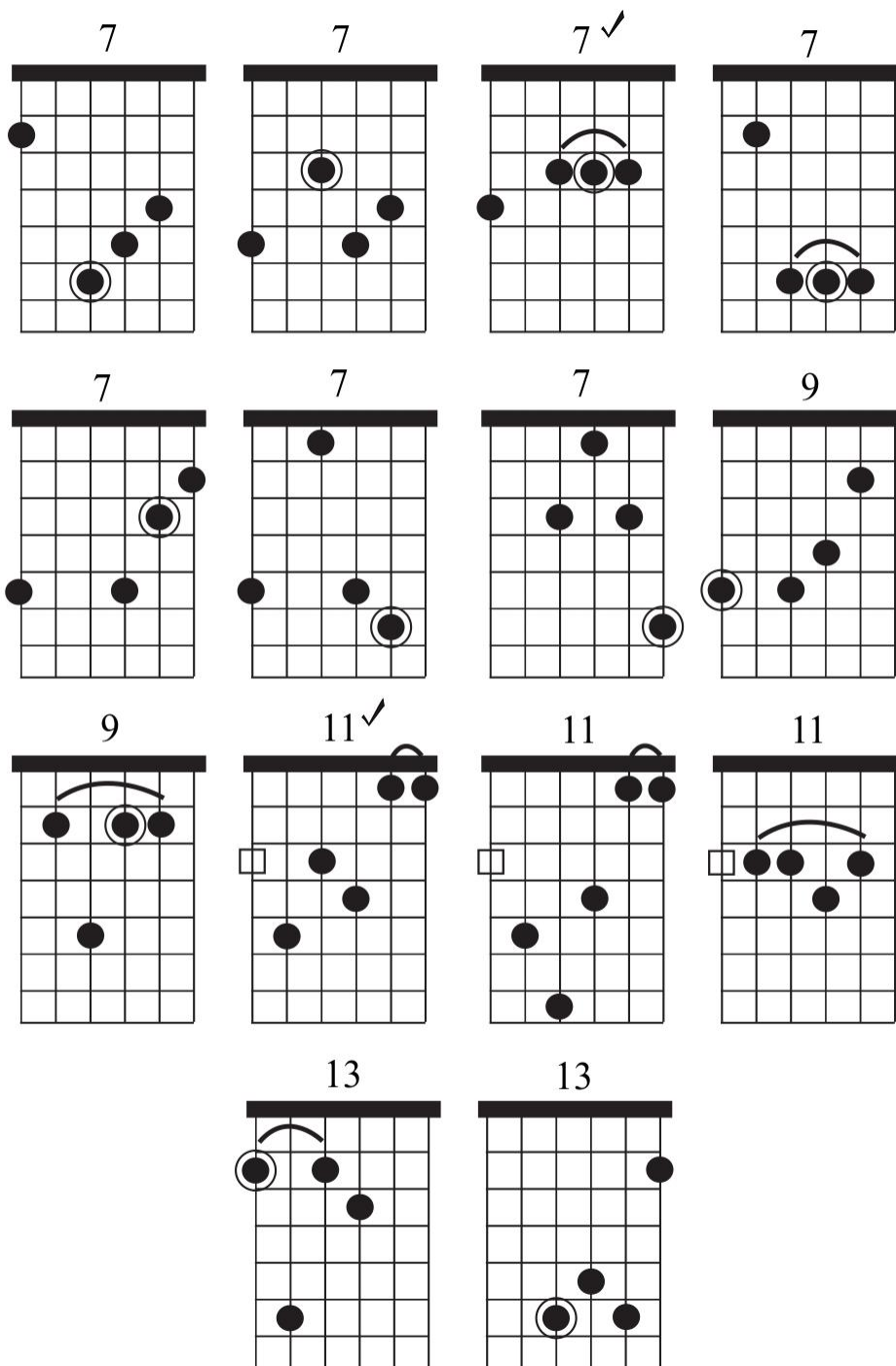


add#11



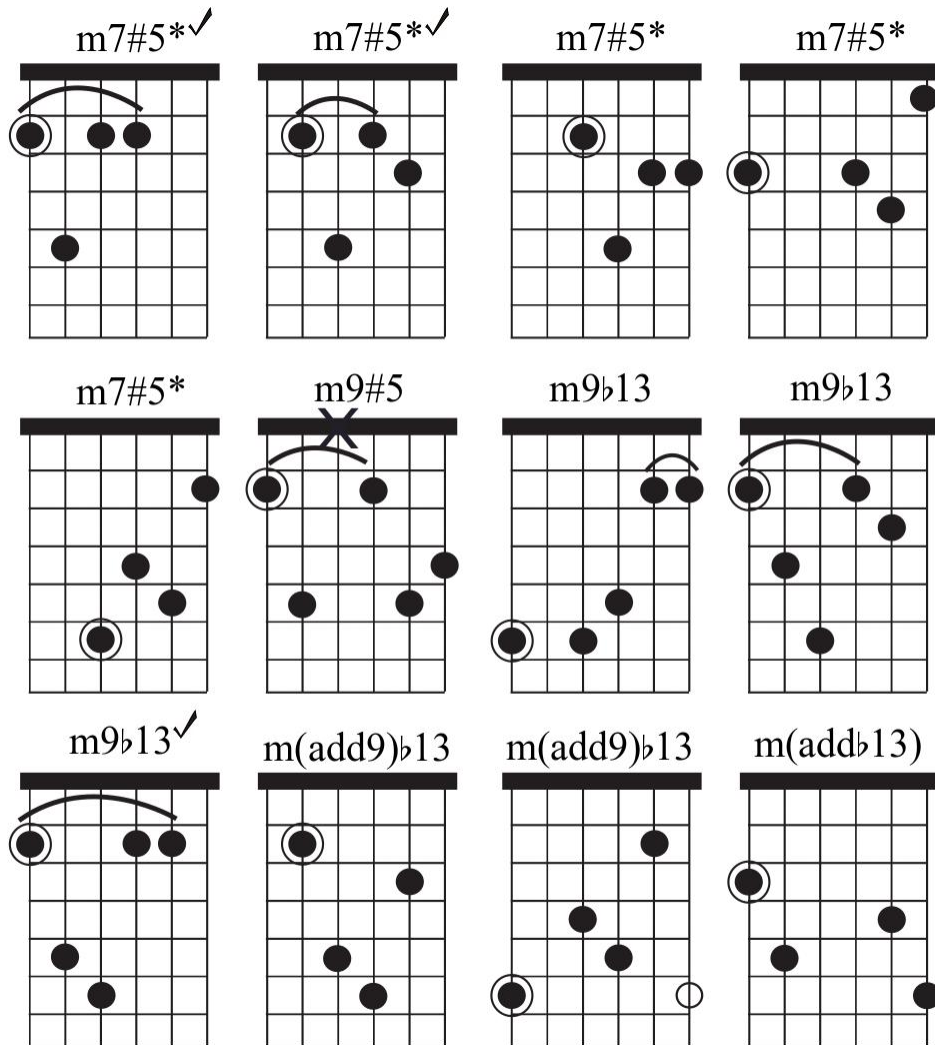
MIXOLYDIAN

The V chord of the diatonic Major scale.



AEOLIAN

The **vi** chord of the diatonic Major scale. As stated in the add9 section, m7#5 chords can also be viewed as add9 chords.



LOCRIAN

The **vii°** chord of the diatonic Major scale. As listed above, m7 \flat 5 chords can also be seen as m6 chords. Note the two chords labeled with an “*” can also be interpreted as add \sharp 11 chords, with the \sharp 11 as the lowest note.

dim(add 11)	dim(add 11)	dim(add 11)	dim(add 11)
dim(add 11)	dim(add 11)	m7 \flat 5	m7 \flat 5
m7 \flat 5	m7 \flat 5	7 \flat 5 \flat 9*	7 \flat 5 \flat 9*
7sus4 \flat 5			

MELODIC MINOR:

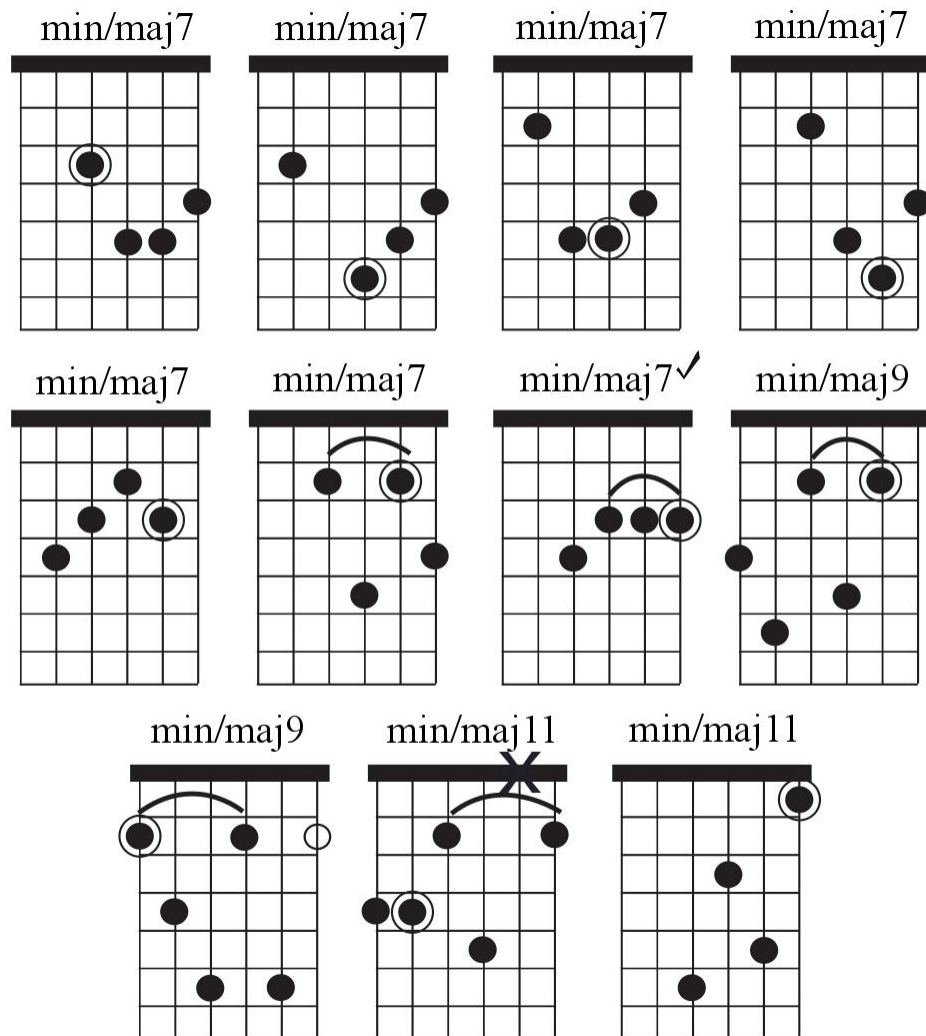
i	-	Melodic Minor	-	min/maj7	(9, 11, 13)
ii	-	Dorian b2	-	m7	(b9, 11, 13)
III+	-	Lydian #5	-	maj7#5	(9, #11, 13)
IV	-	Lydian b7	-	7	(9, #11, 13)
V	-	Mixolydian b6	-	7	(9, 11, b13)
vi°	-	Aeolian b5	-	m7b5	(9, 11, b13)
VII	-	Altered	-	7*	(b9, #9, b13)

* - Even though the diatonic chord for the 7th degree of Melodic Minor is a m7b5, the Altered scale is typically used over altered chords. Altered chords are dominant 7th chords that have a b9/#9, and/or a b5/#5. They can also have a #11 or b13. There is no perfect 5th present inside the Altered scale, but for the purposes of this book, all altered dominant chords will be added to the 'Altered' Section.

MELODIC MINOR

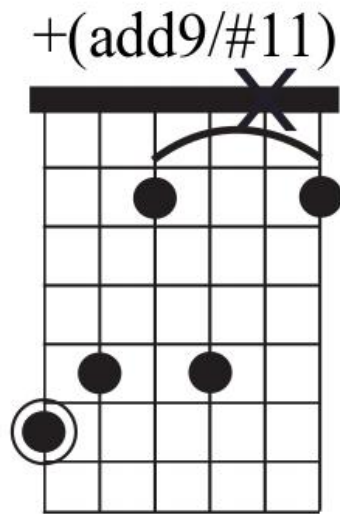
The **i** chord in Melodic Minor, or Ionian $\flat 3$

The Melodic Minor scale can be thought of as a minor version of the Major scale. Taking the diatonic major scale and flattening the 3rd. This section will have all the min/maj7 chords used and their extensions.



LYDIAN AUGMENTED

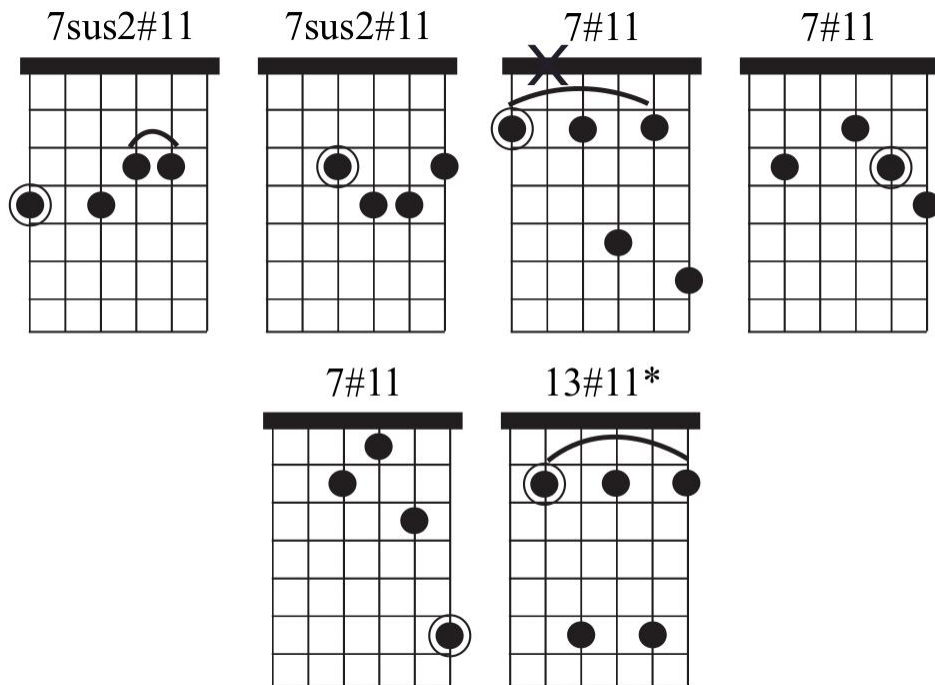
The **III+** chord in Melodic Minor.



LYDIAN DOMINANT

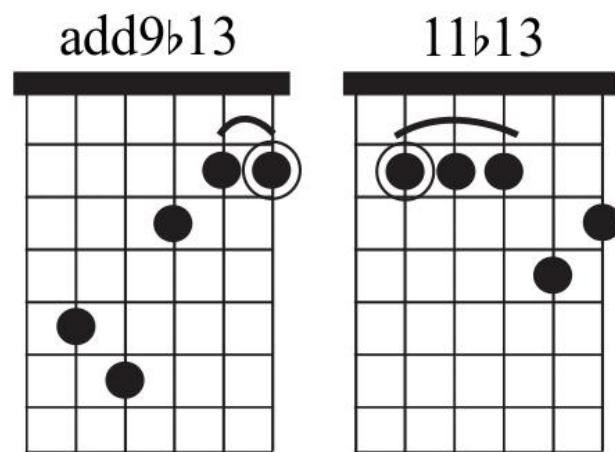
The **IV** chord in Melodic Minor. The 13#11 chord marked with an “*” does not contain a major 3rd interval. This chord could also belong to Harmonic Minor (Dorian #4). Another note of interest is that the 7#11 chord on the bottom row is symmetrical. The root can also be interpreted as on the 4th string. This is a b5 away from the root indicated in the chord chart (ex.

$$E7\#11 = B\flat7\#11)$$



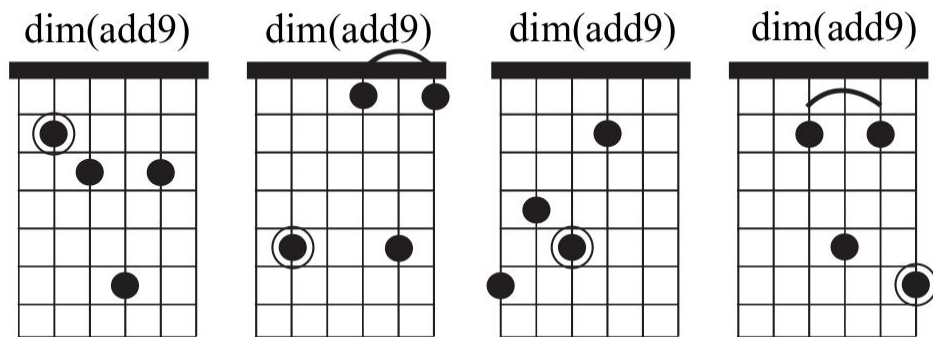
MIXOLYDIAN $\flat 6$

The V chord of Melodic Minor.



AEOLIAN $\flat 5$

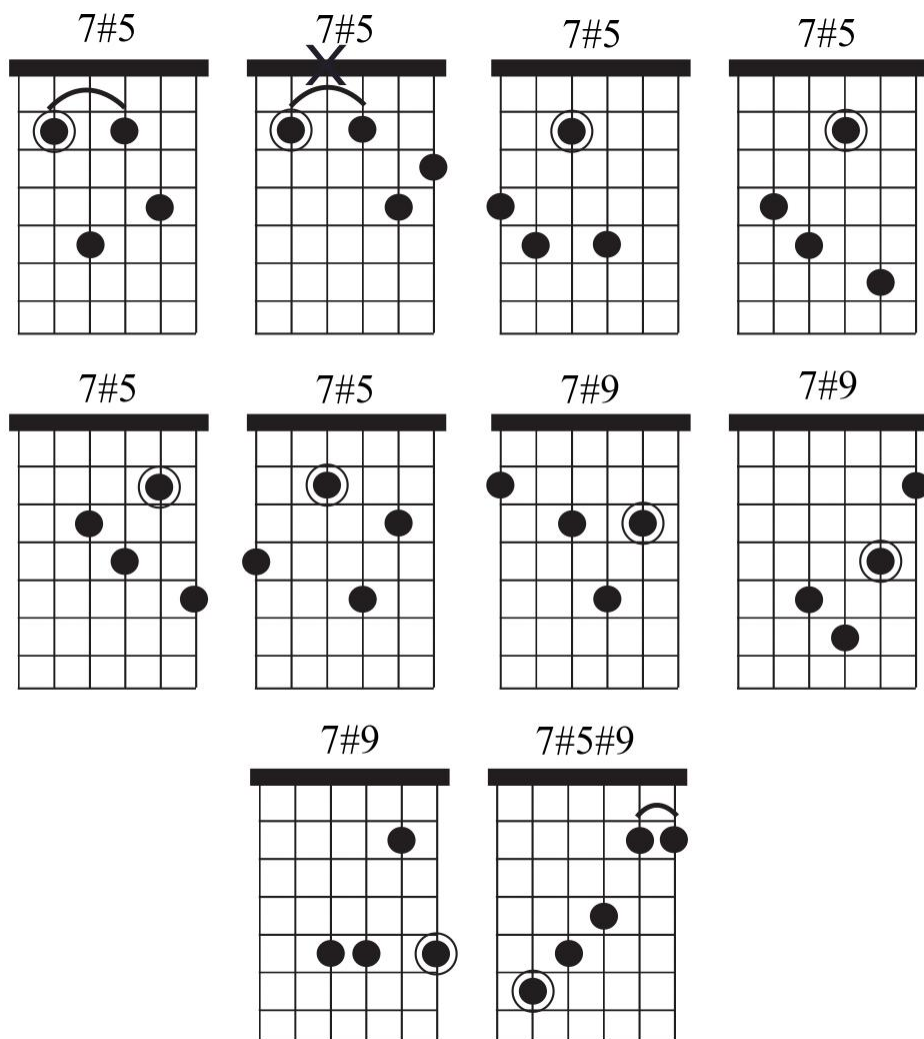
The vi° chord of Melodic Minor.



ALTERED DOMINANT

The VII chord in Melodic Minor.

As stated earlier, these are all dominant 7th chords with a $\flat/\sharp 9$ and/or a $\flat/\sharp 5$. They also can have $\sharp 11$'s and $\flat 13$'s as well. The real diatonic chord for the 7th degree of Melodic Minor should be $m7\flat 5$ chord and could be used here as well.



HARMONIC MINOR:

i	-	Harmonic Minor	-	min/maj7	(9, 11, b13)
ii°	-	Locrian Nat. 6	-	m7b5	(b9, 11, 13)
III+	-	Ionian #5	-	maj7#5	(9, 11, 13)
iv	-	Dorian #4	-	m7	(9, #11, 13)
V	-	Phrygian Dom	-	7	(b9, 11, b13)
VI	-	Lydian #2	-	maj7	(#9, #11, 13)
vii°	-	Altered bb7	-	dim7	(b9, #9, b13)

I think of the Harmonic Minor scale as the 6th mode of Ionian #5, since it fits with the same Ionian mode being the 1st mode. For the purposes of this book, Harmonic Minor is treated as the **i** chord since that is more accepted musically.

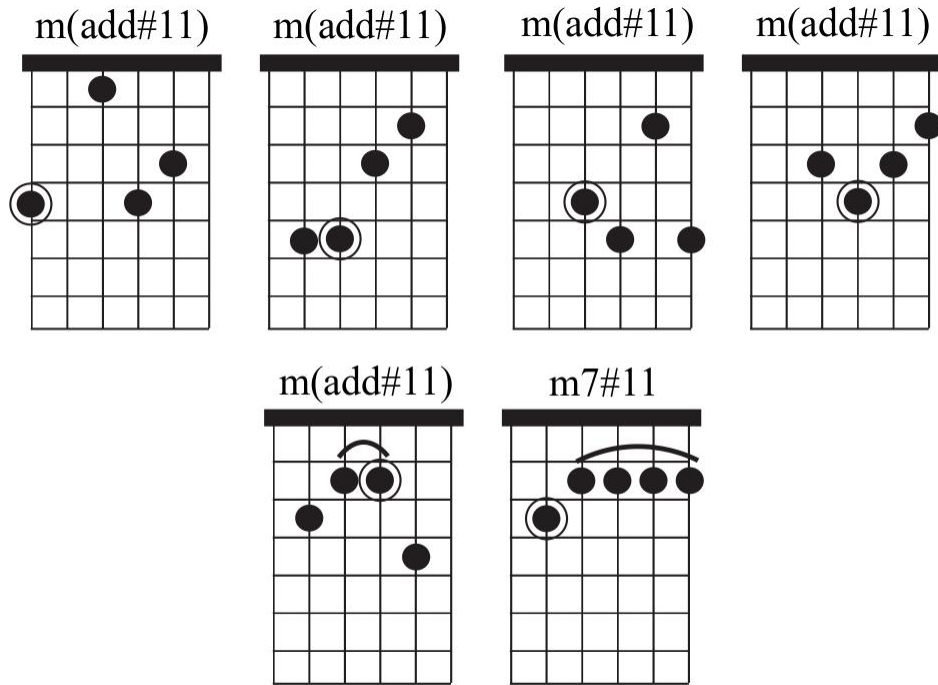
IONIAN #5

The **III+** chord of Harmonic Minor.

6+	add11+	maj7#5	maj7#5✓	
maj7#5✓	maj7#5	maj7#5	maj7#5✓	
maj7#5	maj7#5	maj7#5	maj7#5	
maj7#5	maj7#5	maj13#5	maj7sus2#5	maj7sus4#5

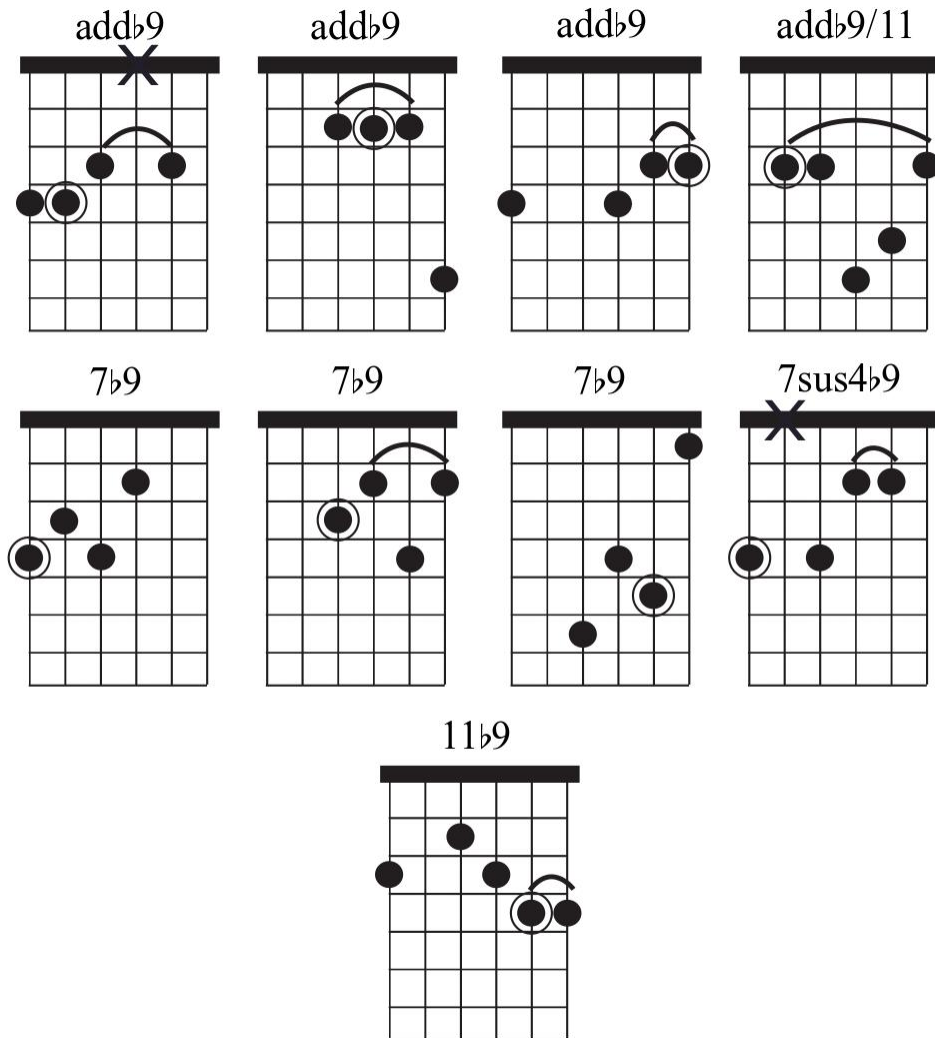
DORIAN #4

The **iv** chord of Harmonic Minor.



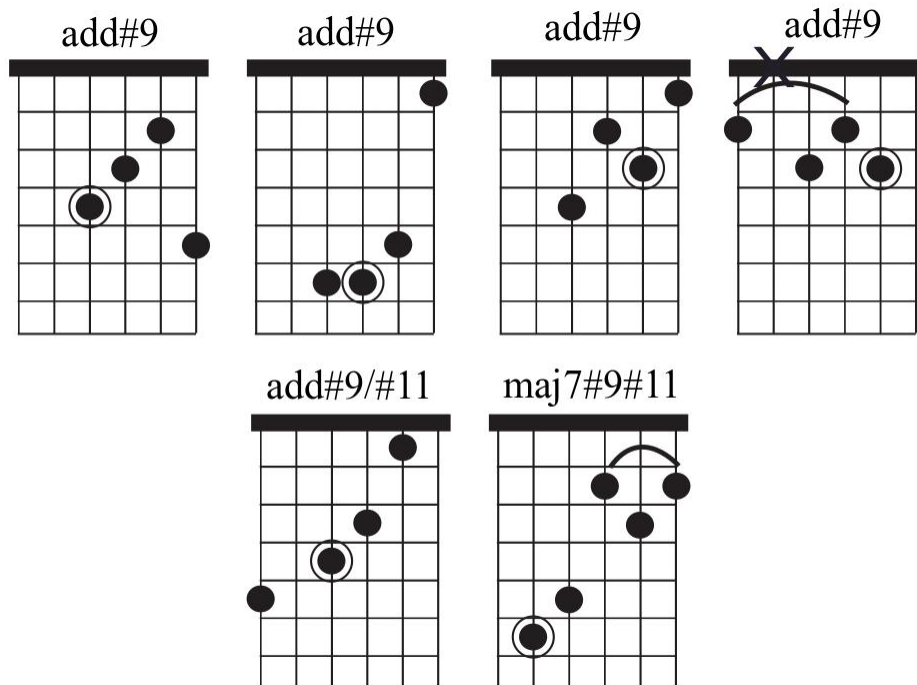
PHRYGIAN DOMINANT

The V chord of Harmonic Minor.



LYDIAN #2

The **VI** chord of Harmonic Minor. All the add#9 chord could also interpreted as part of Melodic Minor (Altered Dominant chords) or the Diminished scale.



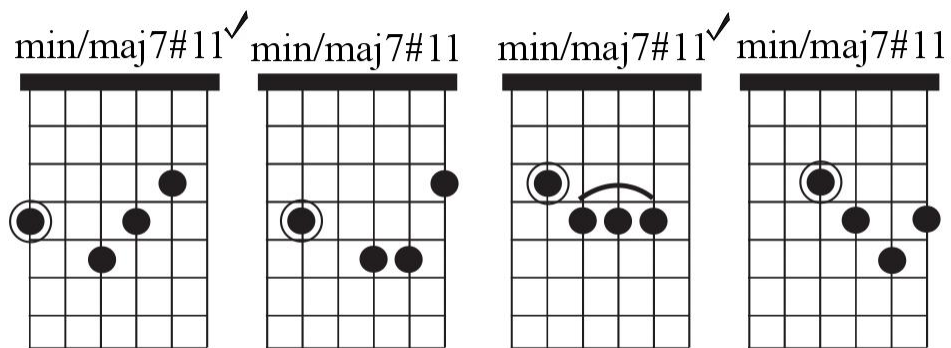
HARMONIC MAJOR:

I	-	Ionian $\flat 6$	-	maj7	(9, 11, $\flat 13$)
ii $^{\circ}$	-	Dorian $\flat 5$	-	m7 $\flat 5$	(9, 11, 13)
III	-	Phrygian $\flat 4$	-	7*	($\flat 9$, $\sharp 9$, $\flat 13$)
iv	-	Lydian $\flat 3$	-	min/maj7	(9, $\sharp 11$, 13)
V	-	Mixolydian $\flat 2$	-	7	($\flat 9$, 11, 13)
VI+	-	Lydian Aug $\sharp 2$	-	maj7 $\sharp 5$	($\sharp 9$, $\sharp 11$, 13)
vii $^{\circ}$	-	Locrian $\flat\flat 7$	-	m7 $\flat 5$	($\flat 9$, 11, $\flat 13$)

* - Even though the Phrygian $\flat 4$ mode contains a m7 chord diatonically, it really should be viewed as a 7th chord. This scale is easier to think of as the Altered scale but with a perfect 5th instead of a $\flat 5$.

LYDIAN $\flat 3$

The **iv** of Harmonic Major. Although these chords fit diatonically better here, these chords have a stronger Harmonic Minor sound. You can treat these as chords as the **VI** chord of Harmonic Minor, Lydian #2. They also could be part of the Diminished scale.



FINALE:

Thank you again to anyone and everyone that purchased this book, or found it through “other” means. This book may be small, but the strength of this book is its approach is for personal freedom within your own guitar playing.

This book only contains chords I know of that I have seen Allan play and perhaps his concept behind them. Now its up to you to take some of those chords and make them your own. Perhaps add other extensions to a voicing in here that doesn't have any. Take a maj7 voicing you like and adapt it for a m7 voicing, or min/maj7. The possibilities are endless! But that's up to you to take that path. I hope you enjoyed learning something new as much as I did when creating this.

---John Vullo