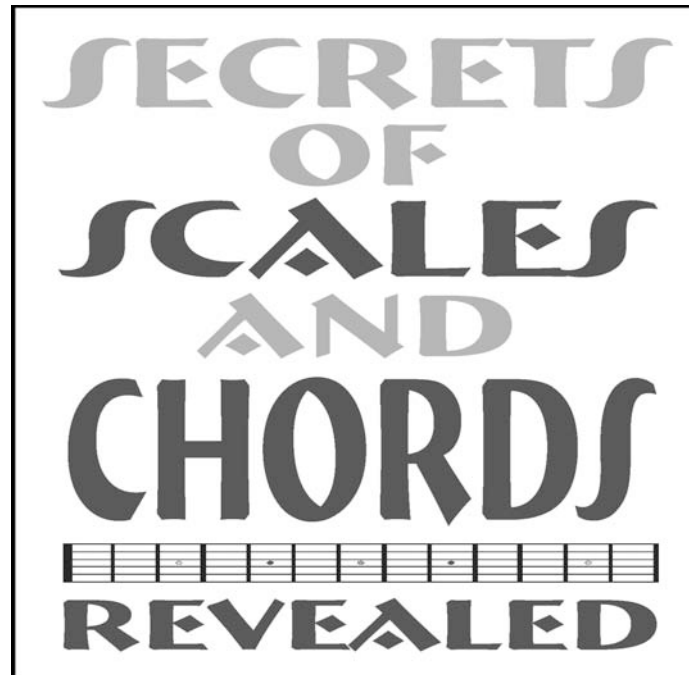


74 Chords
64 Chord Subs
55 Scales



7 Modes
20 Blues Progressions
*Circle of 5ths,
4ths, and 3rds*

BY: RICK ROSEBERRY

GREAT FOR...

Teachers of *any* instrument

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- ♪ Arrangers ♪
- ♪ Pianists ♪
- ♪ Bassists ♪
- ♪ Guitarists ♪

- ♪ Brass ♪
- ♪ Winds ♪
- ♪ Reeds ♪
- ♪ Vibes ♪
- ♪ Strings ♪

and *all* lovers of music and jazz

SECRETS OF SCALES AND CHORDS REVEALED

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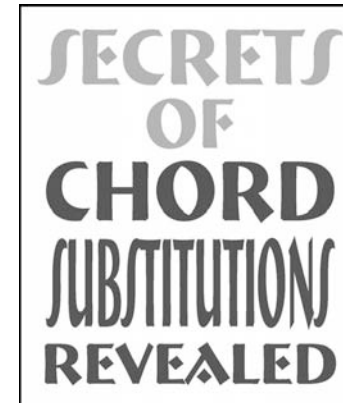
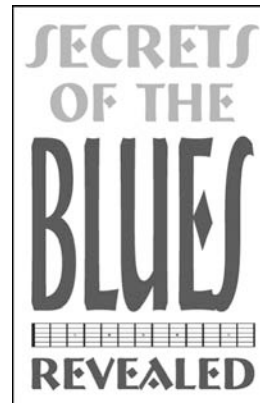
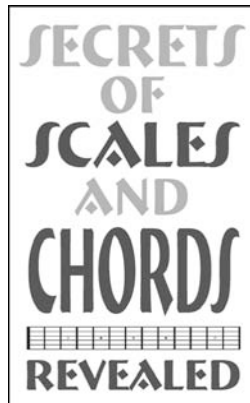
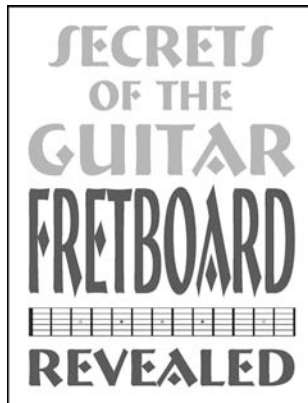
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Chord Theory

(Terms for additional study are in *italics*.)

Since scales come from chords, let's start with the fundamentals of chords: *progression, cadence, harmony, and substitutions*.

A chord progression is a series of chords with the object of ending in a cadence. A cadence is the 2 chords which make up the end of the progression, the last one and the chord immediately before and *resolving* to it. Harmony is the study of *itches*, and chords made up of those pitches. A chord substitution (also called a "chord sub" or "sub") is the use of one or more chords in place of another. Here are general rules for chord progressions, from which come the chord substitutions to these rules:

7 General Rules for Chord Progressions

1. Any chord may follow the "I" chord (the *Tonic*, key of C = **C**)
2. Any I may be preceded by its V7 ("*Perfect Cadence*" = **G7 C**)
3. Any V7 may be preceded by its V7 (the "V of V" = **D7 G7 C**)
4. Any V7 may be prec. by its IIm7 (the "II of V" = **Dm7 G7 C**)
5. Any IIm7 may be preceded by its V7 (the "V of II" = **A7 Dm7 G7 C**)
6. IIm7 V7 may be repeated (**F#m7 B7 Em7 A7 Dm7 G7 C**)
7. IIm7 V7 should move from relatively strong to relatively weak beats or bars (IIm7 on odd beat or bar, V7 on even beat or bar)

Rules #2 thru 6 are illustrated in the chart on Page 11.

Cadences

The most common cadence is V7 – I, or G7 C in the key of C. The V7 chord is called the Dominant, and the I chord is the Tonic. The Tonic is the main *key* of the song, especially the key of the ending. Around 95% of all songs use the Perfect Cadence, including blues, country, rock, pop, classical and jazz.

The "Sub I" (Substitute I) cadence is D**b**7 C (D**b**7 is the *b*5 sub for G7). The "V" (Five) cadence resolves to the V from *its* V, or D7 G7 C (D7 is the V of G7, which is the V of C).

The "sub V" (Substitute V) cadence is D7 D**b**7 C, since D is the *b*5 sub for A**b** (which is the V of D**b**), a *tritone substitution*.

The third cadence is the "II" (Two), or D7 Gm7, ending in C. The "Sub II" is D7 D**b**m7, since D**b**m7 is the *b*5 sub of Gm7, also a tritone substitution.

To review the cadences:

I = G7 C	sub I = G7 G b
V = D7 G7 C	sub V = D7 D b 7 C
II = Dm7 G7 C	sub II/V = A b m7 D b 7 C

Harmony

To understand chords and chord subs, one must understand *Harmony*, which is the study of *itches*, and chords made up of those pitches. It's the "vertical" aspect of music, the notes of the chord going up and down on the *staff*, whereas *melody* is the "horizontal." The distance between two pitches is called an *interval*.

C#11/13 = 1 3 5 b7 9 #11 13 – C E G Bb D F# A “C thirteen raised eleven”
 C13#9 = 1 3 5 b7 #9 13 – C E G Bb D# A “C thirteen raised nine”
 C13b5 = 1 3 b5 b7 9 13 – C E Gb Bb D A “C thirteen flat five”
 C13b5#9 = 1 3 b5 b7 #9 13 – C E Gb Bb D# A “C thirteen flat five raised nine”
 C13b5b9 = 1 3 b5 b7 b9 13 – C E Gb Bb Db A “C thirteen flat five flat nine”
 C13b9 = 1 3 5 b7 b9 13 – C E G Bb Db A “C thirteen flat nine”
 Cm+ = 1 b3 #5 b7 – C Eb G# Bb “C minor aug”
 Cm7b5 = 1 b3 b5 b7 – C Eb Gb Bb “C minor seven flat five” or “C half-diminished” (also can be thought of as a Ab9 chord)
 Cm7b5/11 = 1 b3 b5 b7 9 11 – C Eb Gb Bb D F “C minor seven flat five eleven”
 Cm9+ = 1 b3 #5 b7 9 – C Eb G# Bb D “C minor aug nine”
 Cm9b5 = 1 b3 b5 b7 9 – C Eb Gb Bb D “C minor nine flat five”
 CmMaj7b13 = 1 b3 5 7 9 b13 – C Eb G B D Ab “C minor major seven flat thirteen”

Cmaj7#11/13 = 1 3 5 7 9 #11 13 – C E G B D F# A “C major seven raised eleven thirteen”

Tension chords

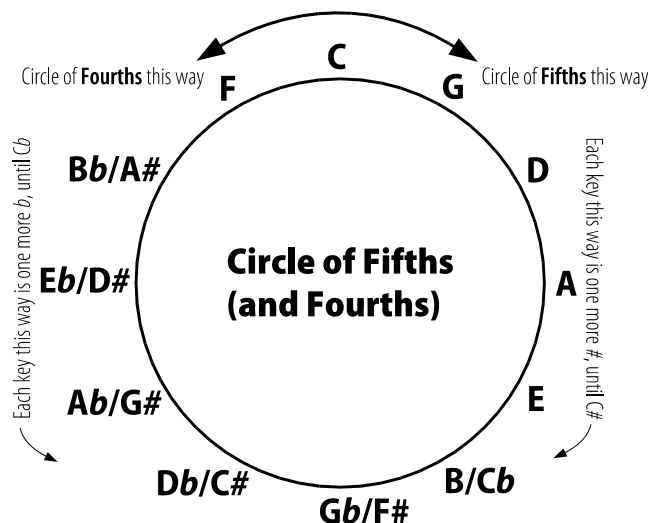
Csus = 1 4 5 – C F G “C suspended” or “C sus”
 Csus2 = 1 2 5 – C D G “C suspended two”
 Csus6 = 1 4 6 – C F A “C suspended six”
 Cadd6 = 1 3 5 6 – C E G A “C add six”
 Cadd6/9 = 1 3 5 6 9 – C E G A D “C add six nine”
 Cadd9 = 1 3 5 9 – C E G D “C add nine”
 Cm6add9 = 1 b3 5 6 9 – C Eb G A D “C minor six add nine”
 C7sus = 1 4 5 b7 – C F G Bb “C seven suspended”
 C9sus = 1 4 5 b7 9 – C F G Bb D “C nine suspended”
 Cm9sus = 1 b3 4 5 b7 9 – C Eb F G Bb D “C minor nine suspended”

Notes:

Sometimes chords are pronounced with a “th” at the end, like “C major seventh” or “C ninth.” Usage depends on grammar. The pronunciations above may vary in common usage.

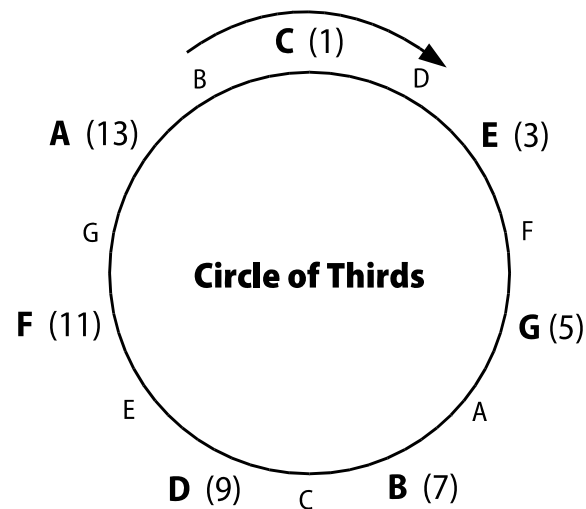
In general, unless otherwise noted, all 13th chords have the lower extensions included, namely the b7, and the 9, but never the 11th. A 9th chord always includes the b7, unless otherwise noted (such as “maj7/9” or “add9”). The 11th chord also always includes the b7 and 9. Of course, unless otherwise noted all chords contain the basics: the 1, the 3 (major or minor), and the 5.

Circle of Fourths, Fifths, and Thirds



The Circle of Fifths is one of the truly magical things in music. Going around the circle clockwise is the Circle of Fifths, and counter-clockwise is the Circle of Fourths. As you see, either way you hit every key, and still end up back at C. The Circle of Fourths is often used in jazz, such as the progression C E7 A7 D7 G7, and in turnarounds. The common jazz progression called "II-V-I" is the Circle of Fourths, and is the jazz version of blues' "I-IV-V". The song "Hey Joe" is the Circle of Fifths. Try playing both Circles as a chord progression.

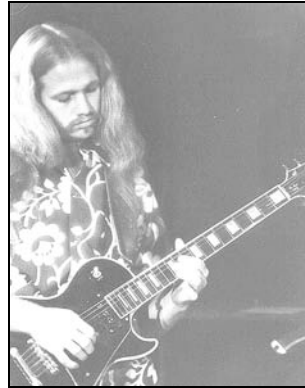
This is my invention, the "Circle of Thirds." It illustrates how chords are just stacked Thirds. This example is in the key of C, of course. C E G creates the basic C chord (Eb for minor, G# for augmented). Adding the B creates a C7 (if Bb, or Cmaj7 if natural B). Adding D creates that funky C9 chord (Db makes it Cb9, D# makes it C#9). Adding an F creates a suspenseful C11 chord. Finally, adding an A gives a jazzy C13 chord. In practice, you can play just a C7 in place of the 9, 11 or 13. An 11 chord is played without the 9, and the 13 chord wants the 7 and 9 join it, but not the 11.



RICK ROSEBERRY



Age 9, 1966



Age 21, 1978



Age 49, 2006

My name is Rick and I've been living, breathing, studying, playing, thinking about, and performing the guitar since 1964 at age 7. And since 1974 I've been teaching "CAGED" fretboard theory and Chord Substitutions. I learned them from the late great San Francisco guitar teacher Keith Allen, my Blue Bear mentor since 1973.

I learned to play guitar and read music in first grade, practicing two hours a day plus a lesson a week, for 3 years. I later rebelled, quit the lessons, and explored this early-70s new-to-me music by the Allman Bros, Jeff Beck and Jimi Hendrix. I would learn the records late at night, note-for-note. They were my new guitar teachers, and I was on fire for guitar again.

Then at age 17 I went to Blue Bear Waltzes School of

Music in San Francisco, the first "Rock & Roll College." It was there I learned fretboard and music theory, composition, and studied with my practice partner Chris Hayes (Huey Lewis & The News), Bonnie Hayes (Bonnie Raitt's composer), Keith Allen (Steve Miller Band), and others. Later, I studied jazz and music theory/composition/arranging at University.

From playing in many loud rock bands to musicals like Pippin and Godspell, from blues to jazz, folk to classical, CAGED and Chord Subs have made me a better guitarist.

Look for my other instructional eBooks: "Secrets of Chord Subs Revealed," "Secrets of the Guitar Fretboard Revealed (or, 125 Ways to Play *Louie Louie* in C)," and "Secrets of the Blues Revealed." Feel free to email me at subs@rickroseberry.com.

