

COMPLETE
EDITION

ACOUSTIC GUITAR

Beginning • Intermediate • Mastering

GREG HORNE

CONTENTS

Beginning Acoustic Guitar	2
Intermediate Acoustic Guitar	97
Mastering Acoustic Guitar	193



Stream or download the audio content for this book.
To access, visit: www.alfred.com/redeem



Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Copyright © MMX by Alfred Music
All rights reserved. Printed in USA.

ISBN-10: 0-7390-6638-2 (Book & Online Audio)
ISBN-13: 978-0-7390-6638-6 (Book & Online Audio)

Cover photographs

Clockwise from upper left: Photodisc; Karen Miller; Jeff Oshiro; Planet Art.
Series: Karen Miller/Ted Engelbart, Greg McKinney; Photodisc.

Audio recorded and mastered by Collin Tilton at Bar None Studio, Cheshire, CT

BEGINNING

ACOUSTIC GUITAR



TABLE OF CONTENTS

ABOUT THE AUTHOR	4	CHAPTER 5—IMPROVISATION	45
INTRODUCTION	5	Lesson 1: The Major Scale	46
CHAPTER 1—GETTING STARTED	6	Lesson 2: The Circle of 5ths	47
Lesson 1: Getting to Know Your Tools.....	6	Lesson 3: Major Scale Fingerings.....	48
Lesson 2: The Notes on the Fretboard.....	8	Lesson 4: Major Scale-Degree Exercises.....	49
Lesson 3: Play Some Tunes	10	Lesson 5: Improvising with the Major Scale	49
<i>Cows That Boogie on My Lawn</i>	10	Lesson 6: Intervals	50
<i>This One's Got Spots</i>	11	Lesson 7: Fingerings for Intervals.....	52
<i>Mary Had a Border Collie</i>	11	Lesson 8: Harmony and Chords.....	58
Lesson 4: Your First Chords—D, A and G.....	12	Lesson 9: Getting Started with Improvisation.....	60
<i>Canadian Campfire Song</i>	13	CHAPTER 6—THE BLUES	62
Lesson 5: Changing Chords.....	14	Lesson 1: The Twelve-Bar Blues	62
Lesson 6: More Chords—E and C	15	Lesson 2: Memorizing the Twelve-Bar Blues	63
<i>Rock'n'Roll Wonder Dog</i>	15	Lesson 3: Blues Rhythm.....	64
<i>You Move My Boogie Machine</i>	15	<i>Shufflin' Through the Blues in A</i>	65
CHAPTER 2—READING MUSIC	16	Lesson 4: The Minor Pentatonic Scale.....	66
How to Use This Chapter	16	Lesson 5: Beginning Blues Improvisation.....	68
Why Read Music?.....	16	Lesson 6: Bending	69
Lesson 1: The Notes and the Staff	16	Lesson 7: New Chords—The Dominant 7th.....	70
Lesson 2: The Notes on the 1st String.....	17	<i>7 Chord Blues</i>	70
Lesson 3: The Notes on the 2nd String.....	18	Lesson 8: More 7th Chords—Blues in E.....	71
Lesson 4: Time	18	<i>The Twelve-Bar Blues in E</i>	71
Lesson 5: Notes on the 3rd and 4th Strings	20	Lesson 9: Minor Blues.....	72
Lesson 6: Rests.....	21	<i>A Minor Blues</i>	72
Lesson 7: Eighth Notes.....	22	Lesson 10: Minor 7th Chords.....	73
Lesson 8: Notes on the 5th and 6th Strings.....	23	<i>Minor 7 Blues</i>	73
Lesson 9: Eighth Rests and Dotted Notes.....	24	CHAPTER 7—NEW TECHNIQUES	74
Lesson 10: Adding Sharps and Flats.....	25	Lesson 1: Switching Chords Mid-Measure.....	74
Lesson 11: Reading Key Signatures.....	26	Lesson 2: Split Strumming.....	75
Lesson 12: 1st and 2nd Endings	27	<i>I Know How it Feels</i>	75
<i>Line Dancing on Mars</i>	27	Lesson 3: The Mute Stroke	76
CHAPTER 3—MORE NEW CHORDS	28	Lesson 4: The Other Folk Strum	77
Lesson 1: Minor Chords.....	28	<i>Fluttering in the Breeze</i>	77
<i>Heavy Fog</i>	28	Lesson 5: Transposition	78
<i>Heavy Fog, It Makes Me Happy</i>	29	Lesson 6: Power Chords.....	80
Lesson 2: The Bluegrass G Chord and		<i>Rage Against the Gumball Machine</i>	80
a C Chord to Match.....	29	Lesson 7: Barre Chords	82
<i>The One-Human Garage Band</i>	30	<i>Passing the Barre</i>	83
Lesson 3: The Art of Strumming.....	30	<i>Can I Barre a Dollar?</i>	83
<i>Train of Dreams</i>	31	Lesson 8: Hammer-ons and Pull-offs.....	84
Lesson 4: Country and Bluegrass Strumming.....	32	<i>Blue Noodles on an E Chord</i>	85
<i>Boil that Cabbage Down</i>	33	Lesson 9: Walking the Bass	86
<i>Shady Grove</i>	33	<i>Free Little Bird</i>	87
Lesson 5: Country and Bluegrass Flatpicking	34	CHAPTER 8—MUSICAL EXPRESSION	
<i>Sail Away Ladies</i>	35	AND ARRANGING	88
Lesson 6: Syncopated Strumming.....	36	Lesson 1: Phrasing and Dynamics.....	88
Lesson 7: Waltz Time.....	38	Lesson 2: Creating an Arrangement.....	90
<i>Amazing Grace</i>	39	<i>Song of the Elusive Beach Moose</i>	91
CHAPTER 4—BASIC FINGERPICKING	40	APPENDIX	92
Lesson 1: The Right-Hand Position	40	The Wonderful Capo, the Terrible Capo.....	92
Lesson 2: First Fingerpicking Patterns.....	41	To Fingerpick or Not to Fingerpick	92
Lesson 3: Alternating Bass Patterns	42	Buy a Metronome!.....	93
<i>California Flood</i>	43	Help with Tuning.....	93
Lesson 4: Fingerpicking in Waltz Time	44	Finger Strength Builders.....	94
		How to Practice.....	94
		Inspirational Listening.....	96

LESSON 3: PLAY SOME TUNES

Now that we've covered the basics, it's time to play a few melodies.

TABLATURE

Tablature, called *TAB* for short, is a system of writing music just for the guitar. It tells you what fret to play and what string to play it on.

When fretting notes, try to get your finger as close to the fret as possible without being on top of it. This will produce clear, ringing notes with a minimum of buzzing or other unwanted noises.

The long, horizontal lines represent the strings. The top line is the 1st string (high E) and the bottom line is the 6th string (low E). Try fingering the notes indicated using any left-hand finger:

SECRETS OF THE MASTERS

The dots on your guitar neck (if you have any) will help you keep track of the frets. The dots usually come on frets 3, 5, 7, 9 and 12. Look at your guitar and familiarize yourself with where the dots are.

TAB is often attached to written music, so the player will know how long the notes last and what they are. The following examples show TAB and standard music notation. If you do not yet read music, **DO NOT PANIC**. If you like, you can look ahead to Chapter 2 (page 16) for information about reading standard notation. Or, just play the frets and strings indicated in the TAB in a slow, steady rhythm, giving each note equal length. The numbers under the TAB indicate the left-hand fingers (see page 7).



Track
2

COWS THAT BOOGIE ON MY LAWN

Left-hand fingers: 3 2 0 2 3 2 0 2 0 3 2 0 3 3 3

CHAPTER 8

Musical Expression and Arranging

LESSON 1: PHRASING AND DYNAMICS

EXPRESSION

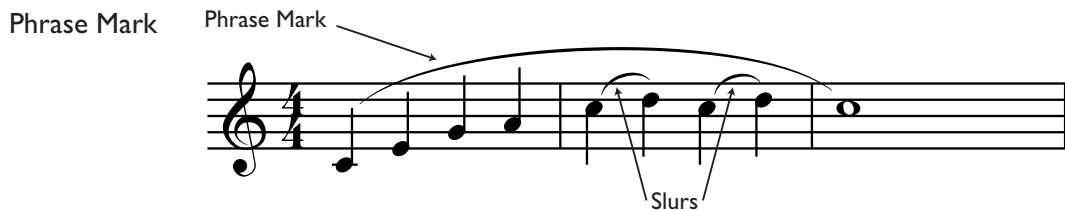
Music is not just about keeping time and playing the right notes or chords. In order for music to have an emotional effect, it needs a sense of *expression*. Two very important elements of musical expression are *phrasing* and *dynamics*.

PHRASING

Phrasing is the way that touch, volume and tempo are used to imply a sense of direction, movement and rest in a piece of music. If notes are like words, then phrasing is the way that the words are made to sound like sentences, or complete thoughts.

PHRASING MARKINGS

Written music uses a large number of markings and terms to communicate phrasing and expression to the performer. Many of these terms are Italian. A quick tour of some commonly used terms should give you some ideas for your own music. First, the *phrase mark* is a curved line that loosely connects an entire passage of music. It can be confused with a slur or a tie, but the phrase mark is usually shown above the staff and may have slurs or ties beneath it.



OTHER PHRASING AND EXPRESSION TERMS

TERM	DEFINITION	MARKING
<i>Legato</i>	Notes are to be played in a smooth, connected fashion.	The word “ <i>Legato</i> ” marked above the music.
<i>Staccato</i>	Short, detached, unconnected notes.	The word “ <i>Staccato</i> ” marked above the music, or small dots above or below individual note heads.



<i>Accent</i>	A note played louder than the surrounding notes.	This sign > above or below the note head.
---------------	--	---



INTERMEDIATE

ACOUSTIC GUITAR



TABLE OF CONTENTS

INTRODUCTION	100
CHAPTER 1—Reading Music and TAB	101
Lesson 1: Pitch	101
Lesson 2: Time	102
Lesson 3: Tablature	103
PART ONE—STYLES AND TECHNIQUES	
CHAPTER 2—New Colors and Textures	104
Lesson 1: Flatpicking Arpeggios	104
<i>Love and Trains</i>	105
Lesson 2: Suspended Chords	106
<i>Suspension Bridge</i>	108
<i>Not a Solution, Just a Suspension</i>	109
Lesson 3: Dominant 7 Chords	110
Lesson 4: Secondary Dominants	111
Lesson 5: Harmonics	112
<i>The Bells of Whimsy</i>	113
<i>Crystal Chords</i>	115
Lesson 6: Tuning with Harmonics	116
Lesson 7: Slides	118
Lesson 8: Bending Strings	120
<i>Swamp Grease</i>	121
CHAPTER 3—New Grooves and Styles	122
Lesson 1: Acoustic Funk Strumming	122
<i>Funk on the Cue-Stick Tip</i>	123
Lesson 2: Acoustic Funk Split Strumming	124
Lesson 3: Funk with Open Strings	125
<i>Open for Bidness</i>	125
Lesson 4: Creating a Monster Funk Groove	126
<i>Whatchyoo Talkin' 'Bout?</i>	126
Lesson 5: A Taste of Swing	128
<i>Still A Minor at 32</i>	130
<i>Still A Minor at 32, Souped-Up Hep-Cat Version</i>	132
Lesson 6: The Grooves of New Orleans	134
<i>Elysian Fields Boogaloo</i>	135
Lesson 7: Modern Celtic Rhythm Guitar	136
<i>The Rocky Road to the Foggy Cliffs of Erin's Green Shamrock Shore</i>	137
Lesson 8: One Tune in Three Traditions—Old-time, Bluegrass and Cajun	138
<i>Fall on My Knees—Carter Family Style</i>	139
<i>Fall on My Knees—Bluegrass Backup Style</i>	140
<i>Fall on My Knees—Bluegrass Lead Style</i>	141
<i>Fall on My Knees—Cajun Backup Style</i>	142
<i>Fall on My Knees—Cajun Lead Style</i>	143
Lesson 9: Delta Blues	144
<i>Baby Blue Blues</i>	147

PART TWO—IMPROVISATION

CHAPTER 4—Working Your Way Up the Neck 148

Lesson 1: Major Scale Positions	148
Lesson 2: Connecting Scale Positions Up the Neck.....	150
<i>Sample Solo</i>	153

CHAPTER 5—Harmony 154

Lesson 1: Major Triads Up the Neck.....	154
<i>Windchimes and Bottlecaps</i>	157
Lesson 2: Minor Triads Up the Neck	158
<i>Skanking the Triads</i>	159
Lesson 3: Major Scale Harmony.....	160
<i>Brutha T's Vision</i>	162
Lesson 4: Double Stops.....	164
<i>Oaxaca Juan's Waltz</i>	165
<i>6th Sense</i>	167

CHAPTER 6—Pentatonic Scales 168

Lesson 1: Minor Pentatonic Scale	168
<i>Return of the Son of Still A Minor at 32</i>	172
Lesson 2: Major Pentatonic Scale	174
<i>Eight Ball in the Corner Blues—Solo #1</i>	178
<i>Eight Ball in the Corner Blues—Solo #2</i>	178
<i>Eight Ball in the Corner Blues—Solo #3</i>	179

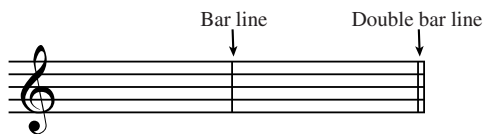
PART THREE—ALTERNATE TUNINGS

CHAPTER 7—Introducing Alternate Tunings 180

Lesson 1: Getting Creative with Open Strings.....	180
<i>Spare Change for a New Chord</i>	181
<i>Shufflin' Succotash</i>	181
Lesson 2: Drop D Tuning.....	182
<i>Drop D Noise, Drop D Funk</i>	183
<i>Beggars Can't Be Choosers</i>	183
Lesson 3: Improvising with Drop D Tuning	184
Lesson 4: Double Drop D Tuning.....	186
<i>Free Cinnamon Buns in Paris</i>	187
<i>Sprinkles and Jimmies</i>	187
Lesson 5: Open G Tuning.....	188
<i>Bats in the Barrelhouse</i>	189
Lesson 6: Open D Tuning.....	190
<i>Don't Talk to Strangers</i>	192

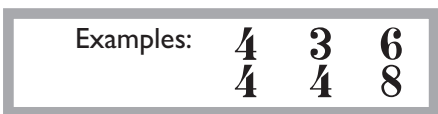
LESSON 2: TIME

The staff is divided by vertical lines called *bar lines*. The space between two bar lines is a *measure*. Each measure (or *bar*) is an equal unit of time. *Double bar lines* mark the end of a section or example.



TIME SIGNATURE

Every piece of music has numbers at the beginning that tell you how to count the time.



The top number represents the number of beats, or counts, per measure.

The bottom number represents the type of note receiving one count.

For example:

when the bottom number is 4, the quarter note (see below) gets one count.

when the bottom number is 8, the eighth note (see below) gets one count.

Sometimes a **C** is written in place of $\frac{4}{4}$ time. This is called *common time*.

***Joni Mitchell** was born in Alberta, Canada. After studying art in Calgary, she moved to Toronto in 1964, where she performed in coffeehouses and folk clubs. Her first album, **Joni Mitchell**, was produced by David Crosby and was released in 1969.*



PHOTO COURTESY OF PAUL STARR/REPRISE RECORDS

LESSON 4: SECONDARY DOMINANTS

Because the diatonic dominant 7 chord only occurs once in any major key, every dominant 7 chord can be thought of as V of a chord a perfect 5th below! Here is a list of dominant 7 chords and the major or minor chords they resolve to:

V7	I or i	V7	I or i
G7	C or C Minor	D^b7	A ^b or G [#] Minor
D7	G or G Minor	A^b7	D ^b or D ^b Minor
A7	D or D Minor	E^b7	A ^b or A ^b Minor
E7	A or A Minor	B^b7	E ^b or E ^b Minor
B7	E or E Minor	F7	B ^b or B ^b Minor

Sometimes a song will contain dominant 7 chords from outside the key that resolve to diatonic chords in the key. These are called *secondary dominants*. To understand this better, let's review the key of G.

Diatonic Chords in G Major						
I	ii	iii	IV	V	vi	vii ^o
G	Amin	Bmin	C	D	Emin	F [#] dim


Now look at example 7 below. The E7 chord in bar 3 is in the key of G. It is a V7 for Amin (the following chord), which is a perfect 5th below E. Since Amin is the ii chord, E7 is called V/ii (five of two). Here are the other secondary dominants for the key of G.

SECONDARY DOMINANTS FOR THE KEY OF G AND THE CHORDS TO WHICH THEY RESOLVE:

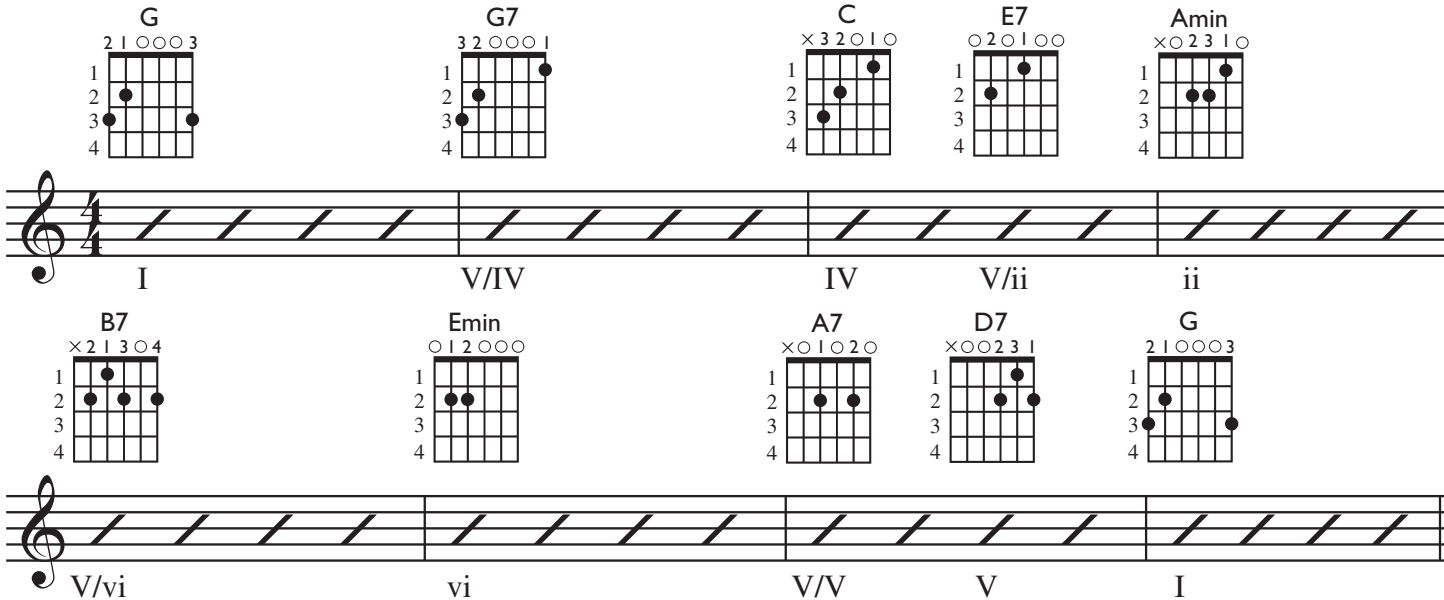
Secondary Dominant	Chord Name	Resolution	Chord Name
V/ii (five of two)	E7	→	ii (two) Amin
V/iii	F [#] 7	→	iii Bmin
V/IV	G7	→	IV C
V/V	A7	→	V D
V/vi	B7	→	vi Emin

Example 7 uses secondary dominants to “set up” ii, IV, V and vi in the key of G. Use a country-style strum.

7



Track 8



MASTERING

ACOUSTIC GUITAR



TABLE OF CONTENTS

INTRODUCTION	196
--------------------	-----

PART ONE—BAG OF TRICKS

CHAPTER 1—New Techniques 197

Lesson 1: Building Speed and Agility	197
Lesson 2: Using Pedal Tones.....	199
<i>Pedal to the Metal</i>	199
<i>Splash Into the Pool</i>	200
<i>Isn't it Fine, Scandanavian Pine</i>	201
<i>The Rise and Fall of the Uncoordinated William</i>	202
<i>I'll Pedal, You Steer</i>	203
Lesson 3: Slapping and Tapping	204
<i>Astral Connections</i>	209

CHAPTER 2—New Chords 210

Lesson 1: 7 Chords	210
<i>Mellow Groovin' Phat Daddy-o Dude</i>	212
Lesson 2: Augmented and Diminished Chords	213
<i>Too Early for Breakfast</i>	217
Lesson 3: Add9 Chords and More	218
<i>Wandering Ghosts</i>	219
Lesson 4: Dominant 9 Chords	220
<i>Mellifluous Tones</i>	221
Lesson 5: Dominant 11 and 13 Chords	222
<i>Hypertension Funk Blues</i>	223
Lesson 6: Using Tensions and Alterations to Improve Blues	224
<i>Hypertension Funk Blues Solo</i>	225

CHAPTER 3—Advanced Rhythm 226

Lesson 1: Odd Time Signatures	226
<i>Pentagroove in D</i>	226
<i>Pentagroove in D Solo</i>	227
<i>My Right Hand Has Seven Fingers</i>	228
<i>My Right Hand Has Seven Fingers Solo</i>	229
Lesson 2: Working in Multiple Time Signatures.....	230
<i>June Bug Wings</i>	231
Lesson 3: Introducing Polyrhythms	232

PART TWO—MODAL SOUNDS

CHAPTER 4—Introducing the Modes 234

Lesson 1: Generating the Modes from a Parent Scale— The Relative View	234
Lesson 2: The Parallel View	235

CHAPTER 5—The Mixolydian Mode 236

Lesson 1: The Two Views	236
Lesson 2: Distinguishing Features of the Mixolydian Mode	237
<i>No Ex-Temptations</i>	237
<i>No Ex-Temptations Triad Solo</i>	238
Lesson 3: Mixing Modes in One Song.....	239
<i>Over the Waterfall</i>	239
Lesson 4: Improvising in the Mixolydian Mode (The Jerry Garcia Effect).....	240
<i>Franklin's Mower</i>	241
<i>Franklin's Mower Solo</i>	241

CHAPTER 6—The Dorian Mode 242

Lesson 1: The Two Views.....	242
Lesson 2: Distinguishing Features of the Dorian Mode. 243 <i>Walk, Don't Drive</i>	243
Lesson 3: Improvising in the Dorian Mode.....	244
<i>Como Va-Va Vamp</i>	244
<i>Como Va-Va Vamp Solo</i>	245
Lesson 4: An Irish Jig in the Dorian Mode.....	246
<i>Scatter the Mud</i>	247

CHAPTER 7—Aeolian Mode	248	CHAPTER 9—Sus4 Tunings	266
Lesson 1: The Two Views.....	248	Lesson 1: DADGAD	266
Lesson 2: Distinguishing Features of the Aeolian Mode...	249	<i>Bonaparte's Retreat</i>	268
Lesson 3: Improvising in the Dorian Mode.....	250	<i>Road Music for Time Travelers</i>	270
<i>Down on My Knees</i>	250	Lesson 2: Sawmill Banjo Tuning	272
<i>Down on My Knees Solo</i>	250	<i>Pretty Polly</i>	273
Lesson 4: Improvising in a Relative Major/Minor Context.....	251	CHAPTER 10—Radical Alternate Tunings	274
<i>Paradox Found</i>	251	Lesson 1: Hybrid Tunings	274
<i>Paradox Found Solo</i>	251	Lesson 2: Unison Tunings.....	275
<i>From the Horse's Mouth</i>	252	<i>Keep Drivin'</i>	275
<i>From the Horse's Mouth Solo</i>	253	<i>The Rock'n'Roll Tree Elf</i>	276
Lesson 5: Variations on the Aeolian Mode—		A Great Big List of Alternate Tunings.....	277
The Harmonic Minor Scale.....	254	PART FOUR—COMPOSITION AND ARRANGING	
<i>Soup du Jour Stomp</i>	254	CHAPTER 11—Building a Piece	278
<i>Soup du Jour Stomp Solo</i>	255	Lesson 1: Getting Your Materials Together.....	278
Lesson 6: Variations on the Aeolian Mode—		<i>Ohio Nights (Verse)</i>	278
The Melodic Minor	256	<i>Ohio Nights (Chorus)</i>	279
<i>Minor Funk B Melodic</i>	256	Lesson 2: Fleshing out the Form—	
<i>Minor Funk B Melodic Solo</i>	257	Adding Contrasting Elements.....	280
PART THREE—ALTERNATE TUNINGS		<i>Ohio Nights (Bridge)</i>	280
CHAPTER 8—New Tunings and Techniques	258	<i>Ohio Nights (Instrumental Hook)</i>	281
Lesson 1: Cross-String Scales in Open G	258	Lesson 3: Putting it All Together	282
<i>Simple Gifts</i>	259	<i>Ohio Nights</i>	285
Lesson 2: D Minor Tuning.....	260		
<i>Going Back to Aberdeen</i>	261		
Lesson 3: Open C Tuning.....	262		
<i>John Henry</i>	264		

00

Track
01

Online audio is included with this book to make learning easier and more enjoyable. The symbol shown on the left appears next to every example in the book that features an audio track. Use the recordings to ensure you're capturing the feel of the examples and interpreting the rhythms correctly. The track number below the symbol corresponds directly to the example you want to hear (example numbers are above the icon). All the track numbers are unique to each "book" within this volume, meaning every book has its own Track 1, Track 2, and so on. (For example, *Beginning Acoustic Guitar* starts with Track 1, as does *Intermediate Acoustic Guitar* and *Mastering Acoustic Guitar*.) Track 1 for each book will help you tune your guitar.

See page 1 for instructions on how to access the online audio.

LESSON 2: USING PEDAL TONES

The term *pedal tone* refers to a pipe organ technique in which a note is sustained with a foot pedal while the organist plays changing melodies or harmonies above it. As a musical device, pedal tones can sound in the bass, middle or treble regions of a chord or melody. Another term for a pedal tone is a *drone*.

Contemporary acoustic guitar music relies heavily on pedal tones, as both rhythmic and harmonic devices. Players such as Dave Matthews, Shawn Colvin, Patty Larkin and Joni Mitchell use this technique to create the impression of multiple guitars playing together.

PEDAL TONES IN THE LOWER VOICE

You can use pedal tones in a variety of contexts. For example, try droning on a bass string while playing a melody on an adjacent string. This technique is sometimes heard in heavy metal music, and is also popular in contemporary Celtic playing. Another common technique is to play a chord progression over a static pedal tone.

Pedal to the Metal uses both techniques described above. Notice the *D.C. al Fine*. After playing the second line, return to the beginning and play until the *Fine* (in this case, observing the repeat sign). Notice that the rhythms are stemmed in opposite directions. This is how music in two parts is usually written.



PEDAL TO THE METAL

Track 6

Emin



etc.

E D/E A/E etc.

E D/E E

D.C. al Fine (with repeat)

Fine

CHAPTER 2

New Chords

LESSON 1: 7 CHORDS

You have already worked with dominant 7 chords in *Intermediate Acoustic Guitar* (page 110), so some of this will be a review. There are, however, four other qualities of 7 chord: *major 7*, *minor 7*, *diminished 7* and *half-diminished 7* (*minor 7^b5*).

A 7 chord is a four-note chord built in 3rds. Another way to think of it is as a triad with an added note that is a 7th above the root.

Here are all the types of 7 chords shown with C as the root:

12

CMaj7 C7 Cmin7 Cmin7^b5 Cdim7

Major 7 Dominant 7 Minor 7 Half-diminished 7 Diminished 7

Note: All of the following chords are in standard tuning.

MOVABLE MAJOR 7 CHORDS (Maj7)

The major 7 chord is a major triad with an added major 7th interval. The major 7th interval can be thought of as eleven half steps above the root, or one half step below the octave. The construction of the chord is root-3-5-7. Below are some movable fingerings for major 7 chords. Make sure to note where the roots are (indicated under the diagrams). This will allow you to move these forms anywhere on the neck to find major 7 chords on any root.

$\flat\flat$ = Double Flat.
Lower the note
one whole step.

GMaj7 GMaj7 GMaj7 GMaj7 GMaj7

R 7 3 5 5 R 5 7 3 5 R 3 5 7 5 R 5 7 3 R 3 5 7 3

LESSON 5: DOMINANT 11 AND 13 CHORDS

11THS AND 13THS

The next two intervals of a 3rd above the 9th are the 11th and the 13th. These three tones, the 9ths, 11ths and 13ths, are used to add tension to a chord. Dominant chords sound particularly good with these added tension tones.

Here's a trick for remembering 9ths, 11ths and 13ths: Subtract 7 from any one of them and this will reveal the identical tone in the scale. For example, the 9th is the same pitch as the 2nd ($9-7=2$). The 11th is the same as the 4th ($11-7=4$) and the 13th is the same as the 6th ($13-7=6$).

Dominant chords with a lot of tension notes sound even more interesting if some of the tensions are altered (made sharp or flat). Here is a starter set of cool alterations for dominant chords:

SHARP 11 (#11) SHARP 9 (#9) FLAT THIRTEEN (b13)

Here they are shown in standard music notation:

18

Below are some voicings that include some of these tensions and alterations. Make note of where the root in each form is, and you can move them to any root you desire.

Hypertension Funk Blues on page 223 uses tension and altered chords in a funk blues progression. The chords are combined with riffs, slides and funk strumming. You can refer to the chord diagrams above to find fingerings for the altered dominant chords.