Summary of “No Bull Music Theory For Guitarists” vol. 3 by James Shipway

Volume 3, Chapter 1: Organizing Your Fretboard with the CAGED System

1. Core Concepts

This chapter introduces the **CAGED system**, a method for understanding and navigating the guitar fretboard using familiar **barre chord shapes** and **scale patterns**. The key idea is that you can connect **scale patterns** to each of the 5 foundational **major chord shapes**—**C, A, G, E, and D**—across the neck.

2. Major Chord Shapes and Scales

- The chapter starts by linking **major barre chords** (based on the CAGED open chord forms) to their corresponding **major scales**.
- For each position (C shape, A shape, etc.), a **major scale pattern** fits around the chord grip.
- This helps guitarists relate **fretboard positions**, **chords**, and **scales** more intuitively.

3. Minor Chord Shapes and Scales

- The same idea is extended to **minor chords**, using **minor barre chord shapes** (like Am, Em).
- Around each of these minor shapes, you can position a **minor pentatonic** or **natural minor scale**.

4. Beyond Memorization: Creating Musical Vocabulary

- Learning these shapes is **only step one**.
- The real value comes from **building a vocabulary of musical ideas** for each shape:
    - Favorite **licks**
    - Specific **notes to bend**
    - Useful **fragments**
    - Ideas you enjoy and use creatively

The goal is to **not just memorize** scale patterns, but to start making music from them.

5. Summary

The CAGED system offers a **visual and physical map** of the fretboard that:

- Connects chord shapes to scale positions
- Makes transposing and improvising easier
- Helps organize musical ideas
- Bridges rhythm and lead guitar concepts

Volume 3, Chapter 2: Going Beyond the Seventh

This chapter introduces **extended chords**—which are essentially embellished seventh chords used to add color and sophistication. Rather than changing the fundamental chord quality, extensions add additional scale degrees beyond the seventh.

1. Key Concepts:

- **Chord Extensions**:
  - **9th = 2nd scale degree**
  - **11th = 4th scale degree**
  - **13th = 6th scale degree**
- **Major 7 Extensions**:
  - Major 9: 1, 3, 5, 7, 9
  - Major 11: 1, 3, 5, 7, 9, 11 (rare due to potential clash between 11 and 3)
  - Major 13: 1, 3, 5, 7, 9, 11, 13
- **Minor 7 Extensions**:
  - Minor 9: 1, b3, 5, b7, 9
  - Minor 11: 1, b3, 5, b7, 9, 11
  - Minor 13: 1, b3, 5, b7, 9, 11, 13
- **Dominant 7 Extensions**:
  - Dominant 9: 1, 3, 5, b7, 9
  - Dominant 11: 1, 3, 5, b7, 9, 11
  - Dominant 13: 1, 3, 5, b7, 9, 11, 13

2. Practical Notes:

- You **don't have to play all the notes** in an extended chord—focus on the 3rd, 7th, and one or two color tones (9, 11, or 13).
- **Extensions are mostly used in jazz, fusion, and Latin styles**—less common in distorted rock or metal.
- You can **substitute** an extended chord for its simpler version, as long as you maintain the same chord quality (e.g., replace Fmaj7 with Fmaj9 or Fmaj13, but not with Fm11 or F13).
- **Add9 chords** (like Cadd9 or Amadd9) are **not true extended chords**—they're triads with a 9 added, without a 7th.

3. Sample Progressions Using Extended Chords

1. || Dmaj9 | Bm11 | Em9 | A13 ||
2. || Gmaj9 | Am11 | Bm11 | Cmaj9 ||
3. || Gm9 | C13 | Fmaj7 | Fmaj9 ||
4. || Gm11 | C9 | Fmaj9 | F6/9 ||
5. || Bm9 | Bm7 | E13 | E9 ||
6. || G13 | C9 | G9 | G13 |
C9	%	G13	E7#9
Am11 Am9	D9 D13	G13 E7#9	Eb9 D7#9
G9	

Volume 3, Chapter 3: Modes Part 3 – Using Modes in Your Playing

This chapter introduces two main approaches to applying modes when improvising or composing:

1. Modal Keys Approach

This method treats an entire chord progression as belonging to a single modal framework. Instead of defaulting to the parent major scale (e.g. C major), players are encouraged to identify the **"hero**

chord" or **main tonal center**, and choose the corresponding mode derived from the parent scale. For example:

- If **D minor 7** sounds like the tonic, the player should think **D Dorian** instead of C major.
- If **F major 7** feels like home, the mode is **F Lydian** (derived from C major).
- If **A minor** dominates the progression, use **A Aeolian**.

The goal is to **shift modal thinking to the root of the harmonic center**, rather than referencing everything from the Ionian (major) scale.

Modal Guidelines:

- If the II chord feels like home → use **Dorian**
- If the III chord feels like home → use **Phrygian**
- If the IV chord feels like home → use **Lydian**
- If the V chord feels like home → use **Mixolydian**
- If the VI chord feels like home → use **Aeolian**
- If the VII chord feels like home → use **Locrian**

Example 1:
| Cmaj7 | Fmaj7 | Em7 | Dm7 |
→ C is the tonic → use **C Ionian** (C major scale)

Example 2:
| Cmaj7 | G | Am | Fmaj7 |
→ C is the tonic → use **C Ionian**

Example 3:
| Dm7 | Dm7 | Am7 | Fmaj7 C |
→ Dm7 feels like tonic → use **D Dorian**

Example 4:
| Fmaj7 | Dm7 Em7 | Fmaj7 | Dm7 Em7 |
→ Fmaj7 feels like tonic → use **F Lydian**

Example 5:
| G7 | G7 | Dm7 | C |
→ G7 feels like tonic → use **G Mixolydian**

Example 6:
| Fmaj7 | Am7 | Em7 | Dm7 |
→ Fmaj7 feels like tonic → use **F Lydian**

Example 7:
| Am7 | F | G | Am7 G |
→ Am7 feels like tonic → use **A Aeolian**

Key takeaways:

- Always play the correct **mode from the root of the tonal center** (not from the root of the parent scale).
- Use your ear and musical judgment—sometimes it's not obvious which chord is the hero, and experimentation is necessary.
- This approach works for all major keys, not just C.

- The author's terms like "modal key" or "hero chord" are informal but helpful for understanding modal application.
- Prioritize practicing Ionian, Dorian, Mixolydian, and Aeolian first, as they are the most commonly used modes in popular and improvisational music.

2. Chord-by-Chord Approach

This method treats **each chord in a progression as its own modal environment**, using a different mode for each. It's more advanced and is commonly used in jazz, fusion, or modal music.

- **Example 1:**
  | Dm7 | Dm7 | Bb9 | Bb9 |
  → Dm7 → **D Dorian** (or possibly Aeolian)
  → Bb9 → **Bb Mixolydian**

- **Example 2:**
  | Am7 | Am7 | Ebmaj7 | Ebmaj7 | F#m7b5 | F#m7b5 |
  → Am7 → **A Dorian**
  → Ebmaj7 → **Eb Lydian**
  → F#m7b5 → **F# Locrian**

- **Example 3:**
  | C7 | C7 | Bb7 | Bb7 | G7 | G7 | G7 | G7 |
  → C7 → **C Mixolydian**
  → Bb7 → **Bb Mixolydian**
  → G7 → **G Mixolydian**

This approach requires detailed modal knowledge and good ear training but allows for **more harmonically rich improvisation**. It's not always necessary in every style, but when used effectively, it can be powerful.

3. Hybrid Approach

Sometimes, modal key and chord-by-chord approaches don't neatly apply, especially with mixed or complex progressions. In these cases, it's appropriate to **combine strategies**—starting modally and then switching to chord-specific ideas when needed. Adaptability and experimentation are essential.

The **hybrid approach** combines both the *modal key* and *chord-by-chord* methods. It's useful in real-world situations where:

- A portion of the progression clearly suggests a tonic or "home base" (modal key approach),
- But other sections shift tonally, use borrowed chords, or step outside the key enough to warrant a unique mode per chord (chord-by-chord approach).

This is especially valuable in **modal jazz, modern pop, fusion**, and even **film score writing** where harmonic variety and mood shifts happen frequently within a tune.

When to Use It

Use the hybrid approach when:

- The beginning of a tune feels firmly rooted in a single mode…
- …but a section (like a bridge or a turnaround) contains non-diatonic or chromatic changes that make a single mode inadequate.

- You want to preserve strong modal cohesion but also highlight specific colors for certain chords.

Example 1: Modal Verse + Chord-by-Chord Bridge

| Dm7 | Dm7 | Fmaj7 | C |
→ *Modal key: D Dorian (parent scale: C major)*
| Bb9 | Ebmaj7 | Abmaj7 | G7 |
→ *Each chord treated individually:*
- Bb9 → Bb Mixolydian
- Ebmaj7 → Eb Lydian
- Abmaj7 → Ab Lydian
- G7 → G Mixolydian (or even G altered if it resolves to C)

Example 2: Stable Modal Vamp + Chromatic Cadence

| Am7 | Fmaj7 | G | Am7 |
→ *A Aeolian (C major parent scale with A as tonic)*
| B7 | Cmaj7 | F#m7b5 | E7 |
→ *Treated chord-by-chord:*
- B7 → B Mixolydian or B Lydian dominant
- Cmaj7 → C Ionian
- F#m7b5 → F# Locrian
- E7 → E Mixolydian or E altered

Example 3: Lydian Tonality with Chromatic Side-Step

| Fmaj7 | G | Am7 | Dm7 |
→ *F Lydian (C major scale, F as root)*
| Dbmaj7 | Ab7 | Cmaj7 |
→ *Treated chord-by-chord:*
- Dbmaj7 → Db Lydian
- Ab7 → Ab Mixolydian
- Cmaj7 → C Ionian (possibly implying return to parent key)

Example 4: Dorian Modal Center + Brief Dominant Color

| Dm7 | Dm7 | Em7 | Fmaj7 |
→ *D Dorian*
| A13 | A7#9 | Dm7 | Dm7 |
→ *A13/A7#9 treated as chord-by-chord (A Mixolydian or A altered), then return to D Dorian*

Takeaways

- Hybrid approaches **preserve the continuity** of modal playing but **adapt when the harmony demands it**.
- Guitarists often improvise over modal tunes with **a modal anchor point** in mind, then briefly shift tonal gears when an outlier chord arises.
- Being flexible between approaches will make you a **more expressive and intuitive improviser**, especially in more harmonically adventurous music.

Volume 3, Chapter 4: Stand-in Chords

In tonal music, not all chords in a progression must come from the strict diatonic chord family of a key. This chapter introduces the idea of **stand-in chords**—substitutions where a chord retains its root note but changes its quality (e.g., major instead of minor). These create harmonic variety without necessarily modulating to a new key.

1. Why Use Stand-in Chords?

- Keys are flexible systems—not strict rules.
- Using only the 7 diatonic chords in a key (e.g., G major: G, Am, Bm, C, D, Em, F#dim) can become harmonically bland.
- We actually have **12 total notes** in our system, and introducing non-diatonic chords—especially ones with the same root but different quality—adds **spice, tension, and variety**.

2. Major Chord Stand-ins

A common move is to **change the minor iii chord to a major III chord**, for example, in the key of G:

- Standard progression: | G | Bm | C | C |
- *"Creep"* by Radiohead → | G | B | C | C |
- *"Imagine"* by John Lennon → | C | D | G | B |
- *"(Sittin' On) The Dock of the Bay"* by Otis Redding → | G | B | C | A |

In the last example, both the iii and ii chords are made major: III and II, instead of Bm and Am. These create stronger voice leading and sonic interest without fully leaving the key of G.
You can also use the III chord to **resolve smoothly into the IV chord**—a functional use of this non-diatonic substitution.

3. Minor Chord Stand-ins

The most commonly used stand-in minor chord is to **change the IV major chord to a IV minor chord**—a dramatic and expressive move especially in major keys:

- | G | D | C | Cm | → Here, C is IV, and Cm is the IV minor stand-in.
- | G | Dm7 | C | G | → Here, Dm7 a V minor stand-in.

4. Combining Major and Minor Stand-in Chords

- | G | D | A | C Cm | → Mixing a II major and a IV minor chord for expressive flavor
- | G | B | C | Cm | → III major to IV major to IV minor (classic descending motion)

Volume 3, Chapter 5: Diminished and Augmented Chords

1. Diminished Triads

A **diminished triad** consists of:

- **Root**
- **Minor 3rd** (flat 3rd)
- **Diminished 5th** (flat 5)

Example (G diminished):

- Root = G
- Minor 3rd = B♭
- Diminished 5th = D♭
- Symbol: Gdim or G°

2. Augmented Triads

An **augmented triad** consists of:
- **Root**
- **Major 3rd**
- **Augmented 5th** (sharp 5)

Example (G augmented):
- Root = G
- Major 3rd = B
- Augmented 5th = D♯
- Symbol: Gaug or G^{+}

3. Diminished 7th Chords

A **diminished 7th chord** adds a note to the diminished triad:
- Root
- Minor 3rd
- Diminished 5th
- **Diminished 7th** (a double flat 7, *not* a 6th)

⚠ Even though the diminished 7th is enharmonically the same as the major 6th, it must be labeled as a **double flat 7** to preserve the structure of stacked 3rds (root, 3rd, 5th, 7th).

Example (C°7):
- C – E♭ – G♭ – B𝄫 (B double flat = A)

Symbols: C°7, Cdim7

4. Functional Use in Progressions

Diminished 7th chords are often used as **passing chords** or to **connect diatonic chords**.

Example:
| Cmaj7 | C#°7 | Dm7 | D#°7 | Em7 | Fmaj7 | F#°7 | G7 |
This type of substitution increases harmonic motion and adds chromatic voice leading between diatonic chords.

5. Diminished & Augmented Symmetry on Guitar

A. Diminished chords repeat every **3 frets** due to their symmetrical construction.

For example:
- C°7 = C – E♭ – G♭ – A
- Move shape up 3 frets → E♭°7 (same notes, different root in bass)
- Move another 3 frets → G♭°7

- One more = A°7

Only 3 diminished 7th families exist:

1. C – E♭ – G♭ – A
2. D♭ – E – G – B♭
3. D – F – A♭ – B

B. Just like diminished 7ths, **augmented triads** also exhibit symmetry — though theirs is based on **major 3rds**, not minor 3rds.

An **augmented triad** consists of:

- Root
- Major 3rd
- Augmented 5th (which is another major 3rd above the 3rd)

Because each interval is a **major 3rd**, the triad repeats every **4 frets** (or major 3rds), and there are **only four distinct augmented triad families** in the 12-tone system.

Example (Caug):

- Notes: C – E – G♯
- Eaug = E – G♯ – C
- A♭aug = A♭ – C – E
- All the same notes in different order — enharmonic equivalents

Augmented Triad Families:

1. **C – E – A♭**
2. **D♭ – F – A**
3. **D – F♯ – B♭**
4. **E♭ – G – B**

Just like diminished 7ths, these families allow guitarists to reuse **the same fingerings** across the neck at **major 3rd intervals**, adding immediate harmonic variety with minimal fretboard movement.

6. Augmented 7th Chords

An **augmented 7th chord** includes:

- Root
- Major 3rd
- Augmented 5th
- **Minor 7th** (flat 7)

Example (C+7):

- C – E – G♯ – B♭
- Symbol: C+7 or Caug7

Augmented 7ths are used to **substitute for dominant 7th chords** when more tension or chromatic color is desired.

7. Using Augmented 7ths in Progressions

Example 1 (in C Major):

| Cmaj7 | A+7 | Dm7 | G+7 |
The A7 and G7 have been replaced by A+7 and G+7 to add harmonic intensity.

Example 2 (C minor blues):
Cm9	Cm9	Cm9	Cm9
Fm9	Fm9	Cm9	Cm9
A♭13	G+7	Cm9	A♭13 G+7

Here, **G+7** serves as a dominant function with added bite in the turnaround.

Volume 3, Chapter 6: Harmonic Minor Scale – Part 1

1. What is the Harmonic Minor Scale?

The **harmonic minor scale** is a variation of the **natural minor scale**, where the **7th note is raised** (made natural). This raised 7th is called the **leading tone**, because it is only a half step below the tonic and creates a strong pull back to the root.

Formula:
1 – 2 – b3 – 4 – 5 – b6 – 7
For example, **A Harmonic Minor** is:
A – B – C – D – E – F – G#
The **G#** (raised 7th) provides a built-in **tension and resolution** that defines the harmonic minor sound.

2. Comparison Between Chord Families

Triad-Level Diatonic Chords

Natural Minor (A minor)	**Harmonic Minor (A harmonic minor)**
Am – Bdim – C – Dm – Em – F – G	Am – Bdim – Caug – Dm – E – F – G#dim

7th Chord-Level Diatonic Chords

Natural Minor	**Harmonic Minor**
Am7 – Bm7b5 – Cmaj7 – Dm7 – Em7 – Fmaj7 – G7	Am(maj7) – Bm7b5 – Cmaj7#5 – Dm7 – E7 – Fmaj7 – G#dim7

Note: The tonic chord becomes a **minor/major 7** (AmMaj7), and the 5 chord becomes **E7**, creating a **perfect cadence**.

3. Perfect Cadence in Minor Keys

The harmonic minor scale introduces a **dominant-functioning V chord** into a minor key. In natural minor, the 5 chord is minor (Em in A minor), but in harmonic minor, it becomes **major (E)** or **dominant 7 (E7)**, creating stronger resolution to the tonic.

Progression Example in A minor:
| Am | Bm7b5 | E7 | Am |

- This is functionally equivalent to a **ii–V–i** in minor.
- Even when not explicitly using harmonic minor, many musicians borrow the V chord from harmonic minor because the **leading tone (7)** in the V chord adds tension and resolution — and it's very common practice.

4. Practical Notes & Advice

- You **don't have to** use a major or dominant V chord in a minor key — it's a matter of **stylistic choice**.
- It is **highly recommended** to **memorize both** natural minor and harmonic minor **chord families**.
- Odd-sounding chords like **AmMaj7** and **Cmaj7#5** are rarely used in common progressions, but will be explored further in **Appendix 2**.
- You can **solo** using either **natural minor** or **harmonic minor**, or combine them — more on that in a future chapter.

Volume 3, Chapter 7 – Minor Keys and the Harmonic Minor Scale, Part 2

1. Using Both Minor Chord Families
In a minor key, do you need to choose *either* the natural minor *or* the harmonic minor family for all your chords? No. In practice, most minor key music uses a *hybrid approach*, borrowing from both natural and harmonic minor chord families depending on context and musical taste.

2. The Hybrid Approach – Practical Summary
This practical combination includes:

Degree	Common Chord Options
i	Am or Am7
ii	Bm7♭5
♭III	C or Cmaj7
iv	Dm or Dm7
V	E, E7, Em, or Em7
♭VI	F or Fmaj7
♭VII	G or G7

This blending allows you to choose chords based on how much tension or resolution you want. For instance, the **E7** chord introduces a strong dominant pull to **Am**, while **Em** feels smoother and more modal.

3. Chord Progression Examples (in A minor)

1. **| Am | Dm | Am | E7 |**
   I – IV – I – V7
   Classic use of harmonic minor on V chord.
2. **| Am | Am | Dm | Dm | F | E |**
   I – I – IV – IV – VI – V
   | Am | G / F | E7 | E7 |
   I – VII VI – V7 – V7

| Am / G | F / G | Esus4 | E |
I VII – VI ♭VII – Vsus4 – Vmaj
| Am | Dm7 | G | Cmaj7 | Fmaj7 | Bm7♭5 | E7 |
I – IV – VII – IIImaj7 – VImaj7 – II – V7
similar to “Parisienne Walkways” by Gary Moore

3. **| Am | Am | Dm | Dm | E7 | E7 |**
   I – I – IV – IV – V7 – V7
   | Am | Em | Am | Am | Dm | Dm | E7 | Am |
   I – Vm – I – I – IV – IV – V7 – I
   Demonstrates minor v vs dominant V in context.

4. Melodies & Soloing in Minor Keys
When soloing in a minor key, you have **two main scalar options**:

- **A Natural Minor (Aeolian):** A–B–C–D–E–F–G
- **A Harmonic Minor:** A–B–C–D–E–F–G#

The **natural minor** tends to work well over progressions that avoid a strong dominant (V7), while the **harmonic minor** emphasizes tension when a dominant chord is present.

5. Progression & Scale Pairings

- **| Am | Fmaj7 | Dm7 | Fmaj7 |**
  → Best with **A natural minor** (no V7 present).
- **| Am7 | Fmaj7 | Fmaj7 |**
  → Use **A natural minor**; the Am7 clashes with harmonic minor due to its ♭7 (G) vs G#.
- **| Am | G | F | G | Em | Em | F | G |**
  → Works well with **A natural minor** (no V7).
- **| Am(add9) | Am(add9) | Bm7♭5 | E7 |**
  → Can use **A harmonic minor** (G# matches E7), but **A natural minor** also works—the note g (the b7 of Am) is the ♯9 of E7 which works fine.
- **| Am7 | Am7 | Bm7♭5 | E7 |**
  → Works with both **natural** and **harmonic minor**.
- **| Am | Dm7 | G | C | Fmaj7 | Bm7♭5 | E7 | Am |**
  → Best to use **natural minor** generally, but **A harmonic minor** could be used over bars 6–7 (iiø7 – V7).

6. Takeaway

- You don’t need to “pick a team” between natural and harmonic minor chord families. Mixing them is the norm.
- Use harmonic minor when you want **dominant-function tension** (especially over V7 chords).
- Use natural minor when the mood is more **modal, mellow, or diatonic.**
- Explore both options through experimentation and ear training.

Volume 3, Chapter 8: Secondary Dominants

A **secondary dominant** is a *dominant 7th stand-in chord.* It creates a strong pull toward its target chord, just like a traditional V–I cadence, but the resolution is to a different degree in the key. These chords are **non-diatonic**, meaning they don’t naturally occur in the key, yet they are commonly used in styles like **jazz, funk, R&B, soul**, and others for added harmonic richness and forward motion.

1. **Starting Point: Diatonic Harmony in G Major**

A **I–VI–II–V** diatonic progression in the key of G is: | Gmaj7 | Em7 | Am7 | D9 |
We can introduce **secondary dominants** by changing Em7 and Am7 to dominant 7ths:
| Gmaj7 | E7 | A7 | D9 |
Here, **E7** is the V of A, and **A7** is the V of D—both are **secondary dominants** because they tonicize chords within the progression (Am and D).

2. Chain of Secondary Dominants
This concept can be extended:
| Gmaj7 | B7 | E7 | A7 | D7 | Gmaj7 |
- B7 → V of E
- E7 → V of A
- A7 → V of D
- D7 → V of G (diatonic, not secondary)

Even if the target chord isn't a major 7 chord, secondary dominants still function effectively. The **V chord pull** is strong enough to lead into **major, minor, or dominant chords**.

3. Variations
In this progression:
| Gmaj7 | F#7 | B7 | A7 | D7 | Gmaj7 |
- F#7 → V of B
- B7 → V of E
- A7 → V of D
  → All are **secondary dominants** creating strong forward momentum.

Another version:
| Gmaj7 | F#7 | Bm7 | E7 | Am7 | D7 | Gmaj7 |
- F#7 → V of Bm
- E7 → V of Am
  → These illustrate that secondary dominants can resolve into **minor chords** just as effectively.

4. Other Examples
In **B♭ major**:
| B♭maj7 | E♭7 | B♭maj7 | E♭7 |
E♭7 is **non-diatonic** and functions as a secondary dominant, cycling back to the I chord, even though it's not a V chord to the target, as all the previous examples have been.

In **Key of A**
| Amaj7 | A7 | Dmaj7 | F#m7 | B7 | E7 |
- A7 → V of D
- B7 → V of E
- E7 → V of A (diatonic)
  → Secondary dominants here enhance motion to the IV and V chords.

5. Final points
- **Secondary dominants** are dominant chords that resolve to diatonic targets other than I.
- They can be used as **7th chords** or just **major triads**, and they still provide harmonic direction.
- **Secondary dominants are a type of stand-in chord.**
- They don't have to be built on roots that are part of the diatonic scale—like the **backdoor dominant** which goes | bVII7 | I | as in | F7 | Gmaj7 | in the key of G.

Volume 3, Chapter 9: Parallel Keys and Borrowed Chords

1. Parallel Keys Defined

Parallel keys are major and natural minor keys that **share the same root note** but have **different sets of notes and chords**. For example, G major and G minor are parallel keys; so are E major and E minor.

Each parallel key has its own **chord family** based on its scale, and you can **borrow chords** from one into the other. This technique is often called **modal interchange** or **modal mixture**.

2. Borrowed Chords in Progressions

In the key of G, borrowing chords from G minor introduces many new options. For example:

- I: G major
- II: A minor or A diminished
- ♭III: B♭
- III: B minor
- IV: C or C minor
- V: D or D minor
- ♭VI: E♭
- ♭VII: F
- VII°: F# diminished

This results in a **pool of up to 14 chords**, offering more harmonic variety. While there's a lot of trial and error involved, some borrowed chords are more commonly used and sound more natural than others.

3. Common Borrowed Chords

A. **IV minor chord (IVm)**
A very common borrowed chord.
Example in C:
C – E – F – Fm – C – F – Fm – C
The Fm is borrowed from C minor and adds emotional depth.

B. **♭III chord**
Borrowed from the minor key, often gives a bluesy or rock flavor.
Example in E:
E – G – A – E
G is ♭III from E minor.

C. **♭VII chord**
Adds a soulful, bluesy touch.
Example in D:
D – G – C – D
C is the ♭VII in this key.
You can also combine V and ♭VII for contrast:
D – A – C – G

Or even combine ♭VII and ♭VI:
D – C – B♭ – C
D – C – B♭ – A (Lucian progression)

D. **♭VI chord**
Another great chord for dramatic color, especially in pop and cinematic progressions.
Often combined with ♭VII.

4. Voice Leading Tips

Smooth transitions between chords depend on **voice leading**, or how the individual notes of one chord move to the next.

- Use **triads** or **close voicings** to find smooth connections.
- Example: Going from G to Cm is smoother when both are voiced around the **same fretboard area**.

5. Combining Borrowed Chords in a Progression

Parallel key chords can be combined freely to create harmonic variety.
Example in D: D – C – G – F – D (C = ♭VII, G = IV, F = ♭VI)

Example in E: E – G – A – B – D (G = ♭III, D = ♭VII)

6. Applying to Familiar Progressions

Take common progressions and modify them by inserting borrowed chords. For example, in **E major**:

- Diatonic progression: I – IV – V – IV (E – A – B – A)
- Borrowed version: I – IVm – V – IV (E – Am – B – A)

Here are some **Roman numeral progressions** and how to apply substitutions:

Original Progression	Suggested Borrowed Substitutions
I – IV – V – IV	IV → IVm
I – V – IV – IV	IV → IVm or add ♭VII before IV
I – IV – VI – V	Add ♭VI before V
I – VI – IV – V	VI → ♭VI or IV → IVm
I – III – IV – V	III → ♭III or IV → IVm

7. Final Points

Borrowed chords enrich harmonic color and are widely used in pop, blues, soul, and jazz. While they break away from the standard diatonic rules, they work because they evoke familiar emotional qualities.

Experiment with borrowed chords in your own writing and **look for them in songs you already play**—you'll start to notice them everywhere.

Volume 3, Chapter 10: Key Changes and Modulations

1. Definition of Modulation

- A **key change** (or **modulation**) occurs when a song moves from one key to another.
- This can happen for emotional contrast, structural variety, or to signal a new section.
- Example: G – D – A – E (modulates from G major to A major)

2. Types of Modulations

A. Modulation to the Relative Minor

- Example in G major:
G	Am	C	G
G	Am	C	G
Em	C	D	Em
Em	C	D	D/F#	→ loops back to G

  The tonal center subtly shifts toward **E minor**, G's relative minor.

- Example in D major to B minor:
D	A	Bm	G
D	A	Bm	G
Bm	G	Bm	G A
Bm	G	Bm	D A

  Modulation driven by **repeated use of B minor**.

- **Using a V chord** helps strengthen modulation:
  Example in C major:
C	G	F	G
C	G	F	E7
Am	C	Dm	F
Am	C	Dm	F G

  E7 is the V7 of Am, pulling strongly into the relative minor.

2. Modulation from Minor to Relative Major

- Example in E minor to G major:
  ||: Em | Am | C | Am :||
  ||: G | C | D | D/F# :||

  No obvious preparation—just a change in tonal mood and texture.

3. Modulation to Parallel Key

- Modulating from E minor to E major:
  ||: Em | D | Bm | Bm :||
  ||: E | C#m | Bsus4 | Asus2 :||

- **With preparation using the V chord**:
	: Em	D	Bm	B
Em	D	Bm	Bm
E	C#m	Bsus4	Asus2
E	C#m	Bsus4	Asus2 B :	

B major (V of E) helps pull into E major, and to modulate *back* to minor, we insert B major

The song *While My Guitar Gently Weeps* by George Harrison uses this kind of parallel modulation.

4. Modulating Up by a Whole Step

| A | F#m | D | E |
| B | G#m | E | F# |
Used famously in “I Will Always Love You” (Whitney Houston version).

5. Modulating Up by a Half Step

| G | Am | C | D |
| Ab | Bbm | Db | Eb |
This shifts the same progression up one semitone for dramatic effect.

6. Using V Chords to Modulate

A. Original progression:
||: G | Em | C | D |
| A | F#m | D | E |

Can become:
||: G | Em | C | D E7 |
| A | F#m | D | E D7 :||
The E7 chord functions as the V of A major, and D7 is the V of G major.

B. G major → B♭ major → back to G
||: G C | D C | G C | D F |
| Bb Eb | F Eb | Bb Eb | F D :||
The F chord begins the modulation to B♭, and D brings us back to G.

C. D major → B♭ major → D major
||: Dmaj9 | G13 | Cmaj9 | F13 F9 |
| Bbmaj7 | E9 | Amaj7 Amaj9 | A13 A7#5 :||
The **F** chord pulls to B♭, the **E9** pulls to A, while **A7** sets up a return to D.

7. Exercise

- Choose a major or minor key progression and:
  - Try modulating to the **relative minor/major**
  - Try modulating to the **parallel key**
  - Use a **V chord** to pivot
  - Try **modulating up a half or whole step**

These approaches can make your songwriting, arranging, or improvisation much more dynamic and expressive.