

THE
BEATO BOOK 4.0

A CREATIVE APPROACH TO MUSIC THEORY
AND IMPROVISATION
FOR GUITAR AND OTHER INSTRUMENTS

BY RICK BEATO

THE BEATO BOOK

Copyright © 1990 Rick Beato

This book is dedicated to my Mom and Dad.

Special thanks to my wife Nina and our three beautiful children Dylan, Lennon and Layla; my brothers and sisters Pat, Nancy, Mike, Lou, Ray and Jon; and my teachers and friends Steve Brown, Mick Goodrick, Glen Cummings, Paul Smith, Pat Ryan, Tom Wadsworth, Keith Williams and Ken Lanyon.

A very special thanks to my dear friend and never-ending source of musical inspiration Aydin Esen.

Additional thanks to Christan Lamby, Michelle Taylor, Aaron Shah, Rhett Shull and Carol Kuswanto for making this book and my YouTube channel possible.

Cover design by Michael Murray

I would also like to thank all of you out there that have supported me through this journey!

Rick

Author's Note

I have spent many hours compiling this book in order to give my students a comprehensive reference source from which to draw. Since this book is not copy-protected it would be easy to make a photo copy of it for one of your friends. **Please don't.** I make a small living as a musician and am making even less from the sale of this book. I appeal to you as a fellow musician to respect the work of others, whether it's written material or recorded works. If one of your friends is interested in checking out the book, let them borrow it for a couple of days to get a feel for it. If they like it, encourage them to pick up a copy. When a book or recording is illegally copied, the publisher or record company has no way of monitoring interest in the project. This not only steals from the artist but may prevent them from having an opportunity to again express themselves in that medium. Good luck!

Table of Contents

Chapter 1: Theory and Harmony	7
Interval Names and Symbols	8
Naming Intervals	9
Enharmonic Intervals	11
The Circle of Fifths	12
Chords and Their Formulas	13
Building Diatonic Triads	14
Building Diatonic Seventh Chords	15
Major Scale (Triads & Sevenths)	16
Natural Minor Scale	17
Melodic Minor Scale	18
Harmonic Minor Scale	19
Harmonic Major Scale	20
Double Harmonic Major Scale	21
More About Seventh Chords	22
Relative and Parallel Major/Minor	23
Chords for Songwriters	24
Modal Mixture for Songwriters	26
Basic Triads	27
Advanced Triads	28
Suspended Triads and Other Three Note Structures	29
Chord Scales	31
Chord Families and Their Scales	33
Scale Degree Names and Basic Progressions	36
More About Roman Numeral Analysis	40
Cycle of Fifths and Back Cycling	42
Roman Numeral Analysis and Chord Scale Choice	43
Basic Rules for Chord Substitutions	45
Triads Over Bass Notes	59
Triads and Seventh Chords Over Bass Notes and Polychords	62
Reharmonization and Chord Substitutions	68
Advanced Reharmonizations	70
Reharmonization of Standard Forms	83
Common Tone Reharmonization	85
Modal Harmony and Theory	88
Sharp and Flat Direction Modal Modulation	90

Resolution Tendencies Between Modal Groups	96
Voice Leading	97
Mirror Modal Equivalents	100
Chapter 2: Chord Forms	103
Triad (and Suspension) Chord Forms	104
Drop Voicings	112
Triads Over Bass Notes	185
Spread Triads Over Bass Notes	204
Quartal Voicings	226
Skipped String Voicings	245
Open String Voicings	250
Polychords (Triads Over Triads)	261
Using Comping Voicings in New Ways	264
Constructing Chord Scales	265
Diminished Scale Voicings	275
Stretch Voicings	279
Chordal Lines (ii7 V7 Imaj7)	283
Chapter 3: Scales and Arpeggios	285
Mode (Scale) Practice	286
Close Position Fingerings	295
Scales With Two Notes Per String	298
Diatonic Intervals	305
Diatonic Arpeggios	306
Spread Triad Arpeggios	309
Seventh Chord Arpeggios	310
Seventh Chord Arpeggios Root 6	312
Seventh Chord Arpeggios Root 5	318
Bitonal Arpeggios	324
More About Practicing Scales and Arpeggios	334
Chapter 4: Linear Studies	335
ii V I Progressions	336
ii7 V7 Imaj7 Substitute Patterns	350
Turnarounds	351
Turnarounds Over Four Measures	355
Turnaround Substitutions	358
Cycle of Fifths	359
Cycle of Fifth Exercise	361
Pentatonic Scales	362

Triadic Superimposition	367
Seventh Chord Superimposition	375
Hybrid Arpeggios	382
Playing Over Unusual Resolutions	387
Melodic Ideas	392
Modes: Linear Approach	400
Modal Mixture	418
Using One Interval Set Over Many Chords	420
Outside Playing Over One Chord	424
Chromaticism And Twelve Tone Applications	427
Twelve Tone Triadic Formulas	431
Modal Shapes	439
Unorthodox Left Hand Technique	443
Modern Linear Examples	444
Pedal Point Soloing	447
Modal Studies	448
Ultra Mega Arpeggios	461
String Skipping Studies	464
Chapter 5: Technique and Practice	468
Bass Lines	469
Comping Rhythms	481
Solos Over Standard Forms	482
Practicing	496