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RHYTHM GUITAR

A Systematic Approach
To Chord Progressions

by ROGER EDISON



LEARN TO PLAY THE ALFRED WAY

JAZZ GUITAR

RHYTHM

A SYSTEMATIC APPROACH TO CHORD PROGRESSIONS

FOREWORD

Jazz is American music. Only in America were conditions right for its development. Although there is no doubt that the major contribution was made by Afro-Americans, there were many threads that went into the original fabric of jazz. It was the interaction of black African rhythms with such things as Sousa marches, French quadrilles, Spanish habaneras, mountain clog dance music, vaudeville songs, barroom ballads and many other types of music extant in America in the nineteenth century that produced jazz as we know it. The proof of this lies in the fact that where African culture interacted with non-American cultures, as for example in Cuba and Brazil, much exciting rhythmic improvised music emerged, but not jazz.

The main thing that sets jazz apart from other types of music is its rhythmic swing. Swing cannot be defined, but it is essential to playing jazz. (Some potent quotes: "It don't mean a thing if it ain't got that swing" [Duke Ellington]. Fats Waller, when asked what swing was, is said to have replied, "If you got to ask, you'll never know!") You can learn to swing. In one word, listen! Listen to the great jazz players on all instruments and from all eras. From the 1920's — Louis Armstrong, Bix Beiderbecke, Frank Teschemacher (the legendary Chicago clarinetist who was Benny Goodman's first inspiration). The 1930's: Lester Young, Frankie Newton (the first 'cool' trumpet player), Coleman Hawkins, Bud Freeman, the entire Count Basie band. The early be-boppers, Charlie Parker, Charlie Christian, Dizzy Gillespie. And today, John McLaughlin, Joe Pass, Chuck Wayne, Stan Getz, Miles Davis, Oscar Peterson and hundreds of others.

Jazz is improvised music. Improvising means not playing the notes as written. The tradition of improvising has existed in many times and places. J. S. Bach was renowned for his ability to improvise

fugues; Beethoven usually improvised something at all his concerts; Spanish Flamenco music is mostly improvised as is Indian classical music. Even parts of traditional Polish polkas are improvised by clarinet and accordion players. In America improvising was well known among country fiddlers and banjoists, black singers, harmonica and guitar players and even members of marching bands and vaudeville pit orchestras. Jazz could be defined as "improvisation with swing."

Except for some very recent experiments, jazz improvisation is always based on an underlying chord structure or melody. In the early period (1890-1920) jazz tunes were often of a march-like character with typical chord progressions (cycle of 5ths) and modulations up a fourth for the trio section. (See for example, *Tiger Rag* and *High Society*.) Even today there are many traditional jazz bands that play in this style.

From 1920 until today most jazz has been based on popular tunes of the day such as *Sweet Georgia Brown*, *I Got Rhythm*, *All The Things You Are*, etc. In the mid-1940's, the jazz composer came into his own, writing many original tunes or lines, often basing them on existing chord progressions such as Charlie Parker's *Billie's Bounce* (blues), *Ko-Ko* (based on "Cherokee"), *Groovin' High* (based on "Whispering"), etc. The modern era also brought in much more sophisticated harmony such as the use of altered 5ths and 9ths, 11ths and 13ths, substitution chords, and suppression of plain major and minor chords.

Today jazz uses many techniques once thought to be the exclusive domain of classical music—irregular rhythms, exotic scales, atonality, and free form. In this book, we'll try to open a few doors and point some directions.

Roger Edison

See Roger Edison's companion book, "Jazz Lead Guitar — A Systematic Approach to Improvising"

"Chunk-chunk" vs. "Comping"

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Basically, there are two ways to play jazz rhythm guitar: A full chord cut off short on each beat which we'll call "chunk-chunk," and rhythmic figures based on the chords to the tune, similar to what an arranger might write for a sax section behind a soloist, called "comping."

The "chunk-chunk" style is a development from banjo playing of the 1920s. This style found its most able practitioner in Freddy Green, guitarist with the swinging Count Basie band since 1937. His four-to-the-bar guitar along with Walter Page (bass) and Jo Jones (drums) formed the greatest swing rhythm section of all time. Their combined beat was so exciting and powerful that it freed Basie from playing stride (oom-pah) piano and allowed him to develop the epigrammatic style for which he is famous.

Chunk-Chunk is an acoustic (non-amplified) guitar technique. It is best played on an f-hole jazz guitar similar to the old Gibson pictured below. If you must play electric guitar when chunk-chunk is called for, use a hollow body model with an added pickup or a built-in pickup. Barely crack the controls—you should be felt rather than heard. Nothing sounds worse than an electric guitar at full volume going chunk-chunk! This style is not effective on solid body guitars as they have no natural sound to speak of.

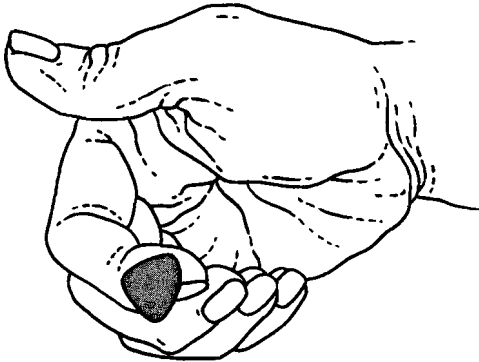
Although chunk-chunk is basically a swing (1930-1945) style of playing, it is still used in many stage band arrangements as well as occasional record dates, nostalgia concerts, etc. and should be mastered by every serious guitarist.

Today, most jazz guitarists comp when playing rhythm. Comping (the word is a variation of 'accompanying') gives the player much more room for creativity than chunk-chunk which is essentially four quarter notes to the bar. To comp effectively, use any type of electric guitar at medium volume, more bass than treble in the sound. Try to come up with strong, incisive rhythmic figures that punctuate what the soloist or singer is doing, but don't get so busy that you're in his way.

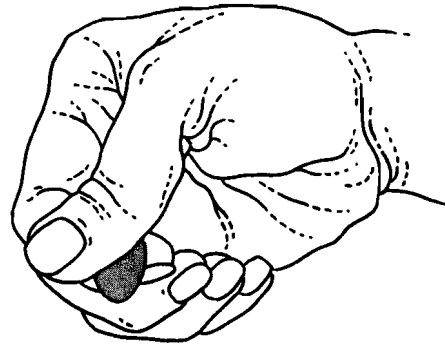
Some players comp with a flat pick, some use fingers in classical style, and some use a combination of pick and fingers. Choose the style that suits you best. Better yet, be able to play in all styles to suit the character of the arrangement; finger style for bossa nova or ballads, flat pick for hard driving jazz or jazz-rock.

Holding the pick

Whether comping or playing chunk-chunk, the pick is held the same:



First, place the pick on the index finger

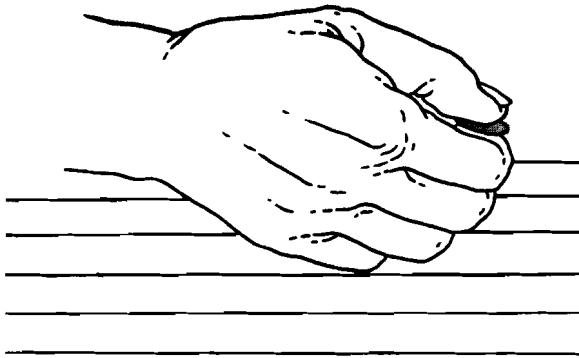


then close the thumb over it.

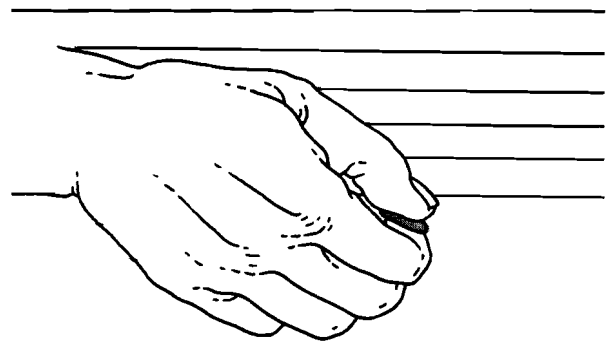
Use moderate pressure. Too loose and the pick may move or fall out of your fingers. Too tight causes tension in the forearm and may give you muscle cramps if you play for any length of time.

Motion of the pick

The motion is mostly from the wrist with a rotation of the forearm. Almost feels as though the pick were thrown down against the strings.



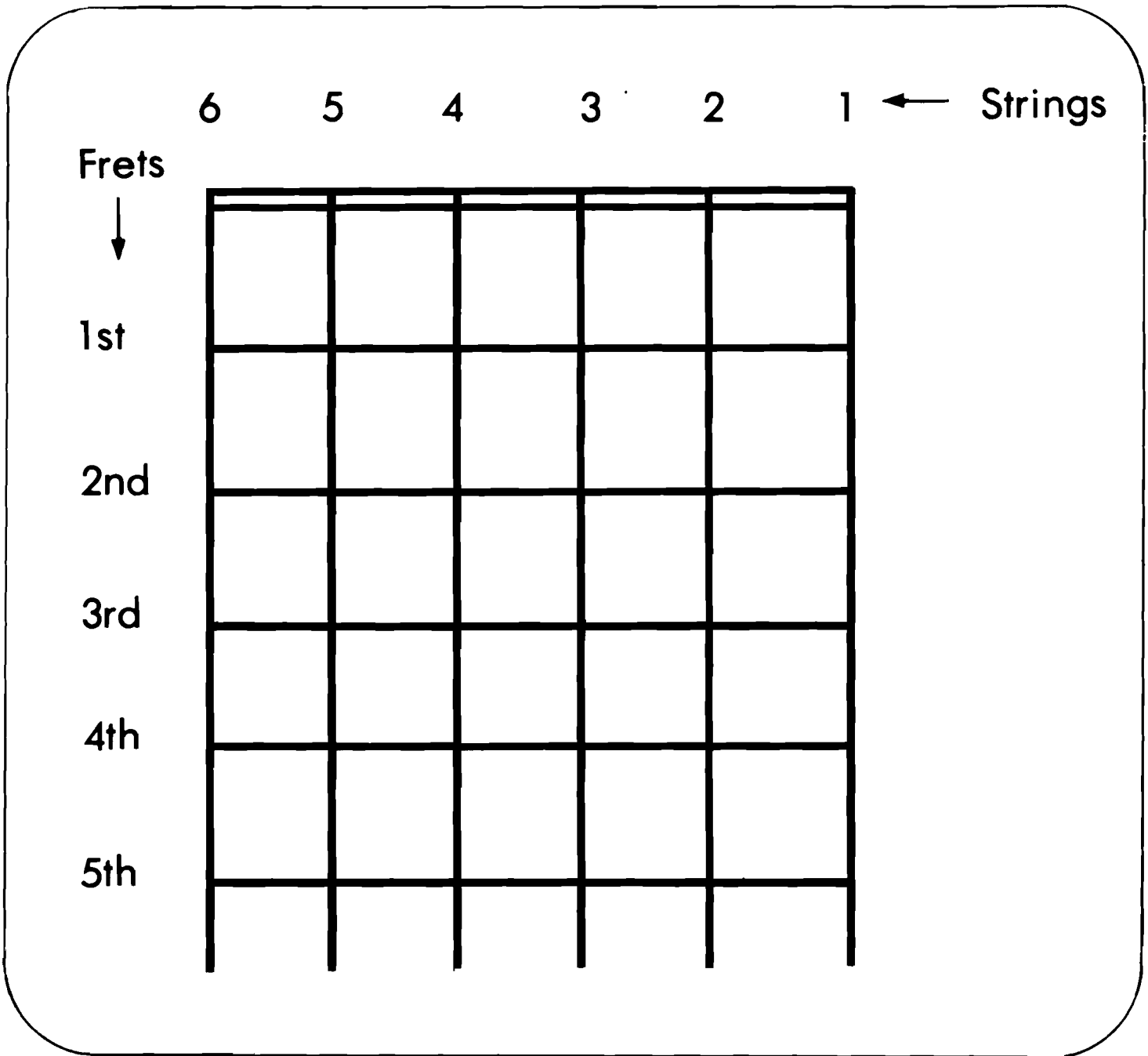
Preparation



Follow through

How to Read the Chord Diagrams

The chord diagrams represent the guitar fretboard as viewed from the front:



Bass Notes and their Importance

If you have a good bass player for support you can comp without regard to bass notes. If the bass player is weak or absent, try to get the root of the chord as your lowest note. But there are many times when other bass notes can be played; some are discussed later in this book. We use a fraction such as 6/2 to indicate the bass note; this means 6th string, 2nd fret.

Reading Modern Charts*

Most charts for stage bands, recordings, shows, etc. give the player a combination of rhythm and solo parts. Generally, arrangers do not specify whether to chunk-chunk or comp. Often the conductor will tell you what to do, but use your head (and your ear) so you don't have to be told. And above all, **don't play too loud!**

Use of the Volume Foot Pedal

The volume foot pedal is a very useful accessory in modern playing situations. It allows you to change from chunk-chunk (low) volume to comping (medium) volume to solo (high) volume without touching the controls. Most arrangers don't realize that guitar players have to stop playing in order to readjust volume, so they often write rhythm chords right up to the spot where you're supposed to play a solo. The volume foot pedal allows you to deal with this problem effectively.

Special Problems of the Stage Band Guitarist

Many stage bands play a great variety of music from 40's style swing to the latest avant-garde jazz-rock experimental charts. If possible, bring two guitars to the gig, an f-hole acoustic for the swing and a hollow body or solid body electric for the more modern charts. Otherwise, follow the suggestions made earlier regarding rhythm playing on electric guitars.

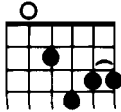
*Charts = arrangements.

THE JAZZ STYLE

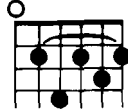
More than any other type of music, the true essence of jazz cannot be written down on paper. However, we can discuss some of the more obvious characteristics of the jazz style of rhythm guitar playing:

1. Avoid open string chords. Chords like the A, E, D, G, C, Am, Em, Dm, E7, A7, D7 chords favored by folk and country players don't sound right in jazz. The only exception to this is when an open string is added as a bass note to a chord which uses no other open strings, as for example:

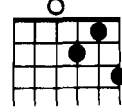
Em7/A bass



Bm7/E bass



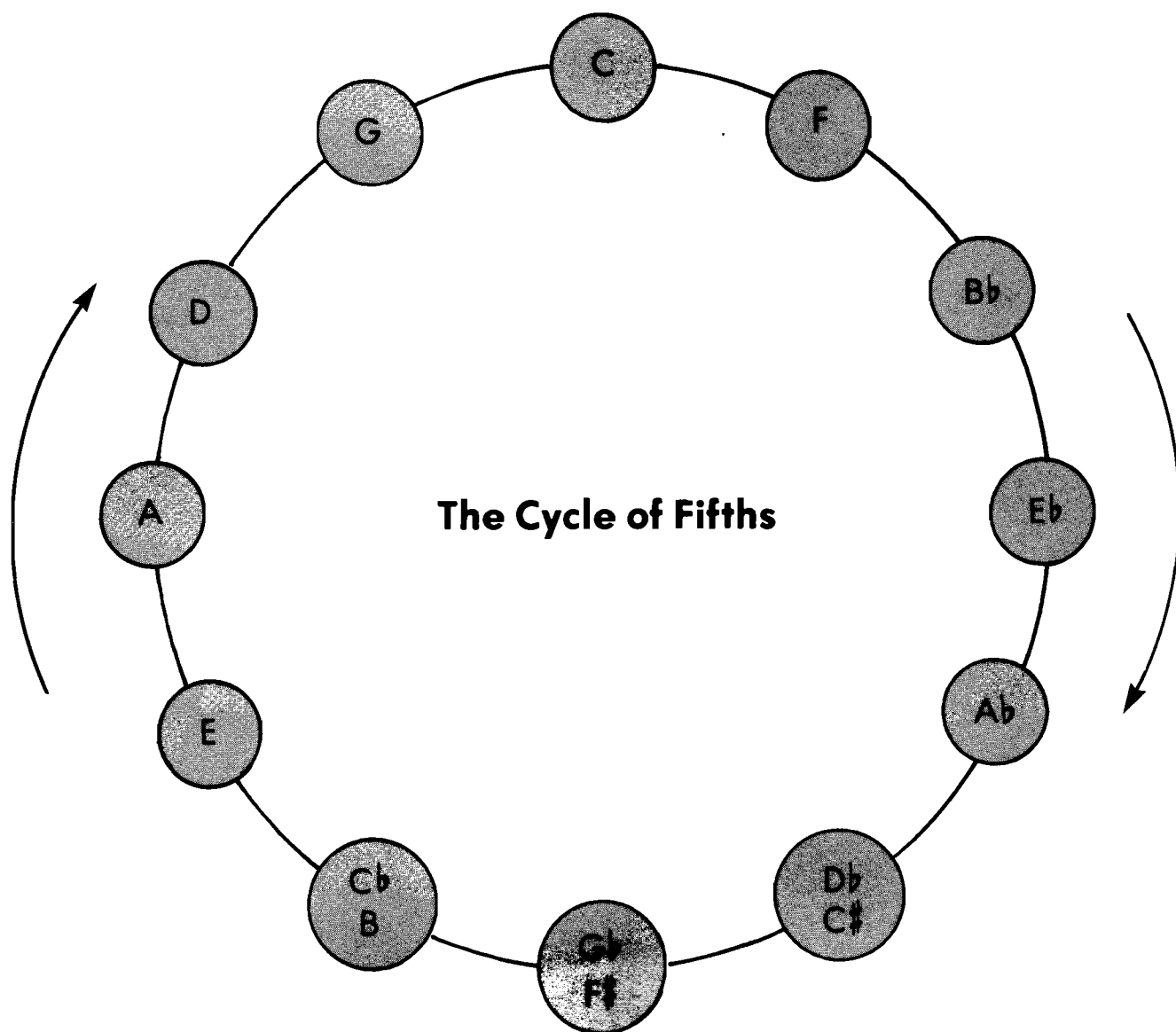
Am7/D bass



2. In general, avoid plain major, minor or 7th chords. In this book we use these chords only as a basic skeleton; then we show you how, what and when to substitute other chords for them.
3. Look for the line. Chords should be connected in a logical way. Avoid skipping around the fretboard; it's hard to do and sounds choppy and unprofessional.
4. Use mostly three and four part chords. This produces a full, even sound while allowing you to move around rapidly.
5. When comping, look for places to punctuate the soloist's ideas; he's the soloist, not you.
6. When playing chunk-chunk, keep the beat steady; practice with a metronome if possible.
7. At medium to fast tempos change chords at least every two beats. On ballads, change every beat.

JAZZ CHORD PROGRESSIONS

The great majority of jazz progressions are based on the cycle of 5ths. Memorize the wheel below.



Progressions usually work this way:

1. Start on the key chord, let's say C.
2. Jump back (counter-clockwise) one or more spaces on the wheel.
3. Work back towards C one step at a time.

Examples of Standard Progressions

1. C G7 C (Jumping back 1 space) used in many simple folk songs such as *Row Row Row Your Boat*, *Frere Jacques*, *Camptown Races*, etc.
2. C D7 G7 C (Jumping back 2 spaces) used in *Darktown Strutter's Ball*, *Yankee Doodle Dandy*, *Hello Ma Baby*.
3. C A7 D7 G7 C (Jumping back 3 spaces) *Jada*, *Sit Right Down*, *Sweet Georgia Brown* (starting on A7).
4. C E7 A7 D7 G7 C (Jumping back 4 spaces) *Five Foot Two*, *Basin Street Blues*.
5. C B7 E7 A7 D7 G7 C (Jumping back 5 spaces) *Red Roses For a Blue Lady*.

A Brief History of Jazz Chord Progressions

Sequences of 7th chords with majors and minors were characteristic of the early years of jazz. This is not surprising, as the tunes were based on the same progressions as the marches, popular songs and ragtime of the day. In the late '20's some arrangers, especially Don Redman and Fletcher Henderson started writing fuller harmony using more major and minor 7th and 6th chords as well as the dominant 9ths that had become a cliché in the '20's. However, these newer progressions still followed the cycle of 5ths. For example, C Am7 Dm7 G7 (used in innumerable songs including *Blue Moon* and *I Got Rhythm*) is a variation of standard progression No. 3 using minor 7ths instead of 7ths.

The be-bop style evolved by Charlie Parker, Dizzy Gillespie, Charlie Christian and others in the early '40's took the cycle of 5ths to its furthest point. Great use was made of minor 7th and dominant 7th chords with lowered 5ths, 7th chords with lowered and raised 9ths and other altered notes and suspensions. For example, *Woodn' You*, the great Dizzy Gillespie standard, has the progression: Bm7-5 E7 Am7-5 D7 Gm7-5 C7 Fmaj7, etc., straight cycle of 5ths. Major and minor chords were always embellished with 6ths, 7ths and/or 9ths. Seventh chords were altered by -5 or +5, or replaced by 9ths (♭, ♯ or ♮), 11ths, augmented 11ths, and 13ths. This book takes you as far as 9ths.

Naming Chords by Roman Numerals

This allows us to refer to chords by function rather than by name. In this way we can instantly transpose each chord into any key. The Roman numerals refer to scale steps. For example, in the key of C, the I chord (say 'one chord') is C, the II^m (say 'two minor') is D^m. In the key of F the I chord is F and the II^m is G^m and so on.

The chart below names every chord in every key.

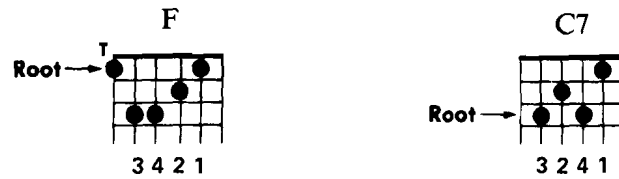
Key	I	II	III	IV	V	VI	VII
C	C	D	E	F	G	A	B
C [#]	C [#]	D [#]	E [#]	F [#]	G [#]	A [#]	B [#]
D ^b	D ^b	E ^b	F	G ^b	A ^b	B ^b	C
D	D	E	F [#]	G	A	B	C [#]
E ^b	E ^b	F	G	A ^b	B ^b	C	D
E	E	F [#]	G [#]	A	B	C [#]	D [#]
F	F	G	A	B ^b	C	D	E
F [#]	F [#]	G [#]	A [#]	B	C [#]	D [#]	E [#]
G ^b	G ^b	A ^b	B ^b	C ^b	D ^b	E ^b	F
G	G	A	B	C	D	E	F [#]
A ^b	A ^b	B ^b	C	D ^b	E ^b	F	G
A	A	B	C [#]	D	E	F [#]	G [#]
B ^b	B ^b	C	D	E ^b	F	G	A
B	B	C [#]	D [#]	E	F [#]	G [#]	A [#]
C ^b	C ^b	D ^b	E ^b	F ^b	G ^b	A ^b	B ^b

If you wish to refer to a chord not in the scale, use an accidental. For example, A^b7 in the key of C is ^bVII7 (say 'flat six seven').

BASIC CHORD PROGRESSION NO. 1

The I - V7 - I (F/C7 form)

This is *the* basic progression in every type of music from classical to folk to jazz. As mentioned before, jazz players generally avoid plain major and 7th chords, so after you master the basic progression below, we'll show you how to vary it to get a good jazz sound.



Play the F chord either with the given fingering or using a full barre and avoiding the 1st string. When changing back and forth pay close attention to the movement of the bass notes. Both forms have the root in the bass and this gives a very full, powerful sound.

Bass →
 ↑
 6th string, 1st fret (see pg. 5)

Bass →

Now, using the same forms, gradually work your way up the fretboard: (Note the movement of the bass.)

Bass →	Key of F	Key of F#

Bass →	Key of G	Key of Ab

Bass →	Key of A	Key of Bb

Bass →	Key of B	Key of C

Then play the same progression backwards, C G7 C, B F#7 B and so on back to F C7 F.

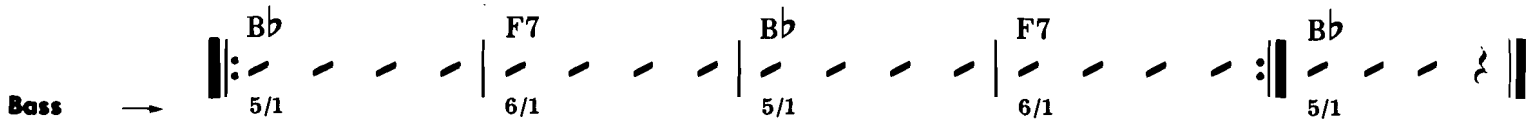
I - V7 - I (B \flat /F7 form)

The chord forms on page 10 pretty well cover the keys of F, G \flat , G, A \flat , A, B \flat , B and C. Actually, on modern guitars you can go much higher, but this book is meant to be played on any model so we will avoid going above the 10th fret. The following chord forms can be used for playing the I-V7-I progression in the keys of B \flat , B, C, D \flat , D, E \flat , E and F. Thus between the progression on page 10 and this one, you'll have covered every possible key.

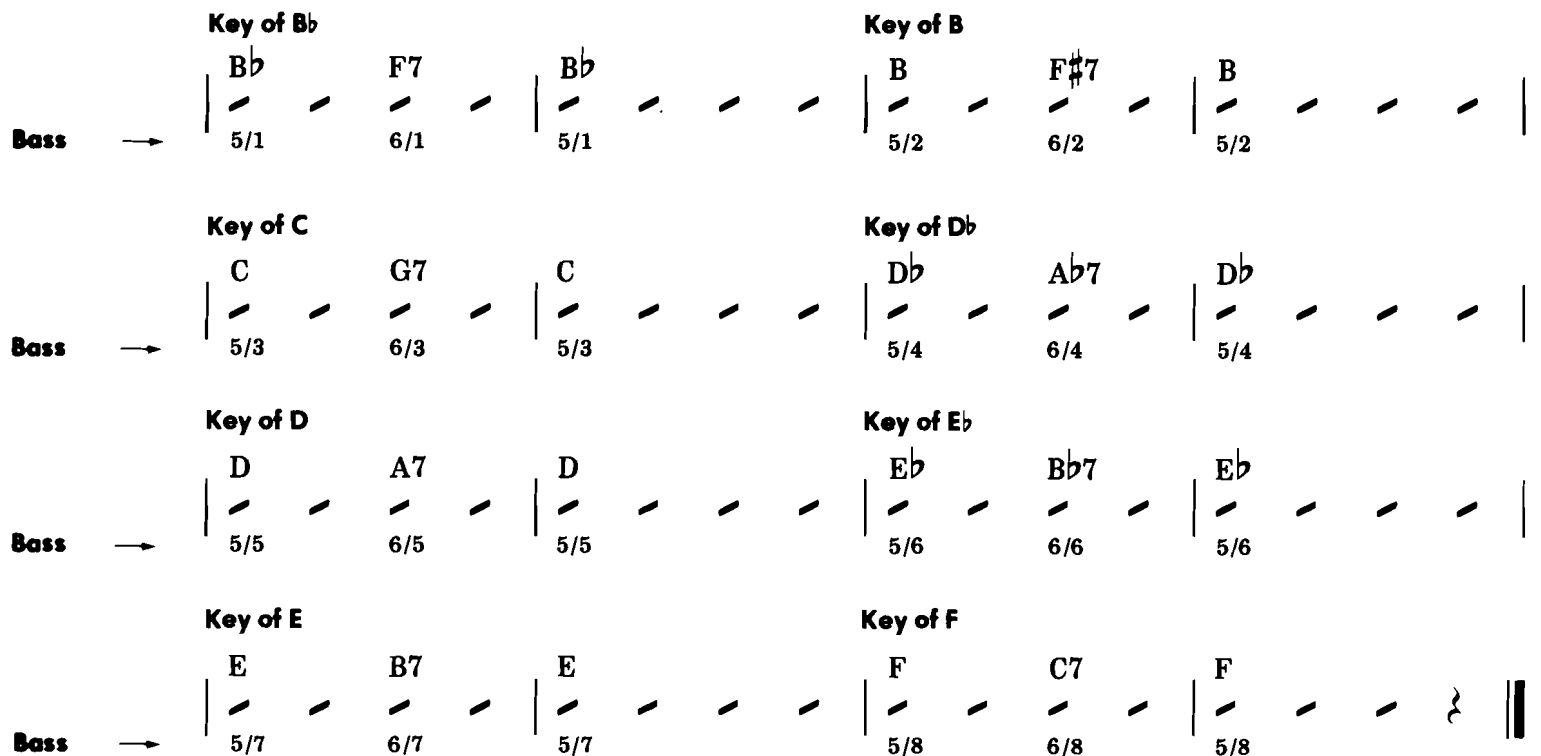


Note the two fingerings for the B \flat chord. When playing these chords, make sure the unplayed strings are muffled properly (indicated by "x" on the diagram).

First, try the I-V7-I in the key of B \flat :



Then, work up the fretboard as before. Once again, pay close attention to the movement of the bass notes.

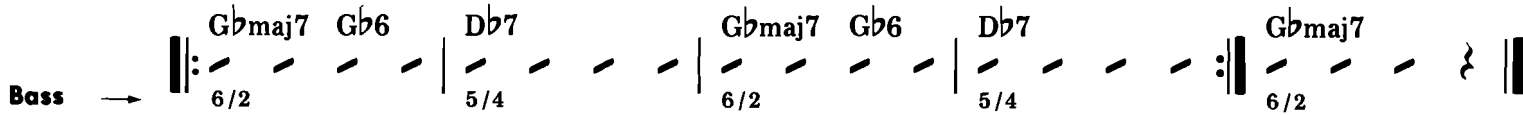
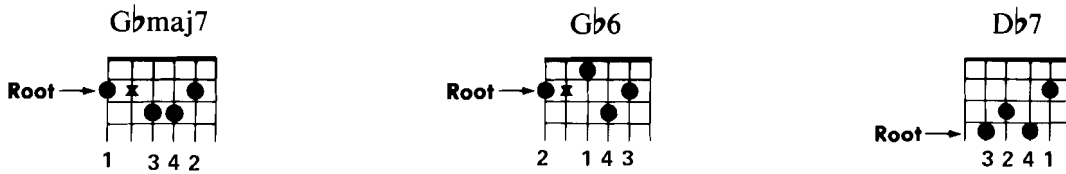


Then work back down as on page 10.

SUBSTITUTION NO. 1

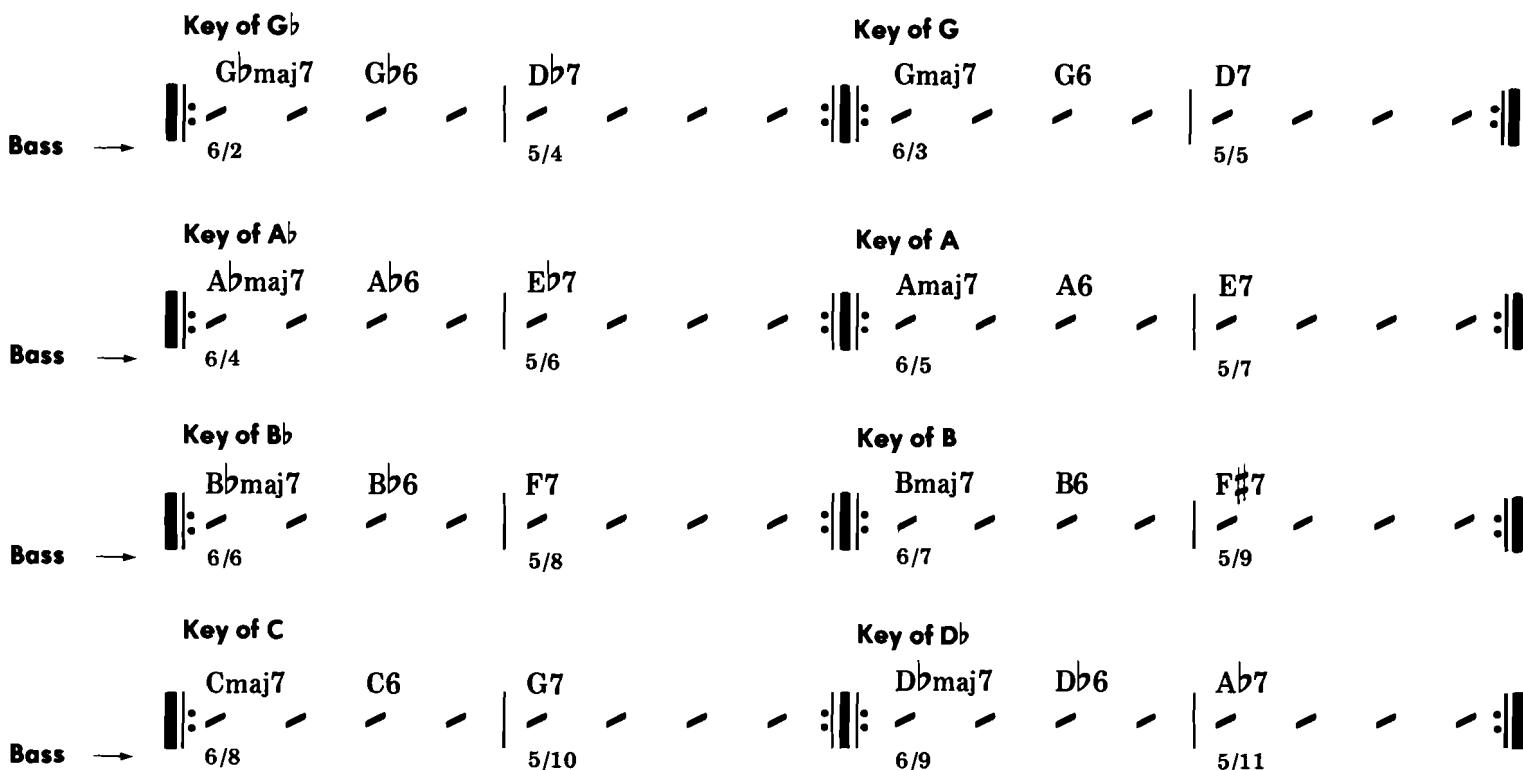
Any major chord may be replaced by a major 7th chord, a 6th chord or both.

Here's how the F/C7 progression on page 10 sounds after the above substitution: (To avoid using an open string we'll start on G^b).

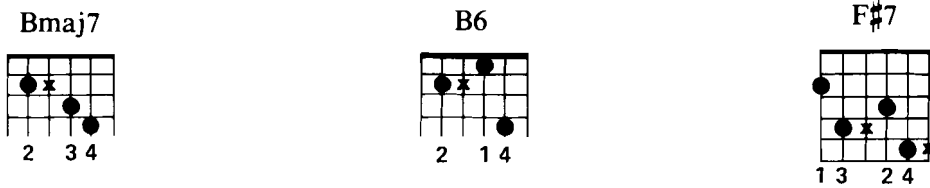


Next, work up the fretboard chromatically as before. We strongly recommend that you say *out loud* the name of each chord as you play it. It's unfortunately all too easy to learn to play things on the guitar in a mechanical manner without really understanding what you're doing.

(Repeat each two bar pattern before going on)



Playing the maj7, 6th substitution in the $B^b/F7$ form is awkward in four part harmony, so we'll use three part. The 7th chord remains the same. Once again, start a half-step higher in the key of B to avoid using the open string.



Make sure you're muffling the strings properly especially when using three-part chords. If you have trouble making the stretch from Bmaj7 to B6, start farther up the neck where the frets are closer together.

Key of B

Bass → $Bmaj7$ $B6$ $F\#7$ $Bmaj7$ $B6$ $F\#7$ $Bmaj7$

5/2 6/2 5/2 6/2 5/2

Moving up the neck:

Key of B **Key of C**

Bass → $Bmaj7$ $B6$ $F\#7$ $Cmaj7$ $C6$ $G7$

5/2 6/2 5/3 6/3

Key of D \flat **Key of D**

Bass → $D\flat maj7$ $D\flat 6$ $A\flat 7$ $Dmaj7$ $D6$ $A7$

5/4 6/4 5/5 6/5

Key of E \flat **Key of E**

Bass → $E\flat maj7$ $E\flat 6$ $B\flat 7$ $Emaj7$ $E6$ $B7$

5/6 6/6 5/7 6/7

Key of F **Key of G \flat**

Bass → $Fmaj7$ $F6$ $C7$ $G\flat maj7$ $G\flat 6$ $D\flat 7$

5/8 6/8 5/9 6/9

Then work back down: $G\flat maj7$ $G\flat 6$ $D\flat 7$, $Fmaj7$ $F6$ $C7$ etc.

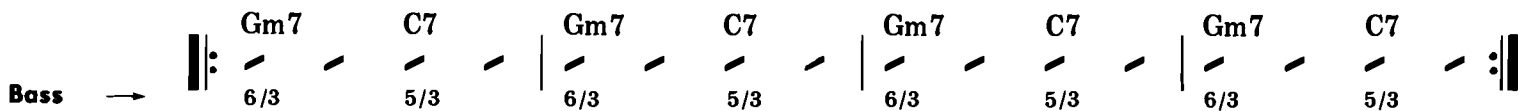
SUBSTITUTION NO. 2

Any dominant 7th chord may be preceded by the minor 7th chord that lies one step before it in the cycle of 5ths.

For example, G7 may be preceded by Dm7, C7 by Gm7, E^b7 by B^bm7 and so on. In the F/C7 form, a Gm7 precedes the C7.



First, get the progression moving in one place:



Then work it up the neck one fret at a time:

(listen for the bass)

	<p>Key of F</p> <p>Gm7 C7</p> <p>6/3 5/3</p>	<p>Key of G^b</p> <p>A^bm7 D^b7</p> <p>6/4 5/4</p>	<p>Key of G</p> <p>Am7 D7</p> <p>6/5 5/5</p>	<p>Key of A^b</p> <p>B^bm7 E^b7</p> <p>6/6 5/6</p>	<p>Key of A</p> <p>Bm7 E7</p> <p>6/7 5/7</p>
	<p>Key of B^b</p> <p>Cm7 F7</p> <p>6/8 5/8</p>	<p>Key of B</p> <p>C[#]m7 F[#]7</p> <p>6/9 5/9</p>	<p>Key of C</p> <p>Dm7 G7</p> <p>6/10 5/10</p>	(skipping around)	
	<p>Key of B^b</p> <p>Cm7 F7</p> <p>6/8 5/8</p>	<p>Key of A^b</p> <p>B^bm7 E^b7</p> <p>6/6 5/6</p>			
	<p>Key of G</p> <p>Am7 D7</p> <p>6/5 5/5</p>	<p>Key of F</p> <p>Gm7 C7</p> <p>6/3 5/3</p>	<p>F</p> <p>6/1</p>		

Bass →

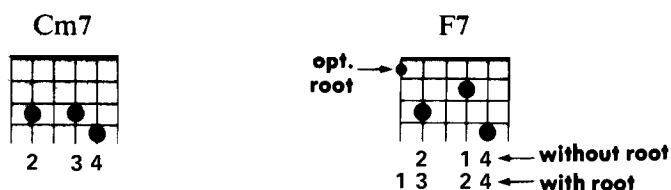
Combining this with the maj 7, 6th substitution we get:

	<p>Key of G^b</p> <p>G^bmaj7 G^b6</p> <p>6/2 6/2</p>	<p>Key of G</p> <p>Am7 D7</p> <p>6/4 5/4</p>	<p>Key of G</p> <p>Gmaj7 G6</p> <p>6/3 6/3</p>	<p>Key of F</p> <p>Am7 D7</p> <p>6/5 5/5</p>
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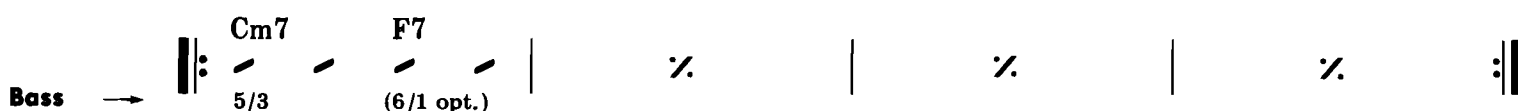
Bass →

Continue up the neck with A^bmaj7 A^b6 B^bm7 E^b7 etc. as far as you can and then work back down. Again, call out the changes as you play them.

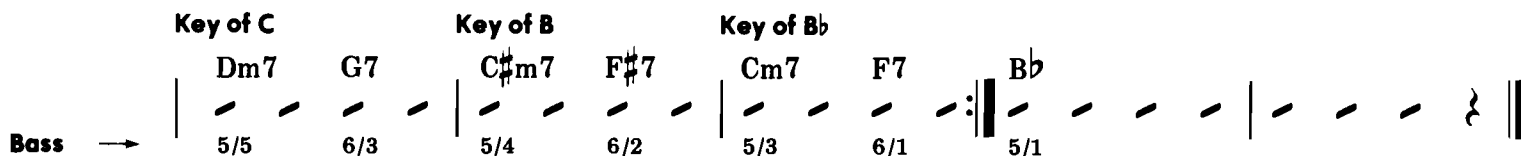
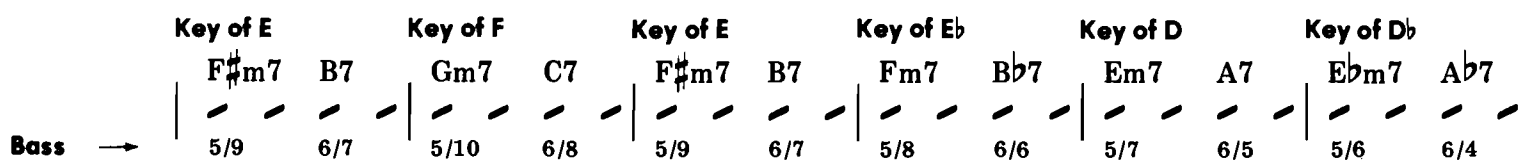
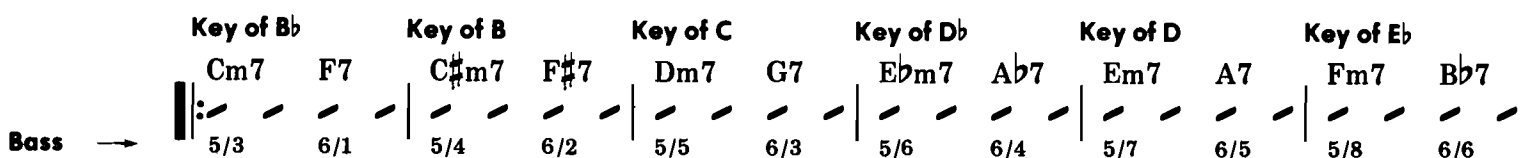
This works well in the B^b/F7 form. Since the 4th finger remains on the same string throughout, it's easy to play and sounds smooth.



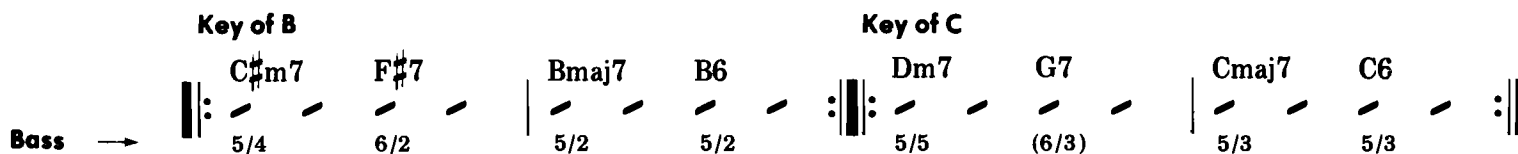
Get the progression moving in one place:



Then, work it up the neck one fret at a time:



Combining this with maj7, 6th substitution, we get:

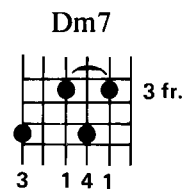
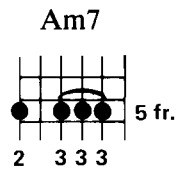


Continue up the neck in a similar fashion, calling out the changes as you play them. Make sure you understand the name of each chord.

SUBSTITUTION NO. 3

III m 7 and VI m 7 may substitute for I.

For example if the I chord is F, Am7 and Dm7 may substitute for it. (Explanation: III m 7 has the same notes as the upper part of an Fmaj9 chord: Fmaj9=F A C E G; Am7=A C E G. VI m 7 has the same notes as I6: F6=F A C D; Dm7=D F A C).



The fingering is a little more difficult than those you've already learned, so have patience. Get the basic change working as below:

Key of F

Bass →

Then work it up the neck:

Bass →

Bass →

Combining the above with substitution No. 2 we get:

Bass →

Bass →

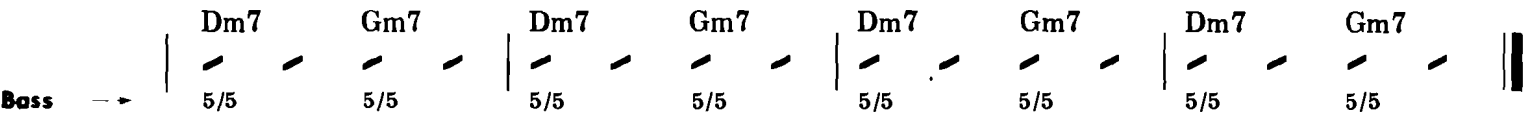
Bass →

Then work the whole progression back to the key of F.

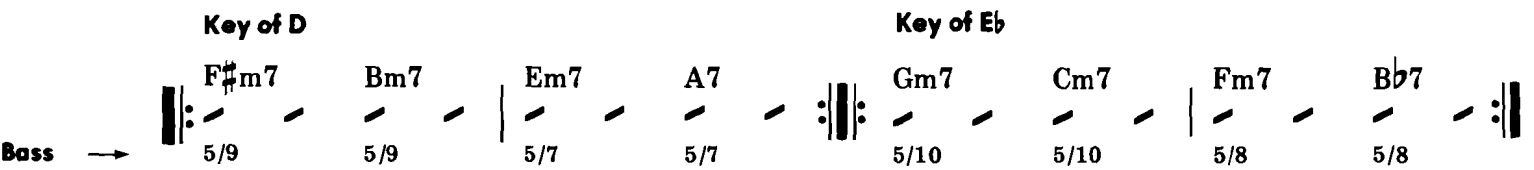
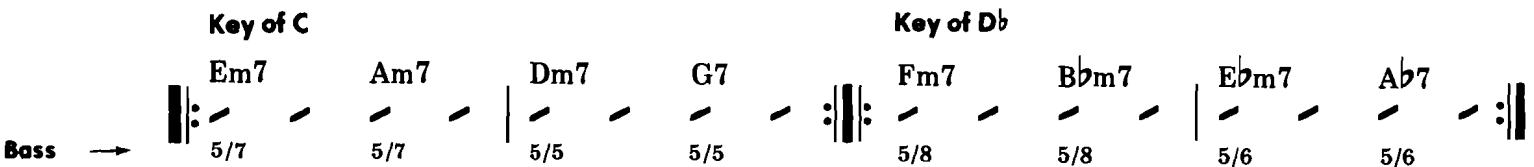
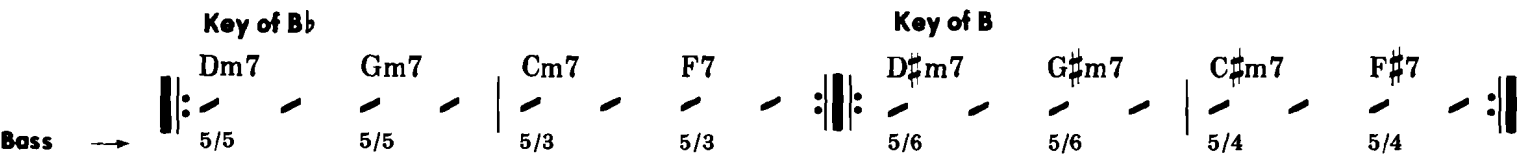
This substitution is much easier in the $B^b/F7$ three string form. In the key of B^b , III $m7$ is $Dm7$. VI $m7$ is $Gm7$.



Once again, notice that the 4th finger stays in place. The basic change substitutes for a plain B^b chord:



Combining the above with substitution No. 2:



Then work the same progression back to B^b .

CHORD REVIEW

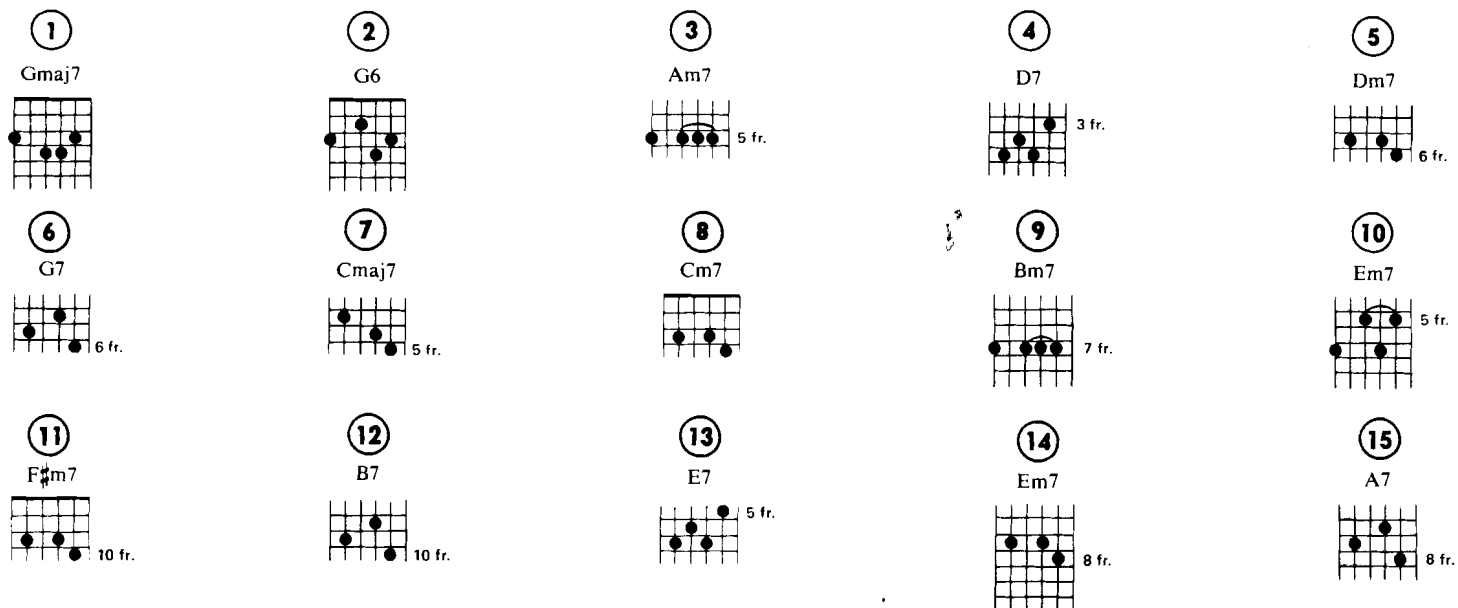
The arrangement on this and the following page is based on the chord progression to a famous jazz standard. Play it:

1. *Chunk-chunk on acoustic guitar, if possible.*
2. *Comping style on electric guitar.*

Make sure you pick a tempo that's slow enough for you to go through the chart without hesitating. Use a metronome if you have one. Circled numbers above the chords refer to the diagrams on page 19 which are included as reminders.

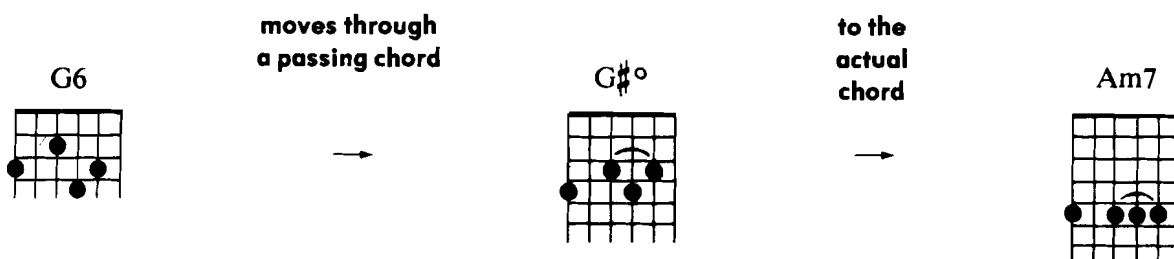
JAZZ PROGRESSION NO. 1

1st 8	① Gmaj7	② G6	③ Am7	④ D7	① Gmaj7	② G6	③ Am7	④ D7
	/ / / / / / / / / / / / / / / /	⑤ Dm7	⑥ G7	⑦ Cmaj7	⑧ Cm7	⑨ Bm7	⑩ Em7	③ Am7
2nd 8	① Gmaj7	② G6	③ Am7	④ D7	⑨ Bm7	⑩ Em7	③ Am7	④ D7
	/ / / / / / / / / / / / / / / /	⑤ Dm7	⑥ G7	⑦ Cmaj7	⑧ Cm7	① Gmaj7	③ Am7	⑨ Bm7
Bridge	⑪ F#m7	⑫ B7	⑨ Bm7	⑬ E7	⑭ Em7	⑮ A7	③ Am7	④ D7
	/ / / / / / / / / / / / / / / /	① Gmaj7	② G6	③ Am7	④ D7	⑨ Bm7	⑩ Em7	③ Am7
Last 8	⑤ Dm7	⑥ G7	⑦ Cmaj7	⑧ Cm7	⑨ Bm7	⑩ Em7	③ Am7	④ D7
	/ / / / / / / / / / / / / / / /	⑨ Bm7	⑩ Em7	③ Am7	④ D7	② G6	}	



PASSING CHORDS

A passing chord is placed between two other chords. Each note must move by a half-step (1 fret), a whole step (two frets), or stay the same. Study the example below:



2nd string note
3rd string note
4th string note
6th string note

stays the same
stays the same
moves one fret higher
moves one fret higher

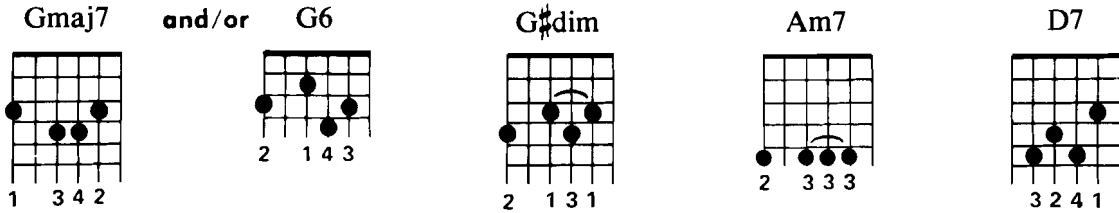
moves two frets higher
moves one fret higher
moves two frets higher
moves one fret higher

Many of the progressions on the following pages make use of passing chords.

PASSING CHORD NO. 1

Using the $\sharp 1$ diminished* between I and II m7.

This is a very common progression in jazz and pop tunes. Examples are G G \sharp $^{\circ}$ Am7; C C \sharp $^{\circ}$ Dm7; B \flat B $^{\circ}$ Cm7 and so on. In the F/C7 form, the previous progression is played like:



When you can play the above progression smoothly, work it up and down the fretboard as below: (Notice the logical way the bass moves.)

Key of G

Bass → Gmaj7 (6/3) G \sharp $^{\circ}$ (6/4) Am7 (6/5) D7 (5/5) | G6 (6/3) G \sharp $^{\circ}$ (6/4) Am7 (6/5) D7 (5/5) :

Key of A \flat

Bass → A \flat maj7 (6/4) A $^{\circ}$ (6/5) B \flat m7 (6/6) E \flat 7 (5/6) | A \flat 6 (6/4) A $^{\circ}$ (6/5) B \flat m7 (6/6) E \flat 7 (5/6) :

Key of A

Bass → Amaj7 (6/5) A \sharp $^{\circ}$ (6/6) Bm7 (6/7) E7 (5/7) | A6 (6/5) A \sharp $^{\circ}$ (6/6) Bm7 (6/7) E7 (5/7) :

Key of B \flat

Bass → B \flat maj7 (6/6) B $^{\circ}$ (6/7) Cm7 (6/8) F7 (5/8) | B \flat 6 (6/6) B $^{\circ}$ (6/7) Cm7 (6/8) F7 (5/8) :

Key of B

Bass → Bmaj7 (6/7) B \sharp $^{\circ}$ (6/8) C \sharp m7 (6/9) F \sharp 7 (5/9) | B6 (6/7) B \sharp $^{\circ}$ (6/8) C \sharp m7 (6/9) F \sharp 7 (5/9) :

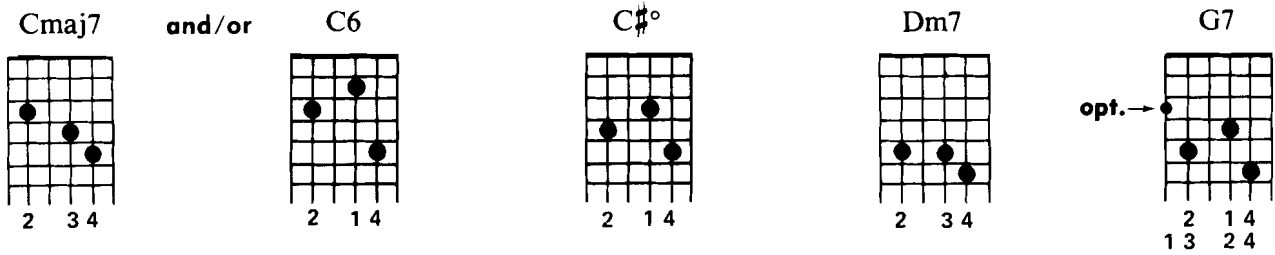
Key of C

Bass → Cmaj7 (6/8) C \sharp $^{\circ}$ (6/9) Dm7 (6/10) G7 (5/10) | C6 (6/8) C \sharp $^{\circ}$ (6/9) Dm7 (6/10) G7 (5/10) :

Continue as high as is practical on your guitar.

*Diminished chords are abbreviated as $^{\circ}$ or dim. Get used to both ways.

Here's how the I #1° II m7 V7 progression looks in the B^b/F7 form:



Especially notice how both the 2nd and 4th fingers always remain on the 5th and 2nd strings respectively. This makes the progression easy to play and also gives a very smooth, legato sound.

After you can play the chords as written above, work them up and down the fretboard as usual.

	Key of B							
	Bmaj7	C°	C#m7	F#7	B6	C°	C#m7	F#7
Bass →	5/2	5/3	5/4	5/4 or 6/2	5/2	5/3	5/4	5/4 or 6/2
	Key of C							
	Cmaj7	C#°	Dm7	G7	C6	C#°	Dm7	G7
Bass →	5/3	5/4	5/5	5/5 or 6/3	5/3	5/4	5/5	5/5 or 6/3
	Key of D^b							
	D ^b maj7	D°	E ^b m7	A ^b 7	D ^b 6	D°	E ^b m7	A ^b 7
Bass →	5/4	5/5	5/6	5/6 or 6/4	5/4	5/5	5/6	5/6 or 6/4
	Key of D							
	Dmaj7	D#°	Em7	A7	D6	D#°	Em7	A7
Bass →	5/5	5/6	5/7	5/7 or 6/5	5/5	5/6	5/7	5/7 or 6/5
	Key of E^b							
	E ^b maj7	E°	Fm7	B ^b 7	E ^b 6	E°	Fm7	B ^b 7
Bass →	5/6	5/7	5/8	5/8 or 6/6	5/6	5/7	5/8	5/8 or 6/6

Continue through the keys of E, F, and G^b as high as is practical.

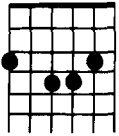
PASSING CHORD NO. 2

Using the \flat III diminished between I and II m 7

This is another common jazz and pop progression. Use any of the four substitutes for I (Imaj7, I6, III m 7, VI m 7). III m 7 and VI m 7 sound especially good because of the smooth bass line. Here's how to play it in the F/C7 form:

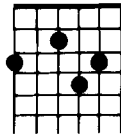
Start with

Gmaj7



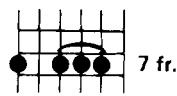
or

G6



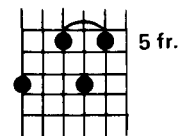
or

B m 7



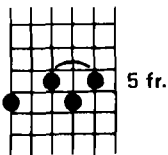
or

E m 7

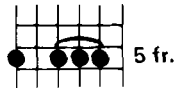


Continue with

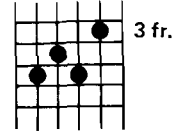
B \flat $^\circ$



A m 7



D7



Key of G

Bass → :|||

Gmaj7 $B\flat^\circ$ | Am7 D7 | G6 $B\flat^\circ$ | Am7 D7 :|||

6/3 6/6 | 6/5 5/5 | 6/3 6/6 | 6/5 5/5

Bass → :|||

B m 7 $B\flat^\circ$ | Am7 D7 | E m 7 $B\flat^\circ$ | Am7 D7 :|||

6/7 6/6 | 6/5 5/5 | 6/7 6/6 | 6/5 5/5

Key of A \flat

Bass → :|||

A \flat maj7 B $^\circ$ | B \flat m7 E \flat 7 | A \flat 6 C \flat° | B \flat m7 E \flat 7 :|||

6/4 6/7 | 6/6 5/6 | 6/4 6/7 | 6/6 5/6

Bass → :|||

C m 7 C \flat° | B \flat m7 E \flat 7 | F m 7 B $^\circ$ | B \flat m7 E \flat 7 :|||

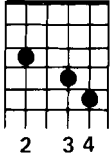
6/8 6/7 | 6/6 5/6 | 6/8 6/7 | 6/6 5/6

Continue through the keys of A, B \flat , B, C, as high as you can. (Don't forget to call the changes out loud as you play them.)

As usual, the progression works out even easier in the $B^b/F7$ form. Study the I $bIII^\circ$ II m7 V7 progression below. Then continue down the rest of the page.

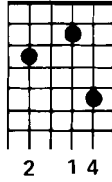
Start with

Cmaj7



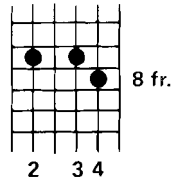
or

C6



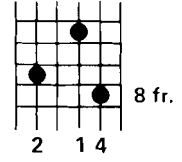
or

Em7



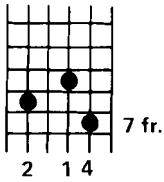
or

Am7

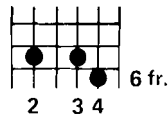


Continue with

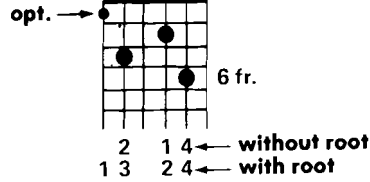
E^b°



Dm7



G7



Bass → $Cmaj7$ E^b° | $Dm7$ $G7$ | $C6$ E^b° | $Dm7$ $G7$:

5/3 5/6 | 5/5 5/5 or 6/3 | 5/3 5/6 | 5/5 5/5 or 6/3

Bass → $Em7$ E^b° | $Dm7$ $G7$ | $Am7$ E^b° | $Dm7$ $G7$:

5/7 5/6 | 5/5 5/5 or 6/3 | 5/7 5/6 | 5/5 5/5 or 6/3

Bass → $D^b maj7$ E° | $E^b m7$ $A^b 7$ | $D^b 6$ E° | $E^b m7$ $A^b 7$:

5/4 5/7 | 5/6 5/6 or 6/4 | 5/4 5/7 | 5/6 5/6 or 6/4

Bass → $Fm7$ E° | $E^b m7$ $A^b 7$ | $B^b m7$ E° | $E^b m7$ $A^b 7$:

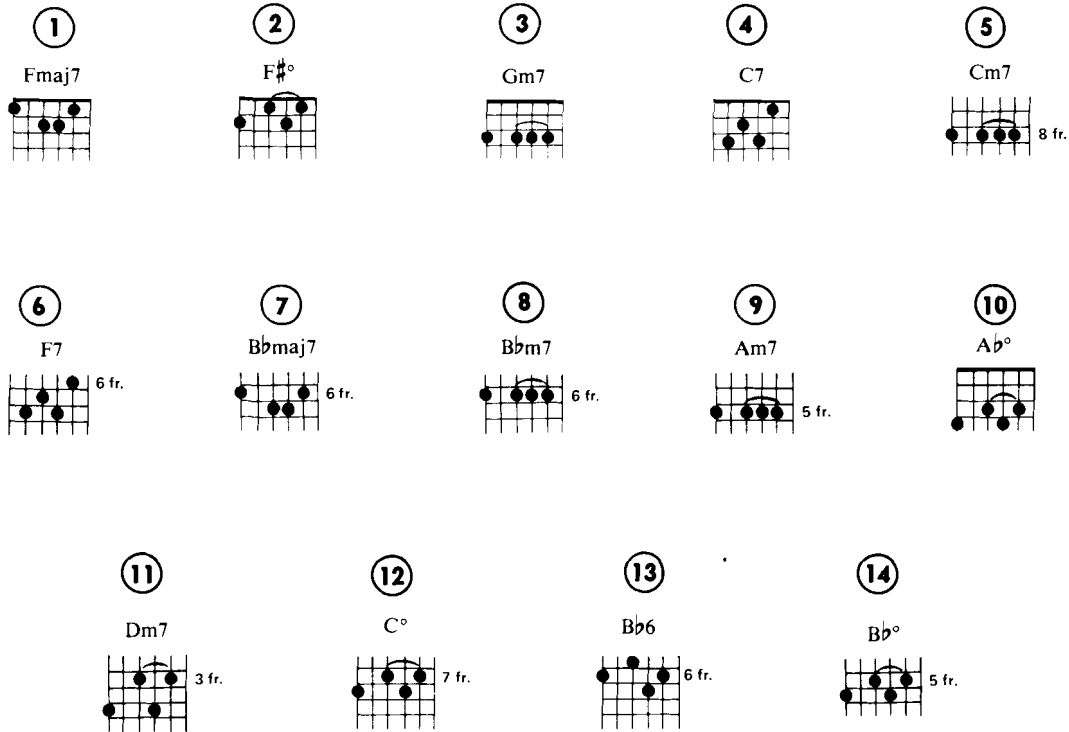
5/8 5/7 | 5/6 5/6 or 6/4 | 5/8 5/7 | 5/6 5/6 or 6/4

Continue up the fretboard through the keys of D, E^b , E, F as high as you can.

JAZZ PROGRESSION NO. 2

Here's the chord progression to another great jazz standard. It uses diminished chords in several places. Small numbers refer to chord diagrams below.

1st 8	①	②	③	④	⑤	⑥	⑦	⑧		
	Fmaj7	F [♯] °	Gm7	C7	Cm7	F7	B ^b maj7	B ^b m7		
Bass	6/1	6/2	6/3	5/3	6/8	5/8	6/6	6/6		
	⑨	⑩	③	④	①	⑩	③	④		
	Am7	A ^b °	Gm7	C7	Fmaj7	A ^b °	Gm7	C7		
Bass	6/5	6/4	6/3	5/3	6/1	6/4	6/3	5/3		
2nd 8	①	②	③	④	⑤	⑥	⑦	⑧		
	Fmaj7	F [♯] °	Gm7	C7	Cm7	F7	B ^b maj7	B ^b m7		
Bass	6/1	6/2	6/3	5/3	6/8	5/8	6/6	6/6		
	⑨	⑩	③	④	①	③	⑨	⑪		
	Am7	A ^b °	Gm7	C7	Fmaj7	Gm7	Am7	Dm7		
Bass	6/5	6/4	6/3	5/3	6/1	6/3	6/5	6/5		
Bridge	⑫		⑬		⑭		⑨	⑪		
	C°		B ^b 6		B ^b °		Am7	Dm7		
Bass	6/8		6/6		6/6		6/5	6/5		
	⑫		⑬		⑭		⑨	⑪	③	④
	C°		B ^b 6		B ^b °		Am7	Dm7	Gm7	C7
Bass	6/8		6/6		6/6		6/5	6/5	6/3	5/3
Last 8	①	②	③	④	⑤	⑥	⑦	⑧		
	Fmaj7	F [♯] °	Gm7	C7	Cm7	F7	B ^b maj7	B ^b m7		
Bass	6/1	6/2	6/3	5/3	6/8	5/8	6/6	6/6		
	⑨	⑩	③	④	⑨	⑩	③	④	①	
	Am7	A ^b °	Gm7	C7	Am7	A ^b °	Gm7	C7	Fmaj7	
Bass	6/5	6/4	6/3	5/3	6/5	6/4	6/3	5/3	6/1	



TURNAROUNDS

A turnaround is a short sequence of chords that takes you from I back to V7. Turnarounds occur at the end of a four or eight bar phrase and are usually one or two bars in length. In the tune you just learned, the turnarounds were:

1. a two bar turnaround, bars 7 and 8.
2. a one bar turnaround, bar 24.

The basic turnaround formula is I VI II V. Below are a few common variations. Practice them as two bar turnarounds (each chord gets two beats) and one bar turnarounds (each chord gets one beat).

KEY OF G

1. Gmaj7 G6 Am7 D7
2. G6 G#° Am7 D7
3. Bm7 Bb° Am7 D7

KEY OF C

1. Cmaj7 C6 Dm7 G7
2. C6 C#° Dm7 G7
3. Em7 Eb° Dm7 G7

After you have the sound in your ear, play the above turnarounds up and down the fretboard from the key of G^b up to the key of C or higher.

These turnarounds will work from the key of B up to the key of F or higher.

PASSING CHORD NO. 3

Using the I augmented* chord between I and II^m7.

This is a much used jazz progression, though less common than the diminished passing chords you've just learned. Because of fingering difficulties, we've given you a choice of which augmented form to use. Here's the progression in the F/C7 form:

The diagram shows six guitar chord diagrams with their respective fingerings:

- Gmaj7**: Fretboard from 1st to 4th fret. Fingering: 1 (1st fret), 3 (2nd fret), 4 (3rd fret), 2 (4th fret).
- G+**: Fretboard from 1st to 4th fret. Fingering: 1 (1st fret), 4 (2nd fret), 2 (3rd fret), 3 (4th fret).
- G6**: Fretboard from 1st to 4th fret. Fingering: 2 (1st fret), 1 (2nd fret), 4 (3rd fret), 3 (4th fret).
- G+**: Fretboard from 1st to 4th fret. Fingering: 3 (1st fret), 2 (2nd fret), 1 (3rd fret), 1 (4th fret).
- Am7**: Fretboard from 2nd to 5th fret. Fingering: 2 (2nd fret), 3 (3rd fret), 3 (4th fret), 3 (5th fret).
- D7**: Fretboard from 2nd to 5th fret. Fingering: 3 (2nd fret), 2 (3rd fret), 4 (4th fret), 1 (5th fret).

Arrows indicate the progression: Gmaj7 or G6 → G+ → Am7 → D7.

Key of G^b

G^bmaj7 G^b+ | A^bm7 D^b7 :||: G^b6 G^b+ | A^bm7 D^b7 :||

Key of G

Gmaj7 G+ | Am7 D7 :||: G6 G+ | Am7 D7 :||

Key of A^b

A^bmaj7 A^b+ | B^bm7 E^b7 :||: A^b6 A^b+ | B^bm7 E^b7 :||

Continue as usual through the keys of A, B^b, B, C and higher.

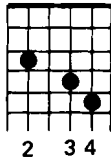
Don't forget to call the changes out loud. Don't practice mechanically without understanding what you're doing!

*Augmented chords are abbreviated as aug. or +.

PASSING CHORD NO. 3 (con't)

In the $B^b/F7$ form, we run into some awkward forms of the I^+ . Here are two practical ways of playing the progression:

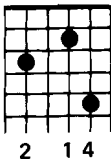
Cmaj7



2 3 4

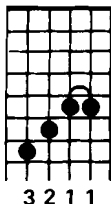
or

C6



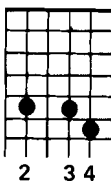
2 1 4

C+



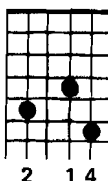
3 2 1 1

Dm7



2 3 4

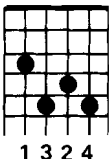
G7



2 1 4

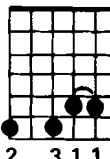
A little harder to play, but giving a fuller sound:

Cmaj7



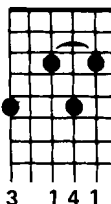
1 3 2 4

C7+



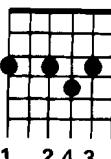
2 3 1 1

Dm7



3 1 4 1

G7



1 2 4 3

The second form is especially good because of the descending bass line.

Key of B

B^{maj7} B^+ | $C^{\sharp m7}$ $F^{\sharp 7}$:||: $B6$ B^+ | $C^{\sharp m7}$ $F^{\sharp 7}$:||

Key of C

C^{maj7} C^+ | $Dm7$ $G7$:||: $C6$ C^+ | $Dm7$ $G7$:||

Key of D^b

D^b^{maj7} D^b^+ | $E^b m7$ $A^b 7$:||: $D^b 6$ D^b^+ | $E^b m7$ $A^b 7$:||

Continue up the fretboard as usual.

ALTERATIONS OF THE V7 No. 1

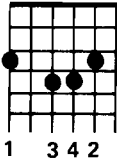
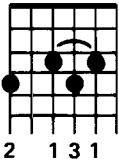
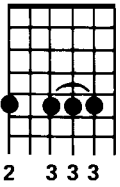
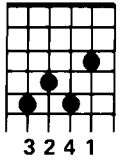
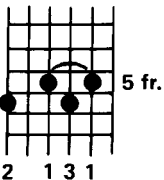
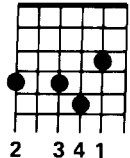
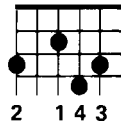
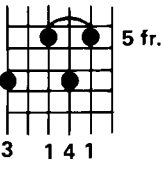
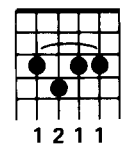
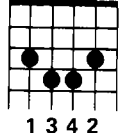
In modern jazz playing, it is usual to alter 7th chords. The most common alterations are:

1. raising the 5th one half step (one fret) called V7+ or V7+5.
2. raising the 5th a whole step (two frets) called V7/6 or V13 omit 9.
3. lowering the 5th one half step (one fret) called V7-5.

These alterations may substitute for the V7, as for example:

Gmaj7	G6	Am7	D7-5	
/	/	/	/	
or may be used along with the V7.				
Gmaj7	G6	Am7	D7	D7-5
/	/	/	/	/

However, and this is important, use altered chords in a logical way. Listen for the line.

I	VI or passing chord	IIIm7	V7
Gmaj7	G#°	Am7	D7
			
1 3 4 2	2 1 3 1	2 3 3 3	3 2 4 1
or	or		or
	Bb°		D7-5
			
	2 1 3 1		2 3 4 1
	or		or
G6	Em7		D7+5
			
2 1 4 3	3 1 4 1		1 2 1 1
			or
			D7/6
			
			1 3 4 2

Here are some sample four bar progressions using the alterations of the V7 in a logical way:

Key of G

Bass →

Bass →

Bass →

Bass →

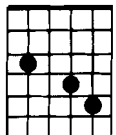
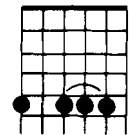
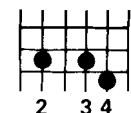
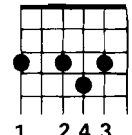
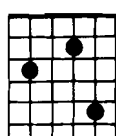
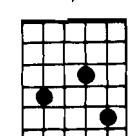
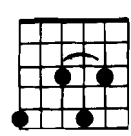
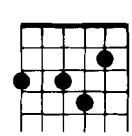
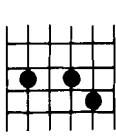
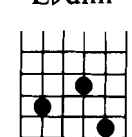
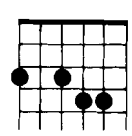
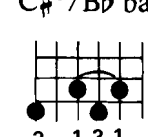
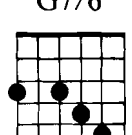
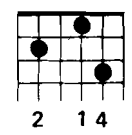
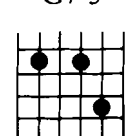
Bass →

Bass →

Bass →

Practice the above progressions in the keys of G^b, G, A^b, A, B^b, B, C, and higher if possible.

In the B \flat /F7 form, the V7 chord is voiced differently than in the earlier pages of this book. Study the possibilities diagrammed below, then practice the exercises on the facing page in all practical keys.

I	VI or passing chord	II m 7	V7
<p>Cmaj7</p>  <p>2 3 4</p>	<p>Am7</p>  <p>2 3 3 3</p>	<p>Dm7</p>  <p>2 3 4 6 fr.</p>	<p>G7</p>  <p>1 2 4 3</p>
<p>C6</p>  <p>2 1 4</p>	<p>C$\sharp$$^{\circ}$</p>  <p>2 1 4</p>	<p>Dm7</p>  <p>3 1 4 1</p>	<p>G7-5</p>  <p>2 3 4 1</p>
<p>Em7</p>  <p>2 3 4 8 fr.</p>	<p>E\flatdim</p>  <p>2 1 4 7 fr.</p>		<p>G7+5</p>  <p>1 2 3 3 1 2 3 4</p>
	<p>C$\sharp$$^{\circ}$/B$\flat$ bass</p>  <p>2 1 3 1 5 fr.</p>		<p>G7/6</p>  <p>1 2 3 4</p>
			<p>G7</p>  <p>2 1 4 6 fr.</p>
			<p>G7-5</p>  <p>1 2 4 6 fr.</p>

Some sample I VI II V progressions using substitutions and alterations with logical voice leading.

Bass → Cmaj7 5/3 Am7 6/5 Dm7 5/5 G7 5/5 Em7 5/7 Eb° 5/6 Dm7 5/5 G7+5 6/3

Bass → Cmaj7 5/3 C#° 5/4 Dm7 5/5 G7-5 5/4 C6 5/3 Am7 6/5 Dm7 5/5 G7/6 6/3

Bass → Cmaj7 5/3 C6 5/3 C#°/Bb bass 6/6 Dm7 6/5 G7-5 6/3 G7 6/3

Bass → Cmaj7 5/3 C6 5/3 C#°/Bb bass 6/6 Dm7 6/5 G7/6 6/3 G7+ 6/3

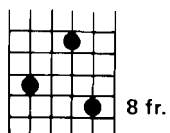
Bass → Em7 5/7 Eb° 5/6 Dm7 5/5 G7/6 6/3 Cmaj7 5/3 Am7 6/5 Dm7 5/5 G7 5/5

Bass → Cmaj7 5/3 C6 5/3 Am7 6/5 Dm7 5/5 G7/6 6/3 G7+5 6/3 G7 6/3

Bass → Em7 5/7 Am7* 5/7 Cmaj7 5/3 C6 5/3 Dm7 5/5 Dm7 6/5 G7 5/5 G7-5 5/4

Practice in the keys of B, C, D^b, D, E^b, E, F, and higher if possible.

*



Using Diatonic Passing Chords in the basic I V7 progression

Here are some practical examples in both the F/C7 and B^b/F7 forms. First practice in the given key, then work up and down the fretboard as usual.

Basic Progression:

I	V7
G	D7

Var. 1

Gmaj7	Am7	Bm7	B ^b °	Am7	D7	D7-5
6/3	6/5	6/7	6/6	6/5	5/5	6/4

Var. 2

Gmaj7	Am7	Bm7	Am7	Gmaj7	G [#] °	Am7	D7/6	D7+5
6/3	6/5	6/7	6/5	6/3	6/4	6/5	5/3	5/3

Var. 3

Bm7	Am7	Gmaj7	G6	Am7	D7-5	D7
6/7	6/5	6/3	6/3	6/5	6/4	6/5 or 5/5

Basic Progression:

C	G7

Var. 1

Cmaj7	Dm7	Em7	E ^b °	Dm7	G7	G7-5
5/3	5/5	5/7	5/6	5/5	5/5	5/4

Var. 2

Cmaj7	Dm7	Em7	Dm7	Cmaj7	C [#] °	Dm7	G7/6	G7+5
5/3	5/5	5/7	5/5	5/3	5/4	5/5	6/3	6/3

Var. 3

Em7	Dm7	Cmaj7	C6	Dm7	G7-5	G7
5/7	5/5	5/3	5/3	5/5	6/3	6/3

STILL MORE ABOUT PASSING CHORDS

The guitar is naturally a chromatic instrument. Once you start avoiding the open strings, you find that progressions are just as easy to play in a 'difficult' key like B or D \flat as they are in 'easy' keys like C and G. This chromatic quality can be put to good use in a passing chord effect sometimes called 'side-slipping.' It's very easy to do on guitar, and for this reason is probably over-used. Still, when inserted into a progression with taste, it can be very effective. Here's how it works: **Any chord can be approached from a half-step away, above or below, by a chord similar to the one you're going to.**

For example, if the basic progression is Cmaj7 Dm7 you can play Cmaj7 C \sharp m7 Dm7 or Cmaj7 E \flat m7 Dm7. The first example approaches the Dm7 from a half-step (one fret) below. The second example approaches the Dm7 from a half-step above. Side-slipping is especially effective when the Em7 substitutes for the Cmaj7. Then the progression is Em7 E \flat m7 Dm7.

You see what we mean about easy to play!

As with other passing chords, side-slipping sounds best when used on a weak beat. When comping, side-slipping chords also can be inserted on off-beats as in some of the examples below. (Side-slipping chords are marked SS.)

Basic Progression:

I G V7 D7

Var. 1 Bass

Gmaj7 Am7 Bm7 B \flat m7 Am7 D7 D7-5

6/3 6/5 6/7 6/6 6/5 6/5 or 5/5 6/4

SS

Var. 2 Bass

Gmaj7 Am7 Bm7 B \flat m7 Am7 A \flat maj7 Gmaj7 Am7 D7/6 D7+5

6/3 6/5 6/7 6/6 6/5 6/4 6/6 6/5 5/5 5/5

SS SS

Var. 3 Bass

Gmaj7 Am7 B \flat m7 Bm7 B \flat m7 Am7 D7-5 D7/6

6/3 6/5 6/6 6/7 6/6 6/5 6/4 5/3

SS SS

Practice in the keys of G \flat , G, A \flat , A, B \flat , B, C and higher.

Basic Progression:

C G7

Var. 1 Bass

Cmaj7 Dm7 Em7 E \flat m7 Dm7 G7 G7-5

5/3 5/5 5/7 5/6 5/5 5/5 5/4

SS

Var. 2 Bass

Cmaj7 Dm7 Em7 E \flat m7 Dm7 D \flat maj7 Cmaj7 Dm7 G7/6 G7+5

5/3 5/5 5/7 5/6 5/5 5/4 5/3 5/5 6/3 6/3

SS SS

Var. 3 Bass

Cmaj7 Dm7 E \flat m7 Em7 E \flat m7 Dm7 G7-5 G7/6

5/3 5/5 5/6 5/7 5/6 5/5 6/3 6/3

SS SS

Practice in the keys of B, C, D \flat , D, E \flat , E, F, and higher.

JAZZ PROGRESSION NO. 3

On this page you will find the basic chord progression for a great jazz standard. Following it is another version of the same progression using substitutions, alterations, and passing chords. Both progressions are set up four bars to a line to make comparison easier. On page 37 are small diagrams for the chords used in the jazz version.

Basic Progression

(Key of E \flat)

1st 8

E \flat | / / / / | / / / / | D7 | / / / / | / / / / |

E \flat | / / / / | / / / / | C7 | / / / / | / / / / |

2nd 8

F7 | / / / / | / / / / | B \flat 7 | / / / / | / / / / |

E \flat | / / / / | / / / / | B \flat 7 | / / / / | / / / / |

3rd 8

E \flat | / / / / | / / / / | D7 | / / / / | / / / / |

E \flat | / / / / | / / / / | C7 | / / / / | / / / / |

Last 8

F7 | / / / / | / / / / | B \flat 7 | / / / / | / / / / |

Fm7 | / / / / | A \flat m6 | / / / / | E \flat | / / / / | / / / / | } ||

Comments: The basic progression follows the cycle of 5ths almost exclusively. The only exception seems to be the D7 in bars 3 and 4 and in bars 19 and 20. However, you can make a pretty good case for considering these as side-slipping chords from

the E \flat chords that surround them. Notice that the chords change rather seldom, mostly every eight beats. This should give you a clue that the tune is played from medium to fast tempos, either comping or chunk-chunk.

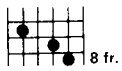
Jazz Version
(Key of Eb)

1st 8	①	②	③	④				
	E♭maj7	E♭6	Am7	D7				
	①	②	⑤	⑥				
	E♭maj7	E♭6	Gm7	C7				
2nd 8	⑦	⑧	⑨	⑫				
	Cm7	F7	Fm7	B♭7/6				
	①	⑨	⑩	⑪	⑨	⑫	⑬	
	E♭maj7	Fm7	Gm7	G♭m7	Fm7	B♭7/6	B♭7+5	
3rd 8	⑭	⑮	⑭	⑮	⑯	⑰	⑯	⑰
	Gm7	Cm7	Gm7	Cm7	Am7	D7	Am7	D7
	⑭	⑮	⑭	⑮	⑱	⑲	⑱	⑲
	Gm7	Cm7	Gm7	Cm7	Gm7	C7	Gm7	C7
Last 8	⑳	㉑	㉒	㉑	㉒	㉓	㉒	㉔
	Cm7	F7	Cm7	F7	Fm7	B♭7/6	Fm7	B♭7-5
	㉒	㉕	㉖	㉕	㉖	㉖	㉖	⋮
	Fm7	A♭m6	E♭maj7	A♭m6	E♭maj7			

1st and 2nd 8

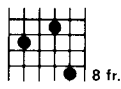
①

Ebmaj7



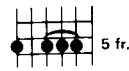
②

Eb6



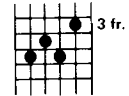
③

Am7



④

D7



⑤

Gm7



⑥

C7



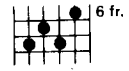
⑦

Cm7



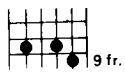
⑧

F7



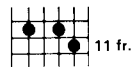
⑨

Fm7



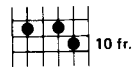
⑩

Gm7



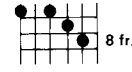
⑪

Gbm7



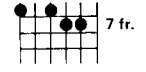
⑫

Bb7/6



⑬

Bb7 + 5



3rd and last 8

⑭

Gm7



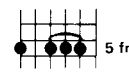
⑮

Cm7



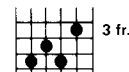
⑯

Am7



⑰

D7



⑱

Gm7



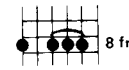
⑲

C7



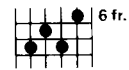
⑳

Cm7



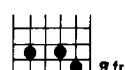
㉑

F7



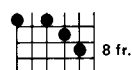
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Fm7



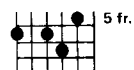
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Bb7/6



㉔

Bb7-5



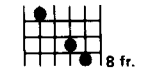
㉕

Abm6



㉖

Ebmaj7



MORE ABOUT THE CYCLE OF FIFTHS

Many older tunes such as *Darktown Strutter's Ball*, *Ja-da*, *Sweet Georgia Brown*, *Indiana*, *Basin Street Blues* etc. consist almost entirely of the cycle of 5ths using only 7th chords. In the early 40's, the be-boppers came up with the idea of reworking these old progressions using substitutes, alterations and passing chords to give them a modern sound. Then, musicians like Dizzy Gillespie, Thelonious Monk, and especially Charlie Parker wrote new tunes to go with the revamped chord

progressions. In this way were born, *Ornithology* (based on the changes to *How High the Moon*, an otherwise undistinguished show tune), *Groovin' High* (based on the old Fred Fischer hit *Whispering*) *Koko* (based on *Cherokee*, a pseudo-Indian novelty from the 30's), and so on.

What follows is a series of exercises based entirely on the cycle of 5ths. The basic version uses only 7th chords. The variations use the usual substitutions and other embellishments.

Cycle of 5ths

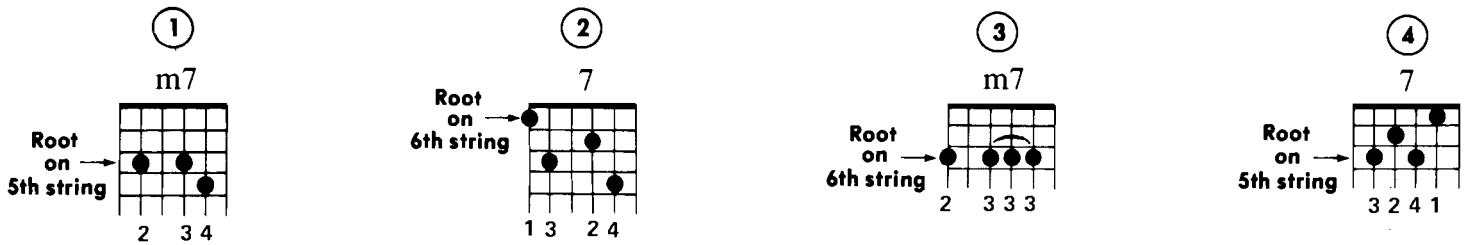
Basic Version	① C7 Bass 6/8	② F7 Bass 5/8	① B \flat 7 Bass 6/6	② E \flat 7 Bass 5/6
	① A \flat 7 Bass 6/4	② D \flat 7 Bass 5/4	① G \flat 7 (F \sharp 7) Bass 6/2	② B7 Bass 5/9
	② E7 Bass 5/7	① A7 Bass 6/5	② D7 Bass 5/5	① G7 Bass 6/3
			② G7 Bass 5/10	

Please notice two things: The cycle of 5ths has no real beginning or end. The final G7 leads back to the first chord and on and on. Also, the cycle of 5ths makes patterns on the fretboard that tend to work their way down towards the nut. Eventually, you run out of frets and must make a long leap back up the fretboard. The smoothest way to do this is to play two different versions of the same

chord (See bar 7 above). G \flat 7 and F \sharp 7 are two names for the same chord. By jumping to a different version for the second half of the bar, you create enough room to play the rest of the progression. (Also see bar 12 for a similar device.) The entire progression can be played using these two versions of 7th chords:



The 1st Variation uses the m7 substitution described on page 14. The entire progression is played using only the familiar forms below:



VARIATION 1

Bass →

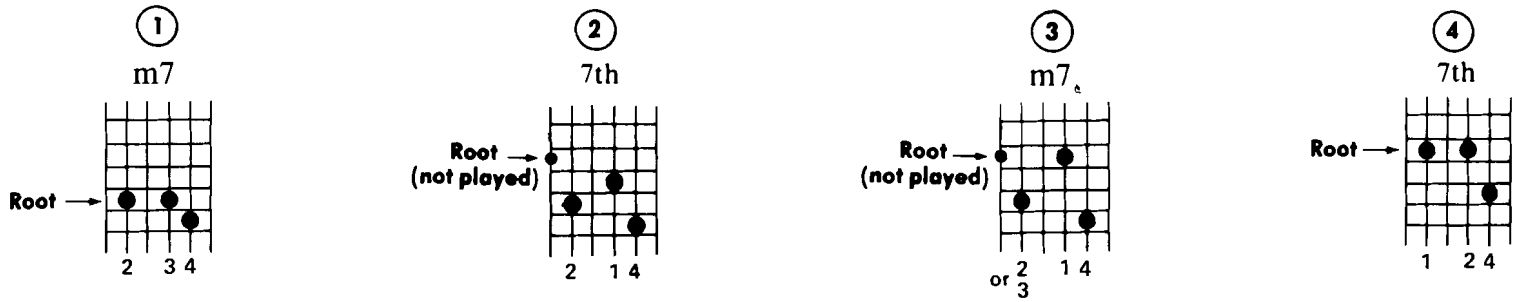
① Gm7 5/10	② C7 6/8	③ Cm7 6/8	④ F7 5/8
① Fm7 5/8	② B♭7 6/6	③ B♭m7 6/6	④ E♭7 5/6
① E♭m7 5/6	② A♭7 6/4	③ A♭m7 6/4	④ D♭7 (C♯7) 5/4
① C♯m7 5/4	② F♯7 6/2	① F♯m7 5/9	② B7 6/7
③ Bm7 6/7	④ E7 5/7	① Em7 5/7	② A7 6/5
③ Am7 6/5	④ D7 5/5	① Dm7 5/5	② G7 6/3

jump up to

jump up to

All the forms on pages 38 and 39 have the root of each chord in the bass. This is very important if you're without a bass player for support. If you do have a strong bass player who plays the right notes, try the following versions of the cycle. Although the chords sound incomplete without the bass, the easy fingering and smooth voice leading let you play them at very fast tempos.

VARIATION 2: (played entirely on the 5th, 3rd and 2nd strings)



	①	②	③	④
	Gm7	C7	Cm7	F7
Bass →				
	①	②	③	④
	Fm7	Bb7	Bbm7	Eb7
Bass →				
	①	②	③	④
	Ebm7	Ab7	Abm7	Db7
Bass →				
	①	②	③	④
	C#m7	F#7	F#m7	B7
Bass →				

At this point you will run out of frets, but the next progression on page 41 will solve this problem for you.

Also, please note that the above progression can be played one fret higher as:

- | | | | |
|------|-----|------|-----|
| G#m7 | C#7 | C#m7 | F#7 |
| F#m7 | B7 | Bm7 | E7 |
| Em7 | A7 | Am7 | D7 |
| Dm7 | G7 | Gm7 | G7 |

VARIATION 3: This next variation also consists entirely of three part chords. This time the 6th, 4th and 2nd strings are used. Again, notice the smooth, easy fingering.

① m7
Root (not played)
3 1 4

② 7th
Root
1 2 4

③ m7
Root
2 3 4

④ 7th
Root (not played)
3 2 4
or 1

Bass →

① Gm7 6/10	② C7 6/8	③ Cm7 6/8	④ F7 6/8
① Fm7 6/8	② Bb7 6/6	③ Bbm7 6/6	④ Eb7 6/6
① Ebm7 6/6	② A7 6/4	③ Abm7 6/4	④ Db7 (C#7) 6/4
① C#m7 6/4	② F#7 6/2	③ F#m7 6/2	④ B7 6/2

Starting the above progression one fret higher leads to the sequence:

G#m7	C#7	C#m7	F#7
F#m7	B7	Bm7	E7
Em7	A7	Am7	D7
Dm7	G7	Gm7	C7

The forms on pages 40 and 41 will cover almost any playing situation that calls for the cycle of 5ths.

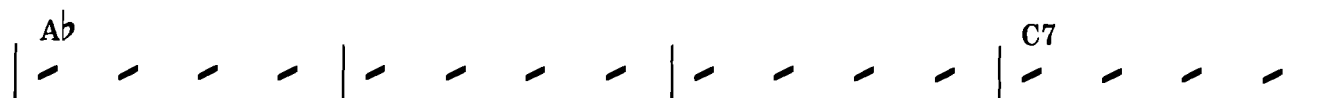
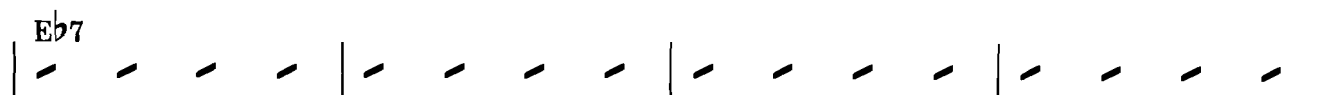
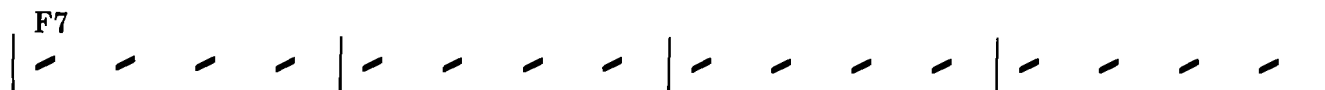
JAZZ PROGRESSION NO. 4

Below is a 32 bar progression to a dixieland standard from the 1920s. You'll notice that the basic progression consists almost entirely of the cycle of 5ths in 7th chords. One feature seems unusual: The 1st chord is VI, not I. But remember that in the '20's, songs were written with a verse that preceded the chorus (the jazz progression is based on the chorus only), and the verse does start with the I chord. (Even if it didn't, the introduction would.)

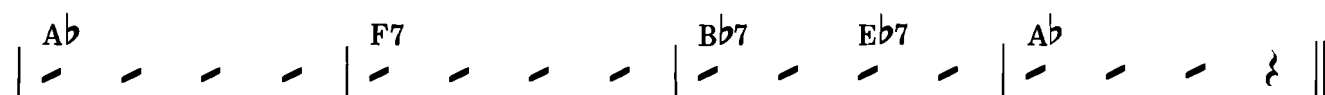
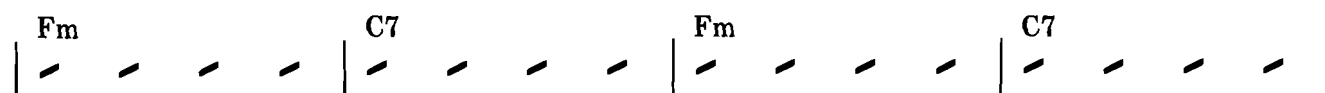
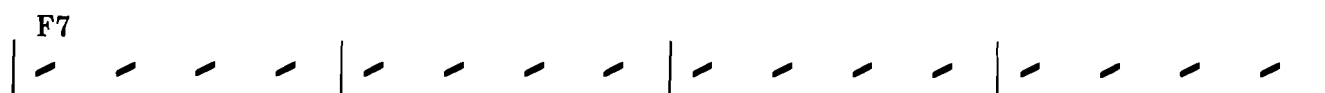
Basic Progression

(Key of A \flat)

1st 16



2nd 16

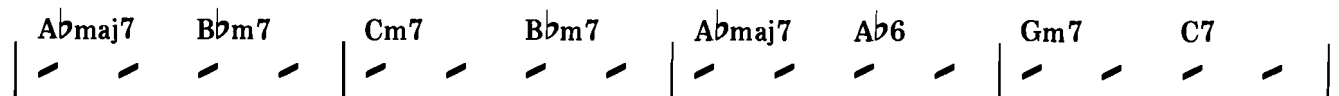
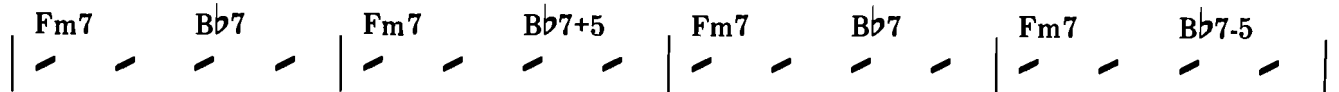
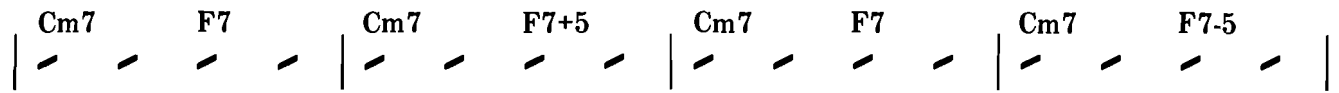


The chord changes come seldom (every 16 beats) in the early part of the tune. This should indicate to you that these changes are usually played at a very fast tempo.

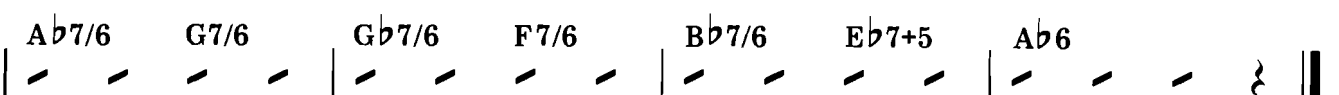
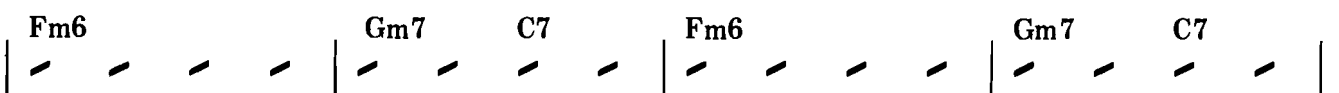
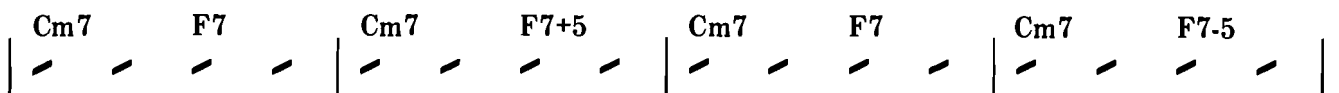
Jazz Progression

(Key of A \flat)

1st 16



2nd 16



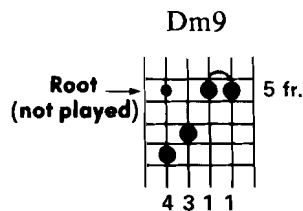
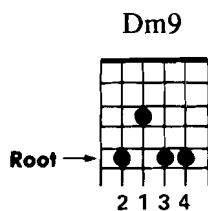
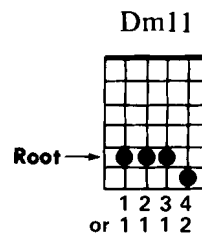
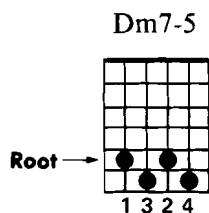
SUBSTITUTIONS FOR THE MINOR 7th CHORD

There are three common substitutions for the m7th chord:

1. **the m7-5** (say 'minor seventh flat five').
2. **the m11** (minor eleventh).
3. **the m9** (minor 9th).

These can be used along with the m7, but sound better if placed *after* the plain m7 rather than before it in the progression. Also, any of these chords can be used instead of the plain m7.

FIRST, study the following substitutes for the Dm7 chord (in the progression C Am Dm7 G7):



By now you should be comfortable with the method of practicing the progressions. We'll give you four columns representing various possibilities for I VI II and V. *Choose the combinations that sound good to you.*

I	VI	II	V
Cmaj7	Am7	Dm7	G7
C6	C \sharp°	Dm7-5	G7-5
Em7	E \flat°	Dm11	G7+5
		Dm9	G7/6

Every time you come up with a progression you like, work it up the fretboard in the keys of B, C, D \flat , D, E \flat , E, F, and higher if possible.

The following progressions are based on forms you already know plus the m7 substitutions on page 44. Each progression is one half-step (one fret) higher than the one before it.

Key of B

Bass →
 A bass line diagram for the key of B. It consists of five measures. The first measure contains a double bar line, a colon, and a slash with '5/2' below it, representing Bmaj7. The second measure contains a slash with '5/2' below it, representing B6. The third measure contains a slash with '6/4' below it, representing G#m7. The fourth measure contains a slash with '5/4' below it, representing C#m7-5. The fifth measure contains a slash with '6/2' below it, representing F#7. The progression ends with a double bar line and a colon.

Key of C

Bass →
 A bass line diagram for the key of C. It consists of four measures. The first measure contains a double bar line, a colon, and a slash with '5/7' below it, representing Em7. The second measure contains a slash with '5/6' below it, representing Eb°. The third measure contains a slash with '5/5' below it, representing Dm7-5. The fourth measure contains a slash with '6/3' below it, representing G7/6. The progression ends with a double bar line and a colon.

Key of Db

Bass →
 A bass line diagram for the key of Db. It consists of four measures. The first measure contains a double bar line, a colon, and a slash with '5/4' below it, representing Dbmaj7. The second measure contains a slash with '5/5' below it, representing D°. The third measure contains a slash with '5/6' below it, representing Ebm11. The fourth measure contains a slash with '6/4' below it, representing Ab7+5. The progression ends with a double bar line and a colon.

Key of D

Bass →
 A bass line diagram for the key of D. It consists of four measures. The first measure contains a double bar line, a colon, and a slash with '5/5' below it, representing D6. The second measure contains a slash with '5/8' below it, representing F°. The third measure contains a slash with '5/7' below it, representing Em9. The fourth measure contains a slash with '6/5' below it, representing A7/6. The progression ends with a double bar line and a colon.

Key of Eb

Bass →
 A bass line diagram for the key of Eb. It consists of six measures. The first measure contains a double bar line, a colon, and a slash with '5/10' below it, representing Gm7. The second measure contains a slash with '5/10' below it, representing Cm7. The third measure contains a slash with '5/9' below it, representing F#°. The fourth measure contains a slash with '5/8' below it, representing Fm11. The fifth measure contains a slash with '6/6' below it, representing Bb7/6. The sixth measure contains a slash with '6/6' below it, representing Bb7+5. The progression ends with a double bar line and a colon.

Key of E

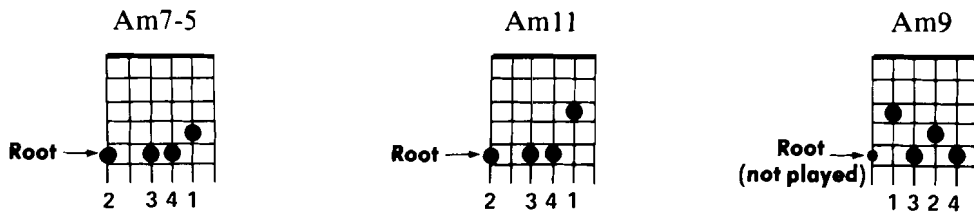
Bass →
 A bass line diagram for the key of E. It consists of six measures. The first measure contains a double bar line, a colon, and a slash with '5/7' below it, representing Emaj7. The second measure contains a slash with '5/9' below it, representing F#m7. The third measure contains a slash with '5/11' below it, representing G#m7. The fourth measure contains a slash with '5/10' below it, representing Gm7. The fifth measure contains a slash with '5/9' below it, representing F#m7-5. The sixth measure contains a slash with '6/7' below it, representing B7-5. The progression ends with a double bar line and a colon.

Key of F

Bass →
 A bass line diagram for the key of F. It consists of eight measures. The first measure contains a double bar line, a colon, and a slash with '5/8' below it, representing Fmaj7. The second measure contains a slash with '5/10' below it, representing Gm7. The third measure contains a slash with '5/12' below it, representing Am7. The fourth measure contains a slash with '5/11' below it, representing Ab°. The fifth measure contains a slash with '5/10' below it, representing Gm7-5. The sixth measure contains a slash with '5/10' below it, representing Gm11. The seventh measure contains a slash with '6/8' below it, representing C7/6. The eighth measure contains a slash with '6/8' below it, representing C7+5. The progression ends with a double bar line and a colon.

SUBSTITUTIONS FOR THE MINOR 7th CHORD (con't)

In the Key of G, the I VI II V progression comes out as G Em Am D7. Substitutes for Am7 are Am7-5, Am11 and Am9.



Here is a list showing various substitutions for I VI II V in the key of G:

I	VI	II	V
Gmaj7	Em7	Am7	D7
G6	G#dim	Am7-5	D7-5
Em7	Bbdim	Am11	D7 + 5
		Am9	D7/6

Experiment on your own. Then practice the sample progressions listed below.

Key of F

Bass → F^{maj7} $F^{\#o}$ $Gm7-5$ $C7-5$

6/1 6/2 6/3 6/2

Key of F#

Bass → $F^{\#6}$ A^o $G^{\#m11}$ $C^{\#7}$

6/2 6/5 6/4 5/4

SAMPLE PROGRESSIONS (con't)

Key of G \flat

Bass → : $G\flat\text{maj}7$ $A\flat\text{m}7$ $B\flat\text{m}7$ $A\text{m}7$ $A\flat\text{m}7-5$ $A\flat\text{m}11$ $D\flat7$ $D\flat7-5$:||
 6/2 6/4 6/6 6/5 6/4 6/4 5/4 6/3

Key of G

Bass → : $B\text{m}7$ $B\flat^\circ$ $A\text{m}7-5$ $D7/6$:||
 6/7 6/6 6/5 5/3

Key of A \flat

Bass → : $A\flat\text{maj}7$ A° $B\flat\text{m}11$ $E\flat7+5$:||
 6/4 6/5 6/6 5/4

Key of A

Bass → : $A6$ C° $B\text{m}9$ $E7/6$:||
 6/5 6/8 5/5 5/5

Key of B \flat

Bass → : $D\text{m}7$ $G\text{m}7$ $D\flat^\circ$ $C\text{m}11$ $F7/6$ $F7+5$:||
 6/10 6/10 6/9 6/8 5/6 5/6

Key of C \flat

Bass → : $C\flat\text{maj}7$ $D\flat\text{m}7$ $E\flat\text{m}7$ $D\text{m}7$ $D\flat\text{m}7-5$ $G\flat7-5$:||
 6/7 6/9 6/11 6/10 6/9 6/8

Key of B

Bass → : $B\text{maj}7$ $C\sharp\text{m}7$ $D\sharp\text{m}7$ D° $C\sharp\text{m}7-5$ $C\sharp\text{m}11$ $F\sharp7/6$ $F\sharp7+5$:||
 6/7 6/9 6/11 6/10 6/9 6/9 5/7 5/7

GAMES GUITAR PLAYERS PLAY

Because of the antiquated system of naming chords that we use, many chords are actually identical but carry different names. On page 16 you have already seen that the notes in a C6 chord (C E G A) are identical to those in an Am7 (A C E G).

Similarly, the notes in a Cm6 chord (C E^b G A) are

identical to those in Am7-5 (A C E^b G). It is very valuable for guitar players to remember these facts, as it immediately doubles the number of forms you have for playing each chord. Below is a chart showing some chord equivalents it is helpful to know:

C6 = Am7	Cm6 = Am7-5	C7-5 = G ^b 7-5	Cmaj9 = Em7*
D ^b 6 = B ^b m7	D ^b m6 = B ^b m7-5	D ^b 7-5 = G7-5	D ^b maj9 = Fm7*
D6 = Bm7	Dm6 = Bm7-5	D7-5 = A ^b 7-5	Dmaj9 = F [#] m7*
E ^b 6 = Cm7	E ^b m6 = Cm7-5	E ^b 7-5 = A7-5	E ^b maj9 = Gm7*
E6 = C [#] m7	Em6 = C [#] m7-5	E7-5 = B ^b 7-5	Emaj9 = G [#] m7*
F6 = Dm7	Fm6 = Dm7-5	F7-5 = B7-5	Fmaj9 = Am7*
F [#] 6 = D [#] m7	F [#] m6 = D [#] m7-5	F [#] 7-5 = C7-5	F [#] maj9 = A [#] m7*
G ^b 6 = E ^b m7	G ^b m6 = E ^b m7-5	G ^b 7-5 = C7-5	G ^b maj9 = B ^b m7*
G6 = Em7	Gm6 = Em7-5	G7-5 = D ^b 7-5	Gmaj9 = Bm7*
A ^b 6 = Fm7	A ^b m6 = Fm7-5	A ^b 7-5 = D7-5	A ^b maj9 = Cm7*
A6 = F [#] m7	Am6 = F [#] m7-5	A7-5 = E ^b 7-5	Amaj9 = C [#] m7*
B ^b 6 = Gm7	B ^b m6 = Gm7-5	B ^b 7-5 = E7-5	B ^b maj9 = Dm7*
B6 = G [#] m7	Bm6 = G [#] m7-5	B7-5 = F7-5	Bmaj9 = D [#] m7*
C ^b 6 = A ^b m7	C ^b m6 = A ^b m7-5	C ^b 7-5 = F7-5	C ^b maj9 = E ^b m7*

* with the root omitted.

A Word of Caution

Any of the above equivalents can be used freely when the guitar is not responsible for the bass note. But if you're covering the bass, Am7 should be played with an A in the bass, Cm6 with a C in the bass and so on.

MORE ON THE CYCLE OF FIFTHS

Here is still another version of the cycle of 5ths using various substitutions for the m7 chord as well as other devices you've learned. (Basic progression is on page 38.)

VARIATION 4

	①	②	③	④	①	②	③	④
	Gm7-5	C7	Cm7-5	F7	Fm7-5	Bb7	Bbm7-5	Eb7
Bass →								
	①	②	③	④	①	②	①	②
	Ebm7-5	Ab7	Abm7-5	Db7	C#m7-5	F#7	F#m7-5	B7
Bass →								
	③	④	①	②	③	④	①	②
	Bm7-5	E7	Em7-5	A7	Am7-5	D7	Dm7-5	G7
Bass →								

chord reminders:

①	②	③	④
m7-5	7	m7-5	7

Root → moves to

VARIATION 5: Use m11 instead of the m7-5 in the above progression.

①	②
m11	m11

Root →

VARIATION 6: Use m9 instead of the m7-5 in the above progression.

①	②
m9	m9

Root (not played) →

JAZZ PROGRESSION NO. 5

In the following progression, the original names of the chords are given.

1st 8
2nd 8

Bridge

Last 8

Jazz Progression

In the jazz progression you'll notice that the names of many chords have been corrected. For example in bar 1, the $B^b m6$ is now correctly called $Gm7-5$. **What difference does it make?** By calling the chord $Gm7-5$ we can see clearly the movement around the cycle of 5ths, $G-C-F-B^b-E^b$.

1st 8
2nd 8

① $E^b \text{maj}7$ ② $Gm7-5$ ③ $C7$ ④ $C7+5$ ⑤ $Fm7$ ⑥ $Fm7-5$ ⑦ $B^b7/6$ ⑧ B^b7+

⑨ $B^b m7$ ⑩ E^b7-5 ⑪ $A^b \text{maj}7$ ⑫ $A^b m6$ ⑬ $Gm7$ ⑭ $Cm7$ ⑮ $Fm7$ ⑯ B^b7

Bridge

(17)	(18)	(19)	(20)	(21)	(22)	(23)	(24)
B♭m7	B♭m7-5	E♭7	E♭7-5	A♭maj7	A♭6	A♭m7	A♭m6

(25)	(26)	(27)	(28)	(29)	(16)	(8)
E♭maj7	E♭6	Cm7	Cm11	F7-5	B♭7	B♭7+5

Last 8

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
E♭maj7	Gm7-5	C7	C7+5	Fm7	Fm7-5	B♭7/6	B♭7+

(9)	(10)	(11)	(12)	(1)	(12)	(26)	}	
B♭m7	E♭7-5	A♭maj7	A♭m6	E♭maj7	A♭m6	E♭6		

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
E♭maj7	Gm7-5	C7	C7+5	Fm7	Fm7-5	B♭7-6	B♭7+

(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)
B♭m7	E♭7-5	A♭maj7	A♭m6	Gm7	Cm7	Fm7	B♭7

(17)	(18)	(19)	(20)	(21)	(22)	(23)	(24)
B♭m7	B♭m7-5	E♭7	E♭7-5	A♭maj7	A♭6	A♭m7	A♭m6

(25)	(26)	(27)	(28)	(29)
E♭maj7	E♭6	Cm7	Cm11	F7-5

ALTERATIONS OF THE V7 CHORD NO. 2

As you learned on page 28, the V7 may be altered by either raising or lowering the 5th of the chord. Another very common alteration of the V7 (and indeed, any 7th chord) is adding a 9th to the basic 7th chord. A 9th is the 9th note above the root

in the scale from which the chord is derived. (The root counts as 1.) For example, the C chord is derived from the C scale. The 9th note above C in the C scale is D (see below).

C major scale

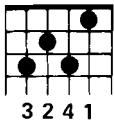
C	D	E	F	G	A	B	C	D	E	F	G
1	2	3	4	5	6	7	8	9	10	11	12

IMPORTANT SHORT CUT: The 9th is the same as the 2nd. When altering a 7th chord, you may add the 9th in one of three different ways:

1. The flatted 9th (in the above example, D \flat)
2. The 9th (D in the above example)
3. The sharped 9th (D \sharp or E \flat in the above example)

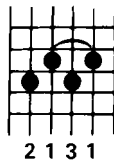
Any of these chords will substitute for the original 7th chord. Here are some typical forms.

C7



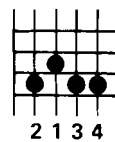
①

C7-9



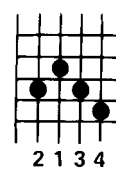
②

C9

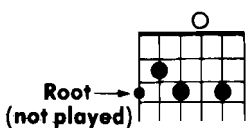


③

C7+9

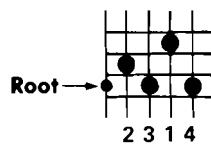


G7



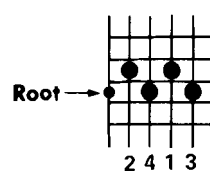
④

G7-9



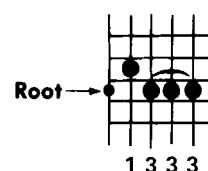
⑤

G9



⑥

G7+9



CYCLE OF FIFTHS USING NINTH CHORDS

(Circled numbers refer to forms on page 52)

VARIATION 7:

Bass →

④ C7-9 5/7	① F7-9 5/8	④ B \flat 7-9 5/5	① E \flat 7-9 5/6
④ A \flat 7-9 5/3	① D \flat 7-9 5/4	① G \flat 7-9 (F \sharp 7-9) 5/9	④ B7-9 5/6
① E7-9 5/7	④ A7-9 5/4	① D7-9 5/5	④ G7-9 5/2

VARIATION 8: Play the above progression using ordinary 9th chords instead of -9ths. Use ② instead of ① ; ⑤ instead of ④ .

VARIATION 9: Play the above progression using sharped 9th chords instead of flatted 9th chords. Use ③ instead of ① ; ⑥ instead of ④ .

VARIATION 10: Precede each -9 chord with a m7 chord, as follows:

⑧ Gm7	④ C7-9	⑦ Cm7	① F7-9	⑧ Fm7	④ B \flat 7-9	⑦ B \flat m7	① E \flat 7-9
⑧ E \flat m7	④ A \flat 7-9	⑦ A \flat m7	① D \flat 7-9	⑦ C \sharp m7	① F \sharp 7-9	⑧ F \sharp m7	④ B7-9
⑦ Bm7	① E7-9	⑧ Em7	④ A7-9	⑦ Am7	① D7-9	⑧ Dm7	④ G7-9
	⑦ m7			⑧ m7			

(Use before ① , ② or ③)

(Use before ④ , ⑤ or ⑥)

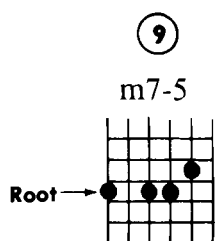
MORE CYCLE OF 5ths USING 9th CHORDS

(Circled numbers refer to forms on pages 52, 53 and 54)

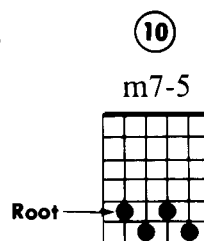
VARIATION 11: Precede each 9th chord with a m7 chord. In the 2nd progression on page 53 use form (2) instead of (1); (5) instead of (4).

VARIATION 12: Precede each #9 (+9) chord with a m7. In the 2nd progression on page 53 use form (3) instead of (1); (6) instead of (4).

The next three variations make use of the m7-5 chord.



(Use instead of (7))



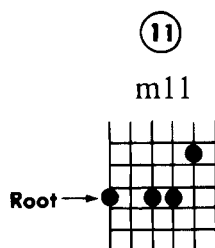
(Use instead of (8))

VARIATION 13: Precede each -9 chord with a m7-5. Begin as follows: Gm7-5 C7-9; Cm7-5 F7-9, etc.

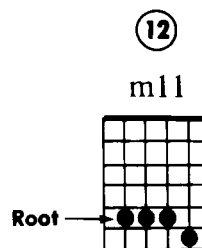
VARIATION 14: Precede each 9th chord with a m7-5. Begin as follows: Gm7-5 C9; Cm7-5 F9, etc.

VARIATION 15: Precede each +9 chord with a m7-5. Begin as follows: Gm7-5 C7+9; Cm7-5 F7+9, etc.

The next three variations use the m11 chord preceding various 9th chords.



(use instead of (7))



(Use instead of (8))

VARIATION 16: Precede each -9 chord with a m11. Begin as follows: Gm11 C7-9; Cm11 F7-9, etc.

VARIATION 17: Precede each 9th chord with a m11. Begin: Gm11 C9; Cm11 F9, etc.

VARIATION 18: Precede each +9 chord with a m11. Begin: Gm11 C7+9; Cm11 F7+9, etc.

THE TRITONE SUBSTITUTION

Here's a device that will immediately double the number of substitutions you know for a 7th chord. Any 7th chord may be replaced by the 7th chord whose root lies three whole steps away. There are only six, so memorize them:

C7	←→	G ^b 7(F [#] 7)
C [#] 7(D ^b 7)	←→	G7
D7	←→	A ^b 7
A7	←→	E ^b 7
B ^b 7	←→	E7
B7	←→	F7

These six pairs of 7th chords are interchangeable. That is, C7 can substitute for G^b7 and vice versa. This not only works for ordinary 7th chords, but also with alterations of them such as 7-5, 7+5, 7/6, 7-9, 9 and 7+9.

Here are some typical examples of the I VI II V progression using tritone substitutions for the V:

Key of C

Cmaj7 Am7 Dm7 D^b9

(D^b9 substitutes for G7)

Key of G

Gmaj7 G[#]° Am7 A^b7/6

(A^b7/6 substitutes for D7)

Key of E^b

E^b6 E° Fm7-5 E7-9

(E7-9 substitutes for B^b7)

Key of D^b

Fm7 B^bm7 E^bm7 D7+9

D7 + 9 substitutes for A^b7)

Key of A

Amaj7 Bm7 C[#]m7 Cm7 Bm7 Bm7-5 E7-9 B^b7/6

(Substitutes for E7)

JAZZ PROGRESSION NO. 6

The next two progressions are based on famous jazz standards. Contrary to what we have done previously in this book, these progressions are presented complete with substitutions, alterations, etc. The basic progression is not given.

1st 8

① | Fm7 B♭7/6 E♭maj7 E° | Fm7 B♭7 E♭maj7 E♭6

⑤ | Am7 D7-9 Em7 B♭° | Am7 D7-9 Gmaj7 G6

2nd 8

⑨ | Gm7 F♯° | Fm7 B♭7/6 B♭7+

⑬ | E♭ B♭+ Gm7-5 C7 | Fm7 B♭7-9

3rd 8

⑰ | Fm7 B♭7/6 E♭maj7 E° | Fm7 B♭7 E♭maj7 E♭6

⑳ | Am7 D7-9 Em7 B♭° | Am7 D7-9 Gmaj7 G6

Last 8

㉕ | Fm7 Fm6 Cm7 Cm6 | Fm7 B♭7 Gm7-5 C7

㉙ | Fm7 Fm9 B♭7/6 B♭7+ E♭maj7 Fm7 Gm7 G♭m7 E♭maj7 A♭m6 E♭6

1. 2.

ANALYSIS:

- 1st 8**
- Bars 1 and 2 are II V I VI in E♭; Bars 3 and 4 the same.
 - Bars 5 and 6 are II V I VI in G; Bars 7 and 8 the same.
- 2nd 8**
- Bars 9 thru 12 are I VI II V in E♭.
 - Bars 14 thru 16 are a disguised form of I VI II V in E♭; the B♭+ and Gm7-5 chords are passing.
- 3rd 8**
- An exact repeat of the 1st 8.
- Last 8**
- Bars 25 thru 28 do not follow cycle of 5ths. They are a sort of modal F minor not discussed in this book.
 - Bars 29 and 30 II V in E♭.
 - 1st ending: A turnaround leading back towards the 1st chord, a II.
 - 2nd ending: Standard final ending based on I IV I.

This is perhaps the finest, most creative use of the cycle of 5ths ever written. It is worth your most careful study and analysis.

(Key of Ab)

①	Fm9	Fm7	Bbm9	Bbm7	Eb9	Eb7-9	Abmaj7	Ab6	
⑤	Dbmaj7	Db6	Dm7	G7	Cmaj7	Dm7	Em7	Dm7 Cmaj7	
⑨	Cm7		Fm9	Fm7	Bb7/6	Bb7+5	Gm7	Cm7	
⑬	Abmaj7	Ab6	Am11	D7-5	Gmaj7	Am7	Bm7	Bb7/6	
⑰	Am7	Am7-5	Am11	Ab7/6	Gmaj7	Am7	Bm7	Em7	
⑳	F#m7	F#m7-5	B7 Bb7/6	B7/6 Fmaj7	Emaj7		C7+5		
㉓	Fm9	Fm7	Bbm9	Bbm7	Eb9	Eb7-9	Abmaj7	Ab6	
㉗	Dbmaj7	Db6	Dbm7	Dbm6	Abmaj7	Bbm11	Cm7	B°	
㉛	Bbm7		Bbm11	A7-5	Abmaj7		(C7+) ← for repeat only	⋮	

ANALYSIS:

- Bars 1-4 : VI II V I in the key of Ab.
- Bar 5 : IV in Ab.
- Bar 6 : Tritone substitution for Db=G. This becomes V in a new key, C major.
- Bars 7 and 8 : Turnaround in C major leads back to
- Bar 9 : Unexpectedly, C minor. This chord, in turn, becomes VI in the new key of Eb major.
- Bars 9-12 : VI II V I in Eb.
- Bars 13-16 : Similar to bars 5-8, but transposed to Eb and G.
- Bars 17-20 : II V I VI in G major.
- Bars 21-23 : II V I in E major.
- Bar 24 : Transition chord back towards original key of Ab.
- Bars 25-28 : VI II V I in Ab.
- Bar 29 to the end : IV IVm I in A with passing chords Bbm11, Cm7, B° to final II V I cadence in A.

Especially note the device in bar 6. G7 is actually a tritone substitution for Db. But then it leads unexpectedly to its actual I chord, C major. In bar 14, a similar device substitutes D7 for Ab which surprises us with G major, not the expected Eb.

ALSO NOTE the side-slipping chords in bar 22: Bb7/6 to B7/6 and Fmaj7 to Emaj7.

FIVE MODERN BLUES PROGRESSIONS

All are based on traditional 12 bar blues changes. Variations are all devices learned in this book.

Basic Blues in Bb

| B \flat / / / / | (E \flat 7) / / / / | B \flat / / / / | B \flat 7 / / / / | E \flat / / / / | / / / / |
 | B \flat / / / / | / / / / | F7 / / / / | / / / / | B \flat / / / / | F7 / / / / |

Modern Blues Progression #1

| B \flat 9 / / / / | E \flat 9 / / / / | B \flat 6 / / / / | B \flat 9 / / / / | E \flat 9 / / / / | / / / / |
 | B \flat 6 / / / / | Dm7 / / / / | D \flat $^{\circ}$ / / / / | Cm7 / / / / | F7 / / / / | B \flat 6 / / / / | B \flat $^{\circ}$ / / / / | Cm7 / / / / | F7 / / / / |

Progression #2

B \flat maj7 / / / /	B \flat 6 / / / /	B \flat m7 / / / /	E \flat 9 / / / /	B \flat maj7 / / / /	Cm7 / / / /	Dm7 / / / /	B \flat 7/6 / / / /
E \flat maj7 / / / /	E \flat 6 / / / /	E \flat m7 / / / /	E \flat m6 / / / /	B \flat maj7 / / / /	Cm7 / / / /	Dm7 / / / /	D \flat m7 / / / /
Cm7 / / / /	F7 / / / /	Cm7-5 / / / /	F7-9 / / / /	B \flat maj7 / / / /	D \flat $^{\circ}$ / / / /	Cm11 / / / /	F7-5 / / / /

Progression #3

| B \flat 7/6 / / / / | B \flat 7+5 / / / / | B \flat m7 / / / / | E \flat 9 / / / / | Gm7-5 / / / / | C7+5 / / / / | Fm7-5 / / / / | B \flat 7+5 / / / / |

CHORD CHARTS

The I Chord

Key of C

substitutions

Basic C chord

Root →

Cmaj7

Root →

C6

Root →

Em7

Root → 8 fr.

Am7

Root (not played) 8 fr.

Use for B, C, D \flat (C \sharp), D, E \flat , E, F, and higher if possible.

Key of G

substitutions

Basic G chord

Root →

Gmaj7

Root →

G6

Root →

Bm7

Root → 7 fr.

Em7

5 fr. Root

Use for G \flat , G, A \flat , A, B \flat , B, C, and higher if possible.

The VI Chord

Key of C

substitutions

Basic Am chord

Root →

Am7

Root → 5 fr.

Am9

Root (not played)

C \sharp $^\circ$

Root →

E \flat $^\circ$

Root → 7 fr.

Key of G

substitutions

Basic Em chord

Root → 7 fr.

Em7

5 fr. Root

Em9

Root (not played) 7 fr.

G \sharp $^\circ$

Root →

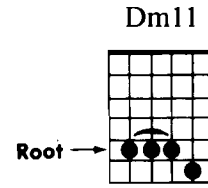
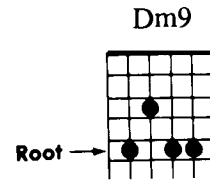
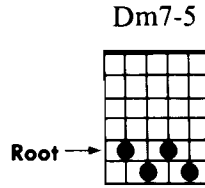
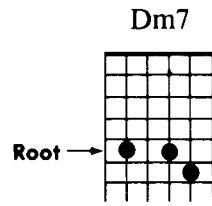
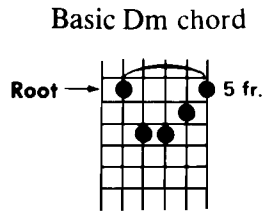
B \flat $^\circ$

5 fr.

The II Chord

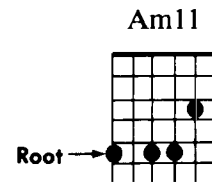
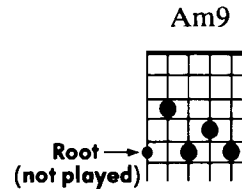
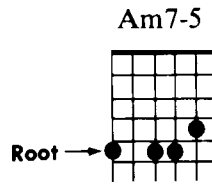
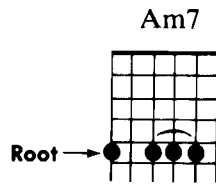
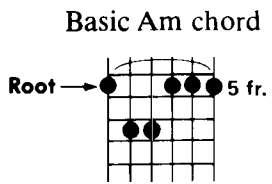
Key of C

substitutions



Key of G

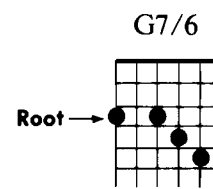
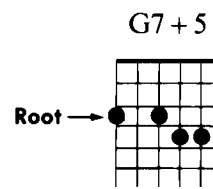
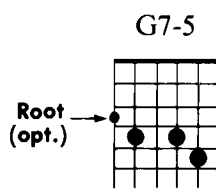
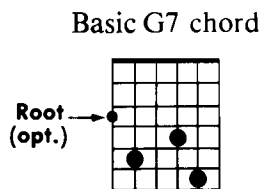
substitutions



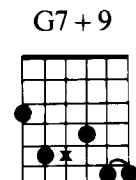
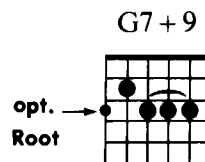
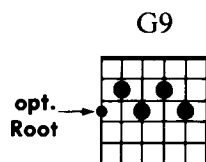
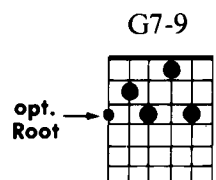
The V Chord

Key of C

substitutions

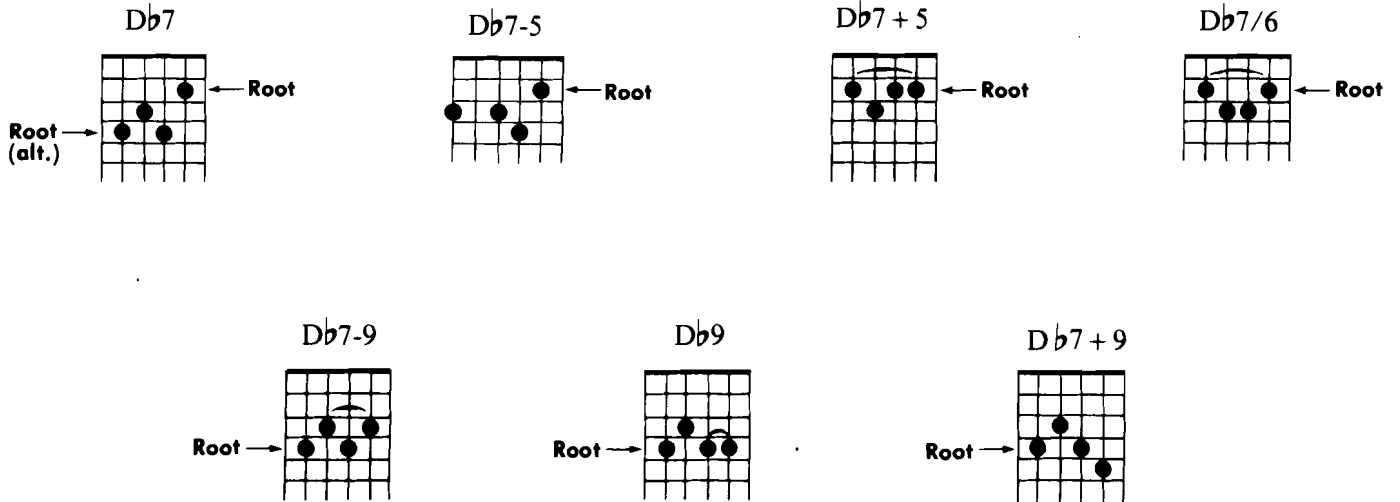


substitutions

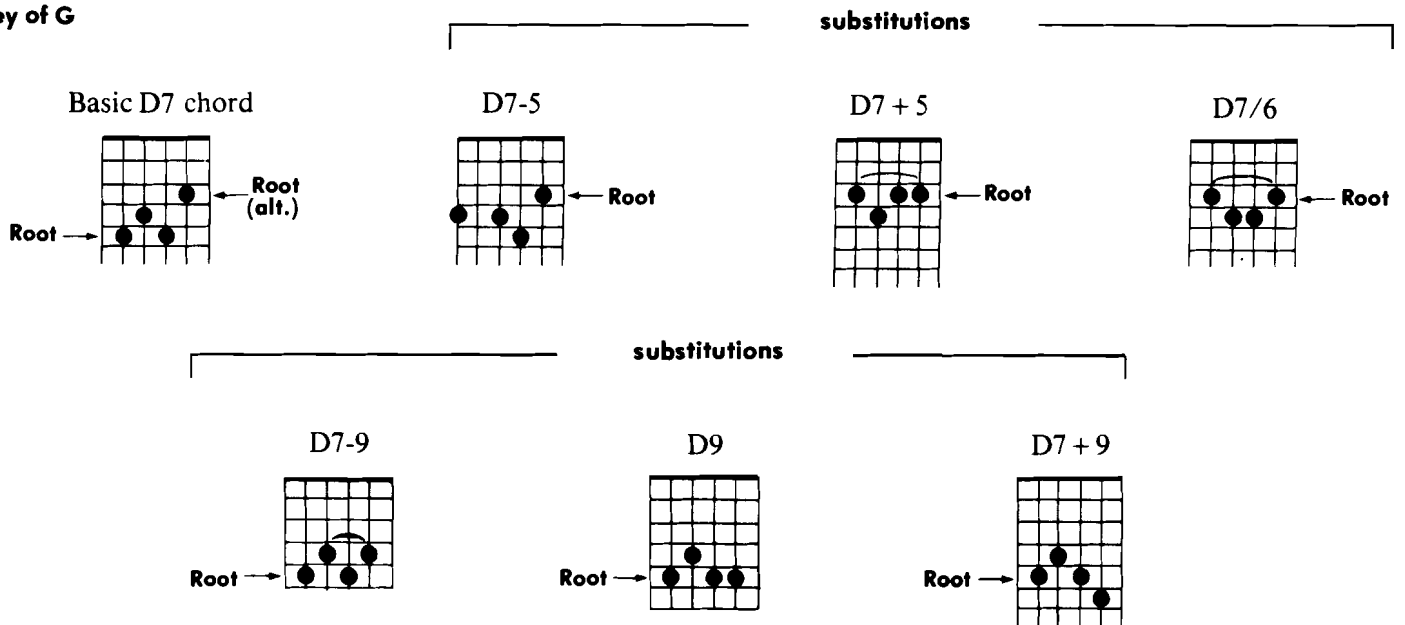


(Tritone Substitutes)

Key of C



Key of G



Tritone Substitutes

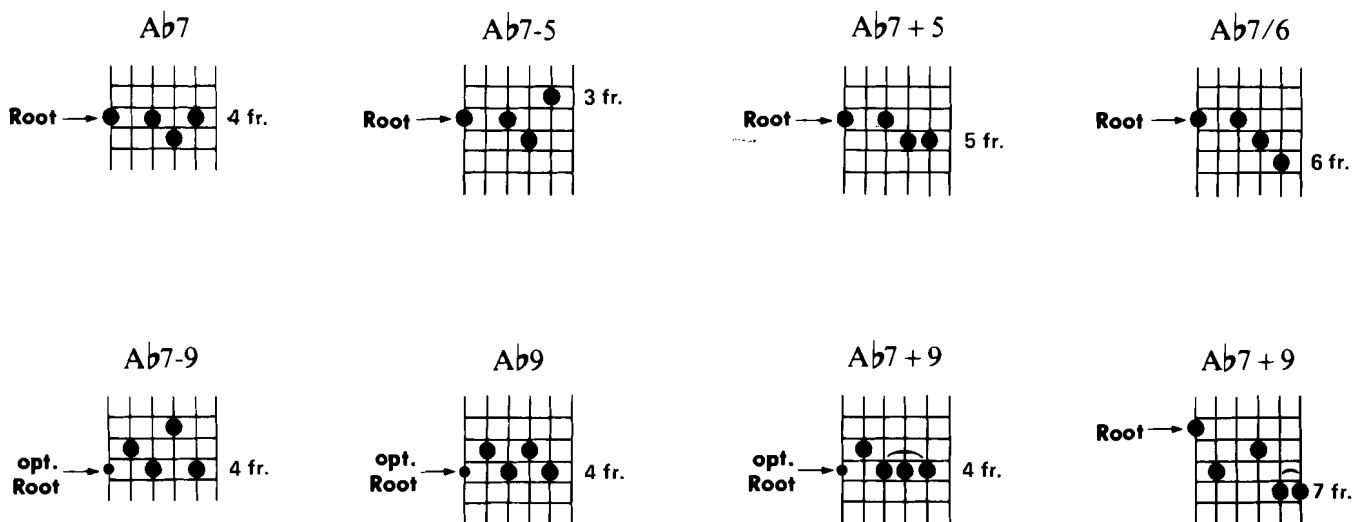


TABLE OF SUBSTITUTIONS

Key of C

I	VI	II	V	Tritone substitution for V
C ✓	Am ✓	Dm ✓	G ✓	Db7 ✓
Cmaj7 ✓	C#°	Dm7 ✓	G7 ✓	Db7-5
C6	Eb°	Dm7-5	G7-5	Db7+5
Em7	Am7	Dm9	G7+5	Db7/6
Am7	Am9	Dm11	G7/6	Db7-9
			G7-9	Db9
			G9	Db7+9
			G7+9	

The above sequences will work from the key of B through the keys of C, D^b, D, E^b, E, F or higher depending on what type of guitar you play.

Key of G

G	Em	Am	D	Ab7
Gmaj7	G#°	Am7	D7	Ab7-5
G6	Bb°	Am7-5	D7-5	Ab7+5
Bm7	Em7	Am9	D7+5	Ab7/6
Em7	Em9	Am11	D7/6	Ab7-9
			D7-9	Ab9
			D9	Ab7+9
			D7+9	

These sequences work from the key of G^b(F#) through the keys of G, A^b, A, B^b, B, C or higher.

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